

## **Shmanners: Tippi Hedren, Part 1**

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["Shmanners Intro Theme" by brentalfloss plays]

**Travis:** Hello, internet! I'm your husband host, Travis McElroy.

**Teresa:** And I'm your wife host, Teresa McElroy.

**Travis:** And you're listening to Shmanners.

**Teresa:** It's extraordinary etiquette.

**Travis:** For ordinary occasions. Hello, my dove.

**Teresa:** Hello, dear.

**Travis:** How are you?

**Teresa:** I'm well...

**Travis:** Sick?

**Teresa:** Yeah.

**Travis:** Yeah, cool, dude.

**Teresa:** What about you?

**Travis:** Ah, yeah, man. Ah... oh, peak human physical condition.

**Teresa:** [chuckles]

**Travis:** Me? There was a moment last night, heading up to bed, where I was bringing Buttercup up to bed. And she and I both slowly walked up the stairs, and we like looked at each other, and it was almost like, "Yup..."

[group chuckle]

**Travis:** "Yup, you and me, bud. Yeah, I know. Ugh... yup-yup-yup-yup-yup." Doing great!

**Teresa:** But you're so young at heart?

**Travis:** I don't think I am anymore.

**Teresa:** *What?*

**Travis:** I think I'm 30 at heart.

**Teresa:** Oh.

**Travis:** Which I'll take.

**Teresa:** Okay—

**Travis:** Don't get me wrong—

**Teresa:** All right.

**Travis:** All things considered, I'm 30 at heart, but I'm 46 at spleen.

**Teresa:** [chuckles]

**Travis:** I'm 82—

**Teresa:** At back?

**Travis:** On one kidney, and I'm 16 at another kidney. Yeah, I'm 106 in back.

**Teresa:** Okay.

**Travis:** Well, it's from carrying this whole thing, everything, on my shoulders.

**Teresa:** Mm-hm, the whole world.

**Travis:** I'm holding everything together with spit and sheer force of will.

**Teresa:** Okay.

**Travis:** Hi, everybody!

**Teresa:** [laughs]

**Travis:** I guess we should start recording now. I better put on a brave face for everyone.

**Teresa:** [chuckles]

**Travis:** Okay, record button. [in an exaggerated radio talk show voice] 'Hi, everybody! It's me, Travis McElroy! Doing great out here today. Drive time radio!' What are we talking about this week?

**Teresa:** We are talking about Tippi Hedren.

**Travis:** Now, this is Tippi Hedren part one, right?

**Teresa:** Yes, part one.

**Travis:** It's just the Tippi of the iceberg.

**Teresa:** Ah! You got it. That's it.

**Travis:** I thought of it as soon as you said part one like 20 minutes ago.

**Teresa:** Mm-hm.

**Travis:** And I was like, save it, save it. Oh, the time will come.

**Teresa:** Mm-hm.

**Travis:** Tippi Hedren, I think my maybe only reference point, she was the star of The Birds, right?

**Teresa:** Yes.

**Travis:** Hitchcock's Birds. One of, when people talk about, quote/unquote, Hitchcock's blondes, right?

**Teresa:** Mm-hm.

**Travis:** That she was like... not the first, but she's like the one that people think of first.

**Teresa:** The kind of like face of it.

**Travis:** Yeah, right? When you're like, for example—

**Teresa:** She's a touch point.

**Travis:** Tibbi—touch point, yes, yes.

**Teresa:** Yes.

**Travis:** But I assume that's not the only reason we're talking—it would be wild to do one episode, let alone a multi-part episode, to just be like, "Tippi Hedren was in The Birds. We'll be back next week with more Shmanners."

**Teresa:** Well, I mean, the thing is, we're not covering it this week because it's important that we get the background, right? But we will be covering how she has a lovely legacy of animal rights and community—

**Travis:** But not for birds. [chuckles] Wouldn't that be wild if she was like, "Yeah, man, I'm out here campaigning for animal rights. I mean, not birds, for obvious reasons."

**Teresa:** Not birds. There's a story behind that. And community activism.

**Travis:** Okay.

**Teresa:** Yeah. But first, we're just gonna talk a little bit about her career as a Hitchcock blonde.

**Travis:** Okay, so she was born Tip Top Hedren, nicknamed Tippi.

**Teresa:** No.

**Travis:** No?

**Teresa:** So, she was born in New Ulm, Minnesota, January, 19<sup>th</sup>, 1930.

**Travis:** Why did you say it was such—were you worried people would be confused with Old Ulm?

**Teresa:** I don't know.

**Travis:** New Ulm, you hit it so well, so clearly. Your diction? [smacks hands] Spot on.

**Teresa:** Thank you. Her real name listed on her birth certificate is Natalie K. Hedren.

**Travis:** Where did Tippi come from?

**Teresa:** Tippi means little girl in Swedish.

**Travis:** Oh? That's cute.

**Teresa:** Yeah. And her father always called her Tippi, and that's what she decided to go to for her professional name.

**Travis:** I mean, it's a good name. Like, it's one of those where I don't know—it's up there with like Hedy Lamarr for me.

**Teresa:** Mm-hm.

**Travis:** Where it's like, I couldn't tell you another Tippi.

**Teresa:** Yeah.

**Travis:** You know? It's not like, which Tippi are you talking about? Sorry, Tippi Johnson from down the street? Oh, Tippi Hedren, okay.

**Teresa:** She actually wasn't ever set on becoming an actress. You know, you hear about people like, "I knew from the time I was five years old, I was meant to be on stage and screen." No, not her. She really wasn't interested in that kind of career. She was just like a chill Midwest kid, kicking it around.

**Travis:** Down by the creek, maybe skippin' stones, way down yonder on the Chattahoochee. No, that's in Florida, that wasn't the Midwest.

**Teresa:** But her grandparents were Swedish immigrants. And her mother was of German and Norwegian descent. Which resulted in this lovely, luminous beauty—

**Travis:** Exactly what—

**Teresa:** Of Tippi Hedren.

**Travis:** People were looking for in—what would this have been, the '50s, '60s?

**Teresa:** Yeah.

**Travis:** Yeah.

**Teresa:** Late '50s, early '60s.

**Travis:** Yeah. It was like the ideal Hollywood type at that point.

**Teresa:** Yeah. And so, she really could not—

**Travis:** Your Marylands Monroe.

**Teresa:** [chuckles] She really could not get away from modeling. People just wanted to like take pictures of her.

**Travis:** That's a thing that's okay to say about someone else, but if someone says that about themselves, don't spend time with that person.

**Teresa:** [laughs]

**Travis:** If someone's like, "Oh my god, I wish I could quit modeling, but people won't let me! They just won't stop taking pictures of me."

"Oh, okay, that's great. I—oh, look at—oh, look at my watch. I gotta go."

**Teresa:** At 17, she started doing print ads and commercial spots. And then when she turned 20, she joined the Eileen Ford agency in New York.

**Travis:** Okay?

**Teresa:** And so, she had a very successful modeling career in the '50s and '60s. She appeared on the covers of Life, at the Saturday Evening Post, McCall's and Glamor.

**Travis:** Can I tell you, that my brain is broken.

**Teresa:** Uh-huh.

**Travis:** Which you—don't agree so quickly? I was gonna say which you know, but, okay, yeah.

**Teresa:** Oh. [laughs]

**Travis:** But when you said agency, it took me a second to remember that agency is also like modeling and like agents, and not like spies.

**Teresa:** Oh!

**Travis:** And not like secret agents. Like she did *what?*!

**Teresa:** Interesting. I love the way your brain works.

**Travis:** I mean, listen, it was the '60s. There were a lot of TV shows about like Charlie's Angels—you know, models who were also spies or whatever.

**Teresa:** That's true.

**Travis:** So, maybe.

**Teresa:** That's true. And so, even though Hedren refers to The Birds as her first credited film, that's not exactly true. She did have an unofficial film debut as Miss Icebox in the musical comedy called The Petty Girl.

**Travis:** Okay. Powerful.

**Teresa:** Sure, sure.

**Travis:** I don't want to know anything about it. I'm sure that it was just like, you know, where they will often give characters names to be like, "Oh, she's frigid, so we'll just call her Miss Icebox." Right? And like that's what everybody calls her. But I want it to be like a Cold Miser kind of thing.

**Teresa:** Ooh.

**Travis:** Or like a Batman villain kind of deal. Probably not that, so I don't want to know anything else about the movie.

**Teresa:** [chuckles]

**Travis:** That I want to picture her with like an ice blaster out there, just laying waste to Gotham.

**Teresa:** Again, she really wasn't interested in film, and people kept trying to get her into film. And it was kind of a last resort for her.

**Travis:** "Fine. I'll be a movie star. Twist my arm."

**Teresa:** "Twist my arm." 1961, she had been married to the actor Peter Griffith. Yes, Melanie's father—



**Travis:** Not the guy from Family Guy.

**Teresa:** That's Griffin. Peter Griffin.

**Travis:** No, my brother is Griffin.

**Teresa:** No, Peter Griffin is the name of the guy from Family Guy.

**Travis:** She was married to the guy from Family Guy?!

**Teresa:** No, she was married to an actor, Peter Griffith. Don't mess with me.

**Travis:** Oh, Melanie Griffith's dad.

**Teresa:** Yes.

**Travis:** What? What's wrong? I was trying to do like a Who's on First kind of thing.

**Teresa:** She had been married to—married to him for seven years, but then she got divorced, and returned to California with her daughter. After settling in Sherman Oaks, she actually said to an interviewer, "I thought I could continue my career as it had been in New York. I thought everything would be just fine. But it wasn't. So I thought, well, I don't type, so what shall I do?" [chuckles]

**Travis:** Love it.

**Teresa:** I mean, I really don't think that like... a secretary or anything else seems to be the—what I would put on the scales.

**Travis:** Well, I mean, at the time, you know? Where it was like everybody needed—you had the typing pool, you had the secretary pool. Like everybody needed the squadron of, you know, girl Fridays, or whatever they were called. And the idea being like, they didn't have electronic filing, they didn't have emails, they didn't have the stuff, right? So you needed boots on the ground who were like doing everything. I love the mindset of, "Well, I

can't type, I can't be a secretary, so I might as well be a movie star," like as a sec—as a backup option.

**Teresa:** She was still doing commercials. So she did, when she moved back to LA.

**Travis:** I'm now picturing a scene like in a TV show or movie where you see somebody starring in movies. And they're like, "What's the matter? You don't seem happy." And it's like, "I'm just saving up money until I can live my dream of moving to Boise, Idaho and being... a secretary!"

**Teresa:** [chuckles] That is kind of backwards from the way that we're taught in TV and movies, isn't it?

**Travis:** Yes.

**Teresa:** She was doing a commercial for a diet drink called Seago, or Saygo? I'm not quite sure.

**Travis:** Sego.

**Teresa:** Sego.

**Travis:** No accent on it?

**Teresa:** No.

**Travis:** Okay.

**Teresa:** And it was everywhere. It was like, her face was plastered all over the place because of this commercial. And so, on October 13<sup>th</sup>, 1961, she received a call from an agent that told her a producer was interested in meeting with her after watching the Sego commercial during the Today Show.

**Travis:** Can I tell you what's wild about this, is like it feels like a story somebody writes about like somebody getting discovered in Hollywood.

**Teresa:** Mm-hm.

**Travis:** That anybody who's like 'made it,' quote/unquote, in the Hollywood system be like, that's not how it happens, right?

**Teresa:** Right.

**Travis:** You don't just do like one ad and then suddenly you have people calling you like, "You've got it, kid. I want you in this movie." And it's like, well, it happened at least once.

**Teresa:** At least once. It does happen occasionally. I would say probably maybe once every five years, to like one person.

**Travis:** But like the idea of, you know, that like, "All my life, you know, in my hometown, everyone's always told me how pretty I was. And everybody wanted to take photos of me. And I was the one who would like stand up there with the ribbon cuttings of stuff. So, I just *knew* I'd make it in Hollywood." And then the rest of that story being like, "And I did," is not normally how that goes. [chuckles]

**Teresa:** Not normally what happens. That producer? Alfred Hitchcock.

**Travis:** I've heard about him!

**Teresa:** You surely have, I'm sure. Even Tippi had heard about him, right? And apparently, when they first met, they spoke at length about everything except the job that Hitchcock wanted her for. Several weeks after their meeting, Hedren assumed she'd be playing one of the ingenues of the week in his hit horror anthology show, Alfred Hitchcock Presents.

**Travis:** Yes. [sings] Bump-a-na-na-na-na, na-na. And then he steps forward into the silhouette, yes.

**Teresa:** So, she was like, yeah, this will be a good kind of like recurring event, right? Oh, but no. Because she—imagine this. She goes to lunch at an institution of Golden Age Hollywood, Chasen's.

**Travis:** Okay?

**Teresa:** She arrives for the meal—

**Travis:** Uh-huh?

**Teresa:** And is met with the beautifully wrapped package that she's encouraged to open.

**Travis:** Oh, boy. It's a bomb.

**Teresa:** It was a gold and seed pearl pin of three birds in flight.

**Travis:** Okay.

**Teresa:** This is how Hitchcock and his wife, at the time, announced to her, "We want you to play Melanie Daniels in *The Birds*."

**Travis:** That's pretty... pretty cinematic. But not surprising coming from Hitchcock where it's like, "Hey, here's some drama in real life." Also, just to make it clear, he was a real turd.

**Teresa:** Yes. Oh, no, we'll talk about that.

**Travis:** Just, I want to clarify that so it doesn't sound like I'm sitting here like a huge Hitchcock fan. Enjoy many of his movies, at least the ones that I've seen. But a *real* stinking turd.

**Teresa:** Yes, indeed. And Tippi was very surprised!

**Travis:** Yeah!

**Teresa:** This is not what she was expecting at all.

**Travis:** She was expecting a hamburger. She was so hungry!

**Teresa:** [laughs]

**Travis:** "I can't eat this pin."

**Teresa:** She says, "I was so stunned. It never occurred to me that I'd be given a leading role in a major motion picture. I had great big tears in my eyes."

**Travis:** Beautiful. You know what else would be beautiful?

**Teresa:** What?

**Travis:** A word for another Max Fun show.

**Teresa:** 'Ey!

[theme music plays]

**Ellen:** Hi, everybody! It's Ellen Weatherford.

**Christian:** And Christian Weatherford.

**Ellen:** People say not to judge a fish by its ability to climb a tree.

**Christian:** But we can judge a snake by its ability to fly, or a spider by its ability to dive.

**Ellen:** Or a dung beetle by its ability to navigate with the starlight of the Milky Way galaxy.

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[break]

**Griffin** [in a wizardly voice]: The wizards answer eight by eight. The Conclaves call to demonstrate their arcane gift, their single spell. They number 64, until... a conflagration! 63 and 62 they soon shall be, as one by one, the wizards die... 'til one remains to reign on high.

**Griffin**: Join us for TAZ: Royale, an Oops All Wizards battle royale season of The Adventure Zone. Every other Thursday on [maximumfun.org](http://maximumfun.org), or wherever you get your podcasts.

[break]

**Travis**: Okay, we're back.

**Teresa**: All right.

**Travis**: So, she's crying.

**Teresa**: She's crying. She accepts, even though she hasn't had really any formal training. Hitchcock is like, "All right, we'll do it. I'm going to make you a star." He put Tippi through extensive screen color tests. She performed scenes from his previous films to get her in kind of like the headspace of a Hitchcock heroine. During the two days that they worked on this, she was very nervous, but she did every line well. She did every move she was asked to. And she was also coached on being like a well-bred kind of lady, right? So, it was like... it was like one of those... imagine a montage.

**Travis**: Okay.

**Teresa**: Right?

**Travis**: Wait... okay.

**Teresa**: A montage of film acting and studying lines and like comportment kind of activities, like a book on the head.

**Travis**: Sort of a Miss Congeniality kind of deal.

**Teresa:** Yeah, yeah!

**Travis:** Yes. Except instead of beauty pageant, it's movie star. Got it.

**Teresa:** Absolutely, right. This immersive charm school experience, right? He signed her for a seven year contract, which is not—I mean, it's kind of strange for us today.

**Travis:** Oh, yeah, I guess the studio system used to be a lot different.

**Teresa:** Studio system used to be different, right? So, you were kind of contracted out to one studio, and then they like loaned you out to other studios as—

**Travis:** Yeah, the idea used to be, with the studio system, right, that they would contract you for X amount of years, or X amount of movies.

**Teresa:** Mm-hm.

**Travis:** Right? Where it's like, "You will make eight movies with us." Not specific movies, it wasn't like they had eight titles lined up. But more that they could just tap you to be like, "Yeah, you're gonna be in this one," right?

**Teresa:** Mm-hm.

**Travis:** And you couldn't really say no. Maybe if you had a lot of cashay, you could be like, "I don't want to do that one." But most of the time—like Judy Garland is a great example, right? Where it's just—MGM just was like, "Okay, you're in this one. Now you're in this one. Now you're in this one."

**Teresa:** Yeah. Totally.

**Travis:** One of my favorite, I think it was—oh, I'm blanking on his name... Orson Welles.

**Teresa:** Mm-hm.

**Travis:** Where they were like, yeah, he went straight from like directing on Broadway to—they were like, "Yeah, we'll give you a three picture deal, whatever pictures you want to make." And the first one was Citizen Kane, and they were like, "Okay, great." And then the second one didn't do well, and they're like, "Ooh..."

[group chuckle]

**Travis:** "Ooh, we do have to do one more, ooh."

**Teresa:** "Hm..." So, Hitchcock elected himself her personal drama coach. He educated her in filmmaking and required her to attend production meetings, as well as conferences on script and music and photography. And she was a quick study. She was really good at it. She learned how to effectively break down a script and embody a character, and study their relationships. She says, "I probably learned in three years what it would have taken me 15 to learn otherwise."

**Travis:** Do you think that it would be safe to guess—right? We don't know. But safe to guess, knowing what we do about like Hitchcock's process and the—he was like one of the ultimate auteurs, right? And control freaks.

**Teresa:** Yes.

**Travis:** That he was like the—one of the reasons he picked Tippi Hedren was like, "She's got the look, but she doesn't have any like baggage that I would have to change. So I can basically—"

**Teresa:** She's a blank canvas.

**Travis:** Yeah, "I can make her exactly what I want her to be as a star in this movie."

**Teresa:** And that's exactly what happened.

**Travis:** Yeah.



**Teresa:** He had a very definite plan in mind and how he wanted characters to act. Almost like a puppet master, right?

**Travis:** Very manipulative, yeah.

**Teresa:** That's exactly what he wanted out of Tippi, and she gave it to him.

**Travis:** Yeah.

**Teresa:** Right? And at the time, she welcomed his guidance..

**Travis:** Yeah.

**Teresa:** She was grateful—

**Travis:** She didn't know—she didn't know better!

**Teresa:** She had no idea. So, while Hedren had some like career highlights of working for Hitchcock, she would also say that she counted the week of shooting the final scene of *The Birds* as the worst week of her life. That iconic scene where she goes upstairs and is attacked in the second floor bedroom—

**Travis:** Mm-hm.

**Teresa:** She's quoted as saying—when she asked Hitchcock about why her character would even put herself in that danger, right? Because we all know that. We scream at the screen, we're like, "Don't go up there! Don't go up there!" Alfred's response was, "Because I tell you to."

**Travis:** Great direction.

**Teresa:** Mm-hm...

**Travis:** Just real—

**Teresa:** "What's my motivation?"

**Travis:** Top not—

**Teresa:** "I said so." [titters] Right. And so, even though she was assured time and time again that the crew would only use mechanical birds during the attack scenes, he lied.

**Travis:** Yeah.

**Teresa:** They didn't, it was real birds.

**Travis:** He was a big, stinking turd.

**Teresa:** For five full days—

**Travis:** Should call that movie The Turds. Get him, burn him down.

**Teresa:** Got it—got him. Tippi Hedren had to endure prop men, them themselves in protective gear, while she's just in her costume, flinging dozens of live gulls, ravens and crows at her. This is an OSHA nightmare, right?

**Travis:** Not just that, but like the Animal Protections Act—

**Teresa:** Yeah!

**Travis:** Well, I guess it wasn't going at the time. You wouldn't have to put that thing at the end of stuff that's like, "No animals were harmed during the filming of this." Guaranteed animals were harmed during the filming of that.

**Teresa:** Yeah. Even though their beaks were clamped shut with elastics, right, they were still very frightened.

**Travis:** Well, and they have like talons, and they can still peck.

**Teresa:** Yeah, yeah. She was attacked by one of the animals, which gouged her cheek, narrowly missing her eye.

**Travis:** I'll tell you right now, if I ever—if I'm afraid of being attacked by birds, I'm not afraid of them biting me.

**Teresa:** Mm-hm.

**Travis:** That's not the fear. Great, their beaks are clamped shut. That's not what—I'm not afraid of their *teeth*. You know what I mean?

**Teresa:** I mean, I would—

**Travis:** I'm afraid of being pecked and I'm afraid of being scratched and I'm afraid of being carried away to their nest.

**Teresa:** [chuckles]

**Travis:** If they're big enough.

**Teresa:** Physically impossible.

**Travis:** Not with the golden eagle from *Rescuers Down Under*! That thing could pick me up.

**Teresa:** I think though, technically, an albatross is larger than that, isn't it?

**Travis:** No, that golden eagle was huge, it was the size of a Hummer. What are you talking about?

**Teresa:** That was an animated Golden Eagle.

**Travis:** What?

**Teresa:** These were real birds.

**Travis:** I see... okay.

**Teresa:** [chuckles]

**Travis:** I've got a lot of thinking to do.

**Teresa:** They called a physician because she almost got her eye gouged out.

**Travis:** Yeah! Call a lawyer.

**Teresa:** And the physician said that she at least needed the rest of the day off. And Hitchcock refused. He only wanted to finish the movie. And the doctor said, "Are you trying to kill her?" [titters]

**Travis:** He just didn't care.

**Teresa:** He didn't care!

**Travis:** This is the thing about like the auteur and that like, "I'm a genius and I'm in control, and I have a vision." The problem with that, much like the people who are like, "Oh, I'm in character and I'm method, so I do crappy things," it's like, hey, man, the process isn't more important. But those auteurs, like Hitchcock was famous for this, of like, "But if it gets me the thing—like if it makes the movie perfect, if it makes—"

**Teresa:** The ends justify the means.

**Travis:** Yeah.

**Teresa:** Totally.

**Travis:** Then everything is just an object to be used.

**Teresa:** And he was really—I mean, he was pretty hot and cold to Tippi.

**Travis:** Almost like he was incredibly manipulative.

**Teresa:** Yeah. She would be compared by him to one of his other muses, Grace Kelly. "Tippi has faster temp, city glibness and more humor. She displayed jaunty assuredness, pertness and an attractive throw of the head. And she memorized and read lines extraordinarily well, and is sharper in expression."

**Travis:** You notice in there he's not like, "She's so wonderful to work with and talented and great."

**Teresa:** Yeah.

**Travis:** He's basically describing like a setting you might use. The scenery or like a prop—

**Teresa:** Mm-hm.

**Travis:** Or like the music that you would add to the score.

**Teresa:** Yeah.

**Travis:** Of like, "Oh, it's upbeat, it's great, it's fun," right? Not like, "Oh, they're a lovely person. They're so wonderful to work with. I consider them a friend."

**Teresa:** Right.

**Travis:** Like very objectified.

**Teresa:** Absolutely. Very much puppet and puppet master.

**Travis:** Yeah.

**Teresa:** The Birds was an enormous hit, we know this. Tippi Hedren also got a Golden Globe Award for new star of the year. Premiere also declared Melanie Daniels to be one of the great film characters of all time.

**Travis:** I bet it was really great getting that Golden Globe, because then she knew that if her eye ever was plucked out by a bird, she would have—she could just pop that Golden Globe in there.

**Teresa:** [chuckles] I think it's too big.

**Travis:** Well, she could get it sized down.

**Teresa:** Oh, all right.

**Travis:** Yeah. There's people who do that in Hollywood, give you a fake eye with your Golden Globe. You've just gotta know where to look.

**Teresa:** So, I think that this recognition is well deserved. Because, by the numbers, she has to carry the picture alone for the first 45 minutes before the birds start to attack from the sky, right? And so, you have to be able to be captivated by her on screen, because that's it. It's all—it's all there is.

**Travis:** This is also the other problem with auteurs, though. And in general, this is a personal thing, but why I kind of stopped doing like theater, and I imagine like films the same way. That like if you have a director like Hitchcock, right? And then she puts up this amazing performance, incredible in the movie, the person who's gonna take credit and get a lot of the credit is Hitchcock.

**Teresa:** Yeah.

**Travis:** Right? Of like, "Yeah, I shaped it, I—my horrible means," right? "I got the end that I wanted. It was all me. I did it," right?

**Teresa:** Yeah.

**Travis:** And like, it's seen as his triumph and not hers.

**Teresa:** So—

**Travis:** I mean, at the time.

**Teresa:** At the time.

**Travis:** Yes.

**Teresa:** We recognize her now, of course. Next, she signed on to play the leading role in Hitchcock's next film, Marnie. Reportedly, she was stunned. I mean, it was a pretty bad experience, and I have to assume that there was some tension from The Birds. But she was grateful, she said, to play such a

complicated, sad and tragic woman. It had a lukewarm reception at the box office.

**Travis:** Yeah.

**Teresa:** It wasn't as good. I mean, isn't that usually what happens, right?

**Travis:** It's also—just search your mind. And when you said Marnie, that clicked nothing for me, versus The Birds.

**Teresa:** Mm-hm. Right, yes. Yes. But the behavior from Hitchcock got worse and worse the longer that they worked together.

**Travis:** I bet, yeah!

**Teresa:** Yeah, he was known to isolate her from the other cast and crew, deny her to the—the ability to travel as she wanted to. And even at one point, had people like following her and keeping track of her during the day.

**Travis:** Ownership. I mean, that's the thing, ownership—he—hey. I don't think he was a very cool dude.

**Teresa:** Yeah. His obsession with Tippi was relentless, and even, I mean, unhealthy for Tippi, certainly.

**Travis:** Yes.

**Teresa:** She would say, "It was embarrassing and insulting. There were a lot of reasons why I didn't want to tell this story. I don't want it to be taken advantage of, twisted or turned and made into an even uglier situation than it was." So, she didn't—she didn't talk about it publicly at the time.

**Travis:** Also, he was incredibly powerful, right? He's Alfred Hitchcock and like the idea of—this is the problem with a lot of like these manipulation tactics and him like, you know, discovering her, right?

**Teresa:** Mm-hm.

**Travis:** Idea of like... it's not like she had other connections more powerful than him, or this idea of like—ugh, the studio system sucks! Okay, go on.

**Teresa:** Yeah. But she was able to get out. She told Hitchcock that Marnie would be their last film together. And finishing the film, they only spoke through a third party. They did not speak to each other.

**Travis:** Good for her.

**Teresa:** And he made good on a lot of his threats to ruin her career, right? And kept her under contract without giving her any work for close to two years.

**Travis:** What a turd!

**Teresa:** Yeah. Finally, she got her contract sold to Universal Studios in 1966, and it allowed her to appear in a couple TV shows. But obviously, from standing her ground against Hitchcock, she never worked with him again.

**Travis:** Yeah. Well, this is also the thing, right? Of two years of being under contract, but no work.

**Teresa:** Yeah.

**Travis:** That's so long. Especially at a time where they were making movies in—like, talking about the number of movies made by a studio—

**Teresa:** It was a machine!

**Travis:** A month, yeah.

**Teresa:** Yeah.

**Travis:** Right? Let alone a year. And so, in two years, the amount of like Hollywood time, right? Of like passing from winning a Golden Globe and being the star of *The Birds*, right? To then *Marnie*, which didn't do as well. And then two years of silence?



**Teresa:** Yeah.

**Travis:** You would be... really having to fight an uphill battle to get back to—and add to that, you guarantee have Alfred Hitchcock bad mouthing you and blackballing you all around town.

**Teresa:** Mm-hm. But she did pick it back up again. In 1967, a movie called A Countess from Hong Kong came out. Tippi stars alongside Marlon Brando and Sophia Loren.

**Travis:** I know those names.

**Teresa:** And it was directed by Charlie Chaplin, so—

**Travis:** I know that name!

**Teresa:** You do know that name! And at this point, she's gotten her life together. She's got—she's gotten remarried to Noel Marshall. And she jokes in an interview at this point that Noel had even canceled their subscriptions to like trade magazines, so that she wouldn't see the kind of like, the... the pieces about her being kind of like, you know, a fluke or whatever.

**Travis:** Right.

**Teresa:** Right?

**Travis:** Or have to see things about Hitchcock, probably.

**Teresa:** Probably, yeah. And she booked several other TV shows and movies. And in 1969, she and Noel take a trip to a game preserve in Mozambique, during her work on the film Satan's Harvest, which was filming in Zimbabwe.

**Travis:** What a great name! Once again, I don't want to know anything about the movie. I'm picturing—

**Teresa:** [chuckles]

**Travis:** Like an '80s slasher fic. I don't want to know anything about the movie, because I'm sure it wouldn't be okay for me at this point. But Satan's Harvest is such a like straight to video, find it in like an aisle of Blockbuster that your parents don't want you to go down kind of title to me. I don't want to know anything about it. Okay.

**Teresa:** It's a very—it's a pretty deep dive on Netflix, maybe?

**Travis:** I don't wanna—I don't wanna—it comes up like after you've watched Jeepers Creepers 6.

**Teresa:** [laughs]

**Travis:** And it's like, "Do you want to watch Satan's Harvest?" And it's like, "I don't know, man, is anyone around? I don't want people watching me watch Satan's Harvest."

**Teresa:** But this trip to Mozambique would be a turning point in her life, okay? [titters] And that is where we are going to stop for this week.

**Travis:** What a cliffhanger! Okay, I can't wait to find out more. Hey, everybody, thank you for joining us. Thank you to our editor, Rachel, without whom we could not make this show. Thank you to our researcher, Alex, without whom we could not make this show. Thank you to you for listening. We can make the show without you, but that seems silly. And I don't do silly things. I'm a very serious—

**Teresa:** Never. [chuckles]

**Travis:** Adult, who does serious business things.

**Teresa:** Business, business, business.

**Travis:** Business, business, business! You know, chances are, by the time you're listening to this, it'll be too late for you to go to the Columbus shows. But hey, maybe not. Go to [bit.ly/mcelroytours](https://bit.ly/mcelroytours), and you'll see all of the upcoming My Brother, My Brother and Me and Adventure Zone shows. You can get tickets there, all of that stuff. And if you haven't, go check out

mcelroymerch.com. We got a lot of fun merch there. What's the harm in looking, you know? It's not gonna hurt you. Go!

**Teresa:** [chuckles] What a great tagline.

**Travis:** Yeah.

**Teresa:** [laughs]

**Travis:** What else, Teresa?

**Teresa:** We always thank Brent 'brentalfloss' Black for writing our theme music, which is available as a ringtone, where those are found. Also, thank you to Bruja Betty Pin Up Photography for the cover picture of our fan-run Facebook group, Shmanners Fanners. If you love to give and get excellent advice from other fans, go ahead and join that group today. As always, we are taking your topic suggestions, your questions, your idioms. If you would like to submit someone for a biography, we'll take that too. Send those to [shmannerscast@gmail.com](mailto:shmannerscast@gmail.com), and say hi to Alex, because she reads every single one.

**Travis:** And that's going to do it for us. So join us so join us again next week.

**Teresa:** No RSVP required.

**Travis:** You've been listening to Shmanners.

**Teresa:** Manners, Shmanners! Get it?

["Shmanners Intro Theme" by brentalfloss plays]

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