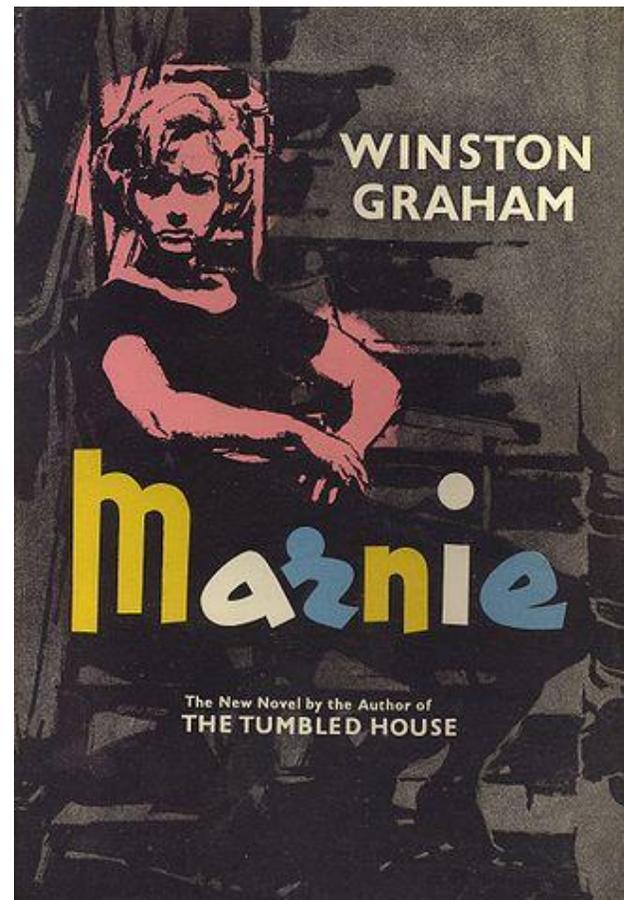
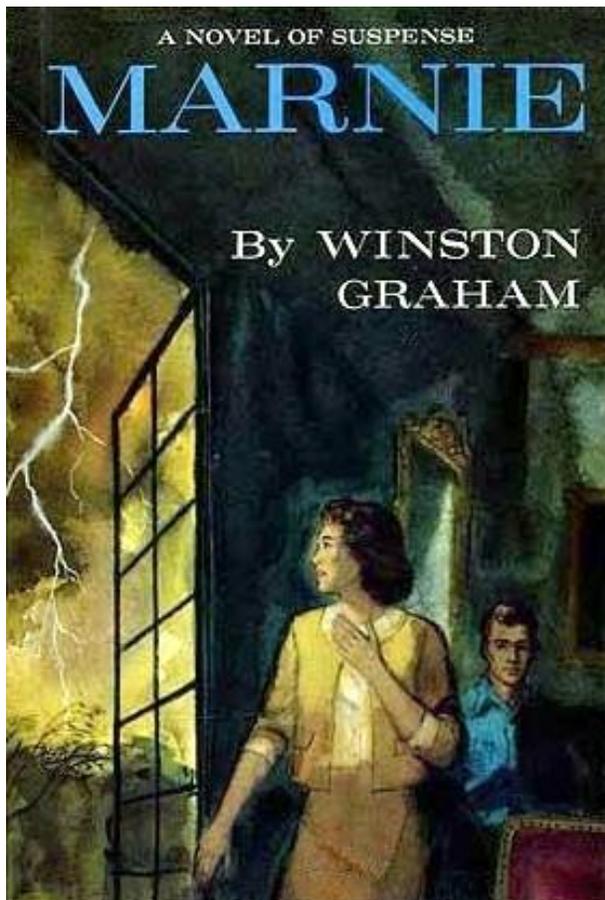


***Marnie* : the tale that keeps on giving**

Late in his life, WG wrote: "if one judges solely by financial criteria [1967's *The Walking Stick* is] the most successful novel I have ever written."¹ But I wonder, as of 2021, whether it remains the Graham estate's number one cash-cow, or has it been supplanted as preeminent earner these days by *Marnie*? (Yes, *Poldark* will surely eclipse both, but since that's a generic term embracing at least twelve works in one, it doesn't count.)

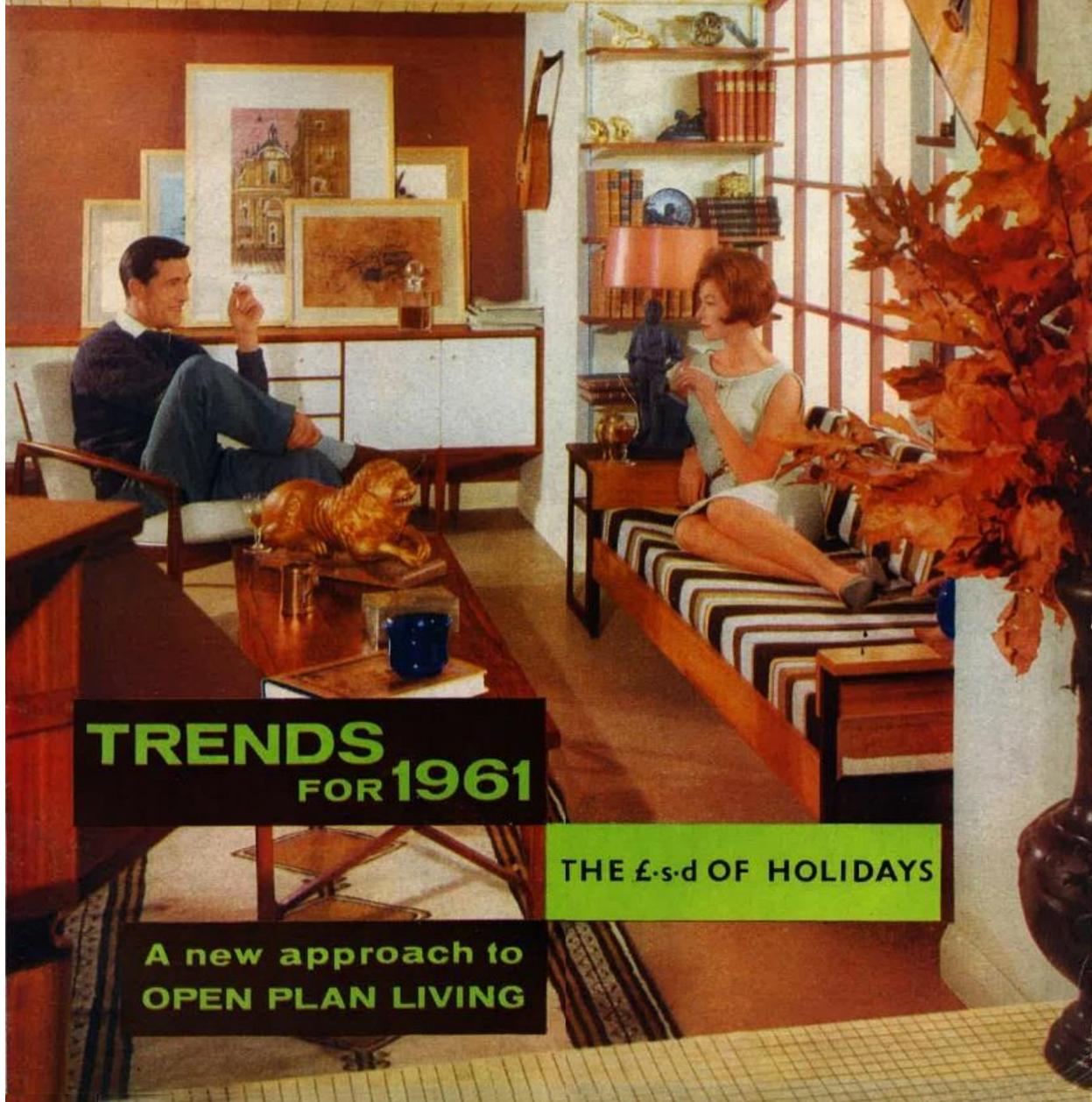
It wouldn't be surprising, for the masterly tale of the girl-thief seems never to have lost popularity since its first emergence in 1961. WG's twenty-sixth **NOVEL** was launched by Doubleday & Co. in the USA on 8 January of that year, with UK publication from Hodder & Stoughton following some two months later, after the conclusion of a three-part (January to March) **PRE-PUBLICATION SERIALISATION** in Fleetway Publications' *Home* magazine.²



1961: Doubleday (USA) / Hodder & Stoughton (UK)

HOME

FEBRUARY 1961 2/-



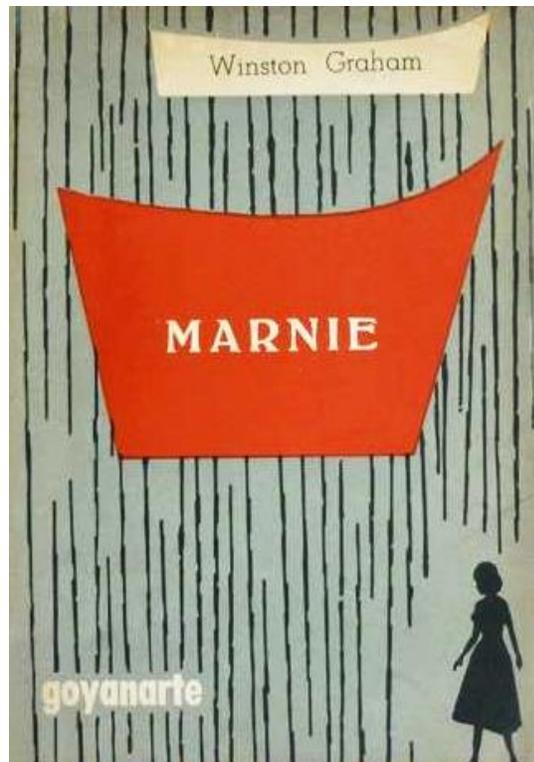
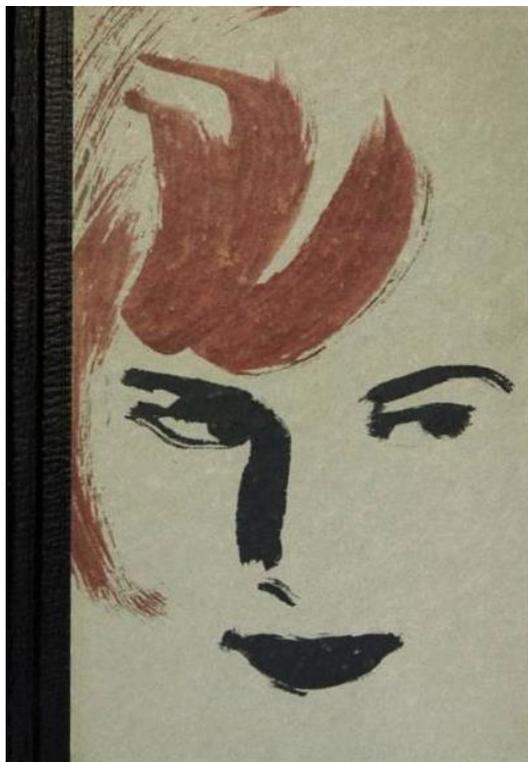
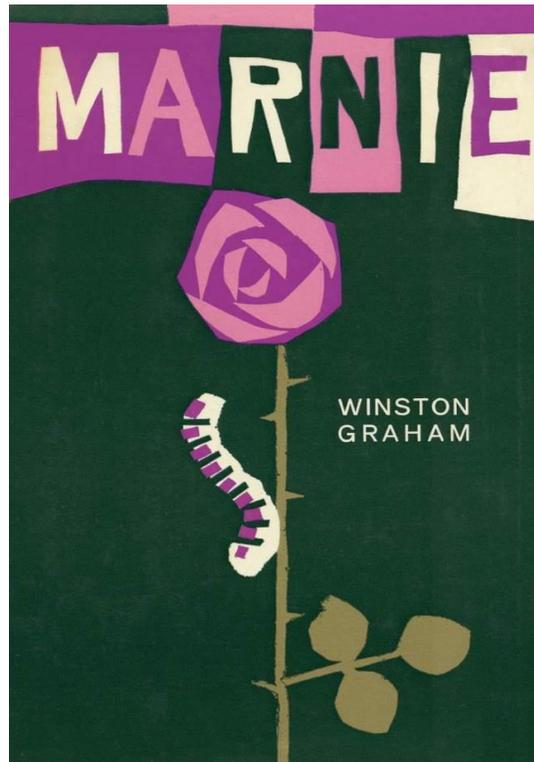
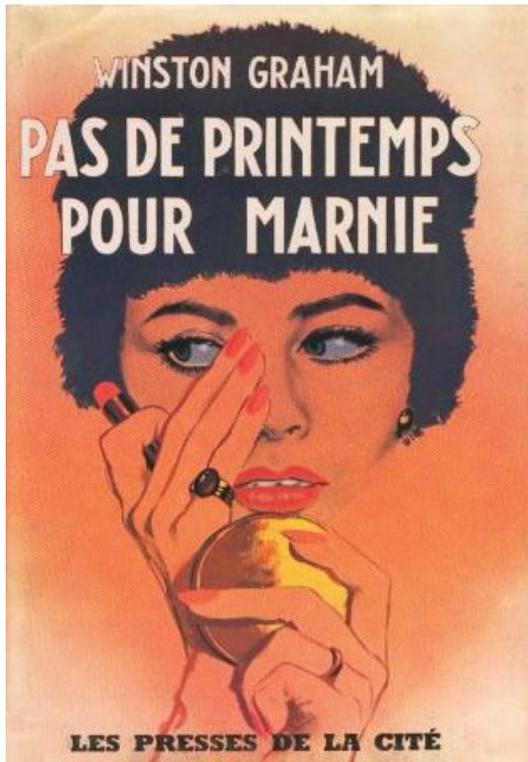
TRENDS
FOR 1961

THE £·s·d OF HOLIDAYS

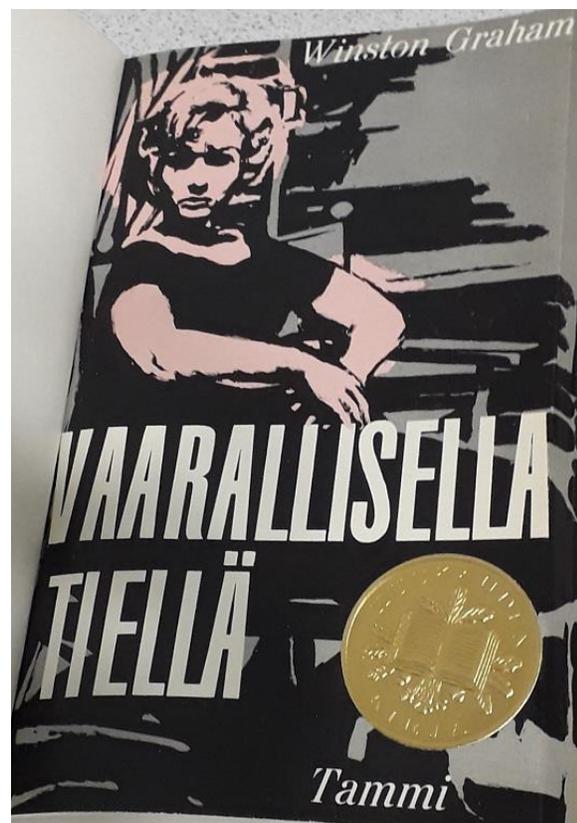
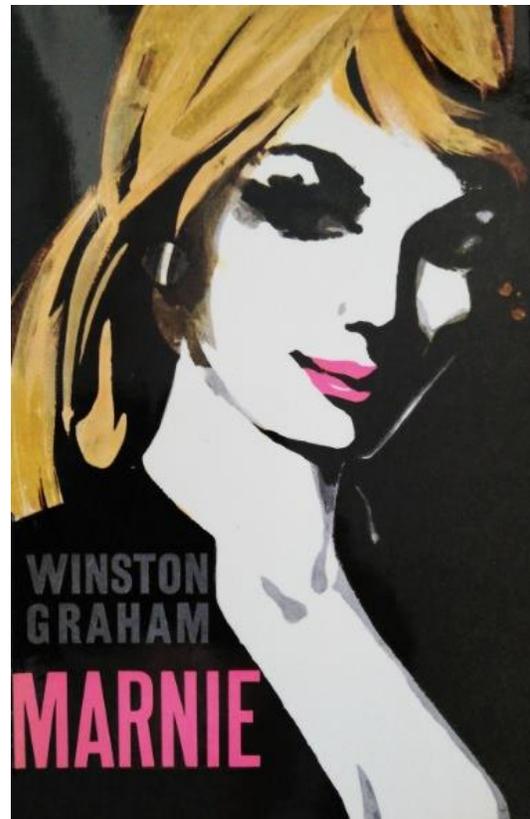
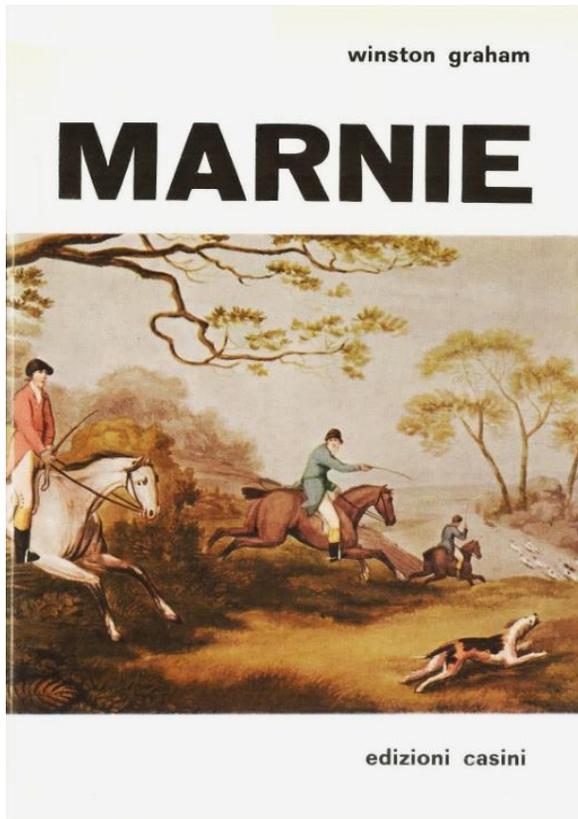
A new approach to
OPEN PLAN LIVING

Home, February 1961, including the second part (of three) of a serialised *Marnie*

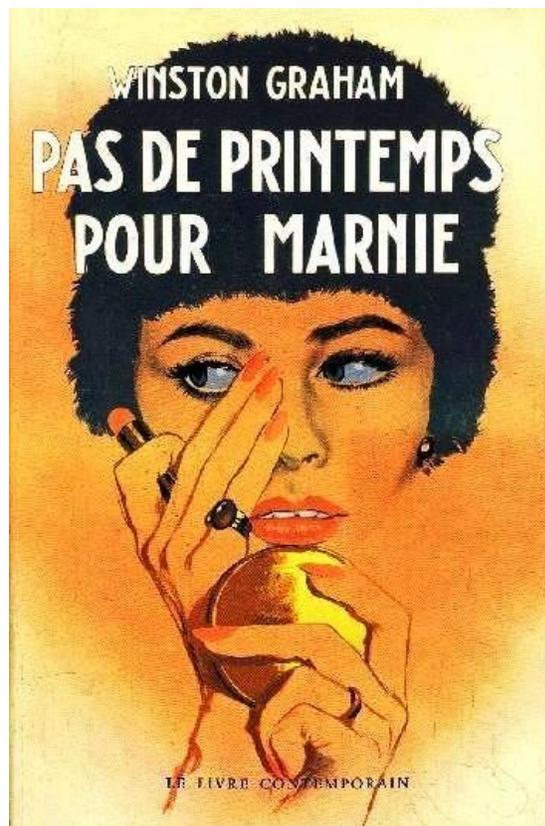
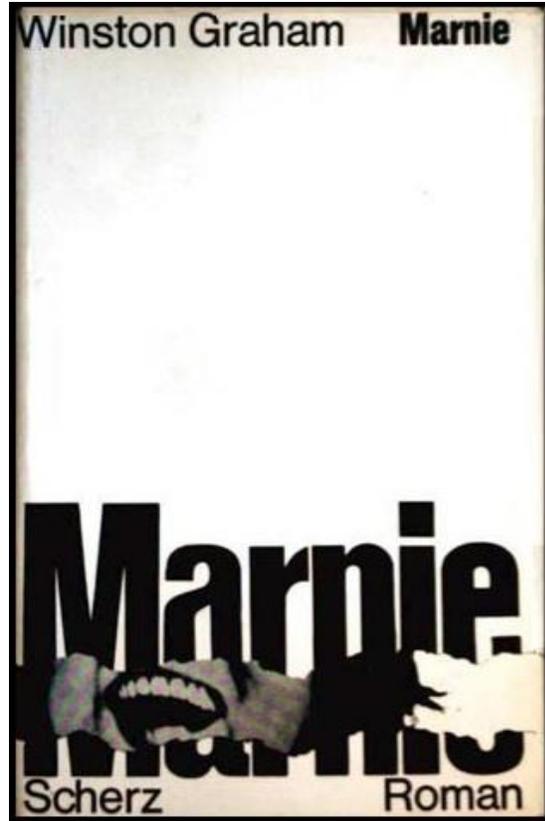
FOREIGN LANGUAGE EDITIONS began quickly to appear:



1961: French: Les Presses de la Cité / Dutch: De Fontein / German: Book Club edition, Bertelsmann / Spanish: Goyanarte

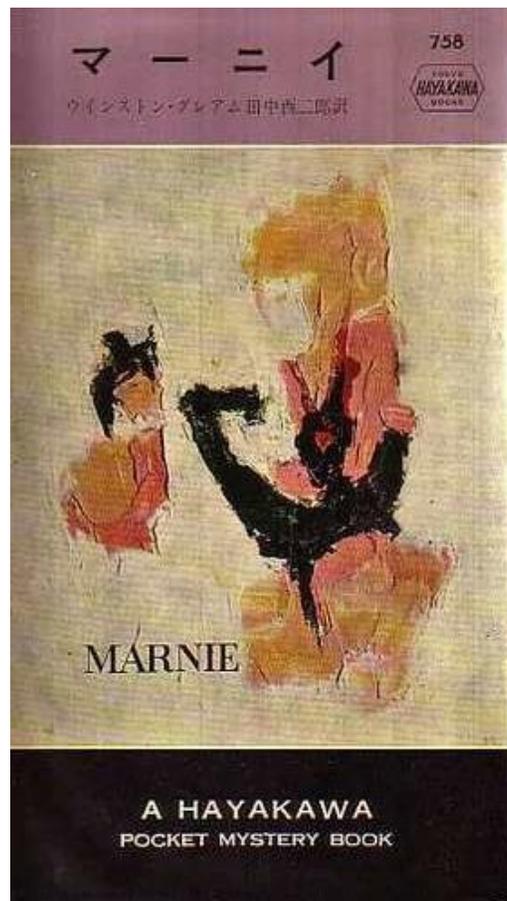
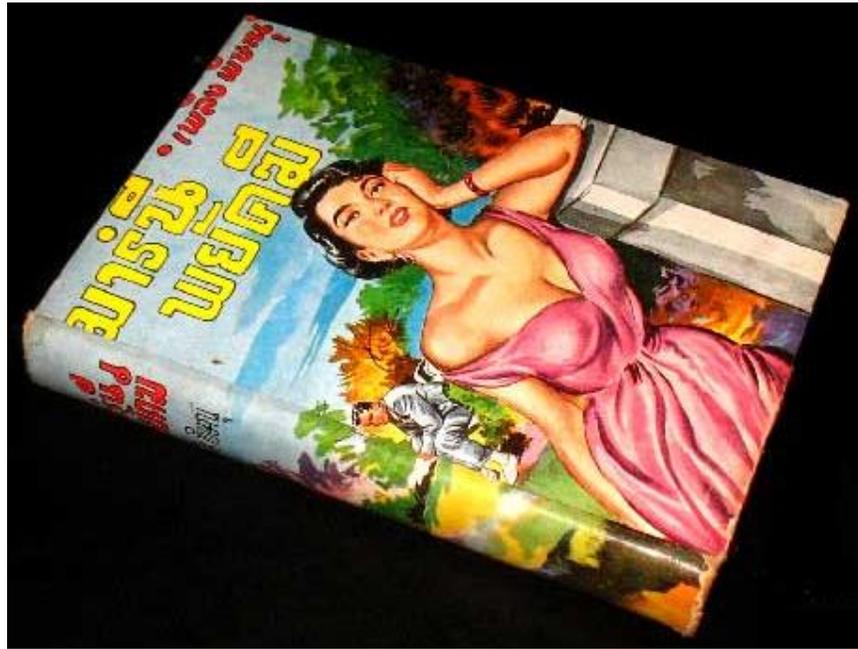


1962: Italian: Casini / Danish: Wangel / Swedish: Wahlströms / Finnish: Tammi



German: Kaiser; Scherz / Hebrew: Safiah³ / French: Le Livre Contemporain

The book's international success took WG's name further afield than ever before:

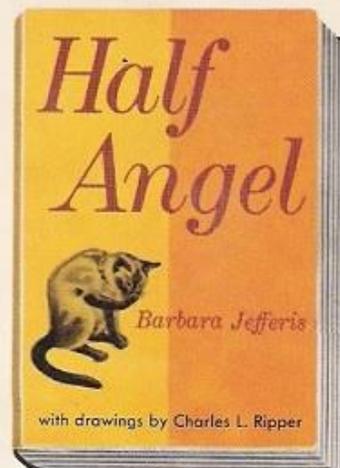
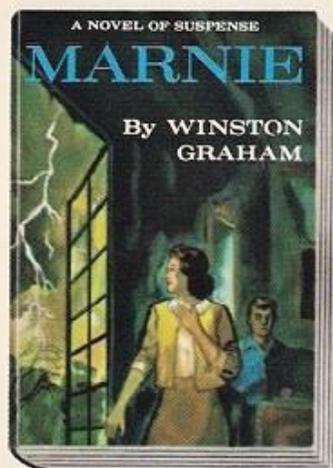
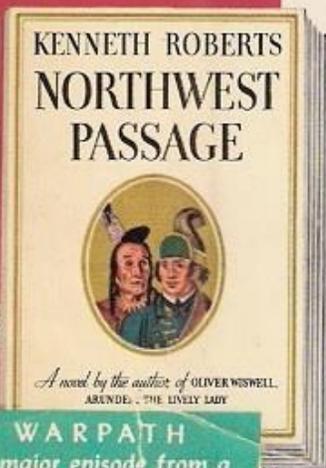
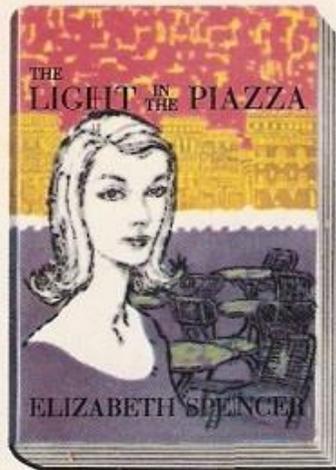
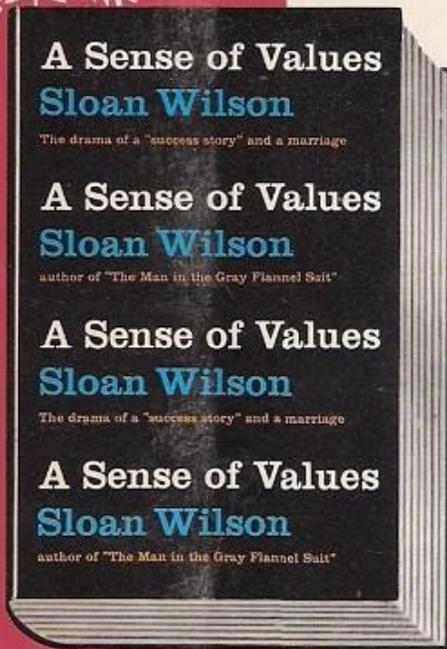


1963: Thai: Friendly Fun / Japanese: Hayakawa Shobo

READER'S DIGEST



Condensed Books



Winter 1961 Selections

By the end of 1961, Reader's Digest had published a **CONDENSED VERSION** of the novel in both the USA (see previous page – Volume 44 of their US Condensed Book series) and the UK (Volume 30 of the UK series). Over the next two years, RD-abridged versions of *Marnie* were sold (in translation as applicable) in Canada, France, Germany, Italy, Sweden, Spain, Portugal, Holland and Japan.⁴ Below are an Italian RD edition from 1963 and a German reprint from 1970:



FILM RIGHTS sold very quickly. That the buyer proved to be Alfred Hitchcock piqued interest, and it wasn't long before editions began to appear with the director's name, warm recommendation – "don't wait for the movie!" – and / or distinctive profile prominently featured. This was *not* merely publisher opportunism; rather, the initiative came in the first place from Hitchcock himself, who realised that the inevitable result of increased book sales would be a more keenly anticipated film. Thus he authorised the use of his name, face and words to promote the novel (he also contributed \$5,000 to help with costs) whilst serving both WG's cause and his own.

Below (top): Fawcett Crest, 1962, front and back covers

CREST BOOK 4500 **ALFRED HITCHCOCK** 50¢
 WILL MAKE A GREAT MOTION PICTURE FROM
MARNIE
 A NOVEL OF SUSPENSE by **Winston Graham**

"Don't wait for the movie. It's going to be good, but the book is about one of the most unusual heroines I've ever encountered."
Alfred Hitchcock

WHY IS MARNIE THE PERFECT HITCHCOCK HEROINE?

Because Marnie is unlike anyone you've ever met—unless you're the kind of person who isn't wary of strangers.

To look at Marnie you'd never think she was trouble. She looked like such a nice girl. But beyond the innocent hair-do, the candid young eyes, the quiet manner, was something quite different. Marnie was a thief, a liar, a forger, an embezzler. No one knew her real name, where she came from, or where she went. Which was exactly the way she wanted it.

Only this time something had gone wrong.

For the first time Marnie found herself in a trap.

And the man who trapped her found he had caught himself as well.

FAWCETT WORLD LIBRARY

HODDER

MARNIE

"Don't wait for the movie. It's going to be good, but the book is about one of the most unusual heroines I've ever encountered."
Alfred Hitchcock

ALFRED HITCHCOCK

is planning a great motion picture from the novel of suspense by **WINSTON GRAHAM** 36¢

Winston Graham **Marnie**

Warten Sie nicht auf meinen Film. Er wird zwar gut sein, aber das Buch gibt das Bild einer der ungewöhnlichsten Heldinnen, die mir je begegnet sind.
Alfred Hitchcock

Marnie

Scherz Roman

publishers were very pleased to ride: for example, following the lead of Scherz above, De Fontein added a wraparound to their 1961 Dutch translation (see page three) to garner extra sales:



1962: Dutch: De Fontein. The legend reads: "The fascinating novel for which Princess Grace returns as Marnie for the film cameras"

Hitchcock's **FILM** (with no Grace Kelly, who withdrew, to be replaced by Tippi Hedren) premiered in the UK on 8 July 1964. "Hitchcock without thrills," groused one reviewer,⁵ while another considered the film a success, not as a thriller "but as a tender and unconventional love story."⁶

Soon, of course, it was playing internationally:



Film posters from Greece / Belgium / Germany / Sweden / Spain / USA

This led to a further crop of tie-in⁷ or piggyback book releases:

Below: Crest, USA / Fawcett Crest, USA / Hodder, UK – all 1964 / Gyldendal, Norway, 1965



50¢



ALFRED HITCHCOCK'S
 great new motion picture is based on
MARNIE
 A SUPERB NOVEL OF SUSPENSE
 BY **WINSTON GRAHAM**

R944 A Fawcett Crest Book
60¢

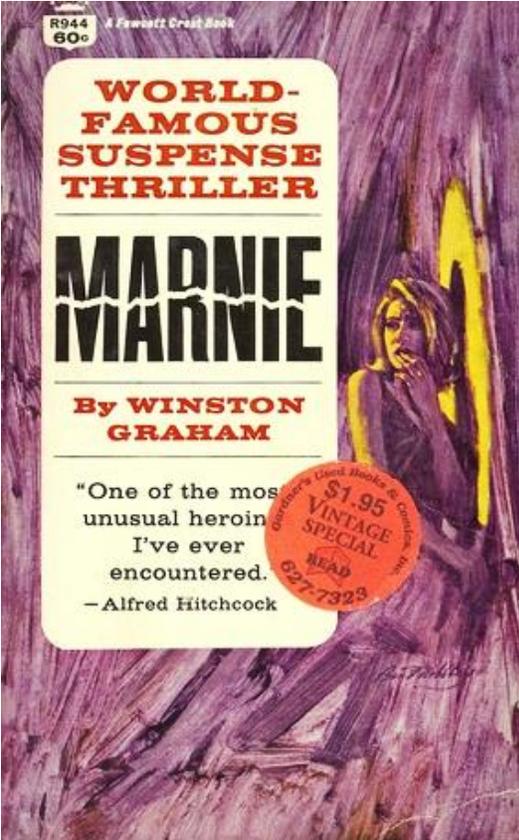
**WORLD-FAMOUS
 SUSPENSE
 THRILLER**

MARNIE

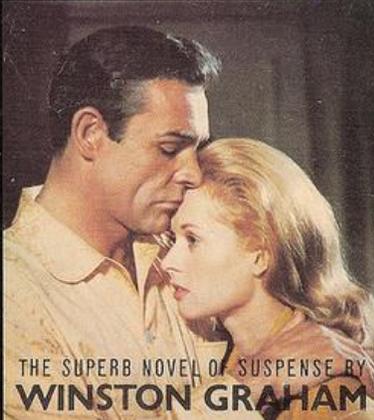
By **WINSTON GRAHAM**

"One of the most unusual heroines I've ever encountered."
 — Alfred Hitchcock

\$1.95 VINTAGE SPECIAL
 READ 627-7323



ALFRED HITCHCOCK'S
 GREAT FILM IS BASED ON
MARNIE



THE SUPERB NOVEL OF SUSPENSE BY
WINSTON GRAHAM

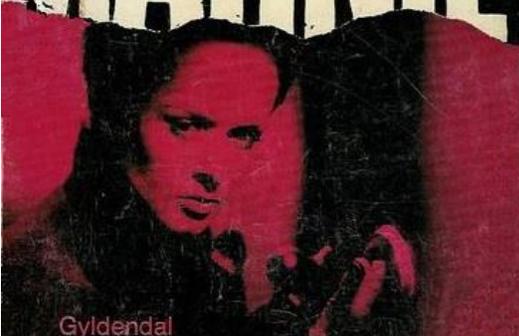
HODDER
 3/6



Dette er romanen
 Alfred Hitchcocks nesten
 uutholdelig spennende
 film er bygget over

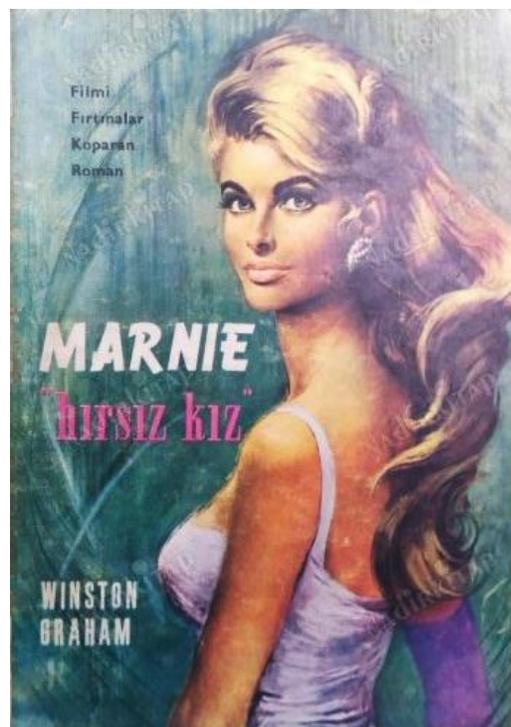
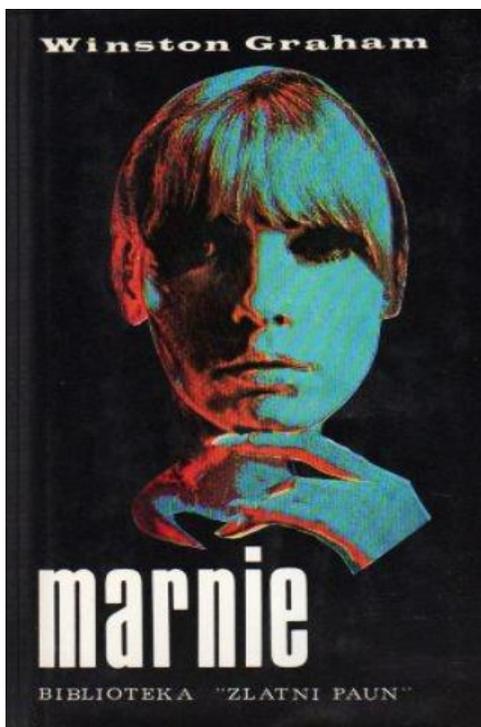
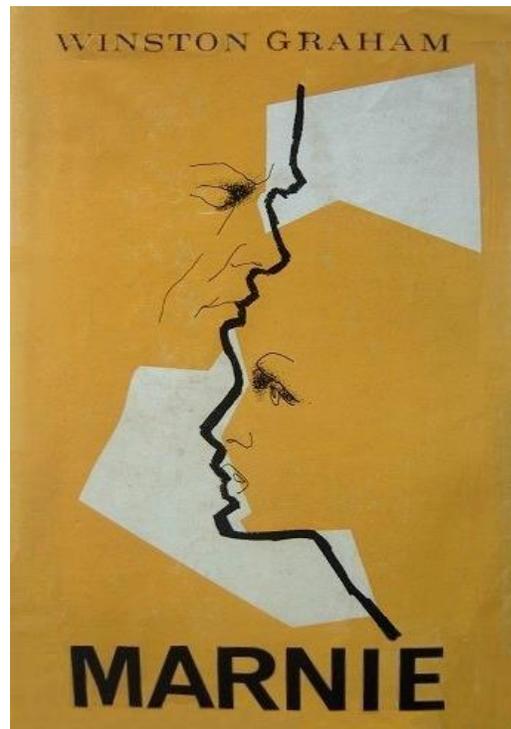
WINSTON GRAHAM

MARNIE



Gyldendal

Over the years, thanks in part to Hitchcock's film but in part also to the innate strength of WG's source tale, more and more **TRANSLATIONS** have appeared:



Portuguese: Hemus, 1971 / Norwegian: For Alle, 1969 / Croatian: Otokar Keršovani, 1970 / Turkish: Nebioğlu, 1967. Below: Portuguese: Boa Leitura, year unknown

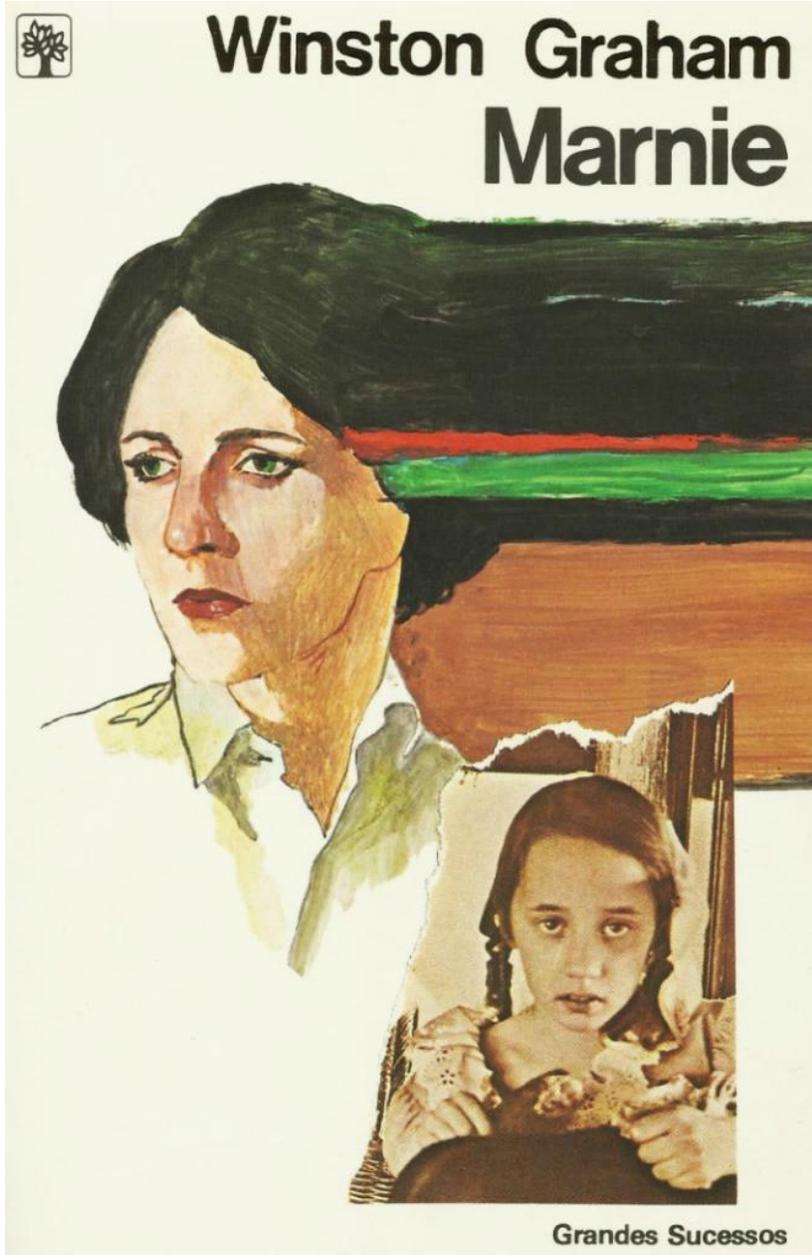
WINSTON
GRAHAM

MARNIE



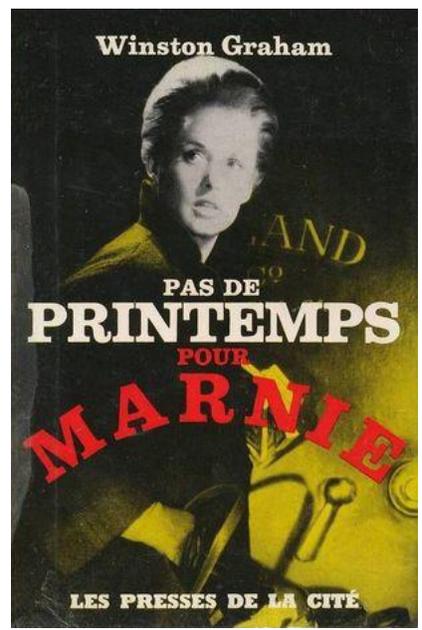
**confissões
de uma ladra**

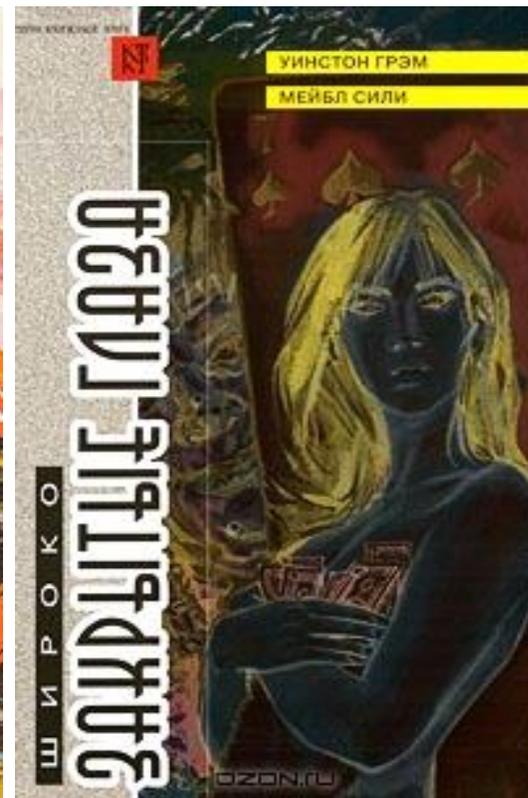
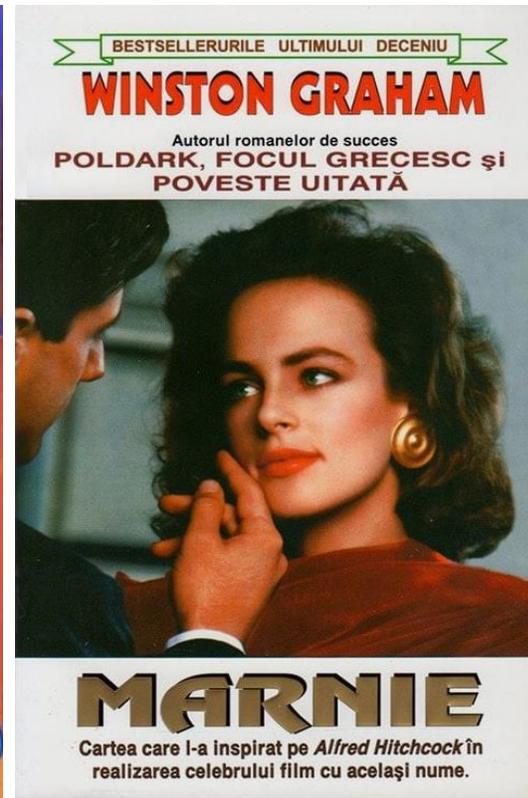
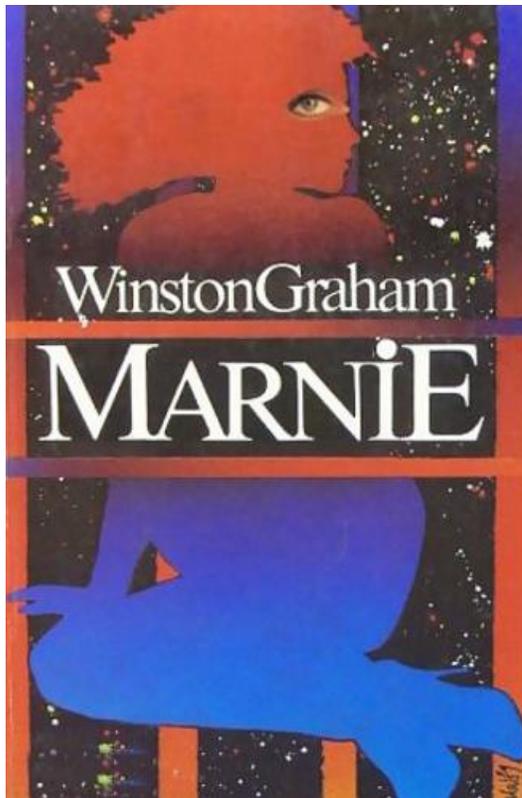
BOA LEITURA EDITORA S. A.



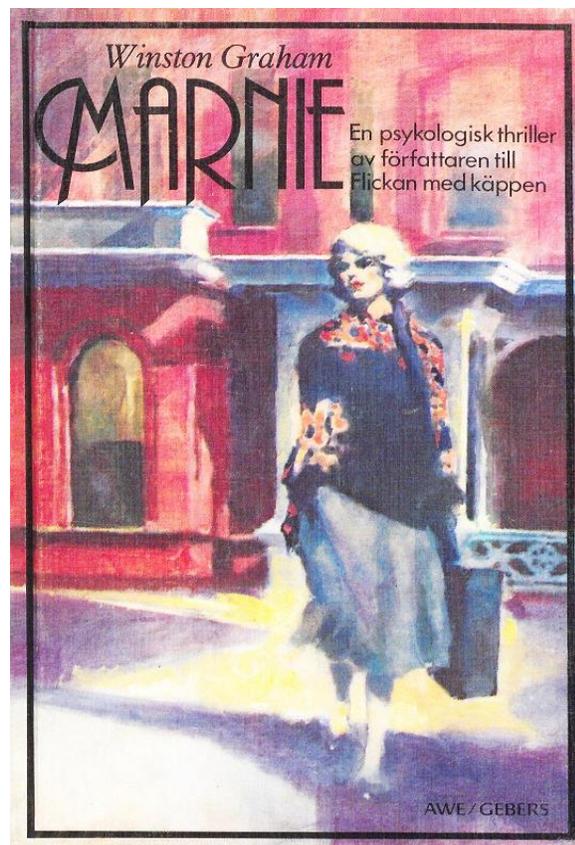
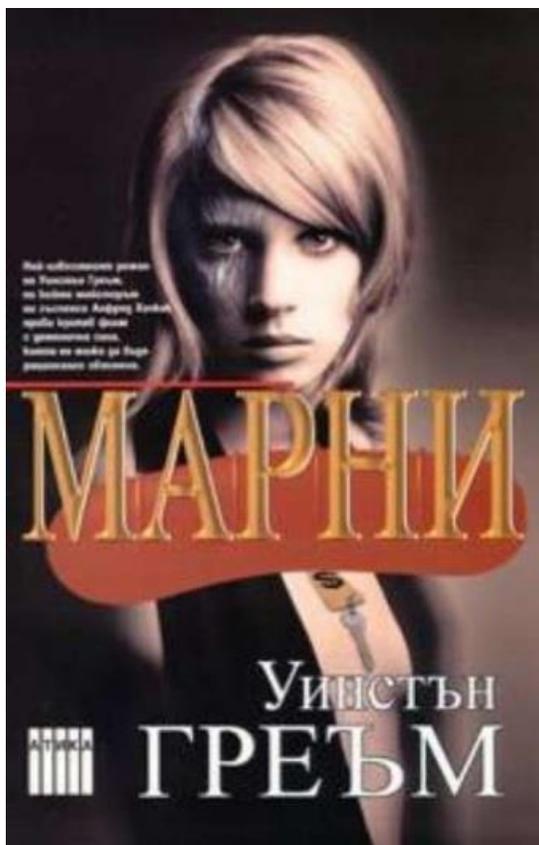
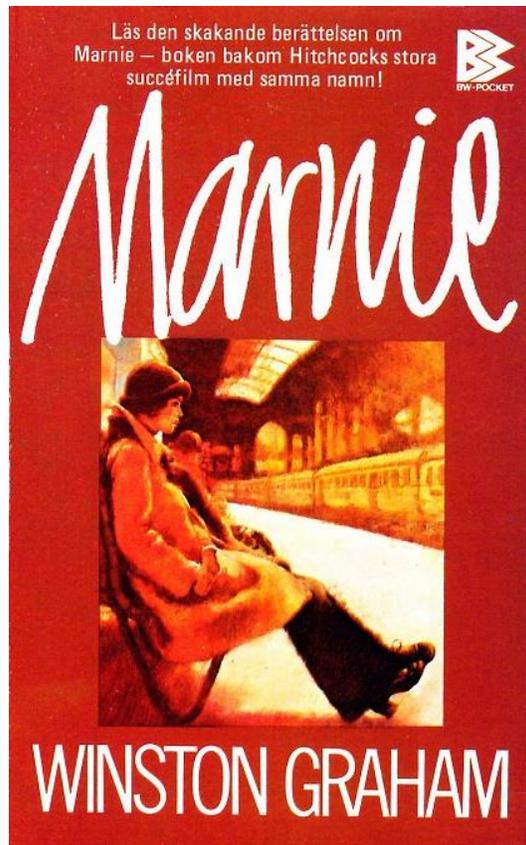
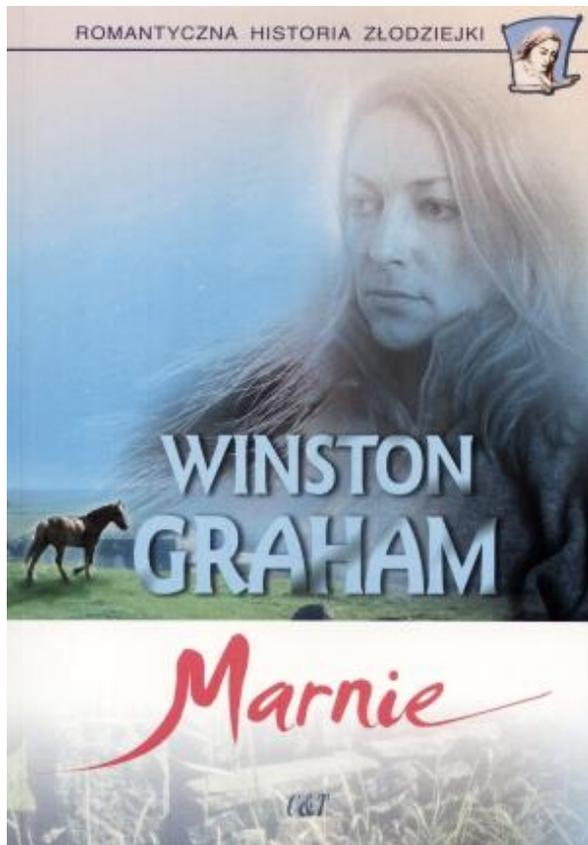
Portuguese: Abril Cultural, 1981. Of all the jackets and covers here, this one arguably best reflects *Marnie's* subject matter

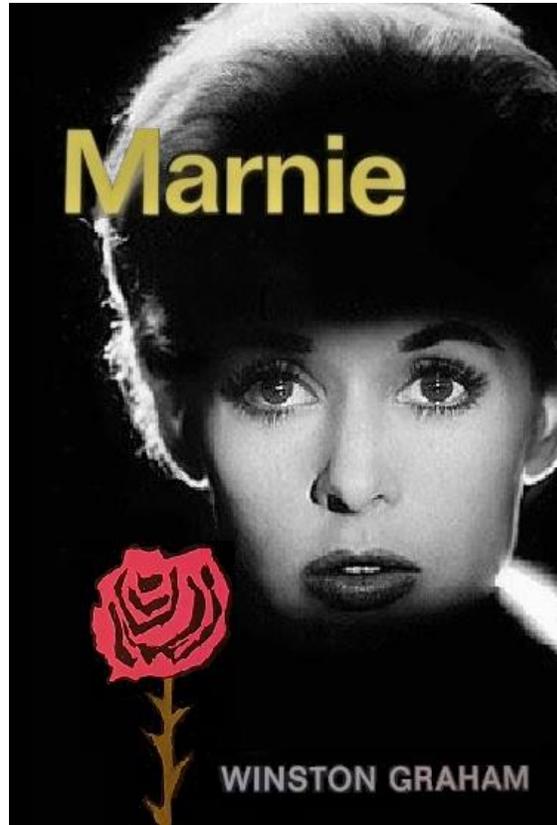
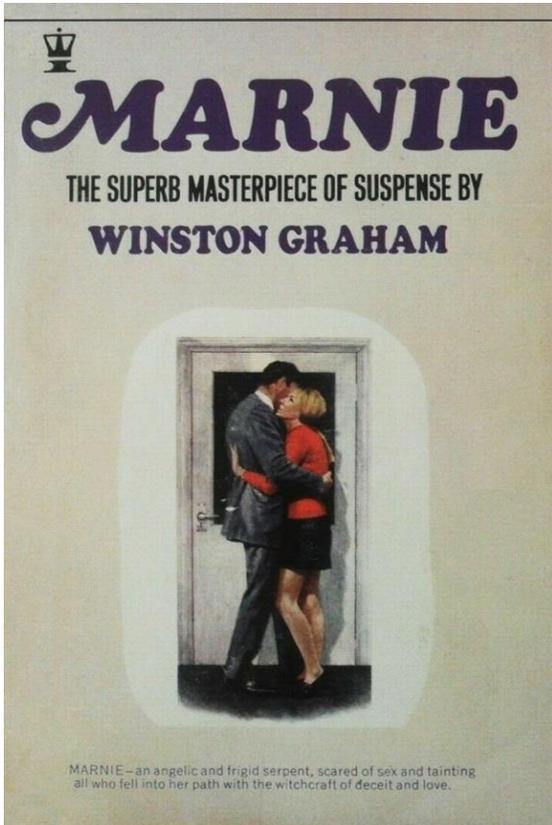
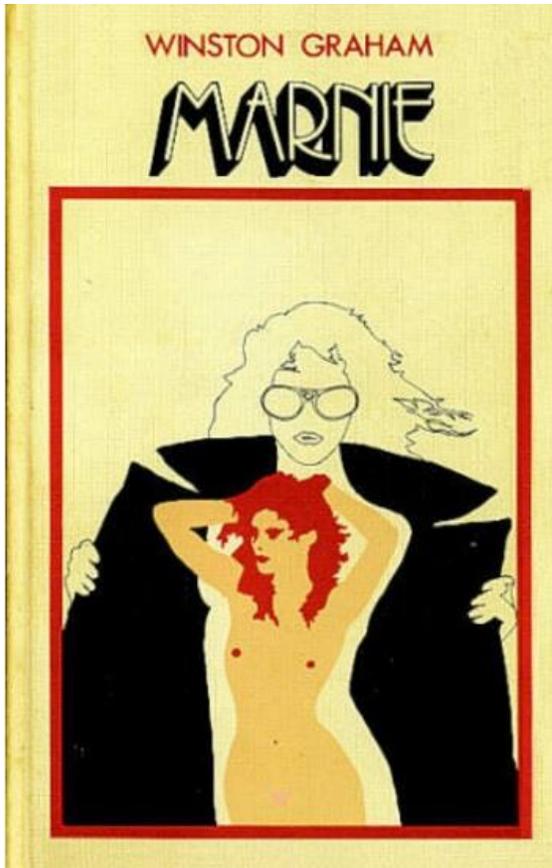
French, Les Presses de la Cité, circa 1964. Some time after the release of Hitchcock's film, Les Presses de la Cité reissued their 1961 first edition of WG's novel (still as *No Spring for Marnie* – see page three) with a new tie-in jacket showing the ubiquitous Tippi Hedren

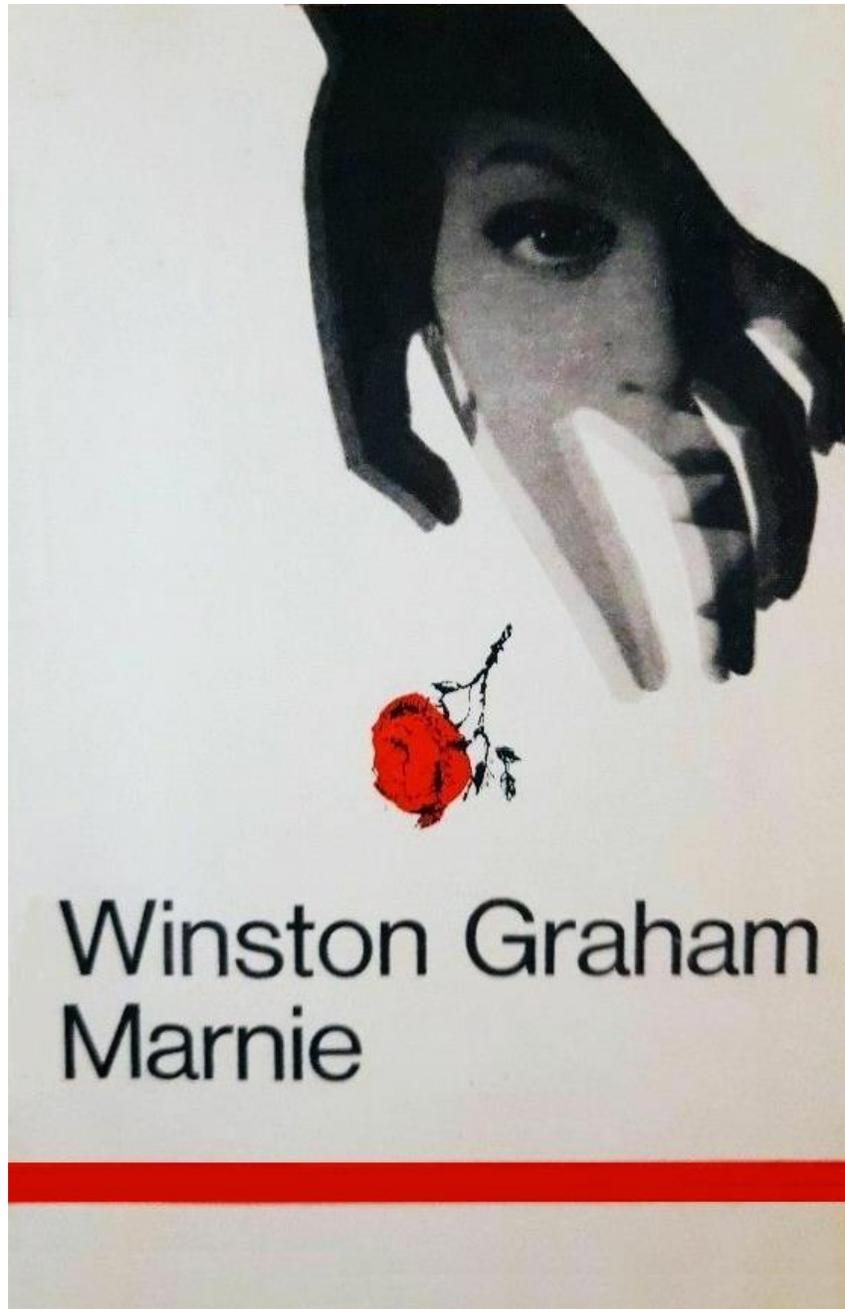




Hungarian: Rega 1990 / Romanian: Orizonturi, 1994 / Russian: as *I Can Do This*, Ural Press, 1994 and *Eyes Wide Shut*, Terra Book Club, 2001







Page 18: Polish: C&T, 2005 / Swedish: Wahlströms, 1985 / Bulgarian: Atika, 2005 / Swedish: Gebers, 1983

Page 19: Portuguese: Circulo Do Livro, hardback, 1981 and paperback, 1987 / H&S, 1969 / Dutch, BK Boekenkring Baarn, year not stated (the face is Tippi Hedren's)

Above: Donauland Book Club, Vienna, circa 1977



**VÄND
LYCKAN
EJ
RYGGEN**

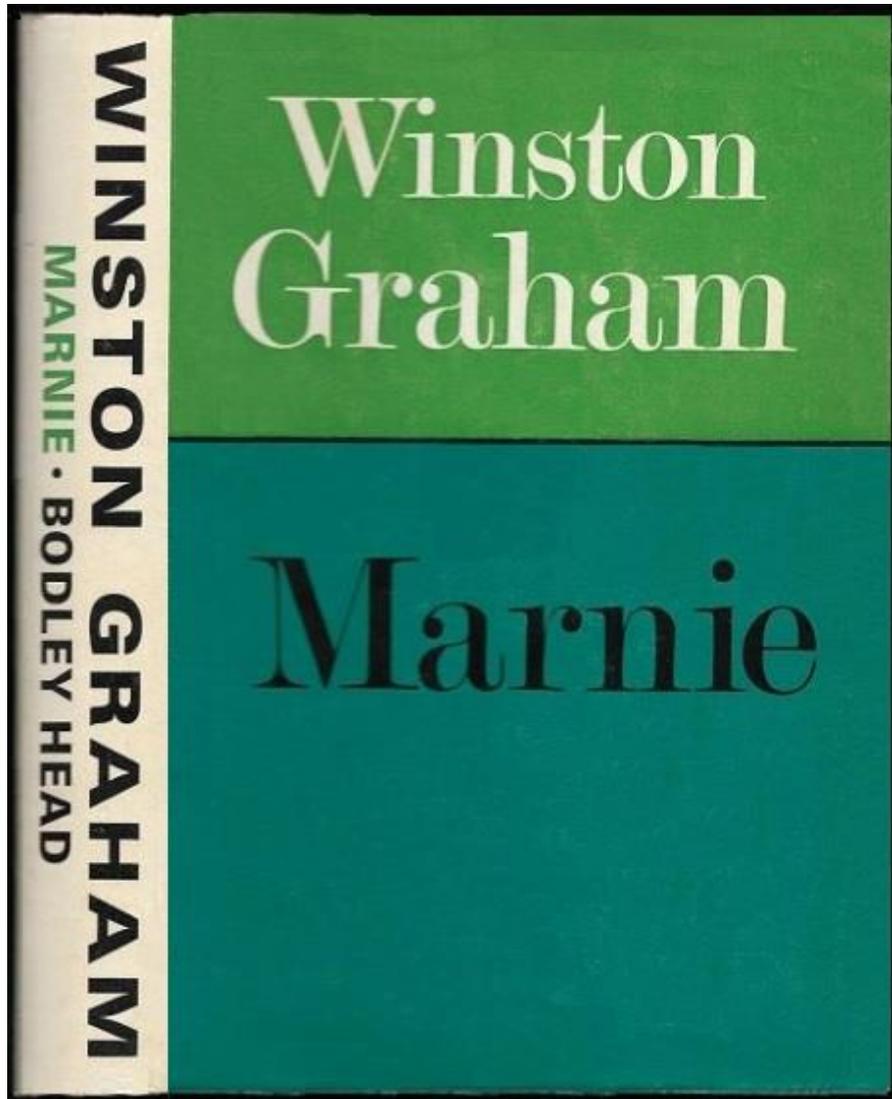
Winston Graham

Winston Graham

**VÄND
LYCKAN
EJ
RYGGEN**

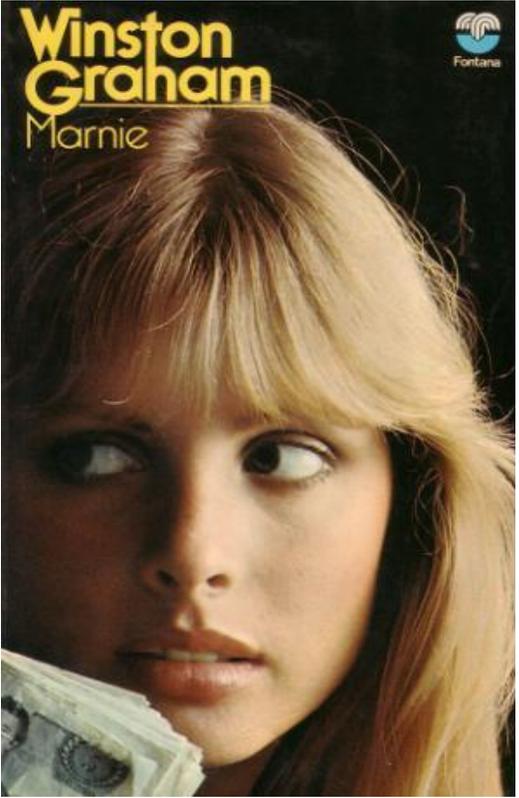
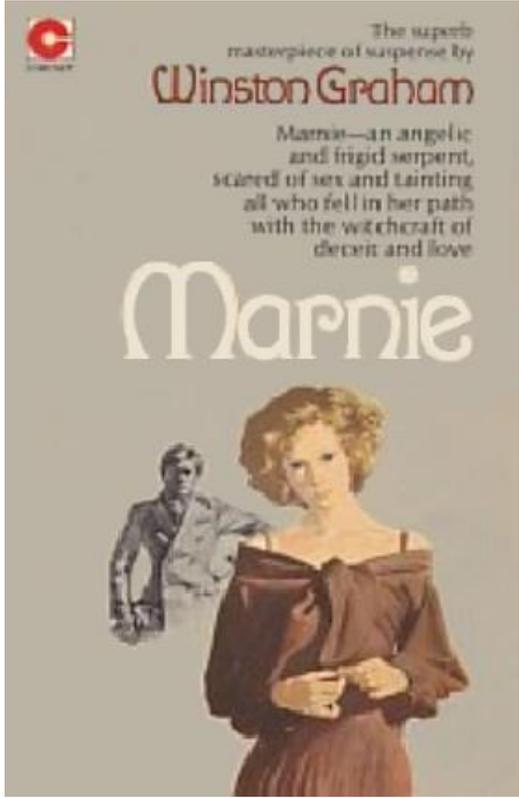
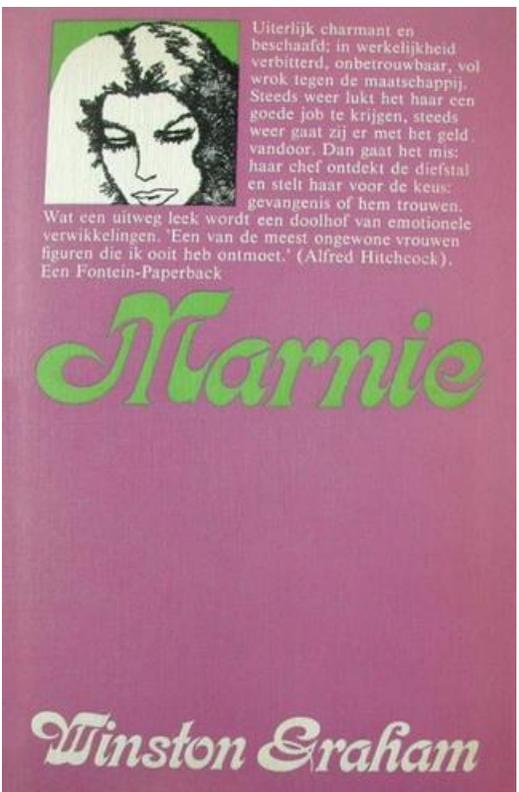


Swedish: as *Don't Turn Away Happiness*, Wahlströms 1975

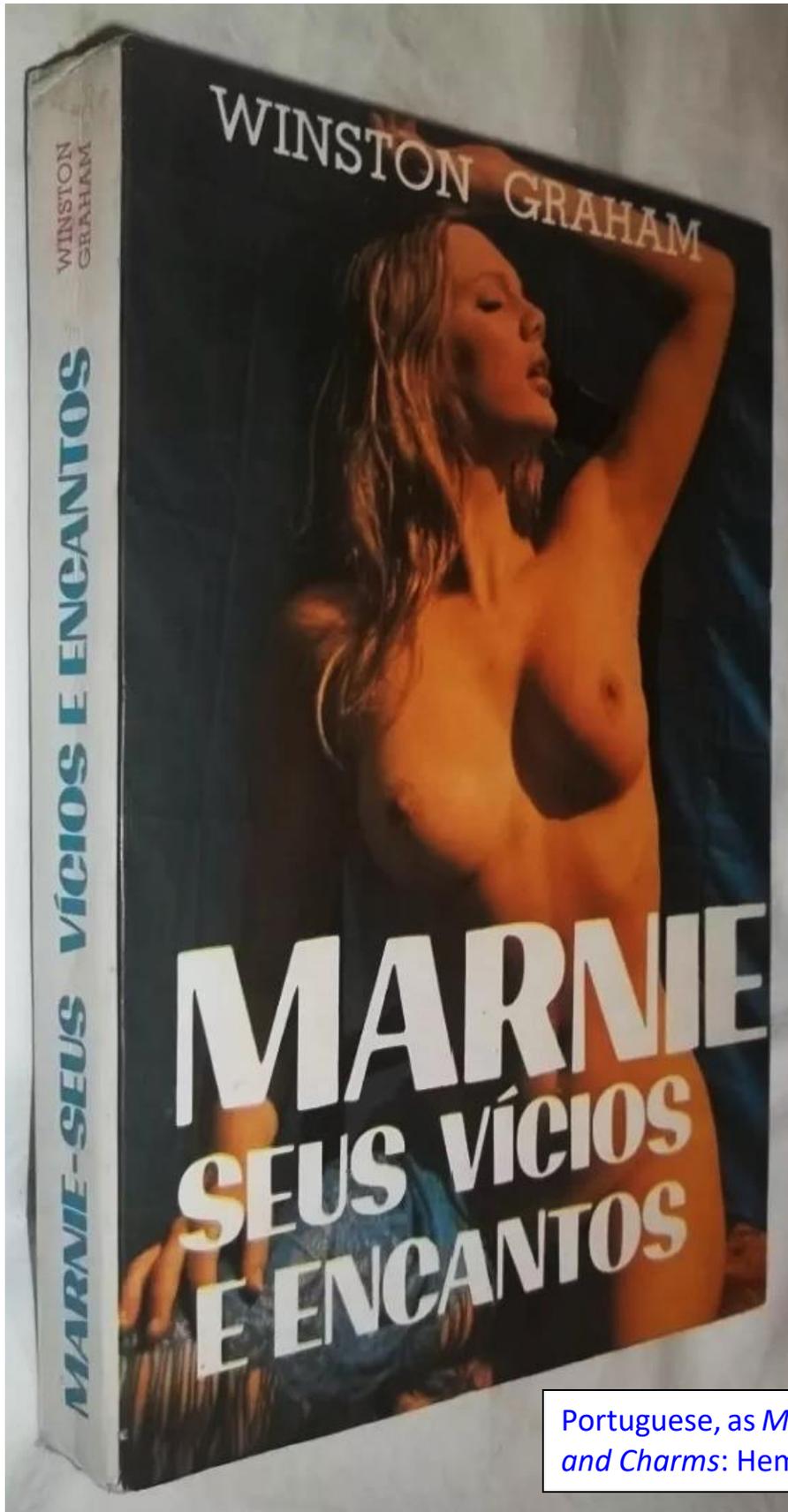


The paperback on page nineteen from Hodder & Stoughton (whom WG had left for Collins in 1967) and the book above from The Bodley Head both appeared in 1969. Max Reinhardt's Bodley Head had been working their way through WG's back-catalogue since 1960, having started with eight titles previously published by WG's first publisher Ward, Lock before moving on with this release, published jointly with *Fortune is a Woman* and *The Sleeping Partner*, to **titles previously published by Hodder & Stoughton**. So was that firm's 1969 paperback re-issue of *Marnie* in direct competition with The Bodley Head's more expensive hardback edition some kind of spoiler tactic? The timing is curious to be sure.

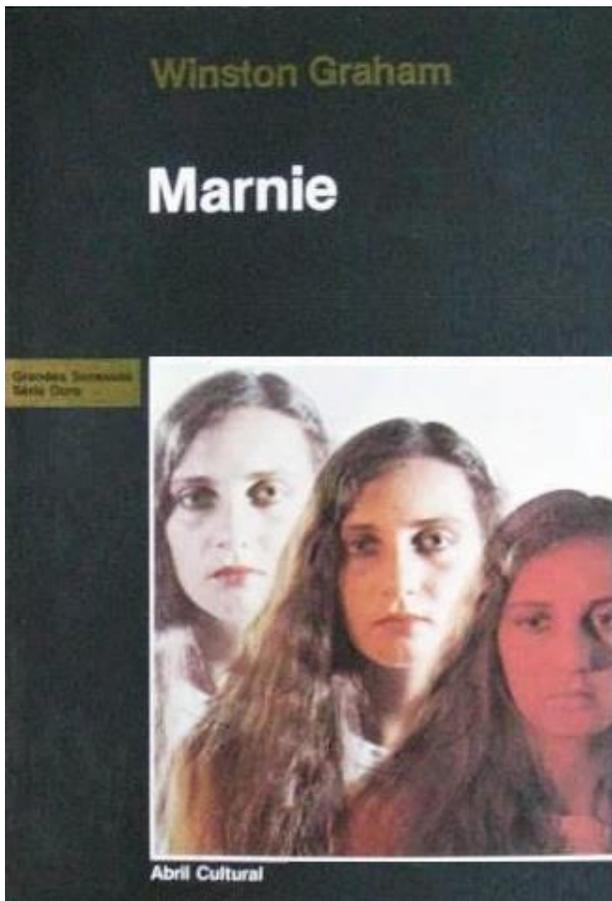
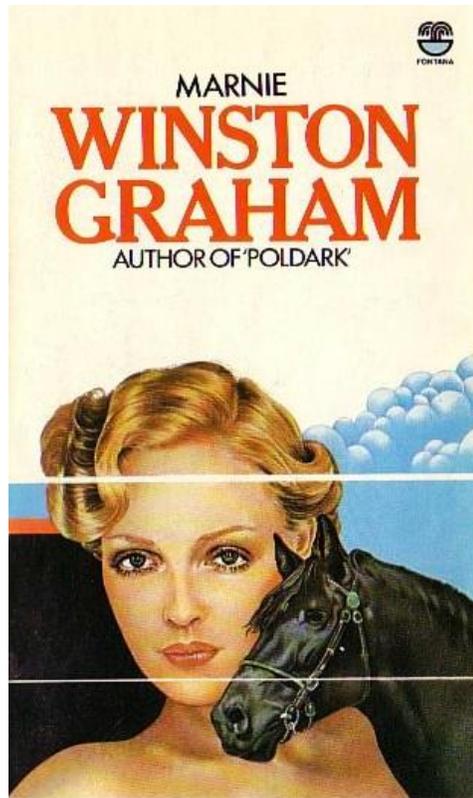
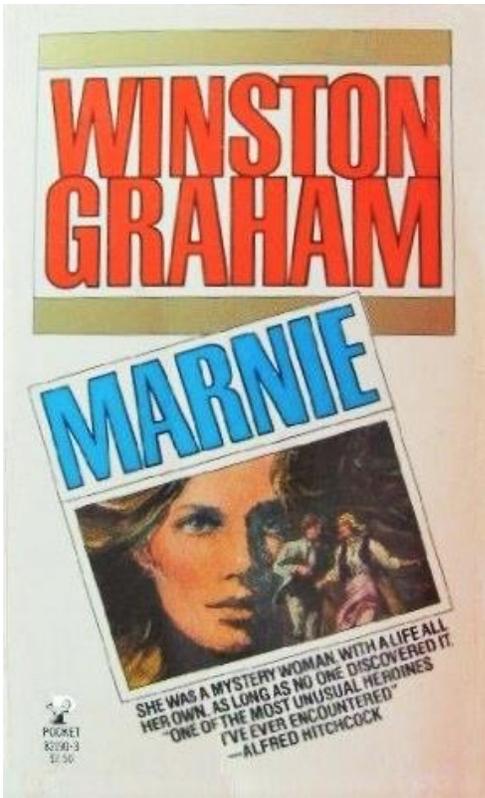
Whatever the truth of that, both houses faced competition on other fronts too, with [MASS MARKET PAPERBACK REPRINTS](#) keeping the presses rolling, the tills ringing and readers gripped:



German: Knaur, 1965 / Dutch: De Fontein, year unknown / Coronet, 1972 / Fontana, 1974



Portuguese, as *Marnie – her Vices and Charms*: Hemus, 1975



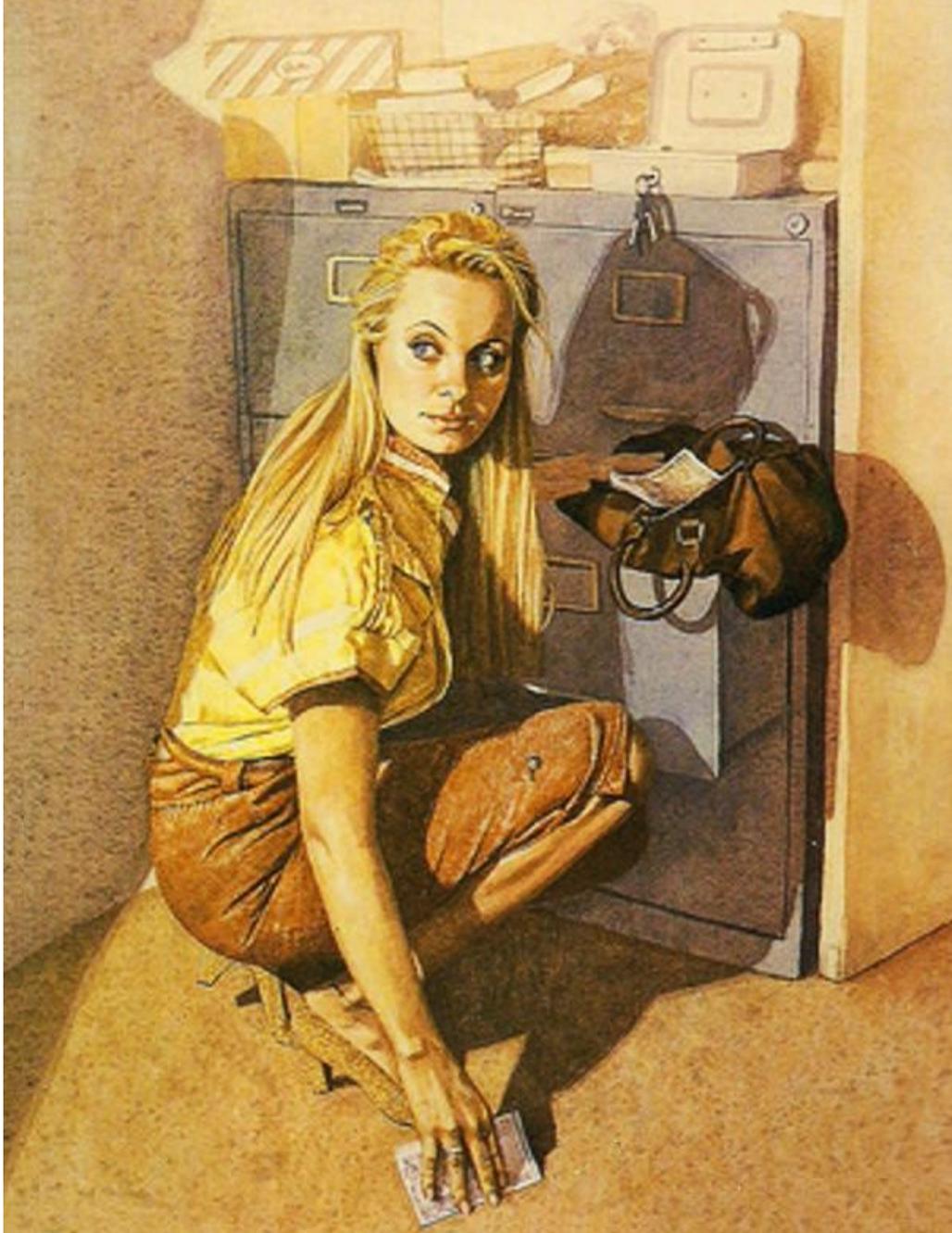
Pocket Books, 1979 / Fontana, 1980 / Portuguese: Abril Cultural, 1984

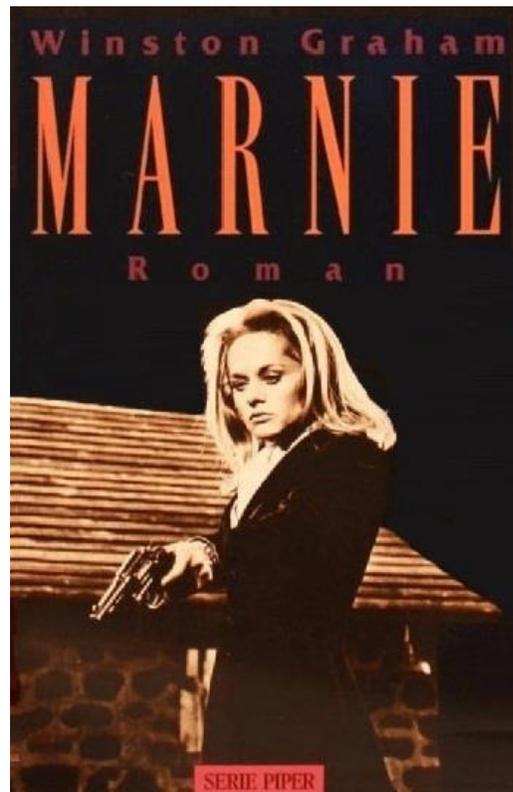
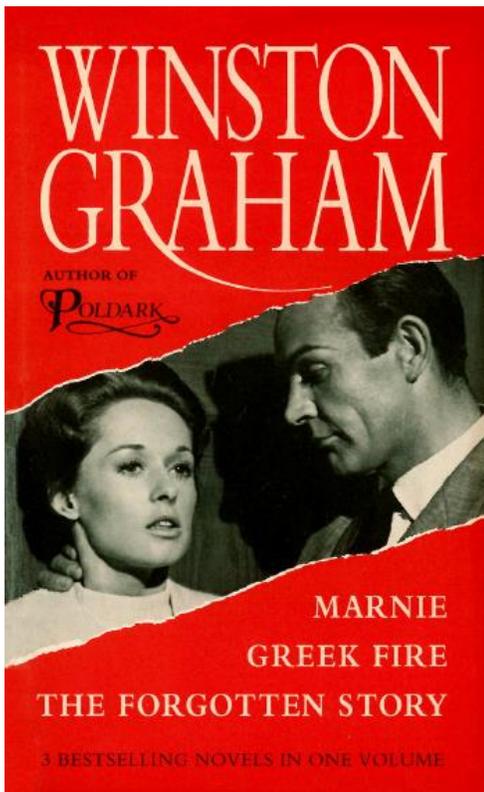
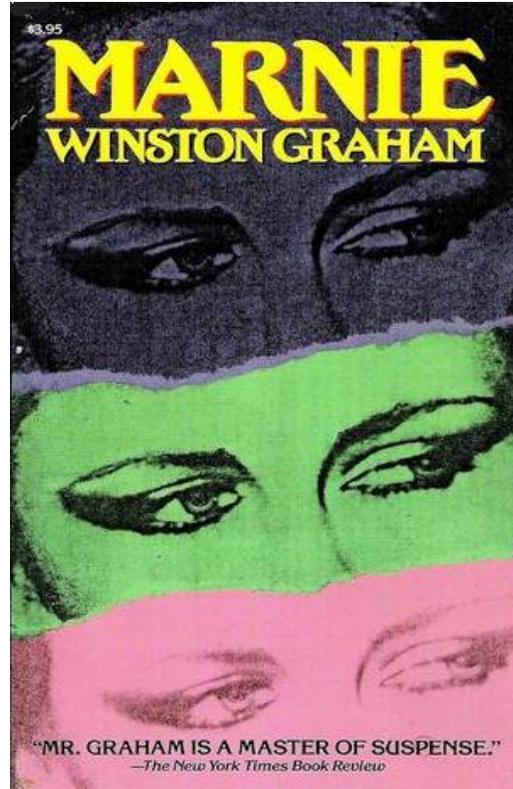
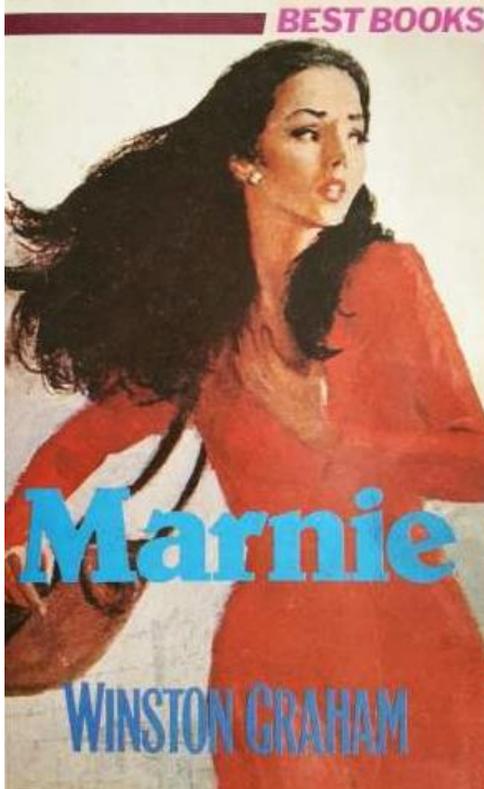
Next page: Fontana, 1984



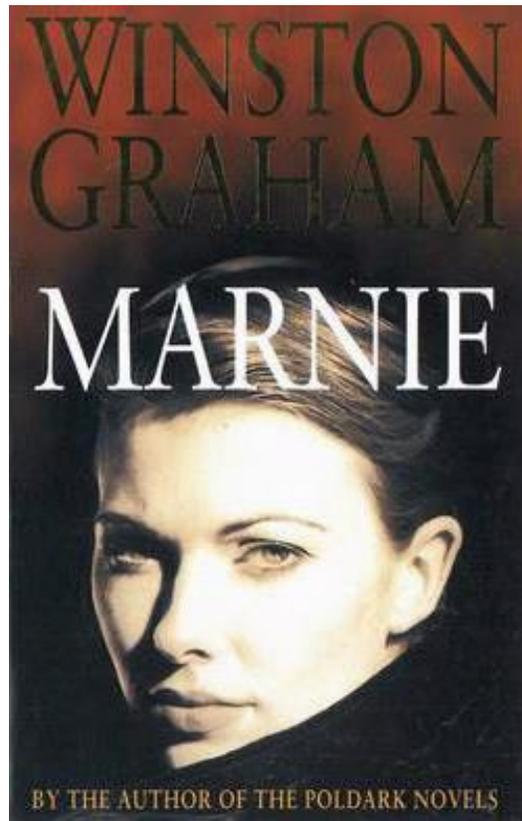
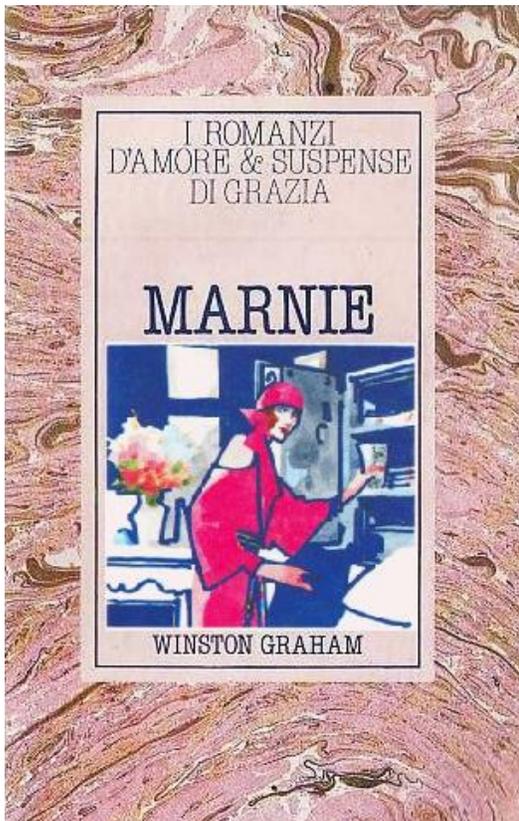
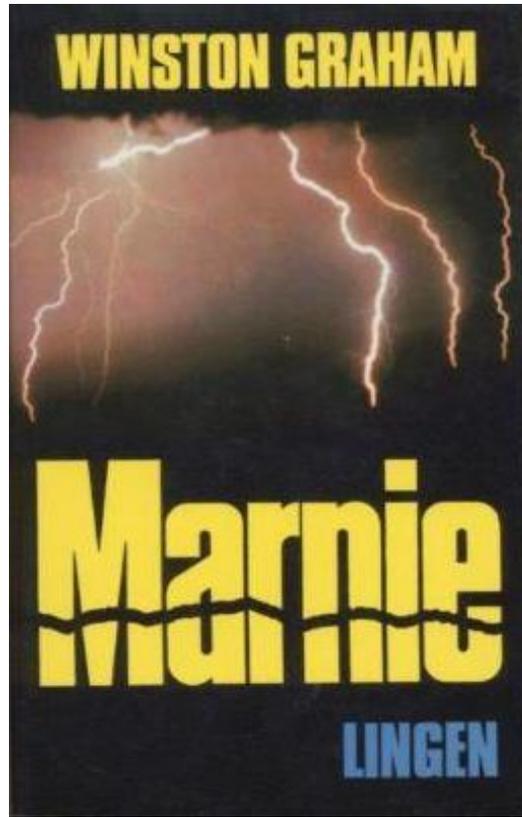
WINSTON GRAHAM

Marnie

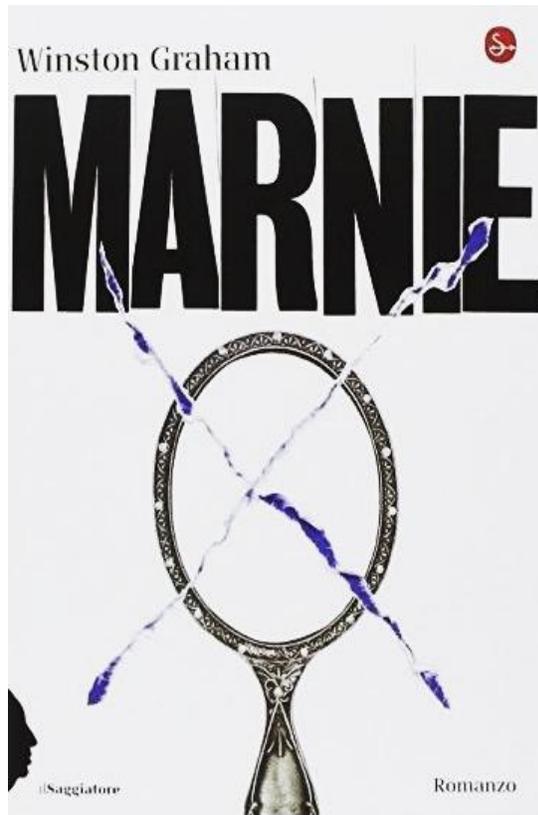
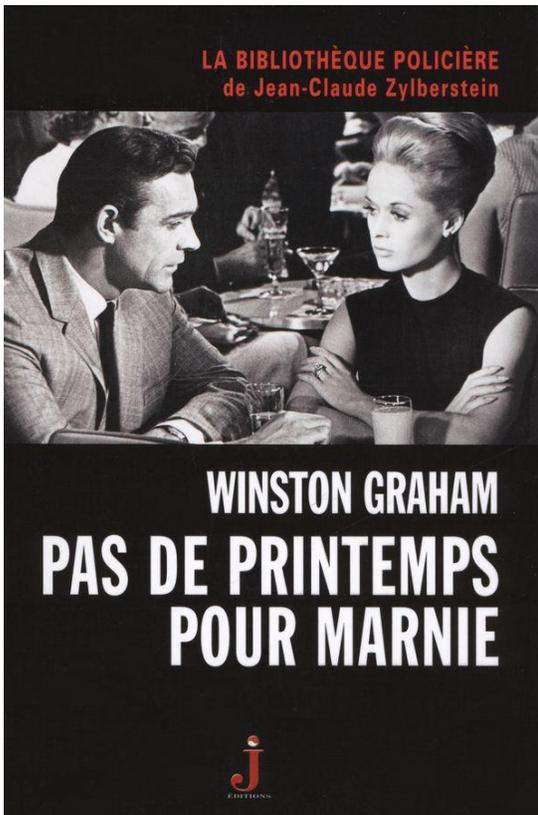
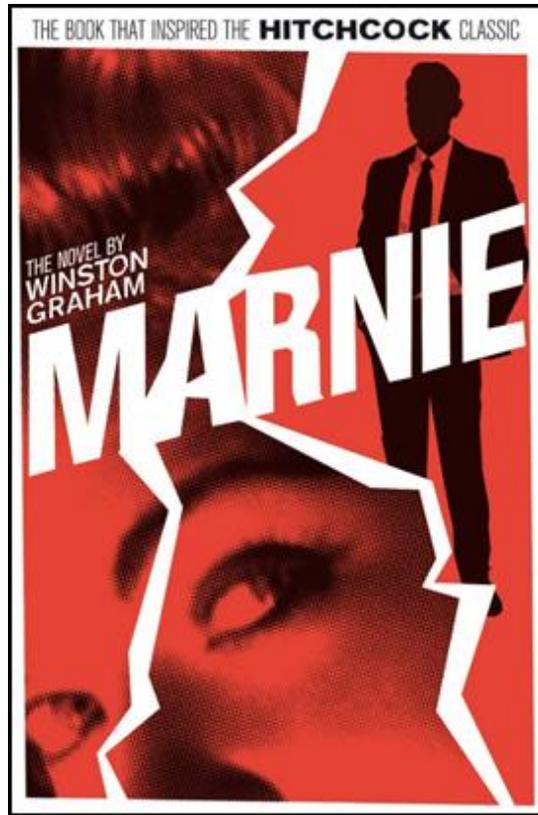
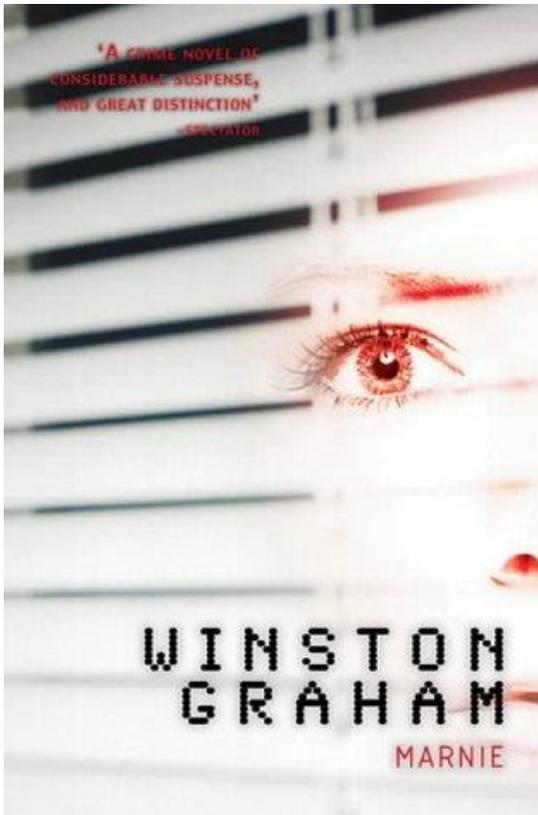




Portuguese: Nova Cultural, 1987 / Carrol & Graf, 1988 / An Orion omnibus, 1992 / German: Piper, 1994



German: (i) Knaur, 1979, (ii) Lingen, 1980 / Italian: Mondadori, 1985 / Pan, 1997



HoS, 2002 / Pan, 2013 / French: J Editions, 2013 / Italian: Il Saggiatore, 2014

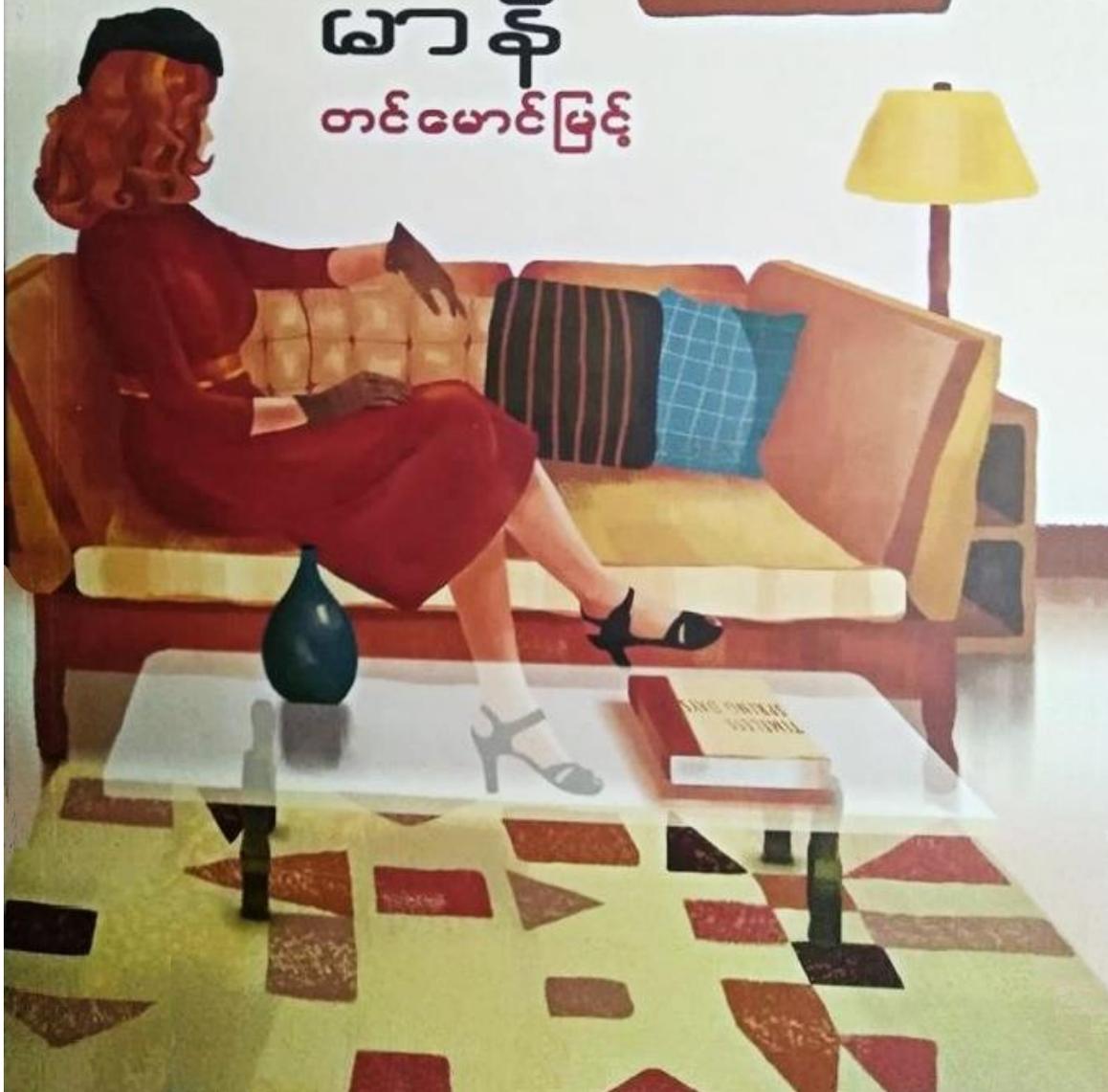


MARNIE

WINSTON GRAHAM



မာနီ
တင်မောင်မြင့်



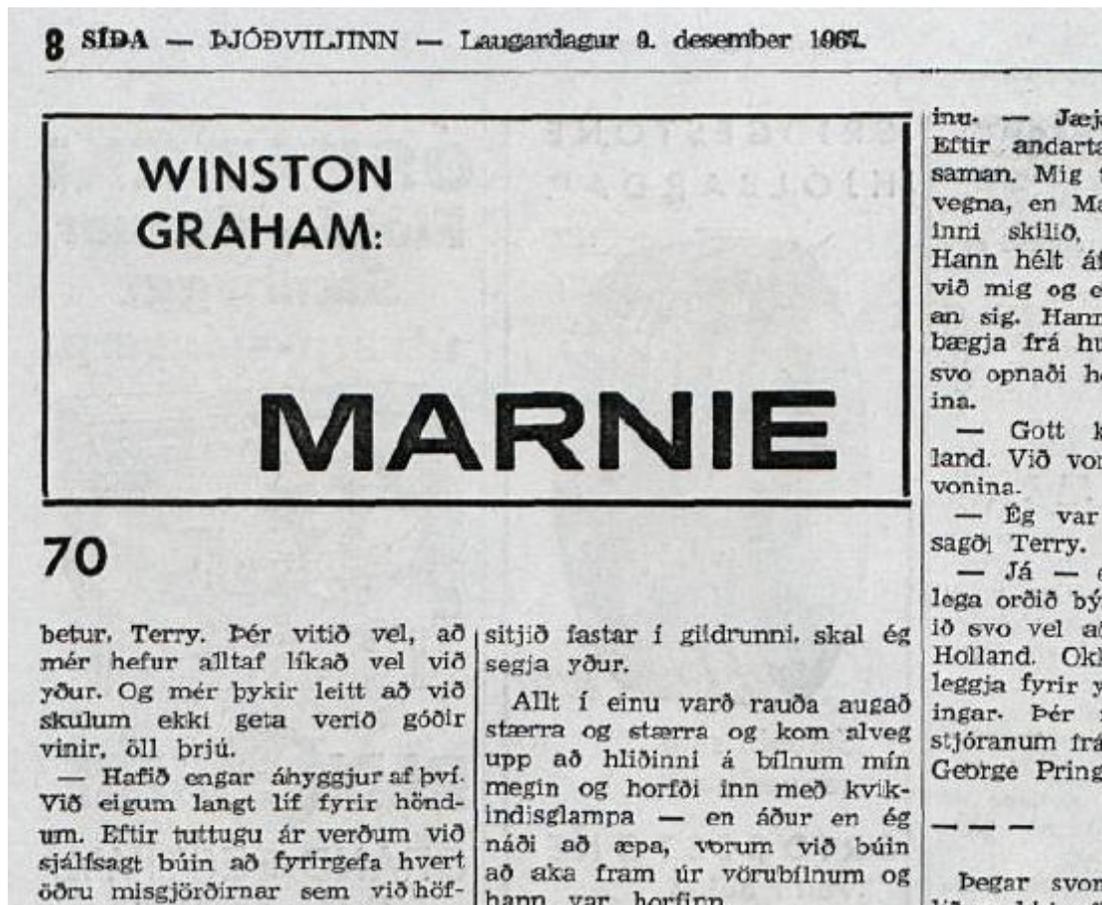
Burmese: Amhwar Nyinaung Publishing, 2019

ВІНСТОН ГРЕХЕМ



Ukrainian: George, 2019

Enough books for now? We've already heard of the novel's pre-publication [SERIALISATION](#) in *Home*. WG reports in *Memoirs* that, after the news broke about Grace Kelly returning to the screen in Hitchcock's film, he (WG) was "dragged into a bitter legal battle" because Express Newspapers, despite having been outbid for serial rights by Amalgamated Press, the publisher of *Home*, "decided to pinch the story anyway". Following legal wrangles, it finally appeared (see next page) in 1964. In 1967, another serialisation popped up in the most unlikely of places: an Icelandic daily newspaper called ÞJÓÐVILJINN, where *Marnie* ran in seventy instalments from Tuesday 19 September to Saturday 9 December.⁸ Here's part of the last one:



Although someone obviously took the trouble to draft this Icelandic translation, I can find no evidence that it was ever published in book form, although the serialisation can still be accessed in full via ÞJÓÐVILJINN's online archive.

In 1977 the book was serialised even more ephemerally on BBC Radio Four, where, on weekday evenings at 11pm from Monday 18 July to Friday 5 August it was read in fifteen [BOOK AT BEDTIME](#) parts by Ysanne Churchman.



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Free inside WOMAN'S MIRROR this week is a packet of new POLYWASH—the wonder one-wipe cleaner for walls, floors and paintwork—spring-cleaning and home decorating. WOMAN'S MIRROR readers can be the first to try it. Make sure of your copy.

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Inside WOMAN'S MIRROR this week are the first 16 pull-out pages of an invaluable new 64-page HOME DECORATING BOOK. There are three more big pull-out supplements to come—collect them all and you will have a great 64-page guide to help you make your own home worth more.



WOMAN'S MIRROR

HOME DECORATING BOOK

64 information-packed pages with important big sections on all these subjects—

- | | |
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| Tools | Trends in Tiles |
| Materials | Outdoor Painting |
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| Planning | Bathrooms |
| Painting | Flush Finishing |
| Wallpapering | Doors, Banisters, |
| Dozens of | Pelmers |
| Colour Schemes | New Fireplaces |
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WOMAN'S MIRROR THIS WEEK

GODFREY WINN at home to GRACIE FIELDS.
 PERSUASIVE PINK FASHIONS
 OUTSTANDING NEW COMPETITION TO WIN Caribbean Holiday for Two and £1,000 or £1,500 all in cash!
 GREAT NEW DRAMATIC SERIAL "Marnie" by Winston Graham
 ALL ABOUT SOUPS (cookery pages to keep)
 BIG FEBRUARY STAR FORECAST by Francesco Waldner, famous astrologer!
 SUPER SWEATER TO KNIT
 MARJE PROOPS' POST-BAG

woman's mirror

STILL ONLY 6d EVERY MONDAY go early for your copy!

This ad for *Woman's Mirror* from *The Daily Express* of 27 January 1964 confirms that, following the legal settlement reached in 1962, Express Newspapers did indeed run WG's "GREAT DRAMATIC NEW SERIAL" *Marnie*

Έτσι πρωτοεμφανίστηκε η πριγκίπισσα Γκρέης στο Χόλλυγουντ



Ούινατων
Γκράχαμ

ΔΕΝ ΥΠΑΡΧΕΙ ΑΝΟΙΣΙ ΓΙΑ ΤΗΝ ΜΑΡΝΙ

Η συγκλονιστική ιστορία της Μάργκαρετ, που είναι κλέφτρα, μυθομανής και επαναστάτρια του έρωτα.

ΤΟΝ ΡΟΛΟ ΑΥΤΟΝ ΘΑ ΤΟΝ ΑΠΟΔΩΣΗ ΜΕ ΕΠΙΤΥΧΙΑ Η ΛΙΘΕΡΙΑ ΠΡΙΓΚΙΠΙΣΣΑ ΤΟΥ ΜΟΝΑΚΟ, ΓΚΡΑΙΗΣ ;



After the news broke of the Princess's proposed return to acting, Greek weekly *ΕΜΠΡΟΣ* (*Forward*) were quick to publish a seven-part abridgement of WG's novel, which ran from 7 April to 19 May 1962.

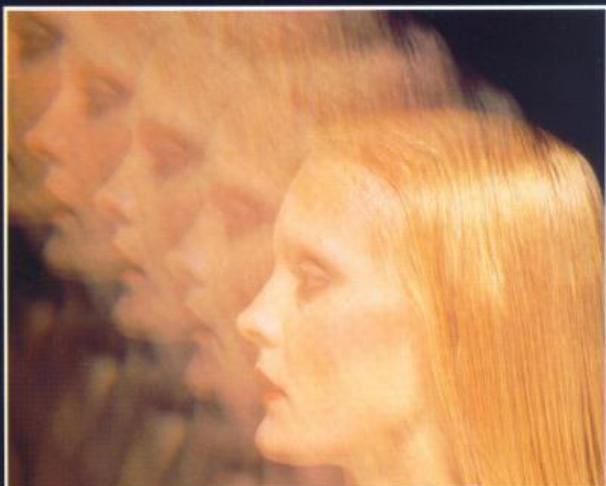
Shown here from the 7 April issue are (right) *ΕΜΠΡΟΣ*'s page one announcement of the serialisation and (left) their chosen title (*No Spring for Marnie*, as per the book's French edition) beside a radiant Princess Grace.

Θά γοητεύση τὸ παγκόσμιο κοινό μὲ τὴν νέα ἐμφάνισί της;

Τὸ μεγάλο αὐτὸ ἐρωτημα βασανίζει τοὺς ἐνδιαφερομένους παράγοντας τῆς Μέκκας τοῦ κινηματογράφου, ποὺ τῆς προσέφεραν ὡς ἀμοιβὴ 1.000.000 δολλάρια. Ἀλλὰ ποῖόν ρόλο θά ὑποδυθῆ στὴ νέα ταινία τοῦ Χίτσκοκ: Τὸ «Ἐμπρός»

ἀρχίζει ἀπὸ σήμερον στὴν 10ῃ σελίδα τοῦ Οὐίνατων Γκράχαμ «ΔΕΝ ΥΠΑΡΧΕΙ ΑΝΟΙΣΙΣ ΓΙΑ ΤΗΝ ΜΑΡΝΙ», ποὺ τὸν ρόλο τῆς ἡρωίδας τοῦ, θά ἐνσαρκώσει στὴν ὀθόνη ἡ πριγκίπισσα τοῦ Μονακό.

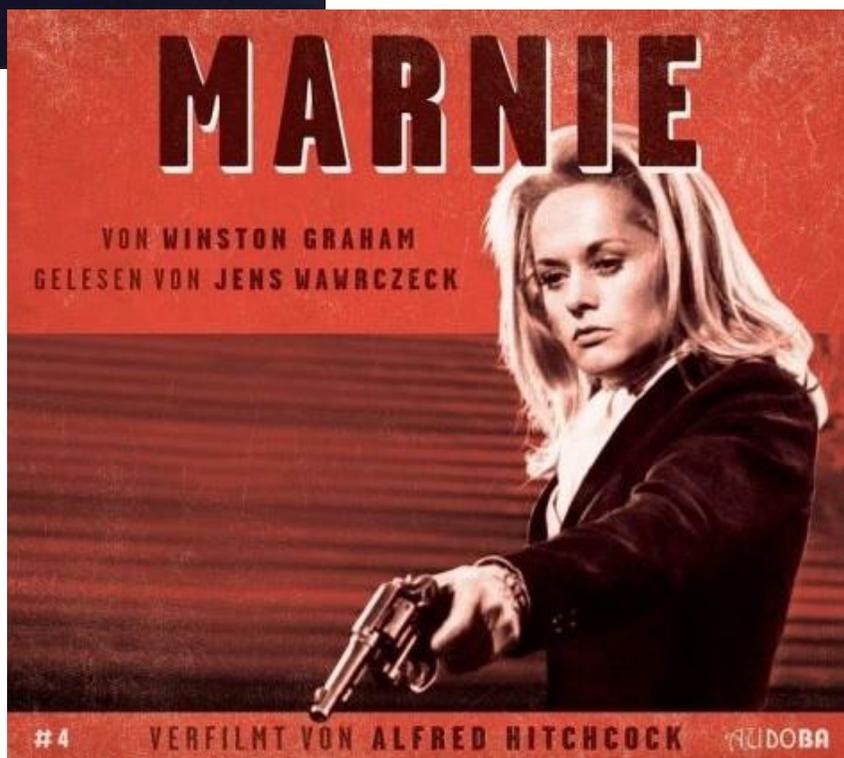
WINSTON GRAHAM

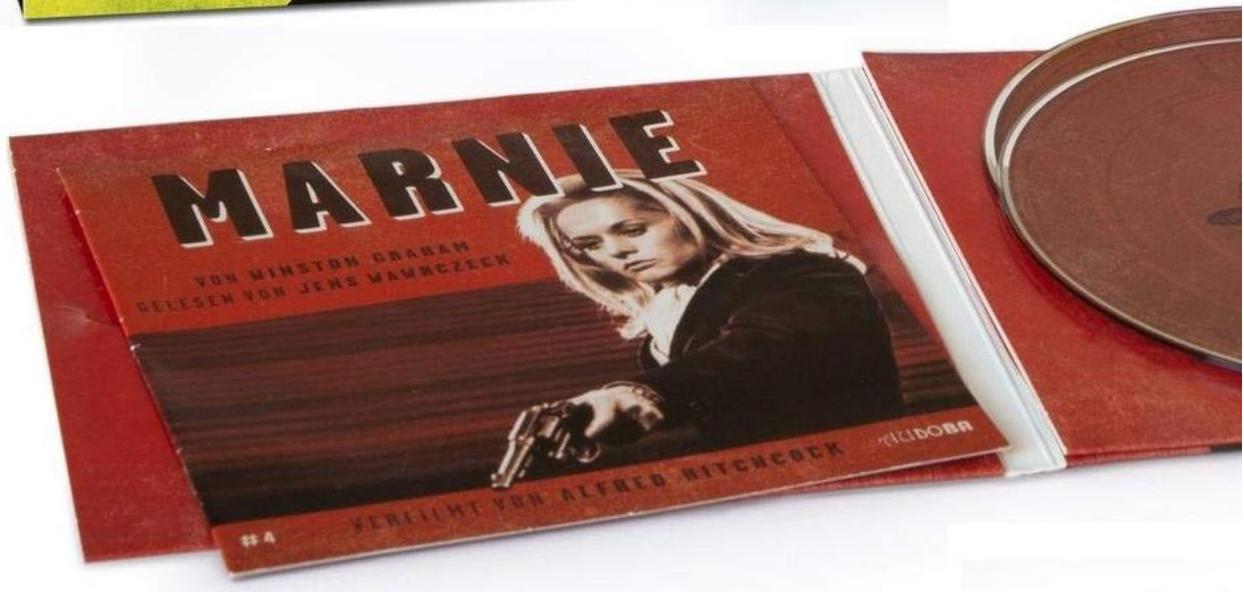
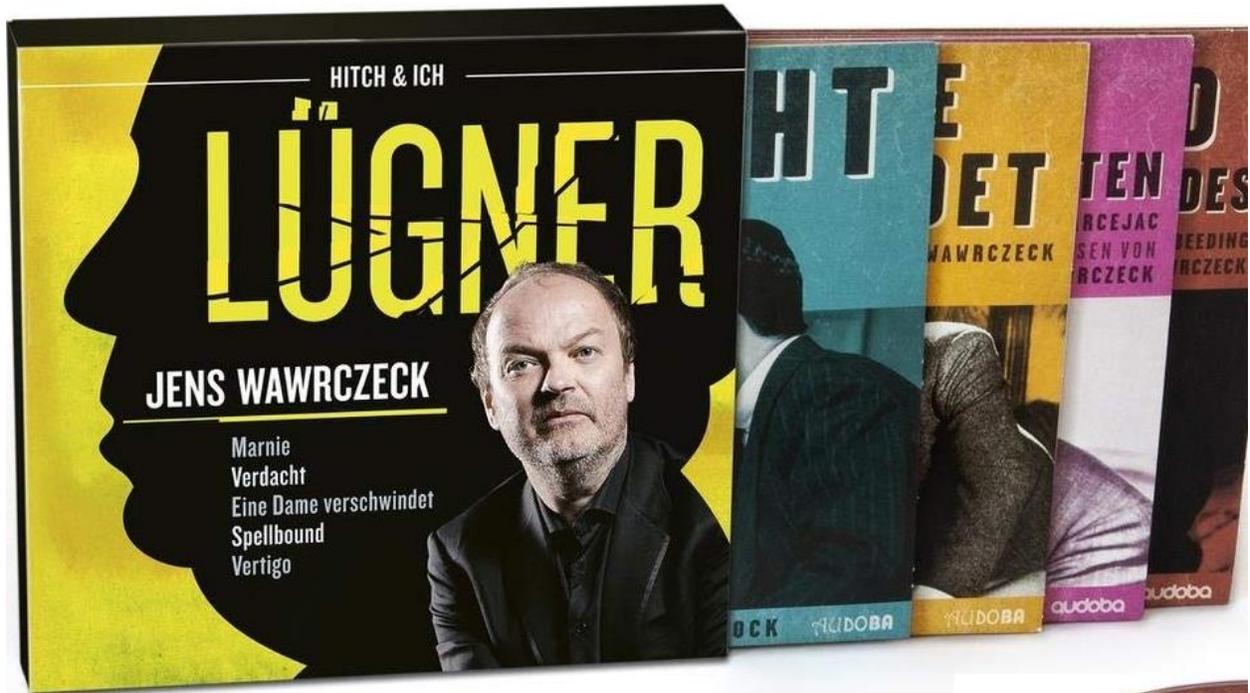


Marnie

AUDIOBOOK editions have been published on cassette and CD:

(i) Soundings Ltd, 1993
(on cassette, with Carole
Boyd) (ii) German: Vita-
phon, 2016 (CD)





(iii) This slipcased set of five Jens Wawrczeck Hitchcock readings in German was published by Goldbek Rekords in 2019 as *Lügner (Liar)*.

Contents: *Marnie* by Winston Graham

Suspicion by Francis Iles

The Lady Vanishes by Ethel Lina White

The House of Dr. Edwardes (filmed as *Spellbound*) by Francis Beeding

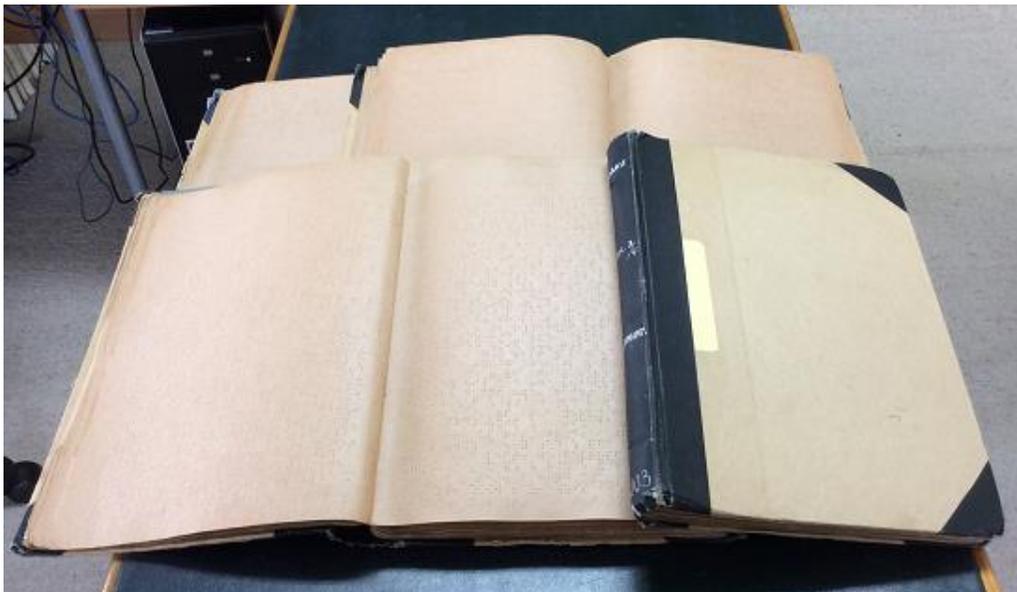
The Living and the Dead (filmed as *Vertigo*) by Pierre Boileau and Thomas Narcejac

DIGITAL DOWNLOADS of *Marnie* have been available since at least 2012 ...



Pan, 2012 / German: Bastei Entertainment, 2016

... and the book may be read in [BRILLE](#) (four-volume edition below):



WG compounded the complex character of Marnie Elmer from three primary sources: an "odd" horse-fixated, bath-loving, man-shy babysitter he employed in the post-war forties to help his mother look after his children while he and Jean were away in London; an outwardly prim and proper evacuee who, having consorted with servicemen while her husband was away at sea and fallen pregnant with a child that couldn't be his, strangled the resultant baby, and a girl he read about in the *Sunday Express* who drifted from city to city, taking casual work with access to money, only to steal from her employers and move on again.

The compelling story of Marnie holds strong allure for dramatists. The first **RADIO DRAMATISATION** was broadcast at 20.30 on 20 September 1975 in BBC Radio Four's *Saturday Night Theatre* slot. The 90-minute adaptation was written by John Kirkmorris with Julie Hallam in the title role and other cast as below:



20 September 1975

20.30 Saturday Night Theatre

Marnie by WINSTON GRAHAM, adapted for radio by JOHN KIRKMORRIS with Julie Hallam as Marnie. Hitchcock turned Winston Graham's anti-heroine into an American for his well-known film, but in Graham's original novel the girl is English: young, pretty, calculating and confused, a liar and a thief. She is also a challenge and confusion to the man she marries.
Producer RICHARD WORTLEY

Strutt: Jonathan Scott
Mrs Denby: Anne Jameson
Receptionist: Norma Ronald
Collett: Trader Faulkner
Lucy: Betty Hardy
Edith: Kathleen Helme
Ward: Malcolm Hayes
Terry: Christopher Bidmead
Mark: Michael Spice
Dawn: Rosalind Adams
Gloria: Kate Coleridge
Mrs Leonard: Katherine Parr
Roman: Garard Green
Mrs Rutland: Madi Hedd



Winston Graham - Marnie

It's 1961 and blonde and stunning Marnie Elmer poses as a secretary in order to steal from her employers and fund her mother's existence in Torquay. But she's yet to meet handsome company director, Mark Rutland, whose pursuit of her will ultimately lead to her downfall.

🕒 1 hour

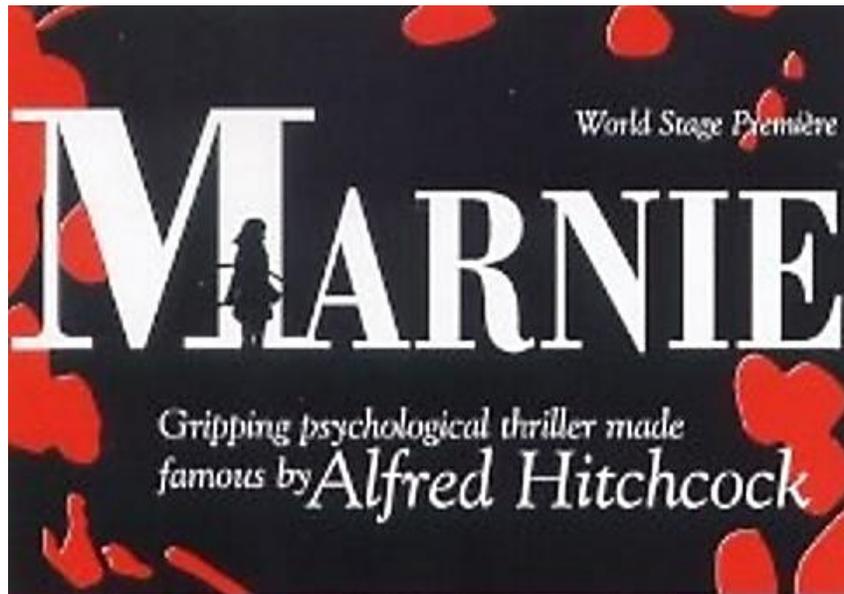
Winston Graham is probably best known for his "Poldark" series, but also wrote a number of taut thrillers, of which "Marnie" (written in 1961) may be the best remembered - having been filmed by Alfred Hitchcock in the early 1960s. This new adaptation for radio returns to the heart of the book itself.

Dramatised for radio by Shaun McKenna

Credits

Marnie	Jade Williams
Mark	Patrick Kennedy
Terry	Carl Prekopp
Edie	Elaine Claxton
Lucy	Joanna Monro
Roman	Brian Bowles
Dawn	Susie Riddell
Writer	Winston Graham
Director	Marion Nancarrow

At 14.30 on Saturday 27 August 2011, the same station broadcast a [SECOND RADIO ADAPTATION](#), running this time just 60 minutes. Shaun McKenna wrote the script, Jade Williams took the title role with other credits as noted above. The play was repeated on Radio Four at 21.00 on Friday 17 August 2012 and on Radio Four Extra at 10.00 on Monday 9 March 2015.



Written (for a cast of just five adults and one child) and directed by Sean O'Connor, [MARNIE the STAGE PLAY](#) was premiered at Basingstoke's Haymarket Theatre on 16 January 2001, where it ran until 3 February before transferring to Chester's Gateway Theatre.

*In many ways, theatre lends itself to the psychodrama of Graham's novel better than film. O'Connor skilfully melds the past seamlessly with the present. At the beginning of the second act, Marnie defiantly sits in the foreground with Roman the psychiatrist, whilst the ghost of her ten-year-old self dances with her mother in the background, to the tune of "Que Sera Sera." The child is then handed over to dance with Mark Rutland, presenting a sight at once moving and disturbing. Later, during the hunt sequence, it becomes very apparent that the hunted animal is Marnie.*⁹

*Marnie's tragedy is played out not merely as psychodrama but as a gritty parable of repressiveness in which sex, class, money and even vowel sounds are major motivators.*¹⁰



the
haymarket
theatre basingstoke

A Haymarket Theatre Basingstoke & Chester Gateway Theatre co-production

MARNIE

Winston Graham's

adapted for the stage by Sean O'Connor

World Stage Première

sponsored by



John Good
HOLBROOK
programme

16 Jan - 3 Feb 2001

haymarket



CHESTER GATEWAY THEATRE and
THE HAYMARKET THEATRE BASINGSTOKE present

marnie

by WINSTON GRAHAM
adapted by SEAN O'CONNOR

Wednesday 7 February -
Saturday 3 March

The play ran at Basingstoke's Haymarket Theatre from 16 Jan to 3 Feb (programme on page 42) and Chester's Gateway Theatre from 7 Feb to 3 March 2001 (programme left) but appears not to have been produced since.

On 10 October 2008, a production of *Marnie* by Czech National Theatre opened at the Reduta Theatre, Brno, Czech Republic. After a run of unknown duration, the play was sporadically reprised until its last performance on 2 May 2012. The script was written by Dora Viceníková and Jan Antonin Pitínský (who also directed); the play's sixteen parts were enacted by a company of twelve led by Eva Novotná in the title role. The parts of Mark, Bean and Little Jesse were each played by two actors, presumably of different ages; conversely, two of the troupe took four of the smaller parts each.¹¹



Above: Brno street ad

Next page: (i) Eva Novotná as Marnie with Václav Vašák as Mark
(ii) Eva Novotná



So has the troubled lady, devoured globally in books, magazines and newspapers, in cinemas and theatres, on videocassettes, DVDs and e-readers, on tape, CD and radio for more than half a century, finally given her all? Not yet, for The Coliseum, St Martin's Lane, London was the venue on Saturday 18 November 2017 for the world premiere by English National Opera of Nico Muhly's [MARNIE the OPERA](#).



World Premiere of Nico Muhly's

Marnie

Daughter. Liar. Wife. Thief. She has been running for so long, no one knows the real Marnie, least of all herself.

18 Nov - 03 Dec 2017

Marnie is a compelling psychological thriller set in England during the late 1950s. A young woman makes her way through life by embezzling from her employers, before she moves on and changes her identity. When her current boss Mark Rutland catches her redhanded, he blackmails her into a loveless marriage. Marnie is left with no choice but to confront the hidden trauma from her past.

Following Two Boys in 2011, this is composer Nico Muhly's second world premiere for English National Opera. With a libretto by Nicholas Wright, Marnie is based on Winston Graham's novel and inspired by the screenplay [by Jay Presson Allen of the Hitchcock

film]. *It examines the cost of freedom, the limitations of forgiveness and the impossibility of escaping the past, in music that is direct and powerful. Tony Award-winning director Michael Mayer makes his UK opera debut, collaborating with ENO Music Director Martyn Brabbins. Grammy Award-winning mezzo Sasha Cooke sings the title role, while acclaimed bass-baritone Daniel Okulitch sings Mark Rutland. They are joined by ENO favourite Lesley Garrett.*

On *Music Matters*, BBC Radio 3, 18 November 2017, Muhly confirmed to host Tom Service that his inspiration was more book than film:

SERVICE: This isn't an adaptation of the film, right? Because the book is very different. It's her voice, in the book.

MUHLY: Exactly. The thing with the book about which I was so pleased is the degree to which it's so much more psychologically advanced for its time than I thought. Why people are doing the things that they do and what they say are different, and with an opera, of course, that is the thing ... Marnie functions as a composer. She invents all these characters and then inhabits them, but they all have different diction, different hair, different voice-types, so it really is this creative impulse that just gets a little bit dangerous ... The tricky thing really for me was Mark, because he is quite explicitly a sadist, he entraps this woman with what we would now call an act of spousal rape [He does not] ... and we need for him to feel like he is a sympathetic force in her life, and that's hard to do musically ...

Four days later, on Radio 4's *Front Row*, Alexandra Coghlan reviewed the opera's opening night for presenter Kirsty Lang:

COGHLAN: The opera's a lot closer to the book in terms of plot but in terms of tone I think the film is a lot truer to the original spirit. Both the book and the film are very brutal – they leave you feeling quite queasy, quite disturbed; it's a really aggressive, unpleasant story – whereas I think Muhly's instinct, and, I think it's worth mentioning, an entire all-male production team, has been to soften the edges, to step back from the edge. There's a rape scene in the

original which is very explicit and very direct, which is also in the film, and here it's not – it's an unsuccessful, a failed rape and I think that cowardice which says we can't address this enormously taboo question of "Can you love your rapist?" – I mean, she's married to this man and he does this terrible thing to her. That is incredibly provocative in a 1961 novel and –

LANG: It's strange they would tone it down now of all moments, with the [Harvey] Weinstein scandal and so on, when actually it could be so topical.

COGHLAN: Precisely, and to have this idea that they almost want you to love the hero too much. At the end, when Marnie is falling in love with him, he's got to be the good guy, this has got to be a happy ending. There's a sentimentality, an almost mawkish quality to the opera that is miles away from the bladed aggression of the novel.

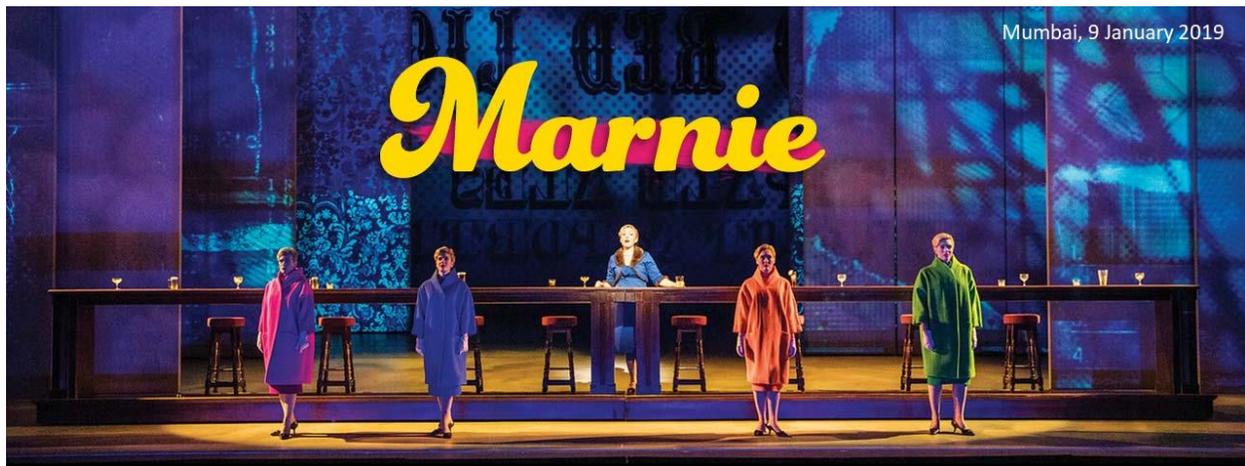


2018: Tippi Hedren (88) with Nico Muhly in New York

The production also ran for a short season at New York's Met beginning on 19 October 2018. *The Observer's* James Jordan was not impressed:

In Graham's novel, this lurid tale is leavened with a strong dash of irony: the journey is all about Marnie's giddy fascination with the process of deception. But the opera's verbose libretto jettisons all that in favour of a turgid soap opera plot peopled with so many cameo characters in so many changes of costume that the best you can do is try to remember which singer is wearing which wig.¹²

On 10 November, the seventh and last of these performances was streamed online and viewed widely around the world, either live or as a recording, from Mumbai to Moscow and Azerbaijan to the Isle of Man.



Citadel Cinema, Riga, Latvia, 10 November 2018

**LIVE FROM THE METROPOLITAN
OPERA - MARNIE
CAIRO OPERA HOUSE –
SMALL HALL
10 November**

“Marnie” is an opera based on the novel
by Winston Graham.

The opera is by Nico Muhly to a libretto by
Nicholas Wright, and was first performed in
2017 at the English National Opera.

Time: 8 pm



НИКО МЬЮЛИ
ЛИБРЕТТО НИКОЛАСА РАЙТА
МАРНИ
В главных партиях Изабель
Леонард и Кристофер Молтман

PARKCINEMA FLAME TOWERS
19 DEKABR, SAAT 19:00

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МЕТ
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The Met
ropolitan
Opera

Marnie by Nico Muhly – live screened opera

10th November 2018 @ 5:55 pm - 9:00 pm

*Erin Arts Centre, Victoria Square
Port Erin, IM9 6LD Isle Of Man + Google Map*

£15



Ads from Mumbai, Riga, Cairo, Azerbaijan and the Isle of Man

Throughout 2022-23 Jens Wawrczeck (see page 37) is giving **PUBLIC READINGS** from selected Hitchcock source-texts, including *The Birds*, *The Trouble with Harry*, *The 39 Steps* and (at Wolfsburg, Fulda, Hamburg, Rostock and Giessen) *Marnie*.



A CRIME NIGHT: JENS WAWRCZECK reads *MARNIE* by Winston Graham

In his scenic readings, voice artist Jens Wawrczeck brings Alfred Hitchcock's stories behind the films to life – so impressive and gripping that you don't miss the film images for a second.

Marnie is a smart, attractive, professional woman, independent in her own way: she lies when she speaks, steals from her employers and changes names like lingerie. In fact, with every change of

identity, she dresses up anew and starts her game all over again – until one day she steals from the wrong man. Mark Rutland exposes her and, at the same time, falls in love with her...

Jens Wawrczeck made his debut at the Hamburger Kammerspiele when he was just thirteen. After graduating from high school, he studied acting in Hamburg, New York and Vienna, founded his own ensemble "Die Filmausleser" and today plays regularly at theatres throughout Germany. With vibraphone accompaniment by Mareike Eidemüller.

Reviews

He is a master of suspense, like Hitchcock. (HR 2)

It's dead quiet in the hall ... Wawrczeck knows how to use language to create tension ... and goosebumps. (Hamburger Abendblatt)

A big performance. His voice ... has enormous suggestive power which lets the story unfold like a film in the mind's eye. Hitchcock excitement! (Baden Latest News)

"You will get to know the woman who gave Hitchcock sleepless nights," the actor, voice-actor and audiobook reader promises his audience. A film sequence and the jump in Marnie's story follow. It's heavy stuff. That it is digestible – and gripping – is due primarily to Wawrczeck's splendid performance. With voice alone, he brings half a dozen characters to life more authentically than any six-piece ensemble ever could. He quickly has a film playing in the listener's mind. Mareike Eidemüller provides vibraphone accompaniment: where there is a cut on screen an acoustic interlude occurs in the reading and where the plot comes to a head or decisions are imminent, Eidemüller plays appropriate sounds. "Could have been a finished story," says a listener on the way home. In truth, Marnie's story is much longer, emphasises Wawrczeck, before he sings a goodbye serenade: "Marnie, oh Marnie – so lost, yet so lovely..." (Christian Schneebeck, Giessen General; abridged)

Wawrczeck is sensational ... Incredibly intense. (NDR culture)

And what next for *Marnie*? The only certainty concerning her story – remarkable in 1961 and perhaps more so now – is that it's not over yet.

* * * * *

NOTES AND SOURCES

¹ *Memoirs of a Private Man*, Macmillan, 2003, Book One, Chapter Ten. Presumably his thinking was influenced principally by the sale of [FILM RIGHTS](#): early in 1961 Hitchcock paid \$50,000 (equivalent to £17,500) for *Marnie's* rights. Six years later, in acquiring rights to *The Walking Stick*, Elliott Kastner paid "over £80,000" (*Daily Express*, 30 March 1967), which gave the latter novel a flying head start in the earning stakes. In all other areas, however, *Marnie* would seem to have outstripped its rival – for instance, the book has been translated into twenty-five languages, more than any other Graham work; at the time of writing, *Ross Poldark* stands second on twenty-three translations with *The Walking Stick* trailing back in sixth place on fifteen – so it would be surprising, by now, were *Marnie* not, overall, the more valuable property.

² WG's 22-chapter novel was abridged, rechaptered and presented in three parts: chapters 1-11 in the January issue covering 1-6 of the book, chapters 12-21 in the February issue covering 7 to the start of 14 in the book and chapter 22 to a conclusion published in March.

³ The National Library of Israel holds a copy of this very rare book, call number 64 A 1454; published by Safiah, Tel Aviv, 1964; translator Mark Boim. The legend across the top of the cover reads: "Hitchcock is now filming a movie with Tippi Hedren".

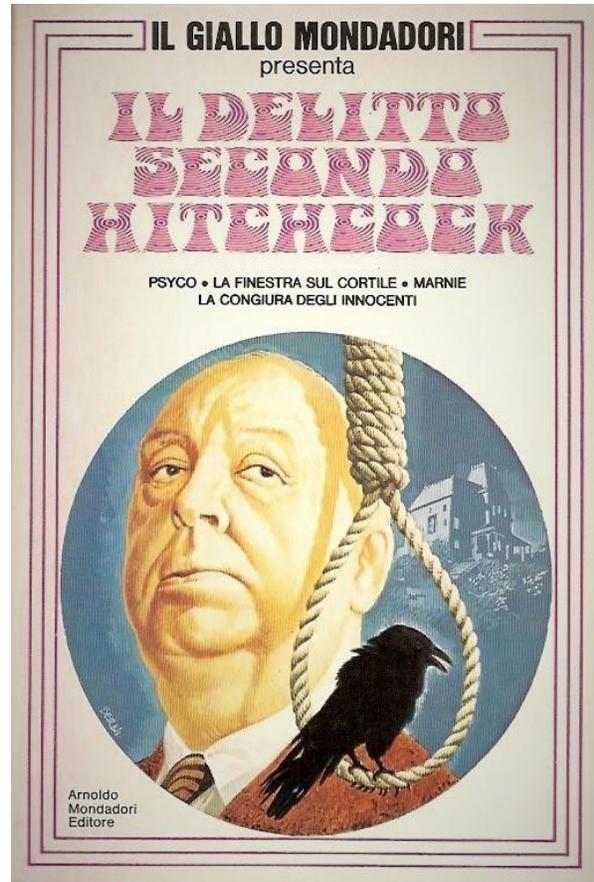
^{4, 9} *Hitchcock and the Making of Marnie* by Tony Lee Moral, The Scarecrow Press Inc., 2013. For more detail re the Japanese edition see [JACKETS \(3\)](#), pp. 114-15.

It is worth noting that it is only thanks to Reader's Digest and WG's US publisher Doubleday that the book was called *Marnie* at all. In a letter to Ken McCormick dated 6 April 1970, mainly about his then-latest novel *Angell, Pearl and Little God*, WG recalled for his Doubleday editor

... another book I wrote to which I gave the title of MARGARET ELMER. Doubleday and Reader's Digest put pressure on me – rightly that time – to change it to MARNIE. This I did ...

⁵ Patrick Gibbs, *The Daily Telegraph*, 10 July 1964

⁶ Pauline Richardson, *News Daily*, 13 July 1964

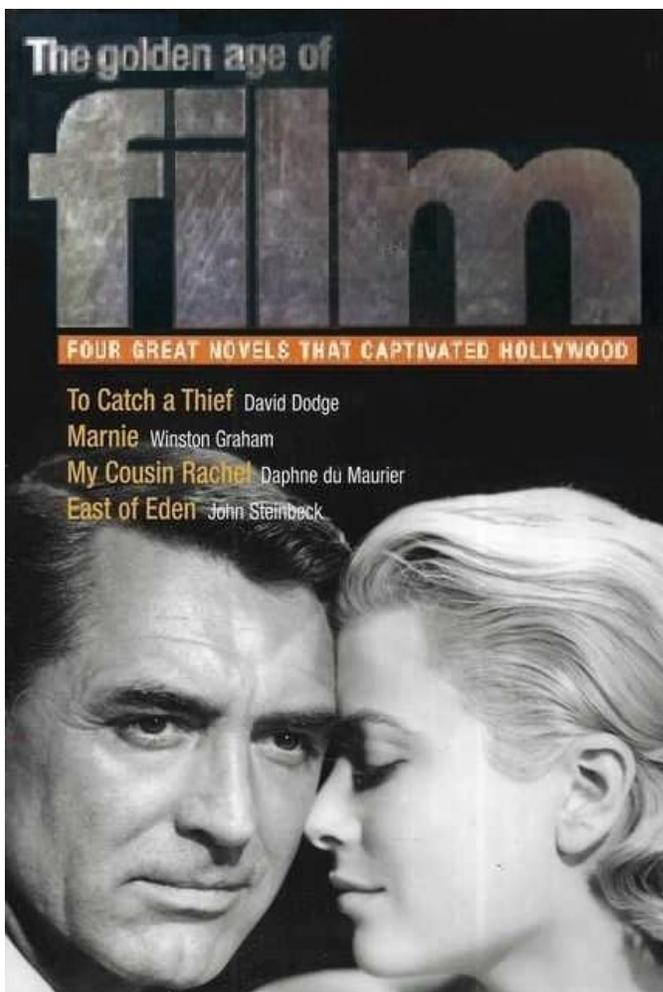


⁷ A post-millennium series of books from Russian publisher Centre Polygraph featuring novels filmed by Hitchcock paired in the 2004 number shown above left *The Trouble with Harry* by Jack Trevor Story and WG's *Marnie*. The Italian volume beside it from Mondadori, 1979 anthologises four of the director's source novels, again including *Marnie*. Incidentally, though he assured Hitchcock in 1961 that he had admired his work "for so very long" and had seen all of his films since 1934's *The Man Who Knew Too Much*, WG was *not* impressed by *Marnie*. He told Victoria Hinton:

I didn't like the film at all. The story was distorted and a lot of subtler points were lost. When it came out, the critics disliked it, but now they look on it as one of the most important of Hitchcock's canon. God knows why. (Daily Express, 18 November 1995)

A few years later came more of the same:

Hitchcock did everything in bold print and with big brush strokes and that lost much of the subtlety with the story of Marnie and I did not like that. (From a brief interview by David Massom reprinted in the Haymarket Theatre, Basingstoke's Marnie programme, January 2001)

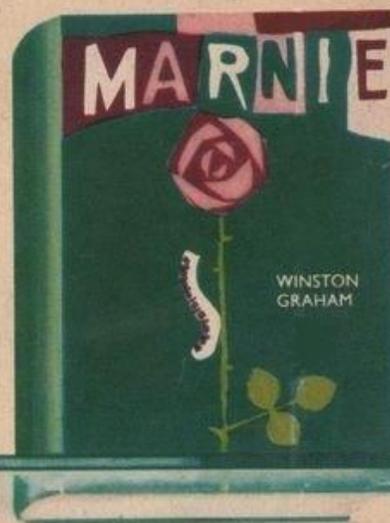
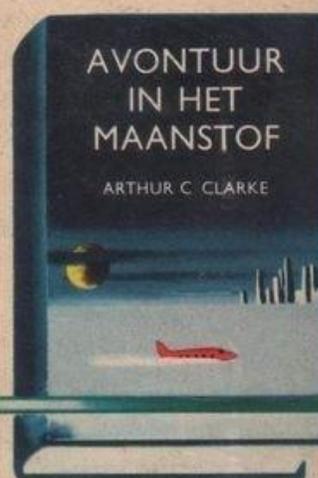
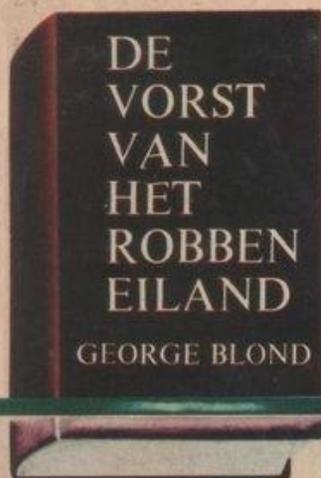


Another cinema-linked publication from RD, Australia in 2009, *The Golden Age of Film* reprises "four great novels [including *Marnie*] that captivated Hollywood"

Next page: RD, Holland, 1962

R E A D E R ' S D I G E S T S E R I E

Het Beste *boek*



⁸ Unlikely, perhaps, but *Marnie* was not the first WG novel to have been serialised in the Icelandic press – see [SERIALISATIONS](#) for more.

¹⁰ Lyn Gardner, *The Guardian*, 24 January 2001

¹¹ At least one more stage production was considered, though never realised. Mart Crowley (1935-2020) was an American playwright, best known for his long-running 1968 gay-themed play *The Boys in the Band*, whose papers are archived at UCLA. Amongst them are two undated adaptations of *Marnie*, the first, annotated, of 186 pages and the second, signed, of 166 pages. (UCLA Mart Crowley papers, 1940-2007, Box 16, Folders 9 and 10)

¹² *The New York Observer*, 22 October 2018

* * * * *