

Banner's face turning into the Incredible Hulk at the cemetery. I thought about how the name Tippi Hedren always showed up in quotes as "Tippi." I thought: Your mother's a quote, like some "tippi-cal" fad that flew out of fashion.

When Marnie shows up at her mother's house and swipes the red flowers her mother already has in a vase for white ones, a new little girl is there; a surrogate Marnie, waiting to get her hair straightened out like a problem. The Marnie that pretends she didn't kill anyone when she was that age. The non-homicidal Marnie. The red flowers that Marnie asks the little girl to take home to her own mother, stir up the murder Marnie committed in the name of her mother. In the name of lust, sex, rage, and passion. All the stuff that Marnie can't stand to look at or feel. All that desire gets shoved into the stealing. Marnie gets off on being a kleptomaniac. It's her sex. Breaking into the safes, stuffing the money into her tight little purses, splitting and taking off, dyeing her hair and then stripping it back to candle-light blonde as she lifts her head out of the sink like a post-coital rise off a body. She looks fully satiated in the hotel mirror. But the men spoil the fun by not letting Marnie get away with it. Oh, and then Sean shows up.

### *Blondes*

Marnie's mom says: "Too blonde hair always looks like a woman's trying to attract a man."

She won't let her get off. She doesn't want a man. She wants to skip town, ride horses, and keep doing it. Keep doing it.

Hitchcock always employs the proverbial blonde to entrap. He switches her on like a porch light over and over again. He loves the clicking sound. In the process, he screens all the brunettes like a phone call he doesn't want to get.

Sometimes I can see the old Melanie so clearly in "Tippi." It's there, in the fear.

In *Body Double*, where Melanie is still fox-nosed and barely herself, her hair bleached a baby-chick yellow, she looks like what "Tippi" would have looked like in bondage gear, if Hitchcock had kept going another thirty years. I mean Frenzy is pretty harsh, pretty sleazy. Melanie was best friends with Jamie Lee Curtis at the time. Another daughter of a famous mother, paid and shot to look scared in Hitchcock's frame. Both were Hitchcock's frosted little but-

tercups, melting with fear. Just dreading the idea of hanging around. Both Marion Crane and Marnie were light-haired thieves. One took the train, and the other one drove around in the rain, while Norman shoved his eye into the wall as though he were trying to fuck it.

Red and white. White instead of red. That's Marnie's big dilemma. Sometimes she switches the red with white. Sometimes she sees just red, and sometimes red on white. The only thing Marnie wants or aims for is white all the time. Either way, it sends Marnie over the edge. Jane Eyre had the same problem. She went ballistic locked up in that attic. Behind the velvet curtains, she bit down, gagging on her rage. Bertha would have been Jane's doppelganger, if Jane hadn't been so English. Being English saves Jane—saves the day. Marnie knows how to fuck; you can tell by the way she rides her horse. A lot of girls learn to do it that way, or don't like to do it any other way. Who would want to relinquish that kind of control? Sean Connery was so jealous when he saw Marnie ride.

**MASHA TUPITSYN**

SEE:

DRAMA

FOOTAGE

KILLER

## KNOWLEDGE

Readers are demonstrating that everything natural or spontaneous in language is a rhetorical device

identify the notoriously obedient English intelligentsia as chief culprits

business schools instilled the idea that their intelligence and graduate education qualifies them

to learn how to manage natural ecosystems so that they can assimilate and recycle sewage

not act in a modest and prudent way. This will occur if I go without the education of the Party

in a domain with a lot of noise, the norms are only dimly perceived by members, and hence

interrelations between experts, knowledge engineers and expert system designers

between wealth and money? One answer can be obtained by performing the following thought experiment: Suppose

I hoped to instigate a new state of affairs, to change the form of my thought and the

world itself brought on by an increasingly virulent and proliferating network of information technology, globalized

in human minds that consist of highly overlapping activatable representations of experience. This is

talent and “brainwork,” which can hop borders easily by plane and fax. And “capital” means

the brainstem should be thought of as a programming center. It organizes and triggers

events, then break into groups of three to brainstorm new gimmicks in case the drive

of “dissident” and “distance” may be a happy coincidence of the English language, but it crystallizes the poet

the spatio-temporal structure of false-consciousness is characterised by preponderance of static

to extract perfect knowledge from the imperfect data of everyday language use. A formal proof

of the body. He understands the deep relationship between his thought patterns and his body

thought for a long time and then asked: “What is it that’s always leaking out of you (women) there?

postcolonial power structures. Within its supporting confines, expatriate professionals can live as cultural bricoleurs

share in the rents produced by credentials. These rents permit the hiring of prestigious faculty

with which organisations manage their intellectual capital is increasingly mirrored in their market values

subjective phenomenological apperception of dreams is a debated issue to which I shall return near the end of this article

in a codified form that facilitates the target’s assimilation of market intelligence. However

spare a thought for the beleaguered private banker, working diligently behind the scenes to prevent a family.

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SEE:

CATALOG

PISTEME