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The Life Of Alfred Hitchcock The Dark Side Of Genius

R. Barton Palmer, David Boyd



The Life Of Alfred Hitchcock The Dark Side Of Genius:

The Dark Side Of Genius Donald Spoto, 1999-08-30 This is the definitive life story of Alfred Hitchcock the enigmatic and intensely private director of Psycho Vertigo Rear Window The Birds and more than forty other films While setting forth every stage of Hitchcock's long life and brilliant career Donald Spoto also explores the roots of the director's obsessions with blondes food murder and idealized love and he traces the incomparable bizarre genius from Hitchcock's English childhood through the golden years of his career in America as one of the greatest directors in the history of filmmaking *The Life of Alfred Hitchcock* Donald Spoto, 1983 Leven en werk van de Engelse filmregisseur Alfred Joseph Hitchcock 1899 1980

Dark side of genius (the) : the life of Alfred Hitchcock D. Spoto, 1984 *Hitchcock's Rear Window* John Fawell, 2004-11-22 In the process of providing the most extensive analysis of Alfred Hitchcock's *Rear Window* to date John Fawell also dismantles many myths and clichés about Hitchcock particularly in regard to his attitude toward women Although *Rear Window* masquerades quite successfully as a piece of light entertainment Fawell demonstrates just how complex the film really is It is a film in which Hitchcock the consummate virtuoso was in full command of his technique One of Hitchcock's favorite films *Rear Window* offered the ideal venue for the great director to fully use the tricks and ideas he acquired over his previous three decades of filmmaking Yet technique alone did not make this classic film great one of Hitchcock's most personal films *Rear Window* is characterized by great depth of feeling It offers glimpses of a sensibility at odds with the image Hitchcock created for himself that of the grand ghoul of cinema who mocks his audience with a slick and sadistic style Though Hitchcock is often labeled a misanthrope and misogynist Fawell finds evidence in *Rear Window* of a sympathy for the loneliness that leads to voyeurism and crime as well as an empathy for the film's women Fawell emphasizes a more feeling humane spirit than either Hitchcock's critics have granted him or Hitchcock himself admitted to and does so in a manner of interest to film scholars and general readers alike *Alfred Hitchcock's Frenzy* Raymond Foery, 2023-06-14 After an unparalleled string of artistic and commercial triumphs in the 1950s and 1960s Alfred Hitchcock hit a career lull with the disappointing *Torn Curtain* and the disastrous *Topaz* In 1971 the depressed director traveled to London the city he had left in 1939 to make his reputation in Hollywood The film he came to shoot there would mark a return to the style for which he had become known and would restore him to international acclaim Like *The 39 Steps* *Saboteur* and *North by Northwest* before *Frenzy* repeated the classic Hitchcock trope of a man on the run from the police while chasing down the real criminal But unlike those previous works *Frenzy* also featured some elements that were new to the master of suspense's films including explicit nudity depraved behavior and a brutal act that would challenge Psycho's shower scene for the most disturbing depiction of violence in a Hitchcock film In Alfred Hitchcock's *Frenzy* The Last Masterpiece Raymond Foery recounts the history writing preprod **Hitchcock's Appetites** Casey McKittrick, 2018-01-25 In Hitchcock's *Appetites* Casey McKittrick offers the first book length study of the relationship between Hitchcock's body size and his cinema Whereas most critics and

biographers of the great director are content to consign his large figure and larger appetite to colorful anecdotes of his private life McKittrick argues that our understanding of Hitchcock's films his creative process and his artistic mind are incomplete without considering his lived experience as a fat man Using archival research of his publicity script collaboration and personal communications with his producers in tandem with close textual readings of his films feminist critique and theories of embodiment Hitchcock's *Appetites* produces a new and compelling profile of Hitchcock's creative life and a fuller more nuanced account of his auteurism

Hitchcock as Philosopher Robert J. Yanal, 2010-06-28 The films of Alfred Hitchcock deal heavily with psychological and philosophical themes and one needn't look very far into the canon to find them In *Psycho* for example the personality metamorphosis in Marion Crane that leads her into grand larceny is a pale double of the murderous oedipal divide in Norman Bates In *The Birds* overbearing natural mutations turn what might have been a creature feature into a film about fear of the unknowable This book looks at 12 Hitchcock films and the positions they put forth on three problem areas of epistemology deception knowledge of mind and problematic knowledge of the external world These philosophical concepts are explained and woven into the author's thorough and thought provoking discussion of each film Descartes and Wittgenstein star Plato Locke Hume Kant and Kierkegaard also make appearances in this new philosopher's cut of the master's works

Simply Hitchcock David Sterritt, 2017-08-13 David Sterritt is widely recognized as one of the most knowledgeable perceptive and accessible commentators on Alfred Hitchcock's career He makes a convincing case for the charm technical innovativeness and often perverse wit of Hitchcock's films and television shows while at the same time not shying away from exploring troubling aspects of his career Relax with this delightful book and prepare for the illumination and sheer pleasure it delivers William Luhr author of *Thinking About Movies Watching Questioning Enjoying* and Professor of English at Saint Peter's University From *Dial M for Murder* and *Vertigo* to *North by Northwest* *Psycho* and *The Birds* Alfred Hitchcock 1899-1980 made some of the most memorable thrillers in the history of cinema Acclaimed for both his daring artistic innovations and his irrepressible showmanship Hitchcock blended suspense humor and psychologically unsettling themes to create an extraordinary body of work In *Simply Hitchcock* author and movie critic David Sterritt explores the celebrated director's entire career from its beginnings in the British silent film industry to its glory days in Hollywood He shows Hitchcock as a consummate artist who dealt with deep existential and psychological issues as well as a mischievous prankster who loved playing tricks on the audience and never lost a chance to pull a dead rabbit out of a hat With wit and erudition *Simply Hitchcock* paints a comprehensive portrait of a brilliant and complex man who not only made indelible films but also succeeded in establishing himself as the most instantly recognizable movie director of all time

Hitchcock and Poe Dennis R. Perry, 2003-10-22 This study explores the aesthetic of Poe and Hitchcock in terms of a set of common obsessions techniques and genres The structure of the study revolves around *Eureka* Poe's explicit and allegorical treatise on the development of the universe Each chapter explores the similarities and differences between Poe's and

Hitchcock's treatment of such issues as doubles the perverse voyeurism and romantic obsession. While Hitchcock's films consistently mirror plots, imagery and relationships within Poe's tales, Perry also shows how Hitchcock's resistance to the traditional trappings of gothic tales sets his films apart from the works of Poe and gives them a unique touch. **Hitchcock**

Richard Allen, Sam Ishii-Gonzales, 2004-08-02 This new collection of writings on Alfred Hitchcock considers Hitchcock both in his time and as a continuing influence on filmmakers' films and film theory. The contributions, which include leading scholars such as Slavoj Žižek, Laura Mulvey, Peter Wollen and James Naremore, discuss canonical films such as *Notorious* and *The Birds* alongside lesser-known works including *Juno and the Paycock* and *Frenzy*. Articles are grouped into four thematic sections. *Authorship and Aesthetics* examines Hitchcock as auteur and investigates central topics in Hitchcockian aesthetics. *French Hitchcock* looks at Hitchcock's influence on filmmakers such as Chabrol, Truffaut and Rohmer and how film critics such as Bazin and Deleuze have engaged with Hitchcock's work. *Poetics and Politics of Identity* explores the representation of personal and political in Hitchcock's work. The final section, *Death and Transfiguration*, addresses the manner in which the spectacle and figuration of death haunts the narrative universe of Hitchcock's films, in particular his subversive masterpiece *Psycho*.

Film and Knowledge Kevin L. Stoehr, 2015-10-03 Film has become such an underpinning of art and pop culture that its potential for inspiring serious thought is often overlooked. Our intellectual involvement with film has been minimized as more in the audience want to be merely amazed and entertained. Essays written by both established and cutting-edge philosophers of film concentrate in this work on the value of film in general and the value of certain films in particular for the study and teaching of ideas. The essays explore such topics as the significance of narrative unity for self-knowledge in David Lynch's *Lost Highway* and in Paul Schrader's *Affliction*; ambiguity and responsibility in Akira Kurosawa's *Rashomon*; consciousness and cognition in Orson Welles's *Citizen Kane*; skepticism in Alfred Hitchcock's *Suspicion* and David Cronenberg's *Naked Lunch*; language and gender in Neil Jordan's *The Crying Game*; Platonic idealism in Chris Marker's *La Jetée*; race in Spike Lee's *Summer of Sam*; the concept of the imagination in cognitive film theory and the role of ideology in feminist film theory. Instructors considering this book for use in a course may request an examination copy here. *The Fluid Frame in Cinema* Pradipta Mukherjee, 2021-08-13 This book is a passionate rendezvous with cinema, the most collaborative of art forms. The essays here explore the possibilities offered by a close reading of cinema that keeps cultural contexts and their socio-historical roots firmly in sight. This collection does not consider the frame that oft-referenced basic unit of vision in films as a limiting structure. Rather, it brings into purview what is left out. Divided into three sections, the essays look firstly at Indian cinema, both Bollywood and regional films, tracing the journey of Indian cinema from the periphery to the center. The second section focuses on Adaptation Studies and takes an unorthodox look at classic adaptations of literature. The final section is a reappraisal of directors like Alfred Hitchcock and Stanley Kubrick. The essays propose that even though the film as an artwork does not change fundamentally over time, it still strikes a contemporary critical gaze differently. A

Companion to Alfred Hitchcock Thomas Leitch, Leland Poague, 2011-03-01 The most comprehensive volume ever published on Alfred Hitchcock covering his career and legacy as well as the broader cultural and intellectual contexts of his work Contains thirty chapters by the leading Hitchcock scholars Covers his long career from his earliest contributions to other directors silent films to his last uncompleted last film Details the enduring legacy he left to filmmakers and audiences alike

Hitchcock at the Source R. Barton Palmer, David Boyd, 2011-09-01 The adaptation of literary works to the screen has been the subject of increasing and increasingly sophisticated critical and scholarly attention in recent years but most studies of the subject have continued to privilege literature over film by taking the literary sources as their starting point Rather than examining the processes by which a particular author has been adapted into a diversity of films by different filmmakers the contributors in *Hitchcock at the Source* consider the processes by which a varied range of literary sources have been transformed by one filmmaker into an impressive body of work Throughout his career Alfred Hitchcock transformed a variety of literary sources novels plays short stories into what is arguably the most coherent and distinctive narratively stylistically and thematically of all directorial oeuvres After an introduction surveying the nature and diversity of Hitchcock's sources and locating the current volume in the context of theoretical work on adaptation nineteen original essays range across the entirety of Hitchcock's career from the silent period through to the 1970s In addition to addressing the process of adaptation in particular films in terms of plot and character the contributors also consider less obvious matters of tone technique and ideology Hitchcock's manipulation of the conventions of literary and dramatic genres such as spy fiction and romantic comedy and more general problems such as Hitchcock's shift from plays to novels as his major sources in the course of the 1930s

Closely Watched Trains Marilyn Fabe, 2014-11-24 How do films work How do they tell a story How do they move us and make us think Through detailed examinations of passages from classic films Marilyn Fabe supplies the analytic tools and background in film history and theory to enable us to see more in every film we watch Ranging from D W Griffith's *The Birth of a Nation* to James Cameron's *Avatar* and ending with an epilogue on digital media *Closely Watched Trains* focuses on exemplary works of fourteen film directors whose careers together span the history of the narrative film Lively and down to earth this concise introduction provides a broad complete and yet specific picture of visual narrative techniques that will increase readers excitement about and knowledge of the possibilities of the film medium Shot by shot analyses of short passages from each film ground theory in concrete examples Fabe includes original and well informed discussions of Soviet montage realism and expressionism in film form classical and modern sound theory the classic Hollywood film Italian neorealism the French New Wave auteur theory modernism and postmodernism in film political cinema feminist film theory and practice and narrative experiments in new digital media Encompassing the earliest silent films as well as those that exploit the most recent technological innovations this book gives us the particulars of how film arguably the most influential of contemporary forms of representation constitutes our pleasure influences our thoughts and informs our daily reality

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Walter Wanger Matthew Bernstein,1994 A portrait of the trailblazing film producer whose career spanned five decades Bernstein packs an astonishing amount of solid film history into his lucid chronicle of Wangers whirlwind corporate liaisons A fully realized A line biopic of a fascinating life in the movies Tom Doherty Film Quarterly

Dissolving Views Andrew Higson,2016-10-06 British cinema has been far richer and more diverse than is generally recognized as this collection of key writings on British film culture from the conversion to sound in the late 1920s to the 1990s testifies Dissolving Views brings together a number of important and influential essays and the light they throw on 70 or so years of British cinema history makes this volume a vital provocative and highly informative collection

Franz Waxman's Rebecca David Neumeyer,Nathan Platte,2011-12-06 Upon his arrival in Hollywood Alfred Hitchcock began work on his first American film an adaptation of Daphne du Maurier s best selling novel Produced by David O Selznick and featuring compelling performances by Laurence Olivier Joan Fontaine and Judith Anderson Rebecca became one of Hitchcock s most successful films It was nominated for eleven Academy Awards and received the Oscar for Best Picture the only Hitchcock work to be so honored Without question one of the reasons for the film s success is its ninety minutes of dramatic musical underscoring by Franz Waxman In Franz Waxman s Rebecca A Film Score Guide David Neumeyer and Nathan Platte situate the score for this classic work within the context of the composer s life and career Beginning with Waxman s early training and professional experience as a jazz musician and film music arranger orchestrator in Berlin the authors also recount the composer s work in the music department at MGM between 1936 and 1942 During this period Waxman was loaned out to Selznick International Pictures and wrote the music for Rebecca Through manuscript and archival research Neumeyer and Platte untangle the threads of the film s complicated music production process which was strongly influenced by Selznick s habit of micromanaging music choices and placement This volume concludes with a thematic analysis and reading of the score that incorporates commentary on scenes and cues The first book devoted to the music of a single film by this great composer from Hollywood s golden age Franz Waxman s Rebecca A Film Score Guide will be of interest to musicologists and film scholars as well as fans of Alfred Hitchcock and Franz Waxman

Hitchcock à la Carte Jan Olsson,2015-04-25 Alfred Hitchcock cultural icon master film director storyteller television host foodie And as Jan Olsson argues in Hitchcock la Carte he was also an expert marketer who built his personal brand around his rotund figure and well documented table indulgencies Focusing on Hitchcock s television series Alfred Hitchcock Presents 1955 1962 and the The Alfred Hitchcock Hour 1962 1965 Olsson asserts that the success of Hitchcock s media empire depended on his deft manipulation of bodies and the food that sustained them Hitchcock s strategies included frequently playing up his own girth hiring body doubles making numerous cameos and using food such as a frozen leg of lamb to deliver scores of characters to their deaths Constructing his brand enabled Hitchcock to maintain creative control blend himself with his genre and make

himself the multi million dollar franchise s principal star Olsson shows how Hitchcock s media brand management was a unique performance model that he used to mark his creative oeuvre as strictly his own **Ernest Lehman** Jon Krampner,2022-09-27 A Hollywood screenwriting and movie making icon Ernest Lehman penned some of the most memorable scenes to ever grace the silver screen Hailed by Vanity Fair as perhaps the greatest screenwriter in history Lehman s work on films such as North by Northwest The King and I Sabrina West Side Story and The Sound of Music helped define a generation of movie making But while his talent took center stage the public knew little of Lehman himself a native of Manhattan s Upper West Side and the Five Towns of Long Island devoted to his wife of 50 years His relentless perfectionism hypochondria and all night writing sessions fueled by tequila and grilled cheese sandwiches were some of the quirks that made Lehman a legend in the Hollywood community In Ernest Lehman The Sweet Smell of Success author Jon Krampner lays bare the life of this lauded yet elusive character Moving seamlessly from post production meetings to sound stages and onto the locations of Lehman s greatest films Krampner s extensive biography brings to life the genius and singularity of the revered screenwriter s personality and the contributions he made to the world of cinema Find out more at ernestlehmanbio.com

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