

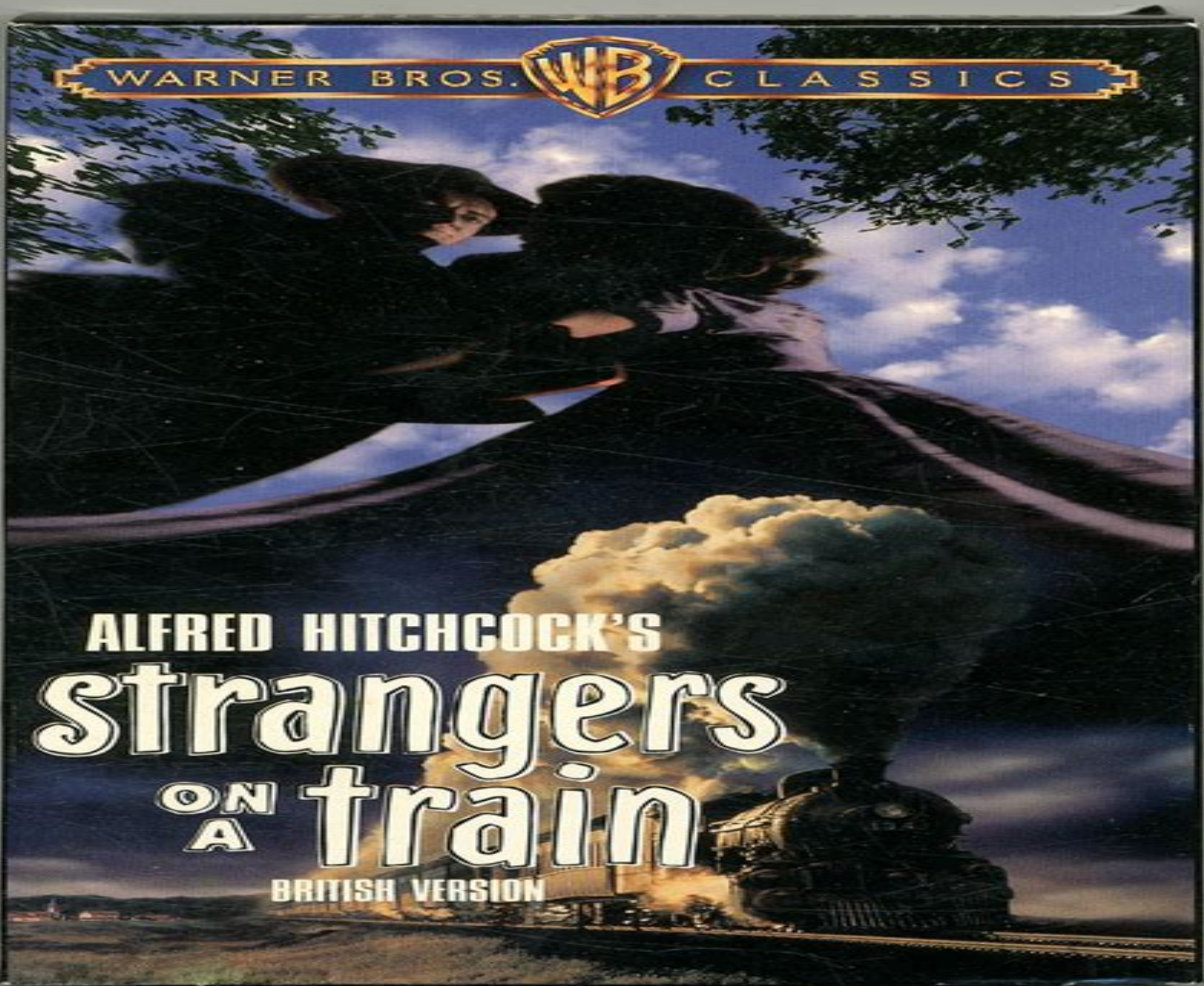
WARNER BROS.



CLASSICS

ALFRED HITCHCOCK'S
strangers
ON A **train**

BRITISH VERSION



Strangers On A Train British Version

S Marginson



Strangers On A Train British Version:

Strangers on a Train Jonathan Goldberg, 2012-11-20 Alfred Hitchcock's 1951 thriller based on the novel of the same name by Patricia Highsmith author of *The Talented Mr Ripley* is about two men who meet on a train one is a man of high social standing who wishes to divorce his unfaithful wife the other is an enigmatic bachelor with an overbearing father Together they enter into a murder plot that binds them to one another with fatal consequences This Queer Film Classic delves into the homoerotic energy of the film especially between the two male characters played by Farley Granger and Robert Walker It builds on the question of the sexuality the film puts on view not to ask whether either character is gay so much as to explore the queer relations between sexuality and murder and the strong antisocial impulses those relations represent The book also includes a look at the making of the film and the critical controversies over Hitchcock's representations of male homosexuality QUEER FILM CLASSICS is a critically acclaimed film book series that launched in 2009 It features twenty one of the most important and influential films about and or by LGBTQ people made in eight different countries between 1950 and 2005 and written by leading LGBTQ film scholars and critics Jonathan Goldberg is a professor at Emory University where he directs the Studies in Sexualities program He is the author of many books and editor of *Eve Kosofsky Sedgwick's* posthumous 2012 book *The Weather in Proust* **Strangers on a Train**, 2001 *Intimate Violence* David Greven, 2017 This book employs archival research and statistical analysis on an original dataset of a summer 1941 wave of anti Jewish pogroms to show that pogroms occurred not where antisemitism was strongest but where local Jews challenged local non Jews dreams of national dominance **Creatures of Darkness** Gene D. Phillips, 2021-03-17 An exhaustively researched survey of Raymond Chandler's thorny relationship with Hollywood during the classic period of film noir Alain Silver film producer and author Raymond Chandler's seven novels including *The Big Sleep* 1939 and *The Long Goodbye* 1953 with their pessimism and grim realism had a direct influence on the emergence of film noir Chandler worked to give his crime novels the flavor of his adopted city Los Angeles which was still something of a frontier town rife with corruption and lawlessness In addition to novels Chandler wrote short stories and penned the screenplays for several films including *Double Indemnity* 1944 and *Strangers on a Train* 1951 His work with Billy Wilder and Alfred Hitchcock on these projects was fraught with the difficulties of collaboration between established directors and an author who disliked having to edit his writing on demand *Creatures of Darkness* is the first major biocritical study of Chandler in twenty years Gene Phillips explores Chandler's unpublished script for *Lady in the Lake* examines the process of adaptation of the novel *Strangers on a Train* discusses the merits of the unproduced screenplay for *Playback* and compares Howard Hawks's director's cut of *The Big Sleep* with the version shown in theaters Through interviews he conducted with Wilder Hitchcock Hawks and Edward Dmytryk over the past several decades Phillips provides deeper insight into Chandler's sometimes difficult personality Chandler's wisecracking private eye Philip Marlowe has spawned a thousand imitations *Creatures of Darkness* lucidly

explains the author's dramatic impact on both the literary and cinematic worlds demonstrating the immeasurable debt that both detective fiction and the neo noir films of today owe to Chandler's stark vision [Hitchcock's Motifs](#) Michael Walker, 2005 Among the abundant Alfred Hitchcock literature *Hitchcock's Motifs* has found a fresh angle Starting from recurring objects settings character types and events Michael Walker tracks some forty motifs themes and clusters across the whole of Hitchcock's oeuvre including not only all his 52 extant feature films but also representative episodes from his TV series Connections and deeper inflections that Hitchcock fans may have long sensed or suspected can now be seen for what they are an intricately spun web of cross references which gives this unique artist's work the depth consistency and resonance that justifies Hitchcock's place as probably the best known film director ever The title the first book length study of the subject can be used as a mini encyclopaedia of Hitchcock's motifs but the individual entries also give full attention to the wider social contexts hidden sources and the sometimes unconscious meanings present in the work and solidly linking it to its time and place *The Women Who Knew Too Much* Tania Modleski, 2015-08-11 Originally published in 1988 *The Women Who Knew Too Much* remains a classic work in film theory and feminist criticism The book consists of a theoretical introduction and analyses of seven important films by Alfred Hitchcock each of which provides a basis for an analysis of the female spectator as well as of the male spectator Modleski considers the emotional and psychic investments of men and women in female characters whose stories often undermine the mastery of the cinematic master of suspense The third edition features an interview with the author by David Greven in which he and Modleski reflect on how feminist and queer approaches to Hitchcock studies may be brought into dialogue A teaching guide and discussion questions by Ned Schantz help instructors and students to delve into this seminal work of feminist film theory [Leonard Maltin's 2014 Movie Guide](#) Leonard Maltin, 2013-09-03 Summer blockbusters and independent sleepers masterworks of Alfred Hitchcock Billy Wilder and Martin Scorsese the timeless comedy of the Marx Brothers and Buster Keaton animated classics from Walt Disney and Pixar the finest foreign films ever made This 2014 edition covers the modern era from 1965 to the present while including all the great older films you can't afford to miss and those you can from box office smashes to cult classics to forgotten gems to forgettable bombs listed alphabetically and complete with all the essential information you could ask for NEW Nearly 16 000 capsule movie reviews with more than 300 new entries NEW More than 25 000 DVD and video listings NEW Up to date list of mail order and online sources for buying and renting DVDs and videos NEW Completely updated index of leading performers MORE Official motion picture code ratings from G to NC 17 MORE Old and new theatrical and video releases rated to BOMB MORE Exact running times an invaluable guide for recording and for discovering which movies have been edited MORE Reviews of little known sleepers foreign films rarities and classics AND Leonard's all new personal recommendations for movie lovers Date of release running time director stars MPAA ratings color or black and white Concise summary capsule review and four star to BOMB rating system Precise information on films shot in widescreen format Symbols for DVDs videos

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Out of the Shadows Gene D. Phillips, 2012 Out of the Shadows explores the most celebrated examples of film noir such as Laura The Maltese Falcon and Sunset Boulevard but also offers new insight into underrated films that deserve reconsideration including Spellbound A Double Life

The BFI Companion to Crime Phil Hardy, 1997-01-01 Robbers gangsters murderers and criminals of every description have long been a staple of popular entertainment Movies are no exception and film buffs and scholars alike now have a complete guide to the vast array of films that make up the fascinating world of crime cinema The BFI Companion to Crime offers detailed information on the sub genres and motifs of movies dealing with criminals and their behavior prison dramas heist stories kidnappings the exploits of serial killers juvenile delinquents and hired guns Phil Hardy also includes articles on the historical and social background of crime movies The Mafia the Japanese yakuza the FBI and the underworld of union rackets prostitution and drugs are some of the topics covered Fictional characters such as Sherlock Holmes Inspector Maigret Philip Marlow and Pretty Boy Floyd appear in these pages along with the literary sources of many crime films The works of Graham Greene Dashiell Hammett Mickey Spillane and Eric Ambler are among those featured Abundantly illustrated with more than 500 photographs this is the book for film enthusiasts and anyone interested in the crime genre

Hitchcock, Second Edition William Rothman, 2012-08-20 First published in 1982 William Rothman's Hitchcock is a classic work of film criticism Written in an engaging style that is philosophically sophisticated yet free of jargon and using over nine hundred images from the films to illustrate and back up its critical claims the book follows six different Hitchcock films as they unfold moment by moment from first shot to last In addition to a thoughtful new preface and the original readings of The Lodger 1927 Murder 1930 The 39 Steps 1935 Shadow of a Doubt 1943 and Psycho 1960 this expanded edition includes a groundbreaking new chapter now the book's longest on Marnie 1964 Hitchcock's most heartfelt yet most controversial film Hitchcock never tired of quoting Oscar Wilde's line And all men kill the thing they love Dark moods therefore prevail in the five original chapters culminating in the reading of Psycho but in demonstrating how Marnie overcomes or transcends the murderous aspect of Hitchcock's art this new chapter balances the scales and gives an important new dimension to the book With exemplary precision Hitchcock Second Edition shows how Hitchcock films express cinematically serious thoughts about such matters as the nature and relationships of love murder sexuality marriage and theater and about their own medium In so doing it keeps faith with the idea that Hitchcock was a master perhaps the master of what he called the art of pure cinema However insofar as it investigates philosophically the conditions of authorship in the medium of film it is an auteurist study unlike any other By attending to the films themselves and to the ways we experience them rather than allowing some theory to dictate what to say about them the book proves the fruitfulness of an approach that is open and responsive to the ways serious films are capable of teaching us how to think seriously about them

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