

English Hitchcock

CHARLES BARR



A Movie Book

English Hitchcock

R Bogdan



English Hitchcock:

Hitchcock's British Films Maurice Yacowar, 2010-11-15 A reissued classic that examines the structure and themes of each of Hitchcock's British feature films. Originally published in 1977 and long out of print, Maurice Yacowar's *Hitchcock's British Films* was the first volume devoted solely to the twenty-three films directed by Alfred Hitchcock in his native England before he came to the United States. As such, it was the first book to challenge the assumption that Hitchcock's mature period in Hollywood from the late 1940s to the early 1960s represented the director's best work. In this traditional auteurist examination of Hitchcock's early work, author Maurice Yacowar considers Hitchcock's British films in chronological order, reads the composition of individual shots and scenes in each, and pays special attention to the films' verbal effects. Yacowar's readings remain compelling more than thirty years after they were written, and some on *Downhill*, *Champagne*, and *Waltzes from Vienna* are among the few extended interpretations of these films that exist. Alongside important works such as *Murder the first*, *The Man Who Knew Too Much*, *Secret Agent*, *The Lady Vanishes*, and *Blackmail*, readers will appreciate Yacowar's equal attention to lesser-known films like *The Pleasure Garden*, *The Ring*, and *The Manxman*. Yacowar dissects Hitchcock's precise staging and technical production to draw out ethical themes and metaphysical meanings of each film while keeping a close eye on the source material, such as novels and plays that Hitchcock used as the inspiration for many of his screenplays. Yacowar concludes with an overview of Hitchcock as auteur and an appendix identifying the director's appearances in these films. A foreword by Barry Keith Grant and a preface to the second edition from Yacowar complete this comprehensive volume. Anyone interested in Hitchcock, classic British cinema, or the history of film will appreciate Yacowar's accessible and often witty exploration of the director's early work.

Hitchcock's Magic Neil Badmington, 2011-04-15 Why are we still drawn to the work of Alfred Hitchcock so long after his final film appeared? What remains to see? What could there possibly be left to say about tales that are overwhelmingly familiar? Why, moreover, have many of Hitchcock's films entered the popular imagination and enjoyed an eventful life far from the screen? What is the source of Hitchcock's magic? This book answers these questions about the influence and ongoing appeal of Hitchcock's work by focussing upon the fabric of the films themselves, upon the way in which they enlist and sustain our desire, holding our attention by constantly withholding something from us. We keep watching, keep revisiting the stories because there is always something left to see and know. The book combines detailed textual analysis of a number of Hitchcock's most famous films: *Psycho*, *Rear Window*, *Rebecca*, *North by Northwest*, *The Man Who Knew Too Much*, and *The Birds*, with more general discussion of the director's complete body of work. Drawing upon the poststructuralist theories of Roland Barthes and Jacques Derrida, it takes issue with the biographical and psychoanalytic approaches that have dominated studies of Hitchcock's films to argue instead for the significance of textuality. *Hitchcock's Magic* is an innovative, lively, and readable book which challenges critical orthodoxy and breaks new ground in the field.

Hitchcock's Romantic Irony Richard Allen, 2007 Is Hitchcock a superficial though brilliant entertainer or a

moralist Do his films celebrate the ideal of romantic love or subvert it In a new interpretation of the director s work Richard Allen argues that Hitchcock orchestrates the narrative and stylistic idioms of popular cinema to at once celebrate and subvert the ideal of romance and to forge a distinctive worldview the amoral outlook of the romantic ironist or aesthete He describes in detail how Hitchcock s characteristic tone is achieved through a titillating combination of suspense and black humor that subverts the moral framework of the romantic thriller and a meticulous approach to visual style that articulates the lure of human perversity even as the ideal of romance is being deliriously affirmed Discussing more than thirty films from the director s English and American periods Allen explores the filmmaker s adoption of the idioms of late romanticism his orchestration of narrative point of view and suspense and his distinctive visual strategies of aestheticism and expressionism and surrealism

Hitchcock's Rereleased Films Walter Raubicheck, Walter Srebnick, 1991 Features essays from some fifteen authors written about Hitchcock and five of his most significant films Rear window Vertigo The man who knew too much Rope and The trouble with Harry

Hitchcock's Moral Gaze R. Barton Palmer, Homer B. Pettet, Steven M. Sanders, 2017-01-30 In his essays and interviews Alfred Hitchcock was guarded about substantive matters of morality preferring instead to focus on discussions of technique That has not however discouraged scholars and critics from trying to work out what his films imply about such moral matters as honesty fidelity jealousy courage love and loyalty Through discussions and analyses of such films as Strangers on a Train Rear Window Vertigo North by Northwest and Frenzy the contributors to this book strive to throw light on the way Hitchcock depicts a moral if not amoral or immoral world Drawing on perspectives from film studies philosophy literature and other disciplines they offer new and compelling interpretations of the filmmaker s moral gaze and the inflection point it provides for modern cinema

Classical Myth in Alfred Hitchcock's Wrong Man and Grace Kelly Films Mark William Padilla, 2018-12-12 Mark Padilla s classical reception readings of Alfred Hitchcock features some of the director s most loved and important films and demonstrates how they are informed by the educational and cultural classicism of the director s formative years The six close readings begin with discussions of the production histories so as to theorize and clarify how classicism could and did enter the projects Exploration of the films through a classical lens creates the opportunity to explore new themes and ideological investments The result is a further appreciation of both the engine of the director s storytelling creativity and the expressionism of classicism especially Greek myth and art in British and American modernism The analysis organizes the material into two triptychs one focused on the three films sharing a wrong man pattern wrongly accused man goes on the run to clear himself the other treating the films starring the actress Grace Kelly Chapter One on The 39 Steps 1935 finds the origins of the wrong man plot in early 20th century British classicism and demonstrates that the movie utilizes motifs of Homer s Odyssey Chapter Two on Saboteur 1942 theorizes the impact of the director s memories of the formalism and myths associated with the Parthenon sculptures housed in the British Museum Chapter Three on North by Northwest participates in the myths of the hero Oedipus as

associated with early Greek epic Freud Nietzsche and Sophocles Chapter Four on Dial M for Murder 1954 returns to Homer's Odyssey in the interpretive use of the lay of Demodocus a story about the sexual triangle of Hephaestus Aphrodite and Ares Chapter Five on Rear Window 1954 finds its narrative archetype in The Homeric Hymn to Aphrodite the erotic theme of Sirius the Dog Star also marks the film Chapter Six on To Catch a Thief 1955 offers the opportunity to break from mythic analogues and to consider the film's philosophical resonances Plato and Epicurus in the context of motifs coalesced around the god Dionysus Bacchus

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

Paris Hollywood Peter Wollen, 2020-05-05 In this new collection of essays on film all written over the last ten years Peter Wollen explores an extraordinarily wide range of topics stretching from an analysis of Time in Film and Video Art to a study of Riff Raff Realism in British films There are provocative discussions of the works of established auteur directors such as Howard Hawks and Alfred Hitchcock and of the film making careers of such experimental movie makers as William Burroughs and Viking Eggeling the dadaist pioneer of abstract film The collection also includes fascinating studies of a number of film classics such as John Huston's Freud Jean Renoir's Rules of the Game and Ridley Scott's Blade Runner Other essays deal with the relationship of film to the other arts such as dance and architecture and explore the interaction between film and anthropology This is not a theoretical book but it is one that suggests many new approaches to thinking about film and many unexpected connections between film studies and the history of such strangely related activities as espionage psychoanalysis Stalinism love of speed and digital technology Full of fascinating new insights Peter Wollen's new book is based on the premise that there are no fixed ways of writing about film but rather a plethora of paths leading in very different directions each contributing to a new understanding of the twentieth century's major art form

Hitchcock's Partner in Suspense John Charles Bennett, 2014-04-29 The colorful life and creative career of the writer behind six of Hitchcock's thrillers An intriguing and revealing story Times Literary Supplement With a career that spanned from the silent era to the 1990s British screenwriter Charles Bennett lived an extraordinary life His experiences as an actor director playwright film and television writer and novelist in both England and Hollywood left him with many amusing anecdotes opinions about his craft and

impressions of the many famous people he knew Among other things Bennett was a decorated WWI hero an eminent Shakespearean actor and an Allied spy and propagandist during WWII but he is best remembered for his commercially and critically acclaimed collaborations with directors Sir Alfred Hitchcock and Cecil B DeMille The fruitful partnership with Hitchcock began after the director adapted Bennett s 1929 play *Blackmail* as the first British sound film Their partnership produced six thrillers *The Man Who Knew Too Much* *The 39 Steps* *Sabotage* *Secret Agent* *Young and Innocent* and *Foreign Correspondent* In this witty and intriguing book Bennett discusses how their collaboration created such famous motifs as the wrong man accused device and the MacGuffin He also takes readers behind the scenes with the Master of Suspense offering his thoughts on the director s work sense of humor and personal life Featuring an introduction and additional biographical material from Bennett s son editor John Charles Bennett *Hitchcock s Partner in Suspense* is a richly detailed narrative of a remarkable yet often overlooked figure in film history *Alfred Hitchcock's Silent Films* Marc Raymond Strauss,2015-01-24 Alfred Hitchcock called the silent the purest form of cinema and the ten silent films he directed between 1925 and 1929 reveal the young director s mature artistry Hitchcock s silents have often been characterized as the work of a talented amateur a young director practicing his craft during a pre sound era of antiquated instruments and poor film techniques the director experimented with myriad points of view unique camera angles and movements and special effects such as dissolves blurriness and violent cuts These films however contain the first appearances of some of his greatest and most familiar techniques the vertigo inducing crowd scene the symbolic use of inanimate objects the manipulation of the audience s emotions and the self conscious often macabre wit This work discovers Hitchcock s early talent and skill through close readings of the films from *The Pleasure Garden* to the silent version of *Blackmail* using shot by shot descriptions and interpretations Each film s chapter includes technical information a summary of the critical response from the film s release to the present and detailed analysis of the camera techniques and themes Hitchcock uses ***Hitchcock's Ear*** David Schroeder,2012-03-22 Music is an underexplored dimension in Hitchcock s works Taking a different view from most works on Hitchcock David Schroeder focuses on how an expanded definition of music influences Hitchcock s conception of cinema The structure and rhythm of his films is an important addition to the critical literature on Hitchcock and our understanding of his films and approach to filmmaking Alfred Hitchcock liked to describe his work as a director in musical terms for some of his films it appears that he started with an underlying musical conception and transformed that sense of music into visual images The director s favorite scenes lacked dialogue and they made their impact through a combination of non verbal actions and music For example the waltz and the piano are used as powerful images in silent films and this approach carries over into sound films Looking at such films as *Vertigo* *Rear Window* and *Shadow of a Doubt* Schroeder provides a unique look at the way that Hitchcock thought about cinema in musical terms ***The Encyclopædia Britannica*** ,1905 ***The Encyclopædia Britannica*** Hugh Chisholm,1905 *Anglo-American Encyclopedia* ,1910 *Vertigo* Charles

Barr,2017-10-24 Vertigo 1958 is widely regarded as not only one of Hitchcock s best films but one of the greatest films of world cinema Made at the time when the old studio system was breaking up it functions both as an embodiment of the supremely seductive visual pleasures that classical Hollywood could offer and with the help of an elaborate plot twist as a laying bare of their dangerous dark side The film s core is a study in romantic obsession as James Stewart s Scottie pursues Madeleine Judy Kim Novak to her death in a remote Californian mission Novak is ice cool but vulnerable Stewart in the darkest role of his career genial on the surface but damaged within Although it can be seen as Hitchcock s most personal film Charles Barr argues that like Citizen Kane Vertigo is at the same time a triumph not so much of individual authorship as of creative collaboration He highlights the crucial role of screenwriters Alec Coppel and Samuel Taylor and by a combination of textual and contextual analysis explores the reasons why Vertigo continues to inspire such fascination In his foreword to this special edition published to celebrate the 20th anniversary of the BFI Film Classics series Barr looks afresh at Vertigo alongside the recently rediscovered lost silent The White Shadow 1924 scripted by Hitchcock which also features the trope of the double and at the acclaimed contemporary silent film The Artist 2011 which pays explicit homage to Vertigo in its soundtrack The New Werner Twentieth Century Edition of the Encyclopaedia Britannica ,1906 *Report of the State School Book Commission* Ohio. State School Book Commission,1915 **Bulletin** Ohio. Department of Education,1915

Historical Dictionary of British Spy Fiction Alan Burton,2016-04-04 The Historical Dictionary of British Spy Fiction is a detailed overview of the rich history and achievements of the British espionage story in literature cinema and television It provides detailed yet accessible information on numerous individual authors novels films filmmakers television dramas and significant themes within the broader field of the British spy story It contains a wealth of facts insights and perspectives and represents the best single source for the study and appreciation of British spy fiction British spy fiction is widely regarded as the most significant and accomplished in the world and this book is the first attempt to bring together an informed survey of the achievements in the British spy story in literature cinema and television The Historical Dictionary of British Spy Fiction contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 200 cross referenced entries on individual authors stories films filmmakers television shows and the various sub genres of the British spy story This book is an excellent access point for students researchers and anyone wanting to know more about British spy fiction The Northeastern Reporter ,1895 Includes the decisions of the Supreme Courts of Massachusetts Ohio Indiana and Illinois and Court of Appeals of New York May July 1891 Mar Apr 1936 Appellate Court of Indiana Dec 1926 Feb 1927 Mar Apr 1936 Courts of Appeals of Ohio

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