

HITCHCOCK... *Revised*

25 New Book Entries! 22 New Journal References!!

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INTRODUCTION TO THE HITCHCOCK BIBLIOGRAPHY

This is a list of books and journals which discuss Alfred Hitchcock's life as a filmmaker, or that have a chapter, heading, or section dedicated to some aspect of his filmmaking. It was first compiled and written to coincide with his centenary, 1899 - 1999. This most recent version has been updated in order to accommodate the flurry of publications that were triggered by that event.

Only English language material has been included. Most of the books and journal articles listed here were published from 1980 onwards but a number of relevant pre-1980 publications are also included. The BFI's book catalogue OLIB is available through our website, <http://www.bfi.org.uk>

The journal articles were accessed using the BFI's SIFT database, only available through the BFI National Library which is reference only, although photocopying facilities are available.

Those titles no longer in print may be available through your local library (via inter-library loan) or the library of any university or college that offers a film study course. Please approach these sources first. *The BFI National Library should be a last resort.*

HITCHCOCK'S LIFE: bibliography

ANGELL, George

The time of my life [interview with George Angell.]

Transcript of the interview with Alfred Hitchcock recorded Saturday, 30th July, 1966. 26p.

Transcript of the interview between Alfred Hitchcock and George Angell. It was recorded on Saturday, 30th July, 1966 and first transmitted on the BBC World Service on Sunday, 28th August 1966 at 1:10-2:00 p.m. He discusses his career.

FREEMAN, David

The last days of Alfred Hitchcock: a memoir featuring the screenplay of "Alfred Hitchcock's The Short Night".

Woodstock, NY: The Overlook Press, 1984. 281p. illus. filmog.

Written by the last screenwriter to work with Hitchcock as his health was declining. An account of Hitchcock's professional and private life also includes the screenplay of THE SHORT NIGHT which was never filmed.

LEFF, Leonard J.

Hitchcock and Selznick: the rich and strange collaboration of Alfred Hitchcock and David O. Selznick in Hollywood.

New York: Weidenfeld & Nicolson, 1987. 383p. illus. bibliog. filmog. index.

A behind-the-scenes portrait of the two filmmakers, and of Hollywood. Includes the Tales told by the stars who worked with Hitchcock. Emphasises the importance of both the producer and director in the filmmaking process.

SPOTO, Donald

The life of Alfred Hitchcock: the dark side of genius.

London: Collins, 1983. 165p. illus. bibliog. filmog. index.

This biography traces Hitchcock's life through his family and background, education and apprenticeship in Germany, through to his 50+ years in filmmaking. Spoto utilises interviews, archives, and his own relationship with the director for this lengthy examination of Hitchcock's life.

TAYLOR, John Russell

Hitch: the life and work of Alfred Hitchcock.

London: Faber, 1978. 320p. plates. index.

Hitchcock's life and work are examined by Taylor, the former film critic of The Times.

HITCHCOCK'S FILMS AND TELEVISION SERIES: bibliography

AULER, Dan

Hitchcock's secret notebooks.

London: Bloomsbury Press, 1999. 567p. illus.

What was previously an unpublished collection of notes and personal papers is presented here as a document to Hitchcock's process of filmmaking. Includes story and script developments, pre-production notes, business letters, sketches, storyboards, and photographs.

AULER, Dan

VERTIGO: the making of a Hitchcock classic.

New York: St. Martin's Press, 1998. 220p. credits. bibliog. index. illus.

Written with the cooperation of Hitchcock's family, the crew, and restoration team. VERTIGO has been viewed as a kind of Hitchcock confessional.

BARR, Charles

English Hitchcock: a movie book.

Moffat: Cameron & Hollis, 1999. 255p. illus. filmog. bibliog. index.

Barr focuses on Hitchcock's 23 films completed in England before departing to the United States in 1939. The screenwriters' contributions are also considered - notably Eliot Stannard for the silent pictures and Charles Bennett for the 30's thrillers - as is the importance of the source material, both plays and novels.

BELTON, John (ed.)

Alfred Hitchcock's REAR WINDOW.

Cambridge: Cambridge University Press, 2000. 177p. reviews. illus. filmog. bibliog. index.

(Cambridge University Press Film Handbooks Series)

Presenting a thorough analysis of the film by several respected film writers, this book also includes lots of extras including budget sheets and an account of the making of the film. Armond White's final chapter looks at the film's influence on a multitude of later films including the Coppola re-make.

BOGDANOVICH, Peter

Who the devil made it.

New York: Alfred A. Knopf, 1997. 849p. illus. filmog. index.

See pp. 471-557 on Alfred Hitchcock

Bogdanovich's appreciation of the great film masters is evident in this thick compendium of conversation. The interviews with Hitchcock took place in his studio offices over a number of years, from January 1961 to May 1972.

BOUZEREAU, Laurent

Cutting room floor: movie scenes which never made it to the screen.

New York: Carol Publishing Group, 1994. 243p. bibliog. index.

See pp. 28-49 entitled "Hitchcuts"

A book about the changes made to films of which we are usually unaware. Bouzereau investigates three of Hitchcock's films: SUSPICIAN (1949), SPELLBOUND (1945) and TOPAZ (1969). Endings and Selznick appear to have caused Hitchcock the most problems.

BOYD, David

Film and the interpretive process: a study of BLOW-UP, RASHOMON, CITIZEN KANE, 8 1/2, VERTIGO and PERSONA.

New York: Peter Lang, 1989. 236p. notes. index

See pp. 145-170

Looks at VERTIGO as a film that necessitates what Derrida calls a "double reading" - the paradox of acknowledging the legibility of a text (or film) while simultaneously subverting that legibility.

BRITISH FILM INSTITUTE

The ultimate Hitchcock.

London: BFI, 2000. 16 sections. illus. biog. filmog. bibliog.

This ultimate press pack was made to celebrate his centenary and accompany the TNT channel's Hitchcock season aired on the 14th of August, 1999. Well worth a peek.

CONDON, Paul and SANGSTER, Jim

The complete Hitchcock.

London: Virgin, 1999. 300p. bibliog. filmog.

Filmography and synopsis listings for all of Hitchcock's films, as well as a title listing for his television series ALFRED HITCHCOCK PRESENTS. The authors also include interesting background information to his films as anecdote, including where to spot Hitchcock's cameo and what is acting as the Macguffin.

DeROSA, Steven

Writing with Hitchcock: the collaboration of Alfred Hitchcock and John Michael Hayes.

New York: Faber and Faber, 2001. 334p. [12] plates. notes. bibliog. appendices. index.

Hitchcock collaborated with young writer John Michael Hayes on four of his most distinguished films: REAR WINDOW (1954), TO CATCH A THIEF (1955), THE TROUBLE WITH HARRY (1955), and THE MAN WHO KNEW TOO MUCH (1956). This book provides a glimpse into their relationship shedding light on the mysterious process of classic motion picture making.



DUNCAN, Paul

The pocket essential Alfred Hitchcock.

Harpenden, Herts: Pocket Essentials, 1999. 95p. filmog. bibliog. videog. (The Pocket Essential Series)

Neat little paperback which endeavours to present a complete listing of Hitchcock's films, in order, while also grouping them together as a series of milestones marking his career. Each film entry has a list of credits, brief synopsis, and various notes regarding recurring ideas, the MacGuffin and Hitchcock's walk-on roles. The organisational format of this book series makes it quite a useful little gem.



FAWELL, John.

Hitchcock's REAR WINDOW: the well-made film.

Carbondale: Southern Illinois University Press, 2001. 179p. illus. [8] plates. notes. bibliog. index.

Here is another recent book focusing on one of Hitchcock's favourite films, REAR WINDOW (1954). The author presents the film's complexities and maintains a theory contrary to much film criticism in that Hitchcock imbues his film with a deep sympathy for humanity.



**FILM EDUCATION and the BRITISH FILM INSTITUTE
Hitchcock: a teacher's guide.**

London: Film Education, 2000. 14p. illus. filmog. bibliog.

This handy guide, aimed at teachers, offers a schedule for viewing and studying Hitchcock's unique filmmaking style. Presents coursework for GCSE English, A level Media Studies and A Level Film Studies.

GRAMS, Martin Jr. and WILKSTROM, Patrik

The Alfred Hitchcock presents companion.

Churchville, MD: OTR Publishing, 2001. 658p. illus. appendices. index. bibliog.

This book gives episode guides to all seven seasons of ALFRED HITCHCOCK PRESENTS (most with credits and synopses), the four seasons of THE ALFRED HITCHCOCK HOUR, and four more series of the "NEW" Alfred Hitchcock PRESENTS. The book is rounded out with many articles pertaining to Hitchcock written by outside contributors. Essential reading for those interested in Hitch's television work.

HIGSON, Andrew (ed.)

Dissolving views: key writings on British cinema.

London: Cassell, 1996. 264p. bibliog. index.

See pp. 2-19, "Hitchcock's British films revisited," by Charles Barr.

This chapter on Hitchcock's British films places him within British cinema history as in this book's theme. Barr reckons that Hitchcock's British films have been largely ignored and are due for a re-evaluation.

See also RYALL, Tom's "Alfred Hitchcock and the British cinema."

HILLSTROM, Laurie Collier

International dictionary of films and filmmakers - 2: directors (3rd ed.)

Detroit; New York: St James Press, 1997. 1325 p. illus. filmog. index.

See pp. 445-450

This tome is from a four volume set which also includes: Films, Actors and Actresses, Writers and Production Artists. The entry on Hitchcock, written by Robin Wood, begins with a short biographical synopsis, a filmography (which also names all of his cameo appearances) and then lists the books, articles and publications that discuss his work. Also briefly outlined are several of the theoretical and thematic devices for which Hitchcock became known. The volume is arranged alphabetically and includes a nationality and film index.

HUNTER, Evan

Me and Hitch.

London: Faber and Faber, 1997. 91p. illus. photos.

A personal account by this scenewriter on his relationship with Hitchcock. There is an in-depth account of working up the script for THE BIRDS as well as anecdotes from MARNIE.

KASKA, Kathleen

The Alfred Hitchcock triviography & quiz book.

Los Angeles: Renaissance Books, 1999. 223p. appendices. bibliog. index.

Honoring Hitchcock's 100th birthday, this quiz book covers plot questions, actors names and a whole variety of other Hitchcock trivia. A great companion for the English parlour game enthusiast.

KROHN, Bill.

Hitchcock at work.

London: Phaidon Press, 2000. 287p. illus. notes. filmog.

This treasure of a book presents big, glossy stills and illustrations including storyboards from his films. Krohn follows Hitchcock's career chronologically offering some theoretical comment and text to complement the prevalence of illustrations. It makes a handsome coffee-table book for enthusiasts to flip through on an evening.

LEHMAN, Ernest

North by Northwest.

London: Faber and Faber, 1999. 196p. credits.

Publication of the screenplay with a forward by its writer Ernest Lehman.

LEIGH, Janet

PSYCHO: behind the scenes of the classic thriller.

New York: Harmony Books, 1995. 197p. illus. bibliog.

A personal account of what happened on and off the set of Hitchcock's famous thriller.

MCCARTHY, John and KELLEHER, Brian

Alfred Hitchcock presents: an illustrated guide to the ten-year career of the master of suspense.

New York: St. Martin's Press, 1985. 338p. illus. bibliog. teleogs. index.

Includes an episode guide to both ALFRED HITCHCOCK PRESENTS and THE ALFRED HITCHCOCK HOUR. Also: awards, nominations, and the story behind the series.

MARTIN, Joel W. and OSTWALT, Conrad E. Jr. (eds.)

Screening the sacred: religion, myth and ideology in popular American film.

Boulder: Westview Press, 1995. 193p. index.

See pp. 19-29 entitled "Shall these bones live? The problem of bodies in Alfred

Hitchcock's PSYCHO and Joel Coen's BLOOD SIMPLE, by Larry W. Grimes. In a book that argues that films can perform religious and iconoclastic functions in society, Grimes tries to demonstrate how Hitchcock imbues his film with a traditional Christian vision, a discourse of hope and remembrance that sets it apart from BLOOD SIMPLE. Grimes argues that concepts such as resurrection make much more sense if interpreted through traditional Christian theology.

MOGG, Ken

The Alfred Hitchcock story.

Dallas: Taylor Publishing Co, 1999. 211p. illus. filmog. tv & radio creds. bibliog.

An overview of Hitchcock's life through his filmmaking, this book allows a general glimpse of Hitchcock and provides lots of handsome photographs. His forays into short story writing and subsequent homages to his style make up some of this book's many little extras.

NOURMAND, Tony & WOLFF, Mark H. and MARSH, Graham (eds.)

Hitchcock poster art.

London: Aurum, 1999. 127p. illus. index.

Oversized book containing poster art and lobby cards from many of Hitchcock's films. A small number of unique book and album covers appear at the back.

PAGLIA, Camille

The Birds.

London: BFI Publishing, 1998. 103p. bibliog. notes. credits. appendix.

This renowned feminist and critic re-examines the making of a Hitchcock classic. While it's been said that THE BIRDS (1963) is a film about nature turning against man, Paglia expands on this theme citing captivity and domestication and applies it to women.

RAUBICHECK, Walter and SREBNIK, Walter (eds.)

Hitchcock's re-released films: from ROPE to VERTIGO.

Detroit, MI: Wayne State University, 1991. 301p. illus.

(Contemporary Film & TV series)

A collection of essays concerned with Hitchcock's re-released films. Topics include: forms of desire and cinematic representation, gender, morality and black comedy.

REBELLO, Stephen

Alfred Hitchcock and the making of PSYCHO.

New York: Dember Books, 1990. 224p. plates. bibliog. filmog. teleog. index.

A behind the scenes look at the making of PSYCHO. Includes interviews with the stars, writers and crew, and examines how Hitchcock overcame studio politics and censorship.

See also LEIGH, Janet cited above

ROSS, Adrian

REBECCA [1940] and the Hitchcock genre in the 1940s: a thesis presented to the University of Stirling for the degree of Master of Letters.

Unpublished thesis, 1990. 184p. filmog. bibliog.

REBECCA (1940) is generally acknowledged to be a turning point in Hitchcock's career but was later disowned by the director causing it some loss of credibility. Here, Ross reassesses the film within Hitchcock's corpus and claims it to be the first among seven films with a romantic subject – a “romantic septet” which dominates the director's work of the 1940s.

ROTHMAN, William

The 'I' of the camera: essays in film criticism, history and aesthetics.

Cambridge: Cambridge University Press, 1988.

(Cambridge studies in film series)

See pp. 152-173 entitled “VERTIGO: the unknown woman in Hitchcock.”

See also pp. 174-187 entitled “NORTH BY NORTHWEST: Hitchcock's monument to the Hitchcock film.”

The chapter on VERTIGO, pages 152-173, examines how VERTIGO fits into what Stanley Cavall terms “the melodrama of the unknown woman.” In the following chapter on NORTH BY NORTHWEST, pages 174-187, Rothman claims that NORTH BY NORTHWEST recaptures the exhilarating mood of THE THIRTY-NINE STEPS complete with a perfectly happy ending.

SHARFF, Stephen

The art of looking in Hitchcock's REAR WINDOW.

New York: Limelight, 1997. 196p. illus. shot list.

Looks at the art of cinema as a composition not unlike an orchestral piece or a large painting, all components comprising an overall design process.

SINYARD, Neil

The films of Alfred Hitchcock.

London: Admiral Books, 1986. 159p. illus. filmog. appendix. index.

A chronological account of Hitchcock's career illustrated by film stills, Sinyard also outlines the main themes of each of the films in this big, glossy book. A final chapter lists other filmmakers' films that were directly influenced by the master of suspense.

SLOAN, Jane E.

Alfred Hitchcock: the definitive filmography.

Berkeley; Los Angeles: University of California Press, 1995. 614p. bibliog. filmog. index.

Contains criticisms, synopses of all his films, bibliographic citations of articles and books about Hitchcock, archive sources and 16mm film distributors of his work in the U.S.A.

SMITH, Joseph H. & KERRIGAN, William (eds.)

Images in our souls: Cavell, psychoanalysis, and cinema.

London: Johns Hopkins Press, 1987. 209p. index. photos.

(Psychiatry and the Humanities series, vol. 10)

See ch. 2 & 3 pp. 44-81

Examines how gender differences are represented on film. Two contributing essays focus on Hitchcock's VERTIGO and how the lead female character eludes her investigator-turned-therapist.

WOOD, Robin

Hitchcock's films revisited.

New York: Columbia University Press, 1989. 395p. bibliog. index.

Wood examines Hitchcock's films and their relationship to the conventions and constraints of commercial cinema, as well as studio, star and genre systems.

HITCHCOCK'S STYLE: THEORY AND CRITICISM: bibliography

ALLEN, Richard and GONZALES, S. Ishii (eds.)

Alfred Hitchcock: centenary essays.

London: Bfi publishing, 1999. 352p.

A new book which marks the centenary of Alfred Hitchcock's birth considers Hitchcock's formal and aesthetic preoccupations with modernism, politics and sexuality. The essays draw upon current Hitchcock criticism suggesting new areas of enquiry.

BAZIN, Andre

The cinema of cruelty: from Buñuel to Hitchcock.

New York: Seaver Books, 1982. 204p. filmog.

See pp. 101-180

Includes excerpts from Bazin's reviews of Hitchcock's films published in L'Ecran Français in the 1950s.

BELTON, John

Cinema stylists.

Metuchen, NJ; London: Scarecrow Press, 1983. 367p. bibliog. index.

(Filmmakers series, no. 2)

See pp. 11-74 entitled "In defense of pure cinema: Alfred Hitchcock."

Essays and theories which examine the self-reflexive nature of Hitchcock's obsession with intentional, "pure cinema."

BERGSTROM, Janet (ed.)

Endless night: cinema and psychoanalysis, parallel histories.

London: University of California Press, 1999. 305p. illus. index.

See pp. 200-248 entitled "Hitchcock's trilogy: a logic of mise en scene" by Ayako Saito.

Ayako's trilogy in question are VERTIGO (1958), NORTH BY NORTHWEST (1959), and PSYCHO (1960) called a trilogy because they are monumental pieces that epitomize Hitchcock's oeuvre. Ayako's analysis looks at narrative, visual style, and the dominant affectivity of each film – melancholic in VERTIGO, manic in NORTH BY NORTHWEST, and paranoid in PSYCHO – and how the films interrelate and in fact, are determined by one another.

BOYD, David

Perspectives on Alfred Hitchcock.

New York: G.K. Hall & Co., 1995. 184p. bibliog. filmog. illus. index.
(Perspectives on film series)

A collection of essays by reputed film writers including an interview with Hitchcock by Richard Schickel. Robin Wood and Thomas Leitch discuss Hitchcock's strategic themes, while the remaining essays raise issues central to critical theory over the past decade.

BRILL, Lesley

The Hitchcock romance: love and irony in Hitchcock's films.

Princeton, NJ: Princeton University Press, 1988. 296p. illus. index.

Looks at Hitchcock as a softhearted filmmaker who had a hopeful understanding of human nature and the redemptive powers of love.

BROOKHOUSE, Christopher (ed.)

Hitchcock annual (1992-1999/2000).

New London, NH: Hitchcock Annual Corp., 1998. 140p. illus. reviews. notices.

Annual publication that comes out each Autumn, the editor invites article submissions of any length about Hitchcock and his work. The latest issue contains essays by film writers as well as book reviews and notices.

BROUGHER, Kerry & TARANTINO, Michael and BOWRON, Astrid (eds.)

Notorious: Alfred Hitchcock and contemporary art.

Oxford: Museum of Modern Art, Oxford, 1999. 84p. illus. bibliog.

Illustrated book which accompanies the Oxford MOMA exhibition celebrating the centenary of Hitchcock's birth. Includes essays by the editors and illustrations of each artist's work, namely: John Baldessari, Judith Barry, Cindy Bernard, Victor Burgin, Stan Douglas, Atom Egoyan, Christophe Giradet and Matthias Müller, Douglas Gordon, Pierre Huyghe, Christina Marclay, Chis Marker, David Reed, Cindy Sherman. "A hundred years of cinema has shaped our culture and contemporary artists are among those who consider this powerful force in their work."

BRUPBACHER, Beat

Unmasking Alfred Hitchcock: a study of selected films in their context from MURDER! (1930) to MARNIE (1964).

Unpublished thesis. 301p. illus. appendix. bibliog.

This is an in-depth study of Hitchcock's films presented here by this Linacre College doctorate student. Brupbacher concerned himself with analysing the hidden dimension in Hitchcock's films, his overall themes and indirect expression which remains throughout his career even as his technique changes.

COHEN, Paula Marantz

Alfred Hitchcock: the legacy of Victorianism.

Lexington, KY: University Press of Kentucky, 1995. 198p. illus. notes. index.

Traces Alfred Hitchcock's long directorial career from Victorianism to postmodernism. The author looks at the paradox of a Victorian-style gentleman who became a leading master of modern film.

COOK, Pam (ed.) and BRITISH FILM INSTITUTE

The cinema book.

London: British Film Institute, 1985. 377p. illus. filmog. index.

This much-used, recently updated book ranks among the best of the BFI Library's stock as it charts the progression and development of cinema. Hitchcock appears in the sections covering: genre, authorship, the history of narrative codes and the narrative and structuralist controversy. This is a film studies book for those interested in studying Hitchcock's place within the general milieu of cinema history.

CONRAD, Peter

The Hitchcock murders.

London: Faber & Faber, 2000. 362p. illus. index.

Conrad writes with an involved, accessible style about the art, technique and religion of murder in Hitchcock's films. His method of analysis is to discover facets within these three components and apply them to Hitchcock's entire oeuvre. It's an effective, punchy analysis that doesn't bog itself down in theory as it jumps from film to film.

CORBER, Robert J.

In the name of national security: Hitchcock, homophobia and the political construction of gender in postwar America.

Durham, NC; London: Duke University Press, 1993. 260p. notes. index.

This book looks at how liberal ideology organised women and minorities (including gays) into a seemingly unified cultural front and how this method creates theoretical contradictions. Corber uses Hitchcock's films to analyse the spectator and the issues surrounding a multiethnic, sexually distinct society of moviegoers.

CREEKMUR, Corey K. and DOTY, Alexander (eds.)
Out in culture: gay, lesbian, and queer essays on popular culture.

London: Cassell, 1995. 535p. illus. notes. bibliog. index.

See pp. 183-281 entitled "Dossier on Hitchcock"

Five different essays examine Hitchcock's films and question whether he was a homophobic. His treatment of gay actors, women and female relationships are also looked at in this book that provides relevant, new discussion from a gay and lesbian viewpoint.

DERRY, Charles

The suspense thriller: films in the shadow of Alfred Hitchcock.

Jefferson, NC; London: McFarland, 1988. 351p. illus. bibliog. index.

Examines the notion that Alfred Hitchcock's reputation as a suspense thriller director has been so great, that genre considerations have been overlooked. Derry aims to develop a useful generic classification and vocabulary in which the suspense thriller can be analyzed.

DEUTLEBAUM, Marshall and POGUE, Leland (eds.)

A Hitchcock reader.

Ames, IA: Iowa State University Press, 1986. 335p. illus.

A comprehensive anthology of essays provide a critical discussion of the director's visual style and individual films. Designed to be used as a critical text in introductory or advanced courses devoted to the director's films.

See also LAVALLEY, Albert J. (ed.) cited below

DURGNAT, Raymond

The strange case of Alfred Hitchcock; or, The plain man's Hitchcock.

London: Faber and Faber, 1974. 419p. plates. bibliog. filmog. index.

Rewritten and expanded from the series of articles in Films and Filming between February and November 1970.

FINLER, Joel W.

Hitchcock in Hollywood.

New York: Continuum, 1992. 176p. illus. filmog. bibliog. index.

Looks at Hitchcock's success in Hollywood, his methods and techniques from his arrival in 1939 and into the 70s.



**FREEDMAN, Jonathan and MILLIGAN, Richard (eds.)
Hitchcock's America.**

New York: Oxford University Press, 1999. 192p. illus. notes. filmog. index.

This collection of essays focuses on Hitchcock as an interpreter of American culture. Academics from film and related studies contribute with analysis of Hitchcock's portrayal of love, motherhood, masculinity, psychoanalysis, homosexuality, etc.

**GOTTLIEB, Sidney (ed.)
Hitchcock on Hitchcock.**

London: Faber and Faber, 1995. 339p. bibliog. index.

Contains essays from Hitchcock on film art and his own art in particular. He deals with fear, the mechanics of suspense, and the position of women - both in the audience and in his films. Also includes a select bibliographic listing of books and journals which have included his written work.

**HALEY, Michael
The Alfred Hitchcock album.**

Englewood Cliffs, NJ: Prentice-Hall, 1981. 177p. illus. bibliog. filmog. index.

Examines Hitchcock's professional and private life with over 150 photographs.

**HORTON, Andrew and MCDOUGAL, Stuart Y. (eds.)
Play it again Sam: retakes on remakes.**

Berkeley; Los Angeles; London: University of California Press, 1998. 359p. illus. tables. index.

See ch. 2 entitled "Algebraic figures: recalculating the Hitchcock formula," by Robert P. Kolker pp. 34-51.

See also ch. 3 entitled "The director who knew too much: Hitchcock remakes himself," by Stuart Y. McDougal pp. 52-69.

The authors develop the idea of Hitchcock's concern with the "perfection" of "pure cinema" through calculated construction and technical innovation. These concerns necessitated his reworking and remaking shots, sequences, themes and entire films in order to strive ever closer toward his goal of consummate filmmaking.

**HUMPHRIES, Patrick
The films of Alfred Hitchcock.**

Greenwich, CT: Bison Books, 1986. 192p. plates(some col.). index.

This book shows both sides of Hitchcock - the entertainer and the artist. He is claimed to have reconciled complexity with commercialism. Illustrated book with over 250 photographs.

HURLEY, Neil P.

Soul and suspense: Hitchcock's fright and delight.

Metuchen, NJ; London: Scarecrow Press, 1993. 364p. illus. bibliog. filmog. index.

Examines the Catholic/Jesuit influence which runs throughout Hitchcock's films as a dynamic within ourselves between good and evil. Includes letters, essays and interviews in the appendices.

JAMESON, Frederic

Signatures of the visible.

New York; London: Routledge, 1990.

See pp. 99-127 entitled "Allegorizing Hitchcock"

Looks at finding the proper context in which to 'read' interpretations of Hitchcock's films. Jameson criticises William Rothman's book "Hitchcock: the murderous gaze."

LAMBERT, Gavin

The dangerous edge.

London: Barrie & Jenkins, 1975. 272p. prolog.[i-xv] bibliog.

See pp. 235-263 entitled "The benefits of shock"

Lambert delves into the intriguing world of the crime-artist, writers like Wilkie Collins and Raymond Chandler who developed the genre of the thriller or whodunnit. The chapter on Hitchcock explores his uses of tension and suspense in his filmmaking and applauds his ability to marry creativity with commercial considerations.

LAVALLEY, Albert J. (ed.)

Focus on Hitchcock.

Englewood Cliffs, NJ: Prentice-Hall, 1972. 186p. plates. bibliog. filmog. index.

(Film Focus series)

Regarded as the most comprehensive study of Hitchcock's work at the time. Contains essays by noted filmmakers and writers, as well as by Hitchcock himself.

LEITCH, Thomas M.

Find the director and other Hitchcock games.

Athens, GA: University of Georgia Press, 1991. 296p. index.

Follows Hitchcock's filmmaking progress with a special look at special "surprise" devices meant to engage the audience in a sort of game or riddle on another level. Especially, we look closely to find each of Hitchcock's cameo appearances.



MAYNE, Judith

Private novels, public films.

Athens, GA: University of Georgia Press, 1988. 184p. notes. index.

See pp. 127-154

In this book exploring films made from novels, the author examines the female point of view by comparing REBECCA (1940) with MILDRED PIERCE (1945). At this time, female narration was both a problem and a possibility; Mayne analyses the intricacies of this situation exemplified in these two films. The issues of identity, middle-class consumerism and sexual difference are also tackled.

MODLESKI, Tania

The women who knew too much: Hitchcock and feminist theory.

New York; London: Methuen, 1988. 149p. plates. bibliog. index.

Approaches Hitchcock's films from a feminist point of view. Also critiques some of the major tenets of contemporary film theory, such as the implied masculinity of the spectator of Hollywood film. Modleski asserts that Hitchcock is deeply ambivalent towards his female characters.

PHILLIPS, Gene D.

Alfred Hitchcock.

Boston: Twayne Publishers, 1984. 211p. illus. bibliog. filmog. index.

(Twayne's filmmakers series)

A retrospective of Hitchcock's films through the decades. Phillips remarks that Hitchcock's films are complex and multivariied enough to enjoy different readings and interpretations several times over.

PRICE, Theodore

Hitchcock and homosexuality: his 50 year obsession with Jack the Ripper and the superbitch prostitute: a psychoanalytical view.

Metuchen, NJ: Scarecrow Press, 1992. 416p. bibliog. index.

A book that looks at the hidden meanings in some of Hitchcock's films from MURDER! to FRENZY and TORN CURTAIN.

ROTHMAN, William

Hitchcock - the murderous gaze.

Cambridge, MA; London: Harvard University Press, 1982. 371p. illus. index.

Hitchcock reflected on the murderous power of the camera's gaze. Rothman analyses some of Hitchcock's films to illustrate ways that a serious film might be approached in acts of viewing and criticism.

RYALL, Tom**Alfred Hitchcock and the British cinema.**

London: Athlone Press, 1996. 193p. plates. bibliog. filmog. index.

Suggests that the contexts of film culture, the film industry, the thriller genre, and the models of film style available to filmmakers of the period need to be reexamined in order to appreciate Hitchcock's work in Britain.

SAMUELS, Robert**Hitchcock's bi-textuality: Lacan, feminisms and queer theory.**

Albany, NY: State University of New York Press, 1988. 166p. notes. index.

Combines Lacan's theory of ethics with a discussion of recent theories of feminine subjectivity and bisexuality while looking at Hitchcock's body of work.

SCHICKEL, Richard**Schickel on film: encounters - critical and personal - with movie immortals.**

New York: William Morrow, 1989.

See pp. 70-81 entitled "Alfred Hitchcock: afternoons of an auteur."

A critic's personal portrait of Hitchcock's working habits in Hollywood during his later years.

SHARFF, Stephen**Alfred Hitchcock's high vernacular: theory and practice.**

New York: Columbia University Press, 1991. 258p. illus. gloss.

Sharff presents a new, in-depth study of both the film language and sequence of shots which make a Hitchcockian syntax. Close analysis of NOTORIOUS, FRENZY, and FAMILY PLOT.

SIMONE, Sam P.**Hitchcock as activist: politics and the war films.**

Ann Arbor, MI: UMI Research Press, 1985. 203p. bibliog. index.

(Studies in cinema series, no. 36)

Hitchcock is examined as a staunch activist in support of freedom and liberty. His films champion the United States and its government as the basic political form of the free-world ethic.



SMITH, Susan

Hitchcock: suspense, humour and tone.

London: BFI, 2000. 162p. illus. notes. filmog. bibliog. index.

The author recognizes tone within Hitchcock's films as a way for engaging the audience into various points of view. The book is organized through these tones, namely suspense, humour and *misè en scene*, with beginning and end sections devoted to two films, SABOTAGE and THE BIRDS.

SOREN, David

The rise and fall of the horror film (Rev. ed.)

Baltimore, MD: Midnight Marquee Press, 1997. 176p. illus. bibliog. index.

See pp.104-199 entitled, "Alfred Hitchcock: Spellbound in the dark."

The author is a professor of classics and archaeology who applies art history to classic horror cinema in this published version of his lectures. The chapter on Hitchcock is of particular interest as he defines 22 different themes within Hitchcock's films. Dr. Soren is also interested in the dream sequences of YOUNG AND INNOCENT (1936) and SPELLBOUND (1945).

SPOTO, Donald

The art of Alfred Hitchcock: 50 years of his films. (Revised and updated)

London: Fourth Estate, 1992. 471p. illus. filmog. index.

A comprehensive study of Hitchcock and analysis of his films.

STERRITT, David

The films of Alfred Hitchcock.

Cambridge: Cambridge University Press, 1993. 165p. illus. bibliog. filmog. index.
(Cambridge film classics series)

An overview of Hitchcock's long and prolific career. Sterritt examines his influences, themes, the overlooked importance of his presence including cameo roles, the ambiguities of illusion and reality, and the question of viewing the filmmaker and his work through the *auteur* theory.

TRUFFAUT, François
Hitchcock. (Revised edition)

London: Grafton Books, 1986. 573p. illus. bibliog. filmog. indices.

This book started as a questionnaire compiled by Truffaut with the intention of modifying the American critics' opinion of Hitchcock's work. If Hitchcock would respond seriously to a systematic questionnaire rather than facetiously avoiding and deriding the interviewers' questions, Truffaut hoped that the world would come to appreciate Hitchcock's filmmaking as much as he. The resulting interview is transcribed into this book. It was recorded in 1962 while Hitchcock was making the final edit to THE BIRDS. Additional notes to subsequent films have been added over the years.

VORDERER, Peter, WULFF, Hans J. and FRIEDRICHSEN, Mike (eds.)
Suspense: conceptualizations, theoretical analyses, and empirical explorations.

Mahwah, NJ: Lawrence Erlbaum Associates, 1996. 361p. notes. tables. indices.

See pp.19-35 entitled "Keeping our selves in suspense: the imagined gaze and fictional constructions of the self in Alfred Hitchcock and Edgar Allen Poe" by Garry Leonard.

A discussion is presented here of the phenomenon of suspense from Freudian and Lacanian perspectives. The author suggests that the nature of human subjectivity predisposes us the experience of suspense and may actually cause us to seek it out and enjoy the anxiety and discomfort normally associated with the experience.

WEIS, Elisabeth

The silent scream: Alfred Hitchcock's sound track.

London: Associated University Presses, 1982. 188p. illus. bibliog. filmog. index.

A book on Hitchcock's aural style. Looks at his pioneering sound techniques. Technical achievements are treated as components of a film's overall meaning. The motif of silence is also discussed.

WILSON, Wayne

Sexuality in the land of Oz: searching for safer sex at the movies.

Lanham, MD: University Press of America Inc, 1994. 419p. notes. bibliog. appendix. indices.

See pp.327-376, appendix on Sir Alfred Hitchcock.

A study of sexuality and sexual depiction in film is carried out here by this professor of psychology. Wilson's analysis of Hitchcock's work centres on the relationship between sexuality and secrecy which in turn depends on the overall mood of the film in how it affects the characters eventual outcome.

ZIZEK, Slavoj (ed.)

Everything you always wanted to know about Lacan (but were afraid to ask Hitchcock).

New York; London: Verso, 1992. 279p. illus.

Starting from the premise that 'everything has meaning', the narrative content and formal procedures of Hitchcock's films are analysed to reveal a rich proliferation of ideological and psychical mechanisms at work. But Hitchcock's work also takes the reader into the consideration of the structure of meaning.

HITCHCOCK'S FILMS AND TELEVISION SERIES: journal references

AMERICAN CINEMATOGRAPHER

Vol.71. No.1. January 1990, pp.34-40

Hitchcock's techniques tell REAR WINDOW story, by David Atkinson

Article about the making of REAR WINDOW and the cinematographic techniques involved.

AMERICAN FILM

Vol.9. No.2. November 1983, pp.28-35

Fear of spying, by Robin Wood

A re-reading of VERTIGO and REAR WINDOW.

CAMERA OBSCURA

No.39. September 1996, pp.78-103

Violent vanishings: Hitchcock, Harlan and the disappearing woman, by Karen Beckman

A discussion of 'vanishing' women' mystery films, focusing on Hitchcock's THE LADY VANISHES and Harlan's VERWEHTE SPUREN.



CINEACTION!

No.52. June 2000, pp.18-39

UNDER CAPRICORN: Hitchcock in transition, by Florence Jacobowitz; **I CONFESS: photographs of people speaking**, by V.F. Perkins

Two articles about Hitchcock's films in this issue themed around exiles and émigrés.




CINEASTE

Vol.26. No.2. March 2001, pp.24-28

Alfred Hitchcock's MARY ROSE: an old master's unheard Cri de Coeur, by Joseph McBride

On Alfred Hitchcock's dream of making J.M Barrie's play MARY ROSE into a film – and his failure to realise the project.

CINEMA JOURNAL

Vol.39 No.1. Autumn 1999, pp.54-73

TORN CURTAIN's futile talk, by Christopher D. Morris

Going against the critical consensus that TORN CURTAIN is a lacklustre failure, Morris identifies the film as one of Hitchcock's Macguffin dramas, a recurring metaphor for reading.

CINEMA JOURNAL

Vol.25. No.2. Winter 1986, pp.4-19

The metaphysical Hitchcock: the experience of viewing and the viewing of experience in REAR WINDOW and PSYCHO, by R. Barton Palmer

An analysis of these two films in light of recent philosophical discussions relating to viewer theory.

CLASSIC IMAGES

No.295. January 2000, pp.28-30

"Music in films": a plethora of Hitchcock tributes and other anthologies, by Harry H. Long

A listing and review of several soundtrack music releases from Alfred Hitchcock's films.

CREATIVE SCREENWRITING

Vol.7 No.6 November/December 2000, pp.47-53

NORTH BY NORTHWEST: an interview with Ernest Lehman, by Bill Baer

Interview with acclaimed screenwriter Ernest Lehman about his collaboration with Hitchcock on this most popular film.

EMMY

Vol.1. No.3. Summer 1979, pp.50-53,85-86

Hitchcock: video noir, by John Russell Taylor

Article about the creation of the ALFRED HITCHCOCK PRESENTS television series and of the short presentation items each week in which Hitchcock appears.

EMPIRE

No.110. August 1998, pp.87-93

Mommie dearest: inside the head of PSYCHO, by Simon Braund

For the film's re-release this article goes back to the original 1960s interviews with Hitchcock, the writer Robert Bloch and cast of PSYCHO.

FILM AND HISTORY

Vol.27. No.1-4. 1997, pp.80-87

Archetypes as propaganda in Alfred Hitchcock's "lost" World War II films, by J. Justin Gustainis and Deborah Jay DeSilva.

Article about two propaganda films made by Hitchcock during the second World War – BON VOYAGE and ADVENTURE MALGACHE in a special issue on "WWII in Film."

FILM COMMENT

Vol.20. No.3. May/June 1984, pp.9-18

Hitch's riddle, by Dave Kehr

Reassessment of the work of Hitchcock through the viewing of the five 'lost' films from the 1950s: ROPE, REAR WINDOW, THE TROUBLE WITH HARRY, THE MAN WHO KNEW TOO MUCH, and VERTIGO.

FILM COMMENT

Vol.14. No.5. September/October 1978, pp.42-48

The sound of one wing flapping, by Elisabeth Weis

An examination of the use of sound effect throughout Hitchcock's career, with particular reference to THE BIRDS.

see also Weis, Elisabeth on pg. 11

FILM QUARTERLY

Vol.38. No.3. Spring 1985, pp.30-38

The representation of violence to women: Hitchcock's FRENZY, by Jeanne Thomas Allen

An in-depth look at the implications of this film's violent scenes.

FRAMEWORK

No.13. Autumn 1980, pp.14-16

Hitchcock: hybrid plots in PSYCHO, by Peter Wollen

A consideration of plot structure in Hitchcock's films, with reference to PSYCHO, NORTH BY NORTHWEST, and MARNIE.

FRAMEWORK

No.13. Autumn 1980, pp. 17-18

VERTIGO: the secret of the tower, by Jurgen Ebert, translated by Barrie Ellis-Jones from *Filmkritik* No.245.

Ebert offers two readings of the tower's meaning but asserts that Hitchcock is not looking for resolution. Rather, he uses repetition to continue the suspense even after the film's actual ending.

FRAMEWORK

No.13. Autumn 1980, pp.19-24

REBECCA, by Don Ranvaud

A look at Hitchcock's first American film that retains many obvious British qualities.

JOURNAL OF POPULAR FILM AND TELEVISION

Vol.15. No.1. Spring 1987, pp.4-15. illus.

Hollywood filmmaking and reputation building: Hitchcock's The Birds, by Robert E. Kapsis

About the making and marketing of THE BIRDS, showing how Hitchcock's desire to be appreciated by critics and audiences affected both the content and the marketing of the film.

JOURNAL OF POPULAR FILM AND TELEVISION

Vol.10. No.2. Summer 1982, pp.73-76

Hitchcock's forgotten films: the twenty teleplays, by Gene D. Phillips

Analysis of some of the TV films which made up the series ALFRED HITCHCOCK PRESENTS, shown originally between 1955 to 1962.

LITERATURE/ FILM QUARTERLY

Vol.6. No.3. Summer 1978, pp.230-240

John Buchan and Alfred Hitchcock, by Jocelyn Camp

Article on the two films Hitchcock made out of John Buchan's story, 'The 39 Steps.' Camp explains how NORTH BY NORTHWEST more closely resembles the original book than the film of the same name, THE 39 STEPS.

MACGUFFIN

No.15. February/May 1995, 26p. [whole issue]

Entire issue devoted to SPELLBOUND.

MONTHLY FILM BULLETIN

Vol.51. No.601. February 1984, pp. 34-38

Hitchcock x 2: Refocusing the spectator, by Steve Jenkins and **Just enough rope**, by Richard Combs

Articles on two of Hitchcock's recently re-released films. Comparison of the critical responses to REAR WINDOW in 1954 and again in 1983.

NATIONAL FILM THEATRE PROGRAMMES

August & September 1999

The ultimate Hitchcock part 1 & part 2 and "Alfred Hitchcock presents"

As part of the Hitchcock centenary celebrations, the NFT screened a season of his films over a two-month period beginning with THE BLACKGUARD (1925) and up to FAMILY PLOT (1976). Many new, restored prints were previewed and talks and educational events took place. Episodes from his television series were also programmed.

SCREEN

Vol.32. No.1. Spring 1991, pp.59-78

The authorial text and postmodernism: Hitchcock's BLACKMAIL, by Selim Eyüboğlu

Explores the structure of enunciation and narrative signification in Hitchcock's BLACKMAIL.

SIGHT AND SOUND

Vol.7. No.4. April 1997, pp.14-18. illus.

Compulsion: was Hitchcock a closet surrealist? An examination of the mystery, perversion, and psychosis in the most personal of the director's films - Vertigo, by Peter Wollen

An examination of VERTIGO as evidence of Hitchcock's interest in surrealism.

HITCHCOCK'S STYLE: THEORY AND CRITICISM: journal references

AMERICAN CINEMATOGRAPHER

Vol.79. No.11. November 1998, pp. 72-74

Part of an article on notable filmmaking partnerships between directors and directors of photography, this section looks at Robert Burks and Alfred Hitchcock.

CAHIERS DU CINÉMA

No.2. 1966, pp.51, 60, 67 [Translated into English]

Hitchcock versus Hitchcock, by André Bazin (p.51); **Skeleton keys**, by François Truffaut (p.60); **Hitchcock confronts evil**, by Claude Chabrol (p.67)

Three different viewpoints on Hitchcock's directorial style and the suspense/thriller genre.



CAMERA OBSCURA

No.2. Autumn 1977, pp.67-91

Hitchcock, the enunciator, by Raymond Bellour

Article on Hitchcock as enunciator - orchestrating the scopic drive of desire, with particular reference to MARNIE.

CINEACTION!

No.50 September 1999 [whole issue]

The spatial world of Hitchcock's films: the point-of-view shot, the camera and 'intrarealism', by Susan Smith; **The use of glass in Alfred Hitchcock's BLACKMAIL**, by Stephen Brody; **A domestic trilogy**, by Robert K. Lightning; **"Your father's method of relaxation;" Hitchcock's SHADOW OF A DOUBT**, by Tony French; **Kim Novak: VERTIGO, performance and image**, by Robert Lippe; **VERTIGO: authorship as transformation**, by Tony Williams; **Manufacturing horror in Hitchcock's PSYCHO**, by Stephen Schneider; **Looking at THE BIRDS and MARNIE through the REAR WINDOW**, by Robin Wood; **Seeing and believing: Sid Bernstein's German atrocities film and the question of Hitchcock's participation**, by Florence Jacobowitz

Special 50th anniversary issue dedicated to Hitchcock and George Cukor.

CINEACTION!

No.31. Spring/Summer 1993, pp.44-49. illus.

Why we should (still) take Hitchcock seriously, by Robin Wood

Contained within a special issue dedicated to narrative film.

CINEASTE

Vol.14. No.3. 1986, pp.30-35

Alfred Hitchcock: auteur or hack? How the filmmaker reshaped his reputation among the critics, by Robert E. Kapsis

Examination of the role that Hitchcock and his publicity machine played in improving his reputation among influential members of the American and international films world, including behind-the-scenes dealings with François Truffaut and the Museum of Modern Art.

CINEASTE

Vol.13. No.4. 1984, pp.31-33

Hitchcock's women, by Susan Jhirad

Often written about as idealised and unrealistic, Jhirad examines Hitchcock's treatment of women in his films.

CINEASTE

Vol.10. No.3. Summer 1980, pp.9-13

Dexterity in a void: the formalist aesthetics of Alfred Hitchcock, by John Belton

On the expressionistic and constructivist aesthetics of Alfred Hitchcock.

CINEMA JOURNAL

Vol.29. No.2. Winter 1990, pp.8-22

Keeping your amateur standing: audience participation and good citizenship in Hitchcock's political films, by Ina Rae Hark

About Hitchcock's use of the citizen - amateur hero in his political films.

CINEMA JOURNAL

Vol.21. No.2. Spring 1982, pp.14-49

Herrmann, Hitchcock, and the music of the irrational, by Royal S. Brown

On the musical contribution to some of Hitchcock's films by the composer Bernard Herrmann.

CINEMA JOURNAL

Vol.15. No.2. Spring 1976, pp.27-41

Alfred Hitchcock and the ghost of Thomas Hobbes, by Philip Dynia

Dynia follows a progression of political messages throughout Hitchcock's films before concluding that Hitchcock is asking us to recognize the limits of state-imposed order.

FILM COMMENT

Vol.15. No.2. March/April 1979, pp.26-29

The big Hitch: is the director a prisoner of his own virtuosity?, by David Thomson

Examines Hitchcock's efforts of finding an approach consistent with the variety of appeal in his films.

FILM COMMENT

Vol.9. No.3. May/June 1973, pp.20-26

The eyehole of knowledge: voyeuristic games in film and literature, by Alfred Appel Jr.

Examination of voyeurism in films by Hitchcock and others.

FILM CRITICISM

Vol.22. No.2. Winter 1997/98, pp.27-50

The allegory of seeing in Hitchcock's silent films, by Christopher D. Morris

Spectator theory and the analysis of Hitchcock's early British films.

FILMFAX

No.83. February/March 2001, p.65

Hitchcock and art: fatal coincidences: exhibit examines artistic influences on the master of suspense's work, by Harvey F. Chartrand

About the influence of art and aesthetics on Hitchcock exhibited at the Montreal Museum of Fine Art.

FILM HISTORY

Vol.9. No.3. 1997, pp.320-332

Charles Bennett and the typical Hitchcock scenario, by John Belton

A discussion of screenwriter Charles Bennett's collaboration with Alfred Hitchcock for Gaumont British Studios and an analysis of Bennett's writing. Some of their work includes: THE 39 STEPS (1935), THE SECRET AGENT (1936) and SABOTAGE (1936).

FILM REVIEW

Special No.28. 1999, pp.32-33,52-59 [Directors Edition]

Alfred Hitchcock, by Alan Jones; **The master**, by Jim Sangster

Film Review also pays tribute to Hitchcock the master during his centenary celebrations with this overview of his career.

FILMS IN LONDON

Vol.1. No.7. 19 October 1969, pp.6-8

Hitch, interviewed by Bryan Forbes

Interview with the director based on the John Player Celebrity Lecture at the NFT.

FILM STUDIES

No.2 Spring 2000, pp.5-43 [half issue]

Death drives: Hitchcock's PSYCHO, by Laura Mulvey; **The critics who knew too much: Hitchcock and the absent class paradigm**, by Colin McArthur; **"My name's not Chaplin": NORTH BY NORTHWEST and the screen persona of Cary Grant**, by Ian Smith

This issue is largely devoted to Hitchcock's work and also includes a book review of Charles Barr's recent book "English Hitchcock."

INTERVIEW

Vol.4. No.8. September 1974, pp.5-9

Hitchcock, by Andy Warhol

Hitchcock in discussion with Warhol. They talk about celebrities and the themes of Hitchcock's films, some of the material coming from true crime stories.

JOURNAL OF FILM AND VIDEO

Vol.48. No.1-2. Spring/Summer 1996, pp.32-40. illus.

Hitchcock's melodramatic silence, by Thomas Hemmeter

About the use of silent sequences in Hitchcock's sound films and how they cause dramatic effect.

LITERATURE/FILM QUARTERLY

Vol.28. No.4 2000, pp238-283 [five articles]

Hitchcock's terrible mothers, by Bernard F. Dick; **Reading the Birds and THE BIRDS**, by Christopher Morris; **"It doesn't pay to antagonize the public": Sabotage and Hitchcock's audience**, by Mark Osteen; **101 ways to tell Hitchcock's PSYCHO from Gus Van Sant's**, by Thomas M. Leitch; **Fashion dreams: Hitchcock, women and Lisa Fremont**, by John Fawell

Five articles on Hitchcock's films make up over half of this issue.

LITERATURE/Film QUARTERLY

Vol.27. No.2. 1999, pp78-89

Hitchcock's women on Hitchcock: Janet Leigh, Tippi Hedren, Karen Black, Suzanne Pleshette, and Eva Marie Saint, by Greg Garrett

Panel discussion with five of Hitchcock's actresses on what it was like working with him.

LITERATURE/FILM QUARTERLY

Vol.27. No.1. 1999, pp.3-15

It's the Cold War stupid: an obvious history of the political Hitchcock, by Thomas M. Leitch

A discussion of Hitchcock's political films, Leitch emphasises the role of the 'stupid and obvious' in the process of interpretation.

LITERATURE/FILM QUARTERLY

Vol.24. No.4. 1996, pp.393-399

Imps of the perverse: discovering the Poe/Hitchcock connection, by Dennis R. Perry

Article examining the influence of the work of Edgar Allan Poe on the films of Alfred Hitchcock.

LITERATURE/FILM QUARTERLY

Vol.13. No.1. 1985, pp.56-65

Double, double: toil and trouble, by Barbara M. Bannon

Examination of the use of the 'double' device in three of Hitchcock's films, SHADOW OF A DOUBT, STRANGERS ON A TRAIN, and NORTH BY NORTHWEST.

MACGUFFIN

No.14. November 1994, 24p. [whole issue]

Issue devoted to women and the monstrous - feminine.

METRO

No.105. 1996, pp.30-36. illus.

Hitching posts, by Philip Kemp

Looks at Hitchcock's influence on six films by French, British, and American directors: CONTRABAND, LES DIABOLIQUES, CHARADE, LE BOUCHER, DON'T LOOK NOW and OBSESSION. In doing so, the article outlines a number of common "Hitchcockian" motifs.

MISE-EN-SCENE

No.2 Spring 1980, pp.2-10

Framed by Hitchcock, by Thomas Hemmeter

A discussion of Hitchcock's particular mise-en-scène.

MOVIEGOER

No.2. Summer/Autumn 1964, pp.37-50

The director vanishes, by William S. Pechter

Article discussing the director's 'decline' since NORTH BY NORTHWEST.

OCTOBER

No.89. Summer 1999, pp.69-86

Hitchcock, or the pleasures of metaskepticism, by Richard Allen

A discussion on the central role of artifice in the films of Alfred Hitchcock.

POST SCRIPT

Vol.5. No.2. Winter 1986, pp.31-46

Beyond the frame: Hitchcock, art and the ideal, by Gabriel Miller

An examination of the 'artist' and the creative act by Hitchcock in his films THE LODGER, REAR WINDOW, VERTIGO, and THE MAN WHO KNEW TOO MUCH.

SCREEN

Vol.28. No.1. Winter 1987, pp.28-46

The sexual differentiation of the Hitchcock text, by Donald Greig

Reviewing Raymond Bellour's essays on Hitchcock, Greig partakes in the discussion of sexual fantasy, author and audience in Hitchcock's films.

SIGHT AND SOUND

Vol.9 No.10 August 1999, pp.1-44 insert. illus. filmog.

Hitchcock, by Nick James (ed.)

Produced as part of the centenary celebration, this special issue insert contains several articles and a filmography of his feature films. "The Business of Fear," by Ray Durnat explores the 'sprawling underbelly of terror and desire that is Hitchcock's England.' And in "Parallel Lines: Hitchcock the Screenwriter," Larry Gross 'wonders how McBain, Thornton Wilder, Steinbeck and Chandler were persuaded to write pure Hitchcock.'

SIGHT AND SOUND

Vol.7. No.1. January 1997, pp.26-30. illus.

H - Hitchcock, by David Thomson

As part of Sight and Sound's "A-Z of Cinema", an overview and analysis of the work of Alfred Hitchcock, followed by a chronology of his life and films.

SIGHT AND SOUND

Vol.54. No.2. Spring 1985, pp.116-122

Alfred Hitchcock: the film-maker as Englishman and exile, by Philip French

An appraisal of his work as seen through his relationship to America as an Englishman and an exile.

SIGHT AND SOUND

Vol.32. No.4. Autumn 1963, pp.159-164

The figure in the carpet, by Penelope Houston

On the auteur theory of criticism, its application to the work of Hitchcock, and its validity.

TAKE ONE

Vol.5. No.2. May 1976, pp. 6-48

Entire issue undertakes a major reassessment of Hitchcock, written by John Russell Taylor, Ingrid Bergman, Cary Grant, Francois Truffaut and Phillippe Halsman. Includes a critical guide to his 53 features, and a bibliography.

THOUSAND EYES MAGAZINE

No.12. July/August 1976, pp.3-4

Hitchcock's figure on the staircase, by Richard Fisher

Analysis of Hitchcock's use of the staircase motif in his films, with detailed discussions of SUSPICION, SHADOW OF A DOUBT, PSYCHO, STRANGERS ON A TRAIN, and so on.

VANITY FAIR

No.464. April 1999, pp.39-49

Death and the master, by James Wolcott

A career overview of Hitchcock on the 100th anniversary of his birth. Wolcott observes that the real Hitchcock personality still eludes discovery.

WIDE ANGLE

Vol.4. No.1. 1980, pp.4-61

Alfred Hitchcock: allegory of ambiguous sexuality, by Vittorio Giacci, translated by Michèle S. de Cruz-Sáenz

The greater part of this issue is devoted to an appraisal of Hitchcock's work from the perspective of sexual ideology, and examines such films as NOTORIOUS, SHADOW OF A DOUBT, BLACKMAIL, MURDER and NORTH BY NORTHWEST.

WIDE ANGLE

Vol.1. No.3. 1976, pp.52-61

The fragments of the mirror: the use of landscape in Hitchcock, by Alain J. Silver

On the importance of setting, both landscape and cityscape, in Hitchcock's films.

AUDIOTAPE COLLECTION

The BFI National Library also has the following audiotapes which may be of interest to Hitchcock researchers.

Barry ADAMSON: VERTIGO lecture (1995)
Alfred HITCHCOCK interviewed by Brian Forbes (undated c1977)
Donald SPOTO: Hitchcock lecture (March 1991)
Philip STRICK: Hitchcock lecture (undated)

These tapes were all recorded at the National Film Theatre and may be listened to in the BFI National Library upon request.

The FORBES interview with Hitchcock (above) is also available as part of BFI Online, available to users of the BFI National Library. BFI Online offers extracts and other related materials to be viewed on computer, including both the silent and sound versions of BLACKMAIL; and a BBC Omnibus programme "Hitchcock - It's only a Movie."

The Library also holds listening copies from the BECTU History Project for the following who have all worked with and refer to Hitchcock BUT these require prior permission from the project before access can be granted. (Forms are available from the BFI National Library.)

John ALDRED (No. 102) T
Lionel BANES (No. 45) T
Dallas BOWER (No. 5)
Sid COLE (No.7)
Charles CHRICHTON (No. 72)
Tilly DAY (No. 30) T
Sidney GILLIATT (No. 143) T
Bill GIRDLESTONE (No. 3)
Val GUEST (No. 48)
Peter HANDFORD (No. 71)
Irwin HILLIER (No. 64)
Harry MILLER (No. 20) T
Ossie MORRIS (No. 9) T
Leslie NORMAN (No. 126)
Tom PEACOCK (No. 39)
Charles POTTER (No. 90)
Wyn RIDER (No. 11)
Peter SARGENT (No. 43)
Elaine SCHREYECK (No. 38)
Ernie STEWARD (No. 133)
Hugh STEWART (No. 108) T
Wolfgang SUSCHITZSKY (No. 66)
Peter TANNER (No. 13) T
Allan TYRER (No. 79) T

Where the interview number is followed by a "T", a transcript is available, but prior permission is still required. Tapes and transcripts may not be copied.

WEBSITES

The internet also provides current and accessible information about Alfred Hitchcock. At present, there is a website which provides many useful links to resources and information. This site may be found at:

<http://www.tdfilm.com/hitchcock/hitchmain.html>

This site is broken into sections and announcements with 134 links to other relevant web addresses. It includes links to newsgroups, filmographical and biographical sites, film clips and articles. As this is a gateway site, navigation is also possible to the MACGUFFIN site, an electronic journal dedicated to Hitchcock. Or type in the URL:

<http://www.labyrinth.net.au/~muffin/>

This electronic version of the "MacGuffin Journal" includes articles much like the printed journal with several issues a year. It aims to publish knowledgeable and original material about Hitchcock and his films. The current edition (DEC 2001) is comprised of scholarly articles, filmographies, and a new article on the original, previewed ending for SUSPICION.