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.
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”.

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.

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.

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.

Hitchcock’s life and work are examined by Taylor, the former film critic of The Times.
HITCHCOCK’S FILMS AND TELEVISION SERIES: bibliography

AUILER, Dan
Hitchcock’s secret notebooks.

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.

AUILER, Dan
VERTIGO: the making of a Hitchcock classic.

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

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 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.
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.
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: SUSPICION (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.

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.

Filmography and synopses 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.


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.

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.

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.

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.

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.)
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.

A personal account by this screenwriter 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.

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.

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.

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

LEIGH, Janet
PSYCHO: behind the scenes of the classic thriller.

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.

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.
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.
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.
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.
This renowned feminist and critic re-examines the making of a Hitchcock classic. While its 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 r-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.*

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.*

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.*

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.*

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.

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.

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.
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.

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.*

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.*
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.*
(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.*

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.*  
(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.*  

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

BROOKHOUSE, Christopher (ed.)  

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.*  

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).*  

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.

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.

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.

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.
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.

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.

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.

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

FINLER, Joel W.
Hitchcock in Hollywood.

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.**

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.**

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.**

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.**
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.**

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.

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.
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.
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.
(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.

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.
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.

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.
(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.

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.

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.

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.

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.
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.

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.
(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.*

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.)*

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)*

A comprehensive study of Hitchcock and analysis of his films.

STERRITT, David
*The films of Alfred Hitchcock.*
(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)

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.

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.

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.
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).

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**

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

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

**AMERICAN FILM**

**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 CONFESSION: photographs of people speaking, by V.F. Perkins

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

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

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

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
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**

**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**

**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**

**REBECCA**, by Don Ranvaud

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

**JOURNAL OF POPULAR FILM AND TELEVISION**

**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.
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.

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.

Entire issue devoted to SPELLBOUND.

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.

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.
SCREW

The authorial text and postmodernism: Hitchcock’s BLACKMAIL, by Selim Eyüboglu

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

SIGHT AND SOUND

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 Francois Truffaut (p.60); Hitchcock confronts evil, by Claude Chabrol (p.67)

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

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.
Hitchcock’s women, by Susan Jhirad

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

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

On the expressionistic and constructivist aesthetics of Alfred Hitchcock.

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.

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.

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.
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.

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

Examination of voyeurism in films by Hitchcock and others.

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

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

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.

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**

*Hitchcock’s melodramatic silence*, by Thomas Hemmeter

About the use of silent sequences in Hitchcock’s sound films and how they cause dramatic effect.
Five articles on Hitchcock's films make up over half of this issue.

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.

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.

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.

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.

Issue devoted to women and the monstrous - feminine.
**METRO**  

**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**  

*The sexual differentiation of the Hitchcock text*, by Donald Greig

Reviewing Raymond Bellour’s essays on Hitchcock, Grieg 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 Durgnat 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**  

*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.

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 GIRDLSTONE (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.
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.