

## Chapter 1 : 15 Fascinating Facts About Alfred Hitchcock | Mental Floss

*Sir Alfred Joseph Hitchcock, KBE (13 August - 29 April ) was an English film director and producer, widely regarded as one of the most influential filmmakers in the history of cinema.*

Development[ edit ] Residents in the town of Capitola, California awoke on August 18, to find sooty shearwaters slamming into their rooftops and their streets covered with dead birds. News reports suggested domoic acid poisoning amnesic shellfish poisoning as the cause. According to the local Santa Cruz Sentinel , Alfred Hitchcock requested news copy in to use as "research material for his latest thriller". The initial humor followed by horror would turn the suspense into shock. Consolidating their criticisms, Hitchcock wrote to Hunter, suggesting that the script particularly the first part was too long, contained insufficient characterization in the two leads, and that some scenes lacked drama and audience interest. Pritchett , who both offered lengthy reflections on the work. Hitchcock decided to do without any conventional incidental score. He wanted to use the electroacoustic Mixtur-Trautonium to create the birdcalls and noises. He had first encountered this predecessor to the synthesizer on Berlin radio in the late s. It was invented by Friedrich Trautwein and further developed by Oskar Sala into the Trautonium, which would create some of the bird sounds for this film. The SV process films the subject against a screen lit with narrow-spectrum sodium vapor lights. Unlike most compositing processes, SVP actually shoots two separate elements of the footage simultaneously using a beam-splitter. One reel is regular film stock and the other a film stock with emulsion sensitive only to the sodium vapor wavelength. The film was screened out of competition [27] in May at a prestigious invitational showing at the Cannes Film Festival [28] with Hitchcock and Hedren in attendance. It also won the Horror Hall of Fame Award in Bosley Crowther of The New York Times was positive, calling it "a horror film that should raise the hackles on the most courageous and put goose-pimples on the toughest hide. When we first meet each of the major characters, their infinite capacity of self-absorption is emphasized. With such complex, unsympathetic characters to contend with, the audience begins to identify with the point of view of the birds, actually the inhuman point of view Scheuer of the Los Angeles Times was among the critics who panned the film, writing that Hitchcock "was once widely quoted as saying he hated actors. For reasons hardly justified either dramatically or esthetically, the old master has become a master of the perverse. A fantasy framework dilutes the toxic content of his patented terror-tension formula, and gives the picture a kind of sci-fi exploitation feel, albeit with a touch of production gloss. Here the sadism is all too nakedly, repellently present. She interprets it as an ode to the many facets of female sexuality and, by extension, nature itself. She notes that women play pivotal roles in it. Mitch is defined by his relationships with his mother, sister, and ex-lover " a careful balance which is disrupted by his attraction to the beautiful Melanie. It was a direct-to-television film and received negative reviews. Its director, Rick Rosenthal , removed his name from it, opting to use the Hollywood pseudonym Alan Smithee. The production would be a joint venture by Platinum Dunes and Mandalay Pictures.

### Chapter 2 : Alfred Hitchcock | Film | The Guardian

*Alfred Joseph Hitchcock was born in Leytonstone, Essex, England. He was the son of Emma Jane (Whelan; - ) and East End greengrocer William Hitchcock ( - ). His parents were both of half English and half Irish ancestry. He had two older siblings, William Hitchcock (born ) and.*

If I made Cinderella, the audience would immediately be looking for a body in the coach. The powers of audience manipulation of Spielberg. The controlled precision of Mann. The detached glee of the Coens. The twisted sexual subtext of Lynch. The shameless self-promotion of Tarantino. The waistline of Michael Moore. It is all present in Hitchcock. There were some bizarre experiments: There were some departures from house style; the romantic frippery of Mr And Mrs Smith, the courtroom drama of The Paradine Case and, in musical parody Elstree Calling, the bizarre spectacle of an Alfred Hitchcock directed custard pie fight. But even the clunkers bore great bits – witness the fistfight in Torn Curtain that demonstrates how hard it is to actually kill a man – and a Hitchcock film always sang with the possibilities of cinema. In the process, he also invented the Filmmaker As Public Figure, cameoing in his own films starting with The Lodger , extending his persona to books and TV and offering colourful, usually completely false, soundbite in interviews. Yet the cinematic sleight of hand is so deft, the atmospheres are so intoxicating that you never once question it. Both share an uncomplicated lightness that rarely permeated his own work. Marked by consistent collaborations with genius artisans – composer Bernard Herrmann, cinematographer Robert Burks, editor George Tomasini and graphic guru Saul Bass – it remains among the most coherent visions in movie history: Allied to his underrated skill with actors is the thrill of technical assurance, the sense that the camera and the cut are always exactly in the right place at the right time. The style is distant, elegant and succinct – when Hitchcock received the Irving Thalberg Award at the Oscars, he made the shortest acceptance speech of all time: It is a fitting epitaph for someone who spent a career revelling in life beyond niceness and convention. Yet perhaps what he ended up with is equally apt, an ode to complicity and his love of bad jokes: And, thankfully, he let the rest of the world in too.

## Chapter 3 : Alfred Hitchcock: a sadistic prankster

*Filmmaker Alfred Hitchcock was nicknamed the "Master of Suspense" for employing a kind of psychological suspense in his films, producing a distinct viewer experience. Director, producer and.*

The biplane chase in *North by Northwest*. The gas station attack in *The Birds*. Here are 15 things you might not have known about the legendary filmmaker. Also, omelettes were decidedly not his favorite breakfast food. Blood is jolly, red. But egg yolk is yellow, revolting. Known for the complex title sequences in his own films, Hitchcock began his career in cinema in the early s, designing the art title cards featured in silent films. The gig was at an American company based in London called the Famous Players-Lasky Company it would later become Paramount Pictures , which produced five Hitchcock-directed films. And, out of that, I learned the writing of scripts. While working in Neubabelsberg, Hitchcock was taken under the wing of expressionist filmmaker F. Murnau, who created the chilling *Dracula* adaptation *Nosferatu* , and was shooting a silent film called *The Last Laugh*. The film reels were originally donated to the Archive in by the grandson of a Kiwi projectionist and collector. The first full-length talkie, *The Jazz Singer*, was released in the U. While *Blackmail* was originally conceived and created as a silent film, the final cut was dubbed with synchronized sound added in post-production using then-state of the art audio equipment imported from the U. That replaced a scrapped cameo of the director exiting a cab in the opening of the film. By , Hitchcock was a household name. That was the same year his long-running anthology TV series, *Alfred Hitchcock Presents*—which began in and was later renamed *The Alfred Hitchcock Hour* after episode lengths were stretched from to minute runtimes—came to an end. But Hitchcock also appeared after the title sequence to introduce each new story. At least two versions of the opening were shot for every episode: The filmmaker would write at least part of the book on the medium that made him famous. This is not necessarily an advantage and it can so easily be merely dull. But the film Hitchcock collaborated on about the explicit horrors of the war would go unseen for decades. *Memory of the Camps*, a documentary filmed by crews who accompanied the Allied armies that liberated those in the Nazi death camps at the end of the war, was stored in a vault in the Imperial War Museum in London until But the final film was scrapped because it was deemed counterproductive to German postwar reconstruction. *Vertigo* may have topped many best-of movie polls , but for over 20 years, between and , it and four other Hitchcock classics were almost virtually impossible to see. The filmmaker personally secured full ownership to the rights of the five films per a contingency clause in the multi-film deal he made with Paramount Pictures in But Hitch had other plans. When Hitchcock approached Paramount Pictures—where he was under contract—to put up the money to make *Psycho*, the studio balked at the salacious story. So Hitchcock financed the movie himself, foregoing his normal salary in exchange for 60 percent ownership of the rights to the film; Paramount agreed to distribute the film. To cut costs even more, the filmmaker enlisted his relatively cheaper *Alfred Hitchcock Presents* TV crew and shot the film on less pricey black and white film. The promotional rollout of the film was controlled by Hitchcock himself, and he barred stars Janet Leigh and Anthony Perkins from doing interviews about the movie. He also demanded that theaters in New York, Chicago, Boston, and Philadelphia adhere to strict theatrical showtimes and not allow admittance after the movie had started. Therefore, do not expect to be admitted into the theatre after the start of each performance of the picture. But he personally went home empty-handed every time. When the Academy finally honored him with the Irving G. Thalberg Memorial Award in , his long-time-coming speech was only five words long:

**Chapter 4 : Alfred Hitchcock - The Master of Suspense**

*The Birds is a American horror-thriller film directed and produced by Alfred Hitchcock, loosely based on the story of the same name by Daphne du calendrierdelascience.com focuses on a series of sudden, unexplained violent bird attacks on the people of Bodega Bay, California over the course of a few days.*

Episode 10 Tea Time A woman confronts the wife of a rich man and tries to convince her to give her husband a divorce. Episode 11 And the Desert Shall Blossom Two old men face being evicted from their shack when they show no evidence of self support. Fenimore Two women scheme to get rid of a rich old man. Episode 13 Six People, No Music A rich man comes back to life to ensure that his funeral is not overly ornate. Episode 14 The Morning After A mother is shocked to learn that her daughter is having an affair with a married man. Episode 15 Two engineers fight each other and a mountain to get a tunnel built on time. Episode 16 Out There: Darkness Miss Fox, a self-centered woman in her forties, lives alone in a luxurious apartment with an enchanting toy poodle, Vanessa. Eddie, the elevator boy, walks Vanessa for Miss Fox every day. Miss Fox denies his request, saying he should have handled his money better as she has done. In time, Miss Fox comes to regret her decision. Episode 17 Total Loss Ever since her husband died, Jan Manning is having trouble running her department store. She has overstocked on inventory and desperately needs a bank loan. Mel Reeves is a clothes salesman who is interested in dating Jan but seems to have little success. Mel helps this along by feeding her liquor, and he tells her he knows a way out of her troubles. Episode 18 A man tries to get away from one woman so that he can marry another. She feels certain that he will propose soon, especially now that he has asked to bring his mother over for dinner. Helen is anxious to impress his mother and get her approval. But when Philip arrives, his mother is not with him. In fact, it seems to be rather difficult for Helen to meet Mother at all. Episode 20 The Diamond Necklace A man is told he has to retire from his job at the jewelry store where he has worked most of his life. John is a handsome and dashing young man with a zest for life but always getting himself into trouble. He advises John not to be impatient as both he and his uncle would die soon and leave him money. John, however, is very impatient. Episode 22 A burglar bargains with his victim when he discovers robbery will not be very profitable. With Russell Collins and Ida Moore. Benson immediately goes to the London hotel where her ladyship is staying, and learns that the Avon emeralds are in the hotel safe. He tries to persuade Lady Avon to let the police put them in a bank vault. Benson should have known that Lady Avon would refuse, and that the jewels would be reported stolen. Episode 25 A waitress and her boyfriend plan the death of an elderly rich guest. Episode 26 Cheap is Cheap Alexander Gifford, being an extremely miserly man around forty, was shocked to arrive home and find that his wife was burning all three ways of the electric light bulb. Worse still, she had bought herself a birthday present, after he had persuaded her that the exchange of presents was unnecessary. Alex decides it will be much cheaper to murder Jennifer. It would be good publicity, he tells the owner. But he also confesses a personal reason: The editor has promised him the money for it. Before Cooke acquired his home, the previous owner, Miss Ferguson, was found strangled to death in the dining room along with her pet Pekinese dog. At first the motive appeared to be robbery, but the police subsequently believed it was someone who had known her, otherwise, the dog would have barked. The murderer was never caught and the chief suspect - her nephew, Bedford - had an alibi. Inspector Brent has invited Bedford to dinner and is planning to scare a confession out of him. Episode 34 A woman consults an attorney about her husband, whom she believes to be a murderer. Episode 35 A man is enraged when he learns that his wife is unfaithful. With James Donald and Frank Holms. Episode 39 Appointment at Eleven An angry young man Clint Kimbrough accurately predicts an impending death. With Amy Douglass and Norma Crane.

*Alfred Hitchcock was the most well-known director to the general public, by virtue of both his many thrillers and his appearances on television in his own series from the mid-'50s through the.*

His parents were both of half English and half Irish ancestry. He had two older siblings, William Hitchcock born and Eileen Hitchcock born. Raised as a strict Catholic and attending Saint Ignatius College, a school run by Jesuits, Hitch had very much of a regular upbringing. His first job outside of the family business was in as an estimator for the Henley Telegraph and Cable Company. His interest in movies began at around this time, frequently visiting the cinema and reading US trade journals. It was around when Hitchcock joined the film industry. He started off drawing the sets he was a very skilled artist. It was there that he met Alma Reville, though they never really spoke to each other. It was only after the director for *Always Tell Your Wife* fell ill and Hitchcock was named director to complete the film that he and Reville began to collaborate. Hitchcock made his first trademark film in, *The Lodger: A Story of the London Fog*. In the same year, on the 2nd of December, Hitchcock married Alma Reville. Hitchcock was a master of pure cinema who almost never failed to reconcile aesthetics with the demands of the box-office. The first of the four is a film editor, the second is a scriptwriter, the third is the mother of my daughter Pat, and the fourth is as fine a cook as ever performed miracles in a domestic kitchen and their names are Alma Reville. In late, Hitchcock was knighted, making him Sir Alfred Hitchcock. On the 29th April, *9: A Story of the London Fog Extra* in newspaper office Hitchcock also frequently used the letters "BM", which stand for "Bowel Movement". There is a recurrent motif of lost or assumed identity. While mistaken identity applies to a film like *North by Northwest*, assumed identity applies to films such as *The 39 Steps*, *Vertigo*, *Psycho*, and *Marnie* among others. Always formally dressed, wearing a suit on film sets. In order to create suspense in his films, he would alternate between different shots to extend cinematic time. His driving sequences were also shot in this particular way. It was actually from a Christmas card Hitchcock designed himself while still living in England. In a lot of his films more noticeably in the early black and white American films, he used to create more shadows on the walls to create suspense and tension. He hated to shoot on location. He preferred to shoot at the studio where he could have full control of lighting and other factors. This is why even his later films contain special effects composite and rear screen shots. Distinctively slow way of speaking, dark humor and dry wit, especially regarding murder. Frequent collaborators: Liked to use major stars in his films that the audience was familiar with, so he could dispense with character development and focus more on the plot. Unusual subjective point of view shots. Always began episodes of *Alfred Hitchcock Presents* with "Good evening". Trivia According to many people who knew Hitchcock, he could not stand to even look at his wife, Alma Reville, while she was pregnant. He once dressed up in drag for a party he threw. Footage of this was kept in his office, but after his death, his office was cleaned out and the footage not found. It is not known if the footage still exists. Was close friends with Albert R. Broccoli, well known as the producer of the James Bond - franchise. He appears on a cent U.S. As a child, Hitchcock was sent to the local police station with a letter from his father. The desk sergeant read the letter and immediately locked the boy up for ten minutes. After that, the sergeant let young Alfred go, explaining, "This is what happens to people who do bad things. It was also cited as the reason for the recurring "wrong man" themes in his films. Three hours of film excerpts were shown that night. Alma Reville and Hitchcock had one daughter, Patricia Hitchcock, who appeared in three of his movies: *Stage Fright*, *Strangers on a Train* and *Psycho*. From until his death, he worked with a succession of writers on a film to be known as "The Short Night". His bridling under the heavy hand of producer David O. Selznick was exemplified by the final scene of *Rebecca*. First visited Hollywood in the late s, but was turned down by virtually all major motion picture studios because they thought he could not make a Hollywood-style picture. He was finally offered a seven-year directing contract by producer David O. When finishing a cup of tea while on the set, he would often non-discriminatingly toss the cup and saucer over his shoulder, letting it fall or break wherever it may. The novel they wrote, "From Among the Dead", was shot as *Vertigo*. He delivered the shortest acceptance speech in Academy Award history: *Destiny* by Fritz Lang was his declared favorite movie.

Lent his name and character to a series of adolescent books entitled "Alfred Hitchcock and the Three Investigators" circa late s - early s. The premise was that main character and crime-solver Jupiter Jones won the use of Mr. Hitch also wrote forewords to this series of books. After his death, his famous silhouette was taken off the spine of the books, and the forewords obviously stopped appearing as well. He was listed as the editor of a series of anthologies containing mysteries and thrillers. However, he had little to do with them. Even the introductions, credited to him, were, like the introductions on his television series, written by others. The publication is highly respected and has become one of the longest running mystery anthologies. When he won his Lifetime Achievement award in , he joked with friends that he must be about to die soon. He died a year later. Was voted the Greatest Director of all time by Entertainment Weekly. On the list were his masterworks Psycho 11 , Vertigo 19 , North by Northwest 44 and Notorious Was at his heaviest in the late s, when he weighed over pounds. Although always overweight, he dieted and lost a considerable amount of weight in the early s, with pictures from sets like To Catch a Thief showing a surprisingly thin Hitchcock. His weight continued to fluctuate throughout his life. Had a hard time devising one of his signature walk-ons for Lifeboat , a film about a small group of people trying to survive on a small boat. What he eventually came up with was to have his picture in a newspaper advertisement for weight loss that floated among some debris around the boat. He had happened to have lost a considerable amount of weight from dieting around that time, so he was seen in both the "Before" and the "After" pictures. The text of the ad uses the tag line, "Obesity Slayer". Often said that Shadow of a Doubt was his favorite film among those he had directed. He told colleagues in Hollywood that he subscribed to English newspapers in order to keep track of their results. He was infamous with cast and crews for his practical jokes. While some inspired laughs, such as suddenly showing up in a dress, most were said to have been a bit more scar than funny. He almost never socialized when not shooting films, and spent most of his evenings quietly at home with his wife Alma Reville and daughter Patricia Hitchcock. Directed the pilot episode of the radio series "Suspense" , and made a brief appearance at the end. It was an adaptation of his film The Lodger: He would work closely with screenwriters, giving them a series of scenes that he wanted in the films, thus closely controlling what he considered the most important aspect of the filmmaking process. Although the screenwriter would write the actual dialogue and blocking, many of the scripts for his films were rigidly based on his ideas. Directed eight different actors in Oscar-nominated performances: Fontaine won an Oscar for Suspicion Fields and Arthur Godfrey before him, he was legendary for gently tweaking his sponsors during the run of his television show. One typical example runs, "We now interrupt our story for an important announcement. A Story of the London Fog , he considered that to be his first real film. Due to his death in , he never got to see Psycho II It remains unsure as to whether or not he was approached regarding the second movie, or any other " Psycho - Expansion" motion picture. He was reportedly furious when Brian De Palma decided to make Obsession , because he thought it was a virtual remake of Vertigo Although some of the movie going public knew him, his fame really took off after That was when Alfred Hitchcock Presents started. When the show was broadcast in homes week after week, it gave him a much bigger exposure in the public eye. He also became quite rich from the show when it was syndicated in the United States and overseas. Is the "voice" of the "Jaws" ride at Universal Studios. On August 2, , he visited Finland to scout filming locations for his next film "The Short Night". Of course, the film was never made. In the airport, he was interviewed by Finnish reporters. He was asked why his films were so popular. A statistical survey he did among audiences revealed that according to moviegoers the most frightening noise in films was the siren of a police patrol-car, followed by the crash of a road accident, cracklings of a burning forest, far galloping horses, howling dogs, the scream of a stabbed woman and the steps of a lame person in the dark. Though he was Oscar-nominated five times as best director, DGA-nominated six times as best director, and received three nominations from Cannes, he never won in any of these competitive categories, a fact that surprises fans and film critics to this day.

**Chapter 6 : Alfred Hitchcock - Rotten Tomatoes**

*Cary Grant starred in four Alfred Hitchcock films: Notorious, Suspicion, To Catch a Thief, and North By Northwest. Here is a look at how all four of the characters he plays are related.*

His films are marked by a macabre sense of humour and a somewhat bleak view of the human condition. When he was not being disciplined, he was cosseted by an overly watchful mother, who used food as a balm to which he would later trace his trademark paunch. Hitchcock went to St. He worked in the sales department at W. Giving in to his artistic side, Hitchcock enrolled at the University of London in to take drawing and design classes. His facility in that field in helped land him a spot designing title cards which silent films required for the American film company Famous Players Lasky, which had opened a British branch in Islington. When Famous Players closed down its British branch in, he stayed on at Islington. He worked on films for independent producers and came to assume more responsibility, working as an art director, production designer, editor, assistant director, and writer. Peabody ; also called Number 13, which was not completed, for lack of funding. His first released film was Always Tell Your Wife, which he codirected with its star Seymour Hicks, but he did not receive credit. Solo credit did not come for another two years, with the melodrama The Pleasure Garden That was followed by The Mountain Eagle, a drama set in the Kentucky mountains. But it was The Lodger: Adapted from a popular novel by Marie Belloc Lowndes, the suspenseful story introduces the structure of many Hitchcock films to come: The film became his first hit and also was the first film in which he made his trademark cameo appearance. In Hitchcock married his film editor and script supervisor, Alma Reville. The following year he made the melodrama Downhill, Easy Virtue from a Noel Coward play, and the boxing drama The Ring, which was a critical success. Polish actress Anny Ondra who had starred in The Manxman played a would-be model who stabs an artist when he tries to assault her. Shot simultaneously in a German-language version Mary, it stars Herbert Marshall as Sir John Menier, a gentleman knight and famed actor who turns amateur sleuth in order to save from the gallows an actress who has been convicted of murder. Though light in tone, the film is distinguished by its dramatic camera work, colourful theatrical setting, and groundbreaking use of voice-over narration. Neither The Skin Game nor Rich and Strange; also called East of Shanghai, an odd comedy, made much of an impact at the time of release, but Number Seventeen offered a thrilling chase finale. In just 75 minutes, culminating with the classic Royal Albert Hall finale, Hitchcock established himself as the new master of the sinister. Robert Donat played the archetypal Hitchcock protagonist: This was a premier example of a genre Hitchcock virtually invented—the romantic thriller. Secret Agent offers Carroll, John Gielgud, and Lorre as undercover agents for British intelligence, traipsing through the Swiss Alps on the trail of hostile spies. Sylvia Sydney played Winnie Verloc, who is married to a terrorist Oscar Homolka who gives her young brother Desmond Tester a bomb-laden suitcase to deliver without telling him of its contents; the lad dallies while delivering it, and the suitcase explodes in an intensely suspenseful sequence. Young and Innocent was considerably more charming and still offered much in the way of suspense. The Lady Vanishes is a deft thriller that finds a traveller Margaret Lockwood riding a train across Europe; she wonders at the sudden and apparently unnoticed disappearance of another fellow traveller Dame May Whitty, but no one else on the train seems to remember her. Selznick to sign Hitchcock to a long-term contract. Before moving to Hollywood, however, Hitchcock made one last picture in England, the Gothic costumer Jamaica Inn, from a popular novel by Daphne du Maurier; Charles Laughton played a country squire who secretly heads a band of pirates. The film was an enormous success both commercially and critically. It won the Academy Award for best picture, and Hitchcock earned his first Oscar nomination for best director. Foreign Correspondent starred Joel McCrea as a newspaper reporter who becomes involved with assassinations, Nazis, and a kidnapped Dutch diplomat. The film is filled with stunning set pieces—such as an assassination in a crowd of umbrellas and a climactic plane crash. The screwball comedy Mr. The film starred Carole Lombard and Robert Montgomery as the eponymous bickerers who discover that their marriage is legally invalid. Suspicion seemed to promise a return to form. Fontaine played Lina, the timid wife of Johnnie Cary Grant, a cad who may be trying to kill her. The

film made little sense without a legitimate payoff, and Hitchcock later admitted that he had not played fair with his audience. In *Saboteur* Robert Cummings played a patriotic factory worker framed for murder and sabotage, and Priscilla Lane played the trusting woman who aids and abets his crosscountry flight. The film has its share of exciting moments, including a charity ball where the couple are trapped in a crowd and the climax on top of the Statue of Liberty. The chilling *Shadow of a Doubt* was a darker and more psychologically complex work. Hitchcock worked out the script with Thornton Wilder. Joseph Cotten gave one of his most-noted performances as the charming, utterly psychopathic Uncle Charlie, who drops in to visit his relatives in quiet Santa Rosa after murdering a woman; Teresa Wright played his devoted niece also named Charlie, who fights against her growing realization that her beloved uncle is a misogynistic serial killer of whom the entire country is terrified. The claustrophobic *Lifeboat* was a heavily allegorical tale about eight survivors of a ship torpedoed by a German U-boat. The challenge of a film set entirely in a lifeboat attracted Hitchcock. The film alternates between suspense and philosophical debate; the story was written for the screen by John Steinbeck. Hitchcock received his second Academy Award nomination for best director. *Lifeboat* Scene from the film *Lifeboat*. They were intended for distribution in liberated France and its colonies but were little seen prior to their release on video. He then returned to Hollywood to make *Spellbound*. A psychological and psychiatric mystery adapted by Ben Hecht from a Francis Beeding novel, it starred Ingrid Bergman as an analyst who finds herself falling in love with the new director of the asylum Gregory Peck, whom she begins treating after realizing that he is suffering from amnesia apparently brought on by feelings of guilt over committing murder. *Notorious* was much more polished. Written for the screen by Hecht, the espionage plot of Nazis in Rio de Janeiro and a hidden cache of uranium was secondary to the romance story. Alicia Huberman Bergman, the dissolute daughter of a convicted Nazi spy, is recruited by American spy Devlin Grant to infiltrate a Nazi stronghold in Rio by seducing and marrying Nazi operative Sebastian Claude Rains. Devlin loves Huberman passionately but does not interfere when she is asked to sacrifice herself on the altar of patriotism; she loves him passionately and despairs at his callousness. A courtroom drama set in England, it starred Peck as a married barrister whose ethics are compromised when he falls in love with a defendant Alida Valli. Hitchcock formed his own production company, Transatlantic Pictures, which would make films in America and England. Its first film was also his first colour film, *Rope*, which was based on the sensational Leopold-Loeb murder case. Jimmy Stewart starred as the vainglorious protagonist, a former professor whose dangerously amoral philosophizing has inspired two students John Dall and Farley Granger to strangle a friend just to experience the thrill of the kill; they then throw a cocktail party to gloat over his corpse, which has been stuffed into a trunk standing in plain view of the guests. The box-office failure of *Under Capricorn* ended Transatlantic Pictures. Hitchcock signed a contract with Warner Brothers, and his first film there, the comic thriller *Stage Fright*, was one of his lighter works. Marlene Dietrich played Charlotte Inwood, an actress who may have murdered her husband. Her young lover Jonathan Cooper Richard Todd is accused of the crime, and drama student Eve Gill Jane Wyman takes a job with Inwood in the hopes of clearing Cooper, her former boyfriend. *Strangers on a Train* was an engrossing thriller based on a Patricia Highsmith novel. Unhappily married tennis pro Guy Haines Granger has the bad fortune one day to be riding a train with charming psychopath Bruno Antony Robert Walker. *Dial M for Murder* was much more commercial. Originally shot in 3-D toward the end of that short-lived craze, the film is an adaptation of a Frederick Knott play that maintained the boundaries of the London flat presented onstage. Grace Kelly starred as a straying rich wife whose jealous husband Ray Milland first tries to have her killed and then attempts to frame her for stabbing her would-be assassin in self-defense. *Rear Window* to North by Northwest Moving to Paramount, Hitchcock entered his third phase of sustained brilliance—one with a maturity of theme and a mastery of technique that make even the great periods of 1938 and 1946 almost pale in comparison. In *Rear Window* Jeff, a wheelchairbound press photographer Stewart, spends his invalid days peering into the windows of the many apartments across the courtyard from him. He and his girlfriend Lisa Kelly suspect that in one of those apartments a man has murdered his wife. *Rear Window*, like *Rope* and *Lifeboat*, was another technical challenge for Hitchcock. Although Jeff and the camera never leave his apartment, the story required the construction of a gigantic courtyard set. The subtext about invading the privacy of others implicates

moviegoers as a band of easily seduced voyeurs. Hitchcock was again Oscar-nominated for best director. Rear WindowScene from the film Rear Window. If Thief was lightweight, The Trouble with Harry was downright irreverent. Hitchcock was lured into television with the promise of a much wider audience. He still concentrated on motion pictures but approved which scripts and directors would be used; he also directed 20 episodes. Hitchcock returned to serious work with The Man Who Knew Too Much , a big-budget remake of his humble thriller. It starred Stewart and Doris Day as the parents whose son is kidnapped when the father accidentally acquires information about an assassination. The bleak The Wrong Man was based on the Kafkaesque but true and nationally publicized story of Queens musician Manny Balestrero Henry Fonda , who was wrongfully arrested in for robbing an insurance company and had great difficulty proving his innocence. Shot in many of the New York City locales where the case unfolded, the film has verisimilitude to spare with its respectful, quasidocumentary approach. Considered by many to be his masterpiece and by some to be the greatest of all films, Vertigo was a challenging, sometimes obscure, and painful exploration of identity, fantasy, and compulsion. Stewart starred as Scottie, a former San Francisco policeman who has taken early retirement because of his fear of heights. A rich friend asks him to shadow his wife Madeleine Kim Novak , who has been prone to taking mysterious leaves of absence. Vertigo is a brave dramatization of the themes closest to Hitchcock. VertigoScene from the film Vertigo. Grant is the consummate Hitchcock protagonist, New York ad man Roger Thornhill, who is mistaken for George Kaplan, a government agent who has become the target of a very persistent group of international spies. North by NorthwestScene from the film North by Northwest. Critics were uncertain what to make of it; moviegoers, on the other hand, were immediately avid for it. In the beginning it seems that the beautiful Marion Crane Janet Leigh is the protagonist, but Hitchcock resolves her peril halfway through the picture by killing her off in the famous shower scene, leaving the audience alone with the lunacy of Norman Bates Anthony Perkins. The long-term effects of Psycho on both the grammar of the cinema and the implicit trust between an audience and a directorâ€”which Hitchcock had now forevermore compromised with this shocking plotlineâ€”were enormous. Hitchcock received his final Academy Award nomination for best director for Psycho. By the time Hitchcock made The Birds for Universal which would release his last six films , the media had been trained to respond to his every signal. The Birds unfolds with a dream logic in which the birds are a punishment for Daniels. The BirdsScene from the film The Birds. Her handsome employer Sean Connery is attracted to her and wants to help her discover the roots of her emotional difficultiesâ€”including fear of sex, thunderstorms, and the colour redâ€”and so marries her, little realizing just how severely she has been traumatized.

Chapter 7 : Alfred Hitchcock - The Alfred Hitchcock Wiki

*Hitchcock was a true artist in the sense that he often pursued his muse even when projects without obvious commercial promise were not supported by the studios.*

While I do not wish to discount the importance of humor and sex especially in this film , the final shot is more significant than either of those two nouns. I think it is much more. Hitchcock often drew connections between the different characters his actors and actresses played; in some cases, they were even playing different versions of the same character. The most well-documented example is the relationship between the characters played by Jimmy Stewart in *Rear Window* and *Vertigo*. Jeffries and Scottie Ferguson are voyeurs, longing for adventure, and unsure, to say the least, of their love life. Hitchcock makes the connection clear in *Vertigo*: More specifically, how their profession, or lack thereof, informs the relationship they have with their love interest. While all four performances are similar, the best way to proceed is to group them in pairs and examine how each relates to the other. *Suspicion* and *To Catch a Thief*. *Notorious* and *North By Northwest*. He marries Lina Fontaine , assuming one day they will be able to live off her inheritance, or at least the financial support of her parents until they bite the dust. She falls in love with him because of his carefree attitude, wanting to show those around her she is not the rigid, proper, church-going girl they believe. Their happiness soon evaporates, when Johnnie admits to not having a single schilling and going into debt to pay for both the honeymoon and home. He suggests they live off her money. But that feeling soon evaporates, after Johnnie sells two chairs family heirlooms that her father gave them as a wedding present. He soon buys them back, though, with money he says was won at the racetrack. Suspecting that Johnnie may not actually be going to work, she visits his office and learns that Johnnie was, in fact, fired six weeks ago for stealing money to pay back his gambling debts and buy back the chairs. She returns home intending to leave him but receives word that her father has died. She puts the separation on hold. Johnnie then tries to enter into a business deal with his old friend Beaky. The deal goes south, and Beaky winds up dead. Lina suspects Johnnie, who accompanied Beaky to London, to be the murderer, and that she is his next victim. The window panes cast a web-like shadow over her. She is trapped by Johnnie, the spider. He would rather work full-time as a criminal than behind a desk with his cousin. By contrast, John Robie, the Grant character in *To Catch a Thief*, has a love interest who is drawn to him because he is a criminal. He is a retired professional thief, who lives in a comfortable villa on the French Riviera. One day, he is forced out of retirement, after the area is hit with a string of high-profile robberies that, with his criminal record, make him the prime suspect. After all, they share the same name. She invites him on a drive, where they are pursued by the police. After they escape, they stop for lunch near a cliff, where she falls for him and proposes to become his partner: When do we start? The Cat is innocent, Johnnie is not. Johnnie Aysgarth appeals to our frustrated side, the one that is just looking for a break in an unfair world. All Johnnie wants is to provide his wife with a beautiful home, honeymoon, and gifts, and have some fun in the process. Why should the rich drink all the champagne? At the end of the film, we realize he was not scheming to kill Beaky or Lina; he was planning to take a life insurance policy out on himself and commit suicide. As creepy and manipulative as he is, in that moment, we sympathize with him. The Cat is the side of us that has done wrong but yearns for a chance at redemption. And would we not do anything to make it right? Even though The Cat has abandoned his illegal ways and is trying to live life the right way, society forces him out of his comfort, and labels him something he is not. He decides to use the opportunity as a chance for redemption. That is what makes him an admirable character. In *Notorious*, Grant plays T. Devlin, an agent of the US government. But, he is soon distracted and softened: The camera follows them from a balcony, through a hotel room and to the telephone, where Devlin accepts a call from work. While the intimate moment is not broken, we are reminded of his job: How are Devlin and Alicia ever going to be together? Eventually, Sebastian and Alicia get married. When she informs Devlin, he coldly tells her to do whatever she pleases. Unlike Johnnie or The Cat, Devlin is a figure committed to his career, to a cause that is bigger than himself. Devlin is willing to sacrifice his love life, however painful, for his country. While cold, he is a selfless hero. Roger Thornhill, the Grant character in *North By Northwest*, is selfless in a similar way,

though by accident. In fact, it may be fair to say that he is more like Alicia than Devlin: Thornhill, like Devlin, is committed to his career. He is an advertising executive, one of the many cogs in the Madison Avenue machine. Like the crowds of New York, Thornhill too is in a cycle of his own: They kidnap him, he escapes, is framed for the murder of a UN ambassador, and embarks on a journey across the country to prove his innocence. The two strike up a romance, until it is revealed that Kendall is romantically linked to the antagonist Phillip Vandamm James Mason. It is then revealed that Kendall is, in fact, like Alicia, a double agent, working on behalf of the United States. Kendall and Thornhill then join forces and take down Vandamm, which culminates in the aforementioned scene on Mount Rushmore. Because he felt guilty about leaving his family and countrymen behind to make movies in the comfort of Beverly Hills, his films often deal with defending democracy from those who wish to destroy it. Just as *Johnnie* and *The Cat* embody the flaws that make us human, Thornhill and Devlin remind us of the greatness of the human spirit.

**Chapter 8 : The Birds (film) - Wikipedia**

*Sir Alfred Hitchcock, (born August 13, , London, England – died April 29, , Bel Air, California, U.S.), English-born American motion-picture director whose suspenseful films and television programs won immense popularity and critical acclaim over a long and tremendously productive career.*

In a career spanning six decades he directed over fifty feature films, many of which are now regarded as classics, including *The 39 Steps* , *The Lady Vanishes* , *Notorious* , *Rear Window* , *Vertigo* , *North by Northwest* , *Psycho* and *The Birds* . He began working in the British film industry at the start of the s as a title designer before progressing to become a director. He directed 23 films during the first phase of his career in England, including *Blackmail* , one of the early British sound films. He married fellow worker Alma Reville in and she remained a key collaborator throughout his career. By the late s, his profile was rising internationally and he moved to Hollywood in to work for David O. Selznick on the Academy Award winning *Rebecca* . A series of well-received films during the s led to Hitchcock briefly forming the independent company Transatlantic Pictures before entering his "golden decade" making films for Warner Bros. Throughout his career, Hitchcock strove to maintain a highly visible public profile and remains one of the most easily recognisable film directors. As well as licensing his name for use by publishers, he hosted episodes of television anthology series *Alfred Hitchcock Presents* and *The Alfred Hitchcock Hour* . Following the release of *Psycho* , he signed to Universal Pictures for whom he made 6 films before his death in April . Despite frequently having a high degree of creative control and freedom, he regularly returned to favoured themes and his films often portray innocent people caught up in circumstances beyond their control or understanding. Hitchcock is seen today as a director who managed to combine art and entertainment in a way very few have ever matched. His innovations and vision have influenced a great number of filmmakers, producers and actors. He remains by far the most-studied film director of all time. By , William Hitchcock had followed his brothers into the fishmongery trade and moved his family to Salmon Lane in East London. A couple of years later, 11 year old Alfred was enrolled at St. . Following the death of his father in December , Hitchcock began working at W. During this period, he frequently visited London theatres and cinemas, and began considering a career in the arts. Following the opening of the studio in May and the announcement of the first planned productions, Hitchcock managed to gain a part-time position designing intertitle cards. An enthusiastic worker, he soon picked up other film production skills, including scenario writing and set design. Alfred marries Alma His future wife, Alma Reville , had entered the film trade several years earlier and began working at the Islington Studios around the same time. However, it would be a couple of years before he felt comfortable enough to begin courting her. They eventually married in December and their only daughter, Patricia , was born in July . By , Famous Players-Lasky was suffering financial problems and began winding down their British operations, leasing out their studios and staff to other film producers. Impressed with the enthusiastic young Hitchcock, Balcon arranged a partnership deal with German studios UFA and Emelka , giving Hitchcock the opportunity to study German film production techniques and then to direct his first full-length feature film, *The Pleasure Garden* . Woolf felt they lacked commercial appeal and their release was blocked until the success of *The Lodger: A Story of the London Fog* . An apparent falling out with BIP management led to his contract not being renewed in May . Selznick and the Hitchcock family left England in March to start a new life in America. Hollywood Hitchcock arrives in Hollywood . Between and , Hitchcock remained under contract to Selznick, for whom he directed four films, including *Rebecca* and *Notorious* . With the end of his Selznick contract in sight, Hitchcock and Bernstein began planning a new production company which would allow the director to work independently of the studio system and Transatlantic Pictures was officially launched in April . Wasserman anticipated the impact that television would have on entertainment and in the mids persuaded Hitchcock to host a television series. Although initially somewhat reluctant, the series *Alfred Hitchcock Presents* helped turn the director into a popular culture icon. Up to that point, most film critics had regarded Hitchcock as merely a talented maker of popular entertainment films. In the early s, Hitchcock cemented his partnership with MCA by transferring the rights to *Psycho* and his television series in

return for shares in the company and, by the end of , MCA had gained control of Universal Pictures. Hitchcock would remain with Universal for the rest of his career and was one of the largest shareholders in the studio. Instead, the studio encouraged Hitchcock to return to the spy thriller genre but both Torn Curtain and Topaz faired extremely poorly at the box office. During his acceptance speech, he paid a moving tribute to his wife: Alfred Joseph Hitchcock passed away at 9: Filmography See the main Filmography page for further works s.

**Chapter 9 : Alfred Hitchcock's Cary Grant: A Man at Work**

*Alfred Hitchcock presents short stories filled with elements of horror, comedy and suspense. Start watching Alfred Hitchcock Presents Stream thousands of shows and movies, with plans starting at \$/month for 1 year\*.*

The Hitchcocks on their wedding day , Brompton Oratory , 2 December Moritz, before returning to London to live in a leased flat on the top two floors of Cromwell Road , Kensington. The film was the first British " talkie "; it followed the first American sound feature film, *The Jazz Singer* It also established the quintessential English "Hitchcock blonde" Madeleine Carroll as the template for his succession of ice-cold, elegant leading ladies. Or the British Agent by W. Magna Carta , the Tower Bridge and Alfred Hitchcock, the greatest director of screen melodramas in the world. Selznick signed Hitchcock to a seven-year contract beginning in March , and the Hitchcocks moved to Hollywood. In a later interview, Hitchcock said: The most flattering thing Mr. Selznick made only a few films each year, as did fellow independent producer Samuel Goldwyn , so he did not always have projects for Hitchcock to direct. Goldwyn had also negotiated with Hitchcock on a possible contract, only to be outbid by Selznick. Hitchcock was quickly impressed by the superior resources of the American studios compared to the financial limits he had often faced in Britain. The film stars Laurence Olivier and Joan Fontaine. She goes to live in his huge English country house , and struggles with the lingering reputation of his elegant and worldly first wife Rebecca, who died under mysterious circumstances. Hitchcock was nominated for Best Director , his first of five such nominations. It was nominated for Best Picture that year. Hitchcock felt uneasy living and working in Hollywood while his country was at war; his concern resulted in a film that overtly supported the British war effort. Smith to the bleak film noir *Shadow of a Doubt* It is set in England; Hitchcock used the north coast of Santa Cruz for the English coastline sequence. The film is the first of four projects on which Cary Grant worked with Hitchcock, and it is one of the rare occasions that Grant was cast in a sinister role. Hitchcock was forced by Universal Studios to use Universal contract player Robert Cummings and Priscilla Lane , a freelancer who signed a one-picture deal with Universal, both known for their work in comedies and light dramas. Hitchcock again filmed extensively on location, this time in the Northern California city of Santa Rosa. The action sequences were shot in a small boat in the studio water tank. At the time, I was on a strenuous diet, painfully working my way from three hundred to two hundred pounds. So I decided to immortalize my loss and get my bit part by posing for "before" and "after" pictures. I was literally submerged by letters from fat people who wanted to know where and how they could get Reduco. To lose weight, he stopped drinking, drank black coffee for breakfast and lunch, and ate steak and salad for dinner, but it was hard to maintain; Spoto writes that his weight fluctuated considerably over the next 40 years. At the end of , despite the weight loss, the Occidental Insurance Company of Los Angeles refused him life insurance. While there he made two short propagand films , *Bon Voyage* and *Aventure Malgache* , for the Ministry of Information. In June and July Hitchcock served as "treatment advisor" on a Holocaust documentary that used Allied Forces footage of the liberation of Nazi concentration camps. The film was assembled in London and produced by Sidney Bernstein of the Ministry of Information, who brought Hitchcock a friend of his on board. It was originally intended to be broadcast to the Germans, but the British government deemed it too traumatic to be shown to a shocked post-war population. *Memory of the Camps*. Anthony Edwardes under the treatment of analyst Dr. Peterson Ingrid Bergman , who falls in love with him while trying to unlock his repressed past. For added novelty and impact, the climactic gunshot was hand-coloured red on some copies of the black-and-white film. His prescient use of uranium as a plot device led to him being briefly placed under surveillance by the Federal Bureau of Investigation. Selznick complained that the notion was "science fiction", only to be confronted by the news of the detonation of two atomic bombs on Hiroshima and Nagasaki in Japan in August He made two films with Transatlantic, one of which was his first colour film. With *Rope* , Hitchcock experimented with marshalling suspense in a confined environment, as he had done earlier with *Lifeboat* Some transitions between reels were hidden by having a dark object fill the entire screen for a moment. Hitchcock used those points to hide the cut, and began the next take with the camera in the same place. The film features James Stewart in the leading role, and was the first

of four films that Stewart made with Hitchcock. It was inspired by the Leopold and Loeb case of the s.