

The Radical Monism of Alfred Hitchcock / Mike Frank Natural Evil in the Horror Film: Alfred Hitchcock's The Birds / Cynthia Freeland "The Devil Made Me Do It": Representing Evil and Disarticulating Mind/Body in the Supernatural Serial Killer Film / Matt Hills and Steven Jay Schneider.

The review contains potential plot spoilers. If you have not seen this film than I advise you to not read any further. Three years after he reinvented cinematic horror with Psycho in , director Alfred Hitchcock a. The Master of Suspense would return to that genre in to do it again; this time with something more ambitious and on a much larger scale as well. The finished result was The Birds and with it, Hitchcock succeeded in not only equaling and surpassing his aforementioned previous effort, but at the same time, everything he did before and after this. If I were to compose two lists of my top or more favorite films of all-time; with one dedicated to the horror genre and the other towards cinema as a whole, I would place The Birds at the number 1 spot on the former and somewhere in between numbers 1 and 10 on the latter. According to him, she was responsible for a practical joke that resulted in a broken glass window and personally feels that she should have been sent to jail for it. Undeterred by not getting his lovebirds, he leaves with two closing remarks to Daniels: In an attempt to get even with him, Daniels asks the pet shop owner to order a pair of lovebirds for her and have them delivered as soon as possible, which in this case would be the next morning. Coincidentally, he knows the location of the place, which is across the dock seen close by. Melanie rushes out of the house and back to her motorboat to see how Mitch will react when he inevitably goes back inside. Seemingly amused and curious, Mitch drives to the other side of the dock and gets out of his car to see what she will either say to him or do next. Suddenly, a seagull flies down and quickly attacks Melanie on the forehead prompting Mitch to help her out of the boat and treat her wound. At the local diner, while treating her injury, Mitch Brenner reveals to Melanie Daniels that he is a criminal defense attorney, who practices law in San Francisco, but comes to Bodega Bay on the weekends to relax. After asking her why she is in the area, Melanie tells a lie and a half. Deep down though, Melanie saw Mitch as a potential boyfriend ever since that first coincidental meeting at the pet store the day before. Even though Melanie denies it publicly, Mitch personally feels that she is in Bodega Bay to see him. Is it possible that Mitch could care less about her earlier prank and only got even with her that previous day so she could come to Bodega Bay to see him? The other lie Melanie tells Mitch is that she is visiting to see local schoolteacher Annie Hayworth a. Daniels is about to leave to spend the night with Annie, a curious Mitch asks her to talk a bit more about herself in regards to a story brought up by Lydia earlier regarding Melanie frolicking naked in a waterfall while vacationing in Rome, Italy. Still unsatisfied, Mitch wants to know why she lied to him about knowing Annie resulting in an already annoyed Melanie to quickly drive away from him for a short period of time. According to Annie, she still desires a romantic relationship with him, but his overprotective mother Lydia just kept getting in the way and it eventually proved to be too much for her to take. Thinking back and forth for a while, Melanie decides to go. Shortly before both of them go to bed, a loud noise is heard from the outside. After opening the door to see what it is, Annie and Melanie discover a dead seagull on the front step. This is just the third strange occurrence that has plagued Bodega Bay since Melanie arrived. On the surface, The Birds plays out as a standard horror film about humans being attacked by the title villains. Along with Vertigo and Psycho, this one requires viewers to pay close attention to every single detail that unfolds on screen from beginning to end. Not unlike what he had achieved with those two classics, Hitchcock proves once again here that the power of cinematic storytelling lies not so much in the payoff as it does in the buildup. The piece itself was about a large number of seabirds unexplainably attacking the city of Capitola, California on August 18th of that year. Ed McBain to write a screenplay that would effortlessly move from one tone into another. All through the first half-hour, viewers are intentionally tricked into thinking that the mood is going to play out like a sophisticated romantic comedy based on the playful banter between Melanie Daniels and Mitch Brenner. Finally, seven minutes before the

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second hour, it ultimately becomes an apocalyptic horror movie and a truly terrifying one at that. I agree, but I am going to go one step beyond with not one, but two debatably complex interpretations. On the one hand, he is subtly thumbing his nose at upper class society by using the Melanie Daniels character as his target. True, Melanie may not have literally delivered the resulting chaos, but she might have done so figuratively in the form of her harmless prank involving the delivery of two lovebirds. On the other hand, Hitchcock does not seem too fond of small town sanctimony either. Since the plot already deals with birds violently attacking residents of a tiny village, Hitchcock is now officially left with doing nothing else but sitting back and enjoying the show like the rest of us. The lighthearted elements that defined the first half hour quite possibly resembles the stereotypical cheery mood that preceding American President Dwight D. Eisenhower passed on to his successor John F. Kennedy , who briefly upheld this notion in the earlier days of his presidency. Contrary to the first 30 minutes, the second half hour carries a cautiously optimistic tone as we learn more about the characters. This unexpected feeling of cynicism coincides perfectly with the notable disappointments of the Kennedy era that include the failed Bay of Pigs Invasion read here , his escalation of the Vietnam War beginning that same year read here and to some extent, the Cuban Missile Crisis read here. Shortly after turning into a horror movie near the end of the first hour, viewers get a fairly graphic glimpse of the birds first casualty by way of a neighboring farmer. Amid all of these previous events, the status of the nuclear family suddenly began to deteriorate. Two characters in *The Birds* demonstrate this aspect quite powerfully. One scene visually expresses this by having Mitch sitting down in front of a portrait that may be his late father. While Melanie, Lydia and Cathy are sitting down waiting for the radio news report, he sits there looking like he is struggling to be as larger than life as his father apparently was. While he does love Lydia his mother with all his heart, at the same time, he yearns for a social life. Unfortunately, Lydia is always preventing this by interfering with his relationships like the one he had with Annie Hayworth earlier. This occurs in that last scene in the car where Lydia is warmly looking upon Melanie, whose head is resting on her shoulder. Considering all of the political and social turmoil that ended up defining that decade as a whole, *The Birds* strangely but subtly comes off as something of a spiritual prequel to *George A.* Unlike the majority of his previous films, Hitchcock uses very little music this time around to build suspense. We notice this from the opening title sequence set to nothing but the squawks of birds, who fly all over the place tearing apart each new credit a few seconds after they initially appear on the screen. Aside from sound effects, Hitchcock utilizes editing and special effects to tell the story. The second major example comes when Melanie Daniels is sitting on a bench waiting for Cathy to get out of school. Much like the previous scene, the birds attack everybody including the children. As Melanie hides within the telephone booth, she witnesses birds attacking a horse carriage, a man inside his car and another man getting pecked to death by birds themselves. After witnessing each instance terror, the camera cuts back and forth to a frightened Melanie. During the climax, Melanie opens a room and finds herself being pecked by an army of birds leaving her badly wounded if not dead. Despite being made over 55 years ago, the imagery of the birds themselves still look timeless. Sometimes, the creatures come off as credibly scary i. Along with *The Shining* from 17 years later, *The Birds* is a masterpiece of cinematic horror that allows viewers to form their own interpretations of everything they had just seen. In addition to all of that, I see *The Birds* as more than just my number one choice for the greatest horror film of all-time. To go one step even further, I would rank it somewhere within the top 10 range of my still unpublished blog entry of the or more best films ever made according to me.

Chapter 2 : Horror TV History: Censorship, Anxiety, and the Cold War – Open Ivory Tower

The Radical Monism of Alfred Hitchcock By: Mike Frank. Pages: *Natural Evil in the Horror Film: Alfred Hitchcock's The Birds*.

The first installment in a series looking at the development of the horror genre on TV. Family Economy and Generic Exchange. Further, her analysis revolves around an understanding of these genres as each representing a specific temporality—horror representing the past, family melodrama the present, and science fiction the future—and that in the 60s and 70s these genres began to run together, films classified as horror could increasingly also be called family melodrama eg *Poltergeist*. My goal for this post, however, is to explore a more general historical approach to considering the following series, *Alfred Hitchcock Presents*, *The Twilight Zone*, and *Dark Shadows* in terms of their historical relationship to the Cold War. Operating on a similar logic as Hollywood Studio System decency and morality clauses, the National Association of Broadcasters adopted a set of decency guidelines for television broadcasts referred to as the Code of Practices for Television Broadcasters or the Television Code in . These provisions overlapped in some places with Federal Communications Commission regulations but were otherwise largely voluntary and unenforceable suggestions for television content. The use of horror for its own sake will be eliminated; the use of visual or aural effects which would shock or alarm the viewer, and the detailed presentation of brutality or physical agony by sight or by sound is not permissible. While the anthology series covers a number of topics, generally having to do with murder and deceit, a number of episodes explicitly feature duplicity in domestic space which functions allegorically as a means of expressing and grappling with the fear that a spouse, child, friend, or neighbor could be an enemy of the state or, in turn, that that person might gladly hand you over to the government. And this deterrence comes from that fact that even real atomic clash is precluded—precluded like the eventuality of the real in a system of signs. *The Twilight Zone* takes a slightly different approach to this anxiety, in many cases presenting stories in which the nuclear apocalypse has already happened and dealing with the fear of isolation in the event of total destruction. The episode, in this way, builds tension and fear first on the premise that Mike will live out the rest of his life without any hope of human companionship, and second on the impending uncertainty of what consequences the Space Race might bring. In a horrifying twist of fate at the end of the episode which makes this the most frightening *Twilight Zone* episode to my mind , Bemis drops his glasses, shattering the lenses so that he can no longer see or read anything clearly. How do we continue to function as we previously have without knowing how to make and do the things necessary to make life livable? This anxiety takes on different meanings depending on the era in which the text is produced fear of the past means something very different in Victorian England than it does in the s United States , but the representational meaning of gothic conventions remains consistent nonetheless. These purposes become interconnected in the Cold War context. Whereas the introduction of a new character, an outsider, in classic gothic literature like *Jane Eyre* and *Rebecca* means a necessary disruption of stasis with the danger already present in the domestic space, in *Dark Shadows* it is, at times, reversed, so that the new character, the person being introduced, is the dangerous infiltrator, the representative of Soviet Spies and Communist Sympathizers. U of Michigan, *Between Fantasy and Reality*. Wayne State UP, *The Evolution of American Television*. *Monsters in the Closet: Homosexuality and the Horror Film*. *The Columbia History of American Television*. Jowett, Lorna, and Stacey Abbott. *Investigating the Dark Side of the Small Screen*. *The Theater of Operations: TV Ratings and the V-chip*. University of Wisconsin-Madison, 15 Oct. *From Daytime to Primetime: The History of American Television Programs*. Thompson, Ethan, and Jason Mittell. *How to Watch Television*. New York UP, *Essays on the Modern American Horror Film*. U of Illinois,

Chapter 3 : Hitchcock. Kritikai olvasatok | Apertóra

Written in refreshingly accessible and de-jargonised prose, the essays bring to bear a variety of philosophical and critical perspectives on works ranging from the cinema of famed director Alfred Hitchcock and the preternatural horror films Halloween and Friday the 13th to the understated documentary Human Remains and the television coverage of.

After briefly outlining the stories and motivating influences, this paper will analyze the similarities and differences in editing techniques that these respective directors used to assemble each of these films. It will show that while their editing styles were vastly different, each filmmaker in his own right was a progenitor in his time. The town becomes terrorized by thousands of birds, and Melanie and Mitch fight against the invasion. It is about car thief Michel who kills a policeman and drives to Paris to get money to escape to Italy. He tries to convince Patricia, an American writer with whom he is infatuated, to go with him. Michel Poiccard lives out his life like an American gangster, modeling himself after Humphrey Bogart by wearing the characteristic hat, having a cigarette constantly dangling out of his mouth, and rubbing his thumb across his lips like Bogey Andrew 13; Bordwell and Thompson The Birds was conceived at the time of the Cuban Missile Crisis and the threat of nuclear war, and Hitchcock wanted people to be aware of the danger all around them Moral He believed, however, when catastrophe strikes, people do rise to the occasion and can be strong Moral According to Tony Lee Moral, The Birds was ahead of its time, starting a cycle of horror, man versus nature, and disaster films To bring it to fruition, Hitchcock had to orchestrate a production combining many technical and filmmaking innovations. They produced films that were low-budget, made with borrowed money, shot entirely on location around Paris, rather than in the studio Bordwell and Thompson , and defied the camera and editing conventions of the time. Collectively they formed the New Wave movement whose films were similar in style and form Bordwell and Thompson Anything people did could be integrated into the film. To begin the discussion of the editing techniques used in each of these films, one must first have an understanding of the terminology: Continuity editing is the leading style of editing used by filmmakers where a narrative is constructed out of hundreds of segments to form a coherent story Edgar-Hunt It follows a series of rules to preserve continuity: Discontinuity editing is less concerned with the narrative experience in film and tends to use techniques that disrupt the flow of space and time in a film Edgar-Hunt It can often refer to the psychology of the characters or be a statement on the ideological form of the medium Edgar-Hunt The jump cut is an example of discontinuity editing when the character changes instantly while the background remains constant or when the background changes and the character remains constant Bordwell and Thompson Similarly, he uses eyeline match when he shows Melanie witnessing the fire from the restaurant window in Bodega Bay. Hitchcock is known for his mastery of montage. As Melanie sits outside the school in front of the jungle gym, more and more birds perch behind her. Hitchcock creates suspense as he cuts back and forth between Melanie smoking her cigarette oblivious and the birds gathering behind her. Interestingly, this montage was filmed both on location and in the studio: By showing the audience something that is hidden from the character, Hitchcock uses montage to create suspense Steritt In the editing room, Hitchcock had the challenge of making the scenes involving the birdsâ€”of which there were manyâ€”seem realistic. For the scene where the crows attack the children, Hitchcock had footage of birds flying in front of the camera superimposed on original film footage of the children running down the street in Bodega Bay where there were no birds Moral His technique, therefore, expanded to include special effects editing. Goddard does at times use conventional techniques in the editing of Breathless. However, he breaks tradition continually throughout the film. When Patricia and Michel are riding in the car, Goddard uses jump cuts repeatedly in their conversation. When the editor Van Doude speaks to Patricia while they are sitting at a table in a restaurant, the image pulses with small jump cuts Andrew In each of the jump cuts, the camera angle does not differ by more than 30 degrees. This jolting style of editing was frowned upon in Hollywood films made before the s Bordwell and Thompson, 9th ed. One of its positive effects, however, was to enliven the energy

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and rhythm of the film Bordwell and Thompson In another break with convention, Godard crosses the degree line in the editing process. In contrast with the jump cut, Godard used long takes with no cutting at all at three points in the film: In the travel agency, cinematographer Raoul Coutard weaves the camera in a degree path for a lengthy two and a half minute tracking shot following Michel Poiccard Andrew Jump cuts and crossing the line are used to remind the viewer of the unnaturalness of the film narrative Edgar-Hunt and to contrast with continuity editing that strives to create a seemingly natural reality. There are drastic differences in the editing styles of Hitchcock and Godard, even though Godard does occasionally use conventional techniques, and Hitchcock occasionally resorts to the jump cut. In fact, Godard revered Hitchcock as an auteur. Both Hitchcock and Godard impacted editing styles for future generations of filmmakers. While Godard helped launch a new stylistic movement that paved the way for others to defy convention, Hitchcock, by expanding upon traditional editing techniques, was a progenitor of horror, man-versus-nature and disaster films. In the analysis of these two films, the filmmaking student gains a comprehensive understanding of the editing process and learns that risk taking can sometimes yield extraordinary results. Rutgers University Press, Jean-Paul Belmondo, Jean Seberg. The Criterion Collection, The Language of Film. Cambridge University Press, For this citation, I indicated the edition.

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Chapter 4 : Frank Ferguson - www.nxgvision.com

Though not quite as comprehensively argued as the chapters by Soar, Salamon, and Hibbs, Mike Frank's 'The Radical Monism of Alfred Hitchcock' does allow for an interesting, hybridized psychoanalytical approach to Hitchcock's Shadow of a Doubt (USA), The Lodger (UK), Vertigo (USA), and Psycho (). Frank begins by.

Why this should be so—why it is easier to rally a mob against Milton and Spenser, say, than Michelangelo and Mozart—has never been satisfactorily explained. In recent years, Hitchcock has been the subject of seminars and surveys throughout the country, almost all of them offered by English departments. There is no question that Hitchcock is a major figure of popular culture. He was one of the founding fathers of the cinematic art and, together with Eisenstein and Murnau, helped define its visual language. So fruitful was he that a single film could spawn an entire genre, as *Psycho* helped create the modern horror film and *North by Northwest* the style and tone of the James Bond films—not so much cloak and dagger as tuxedo and irony. Hitchcock is one of those titans who did not merely work within a medium but utterly transformed it. Yet Hitchcock is not treated by the academy as a figure of popular culture, and he is not studied in the same way that, for example, Walt Disney or Norman Rockwell might be. The course descriptions have little to say about the crafting of mass entertainment, public taste, or the long since abandoned distinction among lowbrow, middlebrow, and highbrow. Instead, Hitchcock is treated respectfully as a creator of narratives, and if he achieved a broad popular audience, well then, so did Homer and Shakespeare. It is remarkable that Hitchcock should remain steadfastly ensconced in the academic canon despite the battering his critical reputation periodically takes. Not long ago, a twenty-five-year old blogger created a stir when he posted a list of ten overrated film directors of whom the worst offender was Hitchcock. It might be summarized thus: In the end, his films are but deft exercises in audience manipulation. Over the course of his career, they are strangled *Frenzy* , dismembered *Rear Window* , slowly poisoned *Notorious* , knifed in the shower *Psycho* , pecked nearly to death *The Birds* , and otherwise brutalized with great panache and imagination. But most curious of all is that Hitchcock should enter the academy through the portals of the English department, for the most salient aspect of his films is their fundamental visual nature, and their insistence on presenting narrative with as sparing a use of the English language as possible. To place him in the company of authors, however great, does him no favor; if anything, it inadvertently makes of him a minor master. This, in a nutshell, is the Hitchcock question: To answer, one must first consider where in the making of films does greatness lie. And few thought harder about this than Hitchcock himself. They were Catholic, which placed them outside the mainstream of protestant England, although Hitchcock would be able to rise swiftly in the meritocratic culture of the new film industry. Around the age of six, he committed some minor transgression and his father sent him to the police station with a note that—unbeknownst to Hitchcock—instructed the recipient to lock him briefly in a cell as a cautionary lesson. The characteristically Hitchcockian touch is that he was made to carry unwittingly the instrument of his own punishment. His later films would often hinge on this precise scenario: Hitchcock came to film through the world of design, not through writing. Except at the outset of his career, he never wrote his own scripts. Taught by Jesuits until he was fourteen, he then attended a technical college, where he studied engineering and drafting, and where he learned the methodical perfectionism that is the hallmark of all his work. In he was hired by Islington Studios as a designer of titles, that vanished art form of the silent era. Four years later came his formative experience: There he was exposed to German expressionist cinema during its years of greatest creative fervor, and even observed Murnau at work. His first successful film following his return to England, *The Lodger* , shows the results of this encounter, which stamped his films to the end. A fascination with heightened emotional states, the imaginative coordination of set design and camerawork, and an almost musical rhythm to the sequence of shots mark Hitchcock as the last of the great German Expressionists. It is conspicuous, however, that few of the courses on Hitchcock with some notable exceptions deal much with his silent era work. In part, this has to do with the way that college film

courses are taught. Much of the pleasure of a silent film derives from the abstract play of light and shadow, which is lost when digital projection is used rather than screening actual prints, as is almost always the case now. Although Hitchcock began making sound films in , he cordially despised the laziness to which this tempted directors and writers. Throughout his career, he preferred to convey information wordlessly, as in the superb opening of *Rear Window*. The camera pans from a sleeping Jimmy Stewart to the plaster cast on his leg whose sardonic inscription reveals his name , to a series of thrilling sports photographs, culminating with a shot of a violent car crash with an airborne tire rocketing toward the lens, and finally to a smashed camera. Here we learn that Jimmy Stewart is an action photographer who broke his leg when a car race he was photographing ended in a crash. The entire sequence could easily have been in a silent movie. It was not mere nostalgia that kept Hitchcock making films as he had in the silent era. Rather, he was convinced that what we see is more absorbing than what we hear, and more memorable. He recognized that the essential truth of any social situation is revealed by the gestures, body movements, and unguarded looks of its participants, and not by the words they say, most of which consist of platitudes or white lies. For Hitchcock, dialogue was so much froth and foam, while it was the mighty currents that churned underneath that constituted the action. He was not adverse to witty dialogue—his scripts were always remarkably literate—but the dialogue itself served as an accompaniment to visual storytelling and not as a substitution for it. His quintessential scenario crystallized in with *The 39 Steps*: He would return again and again to this formula, from *Young and Innocent* to *North by Northwest*. *Young and Innocent* is unjustly forgotten, perhaps because the astonishing one-minute pan through a hotel floor at the climax of the film culminates in the twitching eye of a musician in blackface, so disturbing to contemporary audiences that the film is very rarely screened. It is wrong to think of these as chase films, since very little actual chasing occurs. These were frequently tense social predicaments in which he struggled to win the trust of an ally while allaying the suspicions of others, tugging him painfully between sincerity and insincerity. These are by far the tensest scenes in his films, as in *The 39 Steps* when the fugitive Robert Donat takes refuge with a forbidding Scottish farmer and his sexually frustrated wife. Although he would now enjoy greater resources, he did not lose himself in America, as many an emigrant filmmaker has. If anything, he pushed in the opposite direction, perversely constricting his stories onto tiny sets, as in *Lifeboat*, where he managed to convey the sprawling scope of a world war within the confines of a sixteen-foot lifeboat. Hitchcock now enjoyed artistic collaborators of the first rank such as John Steinbeck, Raymond Chandler, Thornton Wilder, and Salvador Dali who designed the surrealistic dream sequence of *Spellbound*. He began to create more fully rounded characters, as in *Shadow of a Doubt*, his favorite film. Here, for the first time, we find a character with an inner life, an idealistic sixteen-year-old girl who begins to suspect that her beloved uncle is a conman and murderer. For the next two decades, he went from success to success, the crescendo coming at the end of the s, when he made three of his most famous films in rapid succession: *Vertigo*, *North by Northwest*, and *Psycho*. These are the films that invariably figure in the syllabi of Hitchcock courses. In , Truffaut questioned Hitchcock at length about each of some fifty-two films, taking them in chronological order. But what dated him more unforgivably was the way his films took place in a moral universe. This is not to say that they are moral or moralizing; on the contrary, they are no more prudish than *Medici Florence*, with its poisonings, murderous envy, and assassinated siblings. If anything, the films revel in the glamour and allure of wickedness. Hitchcock never quite regained his footing, and although he would make another half-dozen films, none was an unqualified critical success. When he died in , he had long been spent as a creative force in Hollywood. But just as the public was forgetting him, a new generation of filmmakers was rediscovering Hitchcock. The generation of filmmakers that came of age around —Scorsese and Bogdanovich, Spielberg and Coppola—viewed Hitchcock with reverence. In contrast to the formlessness of much s film, he offered a highly formal model for visual storytelling in which every scene was thoroughly composed in advance by means of storyboard. They honed their craft by close study of his work, consulting the Truffaut interviews as a kind of bible of filmmaking. If anything, his distinctive irony is more in fashion now than it was a half-century ago. Such are the vicissitudes that have made Hitchcock a figure of

ever-renewed popular and academic interest, even as critics remain divided over the meaning of his art. Of course, they admire him as a great technician, whose accomplishment had to do chiefly with the stylish look of a film: And to be sure, he storyboarded his scripts to an unusual extent, the legacy of his training as an art director, and he liked to preen on set by refusing to look through the eyepiece of a camera, claiming that he had already designed the shot in advance. Indeed, he was flawless as an editor. In the distinctive rhythm of his cuts, alternately tightening and slackening, and quickening to a climax, we become intimately aware of his physical presence, in much the same way that when we listen to a great drummer we seem to sense the pulse of his breathing and heartbeat. This is a mighty gift, but it is at bottom a technical one. If we remember Hitchcock today, it is for reasons that go beyond mere craftsmanship; it is because of his sensitive understanding of the potential for film to say and show things that cannot easily be done in other genres of art. From his earliest silent work, he saw film as a medium for the imaginative expression of space and thought. This is his real breakthrough, and he exploited those potentials as no director has, before or since. It is not immediately obvious that film is a spatial art. After all, the film screen, like the canvas of a painting, is flat. But just as a slow walk around a piece of sculpture will reveal its volume, the movement of the camera, or of actors, makes us aware of space. The paradox is that while every individual frame of a film is like a two-dimensional painting, a moving sequence of shots produces an effect akin to that of sculpture or architecture, in which there is a fluid experience of space and volume. This Hitchcock exploited to an uncanny degree. He recognized that we become most acutely aware of our spatial surrounding when danger beckons, and we are prompted to flee or hide. Here every barrier and passageway and half-open door becomes charged with urgent meaning. This is why so many of his most memorable films are set in unusually compact quarters, such as a passenger train car, a small apartment, or a lifeboat, where his protagonists are, so to speak, bounded in a nutshell. But he did not need a tiny set to make us desperately aware of our spatial limits. The most successful example comes in the celebrated scene in *North by Northwest* where Cary Grant is terrorized by a crop duster plane. The attack is preceded by a lengthy scene in which nothing happens: Grant merely waits for his contact, impatiently striding along the roadside next to the cornfields. For the scene to work, the audience needed to feel in their bones what the cornfield was like, how flat and exposed it was, and how there was absolutely no place to hide, so that Grant was as vulnerable as a fly on a tabletop. And this required him to pace the bounds of the space several times, so the audience could calibrate its dimensions along with him. Without that vicarious physical sense of space, the scene would be only a rapid-fire montage of scenes of a man running from a plane, and utterly uninvolving, as in so many modern action films where suspense is generated by quick cutting rather than the expressive creation of space.

Chapter 5 : Lonelyhearts () - IMDb

Introduction / Martin F. Norden --The bite at the beginning: encoding evil through film title design / Matthew Soar --Screening evil in history: Rope, Compulsion, Scarface, Richard III / Linda Bradley Salamon --The radical monism of Alfred Hitchcock / Mike Frank --Natural evil in the horror film: Alfred Hitchcock's The birds / Cynthia.

Not surprisingly, one of the most common inspirations for practical continuity management arose from the need to establish or identify a location from its exterior before proceeding to detail action transpiring on the interior. The film did little more than demonstrate the results of mounting a camera on the front of a train and then running the train through a tunnel. When the novelty began to wear off, the English filmmaker G. Likewise, the Bamforth version of *The Kiss in the Tunnel* imitates such a cut only in a limited technical sense: Is continuity, in other words, a goal of the scenic construction in its most fundamental sense? More importantly, we can confirm this conclusion because the film establishes only one perspective on the action captured in Shot 2. The perspective on the train in Shots 1 and 3 bears no inherent constructive relationship to the perspective established with the cut to Shot 2. The Story Value of the Train-in-the-Tunnel Gag The train-in-the-tunnel gag can be transformed into an elaborate jest when taken up by a director like Alfred Hitchcock. The first sequence occurs at the very end of the film and is excerpted by the series of shots in Figure R8. Their only hope is to climb down by negotiating the gigantic presidential busts. The villain will be shot by police officers stationed above, but the predicament of the hero and heroine—“from a strictly physical point of view—is beyond precarious: He pulls Kendall into bed with him Figure R8. The final shot of the film is a high-angle long shot of the train as it enters a tunnel Figure R8. As a result of machinations engineered by a U. But that would be queuing irritably after a plausibility that we could in any case find only too late: In the documentary, the basic material has been created by God, whereas in the fiction film, the director is the god; he must create life. And in the process of that creation, there are lots of feelings, forms of expression, and viewpoints that have to be juxtaposed. According to one reading of the film, this treatment of the theme of fortune or chance is quite compatible with the elements of romance, as in romantic comedy: As in dreams and nightmares, reality mixes with projections of desire and anxiety. The plot of romance leads to adventure, with the killing of [an]. The plot usually revolves about a quest often thrust upon the protagonist rather than chosen and entails perilous journeys, violent struggles, mountaintop epiphanies, disappearances and apparent deaths, and triumphant returns. Rather than being rationalized or made plausible, such plots emphasize lucky coincidence and exhibit a high degree of conventionality and artificiality. Good and evil figures embody radically competing worldviews. *Forest North by Northwest*: There is a structural logic behind such plot configurations. Humans, injured and deficient by nature, can be healed and made whole only by the mundane miracle of love. To judge by the condition of all the characters at the beginning of *North by Northwest*, humans are personally fragmented. To judge by the condition of Thornhill and Eve at the end of the film, the maladies of being human are not beyond remedy. The cure is love, the most miraculous and unreasonable of the implausibilities of romance. Thornhill hides from the police by ducking into a convenient compartment, and she—inexplicably, at least for the moment—helps him by misleading his pursuers. *Police North by Northwest*: In a lengthy series of two and full shots, they converse while the landscape passes by outside Figure R8. When the train comes unexpectedly to a stop, Kendall warns Thornhill that the police are about to search the train: Thus he forgoes any objective long shots of the train seen from outside. I tried to keep the public inside the train, with the train.

Chapter 6 : Peter Mark Richman - IMDb

Get this from a library! The changing face of evil in film and television. [Martin F Norden;] -- The popular media of film and television surround us daily with images of evil - images that have often gone critically unexamined.

Dennis to air during season two of Alfred Hitchcock Presents. A comparison of the story to the TV show reveals that Dennis made a significant addition to the tale, one that changed its focus from a simple story of terror into a show with aspects of social commentary. In the story, a young woman stops at a diner while driving through the mountains. She encounters a group of men who have been searching the area for a man named Benny; the counter man tells the woman that Benny did something bad and assumes she would not understand, since her concerns are "money and games and nothing to do. She admits to owning it and he says that the counter man at the diner is Ed Mungo, who looks after the cabin. The young woman drives toward her cabin, which she inherited from her uncle. He admits to being Benny and explains that he killed the dog of a woman named Marcella and expects Ed to bring Marcella to the cabin soon. Hallem begins to suspect that Benny did not kill Marcella--she thinks that Ed did it and framed his half-brother out of jealousy. She asks Benny to come with her but Ed shows up and sends Benny outside to wait. Hallem to drive him and Benny to the next county. She is scared and accuses Ed of murder; she tries to escape and he advances on her. Benny returns and Ms. Hallem insists that Ed tell Benny what he did to Marcella. The two men struggle outside until there is silence and Benny appears in the doorway, his shirt torn, blood on his cheek. Hallem that he put Ed to sleep just as he did Marcella. He says he can demonstrate: Hallem realizes this too late, understanding that when Benny said he left Marcella asleep he had really murdered her, just as he has done to Ed and is about to do to Ms. The author, Joe Grenzeback , had an unusual career as a writer. The FictionMags Index lists ten short stories by Grenzeback in various crime and mystery magazines from to , including "Lullaby. The show opens with a beautiful young woman Ms. Hallem wearing a tight evening dress and dancing in front of an older man who watches her, appraising her with his eyes as loud jazz music plays on the soundtrack. She is dancing on a table at a party and a group of men and women sit on the floor, watching her and clapping along with the music. The camera looks down at them from her point of view and pans slowly from left to right across the group. The party takes place in an apartment, presumably in or near New York City. The men are in suits and the women are in evening wear, some wearing gloves. Barbie descends from the coffee table where she was dancing and selects the young man from the crowd as everyone gets up to dance. As she dances with the young man, Barbie exchanges glances over his shoulder with the older man at the bar. She goes off alone to a side room and the young man, whose name is Chris, follows her; she asks him to get another drink and smooths out her stockings, displaying her long legs. He goes to get her a drink and she wanders out to the balcony. There is then a humorous interlude between two businessmen at the party as one instructs the other to stand on his head to cure a case of the hiccups. This man is the same one who was appraising Barbie during her table dance, and things turn serious for a moment as he gazes at an abstract painting on the wall and tells Chris: No form or reason except when viewed through a veil of fever. Then you begin to get the meaning. A nightmare run backwards. A trauma in three acts. She is a young woman who may be the life of the party but, as the counter man in "Lullaby" comments, her concerns are "money and games and nothing to do. She complains that the party is flat and says that she wants to go to the mountains, where "men are much more fascinating. She leaves the party and he follows her; the scene then dissolves to one of Barbie driving a beautiful Thunderbird convertible wildly, drunkenly through the night though day for night filming makes it look much brighter outside than it should! We then see a rear projection shot of her driving alone and she pulls up at a building with a sign that reads, "Ed Mungo--Cabins, Food. The camera lingers on her swaying hips as she walks from the car to the building; once she is inside, the six men at the counter stare at her as she walks by, sits down at the counter, and orders coffee. Another man enters and sits down in a booth. From this point on, the show follows the original story very closely, using much of the dialog almost word for word. By

adding the long opening scene, Dennis portrays Barbie as a callous young woman who drinks, dances, and flirts with men; the Ms. In the TV show, when Mungo, the counter man, tells her that she would have nightmares if she knew what Benny had done, she laughs knowingly, as if to suggest that she has seen and heard much worse. There is another rear projection shot of Barbie driving to the cabin, and when she arrives and meets Benny, she turns on a radio inside and begins to dance before the man, just as she danced at the party in the first scene. Barbie fancies herself a siren, whose seductive dance will charm any man she chooses. Benny gets up and dances with her and she embraces him, but when he tells her his name she backs away in fear. After Ed arrives and Barbie calls Benny for help, the two men struggle and a fistfight occurs outside. Barbie hears a gunshot and Benny appears in the doorway, telling her "He missed me. She explains that she made Chris get out of the car because "He bored me. Barbara Cook Does Barbie get what she deserves, or "asks for," as Ed puts it? She is portrayed as a sexually active woman and, as such, she must be punished, much like the randy teenagers in slasher films of the s. The dance that opens "A Little Sleep" is about as close to pure sexuality as one is likely to find in a TV show, so one reading of the show is that her behavior leads to punishment. The show also inverts the classic theme of city vs. In this episode of Alfred Hitchcock Presents, Barbie Hallem can do whatever she wants in the city without worry, but when she exhibits the same behavior in the country, it leads to her death. Dennis and for the electric performance by Barbara Cook as Barbie Hallem. Cook brings an excitement to her role and, without her performance, the episode would not be nearly as interesting. Barbara Cook began her TV career in and made about a dozen appearances on television up to Cook later made the transition from stage star to singer; she was honored in at the Kennedy Center with a Lifetime Achievement Award and continues working today at age Her website is here. Paul Henreid , the director, had a successful career as a film actor before he turned to directing. Among the episodes he directed were "The Kerry Blue" and "Annabel. Like Barbara Cook, this was his only appearance on the Hitchcock show. He was also the father of actress Jennifer Jason Leigh. Robert Karnes In small roles, Jack Mullaney plays the man in the diner who explains things to Barbie; he was last seen in the lead role in "The Belfry. Thanks to Peter Infantino for providing a copy of "Lullaby. Grams, Martin, and Patrik Wikstrom. The Alfred Hitchcock Presents Companion. Marshall and Jack Klugman!

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The two oversee diverse monographs and collections which promote cutting edge inter-disciplinary theories that engage readers through innovative dialogue. This dialogue by definition suggests new multidisciplinary possibilities of national and international scope. Edited by Martin F. Unfortunately, Norden proves to be a better theorist than editor. One is to assume that he set out to produce an anthology with a sense of unity, establishing up front that each chapter, although penned by a different author, should examine the face of evil, and that there should be some sense of chronological evolution. If this were his intention, the execution leaves a good bit to be desired. That being said, I will argue that in the case of this text, the sum of parts is actually better than the whole. Soar deals with three opening credits, in this case associated with horror films that assign evil the face of the psychopathic killer: Hibbs argues that in the early Harry Potter films, evil is singular and simple, represented as the will to power, while good is a shared appreciation of a set of virtues. On the other hand, Harry, Hermione, and Ron work collectively towards an ultimate good. She takes a sociological or cultural studies stance, examining how two different fictionalized accounts of the killing of fourteen-year-old Bobby Franks by Nathan Leopold and Dickie Loeb dramatize the murder differently, especially in terms of motive motiveless malignity versus a murder motivated by a skewed value system. Her overall argument is that the idea of relativism keeps modern audiences from coding some actions too clearly as evil, despite both films having textbook examples of evil, defined here as murder by a larger-than-life figure. She argues that this binary sense of values is essential to the earlier film. Her one week theory has to do with the treatment of homosexuality in the two films; on that count, she gives what one can only call a forced reading. He updates the theories of Eric Rohmer and Claude Chabrol, who argued that Hitchcock, despite his quiriness, irony, and ambiguity, created a moral center based on Manichean duality – even though ultimately evil is not contained solely in the evil characters. In what amounts to quite the balancing act, Wood relates both of these fundamentally different readings of Hitchcock to sexuality, and establishes that there is somewhat of a comfortable fit. Schow, or Jack Sullivan, to name a few. Furthermore, the authors create sub-categories which seem more like hair-splitting for the purposes of analysis, particularly since the categories of franchise killers, supernatural killers, and possessed killers hardly seem mutually exclusive. The central argument put forth by Hills and Schneider is that in some texts, there is a hybridization of the serial killer and supernatural entity. Based on the theories of Nietzsche and St. They also argue that Mackey, who is based on Alonzo, is capable of selflessness and remorse, which prevent him from being completely evil. However, they strain logic by reasoning that this is mainly due to the fact that Mackey is white, a presupposition which ignores the difference in medium a film, which can have as its moral center an evil character, and a television series, which cannot, considering its audience demographics and dependence on serialization, and ignores the existence of a truly evil white police officer in Ernest R. Weiss is truly unsalvageable as Detective Lupovich. To his credit, Norden does challenge the much accepted and terribly strained Freudian reading of E. Hoffman, where the loss of vision equals a castration complex. However, he replaces it with an equally incredulous reading whereby the loss of any limb can be linked to a fear of castration. Aside from the noted issues with some of the essays themselves, one cannot help but notice an apparent lack of television series criticism in this anthology. The Framing of George W. Hart, and Frances Hassencahl. This incredible limitation should have been addressed by either the text editor or the series editors. Tony Fonseca, Created on:

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See, for example: Mike Frank, "The Radical Monism of Alfred Hitchcock," in *The Changing Face of Evil in Film and Television*, ed. Martin F. Norden (Amsterdam: Editions Rodopi,), Ch. 3, at www.nxgvision.com (accessed June 17,); Philip Tallon, "Psycho: Horror, Hitchcock, and the Problem of Evil," in *Hitchcock and Philosophy*, ed.