

*Paramount* Presents

**JAMES STEWART**

*IN Alfred Hitchcock's*

# **REAR WINDOW**

COLOR BY  
**TECHNICOLOR**



*Co-starring*

**GRACE KELLY  
WENDELL COREY  
THELMA RITTER**

**RAYMOND  
BURR**

*Directed by*

**ALFRED  
HITCHCOCK**

*Screenplay by*

**JOHN MICHAEL  
HAYES**

# Alfred Hitchcocks Rear Window

**John Belton**



## **Alfred Hitchcock's Rear Window:**

**Alfred Hitchcock's Rear Window** John Belton, 2000 This volume provides a fresh examination of *Rear Window* from a variety of perspectives     *Hitchcock's Rear Window* John Fawell, 2004-11-22 In the process of providing the most extensive analysis of Alfred Hitchcock's *Rear Window* to date John Fawell also dismantles many myths and clichés about Hitchcock particularly in regard to his attitude toward women Although *Rear Window* masquerades quite successfully as a piece of light entertainment Fawell demonstrates just how complex the film really is It is a film in which Hitchcock the consummate virtuoso was in full command of his technique One of Hitchcock's favorite films *Rear Window* offered the ideal venue for the great director to fully use the tricks and ideas he acquired over his previous three decades of filmmaking Yet technique alone did not make this classic film great one of Hitchcock's most personal films *Rear Window* is characterized by great depth of feeling It offers glimpses of a sensibility at odds with the image Hitchcock created for himself that of the grand ghoul of cinema who mocks his audience with a slick and sadistic style Though Hitchcock is often labeled a misanthrope and misogynist Fawell finds evidence in *Rear Window* of a sympathy for the loneliness that leads to voyeurism and crime as well as an empathy for the film's women Fawell emphasizes a more feeling humane spirit than either Hitchcock's critics have granted him or Hitchcock himself admitted to and does so in a manner of interest to film scholars and general readers alike

**The Art of Looking in Hitchcock's Rear Window** Stefan Sharff, 2004-08-01 A detailed overview of Hitchcock's skill in developing the story from intriguing start to shattering climax A shot by shot analysis using the shooting script as text describes how Hitchcock's technique accomplished its magic     *Hitchcock's Hide and Seek in Rear Window* Dasa Kollarova, 2013-07 Essay from the year 2011 in the subject Film Science grade B language English abstract The Interpretation of the famous Alfred's Hitchcock's movie *Rear Window* based on Robin Wood's and John Belton's analysis

*Alfred Hitchcock's Rear Window* Virginia Lee, 2017 Insight Text Guides *Rear Window* is designed to help secondary English students understand and analyse the text This comprehensive guide to Alfred Hitchcock's film contains detailed scene and character analyses and explores genre structure language and themes Essay topics and sample answers help to prepare students for creating written responses to the text     *Framing Hitchcock* Sidney Gottlieb, Christopher Brookhouse, 2002 An engaging look at Alfred Hitchcock's work from all angles culled from an authoritative source of Hitchcock film commentary In its ten year history the Hitchcock Annual has established itself as a key source of historical information and critical commentary on one of the central figures in film history and arguably one of the most important artists of the twentieth century Fans of Alfred Hitchcock both scholars and general readers alike will be entertained and informed by this selection of writings which offers an overview of the current thinking on the filmmaker and his work The articles span his career and cover a wide range of topics from archeological investigations uncovering new details about his working methods and conditions to incisive analyses of the films themselves The collection begins with rare insights into

Hitchcock's early years including his work in Germany and his silent film *Easy Virtue* which with its metaphoric play on the concept of being framed dramatizes aspects of the human condition to which Hitchcock returned repeatedly. Commentators explore a variety of themes including the centrality of kissing shots and sequences in nearly all the films and images of women's handbags as elements of suspense and sexual tension in such films as *Dial M for Murder* and *Psycho*. Other essays examine the influence of *Vertigo*, *The Birds*, and *Frenzy* on François Truffaut's remaking of *Psycho* and feminist interpretations of *Shadow of a Doubt*. Interviews with Jay Presson Allen and Evan Hunter illuminate Hitchcock's working relationship with screenwriters, actors, and actresses. Written by established as well as emerging critics of Hitchcock, this fascinating collection will help shape future appreciation and interpretation of an enormously important and influential filmmaker.

**Rear Window** Alfred Hitchcock, 2003 *The Camera tells the Story. Alfred Hitchcock's "Rear Window"* Sandra Miller, 2015-03-09 Seminar paper from the year 2003 in the subject Communications Movies and Television grade High Distinction James Cook University James Cook University course Communication Information they act as emotional referents that connect the women through their visual appearance

**After Hitchcock** David Boyd, R. Barton Palmer, 2010-01-01 Alfred Hitchcock is arguably the most famous director to have ever made a film. Almost single-handedly he turned the suspense thriller into one of the most popular film genres of all time while his *Psycho* updated the horror film and inspired two generations of directors to imitate and adapt this most Hitchcockian of movies. Yet while much scholarly and popular attention has focused on the director's oeuvre until now there has been no extensive study of how Alfred Hitchcock's films and methods have affected and transformed the history of the film medium. In this book thirteen original essays by leading film scholars reveal the richness and variety of Alfred Hitchcock's legacy as they trace his shaping influence on particular films, filmmakers, genres, and even on film criticism. Some essays concentrate on films that imitate Hitchcock in diverse ways including the movies of Brian de Palma and thrillers such as *True Lies*, *The Silence of the Lambs*, and *Dead Again*. Other essays look at genres that have been influenced by Hitchcock's work including the 1970s paranoid thriller, the Italian giallo film, and the post-*Psycho* horror film. The remaining essays investigate developments within film culture and academic film study including the enthusiasm of French New Wave filmmakers for Hitchcock's work, his influence on the filmic representation of violence in the post-studio Hollywood era, and the ways in which his films have become central texts for film theorists.

*Rear Window. Alfred Hitchcock* Virginia Lee, 2017 Insight Text Guides *Rear Window* is designed to help secondary English students understand and analyse the text. This comprehensive guide to Alfred Hitchcock's film contains detailed scene and character analyses and explores genre, structure, language, and themes. Essay topics and sample answers help to prepare students for creating written responses to the text.

**A Hitchcock Reader** Marshall Deutelbaum, Leland Poague, 2009-02-24 This new edition of *A Hitchcock Reader* aims to preserve what has been so satisfying and successful in the first edition, a comprehensive anthology that may be used as a critical text in introductory or advanced film courses while

also satisfying Hitchcock scholars by representing the rich variety of critical responses to the director's films over the years a total of 20 of Hitchcock's films are discussed in depth many others are considered in passing section introductions by the editors that contextualize the essays and the films they discuss well researched bibliographic references which will allow readers to broaden the scope of their study of Alfred Hitchcock

**Heritage Vintage Movie Poster Signature Auction**

**2005 Catalog #624** Ivy Press, 2005-10

**Hitchcock's Rereleased Films** Walter Raubicheck, Walter Srebnick, 1991

Features essays from some fifteen authors written about Hitchcock and five of his most significant films Rear window Vertigo

The man who knew too much Rope and The trouble with Harry *Alfred Hitchcock* Jane Sloan, 1995-03-08 A concise and intelligent synthesis of what we know and think about Hitchcock and a road map to future work on the subject There is no complete index to Hitchcock's career like this one and critics and historians will mine Sloan's work with enormous profit The Critical Survey section constitutes an invaluable contribution to the project of metacriticism Matthew Bernstein author of Walter Wanger Hollywood Independent

**Interpreting Films**

Janet Staiger, 2020-07-21 Employing a wide range of examples from Uncle Tom's Cabin and Birth of a Nation to Zelig and Personal Best Janet Staiger argues that a historical examination of spectators' responses to films can make a valuable contribution to the history criticism and philosophy of cultural products She maintains that as artifacts films do not contain immanent meanings that differences among interpretations have historical bases and that these variations are due to social political and economic conditions as well as the viewers' constructed images of themselves After proposing a theory of reception study the author demonstrates its application mainly through analyzing the varying responses of audiences to certain films at specific moments in history Staiger gives special attention to how questions of class gender sexual preference race and ethnicity enter into film viewers' interpretations Her analysis reflects recent developments in post structuralism cognitive psychology psychoanalysis and cultural studies and includes a discussion of current reader response models in literary and film studies as well as an alternative approach for thinking about historical readers and spectators

*Hitchcock's Romantic Irony* Richard Allen, 2007

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

*Heritage Auctions Vintage Movie Poster*

*Auction Catalog #7008, Dallas, TX* Grey Smith, 2009-06

**American Cinema of the 1950s** Murray Pomerance, 2005

Bringing together original essays by ten respected scholars in the field American Cinema of the 1950s explores the impact of the cultural environment of this decade on film and the impact of film on the American cultural milieu Contributors examine the signature films of the decade including From Here to Eternity Sunset Blvd Singin in the Rain Shane Rear Window and Rebel Without a Cause as well as lesser known but equally compelling films such as Dial 1119 Mystery Street Suddenly Summer Stock The Last Hunt and many others

**Heritage Vintage Movie Posters Signature Auction #603 ,**

Hitchcock Poster Art Mark H. Wolff, Tony Nourmand, 1999 This title features posters lobby cards and other promotional material for Hitchcock films from all over the world At least one item is featured for each of the 39 movies he directed from 1933 onwards

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