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Hitch Francois Truffaut

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Francois

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Truffaut

but even Francois
Truffaut signed off on
it, and he knew Hitch
well. Is Hitchcock a
spectator in the angry
mob? Is he wearing a
fake beard? Well,
it ' s been almost 100
years. We ' ll
probably ...

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Every cameo that Alfred Hitchcock made in his films The director must've slipped acolyte Francois an alternate ... seems exactly the kind of cute stunt Hitch would pull. Over the years, Doug had asked 'experts' more than once about the extra shot shown

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An Interesting Bit Of
Info On The Censored
PSYCHO Shower
Scene

Donald Spoto and
other influential
Hitchcockians have
always panned it as
worthless; François
Truffaut told
Hitchcock he had

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difficulty ... 17 sing
along with hitch:
music for television
17 sing along ...

Hitchcock ' s Music
Hitch was hot off the
success of “ The
Lady ... the racing
scenes are completely
unmemorable.

François Truffaut -
"The Green Room"

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This film is worth seeing for Nestor Almendros ' autumnal ...

The worst films from 50 great directors Along with France's Agnès Varda, Louis Malle, Claude Chabrol — and, more famously, Godard, Renais and Truffaut

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— these were some of the directors who "unleashed a movement as revolutionary and ...

Revolution! The Explosion of World Cinema in the Sixties
The title was bestowed in recognition of her first (and, at the time,

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her only) feature film,
“ La Pointe Courte, ”
whose modest means
and restless aesthetic
and intellectual
ambitions anticipated
the ...

Iconic,
groundbreaking
interviews of Alfred
Hitchcock by film

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critic François

Truffaut—providing insight into the

cinematic method, the history of film, and one of the greatest directors of all time.

In Hitchcock, film critic François

Truffaut presents fifty hours of interviews with Alfred Hitchcock about the whole of his vast directorial

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career, from his silent movies in Great Britain to his color films in Hollywood.

The result is a portrait of one of the greatest directors the world has ever known, an all-round specialist who masterminded everything, from the screenplay and the photography to the

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Editing and the
soundtrack.

Hitchcock discusses
the inspiration behind
his films and the art
of creating fear and
suspense, as well as
giving strikingly
honest assessments
of his achievements
and failures, his
doubts and hopes.
This peek into the
brain of one of

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cinema's greats is a must-read for all film aficionados.

In Hitchcock's Appetites, Casey McKittrick offers the first book-length study of the relationship between Hitchcock's body size and his cinema.

Whereas most critics and biographers of

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the great director are content to consign his large figure and larger appetite to colorful anecdotes of his private life, McKittrick argues that our understanding of Hitchcock's films, his creative process, and his artistic mind are incomplete without considering his lived

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Francis Truffaut
experience as a fat man. Using archival research of his publicity, script collaboration, and personal communications with his producers, in tandem with close textual readings of his films, feminist critique, and theories of embodiment, Hitchcock's Appetites

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produces a new and compelling profile of Hitchcock's creative life, and a fuller, more nuanced account of his auteurism.

The 34 essays of this collection by leading international scholars reassess Truffaut's impact on cinema as they locate the unique quality of his

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thematic obsessions and his remarkable narrative techniques. Almost 30 years after his death, we are presented with strikingly original perspectives on his background, influences, and importance. Bridges a gap in film scholarship with

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A series of 34 original essays by leading film scholars that assess the lasting impact of Truffaut's work. Provides striking new readings of individual films, and new perspectives on Truffaut's background, influences, and importance. Offers a wide choice of

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Critical perspectives ranging from current reflections in film theories to articles applying methodologies that have recently been neglected or considered controversial. Includes international viewpoints from a range of European countries, and from Japan, New Zealand, and Brazil

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Draws on Truffaut ' s
archives at the BiFi
(Bibliothèque du film)
in Paris Includes an
extended interview
with French
filmmaker
Arnaud Desplechin
concerning
Truffaut ' s shifting
stature in French film
culture and his
manner of thought
and work as a

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director

Truffaut

Part of the Film

Directors series, this book looks at the career - spanning 25 years and 21 feature films - of Francois Truffaut, the most popular French filmmaker worldwide.

In "The Moment of Psycho," film critic

Page 22/43

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David Thomson situates "Psycho" in Alfred Hitchcock's career, recreating the mood and time when the seminal film erupted onto film screens worldwide. Thomson brilliantly demonstrates how Hitchcock's creation represented all America wanted from a film--and still does.

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Francois

This second volume
of Alfred

Hitchcock ' s

reflections on his life

and work and the art

of cinema contains

material long out of

print, not easily

accessible, and in

some cases forgotten

or unknown. Edited

by Sidney Gottlieb,

this new collection of

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Interviews, articles with the great director's byline, and “ as-told-to ” pieces provides an enlivening perspective on a career that spanned seven decades and transformed the history of cinema. In writings and interviews imbued with the same

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Exuberance and originality that he brought to his films, Hitchcock ranges from accounts of his own life and experiences to provocative comments on filmmaking techniques and cinema in general. Wry, thoughtful, witty, and

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humorous—as well as brilliantly informative and insightful—this volume contains much valuable material that adds to our understanding and appreciation of a titan who decades after his death remains one of the most renowned and influential of all filmmakers. François

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Truffaut once said that Hitchcock “ had given more thought to the potential of his art than any of his colleagues. ” This profound contemplation of his art is superbly captured in the pieces from all periods of Hitchcock ’ s career gathered in this volume, which reveal

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fascinating details about how he envisioned and attempted to create a “ pure cinema ” that was entertaining, commercially successful, and artistically ambitious and innovative in an environment that did not always support this lofty goal.

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Alfred Hitchcock's career spanned more than five decades, during which he directed more than 50 films, many of them indisputable classics: Notorious, Strangers on a Train, Rear Window, Vertigo, North by Northwest, and Psycho, among others. In A Year of

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Hitchcock: 52 Weeks with the Master of Suspense, authors Jim McDevitt and Eric San Juan provide a comprehensive examination of Hitchcock's film-to-film development, spanning from the beginning of his career in silents to his final film in 1976, including his work on

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two French

propaganda shorts he
directed during

World War II and

segments he directed

for Alfred Hitchcock

Presents. Organized

into 52 chapters and

arranged in

chronological order,

the book invites

readers to spend a

year with the

director's most

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notable works, all of which are available on DVD. Each film is examined in the context of Hitchcock's career, as the authors consider the themes central to his work; discuss each film's production; comment on the cast, script, and other aspects of the film; and assess the film's value to the

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Hitchcock viewer.

From *The Lodger* to *Family Plot*, 68 works directed by Hitchcock are analyzed. Each analysis is supplemented by key film facts, trivia, awards, a guide to his cameos, a filmography, and a listing of available DVD releases.

Whether readers

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decide to undertake the journey through his films one week at a time or pick and choose at their discretion, A Year of Hitchcock will open the eyes of any viewer who wants to better understand this director's evolution as an artist.

In the process of
Page 35/43

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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

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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

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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

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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

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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

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interest to film
scholars and general
readers alike.

A compelling
collection that looks
at one of the most
famed director-
composer
collaborations in film
history.

Focuses on
Hitchcock's ability to

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portray in his films the changing values and expectations of the American public from the 1940s through the 1960s, and examines the artistic process of filmmaking through Hitchcock's own notes and memos.

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