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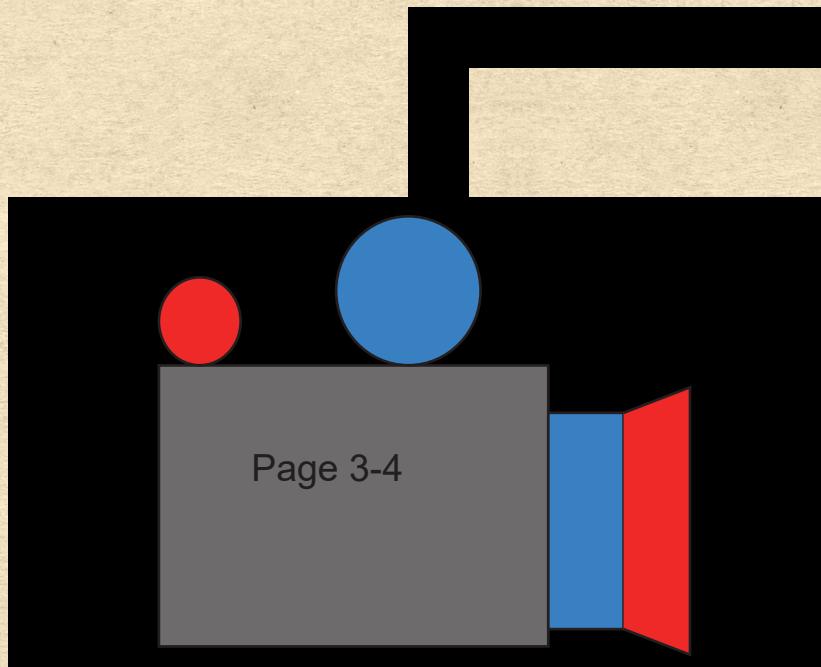


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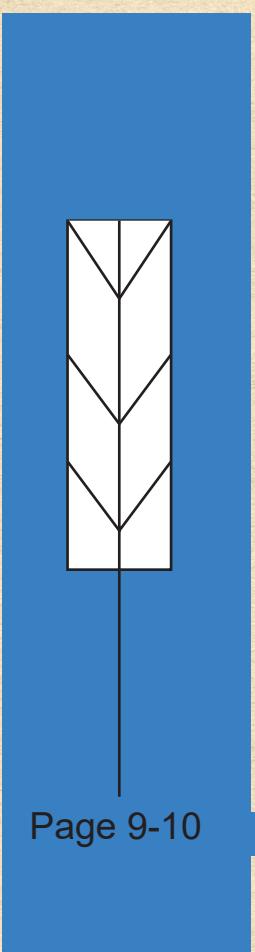
Page 7-8



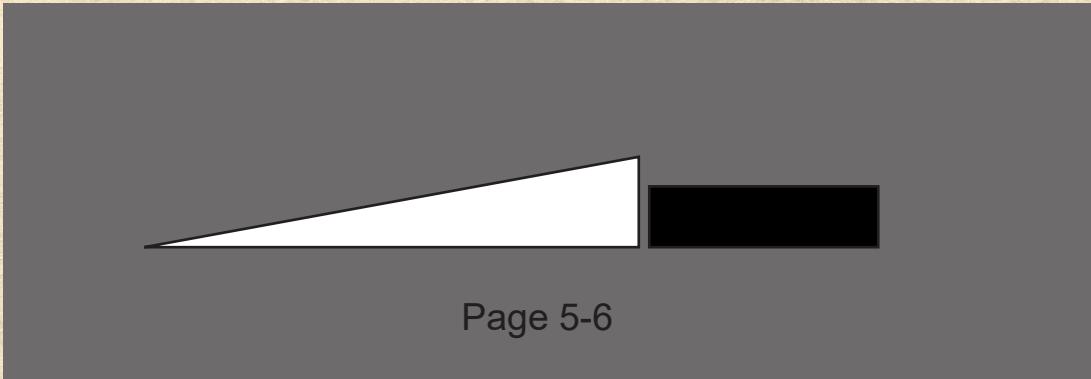
Page 3-4



Page 9-10



Page 5-6





# HITCHCOCK

# VERTIGO

# THE

# BIRDS

# PSYCHO



# alfred Hitchcock

The master of suspense

Alfred Hitchcock (born Alfred Joseph Hitchcock in 1899) grew up in Leytonstone, England from a strict Catholic background. His relationship with his mother and father in the early part of his childhood was strained. As he later described, he was often wrongfully blamed and punished by them (with punishments that far outweighed his supposed crimes). The themes of punishment and being wrongfully accused, as well as the role of the parent, are frequently discussed in his films.



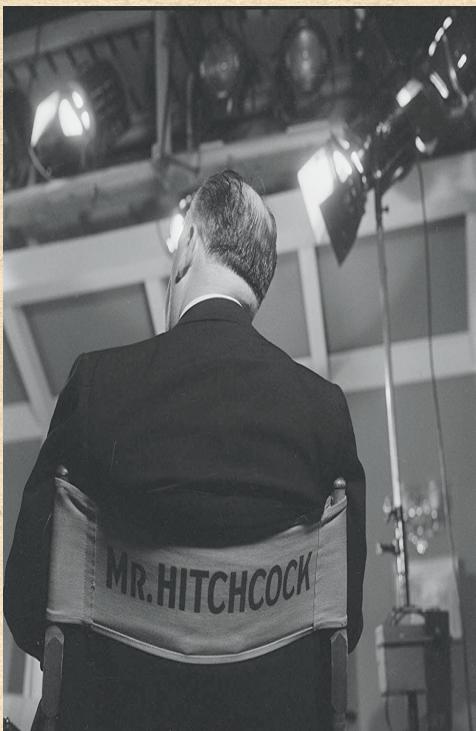
His career in film started from the 1920s. He also spent an early part of his career writing pieces that followed along the same wave as his films to come. His background writing no

doubt helped to cultivate his ability to tell suspense stories masterfully. Hitchcock films are most often thrillers, pegged as such because of their suspense, psychologically complex characters, and twist endings





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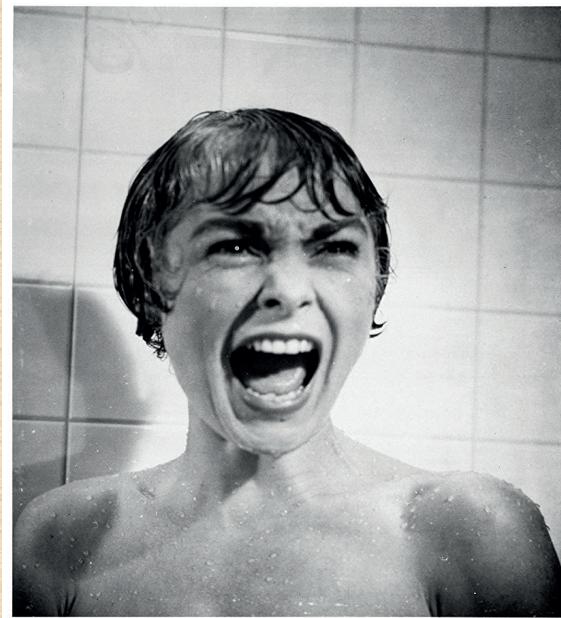


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# PYSCHO

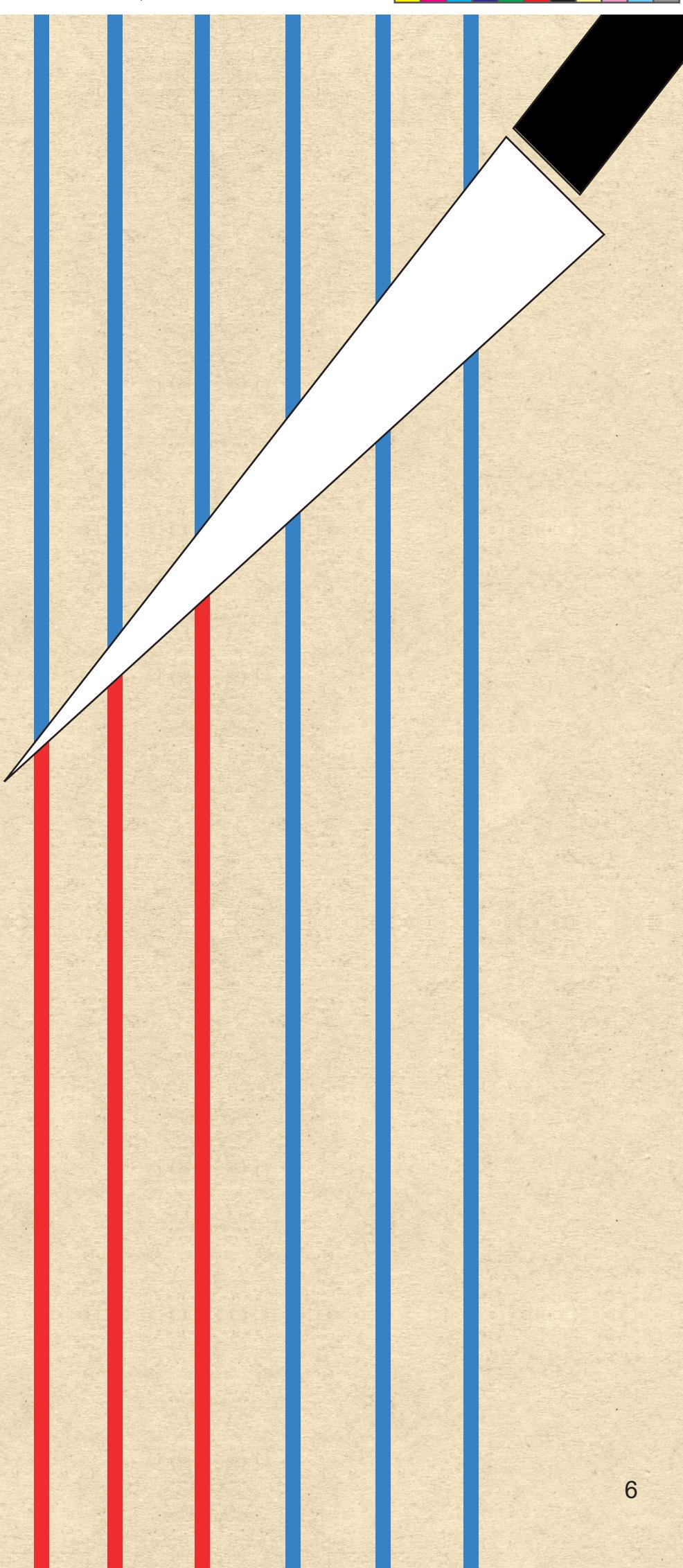
Phoenix office worker Marion Crane is fed up with the way life has treated her. She has to meet her lover Sam in lunch breaks, and they cannot get married because Sam has to give most of his money away in alimony. One Friday, Marion is trusted to bank forty thousand dollars by her employer. Seeing the opportunity to take the money and start a new life, Marion leaves town and heads towards Sam's California store. Tired after the long drive and caught in a storm, she gets off the main highway and pulls into the Bates Motel. The motel is managed by a quiet young man called Norman who seems to be dominated by his mother.



**"A boy's best friend is  
his mother"**

**"We all go a little mad  
sometimes"**





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# VERTIGO

Vertigo (1958) is one of Alfred Hitchcock's most powerful, deep, and stunningly beautiful films (in widescreen

70 mm VistaVision) - it is a film noir that functions on multiple levels. At the time of the film's release, it was not a box-office hit, but has since been regarded as one of the greatest films ever made.

The work is a mesmerizing romantic suspense/thriller about a macabre, doomed romance - a desperate love for an illusion.

It is an intense psychological study of a desperate, insecure man's twisted psyche (necrophilia) and loss of equilibrium. It follows the troubled man's obsessive

search to end his vertigo (and deaths that result from his 'falling in love' affliction). Hitchcock's work was a masterful study of romantic longing, identity, voyeurism, treachery and death. It also told about female victimization and degrading manipulation, the feminine "ideal," and the protagonist's fatal sexual obsession for a cool-blonde heroine. Hitchcock was noted for films with voyeuristic themes.

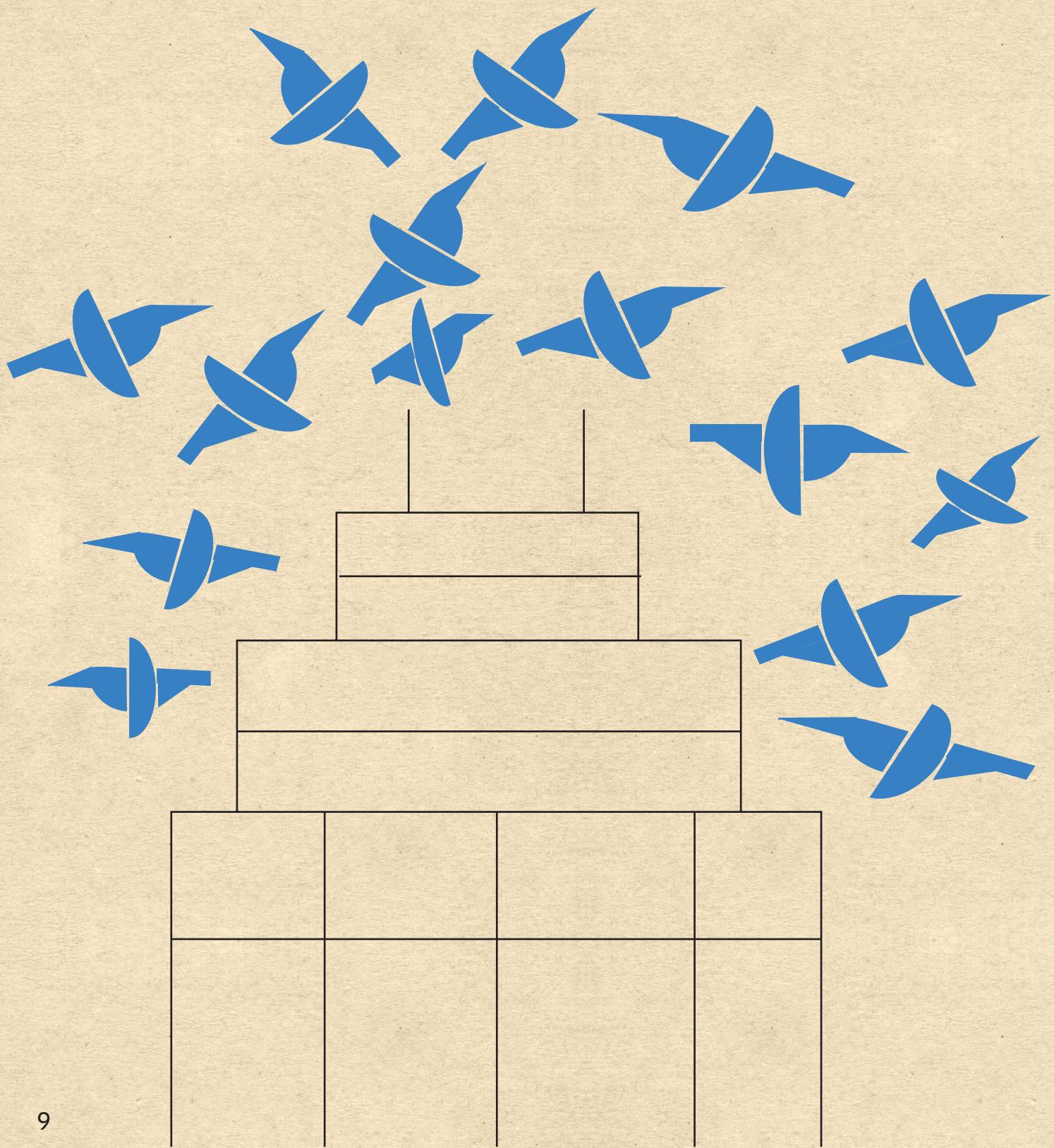
Hitchcock's masterpiece was the recipient of only two Academy Awards nomina-

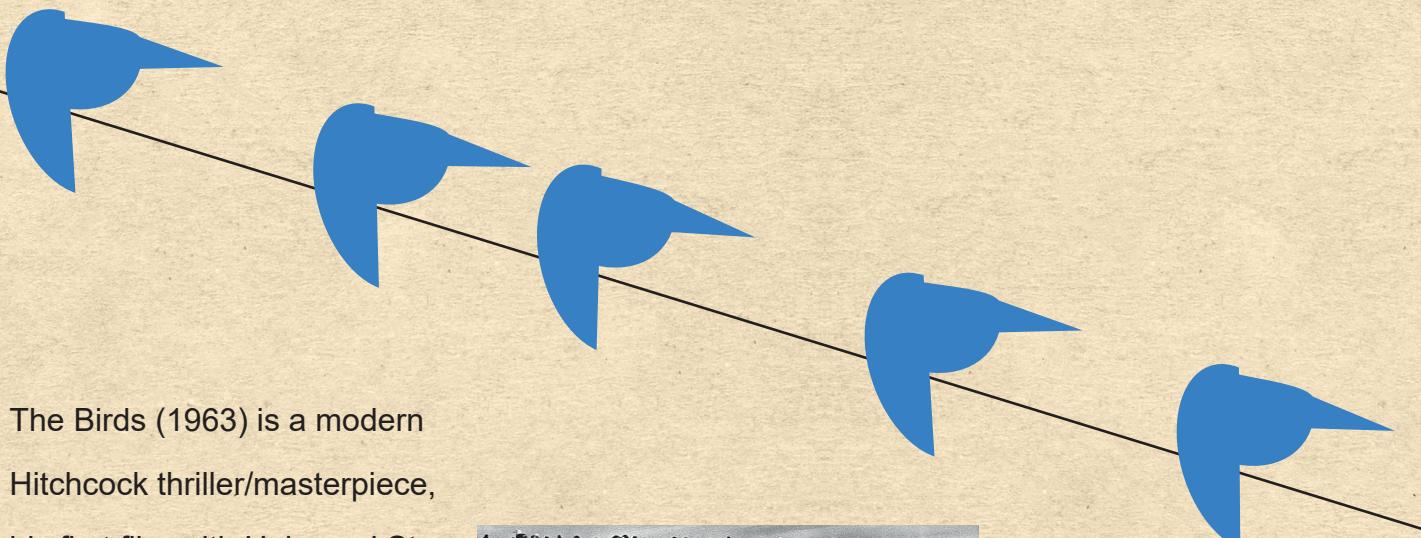
tions, Best Art Direction-Set Decoration, and Best Sound, and it was left without a single Oscar statuette. Both James Stewart's performance and Kim Novak's marvelous transformations - from Madeleine to Judy, and to Judy (pretending to be Madeleine) - are rarely matched in the history of cinema.





# THE BIRDS





The Birds (1963) is a modern Hitchcock thriller/masterpiece, his first film with Universal Studios. It is the apocalyptic story of a northern California coastal town filled with an onslaught of seemingly unexplained, arbitrary and chaotic attacks of ordinary birds - not birds of prey. Ungrammatical advertising campaigns emphasized: "The Birds Is Coming." This Technicolor feature came after Psycho (1960) - another film loaded with 'bird' references.

The film's technical wizardry is extraordinary, especially in the film's closing scene (a complex, trick composite shot) - the special visual effects of Ub Iwerks were nominated for an Academy Award (the film's sole nomination), but the Oscar was lost to Cleopatra (1963). Hundreds of birds (gulls, ravens, and



crows) were trained for use in some of the scenes, while mechanical birds and animations were employed for others. Initially, critics were baffled when they attempted to interpret the film on a literal level and measure it against other typical disaster/horror films of its kind. The typical Hitchcock MacGuffin was the question: Why do the strange attacks occur? The main inspiration for the film's bird attacks came from mysterious, real-life avian deaths occurring in the summer of 1961. Thousands of disori-

ented seagulls suicidally flew into houses along the Monterey Bay coast line, further south of San Francisco.

Novelist Evan Hunter based his screenplay upon the 1952 collection of short stories of the same name by Daphne du Maurier - Hitchcock's third major film based on the author's works (after Jamaica Inn (1939) and Rebecca (1940)). In du Maurier's story, the birds were attacking in the English countryside, rather than in a small town north of San Francisco. It was shot on location in the port town of Bodega Bay (north of San Francisco) and in San Francisco itself.



“There is no terror in the bang, only in the anticipation of it.”

-Alfred Hitchcock

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