CONTENTS

Contributors 7 Foreword by Andrew Sarris

11

Acknowledgments 15

Introduction: Hitchcock's Rereleased Films and Cinema Studies
Walter Raubicheck and Walter Srebnick 17

I. The World of the Rereleased Films 31

Self and World at Paramount Thomas M. Leitch 36

II. The Form of Desire: Rear Window (1954), Vertigo (1958), and Cinematic Representation 53

Author, Auteur: Reading Rear Window from Woolrich to Hitchcock Anthony J. Mazzella 62

> The Space of Rear Window John Belton 76

"They Should Be Treated Like Cattle": Hitchcock and the Question of Performance

Doug Tomlinson 95

Hitchcock: The Languages of Madness William G. Simon 109

Hitchcock and Buñuel: Authority, Desire, and the Absurd Robert Stam 116

CONTENTS

Postmodern Vertigo: The Sexual Politics of Allusion in De Palma's

Body Double

Ann Cvetkovich 147

The Concept of the Fantastic in Vertigo
Ann West 163

Fragments of the Mirror: Self-Reference, Mise-en-Abyme, Vertigo
Katie Trumpener 175

III. Gender and Family Revisited and Remade: The Man Who Knew Too Much (1956) 189

The Men Who Knew Too Much (and the women who knew much better)

Robin Wood 194

Revalidating Patriarchy: Why Hitchcock Remade The Man Who Knew
Too Much
Ina Rae Hark 209

IV. Hitchcock's Ambiguous Morality Play: Rope (1948) 221

Rope: Hitchcock's Unkindest Cut
Thomas M. Bauso 226

Life With(out) Father: The Ideological Masculine in Rope and Other
Hitchcock Films
Robert G. Goulet 240

Twisted Writing: Rope as an Experimental Film
Thomas Hemmeter 253

V. Hitchcock's Black Comedy of Rebirth: The Trouble with Harry (1955) 267

"Love's Not Time's Fool": The Trouble with Harry Lesley Brill 271

VI. Reflections on Vertigo 283

A Talk by Samuel Taylor, Screenwriter of Vertigo 287

Recommended Books on Alfred Hitchcock 301