

(Download pdf) Alfred Hitchcock and the Making of Psycho

Alfred Hitchcock and the Making of Psycho

Stephen Rebello

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Stephen Rebello : Alfred Hitchcock and the Making of Psycho before purchasing it in order to gage whether or not it would be worth my time, and all praised Alfred Hitchcock and the Making of Psycho:

0 of 0 people found the following review helpful. A detailed look at one of my favorite films directed by my favorite director.By A. SimonI ordered and read the book because I saw the film "Hitchcock" which was supposedly based on the book. The film got the name of the director right, but just about everything else was untrue. In the film, Alma (Hitchcock's wife) plays a crucial role in the making of the film and there is a long, unnecessary, semi-flirtation with a Hollywood scumbag, which in itself detracted from the film. The beginning was also factually wrong, the man that

Norman Bates is modeled after did not kill his brother, as was shown in the film. And so on and so on. Too bad, because until I found out it was full of factual errors, I had enjoyed the movie, no doubt because I am a Hitchcock fan. The book itself is a detailed history of putting the movie together, and all elements are looked at in the book, which is good if you like film making, Hitchcock, or Psycho. Which you are, otherwise you wouldn't be reading this. It's a very pleasant read and you don't have to know the technical aspects in detail. 2 of 2 people found the following review helpful. A glimpse at the making of a classic. By ADignorantium I went to see the movie "Hitchcock" last fall. It's loosely based on Stephen Rebello's "Alfred Hitchcock and the Making of Psycho." It was a fun movie that got me curious enough to want to read both the Bloch and the Rebello books. Controversy abounds with both this book and the movie that is loosely based upon it. It seems everyone wanted a piece of the little film turned classic. Rebello was thorough in his research. There isn't anyone involved in the making of Psycho that he didn't talk with, making him the foremost authority on the subject. Though some didn't, I enjoyed it. This book is filled with amusing tidbits and behind-the-scenes drama. I got the impression that screen writer Joseph Stefano was a little high strung. He didn't like being overruled by Hitchcock, and on many occasions felt snubbed by the director. The truth is, Hitchcock wanted people around him whom he could trust. Stefano was inexperienced, and Hitchcock wasn't going to let his baby fail. I studied some film and television in school, so I was fascinated by the technical details provided by Saul Bass, who created the now famous opening credit graphics and animations. It probably explains why I enjoyed this book so much. Tricks of the trade abound. One of the more interesting things, is how Hitchcock used the crew from his popular television series to create this suspense classic. 0 of 0 people found the following review helpful. Great book for avid fans of the movie Psycho. By Brianod An excellent book about the making of the classic movie Psycho. You might want to rent the movie they made out this book "Hitchcock" and watch that first or even after reading the book. The book is much more detailed and more accurate than the movie but the film is definitely worth seeing. This book, originally released in 1990, has updated information about the movie they made from this book. Anthony Hopkins gives a pretty accurate portrayal of this complex and very flawed man. You won't find the "Hitchcock" movie in mass video retailers such as RedBox but I was able to check it out from my local library. And of course you can order the movie from . Also, an excellent primer for film students. Plenty of technical information that does not get in the way of Rebello's compelling storytelling. The author actually interviewed Hitchcock shortly before the "Master of Suspense" died and he is recognized as an expert on the man.

Here is the complete inside story on the making of psycho, the forerunner of all psychothrillers. Rebello takes us behind the scenes at the creation of one of cinema's boldest and most influential films. From Hitchcock's private files and from new in-depth interviews with the stars, writers, and technical crew we get a unique and unparalleled view of the master at work. Rebello's carefully researched book tells us everything we could ever want to know about the making of psycho. Starting from the gruesome crimes that inspired the novel on which the film is based, he takes us through the novel's adaptation into a screenplay and the film's preproduction, shooting, postproduction, and ultimate reception. Rebello's technique is as painstaking and thorough as Hitchcock's. She includes an incredible amount of detail and in doing so reveals what mattered the most to Hitchcock in the process of making his movies.

.com If you don't believe us when we say that Stephen Rebello's Alfred Hitchcock and the Making of Psycho is a killer book concerning the killer movie of all time, then why don't you listen to Tony Perkins, the star? Perkins called this scholarly yet super-readable volume "marvelously researched and irresistible ... required reading not only for Psycho-philes, but also for anyone interested in the backstage world of movie creation." And Time critic Richard Schickel (biographer of Clint Eastwood) calls Rebello's book "one of the best accounts of the making of an individual movie we've ever had." It's even more reliable than Francois Truffaut's magisterial interview book Hitchcock, because Rebello interviewed the fat master himself, plus many Psycho insiders less cagey and truth-dodging than he. At last, thanks to Rebello, we know all about the celebrated shower murder scene and all that swirls around it. Like Ernst Lubitsch, who conveyed the thrill of adultery by having the lovers open a door and cast their shadows on a bed, Hitchcock knew that, in film, artful discretion can be the most shocking effect of all. --Tim Appelo From Library Journal In some ways a groundbreaking film, Psycho has been extensively written about and minutely analyzed. Rebello's anecdotal approach could well have been entitled The Saga of Psycho. Beginning with the story of the actual crimes upon which Robert Bloch's novel was based, it covers every aspect of the film's production, its subsequent reception, and, briefly, the later films inspired by Psycho. Although this somewhat parallels Richard Naremore's Filmguide to Psycho (Indiana Univ. Pr., 1973. o.p.), Rebello's book has added considerable color gained from extensive interviews with Hitchcock and others who worked on the film. This is a readable, albeit occasionally rambling, account and is a useful adjunct to Naremore and the numerous other books about the Hitchcock canon. Movie/Entertainment Book Club selection. - Roy Liebman, California State Univ. Lib., Los Angeles Copyright 1990 Reed Business Information, Inc. From Booklist *Starred* Originally published in 1990 and reissued to tie in with the 2012 film, Hitchcock (based on it), this volume offers everything a Hitchcock fan could possibly want in a book about the making of the director's most famous movie. The list of interviewees alone is thrilling: stars Anthony Perkins and

Janet Leigh, Psycho novelist Robert Bloch, screenwriter Joseph Stefano, assistant director Hilton Green, famed graphic designer Saul Bass, makeup artist Jack Barron, script supervisor Marshall Schlom, and more, including, best of all, Alfred Hitchcock himself, interviewed by Rebello only a few months before the directors death in 1980. Rare is the Hitchcock making-of book that includes an interview with the director, and rare is the making-of book, regardless of subject matter, as good as this one. Rebello, clearly an enthusiastic fan of Psycho, charts the films course from its origins as an unheralded suspense novel through the intricacies of writing the script to the battles to get the movie made (even though he was coming off a string of hits, Hitchcock had a hard time selling the picture to the studio, which is why he ended up using a lot of the crew from his weekly television series and shooting the movie in black-and-white) to its surprisingly successful reception. There are a handful of Hitchcock biographies Donald Spoto's *The Dark Side of Genius* (1983) and Patrick McGilligan's *Alfred Hitchcock* (2003), among them but here, though focusing on a single film, Rebello offers a close-up look at the director that is perhaps more revelatory about the mans character and working style than any full-length biography. A wonderful, absolutely essential book. --David Pitt