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## **Salem Press Announces the Newest Addition to the Award-Winning *Critical Insights* Series; *Critical Insights Film: Alfred Hitchcock***

Edited by Douglas A. Cunningham, *Critical Insights: Alfred Hitchcock* presents a variety of essays written by scholars who develop their own topics and address different opinions on Hitchcock's films. The primary benefit of allowing writers to generate their own subjects and arguments is observable in the energetic prose of these essays and in the enthusiasm with which these authors present and contest critical arguments that precede their own about their chosen films. The essays are arranged to reflect the chronological progression of Hitchcock's film releases, although the placement of those essays that invoke films of disparate eras is usually dictated by the earliest movie addressed.

Beginning with **On Hitchcock**, Editor Douglas A. Cunningham begins by providing an introduction to Alfred Hitchcock and his major films, while Cole Smith follows with a **biography** on the filmmaker. The book then shifts to a series of four **Critical Contexts**. The first essay, Cunningham's "Hitchcock in Twentieth-Century Culture and Beyond," argues that Hitchcock and his work played formative roles in the development of twentieth-century culture, much in the same way that figures such as Albert Einstein, Pablo Picasso, Miles Davis, and Steve Jobs shaped that century. Next, Kerry Linfoot offers a truly unique critical approach to the question of Hitchcock's misogyny in her essay, "Hitchcock and His Women." Employing critical discourse analysis as a tool for examining male-to-female verbal exchanges throughout three key films in the director's career, Linfoot's approach offers a truly new way of understanding the treatment of women in Hitchcock's work. Following this is Sheri Chinen Biesen's comparative analysis, titled "Hitchcock's 'Female Gothic' Experimentation in *Spellbound* and *Notorious*." While also focusing on the roles of women in Hitchcock's pictures, Biesen uses a far different (although equally fascinating) methodology from that used by Linfoot. Noting that Hitchcock employs a very interesting "female gothic" trope in his first two films for David O. Selznick, *Rebecca* (1940) and *Suspicion* (1941), Biesen examines the extent to which these early uses of the trope change in later films Hitchcock made for Selznick, namely *Spellbound* (1945) and *Notorious* (1947). Finally, Cunningham adds another essay, "Everyone's a Critic: Hitchcock's Evolving Prestige." Here, Cunningham follows five decades of Hitchcock's career, noting how scholarly understanding of the Master of Suspense has changed over time.

The larger Critical Readings section is organized, for the most part, by the chronological order of films discussed in the various essays:

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- “The Other Hitchcock: No Suspense, but (Re)marriage Instead (Three Early Films)” by Julie Michot and Dominique Sipièrè
- “The Traumatic Cultural Dimensions of Adolescent Girlhood in *Champagne, Blackmail, and Young and Innocent*” by Fernando Gabriel Pagnoni Berns, Mariana Zárate, and Patricia Vazquez
- “*Rebecca*: Auteur, Auteur” by John Price
- “Space in *Rear Window* Revisited: Questions of Spectatorship, Community, and Surveillance” by Thomas Lubek
- “The Uncanny Forests of Woman and Land in *Vertigo*” by Kellianne H. Matthews
- “Norman Can’t Leave the Nest: Freudian Theory and the Uncanny Use of Taxidermied Birds in *Psycho*” by Erika Rothberg
- “Foucault Takes Wing: Bodega Bay as Panopticon in *The Birds*” by Douglas A. Cunningham
- “The Murderer in the Garden: Something Rotten in Alfred Hitchcock’s *Frenzy*” by K. Brenna Wardell
- “Performance and Textual Disjuncture: Alfred Hitchcock’s *Family Plot*” by Justin Wyatt
- “Between Cinema and Life: Biopics on Alfred Hitchcock” by Ana Daniela Coelho
- “American Modern Architecture as Frame and Character in Hitchcock’s Cinematic Spaces” by Christine Madrid French
- “Hitch Puts a Bird on It: Paul Klee’s Influence on the Master of Suspense” by Joel Gunz

Each essay in *Critical Insights: Alfred Hitchcock* is 2,500 to 5,000 words in length, and all essays conclude with a list of Works Cited and detailed endnotes. Also included in this volume is a **Chronology of Director’s Life**, a list of **Director’s Filmography**, an annotated **Bibliography**, biographies of the **Editors** and **Contributors**, and an alphabetical **Index**.

| The *Critical Insights* Series distills the best of both classic and current criticism of the world's most studied literature and films. Edited and written by some of academia’s most distinguished film scholars and critics, *Critical Insights: Alfred Hitchcock* provides authoritative, in-depth scholarship that students and researchers will rely on for years. This volume is destined to become a valuable purchase for all.

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In addition, *Critical Insights: Alfred Hitchcock* comes with complimentary online access via <http://online.salempress.com>. A single purchase of the printed version is all it takes to gain access to this important title on the web.

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