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Alfred Hitchcock: Eine Bibliographie der Bücher und Sammelwerke

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Alfred Hitchcock: Eine Bibliographie der Bücher und Sammelwerke Zusammengestellt von Hans J. Wulff

Für Hinweise danke ich Ludger Kaczmarek und Patrick Vonderau.

Abramson, Leslie H.: *In the eye of the director: self-reflexivity in the films of Alfred Hitchcock*. Ph.D. Thesis, University of Chicago 1997, v, 322 S.

Mikrofiche-Ausg.: Ann Arbor, Mich.: University Microfilms Internat. 4 Mikrofiches.

Adair, Gene: *Alfred Hitchcock: filming our fears*. Oxford / New York: Oxford University Press 2002, 160 S.

- 1. The grocer's son from Leytonstone -- 2. A filmmaker's apprenticeship -- 3. From silents to sound -- 4. Highs and lows -- 5. England's leading film director -- 6. America calling -- 7. An Englishman in Hollywood -- 8. The war years and beyond -- 9. Gaining independence -- 10. A new contract with Paramount -- 11. Three masterpieces -- 12. A new home at Universal -- 13. Last years and legacy.

Aktsoglou, Bampes: *Alphret Chitskok* [Alfred Hitchcock]. Athen: Aigokeros 1985, 151 S. (Kinematographiko archeio. 18.).

- Nach Sloan 1995 (no. 751).

Allen, Richard / Ischii-Gonzalès, S. (eds.): *Alfred Hitchcock. Centenary essays*. London: BFI Publishing 1999, xxi, 362 S.

- A new book which marks the centenary of Alfred Hitchcock's birth considers Hitchcock's formal and aesthetic preoccupations with modernism, politics and sexuality. The essays draw upon current Hitchcock criticism suggesting new areas of enquiry.

Amengual, Barthélemy / Borde, Raymond: *Alfred Hitchcock*. Lyon: Serdoc 1960, 41 S. (Premier Plan. 7.).

- Zwei Essays. Der erste handelt über Hitchcocks Konservatismus, die Erfindung sozialer Welten in den Fil-

men sowie den visuellen Einfallsreichtum der Hitchcock-Filme.

American Film Institute: *A salute to Alfred Hitchcock*. Washington, D.C.: The American Film Institute 1979, 44 S. (The American Film Institute Life Achievement Award, 1979.).

Anon. (ed.): *Alfred Hitchcock*. Uppsala: Uppsala Studenters Filmstudio 1968, 49 S.

- "Coll. of periodical materials on Hitchcock".

Anon. (a cura di): *Omaggio ad Alfred Hitchcock*. Antologia critica a cura del "Movie Club" del Torino. Torino: Quaderni di Documentazione del Centro Studi Cinematografici 1975.

- Sammlung v. Aufsätzen über Hitchcock, z.T. in italienischer Übersetzung.

Anon.: *Hitchcock: la dimensione nascosta. Materiali di studio e di intervento cinematografici, no. 25-26*. Venezia: Marsilio 1980, 192 S. (Coll. Cinema e Cinema.).

Anon.: *Alfred Hitchcock*. Madrid: Filmoteca Nacional de Espana 1981, 181 S.

- Materialien zu einer Retrospektive. Bibliographie; detaillierte Filmographie mit Kommentaren, Exzerpten etc.; einschl. diverser Storyboards aus FAMILY PLOT.

Anon.: *Alfred Hitchcock*. Lisboa: Cinemateca Portuguesa / Fundação Calouste Gulbenkian 1982, 220 S.

- Materialien zu einer Retrospektive. Mit Bibliographie und Filmographie. Originalbeiträge von Luis Noronha de Casta und Jorge Alves da Silva. Übersetzungen von Artikeln von Demonsablon, Bonitzer, Schenker und Yacowar.

Anon.: *La vertigine del delitto 1980-1990: Alfred Hitchcock*. [Modena: Mostra tenuta a Modena 1990], 59 S. (Catalogo della Mostra tenuta a Modena nel 1990.).

Anon.: *Alfred Hitchcock*. Torino: Scriptorium 1997, 139 S. (Garage. 11.).

Araújo, Inácio: *Alfred Hitchcock*. Sao Paulo: Brasileira 1982, 105 S.

□ Überblicksdarstellung, bibliographischer Essay, Filmographie.

Arginteanu, Judy (ed.): *The movies of Alfred Hitchcock*. Minneapolis, Minn. 1994, 80 S.

□ Einführung für Kinder und Jugendliche.

Auiler, Dan: *Hitchcock's secret notebook: an authorised and illustrated look inside the creative mind of Alfred Hitchcock*. London: Bloomsbury 1999, 567 S.

□ Auch New York: Spike 1999, 567 S. Dort als Titel: *Hitchcock's notebooks*.

□ Unpublished collection of notes and personal papers which document Hitchcock's process of filmmaking. Includes story and script developments, pre-production notes, business letters, sketches, storyboards, and photographs.

Bagh, Peter von: *Hitchcock: Merkintöjä Alfred Hitchcockin elokuvasta VERTIGO*. Helsinki: Suomen Elokuvasäätiö 1979, 149 S. (Suomen Elokuvasäätiön julkaisusarja. 8.).

□ Zu VERTIGO.

Barbier, Philippe / Moreau, Jacques: *Alfred Hitchcock: Album photos*. Avec la collaboration de Elisabeth Personne et de Jean-Laurent Passy. Paris: Pac 1985, 103 S. [200 S. Tafeln] (Grand Ecran.).

□ Großformatiger Albumband.

Barr, Charles: *English Hitchcock: A movie book*. Moffat: Cameron & Hollis 1999, 255 S. (A Movie Book.).

□ Barr focuses on Hitchcock's 23 films completed in England before departing to the United States in 1939. The screenwriters' contributions are also considered - notably Eliot Stannard for the silent pictures and Charles Bennett for the 30's thrillers - as is the importance of the source material, both plays and novels.

Bayza'i, Bahram: *Hichkak dar qab: yak guftugu*. Tihran: Intisharat-i Rawshangaran 1374 [1995], 175 S.

□ In persischer Sprache.

Beier, Lars-Olav / Seeblen, Georg (Hrsg.): *Alfred Hitchcock*. Berlin: Bertz Verlag, 1999, 479 S. (Film. 7.).

Belton, John (ed.): *Alfred Hitchcock's REAR WINDOW*. Cambridge, Mass./London: Cambridge University Press 2000, xiv, 171 S. (The Cambridge University Press Film Handbooks Series.).

□ Alfred Hitchcock's REAR WINDOW is one of the icons of American filmmaking. A perfect example of Hollywood cinema at its best, it is an engaging piece of entertainment as well as a fascinating meditation on the nature of the film itself. A suspense thriller about a chair-bound observer who suspects his neighbour of murdering his wife, the narrative becomes the vehicle for Hitchcock's exploration of the basic ingredients of cinema, from voyeurism and dreamlike fantasy to the process of narration itself. This volume provides a fresh analysis of REAR WINDOW, which is examined from a variety of perspectives in a series of essays published here for the first time. Providing an account of the actual production of the film, as well as feminist and cultural readings of it, it also demonstrates the influence of REAR WINDOW on a wide range of filmmakers, including Antonioni, De Palma, and Coppola.

Bernardoni, Massimo / Kemmerer, Hartwig: *Alfred Hitchcock*. Hildesheim: Hildesheimer Volkshochschule 1977.

Bianchi, Pietro / Fava, Claudio G.: *Personale di Alfred Hitchcock*. Genova: Ed. dell'Ufficio Mezzi Audiovisivi del Columbianum 1960 (Quaderni del Cineform. 1.).

Blume, Frank: *Zur Funktion der Komik in Hitchcocks Frühwerk*. Alfeld: Coppi 2002, (4), 122 S. (Aufsätze zu Film und Fernsehen. 81.).

Bogdanovich, Peter: *The cinema of Alfred Hitchcock*. New York: Museum of Modern Art, Film Library; Garden City, N.Y.: Doubleday [in Komm.] 1963, 48 S.

□ Interviews mit Hitchcock.

□ Teilw. nachgedr. in: *Focus on Hitchcock*. Ed. by Albert LaValley. Englewood Cliffs, N.J.: Prentice-Hall 1962, S. 28-31.

□ S. 6-7 repr. in: *A library of film criticism. American film directors*. Ed. by Stanley Hochman. New York: Ungar 1974, S. 176-177.

Borras, Mercedes Miguel: *La reprensetacion de la Mirada: LA VENTANA INDISCRETA (Alfred Hitchcock, 1954)*. Valencia: Ed. de la Mirada 1997, 196 S. (Contraluz Libros de Cine. 2.).

Bouzereau, Laurent: *The Alfred Hitchcock quote book*. Secaucus, N.J. 1993, x, 230 S.

Boyd, David (ed.): *Perspectives on Alfred Hitchcock*. New York: G.K. Hall 1995, xi, 184 S. (Perspectives on Film Series.).

- Essays by reputed film writers including an interview with Hitchcock by Richard Schickel. Robin Wood and Thomas Leitch discuss Hitchcock's strategic themes, while the remaining essays raise issues central to critical theory over the past decade.

Braad Thomsen, Christian: *Hitchcock*. [Copenhagen] 1990, 292 S., 32 Taf.

Brill, Lesley: *The Hitchcock romance. Love and irony in Hitchcock's films*. Princeton, N.J.: Princeton University Press 1988, xv, 296 S.

- With a detailed analysis of *NORTH BY NORTHWEST*.
- Looks at Hitchcock as a softhearted filmmaker who had a hopeful understanding of human nature and the redemptive powers of love.

Brion, Patrick: *Hitchcock: biographie, filmographie illustrée, analyse critique*. Paris: Ed. de La Martinière 2000, 591 S.

Brookhouse, Christopher (ed.): *Hitchcock Annual*. New London, N.H.: Hitchcock Annual Corp. 1998, 140 S.

- Annual published each Autumn which invites articles of any length about Hitchcock and his work. This issue contains essays by film writers as well as book reviews and notices.

Brougher, Kerry / Tarantino, Michael / Bowron, Astrid (eds.): *NOTORIOUS. Alfred Hitchcock and contemporary art*. Oxford: Museum of Modern Art 1999, 84 S.

- Illustrated book which accompanies the Oxford MOMA exhibition celebrating the centenary of Hitchcock's birth. Includes essays by the editors and illustrations of each artist's work, namely: John Baldessari, Judith Barry, Cindy Bernard, Victor Burgin, Stan Douglas, Atom Egoyan, Christophe Giradet and Matthias Müller, Douglas Gordon, Pierre Huyghe, Christina Marclay, Chis Marker, David Reed, Cindy Sherman. "A hundred years of cinema has shaped our culture and contemporary artists are among those who consider this powerful force in their work."

Brown, Bryan: *The Alfred Hitchcock movie quiz book*. New York: Perigee Books 1986, 176 S.

Bruce, Bryan R.: *Hitchcock's VERTIGO (1958): Context (toward the definition of a critical position) and text (a shot by shot analysis of the film)*. Ph.D. Thesis, Toronto, Ontario, York University 1988, vi, 156 S.

Brunetta, Gian Piero: *Alfred Hitchcock o l'universo della relatività*. Citadelle: Delta Tre 1971, 125 S. (Problemi e Protagonisti dello Spettacolo. 1.).

Brunetta, Gian Piero: *Il cinema di Hitchcock*. [Lo sguardo, i racconti, i personaggi del grande regista.] Venezia 1995, 173 S. (I Tascabili Marsilio. 23.).

Bruno, Edoardo (a cura di): *Per Alfred Hitchcock*. Montepulciano: Ed. del Grifo 1981, 239 S. (Fotogramma. 1.).

- Akten der Tagung "Aprile Hitchcock. Convegno Internazionale di Studi. Assessorato alla Cultura della Regione Lazio. Filmcritica. Roma, 6.-8.5.1980".
- Im Appendix finden sich Auszüge aus der Diskussion (229-239). Außerdem Statements von Ernest Lehman (223, 227-228), Tippi Hedren (224), Farley Granger (225-226) und Peggy Robertson (226-227).

Brupbacher, B.: *Unmasking Alfred Hitchcock. A study of selected films in their context from MURDER (1930) to MARNIE (1964)*. Ph.D. Thesis, University of Oxford, Faculty of English Language and Literature 1992, iv, 301 S., 30 Taf.

- Abstr. in: *Index to Thesis With Abstracts* 42,2, 1993, S. 42-5140.

Cabrera Infante, Guillermo: *Arcadia todas las noches*. Barcelona: Ed. Seix Barral 1980, 197 S. (Biblioteca Breve. 438=Ensayo.).

Callegari, Giuliana / Lodato, Nuccio (a cura di): *Una rosa é una rosa: Il cinema secondo Alfredo Hitchcock*. Pavia: Centro Stampa dell'Amministrazione Provinciale 1979, 137 S. (Vedere é un modo di pensare: Quaderno di Documentazione. 15.).

- Enthält Hitchcocks 1958er Artikel für die Encyclopaedia Britannica sowie Artikel von Anderson, Thomson, Adriano Apra, Fernando di Giammatteo, Enzo Ungari, Diego Cassini und Giacci.

Carlini, Fabio: *Alfred Hitchcock*. Firenze: La Nuova Italia 1974, 115 S. (Il Castoro Cinema. 5.).

- Inhalt: "Piccolo lessico Hitchcockiano", 2-24: Kollage aus Zitaten zu verschiedenen Stichwörtern wie ambiente, attore, colore, democrazia, eroe etc.; "L'universo Alfred Hitchcock", 25-88.

Carreño, José Maria: *Alfred Hitchcock*. Madrid: JC [1980], 155 S. (Col. Directores de Cine. 3.).

- Repr. 1984.

Castro de Paz, José Luis: *The TV world of Alfred Hitchcock. The 1950s, the crisis of Hollywood, and*

television. Ph.D. Thesis, Universidad de Santiago de Compostela 1997.

- Span.: *El surgimiento del telefilme: los años cincuenta y la crisis de Hollywood: Alfred Hitchcock y la televisión*. Barcelona: Paidós Ibérica 1999, 352 S. (Paidós Comunicación. 110. Cine.).

Castro de Paz, José Luis: *VÉRTIGO/DE ENTRE LOS MUERTOS = VERTIGO / Alfred Hitchcock. Estudio crítico*. Barcelona: Paidós [1999], 127 S. (Paidós películas 5.).

Castro de Paz, José Luis: *Alfred Hitchcock*. Madrid: Cátedra 2000, 228 S. (Signo e imagen: Cineasta. 49.).

- Filmographie: S. 167-208; Literaturverzeichnis: S. 209-225.

Chen, Kuo-Fu / Han, Liang-i (Hrsg.): *Hsi-ch U-Kao-Ko Yen Chiu*. Taipeh Shih: Chuang-hua min ku tien ying shih yeh fa chan chi chin hui tien ying tu shu kuan chu pan pu, min kuo 1983, 217 S.

- Erwähnt bei Sloan 1995 (no. 700), dort Nachweis durch das Research Libraries Information Network (RLIN).

Cohen, Paula Marantz: *Alfred Hitchcock. The legacy of Victorianism*. Lexington: University of Kentucky Press 1995, viii, 198 S.

- Traces Alfred Hitchcock's long directorial career from Victorianism to postmodernism. The author looks at the paradox of a Victorian-style gentleman who became a leading master of modern film.

Condon, Paul / Sangster, Jim: *The complete Hitchcock*. London: Virgin Publ. 1999, 300 S.

- Filmography and synopses listings for all of Hitchcock's films, as well as a title listing for his television series ALFRED HITCHCOCK PRESENTS. The authors also include interesting background information to his films as anecdote, including where to spot Hitchcock's cameo and what is acting as the Macguffin.

Conrad, Peter: *The Hitchcock murders*. London: Faber and Faber 2001, xiii, 362 S.

- Contrasting the deliberately slow car chase in VERTIGO with the cross-country journeys in NORTH BY NORTHWEST, it becomes clear how Hitchcock plays with pacing to achieve a particular emotional effect. The director's comment that he "preferred silence because it was abnormal" leads to an observant discussion of films such as MARNIE and TORN CURTAIN which employ quiet purposefully. Other notable passages include commentary on the use of light bulbs in SABOTAGE,

REAR WINDOW and SUSPICION, and staircases in SHADOW OF A DOUBT, NOTORIOUS, VERTIGO and PSYCHO.

Corber, Robert J.: *In the name of national security. Hitchcock, homophobia, and the political construction of gender in postwar America*. Durham, NC/London: Duke University Press 1993, x, 262 S. (New Americanists Series.).

- Looks at how liberal ideology organised women and minorities (including gays) into a seemingly unified cultural front, and also looks at contradictions to this theory. Uses Hitchcock's films to analyse the spectator and surrounding theoretical issues.

Corey, David: *Fearful symmetries. The contest of authority in the Hitchcock narrative*. Ann Arbor, Mich./London: University Microfilms 1980, iii, 289 S.

- Zugl. Diss. New York University, Cinema Studies Dept. 1980.
- Dazu *Dissertation Abstracts* 41A, 1980, no. 438A.
- Inhalt: (1) Introduction; terms of the discussion; the early British films; S. 1-53. (2) Hitchcock versus the critics: Politics and cinematic realism; the final British films; the move to Hollywood; S. 54-123. (3) SHADOW OF A DOUBT; S. 124-167. (4) NOTORIOUS; S. 168-230. (5) STRANGERS ON A TRAIN; S. 231-287.

Cuenca, Carlos Fernández: *El cine Británico de Alfred Hitchcock*. Madrid: Ed. Nacional 1974, 173 S. (Libros de Bolsillo.).

- Kapitelüberschriften: (1) Introducción. (2) Los primeros años. (3) El cine mudo. (4) El cine sonore. (5) La etapa culminante. (6) Filmografía.
- Außerdem enthält der Band eine "Conversación con Hitchcock en San Sebastian" (S. 133-138).

DeRosa, Steven: *Writing with Hitchcock: the collaboration of Alfred Hitchcock and John Michael Hayes*. New York: Faber and Faber 2001, xvi, 334 pp., [16] pls.

- Includes bibliographical references (pp. 321f) and index.
- Prologue: Pittsburg, California, May 1943 (3-4). -- 1. A Perfect Treatment (5-52). -- 2. A Match Made in Hollywood (53-86). -- 3. You've Never Been to the Riviera? (87-124). -- 4. An Expensive Self-Indulgence (125-150). -- 5. Into Thin Air (151-202). -- 6. Un-Hitched (203-222). -- 7. The Screenplays - An Analysis (223-282). -- App. I Credits for the Hitchcock-Hayes Films (283-292). -- App. II Rules and Rigors of a Book-Fed Scenarist / John Michael Hayes (293-296).

Derry, Charles Dennis: *The suspense thriller. A structural and psychological examination of a film genre.* Ann Arbor, Mich./London: University Microfilms 1979, 420 S.

□ Zugl. Diss. Northwestern University, Illinois 1978.

□ Dazu *Dissertation Abstracts* 39A, 1979, S. 5769A.

□ Überarb. Buchausg.: *The suspense thriller: Films in the shadow of Alfred Hitchcock.* Jefferson, N.C.: McFarland 1988, viii, 351 S.

□ Unter anderem zu SPELLBOUND, NORTH BY NORTHWEST und SHADOW OF A DOUBT.

Deutelbaum, Marshall / Poague, Leland (eds.): *A Hitchcock reader.* Ames, Iowa: Iowa State University Press 1986, xvii, 355 S.

□ A comprehensive anthology of essays provide a critical discussion of the director's visual style and individual films. Designed to be used as a critical text in introductory or advanced courses devoted to the director's films.

Doty, Alexander Michael: *Alfred Hitchcock's films of the 1940's. The emergence of personal style and theme within the American studio system.* Ann Arbor, Mich.: University Microfilms 1985, vi, 373 S.

□ Zugl. Diss. University of Illinois at Urbana-Champaign 1984.

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□ Das amerikanische Studiosystem und REBECCA; Genre und MR. AND MRS. SMITH; Geschlechterrollen und NOTORIOUS; Freud und sein Einfluß auf SPELLBOUND; das Hitchcocksche Konzept des reinen Kinos und SUSPICION.

Douchet, Jean: *Alfred Hitchcock.* Paris: Ed. de l'Herne 1967, 176 S. (Coll. L'Herne Cinéma. 1.).

□ Vor allem zu VERTIGO, THE BIRDS, PSYCHO und NORTH BY NORTHWEST.

□ Neudr.: *Hitchcock.* Paris: Herne 1985, mit einem erweiterten Kapitel "Suspense".

□ Vorabdr. in: *Cahiers du Cinéma*, 163, Feb. 1965.

Droese, Kerstin: *Thrill und Suspense in den Filmen Alfred Hitchcocks.* Coppengrave: Coppi Verlag 1995, viii, 151 S. (Aufsätze zu Film und Fernsehen. 13.).

Duncan, Paul: *Alfred Hitchcock.* Harpenden: Pocket Essentials 1999, 95 S.

Durançon, Jean (éd.): *Alfred Hitchcock.* Paris: Caméra-Stylo 1981, 160 S. (Caméra-Stylo. 2.).

□ Aufsatzsammlung in einem Sonderheft der Zeitschrift *Caméra-Stylo*. Die Aufsätze sind im zweiten Teil einzeln aufgenommen.

Durgnat, Raymond: *The strange case of Alfred Hitchcock or The plain man's Hitchcock.* Cambridge, Mass.: The MIT Press 1974, 419 S.

□ Zugl. London: Faber & Faber 1974.

□ Vorabdruck: *Films and Filming* 16,5, 1969/70, S. 58-62; 16,6, 1969/70, S. 58-62; 16,7, 1969/70, S. 58-60 (dieser Teil ist auch abgedr. in: *Focus on Hitchcock.* Ed. by Albert LaValley. Englewood Cliffs, N.J.: Prentice-Hall 1962, S. 91-96); 16,8, 1969/70, S. 58-61; 16,9, 1969/70, S. 114-118; 16,10, 1969/70, S. 52-58; 16,11, 1969/0, S. 57-61; 16,12, 1969/70, S. 84-88; 17,1, 1970/71, S. 60-64; 17,2, 1970/71, S. 35-37.

□ Zu dieser Artikelreihe vgl. Julian Fox: Letter. In: *Films and Filming* 17,1, 1970/71, S. 94.

Durgnat, Raymond: *A long hard look at PSYCHO.* London: The British Film Institute 2002, 248 S.

Esquenazi, Jean-Pierre: *Hitchcock et l'aventure de VERTIGO: l'invention à Hollywood.* Paris: CNRS éd. 2001, 239 S.

□ Bibliographie, S. 227-234. Filmographie, S. 225-226.

Estève, Michel (éd.): *Alfred Hitchcock.* Paris: Minard 1971, 174 S. (Etudes Cinématographiques. 84/87.).

Eugène, Jean-Pierre: *La musique dans les films d'Alfred Hitchcock.* Paris: Dreamland éd. 2000, 191 S., [8] Bl.

Fabbi, Marina (a cura di): *Hitchcock. Il maestro negato. Bibliografia e filmografia critica.* Ricerche bibliografiche di Francesca Fanuele & Mario Paolo Sutto. Roma: La Meridiana 1991, 150 S.

Falconi, Annacarla: *Alfred Hitchcock, il periodo inglese: due esempi: EASY VIRTUE e YOUNG AND INNOCENT.* Venezia: Casa editrice armena [1985], 153 S., [8] Taf.

Fawell, John: *Hitchcock's REAR WINDOW: The well-made film.* Carbondale: The Southern Illinois University Press, 179 S., 8 Taf.

□ 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 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 labelled a misanthrope and misogynist, Fawell finds evidence in

REAR WINDOW of a sympathy for the loneliness that leads to voyeurism and crime, as well as an empathy for the film's women.

Ferreira Carlos Melo: *O cinema de Alfred Hitchcock*. Porto: Edicoes Afrontamento 1985, 228 S., 16 Taf.

□ Filmography: S. 187-224.

Fieschi, Jean-Andre (éd.): *Alfred Hitchcock*. Paris: Caméra/Stylo 1981 (Caméra/Stylo. 2, 1981.).

Filmmuseum (Hrsg.): *Hitchcock in Frankfurt*. Frankfurt: Filmmuseum 2000, 63 S. (Kinematograph. 15.).

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Finler, Joel W. [d.i. Joel Waldo]: *Alfred Hitchcock: The Hollywood years*. London: B.T. Batsford 1992, 176 S.

□ Zugl.: *Hitchcock in Hollywood*. New York: Continuum 1992.

□ Biographie. Vor allem über die amerikanischen Jahre.

Fischer, Herwig: *Der Duschmord in Alfred Hitchcocks PSYCHO. Eine Mikroanalyse*. Moosinning: Klaus Kirschner 1990, 138 S., 24 Taf. (Erlanger Beiträge zur Medientheorie und -praxis. 9.).

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□ Zugl. London: Pavilion 1985.

□ Repr. Woodstock, N.Y.: Overlook Press 1999, xii, 281 S.

□ Enthält das Drehbuch zu dem unrealisiert gebliebenen Projekt.

Fründt, Bodo: *Alfred Hitchcock und seine Filme*. München: Heyne 1986, 304 S. (Heyne Filmbibliothek. 91.).

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Gosetti, Giorgio: *Alfred Hitchcock*. Milano: Il Castoro 1996, 198 S. (Il Castoro Cinema. 178.).

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□ Zugl. San Francisco: University of California Press 1995.

□ Ital.: *Hitchcock secondo Hitchcock: Idee e confessioni del maestro del brivido*. Milano: Baldini & Castoldi 1996, 410 S. (I saggi: Cinema. 3.).

Gottlieb, Sidney / Brookhouse, Christopher: *Framing Hitchcock. Selected essays from the 'Hitchcock Annual'*. Wayne State University Press, 432 pp. (Contemporary Film and Television Series.).

Greenberg, Martin / Nevins, Francis M., Jr. (eds.): *Hitchcock in prime time*. New York: Avon Books 1985, 352 S.

Hahn, Ronald M. / Giesen, Rolf: *Alfred Hitchcock: der Meister der Angst*. München: Droemer Knauer 1999, 295 S. (Knauer Taschenbücher. 77455.).

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Harris, Robert A. / Lasky, Michael S.: *Alfred Hitchcock und seine Filme*. München: Goldmann 1979, 259 S. (Citadel Filmbücher.) / Goldmann-Magnumbuch.).

□ 2. Aufl. 1980.

□ Zuerst als *The films of Alfred Hitchcock*. Secaucus, N.J.: Citadel Press 1976, viii, 256 S. (Citadel Paperbacks.).

□ Repr. New York [u.a.]: Carol Publ. Group 1990, 248 S.

□ Reissue: *The complete films of Alfred Hitchcock*. New York: Citadel Press 1993, 256 S.

- New ed. New York 1995, viii, 248 S. Repr. 2003, 256 S.
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