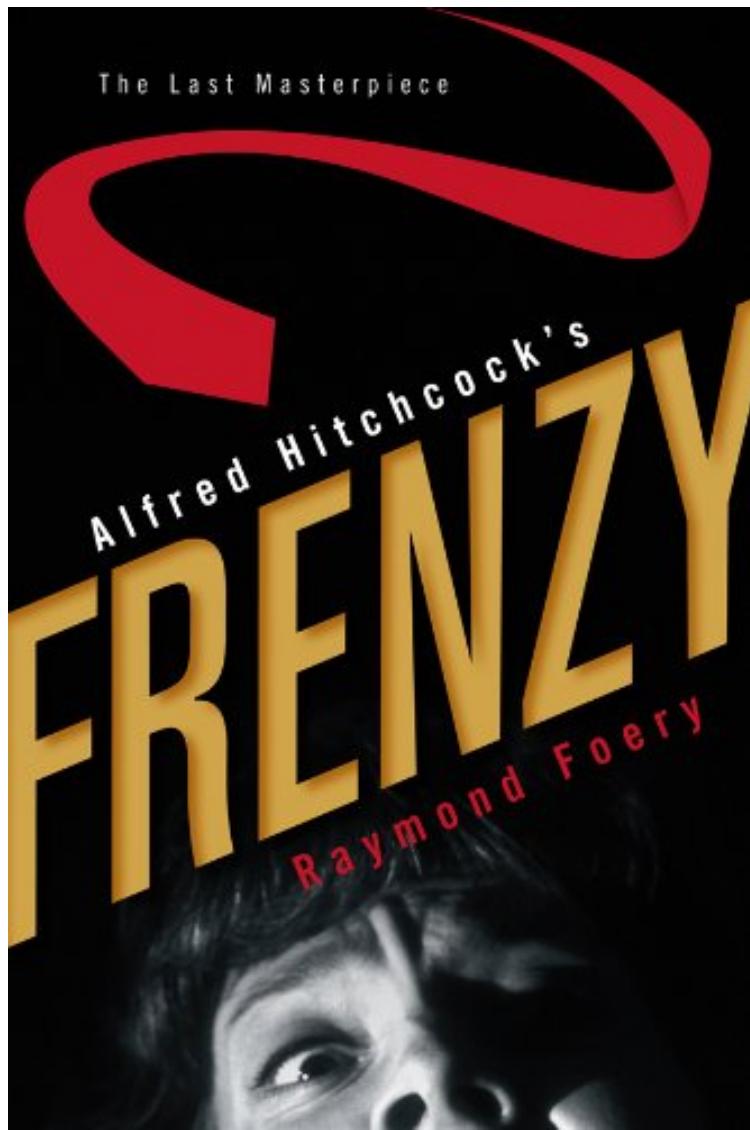


(Library ebook) Alfred Hitchcock's Frenzy: The Last Masterpiece

Alfred Hitchcock's Frenzy: The Last Masterpiece

Raymond Foery

DOC / *audiobook / ebooks / Download PDF / ePub



[DOWNLOAD](#) 

[READ ONLINE](#)

#2055991 in eBooks 2012-05-18 2013-02-28 File Name: B008UTMS08 | File size: 67.Mb

Raymond Foery : Alfred Hitchcock's Frenzy: The Last Masterpiece before purchasing it in order to gage whether or not it would be worth my time, and all praised Alfred Hitchcock's Frenzy: The Last Masterpiece:

2 of 2 people found the following review helpful. Essential reading for fans of the film and it's director. By ANDEI was glad to find that someone had taken the time to research and write this book. Frenzy is an interesting and important film in the Hitchcock canon. It is organized in the standard "making of" format. It begins with the writing of the film and proceeds through the film's release and marketing campaign. Some of these sections are incredibly in-depth and this fact alone makes this book an amazing resource. As a matter of fact, the information in the book deserves 5 stars. I feel like there is an incredible lack of personality in the writing of this book. One hopes for more quotations from

people involved in the shooting of the film. At times the book reads like a list of details. The details are extremely interesting. The scholarly and dry style of writing enticed me to reduce my enjoyment. I am not normally opposed to a scholarly approach. Tony Lee Moral's approach of "Hitchcock and the Making of Marnie" was scholarly, but it also managed to have personality and this made for a more interesting read. It remains an invaluable text for fans of the director and his films. 2 of 2 people found the following review helpful. Well researched but lacking passion

By James A. Davidson

Raymond Foery has written an extensively researched but somewhat passion-less study of "Frenzy", Alfred Hitchcock's 1972 hit. Foery spent much time going through the production files on the film, and that work is evident. But there are several sloppy factual mistakes in this book, which should be a total no-no for a work of this type. Foery also does a poor job of explaining why "Frenzy" was such a compelling film. All in all, a book with much worthwhile information, but somewhat of a disappointment to me.

1 of 1 people found the following review helpful.

Very Scholarly

By Kindle Customer

This book seems like someone's Doctoral Dissertation, complete with footnotes, but in this case this is a good thing! It is very well written, and by luck, I found a single showing of the movie (with NO commercials) recently, which I immediately added to my DVR. I am planning to spend the next rainy day watching the movie with my Kindle in hand, pondering the author's the author's conclusions and looking for his various observations as I watch the movie!

After an unparalleled string of artistic and commercial triumphs in the 1950s and 1960s, Alfred Hitchcock hit a career lull with the disappointing *Torn Curtain* and the disastrous *Topaz*. In 1971, the depressed director traveled to London, the city he had left in 1939 to make his reputation in Hollywood. The film he came to shoot there would mark a return to the style for which he had become known and would restore him to international acclaim. Like *The 39 Steps*, *Saboteur*, and *North by Northwest* before, *Frenzy* repeated the classic Hitchcock trope of a man on the run from the police while chasing down the real criminal. But unlike those previous works, *Frenzy* also featured some elements that were new to the master of suspense's films, including explicit nudity, depraved behavior, and a brutal act that would challenge Psycho's shower scene for the most disturbing depiction of violence in a Hitchcock film. In Alfred Hitchcock's *Frenzy: The Last Masterpiece*, Raymond Foery recounts the history—writing, preproduction, casting, shooting, postproduction, and promotion—of this great work. While there are other books on the production of an individual Hitchcock film, none go into as much detail, and none combine a history of the production process with an ongoing account of how this particular film relates to Hitchcock's other works. Foery also discusses the reactions to *Frenzy* by critics and scholars while examining Hitchcock's and the film's place in film history forty years later. Featuring original material relating to the making of *Frenzy* and previously unpublished information from the Hitchcock archives, this book will be of interest to film scholars and millions of Alfred Hitchcock fans.

After a string of flops and in need of a hit, Alfred Hitchcock returned to his native London in 1971 to make *Frenzy*, his darkest film since *Psycho*....After *Torn Curtain* and *Topaz* performed so poorly, Hitchcock was in a professional slump and desperate for material that excited him. Arthur La Bern's 1966 novel *Goodbye Piccadilly, Farewell Leicester Square*, detailing the exploits of a serial killer in London who raped and murdered young women a grave; la a modern-day Jack the Ripper, was just such a book. *Goodbye* soon became *Frenzy*, with a screenplay by playwright Anthony Shaffer. Like many of the best Hitchcock films, *Frenzy* features a man on the run trying to clear his name, as well as a murder, though the strangulation of Babs Milligan with a necktie is more brutal than most Hitchcock deaths. Shooting in London represented the first time the director had returned for more than a holiday since 1939, and he took full advantage, staging several outdoor scenes. While Foery's shot-by-shot analysis of the *Frenzy* shooting schedule does grow tedious, it offers more new insights than the chapters devoted to rehashing Hitchcock's mastery of montage and mise-en-scene. (Publishers Weekly)Raymond Foery's *Alfred Hitchcock's Frenzy* is an almost obsessively detailed history of the movie: its genesis, its casting, its filming, and its cultural impact...If you're a film buff you'll probably be delighted with Foery's microscopic look at the film's 13-week shooting schedule. This isn't your typical "making-of" book, but it is a rigorous and enlightening look at the filming of Hitchcock's neglected masterpiece. (The Chronicle Herald)*Frenzy* (1972) was Hitchcock's second-to-last film, and his last great one. This ruthlessly detailed book examines the production of the film with a microscopic eye, chronicling the 13-week shoot virtually hour by hour, noting how many times the director filmed a scene, how many takes he printed, how many reshoots he did, how many setups he completed in a day, and what time the crew started work and finished for the day (and, sometimes, what time they broke for lunch). It's the kind of hyperdetailed analysis that will appeal to Hitchcock completists and rabid film buffs....*Frenzy* is one of Hitchcock's least-written-about films, and students of the director's oeuvre—and film students in general—should benefit from this comprehensive...look at the film's genesis, production, and reception. (Booklist)As a whole, *The Last Masterpiece* provides an engaging snapshot of Hitchcock's creative brilliance. The book also offers an absorbing insight into an intriguing—; not to mention highly disturbing—; film. (Screening The Past)A new book throws fresh light on the director's darkest work; In Alfred Hitchcock's *Frenzy*: The

Last Masterpiece, Raymond Foery exhaustively charts the production of the film that helped restore his fortunes and flagging spirits; Hitchcock, as Foery reminds us, had always been far less interested in the basic textual content of a story than in how that story was to be realised cinematically. (Irish Times) Professor Foery provides a systematic look at the development, filming, and reception of Hitchcock's next-to-last film. The book is well-researched, filled with copious notes and references, as well as correspondence and selections from the screenplay and shooting scripts (The Mystery) About the Author Raymond Foery is professor of communications at Quinnipiac University and founder of their media production program. He also founded and edited a New York arts journal, The Downtown .