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Steven DeRosa

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Steven DeRosa : Writing with Hitchcock: The Collaboration of Alfred Hitchcock and John Michael Hayes before purchasing it in order to gauge whether or not it would be worth my time, and all praised Writing with Hitchcock: The Collaboration of Alfred Hitchcock and John Michael Hayes:

0 of 0 people found the following review helpful. Welcome information!By ANDEThis is a great look inside the writing relationship between Hitchcock and John Michael Hayes. Anyone who is interested in learning about the writing of "Rear Window," "The Trouble with Harry," "To Catch a Thief," and "The Man Who Knew Too Much" will enjoy this book a great deal.15 of 16 people found the following review helpful. Fair balanced presentation of Hitchcock-Hayes collaborationBy Wayne KleinWhen the auteur myth took root it managed to both change the stature of directors and displace a lot of talented writers. While there's no doubt that Hitchcock is still a giant in cinema, many of the books written about him tend to focus only on Hitch's contribution. DeRosa's book provides fair balance and recognizes writer John Michael Hayes' contribution to a fruitful collaboration. The four pictures that Hayes worked on (Rear Window, The Trouble With Harry, To Catch A Thief and the remake of The Man Who Knew Too Much)are all among Hitch's best work as a director. This isn't to suggest that Hitch didn't contribute to story ideas; he would frequently sketch out a general plot but writers like Hayes (or Ernest Lehman to name another strong Hitch collaborator) would be left along to write the script once the basic plot was discussed.DeRosa knows his stuff and his research is exhaustive. I would have liked to have seen more storyboard to script comparisons and comments from other writers and directors but that probably would have changed the scope of the book (and the focus). Without tarnishing Hitch's reputation, Writing With Hitchcock makes a strong case for the importance of Hayes contribution to Hitch's film.After they had a falling out Hitch would frequently dismiss Hayes contributions to his films in print(such as in Truffaut's interview with Hitchcock. Hitch was generally pretty good about recognizing the importance of his collaborators)Luckily that bitterness can't color the fine work of these well matched collaborators. This book along (with the interviews Hayes granted for the DVD editions of their four films) finally puts it all into perspective. It also allows one to celebrate the great art and entertainment of Hitch and Hayes.18 of 19 people found the following review helpful. The Dark and the Light SideBy Eric JohnsonWith big thumbs up from the likes of Donald Spoto (Hitch's biographer) and Joseph Stefano (screenwriter of Hitch's "Psycho") there's no question Steven DeRosa's "Writing with Hitchcock" is compulsory reading for the serious Hitchcock fan. But written with a style both enjoyable and accessible, this book will entertain and enlighten anyone with even a casual interest in the movies, mostly because there's a darn good story hereThe jumping off point for this story is when Hitchcock was getting ready to film "Torn Curtain", one of his less successful spy adventures. Hitchcock ignored pleas from those close to him to call on John Michael Hayes for a rewrite. The resulting film was a disaster.The author then brings us back ten years to when Hitchcock himself called on Hayes to pen "Rear Window" The results were so successful, the director kept Hayes on board for the next three films, which include: "To Catch a Thief," "The Trouble with Harry," and "The Man Who Knew Too Much."The author describes the making of each film, with particular attention to the writing, as suggested by the title, while always providing a sense of the ever-changing dynamic between a powerful producer-director and a young Hollywood writer, courtesy of interviews with Hayes himself, as well as other surviving crew members. The story of their breakup is sad, but typical of Hollywood, where many make the mistake of beginning to believe their own press.

An entertaining, in-depth look at the films, including Rear Window, made by Alfred Hitchcock with screenwriter John Michael Hayes.In spring 1953, the great director Alfred Hitchcock decided to take a chance and work with a young writer, John Michael Hayes. The decision turned out to be a pivotal one, for the four films that Hitchcock made with Hayes over the next several years -- Rear Window, To Catch a Thief, The Trouble with Harry, and The Man Who Knew Too Much -- represented an extraordinarily successful change of style. Each of the movies was distinguished by a combination of glamorous stars, sophisticated dialogue, and inventive plots -- James Stewart and Grace Kelly trading barbs in the tensely plotted Rear Window, Cary Grant and Grace Kelly engaging in witty repartee in To Catch a Thief -- and resulted in some of Hitchcock's most distinctive and intimate work, based in large part on Hayes's exceptional scripts.Exploring for the first time the details of this collaboration, Steven DeRosa follows Hitchcock and Hayes through each film from initial discussions to completed picture and presents an analysis of each screenplay. He also reveals the personal story -- filled with inspiration and humor, jealousy and frustration -- of the initial synergy between the two very different men before their relationship fell apart. Writing with Hitchcock not only provides new insight into four films from a master but also sheds light on the process through which classic motion pictures are created.

From Publishers WeeklyAlfred Hitchcock: The name conjures up incredible suspense, mordant laughs, the surprise ending. But Hitch's unique vision was not his alone. In this detailed analysis of the filmmaker's collaboration with screenwriter Hayes, DeRosa reveals how Hitchcock's basic artistic instincts were often radically reshaped and transformed by Hayes's nimble writing. The Hitchcock-Hayes collaborations--Rear Window, To Catch a Thief, The Trouble with Harry and The Man Who Knew Too Much--form a transitional period in the director's career, with the writer contributing a kinder vision of the human condition, highly sophisticated dialogue and a sense of humor to Hitchcock's works. DeRosa, a former film archivist, has soundly researched his subject and carefully compares the original versions of each film with its ensuing treatments, scripts and multiple revisions. Relying heavily on interviews

with Hayes as well as on studio memos and production notes, DeRosa gives us not only an in-depth portrait of this working relationship but a comprehensive look at the industry in the late 1950s, when it was struggling to reassert itself after the emergence of television. The author also engagingly describes the cultural politics of the time (Joseph Breen and the Production Code were vigilant in attacking Hayes's edgy, urbane representations of sexuality). DeRosa also brings convincing drama to Hayes and Hitchcock's breakup and charts Hayes's later career writing such films as *Peyton Place* and *The Children's Hour*. While overly specific for the general reader, this is an important study for film and Hitchcock scholars. Copyright 2001 Cahners Business Information, Inc. From *Library Journal*

Despite Hitchcock's well-known flair for visual filmmaking, the director insisted on employing topnotch writers, including Raymond Chandler and Thornton Wilder. Hitchcock was particularly productive during the 1950s, when he collaborated with the young John Michael Hayes on four films: the innovative (*Rear Window*), the witty (*The Trouble with Harry*), the stylish (*To Catch a Thief*), and the stodgy (the remake of *The Man Who Knew Too Much*). These films proved popular with audiences. Unfortunately, however, Hitchcock could be egotistical and unforgiving, and a disagreement over the writing credit for *Man* abruptly ended their personal and professional relationship. Hayes continued to work but eventually grew disenchanted with Hollywood; meanwhile, Hitchcock went on to direct three of his greatest films toward the end of the decade. Here, DeRosa, a writer and film archivist, outlines the careers and creative partnership of Hayes and Hitchcock and analyzes the four screenplays. He notes that Hitchcock envisioned a film as a "mosaic" of set pieces or highlights more than a coherent whole, which led to problems for scriptwriters like Hayes. A supplementary purchase for libraries with large holdings on the film suspense master. D Stephen Rees, Levittown Regional Lib., PA Copyright 2001 Reed Business Information, Inc. From *Booklist*

When Alfred Hitchcock directed *Rear Window* (1953), he embarked on his most commercially and critically successful period and first worked with John Michael Hayes, whose previous experience had been mostly writing radio dramas. The collaboration continued through three more films, only to end abruptly when Hayes challenged Hitch by going to arbitration over his onscreen credit. Hitchcock's career flourished subsequently, but he never made consecutive films with a single screenwriter again. Meanwhile, the highlights of Hayes' later work were adaptations of the panting pop novels *Peyton Place* and *The Carpetbaggers*. DeRosa interviewed Hayes extensively, and the screenwriter's anecdotes about his four films with Hitch are the prime attraction here, though film scholars will appreciate DeRosa's comparisons of the screenplays to the final films. Hitchcock is perhaps the leading proof case of the auteur theory of film criticism, which maintains that the director is the ultimate author of a film, and his collaborators have gotten short shrift over the years. DeRosa's book modestly starts to redress that situation. Gordon Flagg Copyright American Library Association. All rights reserved