

# Contents

## Introduction

*David Boyd and R. Barton Palmer* 1

### **PART I: Psycho Recycled** 13

For Ever Hitchcock: *Psycho* and Its Remakes

*Constantine Verevis* 15

Hitchcockian *Silence*: *Psycho* and Jonathan Demme's *The Silence of the Lambs*

*Lesley Brill* 31

### **PART II: The Return of the Repressed** 47

Shadows of *Shadow of a Doubt*

*Adam Knee* 49

Psycho or Psychic? Hitchcock, *Dead Again*, and the Paranormal

*Ina Rae Hark* 65

### **PART III: The Politics of Intertextuality** 83

The Hitchcock Romance and the '70s Paranoid Thriller

*R. Barton Palmer* 85

Exposing the Lies of Hitchcock's Truth

*Walter Metz* 109

**PART IV: Found in Translation** 125

Red Blood on White Bread: Hitchcock, Chabrol, and French Cinema

*Richard Neupert* 127

“You’re Tellin’ Me You Didn’t See”: Hitchcock’s *Rear Window* and  
Antonioni’s *Blow-Up*

*Frank P. Tomasulo* 145

Melo-Thriller: Hitchcock, Genre, and Nationalism in Pedro Almodóvar’s  
*Women on the Verge of a Nervous Breakdown*

*Ernesto R. Acevedo-Muñoz* 173

“Knowing Too Much” about Hitchcock: The Genesis of the Italian *Giallo*

*Philippe Met* 195

**PART V: Theoretically Hitchcockian** 215

Death at Work: Hitchcock’s Violence and Spectator Identification

*Robert Sklar* 217

Hitchcock and the Classical Paradigm

*John Belton* 235

**PART VI: Modus Operandi** 249

How to Steal from Hitchcock

*Thomas M. Leitch* 251

Notes on Contributors 271

Index 275

**AFTER HITCHCOCK**

THIS PAGE INTENTIONALLY LEFT BLANK