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Strauss, Marc Raymond. *Hitchcock's Objects as Subjects*. Jefferson: McFarland, 2015. 204 pages. \$35.00 paper. ISBN 978-0-7864-4308-6.

With this book, Mark Raymond Strauss has made an exhaustive study of all 52 of Alfred Hitchcock's films with an eye to explaining how the iconic director gave objects equal billing with his actors to create the overall audience experience. Strauss explains that Hitchcock's primary goal was to elicit emotion, and as such, "Everything that appears onscreen must therefore be subordinate to that dictum: actors, narrative, set design, art direction, sound, all that we see and hear and feel" (p. 4). While much has been written about Hitchcock's innovations as a cinematographer, Strauss leads readers to a deeper understanding of the careful detail involved in every shot, with Hitchcock wasting no single element that appeared on screen. Each frame is a careful composition that combines Hitchcock's unique camera perspectives with recurring objects, like staircases, lamp posts, buildings, and even anonymous crowds which often play roles as important as the human actors in the films.

Throughout the book, Strauss acknowledges other Hitchcock scholarship with pertinent quotes, but Strauss is likely the first to focus specifically on the objects that play such important roles in the films. Beginning with Hitch's first silent film in 1925, *The Pleasure Garden*, Strauss combs through each film, with the complexity of the analysis growing as the complexity of the films grew. Of particular interest as one reads through Hitchcock's evolution as a filmmaker is the consistency he displayed throughout his career. Hitchcock's body of work displays a singularity of focus that never wavered, and Strauss clearly acknowledges this through his study of Hitchcock's emphasis on the importance of objects. This book, though designed for the film scholar, would also be of great interest to those who have no prior knowledge of the films. Armed with the clues Strauss provides, the long-time Hitchcock fan, the neophyte viewer, and even the budding filmmaker can view Hitchcock's films through a new lens.