Strangers On A Train Patricia Highsmith

Patricia Highsmith

Strangers on a Train Patricia Highsmith,1968 Craig Warner Based on a novel by Patricia Highsmith Full Length, Thriller Characters: 5 male, 2 female Unit set Guy Haines and Charles Bruno meet on a train and, because they are strangers, they think they can say anything while chatting. Bruno suggests that they could get away with murder-he could kill Guy's unfaithful wife while Guy could eliminate his hated father. Guy does not take him seriously, but Bruno is deadly serious. The basis of the classic film by Alfred Hitchcock which starred Farley Granger and Robert Walker. Skillfully adapted. A gripping play."-Daily Telegraph

Strangers on a Train Patricia Highsmith,2021-01-19 Strangers on a Train has lost none of its power to disturb...We will likely be reading Patricia Highsmith for the next one hundred years. —Paula Hawkins Just in time for the centennial celebration of groundbreaking noir fiction writer Patricia Highsmith comes a reissue of her propulsive, engrossing debut, Strangers on a Train, with a new introduction by best-selling author Paula Hawkins. Guy Haines and Charles Anthony Bruno are passengers on the same train. Haines is a successful architect in the midst of a divorce, Bruno a mysterious smoothtalker with a sadistic proposal: he'll murder Haines's wife if Haines will murder Bruno's father. As Bruno carries out his twisted plan, Guy finds himself trapped in Highsmith's perilous world, where, under the right circumstances, ordinary people are capable of extraordinary crimes. The inspiration for Alfred Hitchcock's classic 1951 film, Strangers on a Train launched Highsmith's prolific career, proving her a master at depicting the unsettling forces that tremble beneath the surface of everyday life.

Strangers on a Train Craig Warner, 2003 Guy Haines and Charles Bruno meet on a train. Because they're strangers they can say anything they like to one another. Bruno proposes the perfect murder: he will kill Guy's unfaithful wife if Guy will kill his much-hated father. Guy never imagines Bruno is serious. But Bruno is deadly serious.

Strangers on a Train by Patricia Highsmith (Book Analysis) Bright Summaries,2019-03-28 Unlock the more straightforward side of Strangers on a Train with this concise and insightful summary and analysis! This engaging summary presents an analysis of Strangers on a Train by Patricia Highsmith, which tells the story of two men whose lives become intertwined as a result of a chilling pact. Charles Anthony Bruno strikes up a conversation with the young architect Guy Haines and tells him that he can kill his wife, who he wants to divorce so that he can marry someone else, if Guy will kill

Bruno's father. Despite Guy's reluctance, Bruno forges ahead with the scheme, drawing the two men ever deeper into a morass of guilt and paranoia. Strangers on a Train was Patricia Highsmith's first novel, and its film adaptation by Alfred Hitchcock catapulted her to fame. Her reputation only grew with her subsequent novels, including the series of thrillers starring the charming murderer Tom Ripley. Find out everything you need to know about Strangers on a Train in a fraction of the time! This in-depth and informative reading guide brings you: • A complete plot summary • Character studies • Key themes and symbols • Questions for further reflection Why choose BrightSummaries.com? Available in print and digital format, our publications are designed to accompany you on your reading journey. The clear and concise style makes for easy understanding, providing the perfect opportunity to improve your literary knowledge in no time. See the very best of literature in a whole new light with BrightSummaries.com!

Strangers on a Train Patricia Highsmith, 2014-02-06 The propulsive classic thriller from the bestselling author of The Talented Mr Ripley and Carol 'The original, the best, the gloriously twisted Queen of Suspense' MARK BILLINGHAM 'A gem . . . A magnificent suspense' DAILY MAIL The psychologists would call it folie a deux . . . 'Bruno slammed his palms together. Hey! Cheeses, what an idea! I kill your wife and you kill my father! We meet on a train, see, and nobody knows we know each other! Perfect alibis! Catch?''' Guy Haines and Charles Anthony Bruno are passengers on the same train. Haines is a successful architect in the midst of a divorce, Bruno a mysterious smooth-talker with a sadistic proposal: he'll murder Haines's wife if Haines will murder Bruno's father. As Bruno carries out his twisted plan, Guy finds himself trapped in Highsmith's perilous world, where, under the right circumstances, ordinary people are capable of extraordinary crimes. From this moment, almost against his conscious will, he is trapped in a nightmare of shared guilt and an insidious merging of personalities. 'Her books have stylistic texture, psychological depth, mesmeric readability' SUNDAY TIMES

Out of the Shadows Gene D. Phillips,2012 Out of the Shadows explores the most celebrated examples of film noir such as Laura, The Maltese Falcon, and Sunset Boulevard but also offers new insight into underrated films that deserve reconsideration, including Spellbound, A Double Life>

Hitchcock's America Jonathan Freedman, Richard Millington, 1999-02-25 Alfred Hitchcock's American films are not only among the most admired works in world cinema, they also offer some of our most acute responses to the changing shape of American society in the 1940s, 50s, and 60s. The authors of this anthology show how famous films such as Strangers on a Train, Vertigo, North by Northwest, and Rear Window, along with more obscure ones such as Rope, The Wrong Man, and Family Plot, register the ideologies and insurgencies, the normative assumptions and the cultural alternatives, that shaped these tumultuous decades. They argue that, just as these films occupy a visual landscape defined by the grand monuments of American civic life--Mt. Rushmore, the Statue of Liberty, the United Nations--they are also marked by their preoccupation with the social mores and private practices of mid-century America. Not only are big-city and suburban life the explicit

subjects of films like Rear Window and Shadow of a Doubt, so are the forms of experience that emerge within these social spaces, whether the urban voyeurism examined by the former or the intertwining of banality and violence depicted in the latter. Indeed, just about every form of American life that was achieving social power at this time--the national security state; the science and art of psychoanalysis; the privileging of the free-wheeling, improvisatory self; the postwar codification and fissuring of gender roles; road-culture and its ancillary creation, the motel--is given detailed, critical, and mordant examination in Hitchcocks films. The Hitchcock who emerges is not merely the inspired technician and psychological excavator that critics of the past two generations have justly hailed; he is also a cultural critic of remarkable insight and undeniable prescience.

It's a Print! William Reynolds, Elizabeth Ann Trembley, 1994 The mechanistic age of the twentieth century has required a mechanized medium for expression: the production of filmdependent from the start on machines such as cameras, projectors, lights, and now more heavily reliant on computers, sensitive films, miniaturization, and sophisticated sound recording devices - has flowered in this century not only as a means of popular entertainment, but as a critically acclaimed art form. These essays highlight true cinematic adaptations as completely different products from films based loosely on the gimmick or plot or character of a certain fiction.

Strangers on a Train Patricia Highsmith, 2022-05-31 When Guy Haines meets Charles Bruno in the dining car of a Texasbound train, they share their secrets in the way that only strangers can. Charles confides his hatred for his controlling father, Guy confesses that he is divorcing his unfaithful wife. As the drink flows and the conversation turns darker, Charles proposes the perfect solution to both their problems - a murder swap - and Guy laughingly agrees. Back home, he quickly forgets their drunken pact: but Charles does not. Soon Guy is facing a nightmarish choice - fulfil his part of the bargain, or be framed for a murder he didn't commit... Dramatised for radio by award-winning playwright Craig Warner, this disturbing tale of obsession, blackmail, guilt and fear stars Michael Sheen (Good Omens, Staged) as Guy Haines and Anton Lesser (Game of Thrones, Endeavour) as Charles Bruno. --Back cover.

The Graphic Canon of Crime and Mystery, Vol. 1 Russ Kick,2017-11-28 The first of two volumes builds on the brilliant and original Graphic Canon series in retelling classic works of literature as comics and other visual forms. Organized thematically, Volume 1 opens with The Act (think In Cold Blood and A Clockwork Orange), followed by sections dedicated to Criminals, Whodunit, Judgment (Scarlet Letter, anyone?), and Punishment. Here you'll find stunning and suspenseful adaptations starring classic PIs Sherlock Holmes, Auguste Dupin, Hercule Poirot, Father Brown, Mike Hammer, and teenage girl-detective Violet Strange. But the mystery, intrigue, and foul play don't end (or begin) there. The artists also bring to life crime stories from the Arabian Nights, the Bible, The Canterbury Tales, China's Song Dynasty, Shakespeare, James Joyce's Dubliners, Patricia Highsmith, Truman Capote, and current writers like Stephen King, Jo Nesbo, and Sara Paretsky. Rick

Geary brings his crisp style to Dostoevsky's Crime and Punishment. Teddy Goldenberg gives us a dense, murky treatment of Dashiell Hammett's The Road Home, often considered the first hardboiled detective story ever published. C. Frakes resurrects the forgotten novella Talma Gordon, the first mystery written by an African American; and Shawn Cheng renders the first serial-killer story, the so-called fairy tale Bluebeard by Charles Perrault. Even the very natures of crime, justice, and punishment are up for grabs. Landis Blair reimagines The Trial, as a choose-your-own-adventure story that you cannot win, Ted Rall retells an O. Henry story about a petty criminal who just can't get arrested. From The Marquis de Sade to James Cain, Aeschylus to Paula Hawkins, crime and mystery has never been so brilliantly reimagined.

Nothing That Meets the Eye Patricia Highsmith,2012-05-28 Highsmith is no more a practitioner of the murder mystery genre...than are Doestoevsky, Faulkner and Camus.—Joan Smith, Los Angeles Times The Patricia Highsmith renaissance continues with Nothing That Meets the Eye, a brilliant collection of twenty-eight psychologically penetrating stories, a great majority of which are published for the first time in this collection. This volume spans almost fifty years of Highsmith's career and establishes her as a permanent member of our American literary canon, as attested by recent publication of two of these stories in The New Yorker and Harper's. The stories assembled in Nothing That Meets the Eye, written between 1938 and 1982, are vintage Highsmith: a gigolo-like psychopath preys on unfulfilled career women; a lonely spinster's fragile hold on reality is tethered to the bottle; an estranged postal worker invents homicidal fantasies about his coworkers. While some stories anticipate the diabolical narratives of the Ripley novels, others possess a Capra-like sweetness that forces us to see the author in a new light. From this new collection, a remarkable portrait of the American psyche at mid-century emerges, unforgettably distilled by the inimitable eye of Patricia Highsmith. A New York Times Notable Book and a Washington Post Raye of 2002.

Strangers on a Train Jonathan Goldberg, 2012-11-20 Alfred Hitchcock's 1951 thriller based on the novel of the same name by Patricia Highsmith (author of The Talented Mr. Ripley) is about two men who meet on a train: one is a man of high social standing who wishes to divorce his unfaithful wife; the other is an enigmatic bachelor with an overbearing father. Together they enter into a murder plot that binds them to one another, with fatal consequences. This Queer Film Classic delves into the homoerotic energy of the film, especially between the two male characters (played by Farley Granger and Robert Walker). It builds on the question of the sexuality the film puts on view, not to ask whether either character is gay so much as to explore the queer relations between sexuality and murder and the strong antisocial impulses those relations represent. The book also includes a look at the making of the film and the critical controversies over Hitchcock's representations of male homosexuality. QUEER FILM CLASSICS is a critically acclaimed film book series that launched in 2009. It features twenty-one of the most important and influential films about and/or by LGBTQ people, made in eight different countries between 1950 and 2005, and written by leading LGBTQ film scholars and critics. Jonathan Goldberg is a

professor at Emory University, where he directs the Studies in Sexualities program. He is the author of many books and editor of Eve Kosofsky Sedgwick's posthumous 2012 book The Weather in Proust.

Strangers on a Train [by] Patricia Highsmith, Adapted for the Stage by Chris Warner Patricia Highsmith, 2005 Theatre program.

Dark Energy Philip J. Skerry,2013-07-04 Alfred Hitchcock and the cinema grew up together. Born in 1899, four years after the first 'official' film showing in Paris, Hitchcock demonstrated an early fascination with the new art of the cinema. He entered the film industry in 1920, and by 1925, he had directed his first feature-length film, The Pleasure Garden. His subsequent film career paralleled the phenomenal growth of the film industry during the years 1925-1976, the year of his last film. In the same way, Hitchcock's films are consonant with the revolutionary theories in the fields of physics and cosmology that were transforming the twentieth century, personified by the genius of Albert Einstein. Philip Skerry's book applies the theories of dark energy, entropy, black holes, and quantum mechanics to Hitchcock's technological genius and camera aesthetics, helping to explain the concept of 'pure cinema' and providing verification for its remarkable power. Including interviews with influential physicists, this study opens up new ways of analyzing Hitchcock's art.

Patricia Highsmith: Selected Novels and Short Stories Patricia Highsmith,2011 The remarkable renaissance of Patricia Highsmith (Strangers on a Train, The Talented Mr. Ripley) continues with the publication of The Highsmith Reader, featuring two groundbreaking novels as well as a trove of penetrating short stories.

Mistresses of the Dark, 2002 The dark side of life lurks just around the corner from the safe avenues of the familiar. In Mistresses of the Dark, twenty-five leading female writers dare to stray from the path of the ordinary and venture into the shadows. Nadine Gordiner imagines a nightmare relationship between a father and son. Eudora Welty and Flannery O'Connor conjure grim Gothic visions of private desperation. Specters of loss haunt tales by Alison Lurie and A. S. Byatt, and an atmosphere of unease blows through stories by Shirley Jackson and Doris Lessing. The contributors include a Nobel laureate, a Pulitzer Prize winner, and recipients of the Booker Prize and the National Book Award.

Strangers on a Train Jonathan Goldberg,2012 DivAlfred Hitchcock's 1951 thriller based on the novel of the same name by Patricia Highsmith (author of The Talented Mr. Ripley) is about two men who meet on a train: one is a man of high social standing who wishes to divorce his unfaithful wife; the other is an enigmatic bachelor with an overbearing father. Together they enter into a murder plot that binds them to one another, with fatal consequences. This Queer Film Classic delves into the homoerotic energy of the film, especially between the two male characters (played by Farley Granger and Robert Walker). It builds on the

Patricia Highsmith's Diaries and Notebooks Patricia Highsmith, 2023-01-10 Essential for understanding Patricia Highsmith's transgressive life and prophetic work, this volume is also "one of the most observant and ecstatic accounts . . .

about being young and alive in New York City" (Dwight Garner,—New York Times). Before Alfred Hitchcock adapted her debut novel, Strangers on a Train, for the big screen; before her suave and sociopathic Thomas Ripley snaked his way into the canon of psychological suspense; and before The Price of Salt became a cult classic of romantic obsession, who was Patricia Highsmith? Focused on her formative years in Manhattan, this condensed edition of Highsmith's monumental Diaries and Notebooks reveals "Pat" at her most passionate and florescent. Beginning in 1941 at Barnard College and encompassing the Texas native's adventurous twenties,?The New York Years intertwines scenes from her dizzying social life—rife with sleepless nights barhopping in the queer underground Greenwich Village scene, always juggling too many lovers—with an intimate self-portrait of a young artist who by day dispassionately wrote comics for a paycheck. Amid all the hangovers and the breakups, she read voraciously and honed her craft with verve. Laid bare in this perennial reader's edition are the bold, hilarious, romantic, tragic, and maddeningly contradictory observations of one of "our greatest modernist writers" (Gore Vidal).

Dark Page Two Kevin Johnson, 2009 Following up on his well-received bibliography of first edition sources for American film noir of the 1940s, Kevin Johnson's new bibliography The Dark Page II explores the second half of the classic American period, covering the years 1950-1965. Ground rules for noir style were by this time firmly established in Hollywood, and new techniques and themes had emerged, including location shooting and documentary-style storytelling, the incorporation of social issues into storylines, the final years of the Production Code's stranglehold on film content, and the influence of the style on Westerns, melodramas, and even science fiction. Importantly too, this era would see many of Hollywood's finest writers and directors blacklisted, jailed, or exiled as a result of McCarthy and the House Un-American Activities hearings. The literary sources that informed this era evolved as well, with Hollywood taking a greater interest in the surprisingly literate novels that were being published as paid-by-the-word paperback originals, as well as hardcover titles being released by obscure and often short-lived publishers. The influence of the film industry on the book industry was felt in turn, with stories being snatched up as film options as soon as they first appeared in magazines and newspapers, sometimes resulting in a book publication that would never have occurred otherwise. The Dark Page II is an essential volume in a continuing series of references that are projected to cover American screwball comedies, European film noir, and American crime films and dramas of the late 1960s and 1970s. Full-color photos of each first edition are featured, as well as bibliographical points for each book and a bounty of factual information surrounding both the origins of the books and their subsequent film adaptations.

Strangers on a Train Patriacia Highsmith, 1991

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