PSYCHO 2

HAVE YOU EVER WONDERED WHAT IT IS LIKE TO WORK ON MOTION PICTURE?

HAVE YOU EVER WANTED TO WATCH THE PROCESS?

1. Listen to the snippet _____.
How many movies had Hitchcock filmed before Psycho?
Listen again and fill the gaps with 4-5 words:

It was serious business, that's what one actor, Paul Jasmin, on-set for Psycho, told me.

Every male member of the crew wore _____. Hitchcock knew exactly what _____ and he was determined to get it. He was a master-storyteller and a technical genius with as much know-how as any _____ .

But what was the man like? – That's what I asked Jasmin.

Well, I never met him, he told me. But I saw him work, and _____ .

The assistant director would say "Mr. Hitchcock wants you to do this; Mr. Hitchcock wants you to do that." I never spoke with him. He was famous for not really talking to his actors. Nobody spoke on the set. You could _____ .

He spoke to no one of course unless you were the star.

2. Listen to the clip once. What do the numbers refer to? _____

60 3 dozens 2400

Listen to the clip again and complete the pieces:

1) He had full creative control over every aspect of his movies now. He could literally do _____ .

2) *North By Northwest* was about to be released, *Vertigo* was ready to shoot. Hitch was without question, at his creative peak. And _____ like a creative peak.

3) Been there, done that, – that's what Hitchcock thought. How can I surprise them all? We've got _____ to keep them with us.

LIVEWORKSHEETS

4) Time was not _____. There were Hitchcock wannabes like shock meister William Castle nipping at his heels.

5) There were _____ of big-name stars.

6) There was _____ from low-budget newcomer production houses like Universal International and Hammer Films.

Give a brief summary of the snippet.

3. Listen to the next snippet _____.

What are the problems with *Psycho*?

Now try to fill the gaps with prepositions, listen again and check.

Spring 1959, Beverly Hills. Y Frank Freeman, the head of Paramount, is sitting poolside ___ a towel and slippers.

His teeth are gripping his cigar with such force he's almost biting ___ his tongue.

You could say he is steamed. You could also say that's an understatement.

A butler brings him a phone – It's Barney Balaban, Paramount's corporate president.

- Barney, Barney, I know, don't… Don't yell ___ me, Barney, I can hear you. Yes, Hitchcock is ___ ___ his mind… Yes, I've read it and know it is. Barney, I know… Look, Barney, we both love Hitch, nobody's been better ___ Hitch than Paramount, but this is too much, this is grotesque.
- Sweetie, sweetie, you're splashing me when you swim ___ , please, keep the water to yourself, I'm ___ a very important call here.
- Barney, Barney, I will explain it to him – this Psycho thing is garbage, none of the Paramount prestige. I mean, – nudity, violence, a guy dressed as a dame… And Barney, there's a scene ____ a toilet. A toilet!
- This is never gonna pass the production code. And' I'm now president of the MPAA which means I'm ___ charge ___ the fucking code.

4. Listen and put the pieces in order _____

LIVEWORKSHEETS

__So, here is the deal, guys, – that's Wasserman in a smoke-filled room at Paramount. Freeman sat on the other side of the vast mahogany table and listened intently if unenthusiastically.

__Well, Freeman sat stunned. I mean, here was the deal with a little bit of upside and almost no downside. How could he say no?

__But what to do about Paramount? Wasserman had an idea and it would go down as one of the greatest business deals in Hollywood history.

__But Hitchcock had made up his mind and his agent Lew Wasserman had already secured the rights.

__Some people think Hitchcock mortgaged his house to make Psycho, he didn't. Instead, he simply mortgaged his future.

__You guys pick up the tab, you distribute the picture. It'll be a Hitchcock film, not a Paramount film.

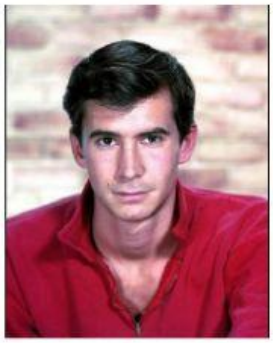
__So, here is the deal. Hitch would direct Psycho for free. He'll make it with his TV crew, he'll make it fast and he'll make it cheap.

__ But here is the thing: Wasserman, Hitchcock's agent, was head of the company which owned Universal. So, wheeler-dealer Wasserman had just stolen his most important client from Paramount and sold him to himself.

__Hitch will own 60% until you make your money back plus a piece of the gross. After that all revenue and 100% ownership goes to Hitch. And to keep your hands clean, the picture will shoot at Universal, where Hitch makes his TV show.

5. The key to Psycho was its surprise twist. If you were Hitchcock, what would you do to keep the twist a surprise?

Listen to the snippet _____. What did Hitchcock do?



6. What can you remember about Ed Gein? What was Norman Bates in Bloch's book like? Listen to the snippet _____.

Unjumble the adjective to describe the book character

taf _____ ydwod _____ dimdel-dage _____

Unjumble the adjectives to describe the movie character

ognuy _____ mirt _____ mednahos _____

Why do murderers have to be attractive?

7. Listen to snippet and find 6 mistakes in the script _____

LIVEWORKSHEETS

August 19, 2016, Los Angeles

Paul Jasmin is a famed photographer and actor. He sits by the window in his apartment on Wilshire Boulevard in a great new building in Hancock Park.

- I have the best view, he told me. The back of my building is just covered in poplar-trees. Yeah, it's kind of cool.

Paul was a life-long friend of Anthony Perkins.

- Tony Perkins was one of the smartest people I ever knew. We were both in the Warhol scene in New York when we met. One of his closest friends was Steven Sondheim, so you can imagine the wit that he had and that talent. He was a huge Broadway star and we just became friends. Then he came out to Hollywood and I moved out here too.

Tony Perkins knew all the big stars, they all gave him their money.
They would come to regret that.

Why do you think the big stars would come to regret that?

8. Drag and drop, listen and check

Paul Jasmin:

Tony had a dark sense of humor. One of the things he loved most was to invite people over. He would give me the phone numbers and I would crank-call them.

Yes, that's right, Anthony Perkins crank-called all his co-stars. Jasmin did this great voice of this shrewish old lady and Tony couldn't stop laughing when he heard it.

OK, Paul, how about Marion Davies?

Thank you for calling. **How are you?** **Hello!**

Yes. **I'll be right by!** **I'm sorry, who is this?**

- _____

- Hello, Marion?
- _____
- Marion, I'm so glad you're at home, it's Eunice.
- Yes, I'm at home. _____
- It's Eunice. We were together at that party at that time at that thing.
- Eunice?
- Yes, yes, Eunice Airs. _____

LIVEWORKSHEETS

- I'm just fine, Eunice. _____
- Oh, Marion, I'm down the block with the family and I'd love to stop by. I can be there in five minutes. Tony and Billy miss you so much…
- This is Eunice who?
- Eunice Marion, oh, good grief it's good to hear your voice! I can't wait to see you again! _____

And so it went. _____

9. Listen to the snippet and fill the gaps with verbs _____

Tony Perkins _____ many of these sessions and among the friends he _____ and _____ with the recording was… Alfred Hitchcock.

Before Tony had even _____ the script, Hitch had already _____ him to _____ in Psycho but in these hilarious recordings Hitchcock _____ something else he _____ . He _____ the voice of Norman Bates mother.

Stephen Sondheim, in full **Stephen Joshua Sondheim**, (born March 22, 1930, New York, New York, U.S.—died November 26, 2021, Roxbury, Connecticut), American composer and lyricist whose brilliance in matching words and music in dramatic situations broke new ground for Broadway musical theatre.

LIVEWORKSHEETS