



PSYCHO 3. How much can you remember about preparations for filming Psycho from the previous lessons?

1. Read the chunks, then drag and drop them. Listen and check _____.

grabbed women off the street

,the more shocked the audience

softness and inner tension,

throw them for a loop,

rooting for

a plenty of quality time

come right off the rack

The bigger the star _____ will be when she's killed in the first twenty minutes of the movie. But she also had to look like she came from Phoenix where the opening scenes take place.

Hitchcock & Co viewed footage of dozens of potential Marion Cranes. Hitch finally settled on the one actress with the balance _____ and with the perfectly ordinary look, as he put it, of a Phoenix native. That person was Janet Leigh.

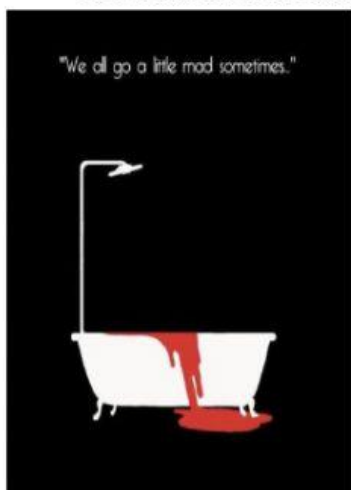


The crew spent _____ in Phoenix. They took a ton of pictures there. They _____ to photograph their closets, their dresser drawers, their suitcases. Unlike most movies, the wardrobe for Janet Leigh would _____. But how would audiences react when the character they're _____ is murdered in the first few minutes of the movie?

This is really gonna _____ Hitchcock said. Always the prankster, Hitchcock loved his practical jokes, especially, the ones played on the audience.

What was it like to work with Janet Leigh? Well, Tony Perkins didn't like her at all, that's what Tony's friend Paul Jasmin told me. But why? 'Well, she was kinda crazy', Paul said. 'He just didn't talk to her; she really, really wanted to be a movie star.'

Crazy Hollywood actress, imagine that.



As Norman Bates says, we all go a little mad sometimes.

“The wardrobe for Janet Leigh would come **right off the rack**.”

Tap all the words and expressions with the similar meaning:

high-street

made-to-measure

tailored

off-the-peg

ready-made

run-of-the-mill

bespoke

customized

store-bought

ready-to-wear

made-to-order



2. Listen to the snippet and fill the gaps with “small” words _____ :

Psycho was ready ____ shoot. It would come ____
____ thrifty \$800 000 and ____ shoot ____
____ speedy thirty six days. And it would become one
____ most famous movies ____ cinema history.

3. What words are usually pronounced to launch any filming process?

Listen to the clip. What is going on there? _____



4. Look at the pictures. How do you think they relate to each other?



Listen to the snippet and fill the gaps with nouns _____ :

It wasn't uncommon for Hitch, his daughter and selected casting _____
to share a glass of wine over lunch.

Oh, but not just any wine and not only wine...

'Mr. Hitchcock's _____ has arrived!'

The assistant director got the honor of opening the package: a _____ of Montrachet – the only Chardonnay Hitch drinks, imported from France. And foie gras from Paris.

You see, Hitch had a _____ of _____ for fine food and wine worldwide.

He'd call Maxim's in Paris and order the foie gras. Then Maxim's would deliver the food to a TWA _____ who would fly it to the Los Angeles airport and hand-deliver it to Hitchcock's _____. Off goes the driver to the _____ of Psycho with his precious _____ on the passenger seat. _____ ? What _____ ?

Hitch loved his food, he loved his wine, and he loved his movies.

Retell the piece.

5. Shadow the lines:

A _____ All of this was warm-up to what would be the most challenging sequence in Psycho – the shower scene.

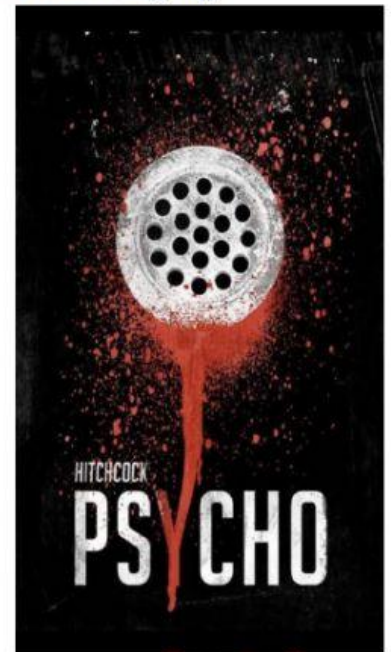
B _____ This was the moment that Hitch would kill the star of the movie and shatter audience expectations forever. This was the make-or-break scene in Psycho.

C _____ As he arrived at Universal that day, he was literally sick to his stomach. He knew in his heart and his soul that this was, perhaps, the most important scene he would ever shoot. And it would go down in history as the most famous movie scene of all time.

D _____ It would take seven days to film, seventy-eight set-ups, fifty cuts, and the final result would last less than three minutes.

E _____ I create nightmares for the audience, Hitch later said. I play with an audience, I make them gasp, and surprise them, and shock them.

F _____ The shower scene would have to do all that and more, or else. Psycho would be a bust. And a failure would be all Hitchcock's.



6. What jobs involved in the film industry can you name? Here are some of the jobs and below are their short descriptions. Match the correct pairs.

location manager

film producer

programme researcher

runner

sound technician

director of photography



1. _____

They manage the camera and lighting crews on a film set, make artistic and technical decisions and review footage in the post-production stage.

2. _____

You'll oversee the creative process of a film from conception

to completion, working closely with the director to make artistic and technical decisions about shooting, budgets and post-production.

3. _____

Working with raw footage in post-production to compile an end result that's suitable for release, you will often work closely with the director to ensure their work is in line with the director's intentions for the film.

4. In any film, good lighting is crucial to creating the right atmosphere. This is what a _____ brings to the production process through technical knowledge, a good level of physical fitness for lifting heavy lighting equipment as well as creative flair.

5. _____

If you're wondering how to get into the film industry, you'll find that while this position is the most junior one in any film production department, it's often the entry point into this career.

Your job is to carry out administrative tasks and aid the smooth running of film production. Your work will involve setting up locations for a shoot, hiring props and transporting equipment, among other tasks required by the director, actors and other members of the film crew.

6. A _____ is responsible for researching, identifying and organising access to sites for film shoots. It's a demanding role, where you'll need to manage both cast and crew to ensure your stunts on location are completed within the time and budget constraints.

7. It's the job of a _____ technician to operate the equipment needed to record, mix and enhance the audio of a film. In this role you could either be working on set, liaising with producers to meet their requirements and monitoring the recording process, or in post-production where you'll integrate audio with visual content and create and alter sound effects.

8. _____

Providing a crucial visual aspect to any film, these people ensure the actors in a film appear authentic to the time period the film is set, its geographical location and age of the character they're playing.

9. _____

As a _____ on a film, you'll provide support to the producers, director and writers by carrying out factual and picture research to ensure what's being shown in the film is accurate.

7. Listen to the next clip once _____.

Why at a certain point in the past was young Jerry Mathers the envy for his peers?

Now listen and fill the gaps with adjectives.

July 2016, France.

In a _____ and _____ corner of Paris sits the Cinémathèque Française, home to one of the largest collections of film-related objects in the world.

It was not his first time in Paris, not by any stretch. But it was his first time in this museum. He wanted to reunite with an old friend.

Through a _____, _____ hall he walked. The _____ lights and moisture controls protect thousands of one-of-the-kind items.



He stepped into a gallery and stopped. Cold. Before him, encased in a bullet-proof glass, under the beam of a spotlight, was the desiccated corps of a woman aged forty, poisoned with strychnine by her son Norman. He stared into the _____ eye-sockets and smiled.



He was Jerry Mathers, fans of classic TV know him better as the Beaver. See, in 1960 Jerry was a kid shooting Leave it to Beaver at Universal. The show's makeup man Bob Dawn was working on the other side of the lot on a _____ - _____ movie under the direction of Alfred Hitchcock.

One day Bob brought a skull to the set. He had to age it and glue hair onto it to make it look like the corps of Norman Bates mother. One hair strand at a time. It was _____, _____ work. 'Can I help?' Jerry asked. – 'Sure, kid.' And so, for several days young Theodor Cleaver was the envy of every twelve-year-old boy – he spent his off-camera time gluing hairs to the most famous corps in cinema history.

8. Shadow the snippets:

A _____ That's the sound of a graphic artist at work. Thirty-nine-year-old Saul Bass was a regular Hitchcock contributor. He'd already made name for himself as the guy who creates title credits for movies which were better than many of the movies themselves.



B _____ Indeed, nobody in Hollywood realized that opening and closing credits could enhance the experience of the movie until Saul Bass came along. His long career would include not only scores of title credits, but also corporate logos and movie posters.

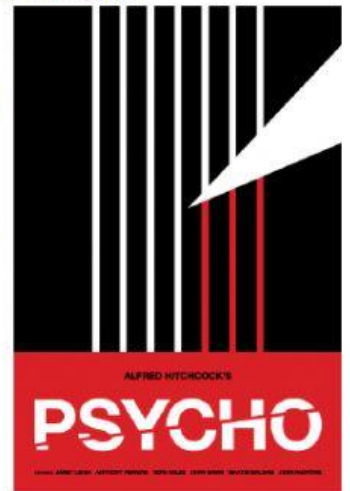
C _____ For Hitch, Saul had worked on titles for Vertigo and North by Northwest and now he was hard at work on Psycho. Not just on title sequences but on storyboards for key scenes including the shower scene.

D _____ Saul wanted to storyboard that sequence in flashes – a rampage of images where the editing created the action. This was new to Hitchcock, and he was not comfortable with the approach, but Soul produced a test and Hitch was convinced. ‘I’m gonna shoot and cut it staccato so the audience won’t know what the hell is going on’. – That was Hitchcock.

E _____ So Saul set out to design each of the seventy seven different shots in the shower sequence. Once filmed and edited, the sequence was, as Hitchcock biographer Stephen Rebello puts it, a masterstroke.

F _____ Hitchcock simultaneously succeeded in titillating and shocking the viewer while concealing the nudity of the victim and the true identity of the attacker. Now, we’re used to flash-cuts today, but what Bass and Hitchcock created was new in 1960. And it would prove extraordinarily unsettling to audiences forevermore.

G _____ Saul Bass: I had a purest notion of making a horrible murder with no blood; it struck me as a nice thing to do.



Nice. And definitely more censor-friendly. Maybe.

9. Listen once _____ . What did Hitchcock say to a *Variety* reporter? Listen again and join match the parts of the chunks.

the knife never even

of the knife's tip

view the film

at Janet Leigh

a flitting glimpse

the wrath of the censors

a clear image

of the sequence

stabbing away

frame by frame

sheer sensationalism

penetrates the body

bring down

of a nipple