

## Document Citation

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Dial "M" For Murder

## Psycho

1960 B&W 109 min Universal USA  
Produced and Directed by Alfred Hitchcock. Written by Joseph Stefano, based on the Novel by Robert Bloch. Titles by Saul Bass. Music by Bernard Herrmann. With Anthony Perkins, Janet Leigh, Vera Miles, John Gavin, Martin Balsam

*Psycho* involves the mind, the heart, the blood pressure, the adrenals and, quite frankly, scares the wits out of you! After experiencing Janet Leigh's murder, you'll think twice before taking a shower alone in a remote motel. She has stolen \$40,000 from her employer's bank deposit and plans to rendezvous with her fiance in a distant city. On the way, she decides not to go through with, but to return, turn herself in and make restitution. Her murder is all the more ironic, because the murderer's motive is not robbery!

**Critical Comments:** "a murderously magnificent *Grand Guignol* show...at close range the camera catches every twitch, gurgle, convulsion and hemorrhage in the process by which a living human becomes a corpse. The nightmare that follows is expertly gothic...a spectacle of stomach churning horror"—TIME

**Awards:** 4 Ten Best of the Year Awards. Top-Grossing Picture. 5 Academy Award nominations including Best Director, Best Actress

A—Good of a kind, YC—No, PARENTS' MAGAZINE

[to be withdrawn July 1, 1981]

## I Confess

1953 B&W 95 min Warner Bros USA  
Directed by Alfred Hitchcock. Written by George Tabori and William Archibald, based on the Play "Our Two Consciences," by Paul Anthelme. Music by Dimitri Tiomkin. With Montgomery Clift, Anne Baxter, Karl Malden, Brian Aherne

This thriller is laid in windswept Quebec, where a new Catholic priest finds himself faced with an unsolvable dilemma. Years before, the priest [Montgomery Clift] was in love with Anne Baxter, but the war came and he lost her. On returning to Quebec, he took Holy Orders, and now, still untried in the priesthood, he is confronted by a stark situation—one of the servants in his rectory uses the seal of the confessional to ease his terrible guilt at having just committed a murder! Ironically, the dead man is known to Clift—he has been blackmailing the priest for months over an incident in his earlier life! So when the police make this discovery, the priest is arrested for murder! Further, the servant now fears the priest may panic and break the seal of the confessional and spill the beans, so a second murder may be necessary!

**Critical Comments:** "a crescendo of breath-catching suspense"—MOTION PICTURE HERALD

AY—Excellent, C—No, PARENTS' MAGAZINE

1954 Color  
Produced and Directed by Alfred Hitchcock. Written by Frederick Knott, adapted from his Play. Music by Dimitri Tiomkin. With Ray Milland, Grace Kelly, Robert Cummings, John Williams, Anthony Dawson

Based on the stage success by Frederick Knott, author of *Wait Until Dark*, this thriller is a masterpiece of suspense. Grace Kelly's loving and solicitous husband Ray Milland has arranged for a man to strangle her from behind when Milland calls her from his club. When she accidentally kills her assassin in self-defense, Milland is momentarily taken aback, but presses on to convince Scotland Yard that the man was blackmailing her and that she killed him deliberately! Thus, her execution will guarantee what his original plot did not!

**Critical Comments:** "[the end is a] remarkable visual definition of developing intrigue and mood...a triumph of tension...with just a handful of people in the room"—Bosley Crowther, THE NEW YORK TIMES

**Awards:** Grace Kelly for Best Actress, New York Film Critics, National Board of Review. John Williams for Best Supporting Actor, National Board of Review

AY—Excellent, C—No, PARENTS' MAGAZINE

## The Wrong Man

1956 B&W 105 min Warner Bros USA  
Directed by Alfred Hitchcock. Written by Maxwell Anderson and Angus McPhail from Anderson's "The True Story of Christopher Emmanuel Balestrero." Music by Bernard Herrmann. With Henry Fonda, Vera Miles, Anthony Quayle

Hitchcock explores one of his favorite themes—a man is arrested and convicted for crime he did not commit! Henry Fonda is Manny Balestrero, a bass fiddle player at New York's Stork Club. On his way home late one night, he inadvertently gets himself in a situation in which he is identified by victims as the man who robbed them at the gunpoint! This story, by the way, is true, and to add to its authenticity, Hitchcock used some of the original participants in the case to give technical advice and even used some of them as extras!

AY—Good, C—No, PARENTS' MAGAZINE



I Confess