

Document Citation

Title	Murder mysteries and foreign intrigue : Psycho
Author(s)	
Source	<i>Publisher name not available</i>
Date	
Type	review
Language	English
Pagination	325
No. of Pages	1
Subjects	
Film Subjects	Psycho, Hitchcock, Alfred, 1960



Psycho

ANTHONY PERKINS – JANET LEIGH – VERA MILES – JOHN GAVIN – MARTIN BALSAM



For years, Alfred Hitchcock has created mystery films with the eye of an accomplished artist. They are intelligent, cinemate appeals to dread, usually starring a handsome man and a beautiful woman. For his 45th film, the old master director has a nasty surprise up his sleeve for his audiences, and they love it. It is a horror film to end all horror films—*Psycho*.

Nothing has changed, really, except that where his earlier films involved the mind of his audience, *Psycho* involves the mind, the heart, the blood pressure, the adrenals and quite frankly scares the wits out of you. The critics talk about seeing two grisly knife murders on screen. Actually, through Hitchcock's artistry, you see nothing of a sort, but you certainly believe that you have. And after seeing the picture, male or female, you'll think twice before you take a shower alone in a remote motel.

For Janet Leigh, it had been an uneventful evening. Earlier in the afternoon, she had stolen \$40,000.00 from her employer's till, packed her bags and driven all afternoon on her way to join her paramour several hundred miles away. Now, she is taking a relaxing hot shower after her long day's work. The remoteness of the motel suit her purposes perfectly. The only sounds heard are the chirping of the crickets, the splashing of the water, and her humming contentedly as the hot needles of water caress her aching shoulders. Suddenly, a new sound pierces her consciousness. Did the door to her tourist cabin open? Is someone approaching? She fancies she sees a dark shadow looming through the translucent shower curtain. "Who is it? Is somebody there?" she cries in panic. All at once the audience's ears

are assaulted by screaming, piercing strings that compete with her own screams as a knife, wielded by a shadowy form rip through the curtain again and again until she crumples in a heap in the bottom of the shower tub. Once more, all is quiet except for the chirping of the crickets and the sound of the needles of water beating down on her still form. The clear water whirlpools, gurgling down the drain—and turns dark crimson.

109 MINUTES — An Alfred Hitchcock Production, released by Universal Pictures

B, NCDFB A — *Good of a Kind*, Y&C — *No*, *Parents' Magazine*
PG A — *Excellent*, *Motion Picture Herald*

SOURCE: Screenplay by Joseph Stefano, based on the novel by Robert Bloch. PRODUCED AND DIRECTED BY: Alfred Hitchcock. MUSIC: Composed and conducted by Bernard Herrmann. TITLES BY: Saul Bass. LOCATIONS: Filmed in Arizona and California.

ACADEMY AWARD NOMINATIONS: Janet Leigh for Best Actress; Alfred Hitchcock for Best Direction; John L. Russell for Best Cinematography for a Black and White Picture; Joseph Hurley and Robert Clatworthy for Best Art Direction of a Black and White Picture; George Milo for Best Set Decoration of a Black and White Picture, 1960.

AWARDS: Top Grossing Picture; Ten Best of the Year: *New York Times*, *Pittsburgh Post-Gazette*, *New York Mirror* and *Gerald Pratley* — *Canadian Broadcasting Corp.*

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*

SOURCE AND DATE
NOT AVAILABLE