



Mostra Alfred Hitchcock

Milton José Biscaro Jr

ELCV – Santo André - 2016

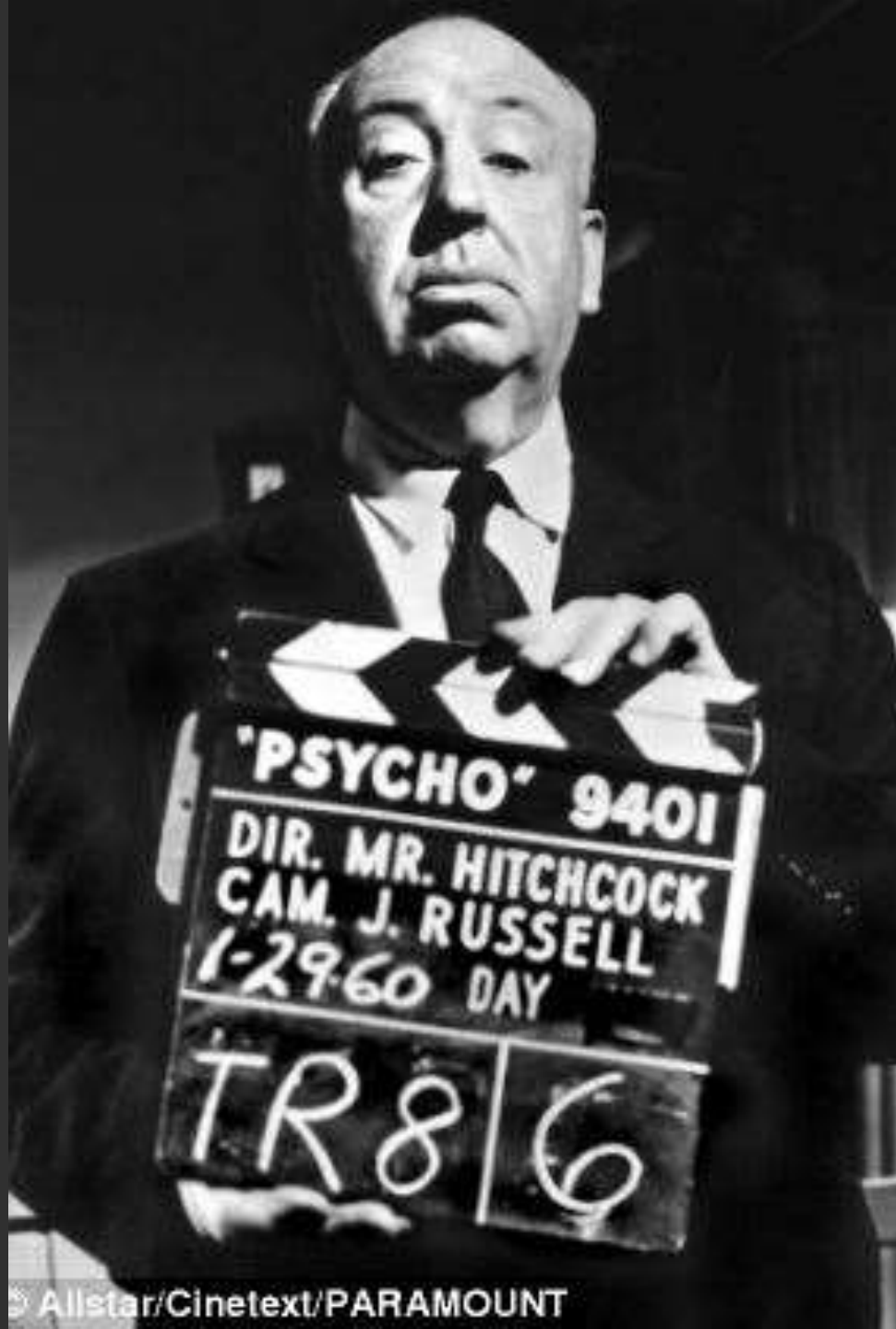


Encontro 18

15 de outubro de 2016

Psicose

Psycho (1960)



© Allstar/Cinetext/PARAMOUNT

Alfred Hitchcock's Greatest Shocker
"PSYCHO"
PSYCHO

A PARAMOUNT PICTURE

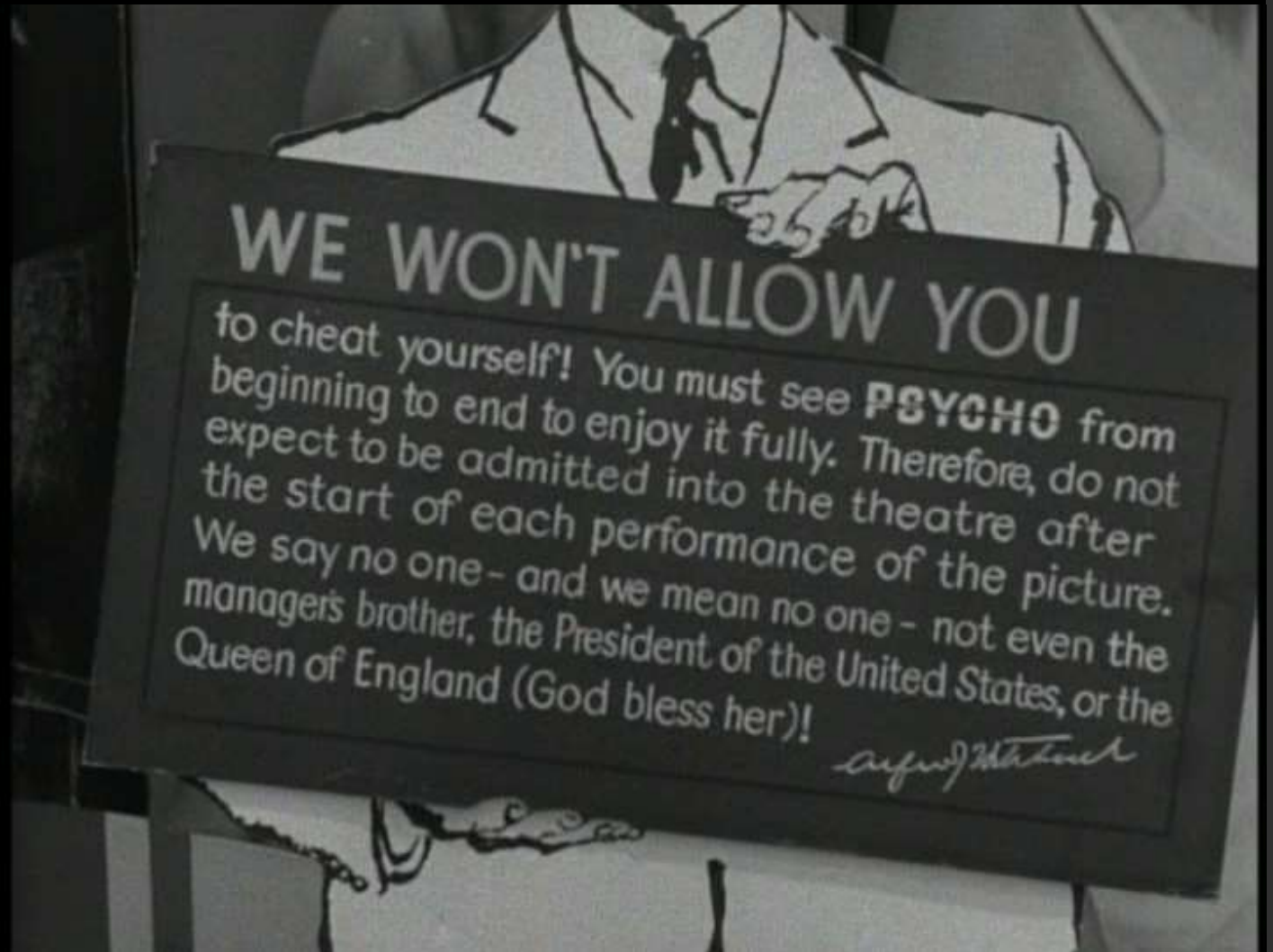
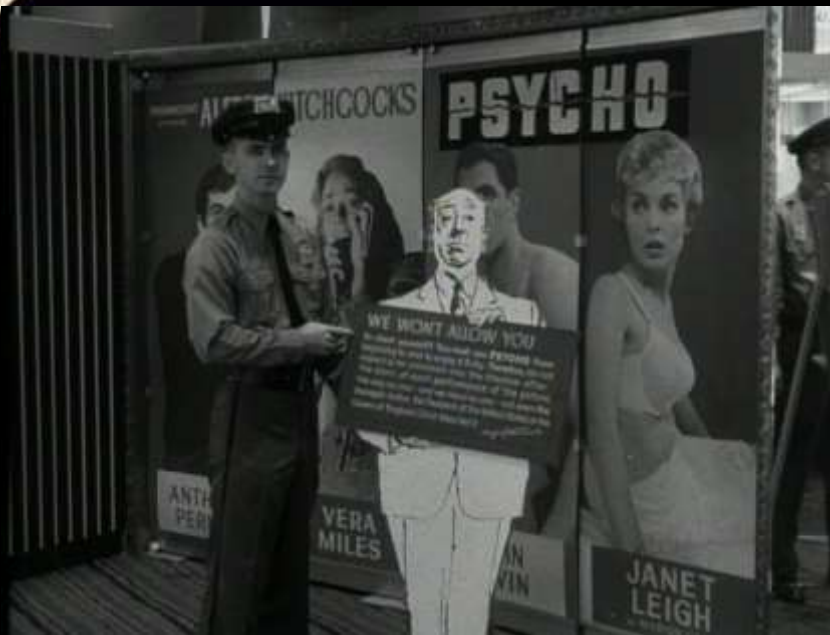
Psicose

Psycho (1960) – 109 min – EUA - PB

Estratégia de Marketing



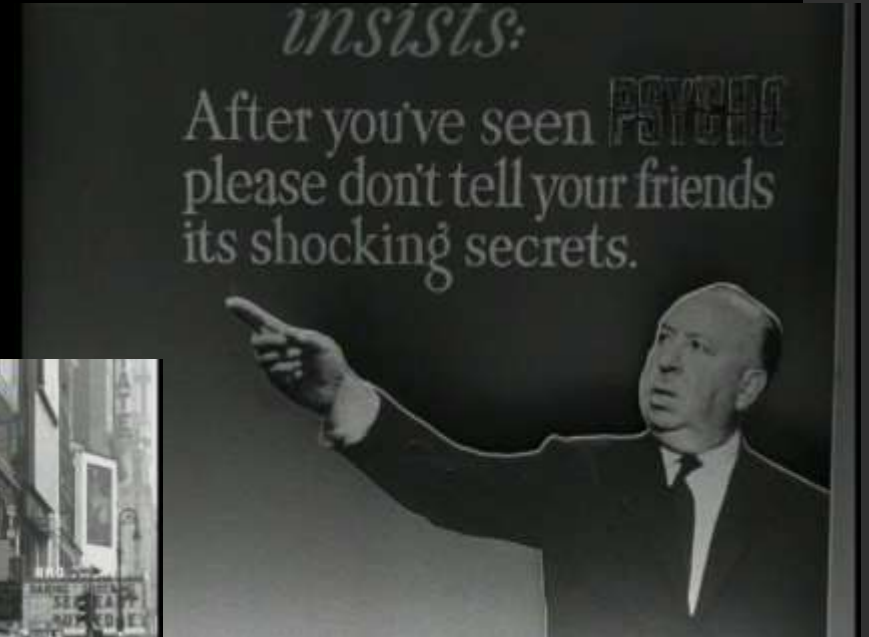
Marketing



A mãe



Sucesso de público, fracasso de crítica



Estória baseada em fatos reais



Ed Gein (1906/1984)



Abertura: Saul Bass

ALFRED HITCHCOCK'S

PSYCHO

PSYCHO

Elenco Principal

JOHN GAVIN



STARRING **ANTHONY PERKINS**



VERA MILES

Elenco

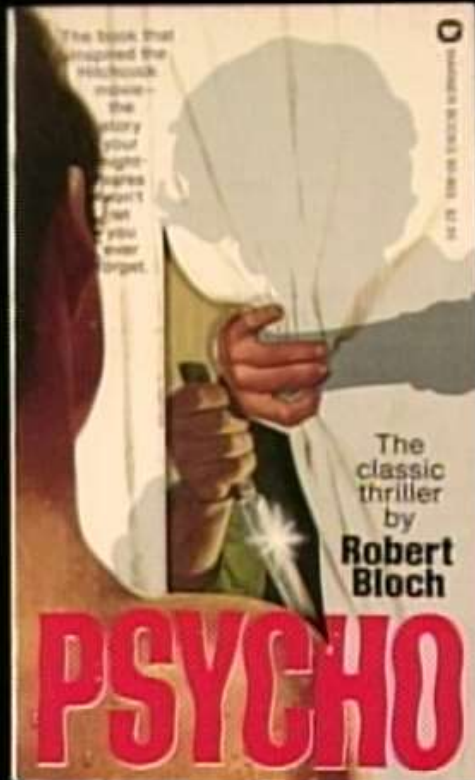
With
SIMON OAKLAND VAUGHN TAYLOR
FRANK ALBERTSON LURENE TUTTLE
PAT HITCHCOCK JOHN ANDERSON
MORT MILLS

CO-STARRING MARTIN BALSAM & JOHN McINTIRE



AND **JANET LEIGH** AS MARION CRANE

Roteiro; diferenças sobre Norman



SCREENPLAY BY JOSEPH STEFANO
BASED ON THE NOVEL BY ROBERT BLOCH

Equipe: TV

DIRECTOR OF PHOTOGRAPHY
ART DIRECTION
SET DECORATOR
UNIT MANAGER
TITLES DESIGNED BY

JOHN L. RUSSELL, A. S. C.
JOSEPH HURLEY & ROBERT CLATWORTHY
GEORGE MILO
LEW LEARY
SAUL BASS



ASSISTANT DIRECTOR **HILTON A. GREEN**
PICTORIAL CONSULTANT **SAUL BASS**



EDITED BY **GEORGE TOMASINI, A. C. E.**
COSTUME SUPERVISOR **HELEN COLVIG**
MAKE-UP SUPERVISION **JACK BARRON & ROBERT DAWN**
HAIRSTYLIST **FLORENCE BUSH**
SPECIAL EFFECTS **CLARENCE CHAMPAGNE**
SOUND RECORDING BY **WALDON O. WATSON & WILLIAM RUSSELL**

COPYRIGHT ©1960 BY SHAMLEY PRODUCTIONS, INC. ALL RIGHTS RESERVED • APPROVED
CERTIFICATE NO. 19564 • WESTREX RECORDING SYSTEM

Música (5ª de 7)



MUSIC BY **BERNARD HERRMANN**

"THE MAN WHO KNEW TOO MUCH"
AVAILABLE ON UNIVERSAL HOME VIDEO

Produção e direção



DIRECTED BY **ALFRED HITCHCOCK**

Abertura / Realismo Panorâmica X helicóptero



Uma janela... erotismo



Eros e Tanatos / Tristão e Isolda



Cameo + Pat Hitchcock



Tentação

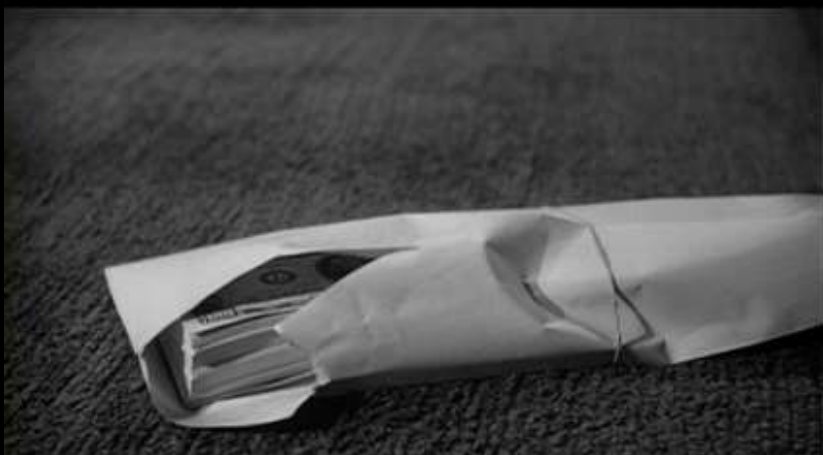


Camões: OS DESCONCERTOS DO MUNDO



Os bons vi sempre passar
no Mundo grandes tormentos;
e pera mais me espantar,
os maus vi sempre nadar
em mar de contentamentos.
Cuidando alcançar assim
o bem tão mal ordenado,
fui mau, mas fui castigado:
assim que, só pera mim,
anda o Mundo concertado.

Câmera / Dinheiro / Tentação



O Olhar



A Culpa



A Estrada



Suspense (Culpa)

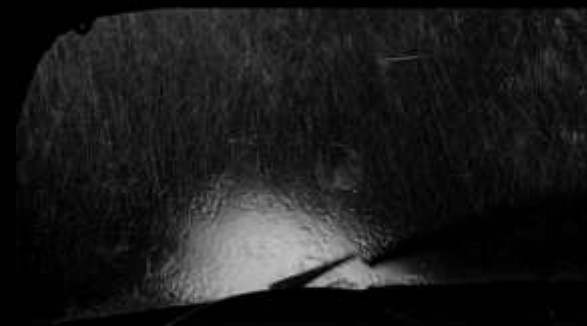


O Sabotador (1942)

Paranoia / Culpa / Espelhos



Estrada / Chuva



Hotel Bates



O cenário



Casa na Colina (a mãe)



Norman Bates



outubro de 16



MJBjr - ELCV - Santo André

“My mother isn’t quite herself today.”



Pássaros Empalhados



Voyeurismo



Na Casa da Colina



Arrependimento / Banheiro

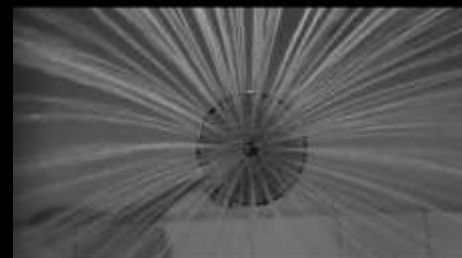


Chuveiro (1): água

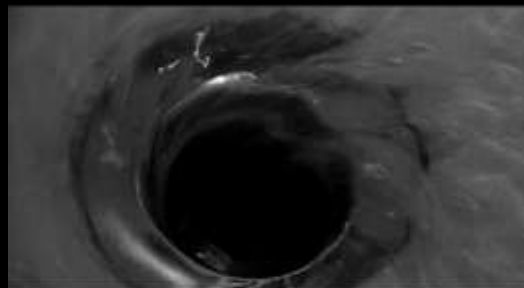
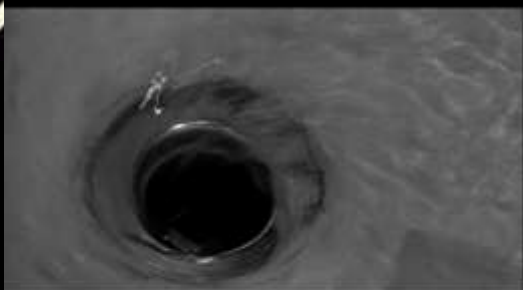




Chuveiro (2): sangue



Vórtice / Espiral



No roteiro

ECU
e turns in response to the
er curtain being torn aside.
pts in her face. A low terrible
out of her throat. A hand comes into
and holds an enormous bread knife. The
blade shatters the screen to an almost total,
blankness.

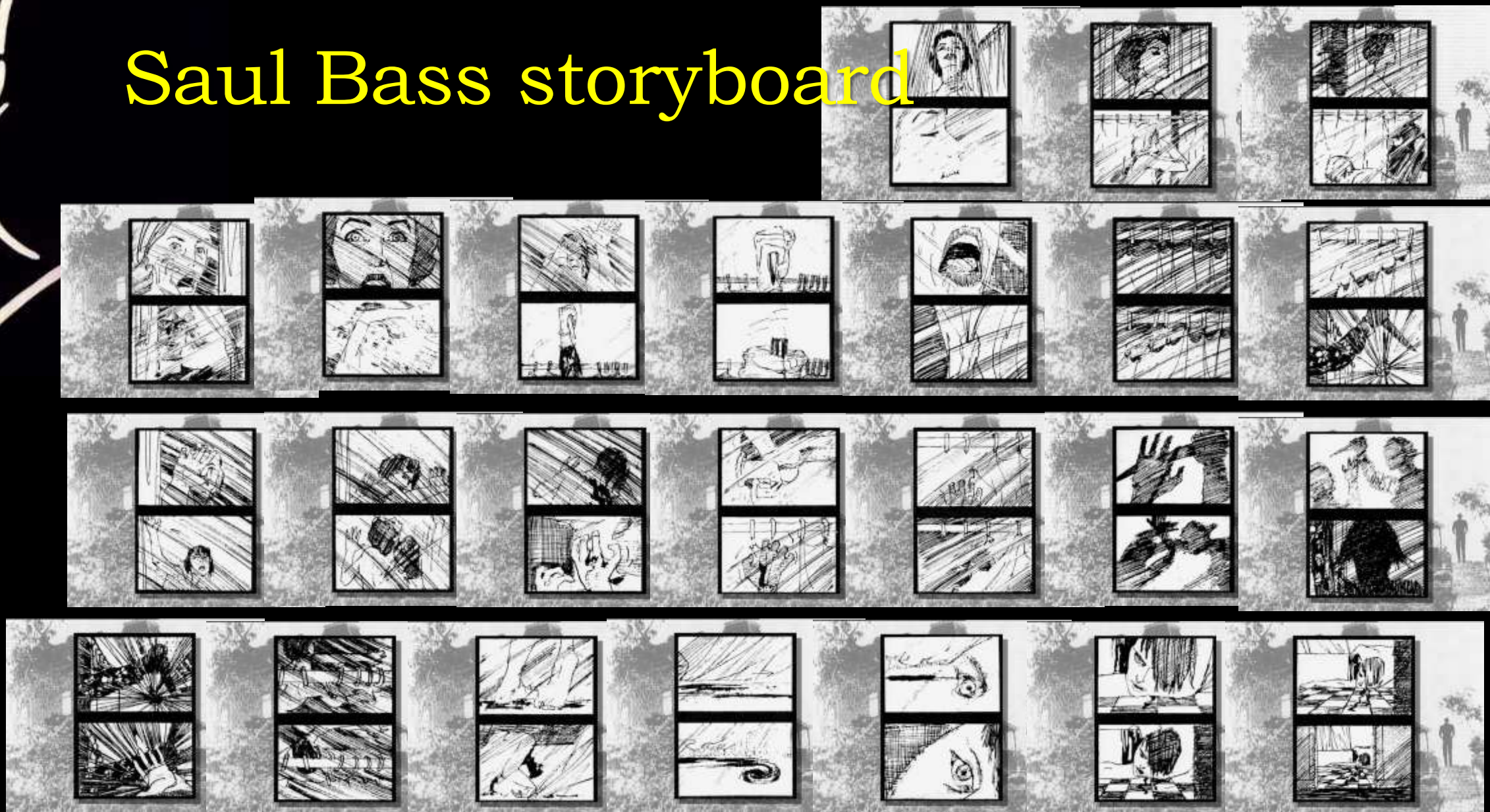
THE SLASHING

An impression of a knife slashing, as if tearing at the
very screen, ripping the film. Over it the brief gulp
of screaming. And then silence. And then the dreadful
thump as Mary's body falls in the tub.

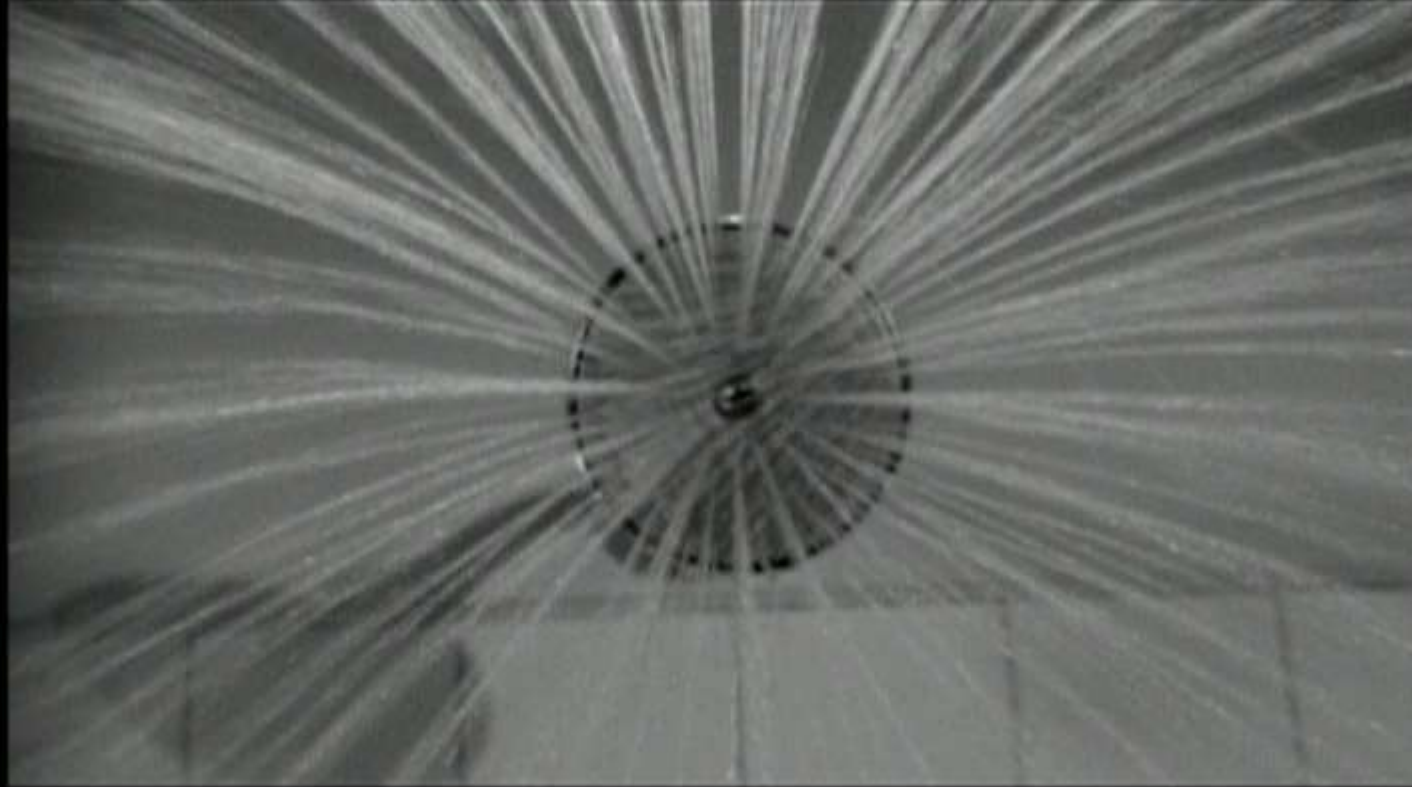
REVERSE ANGLE

The blank whiteness, the blur of the shower water
pulling the shower curtain back. We catch
of a glimpse of the murderer. A woman
darted with madness, her head wild wi
wearing a fright-wig. And the
closed across the tub, and
water. Above the shower
again and after a m
tent door slammin

Saul Bass storyboard



O chuveiro



Alma Hitchcock



Um suspiro indesejado...



Janet Leigh



Limpendo a Cena do Crime



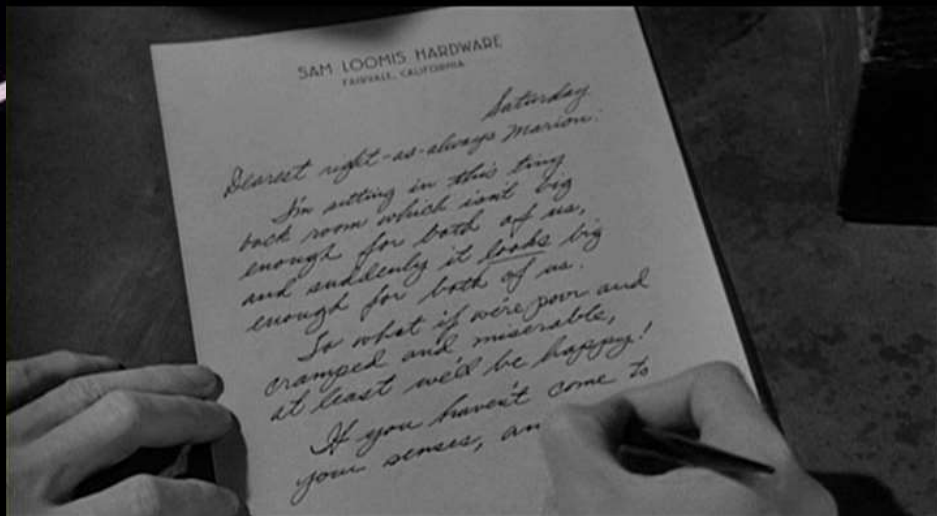
Enterrando o carro



Comida / Sexo / Morte



Segunda Parte (1h)



O detetive



O Recomeço



A investigação



A Escada: Suspense X Mistério



A queda



O Sabotador (1942)



A Revelação



Pista Falsa / Grua



Nova Investigação





Na Casa



Espelhos



Revelação 1



Revelação 2



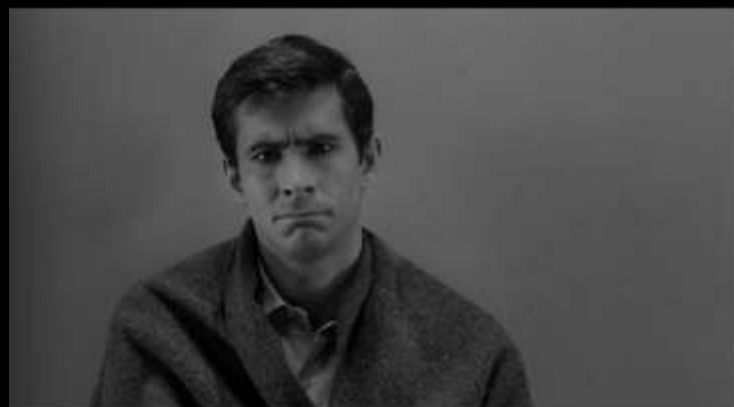
Um “*flare*” desejado



Explicação Psicológica



Bates, mãe e filho



Nem uma mosca...





Fim



Superposição





Censura



CENSORED SHOT



Cena cortada

silent.

LILA

We lived together all our lives. When we woke up one morning and found ourselves orphans, Mary quit college and got a job, so I could go to college.

SAM

Where'd you go to college?

LILA

I didn't. I got a job, too.

(A pause)

I wonder if that hurt her, my not letting her sacrifice for me? Some people are so willing to suffer for you that they suffer more if you don't let them.

SAM

(Almost to himself)

She was willing to lick the

MacGuffin



In regard to the tune, we have a name in the studio, and we call it the 'MacGuffin.' It is the mechanical element that usually crops up in any story. In crook stories it is always the necklace and in spy stories it is always the papers. We just try to be a little more original.

(Alfred Hitchcock)

izquotes.com





Próximo encontro:

22/outubro!!!