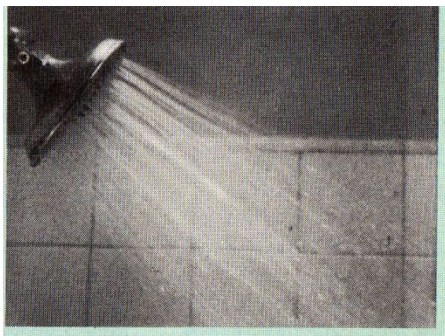
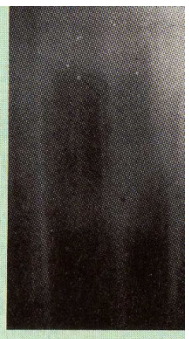




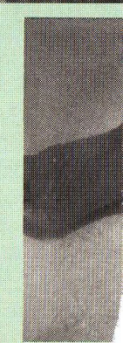
calls. "Rita came up with a brilliant idea, to use moleskin over both breasts and vital parts—and that was *it*."

"I came to think of it as sculpture," says Riggs. "If we had to see a part of a breast, say, under the crook of an elbow, I'd sculpt moleskin, then glue, cover and trim away until just the amount of the body that was needed was visible."

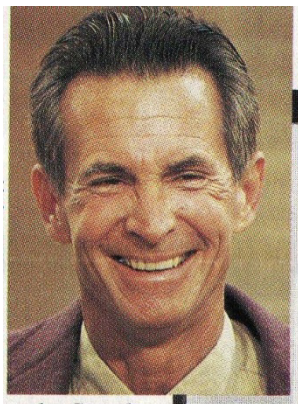
Hitchcock also hired—for $500—a 23-year-old dancer-model whose proportions approximated Leigh's. "I want

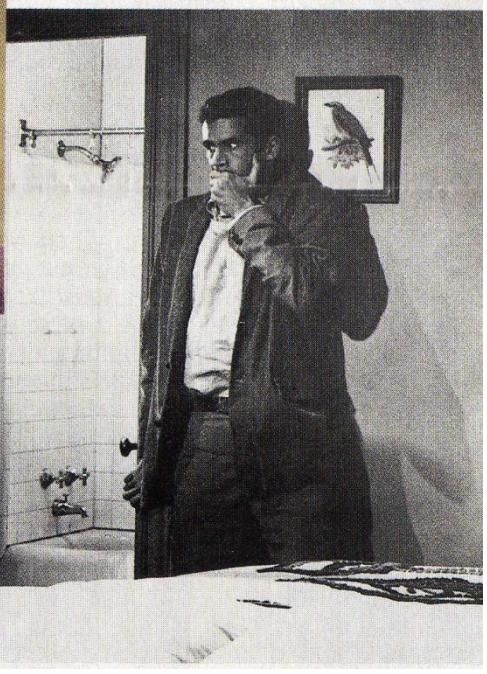
someone whose job it is to be naked on a set, so I don't have to worry about covering her," Hitchcock explained to Stefano. Hitchcock told reporters that the model, Marli Renfro, was required solely "for a rear-view scene of Miss Leigh."

While the shower scene was based upon a series of repetitive images in which there was a lot of motion, there cise sound a knife might make when jabbing a body. "He told the prop man to go out and get a watermelon," recalls script supervisor Marshall Schlom. "Knowing Hitchcock, the prop man knew he had to come back not only with watermelons of all sizes, but casabas, cantaloupes and honeydews." In a recording studio, the prop man audi-



dapted from *Alfred Hitchcock and the Making of Psycho* by Stephen Rebello, published May 1990 y Dembner Books. Copyright ©1990 by Stephen Rebello. Reprinted by permission of Dembner Books.





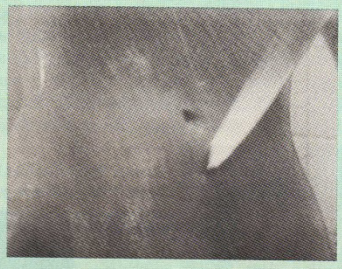
***Below: Tony Perkins in* Psycho.**
Left: The actor today.

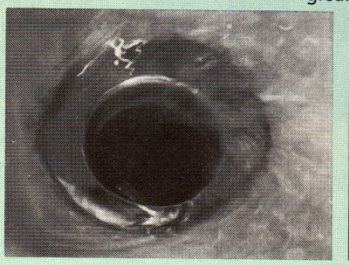
Achievel
Film Ins
farmer v

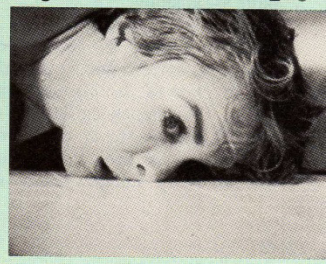
or the Swed-
m, but, boy,
women are

he coolness
obert Cum-
g the shoot-
with Grace
ne over and
rom the first
cold, she's
e doing all

ALLPOINTS ARCHIVE







remembers Tony Perkins, who did not participate in the shooting of the shower scene. "Mother always had her own 'backstage' persona, as it were. It was just not acknowledged that *Norman* is Mother."

"Hitchcock was an odd person to work for," says Epper, who was 24 when she shot her scenes for *Psycho*. "We were working on a kind of raised platform. I can remember him standing just below us looking up and saying exactly what to do and how to do it. I was just shown walking with the knife like I was going to stab her. There wasn't anybody in the shower at the time, but he wanted it to be really real, so he'd have you do the smallest things over and over."

The dazzling white tiles, gleaming fixtures and opaque

he'd cut it to just show Mother coming into the bathroom, the knife raising, the blood, the girl falling and that's it."

Hitchcock himself "didn't know what he had," Bernard Herrmann, the late, renowned composer of movie scores, once said. "I remember sitting in a screening room after seeing the rough cut. Hitch was pacing back and forth, saying it was awful and that he was going to cut it down for his television show. He made *Psycho* with his own money, and he was afraid it was going to be a flop. [At first] he didn't even want any music in the shower scene. Can you imagine?"

For *Psycho*, Herrmann concocted a cello and violin masterwork that throbbed sonorously as often as it gnawed at the nerves. Hitchcock was so pleased with the "screaming violins" that heightened the terror of the shower sequence—and with the score in general—that he doubled Herrmann's fee, to $34,500.

Still, nobody connected with the film anticipated the impact the shower sequence was to have, simultaneously titillating and shocking, electrifying the audience without disgusting it.

"I could hear the audience screaming when we planned the scene," Hitchcock liked to say. Stefano says otherwise. "He didn't hear screaming. Laughing maybe, not screaming. We had no idea. We thought people would gasp or be silent, but screaming? Never." ■

© 1960 UNIVERSAL PICTURES, SHAMLEY PRODUCTIONS (16)