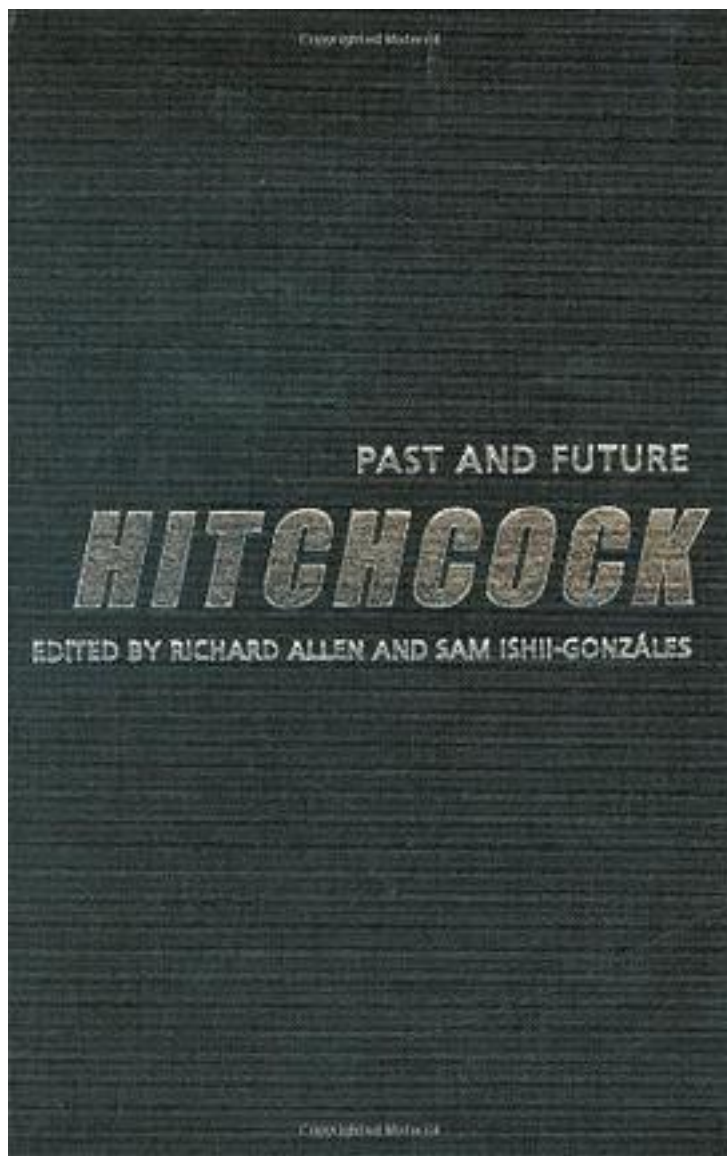


# Hitchcock



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著者:Francois Truffaut

出版者:Simon & Schuster

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Any book-length interview with Alfred Hitchcock is valuable, but considering that this volume's interlocutor is François Truffaut, the conversation is remarkable indeed. Here is a rare opportunity to eavesdrop on two cinematic masters from very different backgrounds as they cover each of Hitch's films in succession. Though this book was initially published in 1967 when Hitchcock was still active, Truffaut later prepared a revised edition that covered the final stages of his career. It's difficult to think of a more informative or entertaining introduction to Hitchcock's art, interests, and peculiar sense of humor. The book is a storehouse of insight and witticism, including the master's impressions of a classic like *Rear Window* ("I was feeling very creative at the time, the batteries were well charged"), his technical insight into *Psycho*'s shower scene ("the knife never touched the body; it was all done in the [editing]"), and his ruminations on flops such as *Under Capricorn* ("If I were to make another picture in Australia today, I'd have a policeman hop into the pocket of a kangaroo and yell 'Follow that car!'"). This is one of the most delightful film books in print. --Raphael Shargel

## 作者介绍:

François Roland Truffaut was an award-winning and influential filmmaker, critically acclaimed worldwide. He was also a talented and sought-after film critic in France (most notably, his work for *Cahiers du Cinema*), and one of the founders of the French New Wave and the auteur theory; he remains an icon of the French film industry. In a film career lasting over a quarter of a century, he was also a screenwriter, producer or occasional actor in over twenty-five films.

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标签

电影

Truffaut

艺术

希区柯克

電影

法国

影视

人物

## 评论

杜魯福是謙卑的、準備充足的訪問者，跟隨他走進希治閣的世界，學懂剖析一部電影的方式；希治閣是誠實的、毫無保留的受訪者，面對尖銳的問題不介意讓讀者透視其內心，且勇於批評和讚賞自己和作品，隨著他的分享，讀者可學會拍電影的手法。一部一部作品的談，史詩式的紀錄，大師與大師之間的對話令人受益不淺。希治閣對電影本身、劇本、拍攝、選角、後製、商業等都有自己一套價值觀，讀者未必同意，但不能不佩服他對電影上下一切的了解。專業的訪問、幽默的對答，頁頁精彩。第一章透視大師受盡壓抑的童年和家庭背景；最尾一章杜魯福公開數封希治閣的親筆信，並撰文悼念大師，看出希治閣悲傷的晚年，以及杜魯福最殷切的文字。長達三個月的閱讀期間看完五十四部經典之作，閱讀和觀影時所做的筆記希望有機會整合放上來。(23/2-30/5/2017)

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无意中找到这书的时候是一个踉跄摔过去的  
而里面夹了一张我以为的04年枪火的电影票根 what else can i say

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经典的对话录，每一页都叫人获益良多。Hitch强调电影语言的重要性，一定要以镜头讲故事。他看似是个商业惊悚片导演，实则对人性洞察颇深。诚如introduction里面就提到的，Hitch这样的导演，并不是教我们如何生活，而是传达他们的焦虑，以使我们更好地理解自己，而这“正是任何艺术形式的基本目的。”

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终于啃完原版，特吕弗还真的是很推崇希区柯克…要发奋图强学习做一个visualized的剪辑

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12年 图书馆

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啃完。希胖讲戏好清楚，类比多多

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## 书评

当“新浪潮”遭遇希区柯克——评《希区柯克与特吕弗对话录》  
1962年4月8日，已经被世界电影载入史册。这一天，法国新浪潮电影的主将特吕弗来到了纽约。特吕弗这次前行的目的除了把他导演的新片《夏日之恋》介绍给纽约的制片商外，就是与一向负责新浪潮电影在美国的推广工作的...

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希区柯克先生在哪里——《希区柯克与特吕弗对话录》读后感  
“希区柯克属于另一个家族，也即卓别林（Charles Chaplin）、斯特劳亨（Erich von Stroheim）、刘别谦（Ernst Lubitsch）的家族，他像他们一样，不满足于实施一种艺术，而是殚精竭虑地深化它，从中抽取比...

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我越来越欣赏我喜欢读书的习惯了，就如同此书，是导演弗朗索瓦·特吕弗与世界级悬念大师阿尔弗雷德·希区柯克的对话录，要是一般人最多听过希区柯克，而非电影爱好者的话根本不会知道特吕弗是谁。这正如同我一样，哪怕是我没看过一部希区柯克的电影，但也知道这个鼎鼎大名的人...

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这在某种意义上来说是希区柯克的自传，当然仅仅是电影方面的自传。不过对于一个电影导演来说，或者对于艺术家来说，他的艺术作品不就是他的自传吗？应该不会有太多的人对真正的日常生活感兴趣的。  
作品以谈话的形式，特吕弗问希区柯克回忆，但对于一般读者来说就存在两个问题， ...

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读者大约在开头就会挠头，因为我的标题用了一个很诡异的词汇“漫读”，什么叫漫读呢？原因有两点，第一点是我很少读这种纯粹采访和书信体且厚实如城墙的书，会觉得很枯燥读不下去，但是希区柯克是我最感兴趣的导演，于是终究还是下定决心买下了这本书，但是读起来依旧断断续续...



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大一下的时候，参加电影协会每周末的电影放映。在那之前，并不知道这个世界上有“希区柯克”。依然清晰记得海报上面用黑白拼贴出来的字样：  
电影大师希区柯克《惊魂记》《蝴蝶梦》全寝室一起坐在教室的后面观看。  
小小的放映室，秋天的风吹...

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阿尔弗雷德·希区柯克是何许人也？凡如我辈对电影略知一二者，或对悬疑惊悚片情有独钟者，都能在听到这个名字后随口说出诸如《蝴蝶梦》、《美人计》、《39级台阶》等如雷贯耳的电影名字，之后便会想起那些个让自己惊恐、揪心的场面和时刻，因为作为一代电影宗师，希区柯克已...

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希区柯克的所有影片都可以用最简单的一个词来概括，那就是“好看”，“好看”意味着已臻化境的功力。  
1980年4月29日，希区柯克在睡梦中离世，他一共为我们留下了53部电影作品，而正是这53部作品陪伴了、也将继续陪伴着所有不甘寂寞的影迷。我们将和这个永不枯燥的胖老头一道，...

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<http://rapidshare.com/files/37552513/Hitchcock.rar> 60多M 各位慢慢来

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1、希区柯克二十三岁时（即1922年）首次参与创作由格雷厄姆-卡茨执导的影片《女人对女人》，故事由希区柯克的一位女同事创作（该名女同事曾与卓别林共事，当时英国人以为凡与卓别林合作过的人一准儿都是天才）。希区柯克担任改编者、对话作者、副导演和布景师（原来的布景师临...

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