



# Robert Altman's America

**Helene Keyssar**



## **Robert Altman's America:**

*Robert Altman's America* Helene Keyssar, 1991 Robert Altman is the most quintessentially American of contemporary directors His films cut across virtually all genres and though few have met with huge commercial success apart from the blockbuster *MASH* Altman's unique vision of our society his distinctive directorial signature and his defiance of conventional film language have all helped reinvent the way we look at America Keyssar shows why it is time for us to consider this unusual auteur among the pantheon of great directors She identifies the peculiarities of the Altman style discusses his films from both a feminist and political perspective and offers a chapter length discussion of one of his most important films *Nashville* 1975 a gleeful vision of an American landscape perpetually exploding upon itself From publisher description

*Robert Altman* Frank Caso, 2015-10-15 Known as an iconoclast and maverick film director Robert Altman has consistently pushed against the boundaries of genre From refashioning film noir in *The Long Goodbye* the western in *McCabe Mrs Miller* the psychological drama in *Images* science fiction in *Quintet* and the romantic comedy in *A Perfect Couple* he has always tested the limits of what film can and should do In this book Frank Caso examines the development of Altman's artistic method from his earliest days in industrial film to his work in television and feature films Altman is one of those directors whose films audiences can easily recognize but what exactly are the distinctive elements that have become his signature Caso identifies more than twenty such elements in Altman's style tracing some such as his use of free hand cameras and engagement with Christian imagery to the beginning of his career Caso also examines Altman's unsettling mix of offbeat comedic tone with a predominance of violence murder and death showing how their counterpointing effects rendered his films at once naturalistic and otherworldly Exploring these and other aspects of the Altmanesque style Caso maps the innovations that have made Altman a master filmmaker Enriched with illustration throughout *Robert Altman* will appeal to fans of this distinctive American auteur or anyone interested in ground breaking cinema

*Robert Altman's McCabe & Mrs. Miller* Robert T. Self, 2007 Reclaims reframes and reexamines one of acclaimed maverick filmmaker Robert Altman's most accomplished and admired movies *McCabe Mrs Miller* as a commentary on Western history the Western film the times from which it emerged and as a tribute to a neglected masterpiece of American cinema

**Robert Altman** Rick Armstrong, 2014-01-10 The life and work of motion picture director Robert Altman 1925-2006 are interpreted from a variety of perspectives in this collection of essays Actors historians film scholars and cultural theorists reflect on Altman and his five decade career and discuss the significance of music history and genre in his films Two actors who have appeared in some of the filmmaker's most important works are prominently represented with a statement from Elliot Gould *MASH* *The Long Goodbye* *California Split* and an essay by Michael Murphy *McCabe and Mrs Miller* *Nashville* *Tanner 88* The collection ends with an essay on the importance of death in the director's final productions *The Company* 2003 and *Prairie Home Companion* 2006 by noted Altman scholar Robert T Self

*Robert Altman's Soundtracks* Gayle Sherwood Magee, 2014-10-01 American

director Robert Altman 1925-2006 first came to national attention with the surprise blockbuster *MASH* 1970 and he directed more than thirty feature films in the subsequent decades. Critics and scholars have noted that music is central to Altman's films and in addition to his feature films Altman worked in theater, opera, and the emerging field of cable television. His treatment of sound is a hallmark of his films alongside overlapping dialogue, improvisation, and large ensemble casts. Several of his best-known films integrate musical performances into the central plot, including *Nashville* 1975, *Popeye* 1980, *Short Cuts* 1993, *Kansas City* 1996, *The Company* 2003, and *A Prairie Home Companion* 2006, his final film. Even such non-musicals as *McCabe and Mrs. Miller* 1971 have been described as in fellow director and protégé Paul Thomas Anderson's evocative phrase as musicals without people singing. Robert Altman's Soundtracks considers Altman's celebrated innovative uses of music and sound in several of his most acclaimed and lesser-known works. In so doing, these case studies serve as a window not only into Altman's considerable and varied output but also the changing film industry over nearly four decades, from the heyday of the New Hollywood in the late 1960s through the IndieWood boom of the 1990s and its bust in the early 2000s. As its frame, the book considers the continuing attractions of auteurism inside and outside of scholarly discourse by considering Altman's career in terms of the director's own self-promotion as a visionary and artist, the film industry's promotion of Altman the auteur, the emphasis on Altman's individual style including his use of music by the director, critics, scholars, and within the industry, and the processes, tensions, and boundaries of collaboration.

**A Companion to Robert Altman** Adrian Danks, 2015-03-31 *A Companion to Robert Altman* presents myriad aspects of Altman's life, career, influence, and historical context. This book features 23 essays from a range of experts in the field, providing extensive coverage of these aspects and dimensions of Altman's work. The most expansive and wide-ranging book yet published on Altman, providing a comprehensive account of Altman's complete career. Provides discussion and analysis of generally neglected aspects of Altman's career, including the significance of his work in television and industrial film, the importance of collaboration, and the full range and import of his aesthetic innovations. Includes essays by key scholars in Altman studies, bringing together experts in the field, emerging scholars, and writers from a broad range of fields. Multi-disciplinary in design and draws on a range of approaches to Altman's work, being the first substantial publication to make use of the recently launched Robert Altman Archive at the University of Michigan. Offers specific insights into particular aspects of film style and their application to industrial and aesthetic film and TV history, and particular areas such as the theorisation of space, place, authorship, and gender.

**Robert Altman** Robert Altman, 1977

**The Cinema of Robert Altman** Robert Niemi, 2016-03-01 In a controversial and tumultuous filmmaking career that spanned nearly fifty years, Robert Altman mocked, subverted, or otherwise refashioned Hollywood narrative and genre conventions. Altman's idiosyncratic vision and propensity for formal experimentation resulted in an uneven body of work, some rank failures and intriguing near misses, as well as a number of great films that are among the most influential works of New American Cinema. While Altman always professed to have

nothing authoritative to say about the state of contemporary society this volume surveys all of his major films in their sociohistorical context to reposition the director as a trenchant satirist and social critic of postmodern America depicted as a lonely wasteland of fraudulent spectacle exploitative social relations and unfulfilled solitaires in search of elusive community

**Robert Altman's Subliminal Reality** Robert T. Self, 2002 With his complex and unconventional films Robert Altman often draws an impassioned response from critics but bafflement and indifference from the general public Some audiences have dismissed his movies as insignificant unsatisfying and unreadable Ironically Altman might agree he makes films in order to challenge filmgoers expectations of straightforward narratives and easily understood endings In Robert Altman's Subliminal Reality Robert T Self sheds light on Altman's work and provides the most comprehensive analysis of his films to date With close readings of classics like MASH McCabe Mrs Miller and Nashville as well as the more recent films The Player Short Cuts and Cookie's Fortune Self asserts the value of Altman's work not only to film theory and the entertainment industry but to American culture Book jacket *Altman* Kathryn Reed Altman, Giulia D'Agnolo Vallan, 2017-11-21 With an introduction by Martin Scorsese this book of photos essays and paraphernalia covers the life and filmography of the legendary director For decades Robert Altman fascinated audiences with pioneering films among them M A S H Nashville The Player and Gosford Park that combined technical innovation with subversive satirical humor and impassioned political engagement His ability to explore and engage so many different worlds with a single coherent vision changed the landscape of cinema forever This signature Altmanesque style is in the words of Martin Scorsese as recognizable and familiar as Renoir's brushstrokes or Debussy's orchestrations Now the Altman estate opens its archive to celebrate his extraordinary life and career in the first authorized visual biography on the iconoclastic director Altman by Altman's widow Kathryn Reed Altman and film critic Giulia D'Agnolo Vallan brims with photographs and ephemera many culled from private family albums and personal recollections of the director Alongside the intimate illustrated story is a complete visual historical and critical narrative of Altman's films and his process To honor the Altman trademark of using a wide cast of characters the book also features contributions from his collaborators and contemporaries including Frank Barhydt E L Doctorow Roger Ebert Jules Feiffer Julian Fellowes James Franco Tess Gallagher Pauline Kael Garrison Keillor Michael Murphy Martin Scorsese Lily Tomlin Alan Rudolph Michael Tolkin and Kurt Vonnegut Jr Robert Altman, American Innovator Judith M. Kass, 1978

Robert Altman Robert Altman, 2000 Collected interviews with the unpredictable and controversial filmmaker of M A S H Nashville and Short Cuts Robert Altman Patrick McGilligan, 1989-07-15 The most prodigal prolific and visionary director to emerge from post sixties Hollywood Robert Altman is a man whose mystique sometimes threatens to overshadow his many critically acclaimed films including MASH **Robert Altman** Mitchell Zuckoff, 2010-12-07 Robert Altman visionary director hard partying hedonist eccentric family man Hollywood legend comes roaring to life in this rollicking oral biography After an all American boyhood in Kansas City a stint flying bombers in World War II and jobs ranging from dog tattoo entrepreneur to

television director Robert Altman burst onto the scene in 1970 with *M A S H*. He reinvented American filmmaking and went on to produce such masterpieces as *McCabe* and an incredible cast of voices including Meryl Streep, Warren Beatty, Paul Newman among scores of others and contemporary reviews and news accounts into a riveting tale of an extraordinary life. [The Concise New Makers of Modern Culture](#) Justin Wintle, 2008-11-28 A Who's Who of Western culture from Woody Allen to Emile Zola. Containing four hundred essay style entries and covering the period from 1850 to the present. The Concise New Makers of Modern Culture includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film makers and many other culturally significant individuals and is thoroughly international in its purview. Next to Karl Marx is Bob Marley with John Ruskin is Salman Rushdie alongside Darwin is Luigi Dallapiccola. Deng Xiaoping rubs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin. With its global reach, The Concise New Makers of Modern Culture provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross referencing as well as an index of names and key terms. **New Makers of Modern Culture** Justin Wintle, 2016-04-22 New Makers of Modern Culture will be widely acquired by both higher education and public libraries. Bibliographies are attached to entries and there is thorough cross referencing.

*Soundtrack Available* Pamela Robertson Wojcik, Arthur Knight, 2001-12-03 Essays on film soundtracks composed of popular music rather than the composed film score both in relation to the films and circulating separately on record.

**"Short Cuts" and American Life and Society in Early Nineties** Hasti Sardashti, 2011-10-27 Prior and during the time Altmans *Short Cuts* was developed and shaped, Americans experienced over a decade of Republican administration represented by Reagan and Bush, extreme right wing national policies and an ill economy. On 9 November 1989 with the fall of Berlin Wall, America and whole world experienced one of the most extreme changes in the history of the twentieth century: the end of the cold war and the beginning of a new post Cold war era. Hardly anyone could have foreseen the end of communism in the Soviet Union and in Eastern Europe during that time. The demise of the Soviet Union left the United States the sole remaining superpower, a position that carried its own risks and problems. With this extreme change of dichotomy between the two world powers on which was the base of the national and international politics for more than fifty years and also a major coping mechanism for the people by splitting between the Good and Bad God and Evil, Communism and Democracy in late 1980s and early 1990s it came to a break down of the known structures which were experienced as very frightening by American people. I wonder if *Short Cuts* was an attempt by Robert Altman in the early 90s to comfort all these anxious and helpless people who were confused and who couldn't understand why things happen to them, what happened to them and asking themselves why. What did we do wrong? What if this did not happen and that happened? The Robert Altman's *Short Cuts* and *American Society and American Life in the Early Nineties* is an attempt to examine all these notions and understand what is about *Short Cuts* making it to become such a timeless and unique movie. **The Lost Decade** Chris

Horn,2023-10-19 Provides an analysis of Hollywood from a fresh viewpoint that shows the careers of Robert Altman Francis Coppola William Friedkin and others in the 1980s as far from conforming to a monolithic pattern of decline but rather as diverse and complex responses to political and industrial changes The 1980s are routinely seen as the era of the blockbuster and of Reaganite entertainment whereas the dominant view of late 1960s and early 1970s American film history is that of a Hollywood Renaissance a relatively brief window of artistry based around a select group of directors Yet key directors associated with the Renaissance period remained active throughout the 1980s and their work has been obscured or dismissed by a narrow singular model of American film history This book deals with industrial contexts that conditioned these directors ability to work creatively but it is also very much about the analysis of individual films bringing to light a range of unheralded work from the visual experimentation of *One from the Heart* Coppola 1981 to the experimental production contexts of *Secret Honor* Altman 1984 and the stylistic lan of *To Live and Die in L A* Friedkin 1985 Behind the homogenous picture of the decline of the auteur in 1980s American cinema are films and careers that merit greater attention and this book offers a new way to perceive individual films American film history and the viability of sustained authorial creativity within post studio era Hollywood      *The Acoustics of the Social on Page and Screen* Nathalie Aghoro,2021-09-09 Sound positions individuals as social subjects The presence of human beings animals objects or technologies reverberates into the spaces we inhabit and produces distinct soundscapes that render social practices group associations and socio cultural tensions audible *The Acoustics of the Social on Page and Screen* unites interdisciplinary perspectives on the social dimensions of sound in audiovisual and literary environments The essays in the collection discuss soundtracks for shared values group membership and collective agency and engage with the subversive functions of sound and sonic forms of resistance in American literature film and TV

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