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ROBERT ALTMAN'S

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James Zollar, Kevin Mahogany

Narrated by HARRY BELAFONTE

Robert Altmans Jazz 34

M. Keith Booker



Robert Altman's Jazz 34:

Jazz '34 Robert Altman, **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* 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 *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 *M A S H* 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 Indieboom 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 *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 *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 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

Postmodern Hollywood M. Keith Booker, 2007-07-30 Postmodernism is essential to American culture today We can see its manifestations on billboards and on television we can hear its tone on the radio and in everyday conversation and we can even sense its outlook in how we live our lives This volume presents an accessible and brief summary of postmodernism especially as it pertains to American cinema one of the central players and leading lights in the development of this cultural attitude Four distinct sections investigate postmodernist fragmentation musical use and pastiches of previous television shows and cinematic genres in such films as Quentin Tarantino s *Pulp Fiction* David Lynch s *Mulholland Drive* and Sofia Coppola s *Marie Antoinette* Discussions of the phenomenon of postmodernism have established certain characteristics that are typical of postmodernist culture These characteristics include formal fragmentation a tendency toward a particular kind of nostalgia and the use of materials and styles borrowed from previous films and other cultural products This volume presents a brief summary of the characteristics that have typically been associated with postmodernism especially as they pertain to film It illustrates those characteristics with discussions of a wide variety of American films of the past thirty years noting how those films participate in the phenomenon of postmodernism Emphasis is on popular commercial films rather than the more esoteric experimental

products that have sometimes been associated with postmodern film Booker's work contains detailed discussions of a wide variety of American films including classics like Sullivan's Travels and The Last Picture Show and recent successes such as *Scream* *Natural Born Killers* *Memento* *Moulin Rouge* and *Fight Club* noting how these films participate in the phenomenon of postmodernism and how they have helped to shape its current form The Oxford Companion to Jazz Bill

Kirchner, 2005-07-14 Essays cover major historical trends and figures discuss jazz in different countries review the role of most instruments and consider the place of jazz in other arts like dance literature and film N Y Times Book Rev This work is an effective single volume device leading current listeners to the music while including enough newer scholarship to retain the interest of connoisseurs Libr J **Jazz and American Culture** Michael Borshuk, 2023-11-30 Almost immediately after jazz became popular nationally in the United States in the early 20th century American writers responded to what this exciting art form signified for listeners This book takes an expansive view of the relationship between this uniquely American music and other aspects of American life including books films language and politics Observing how jazz has become a cultural institution widely celebrated as America's classical music the book also never loses sight of its beginnings in Black expressive culture and its enduring ability to critique problems of democracy or speak back to violence and inequality from Jim Crow to George Floyd Taking the reader through time and across expressive forms this volume traces jazz as an aesthetic influence a political force and a representational focus in American literature and culture It shows how Jazz has long been a rich source of aesthetic stimulation influencing writers as stylistically wide ranging as Langston Hughes Eudora Welty and James Baldwin or artists as diverse as Aaron Douglas Jackson Pollock and Gordon Parks *Humanities*, 1998 *Frame by Frame III* Audrey T. McCluskey, Audrey Thomas McCluskey, 2007 An invaluable compendium for anyone interested in cinema

Altman on Altman David Thompson, 2011-04-07 In *Altman on Altman* one of American cinema's most incorrigible mavericks reflects on a brilliant career Robert Altman served a long apprenticeship in movie making before his great breakthrough the Korean War comedy *M A S H* 1969 It became a huge hit and won the Palme d'Or at Cannes but also established Altman's inimitable use of sound and image and his gift for handling a repertory company of actors The 1970s then became Altman's decade with a string of masterpieces *McCabe and Mrs Miller* *The Long Goodbye* *Thieves Like Us* *Nashville* In the 1980s Altman struggled to fund his work but he was restored to prominence in 1992 with *The Player* an acerbic take on Hollywood *Short Cuts* an inspired adaptation of Raymond Carver and the Oscar winning *Gosford Park* underscored his comeback Now he recalls the highs and lows of his career trajectory to David Thompson in this definitive interview book part of Faber's widely acclaimed *Directors on Directors* series Hearing in his own words in *Altman on Altman* just how much of his films occur spontaneously as a result of last minute decisions on set is fascinating For film lovers this is just about indispensable Ben Sloan Metro London Production & Consumption of Music Alan Bradshaw, Avi Shankar, 2014-01-02 This collection considers music within the spheres of production and consumption and pulls together an

interdisciplinary collection of music studies from around the world ranging from an ethnomusicological analysis of the condition of Tibetan music and its role within the Chinese state the changing reception of anti apartheid music by white musicians in South Africa according to new configurations of society and its memory of recent history a lyrical exploration of jazz as a signifier of crime and other nefarious activities within film history an analysis of how music charts and maps the social network and gender roles in Jamaica and a landmark commentary on how music is framed by David Hemsondalgh As opposed to other studies which explore music just in terms of its reception or its composition and distribution this collection should make necessary reading for anybody interested in the wider nexus of music s existence and how it waxes and wanes with ideology politics gender business and much more besides *Music, Movies, Meanings, and Markets* Morris Holbrook, 2012-01-25 *Music Movies Meanings and Markets* focuses on macromarketing related aspects of film music in general and on the cinemusical role of ambi diegetic jazz in particular The book examines other work on music in motion pictures which has dealt primarily with the traditional distinction between nondiegetic film music background music that comes from off screen and is not audible to the film s characters to further the dramatic development of plot character or other themes and diegetic music source music produced on screen and or that is audible to the film s characters adding to the realism of the mise en sc ne without contributing much to other dramatic meanings This book defines describes and illustrates another hitherto neglected type of film music ambi diegetic film music which appears on screen but which contributes to the dramatic development of plot character and other themes Consistent with an interest in macromarketing such ambi diegetic film music serves as a kind of product placement suitable for commercialization via the cross promotion of soundtrack albums for example and plays a role in product design It also provides one type of symbolic consumer behavior that indicates choices made by film characters when playing singing listening or dancing in ways that reveal their personalities or convey other cinemusical meanings Morris Holbrook argues that ambi diegetic film music sheds light on various social issues such as the age old tension between art and entertainment as it applies to the contrast between creative integrity and commercialization *Music Movies Meanings and Markets* explores the ways in which ambi diegetic jazz contributes to the development of dramatic meanings in various films many of which address the art versus commerce theme as a central concern Billboard ,1999-01-16 In its 114th year Billboard remains the world s premier weekly music publication and a diverse digital events brand content and data licensing platform Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends *Focus On: 100 Most Popular Former Roman Catholics* Wikipedia contributors, **International Index to Film Periodicals** ,2000 *The New Biographical Dictionary of Film* David Thomson, 2014-05-06 With more than 100 new entries from Amy Adams Benedict Cumberbatch and Cary Joji Fukunaga to Joaquin Phoenix Mia Wasikowska and Robin Wright and completely updated here from David Thomson The greatest living writer on the movies John Banville New Statesman Our

most argumentative and trustworthy historian of the screen Michael Ondaatje is the latest edition of The New Biographical Dictionary of Film which topped Sight Sound's poll of international critics and writers as THE BEST FILM BOOK EVER WRITTEN 3 7 Time Out Film Guide John Pym,2004 This guide is a collection of engaging and provocative capsule reviews of films across the spectrum of cinema history from Russian silent movies to American comedies classic documentaries to Japanese anime and beyond FilmCraft: Editing Justin Chang,2012-01-16 The value of the editor's craft to a finished film cannot be underestimated and it's no surprise that directors rely heavily on the same editor over and over again Seventeen exclusive interviews with some of the world's top film editors including Walter Murch Virginia Katz Joel Cox Tim Squyres and Richard Marks explore the art of film editing its complex processes the relationship with other film practitioners and the impact of modern editing techniques The Filmcraft series is a ground breaking study of the art of filmmaking the most collaborative and multidisciplinary of all the arts Each volume covers a different aspect of moviemaking offering in depth interviews with a host of the most distinguished practitioners in the field Forthcoming titles include Cinematography Directing Costume Design Production Design Producing Screenwriting and Acting

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