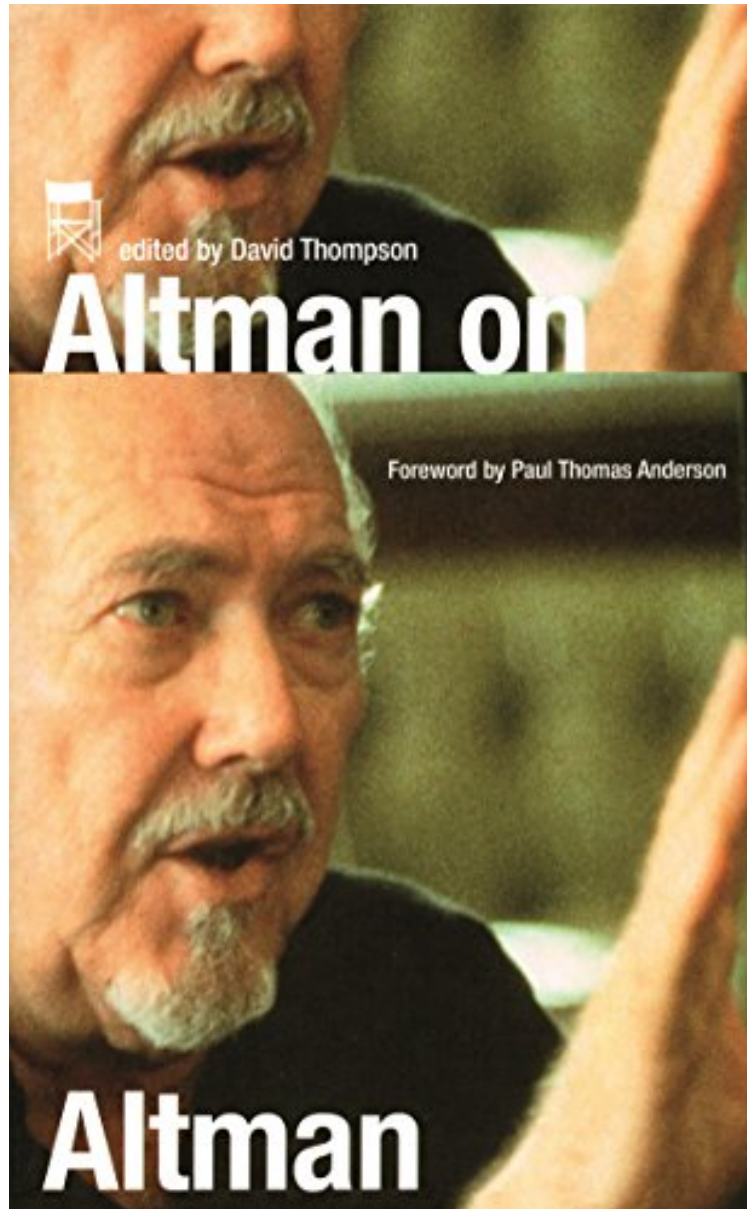


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#251739 in Books Faber n Faber Film 2006-04-04 2006-04-04 Original language: English PDF # 1 8.50 x .74 x 5.50l, .78 #File Name: 0571220894336 pages | File size: 50.Mb

From Brand: Faber n Faber Film : Altman on Altman before purchasing it in order to gage whether or not it would be worth my time, and all praised Altman on Altman:

0 of 0 people found the following review helpful. Shoes vs gloves By KasaC Robert Altman's maverick approach to filmmaking can be summed up in a quote from this book: "Hollywood sells shoes; I make gloves." I've loved his

movies ever since *M*A*S*H*, and his were the first I would go to the theater (no VCRs in those days) to see more than once. Loved the insights and descriptions of everything from financial wrangling to script development to casting. Also his choice of locations, which gave his films more of an authentic look. I can't say I loved all his movies (e.g., *Pret a Porte*, *Dr T and the Woman*, both of which he held particular fondness for), but I felt he could be forgiven since he was responsible for some of my favorites (*Short Cuts*, *Three Women*, *Cookie's Fortune*, *MASH*, *Gosford Park*, and most notably, *Nashville*). 0 of 0 people found the following review helpful. Smart. Lively By Mr. Vazrik Der-sahakian Witty. Smart. Lively. Entertaining. 0 of 1 people found the following review helpful. ALTMAN By marcus rossi received the book in great condition, and in a short amount of time, the only complaint here is that we no longer get to see any new Altman films

An exciting collection of original interviews with the infamously outspoken director of *Short Cuts*. From *Nashville* to *The Player* to *Gosford Park*, Robert Altman's irreverent, iconoclastic style has palpably altered the landscape of American cinema. Cited as an influence by such envelope-pushing directors as Spike Jonze and P. T. Anderson, Altman has created a genre all his own, notable for its improvised, overlapping dialogue and creative cinematography. One of the key moviemakers of the 1970s--commonly considered the heyday of American film--Altman's irrepressible combination of unorthodox vision and style is most clearly evidenced in the fourteen movies he released across that decade. By fine-tuning his talent in a diverse array of genres, including westerns, thrillers, and loopy, absurdist comedies--all subtly altered to fit his signature mtier--he cemented his place as one of our most esteemed directors. In these conversations with David Thompson, Altman reflects on his start in industrial filmmaking, as well as his tenure in television directing *Alfred Hitchcock Presents* and *Bonanza*, and his big break in feature films as the director of the enormously popular *M*A*S*H*, a project for which he was the last possible resort behind fourteen other directors. The resulting portrait reveals a quixotic man whose films continue to delight and challenge audiences, both in the United States and beyond.

About the Author David Thompson, a film scholar, has edited or co-edited several titles in the *Directors on Directors* series, including *Scorsese on Scorsese* and *Levinson on Levinson*.