2013-04-22

The Many Hats of Robert Altman: A Life in Cinema

Daub, Peggy; Gomis, Melissa; Hallman, Phil

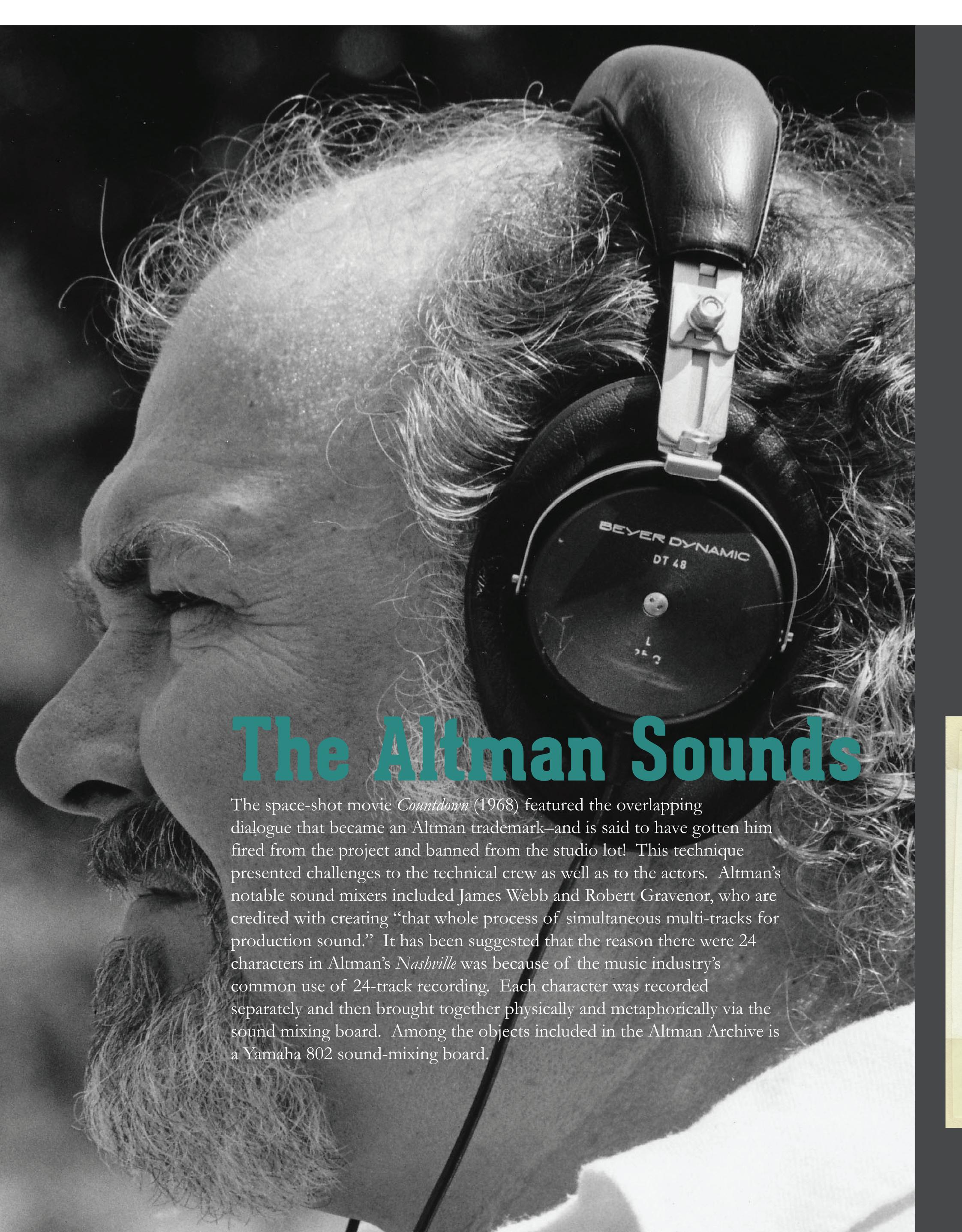
https://hdl.handle.net/2027.42/110220

http://creativecommons.org/licenses/by-nc-sa/4.0/

Downloaded from Deep Blue, University of Michigan's institutional repository

Altmanesque Sound & Music

Robert Altman had a passion for music, though he said he could not read a note on the page. This passion shows up again and again in his work, going all the way back to the lyrics he penned in the 1940s, to filming music-rich films such as *Nashville* and *Popeye*, recreating the Kansas City jazz environment of his youth in *Kansas City* and *Jazz '34*, and collaborating in staging operas with Bill Bolcom. And if music was a personal passion, Altman's use of sound in his films is a professional trademark that is among the most distinctive of his work.



Page 8—Today's Cinema
HOW MOVIES

ARE MADE . . .

ROBERT ALTMAN, director of "M*A*S*H" is talking about a feature he made for Warner Bros. in 1963 called "Countdown."

"Jack Warner stayed away from it completely while I was shooting but asked to have a look at it during the final stages of editing. I turned up for work the next morning and found the studio gates locked against me.

"Warner apparently went round the lot crying 'Why, this man even has actors talking at the same time.'

"In fact I spent years getting fired for doing things I was acclaimed for in "M*A*S*H."