Robert Altman: Erste bibliographische Notizen
Zusammengestellt v. Nina Jebsen u. Hans J. Wulff

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Bibliographie


I. Interviews


Braudy, Leo / Kolker, Robert P.: Robert Altman: An Interview. In: Post Script: Essays in Film and the Humanities 1, 1, Fall 1981, pp. 2-7 (Tl. 1); 1, 2, Winter 1982, pp. 2-14 (Tl. 2).


Braudy, Leo / Kolker, Robert P.: Robert Altman: An Interview. In: Post Script: Essays in Film and the Humanities 1, 1, Fall 1981, pp. 2-7 (Tl. 1); 1, 2, Winter 1982, pp. 2-14 (Tl. 2).


The critical and public reaction to Robert Altman’s new film, ‘Gosford Park’, ‘indicates that the venerable director may have a large commercial hit on his hands. At Elaine’s restaurant in New York, Altman reflects on his career and what his films mean to him.


Kloman, H. / Michaels, L. / Wexman, Virginia Wright: A foolish optimist: interview with Robert
   Anlässlich des Starts von „Short Cuts“.


   Altman talks about the prostitution scandal involving Hiedi Fleish, hypocrisy in Hollywood, CA, and trends in the film industry. He also names Jonathan Demme and Martin Scorsese as two of the men he admires the most. Altman dislikes the way Japanese businesses are running movie studios. [Expanded Academic Index]


Interviews II: Chronologische Liste


2. Bücher


Darin u.a. Durgnat, Raymond: The man with no genre, pp. xi-xvii.


Self, Robert T.: Robert Altman’s subliminal reality. Minneapolis: University of Minnesota Press 2002, xxix, 332 pp. (Commerce and Mass Culture Series.). 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 and Mrs. Miller, and Nashville, as well as more recent films like 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 itself. In his analysis, Self identifies Altman’s films particularly as they address issues of form, identity, and industry. He explains how Altman critiques moviemaking forms by using an open, fragmented mode of storytelling and by turning conventional Hollywood genres inside out. He examines Altman’s characterization of social and individual identity as fragile and fragmentary and his depiction of antiheroic characters debilitated by their socially constructed gender roles. Finally, Self shows how Altman challenges the entertainment industry itself, questioning its methods and motives and critiquing its role in our cultural alienation. Self frames his study of Altman’s work with a discussion of the director’s efforts to create a “subliminal reality” in his narratives-to-touch audiences on an unconscious level and to recognize the unspoken, and unspeakable, dimensions in human interactions. According to Self, this striving for “subliminal reality” makes Altman’s films not only exemplary of the potential of art cinema narration but instrumental in keeping such narrative alive.

3. Artikel


Analysis of the themes in Robert Altman’s films.


Murphy, M.: Crisis of a Cult Figure. In: New West, 23.5.1997.


Southerners in Robert Altman’s films, M*A*S*H, Brewster McCloud, Thieves Like Us, and Nashville, represent a cross section of American lifestyles and attitudes. The people of the South are proud, resilient, and forceful but are also prone to racial and regional biases, stubbornness, and greed. Altman finds and pictures the South as the locus of conservatism in the United States.


“Robert Altman” is the name of the author metonymic with the variety of productive forces that intersect and disperse across the set of two dozen films bearing that name. It signifies numerous modes of discourse – technological, industrial, societal, formal, psychological, academic – each of which authorizes a different “notional coherence” in the reading of these films.

Sessien, G.: Welcome to Europe, Mr. Altman. In: epd Film, 5.5.1990.


Über Altmans Frauenfiguren.


An auteurist appraisal of the work by independent US director R.A., also providing an economic survey of his career to date.

“Altman’s use of an actor may be prompted by the director’s personal response to the performer’s image or nature or by his awareness of the performer’s associations from other films or from real life. His purpose is continually to upset or to challenge his viewer’s habitual responses.”


Reed, Jordan: A walk in the “Park.” In: Boxoffice 137, Nov. 2001, p. 36.


De Marinis, Gualtiero: Che tipo di fiori erano, se c’erano? In: Cineforum 33, 328, Oct. 1993, pp. 8-10.


Mariani, Paola: Che “attore”! In: Rivista del Cinematografo 62, Mai 1992, p. 27.


Robert Altman [additions and corrections]. In: Film Dope, 39, March 1988, p. 15.

Ahlund, J.: If you’re not a cowboy... In: Chaplin 29, 1 (=208), 1987, pp. 10-11.


White, Armond: Play time. In: Film Comment 22 Jan/Feb (1986), pp. 7-12+ [7p].


Lally, Kevin: Altman and Milioti on “Streamers”. In: The Film Journal 86 Oct 28 (1983), pp. 16-17.


Fox’s “Lone Star” sans Altman; latter denies his withdrawal. In: Variety 302 Apr 8 (1981), pp. 6+ [2p].


The stormy saga of Popeye: or how an unlikely crew guided a musical to port. In: American Film: a Journal of the Film and Television Arts 6 Dec (1980), pp. 30-6+ [8p].


From the heartland. In: Time, 105, 16, Jan 1975, pp. 67-68.


In lovers’ lane with Altman. In: Newsweek, 93, April 1979, p. 87+.


Tameson, R.T.: Tanner ’88. In: Film Comment, 24, Ma/Jun 1988, pp. 73-75.


Le Mensuel du Cinéma, 14, Janvier 1994, pp. 70-76. – Allgemein, Gesamtüberblick.


Die Filme
(in alphabetischer Reihenfolge)

Brewster McCloud (1970)


Buffalo Bill and the Indians (1976)


Considers the use of history and illusion through the Wild West Show in Arthur Kopit’s play ‘Indians’ and the film “Buffalo Bill and the Indians”.


Braucourt, Guy: “L’ouest sauvage de Buffalo Bill ou Comment on met en scène un mensonge à l’échelle nationale.” In: Ecran; nr.50 (Sept 1976); pp. 46-47
Review of the film and a list of films about Buffalo Bill.


A chronology of the film’s period, biographies of the main characters, a list of films in which Buffalo Bill featured and a list of films where he is portrayed by actors.


“Buffalo Bill and the Indians” (review). In: Sight and Sound, 30 (Fall 1976), pp: 54-60


Discusses the film as a work of radical, popular art.


Compares written biographies of Joe Hill and Buffalo Bill with their portrayal in “Joe Hill” and “Buffalo Bill and the Indians” respectively.


“Robert Altman raises questions on how history is created and historical figures become legends in his film ‘Buffalo Bill and the Indians, or Sitting Bull’s History Lesson.’ The film repeatedly draws attention to its fictional character by references to the genre form and to Buffalo Bill’s acts of self-promotion as a means of creating a myth at a time when the real western frontier was already regarded as history. It also questions the significance of film narrative in historiography by destroying the viewer’s sense of causality.
Stabiner, K.: “Reviews; Buffalo Bill and the Indians.” In: Film Quarterly 30, 1, Fall 1976, pp. 54-56.


The Caine Mutiny (1988)

California Split (1974)


Williams, Alan: “California Split.” In: Film Quarterly 28, 3, Spring 1975, pp. 54-55.


Berman, Bruce: California compulsions. The Thousand Eyes, 6, (1976), pp. 16+.

Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean (1982)


The Company – Robert Altman takes us behind the scenes of his ballet drama... In: Film review : Britain’s best selling movie monthly, (06. 2004), pp. 48-49.


Cookie’s Fortune (1999)


Macnab, Geoff: “Cookie’s Fortune.” Sight & Sound 9 Sep (1999), pp. 44.


Jansen, Peter W.: Die amerikanische Komoedie. Filmbulletin (Switzerland) 41, n4 (n223) (1999), pp. 32-34.

Kehr, Dave: “Cookie’s Fortune.” Film Comment 35 Mar/Apr (1999), pp. 74.


Dr T and the Women (2000)


Fool for Love (1985)


Ahlund, J.: If you’re not a cowboy... In: Chaplin 29, n1, (n208) (1987), pp. 10-11.


Lelorain, P.: “Fool for love”. In: Cinémagraphe, 120, Jun 1986, p. 68.


White, Armond: Play time. In: Film Comment 22 Jan/Feb (1986), pp. 7-12+ [7p].


The Gingerbread Man (1998)

Self, Robert T. / Robinson Terry F.: Troubled masculinity and abusive fathers: duality and duplicity in


Kilb, Andreas: Robert Altman und sein neuer Film „The Gingerbread Man”. In: Die Zeit, (14 05. 1998), p. 49.


Gosford Park (2001)


Fuller, Graham: “Gosford Park.” In: Film Comment 37, 6, Nov-Dec 2001, pp. 10-11.


Robert Altman’s heritage film “Gosford Park” has an array of prestige British actors, but overall the British film industry has failed to put established and talented British actors to good use.


Rainer, Peter: “Magical mystery: Robert Altman’s ‘Gosford Park’ is a high-minded whodunit with heart; Michael Mann’s ‘Ali’ hits hard but loses the man behind the myth.” In: New York 34, Dec 24, 2001, i49, p. 104(3).


Reed, Jordan: A walk in the “Park.” In: Boxoffice 137, Nov 2001, p. 36.


Health (1980)


Muscio, G.: “Health”. In: Segnocinema: Rivista Cinematografica Bimestrale, 6, Jan 1983, p. 44.


Images (1972)


Jazz ’34 (1996)


Vos, Jean Marc de: “Jazz ’34.” In: Film en Televisie + Video, 475, Oct 1997, p. 35.


Gariazzo, Giuseppe: “Jazz.” In: Cineforum, 357, 36 Sep (1996), p. 50

Kansas City (1996)


Interview. Altman is proud of his latest film, which stars Gina Belafonte, Harry Belafonte, and host of jazz stars. Saxophonists Craig Handy and Joshua Redman portray and convincingly emulate Coleman Hawkins and Lester Young. The film revolves around a nightclub, and jazz is prominently featured.


Altman included a number of personal narratives in ‘Kansas City,’ such as politician Henry Stilton, who reflects Altman’s father B.C. Altman. The element of doubleness in the movie is shown in the location of


Watrous, Peter: “The movies miss another opportunity; Robert Altman’s ‘Kansas City’ uses jazz the way Hollywood has always used the music: as a servant of the plot.” In: The New York Times August 145, 11, 1996, s2 pH26(N) pH26(L) col 1 (17 col in).


Rimondi, Francesca: “Kansas City.” In: Cabiria, 1, Mar 1997, p. 25.


Dean, Joan: “Kansas City.” In: Film West, 26, Autumn 1996, pp. 24-25.


Lane, Anthony: All that jazz. In: The New Yorker 72 Aug 19 (1996), pp. 78-79


The Long Goodbye (1973)

Dawson, Jan: “Robert Altman speaking.” Film Comment, X, 2, Mar-Apr 1974, p 40-41
R.A. discusses his version of Philip Marlowe in “The long goodbye”.


Discusses the difficulty some films have in finding an audience in the contemporary market with particular reference to “The long goodbye” and “Kid Blue”.


Analysis of four ‘film après noir’ which, ‘by turning the thematic materials of film noir into forms, ... force the attentive viewer into a contemplation of his own expectations, demands, assumptions...’ The films are “Alphaville”, “Point blank”, “Performance” and “The long goodbye”.


Claims that “Chinatown” and “The long goodbye” are the lone masterworks of ‘neo-noir’.

Describes how the values of positive action in the old private eye tradition are denied or satirized in two recent detective films.


A comparison of ‘The Long Goodbye’ and ‘Chinatown’ in terms of the detective genre as a whole.

The evolution of the detective in films written by or adapted from Raymond Chandler, with particular reference to “Marlowe” and “The long goodbye”.


Wander, P.: “The aesthetics of fascism.” In: Journal of Communication, XXXIII, 2, Spring 1983, pp. 70-78. Explores the question of how art handles the implication that slaughter is attractive, necessary or somehow glorious in four films: “The deer hunter”, “Patton”, “MASH” and “Apocalypse now”.


McCabe & Mrs. Miller (1971)


Reappraisal of Robert Altman’s western “McCabe and Mrs. Miller”, emphasizing its ‘productive ambivalence’ towards genre revisionism. ULR:

Bachmann; Gregg: McCabe & Mrs. Miller. Altman’s showdown with the western. In: Creative Screenwriting 4, Fall 1997, pp. 97-111.


Discusses “McCabe and Mrs. Miller” with reference to the traditions of the western genre.

Untraditional treatment of heroines in A. Pakula’s “Klute” and R. Altman’s “McCabe and Mrs. Miller”.


A comparative analysis of “McCabe and Mrs. Miller” and “My darling Clementine”, emphasizing the former, and treating the historical shift in the two westerns’ thematics of civilization and progress.


Gustafson, Judith: The whore with the heart of gold: a second look at “Klute” and “McCabe and Mrs. Miller”. In: Cineaste 11, 2, (1981), pp. 14-17+ [5p].


Mrs. Parker and the Vicious Circle (1994)
(Directed by Alan Rudolph; Robert Altman, Producer)


An analysis of Jennifer Jason Leigh’s style of acting, with particular reference to “Mrs. Parker and the Vicious Circle.”
Robert Altman gambles on the artist vision of himself and the director every time he produces a film. Unlike most American producers, he weighs the artistic merit more than potential profits. His most recent production in ‘Mrs. Parker and the Vicious Circle.’


Three motion pictures available on video cast a negative light on their historical subjects. These motion pictures are ‘Mrs. Parker and the Vicious Circle,’ ‘Jefferson in Paris,’ and ‘Cobb,’ which chronicle the lives of Dorothy Parker, Thomas Jefferson and Ty Cobb, respectively.

Nashville (1975)


Interviews with various creators connected with ‘Nashville’: Robert Altman, director; Joan Tewkesbury, writer; and Richard Baskin, musical director. All discuss their approach to the subject of the film.


Analyses Robert Altman’s intentions and visual style (esp. his use of space) in “Nashville”.


Cole, Michael: Keyssar, Helen.: “The Concept of Literacy in Print and Film.” In: Literacy, language, and learning: the nature and consequences of pp: 50-72
American studies has evolved from its exclusively historical focus to an effort at interpreting and reconstructing history and current phenomena into a coherent view of the American culture. An example of the shift in focus in American studies is the Agrarian movement originating in Nashville, TN, that advocated a return to pre-industrial society as a reaction to the supposed emptiness of modern industrial culture. Nashville also becomes a subject of studies on student activists in the 1960s who worked towards equal educational opportunities for blacks, a movement that became the subject of a film by Robert Altman.


Comments on ‘Nashville’ and an interview with Geraldine Chaplin.


Robert Altman’s movie ‘Nashville’ and Wim Wenders’ movie ‘The American Friend’ illustrate the differences between hybrid and simple parody. Hybridized parody goes beyond simple parody in that the very discourse itself is also a subject of parody. ‘Nashville’ is an example of simple parody, whereas ‘The American Friend’ is an example of hybrid parody.” [Expanded Academic Index]


A look at ‘Nashville’ and some of its more ominous social implications.


A look at two films, made 20 years apart, which deal
with US political/moral consciousness.


ty of the City University of New York, 1, Summer 1984, pp. 35-43.


Franklin, Grady: Knoxville Western Festival comes through once again. In: Classic Images, 205, Jul 1992, p. 5.


Lenzini, Marc: Festivals: 10th Annual Sinking Creek Film Celebration. In: Filmmakers Film & Video Monthly 12, Oct 1979, pp. 49-52+[5p].


Smith, Julian: Pale horse, pale rider; pale car, pale driver on the road to Nashville with “Payday.” In: Journal of Popular Film and Television 7, 2, (1979), pp. 190-201.

Swerdlow, Joel: Point of view: is all the news fit to save? In: American Film: a Journal of the Film and Television Arts 4, May 1979, pp. 8-9.


Epple, Ron: Festivals: 8th annual Sinking Creek Film Celebration. In: Filmmakers Newsletter 10, Aug 1977, pp. 57-58+


Sherman, Bill. “Nashville”. In: Take One: Film & Television in Canada 5, 1, (1976), p. 28.


Byron, Stuart: First annual “Grosses gloss.” In: Film Comment 12, Mar/Apr 1976, pp. 30-31.


O.C. and Stiggs (1985)


A Perfect Couple (1979)


“The Player (1992)


Review of The Player


Altman’s new movie, ‘The Player,’ may spark a comeback for the 67-year-old director, who has had a career marked by success and failure. ‘The Player’ is a dark comedy about the movie business, and it has been well-received at private screenings.


“The hottest movie making the rounds in Hollywood is a satire on the motion picture industry itself, ‘The Player.’ The film is the work of Robert Altman, who has been ignored by the industry for years because of his reputation for being difficult and because his films were deemed too uncommercial.


The post-modern distrust of the narrator has resulted in a series of films depicting unreliable and/or dangerous writers engaged in a struggle with their readers; focuses on “The player” and “Basic instinct.”


R.A. discusses the production of “The player” in the context of his earlier work, the adaptation from Michael Tolkin’s novel, and the portrayal of Hollywood in the film.


Film director Robert Altman is making a Hollywood comeback with his film ‘The Player.’ Altman, a master of black comedy, has included cameos of 65 celebrities who appear as themselves in his film about corruption and murder in the film industry.


Director R.A. discusses themes in his film “The player” concerning commercialism and Hollywood.


“The movie version of the ‘The Player’ portrays a different role for the writer than that portrayed in the novel. The story concerns a movie executive’s conflict with screenwriters he rejects, his killing one of them and remaining threatened by another. Robert Altman’s movie portrays the writer as an active agent who is surpassed by the power of the moviemaker. The novel portrayed writers as passive victims who could surpass the moviemaker in the long run.” [Expanded Academic Index]


On Robert Altman’s depiction of Hollywood in “The player” plus an interview with the director.


Noh, David: “Def Jam’s How to Be a Player.” In: The Film Journal 100, Sep 1997, p. 53.


Kolodynski, Andrzej: Patrz Kosciuszko... In: Kino (Poland) 28, Jul/Aug 1994, p. 44.


Weinstein, Wendy: Veteran player David Brown busier than ever. In: The Film Journal 96, Jan/Feb 1993, pp. 8+ [3p].


Blois, Marco de: Ce que je vois de ma tour d’ivoire. In: 24 Images, 61, Summer 1992, p. 76.


Mariani, Paola: Che “attore”! In: Rivista del Cinematografo 62, May 1992, p. 27.


Holloway, Ronald: “Der Tangospieler”/“The Tango Player.” In: Kino: German Film, 42, May 1991, pp. 11-12.


Popeye (1980)


Aachen, George: “Popeye the Sailor Meets Sinbad the Sailor.” In: Reid’s Film Index, 53, (2000), pp. 147.


Reid, John Howard: “Private Eye Popeye.” In: Reid’s Film Index, 32, (1997), pp. 143-144.


Knight, B.: “Popeye Doyle”. In: Variety 324, Sep 10, (1986), pp. 80 + [2p].


Mcgilligan, Pat: Feiffer and “Popeye”. In: Focus on Film, 37, Mar 1981, pp. 10-12.


Young, Jordan R.: The screenplay according to Jules Feiffer. In: Millimeter 9, Apr 1981, pp. 177-81.


The stormy saga of Popeye: or how an unlikely crew guided a musical to port. In: American Film: a Journal of the Film and Television Arts 6, Dec 1980, pp. 30-36+ [8p].


Prêt-à-Porter (1994)


Robert Altman’s film presents a flawed portrayal of the Paris fashion industry. Altman placed too much emphasis on the personalities of models and designers and their effect on popular culture. The movie revolves around the lives of several fictional designers whose characters were based on real designers. The film has been criticized for its insistence on viewing the fashion world as having an influential role in society, a view that has been outmoded since the late 1950s.” [Expanded Academic Index]


Kuehn, Detlef: “Pret-a-porter.” In: EPD Film 12, Apr 1995, p. 46.


Quintet (1979)

Hageman, Joe / Butterworth, Brent: Klipsch Quintet Micro Theater System. Home Theater (United States) 6 n2 (1999), pp. 102+ [3p].


Munroe, D.: “Quintet.” In: Film bulletin (Switzerland) 48, Mar 1979, pp. R-F.


**Secret Honor (1984)**


Donald Freed, co-scriptwriter of “Secret honor”, on the role of drama in illuminating political history. Robert Altman on his motivation for making the film and transforming a play into a movie.


Siegel, pp.L.: Review In: Video 17, Mai 1993, pp. 57-58. (videodisc review)


**Short Cuts (1993)**


Boddy, Kasia: “Short Cuts and Long Shots: Raymond Carver’s Stories and Robert Altman’s Film.”

The translation of Raymond Carver’s story ‘Short Cuts’ into a film is discussed. Director Robert Altman’s ambivalent feelings about Carver are assessed.


Altman has recently completed ‘Short Cuts,’ based on nine short stories and a poem by the late Ray Carver. Carver’s widow Tess Gallagher believes Altman translated Carver’s work very truthfully while injecting enough energy for the movies.

Clark, Oliver: Short cuts. Formen filmischen und literarischen Erzählens bei Robert Altman und Raymond Carver. Alfeld/Leine: Coppi-Verlag 2000, 168 S. (Aufsätze zu Film und Fernsehen. 74.).


Raymond Carver’s world view is much different than director Robert Altman’s as seen in ‘Short Cuts,’ Altman’s film of Carver’s short stories.


“Robert Altman’s film ‘Short Cuts’ is based on Raymond Carver’s writings. Without resorting to melodrama, Altman effectively captured the abstractions in little acts and objects in much the same way as Carver did. Altman and scriptwriter Frank Barhydt were also able to expand on Carver’s meanings without resorting to ironies or comments.


Production report and discussion of improvisation in Altman’s film “Short cuts” by writer-performer Buck Henry; an appreciation of the film; and notes on the difficulty of locating certain films by Robert Altman on video.


Horton, Robert: “Short Cuts.” In: Film Comment 29, 6, November/December 1993, p. 70.


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   Zu dem Film gleichen Titels, Regie: Mika Kaplan, Produktion: John Dorr.


The Raymond Carver short stories Robert Altman used as the basis for his film ‘Short Cuts’ pursue similar visions in different ways. Carver presented a quiet simplicity on the surface with strong undercurrents of emotion, while Altman preferred a faster pace that did not engage the audience deeply. Carver often ended the story before its narrative was resolved, but Altman recast the stories into overlapping conclusions.

Robert Altman’s film ‘Short Cuts’ uses an operatio nal password ‘lemonade,’ to form the film’s theme and structural principle. The intermingling of the films’s characters during an urban catastrophe unites them in an erratic sequence of events. The film focu ses on the uncertainties of life, in part illustrated by Jack Lemmon’s search for his missing son only to discover his grandson in a hospital casualty ward. Alt man portrays the chance meetings of these people in a comic albeit sensitive manner.

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Painter, Jamie: “Short Cuts.” In: Film Threat, 15, Apr 1994, p. 52.


Horton, Robert: Short cuts and snappers. In: Film Comment 29, Nov/Dec 1993, pp. 70-76.


La Polla, Franco: “America oggi” schege impaziente. In: Cineforum 33, 328, Oct 1993, pp. 4-7.


Henry, Buck: Back road to “Short Cuts.” In: Film Comment 29, Sep/Oct 1993, pp. 34-35+ [5p].

Henry, Buck: Talking the talk. In: Film Comment 29, Sep/Oct 1993, p. 39


Gentry, Ric: Negotiating new cinematic avenues via “Short Cuts.” In: American Cinematographer 74, Nov 1993, pp. 32-36+ [6p].


Jenks, Tom: “Short Cuts.” In: Esquire 120, Sept. 1993, pp. 102-109+ [9p].


Telefilm Canada chief cuts short AFM stay; cites “difficult time”. In: Variety 318, Mar 6, (1985), pp. 15+ [2p].


**Streamers (1983)**


Tanner ’88 (1988)


**That Cold Day in the Park (1969)**


**Thieves Like Us (1973)**


Wexman, Virginia Wright: “Thieves like us; the love scene.” In: Jump Cut, 2, July-Aug 1974, p. 7.


Lyons, Donald: Laws in the iris: the private eye in the seventies. In: Film Comment 29, Jul/Aug 1993, pp. 44-45+ [8p].


**Vincent & Theo (1990)**


Arnold, Frank: Gespraech mit Tim Roth, Schauspieler. In: Film bulletin (Switzerland) 32, n3, (n171) (1990), pp. 34.


Baron, Linda and others: “It’s a Knockout”. In: Metro, 67, (1985), pp. 49-51.


### Three Women (1977)


Toumarkine “Three Women.” In: Filmbulletin (Switzerland) 46, Apr/May 1977, pp. 24-25.


Fuksiewicz, Jacek: Kobiety same. In: Kino (Poland) 12, Aug 1977, pp. 52-53.


Quart, Leonard / Quart, Barbara: “(Three) 3 Women.” In: Cineaste 8, 1, (1977), pp. 42+.


Ozick, Cynthia: “3 Women”: the real thing is somewhere off camera. In: Ms. 5 Jun (1977), pp. 22+.


Sarris, Andrew: Robert Altman dreams a movie... In: The Village Voice 22, Apr 11, (1977), pp. 40+.


A Wedding (1978)


Samsonowska, H.: Nie wpuszczajcie Altmana na wesele! In: Kino (Poland) 14, Mar 1979, pp. 59-60.


