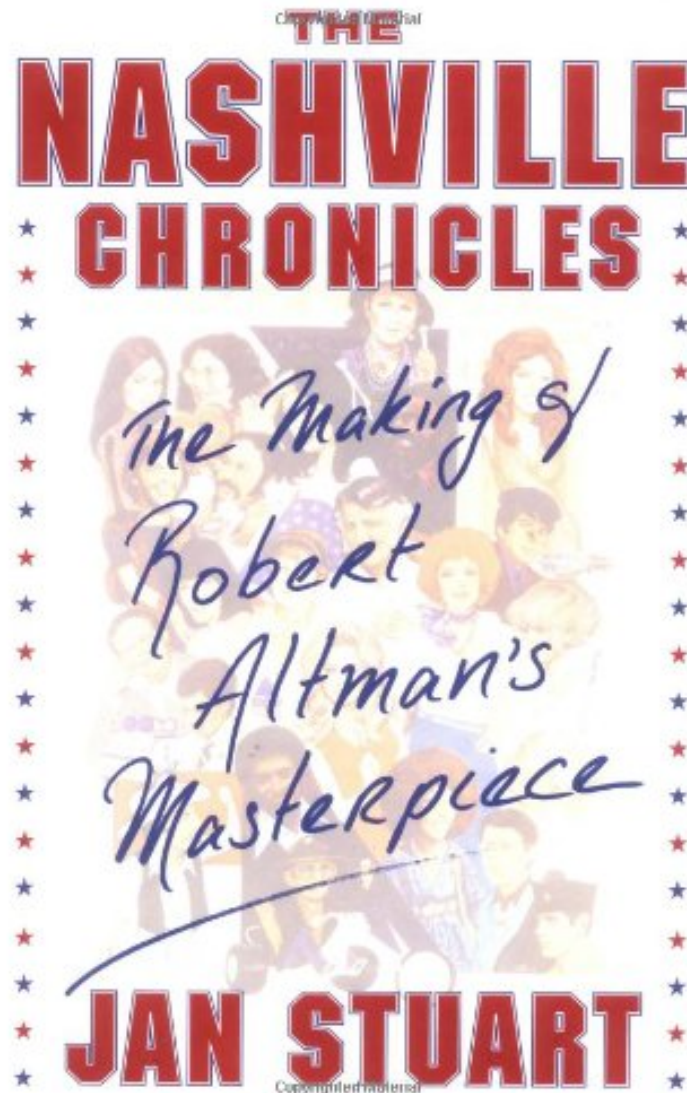


(Free pdf) The Nashville Chronicles: The Making of Robert Altman's Masterpiece

The Nashville Chronicles: The Making of Robert Altman's Masterpiece

Jan Stuart

**Download PDF | ePub | DOC | audiobook | ebooks*



[Download](#)

[Read Online](#)

#1014582 in Books Simon n Schuster 2000-11-06Original language:EnglishPDF # 1 9.60 x 1.14 x 6.42l,
#File Name: 0684865432368 pages | File size: 40.Mb

Jan Stuart : The Nashville Chronicles: The Making of Robert Altman's Masterpiece before purchasing it in order to gage whether or not it would be worth my time, and all praised The Nashville Chronicles: The Making of Robert Altman's Masterpiece:

0 of 0 people found the following review helpful. Hello and GoodbyeBy Gerry RobinsonReasonably detailed and absorbing account of one of the best movies ever add. The planned sequels sound dreadful. Glad they never happened.

Oddly, none of the talented cast went on to greater heights. Altman saw what they had and exhausted it. This was particularly true of Ronne Blakely who everyone expected great things from. Some of the cast survived though not spectacularly: like Lilly Tomlinson, the only one who had an important career before 'Nashville.' Henry Gibson stuck around and Jeff Goldblum got some meaty parts but most of rest faded away or disappeared altogether. 0 of 0 people found the following review helpful. excellentBy CustomerEnjoyed reading about one of the best films ever made. Altman should have received an Oscar for thisExcellent film0 of 0 people found the following review helpful. sorry, I'm quite the diehard fan.By JakeLoved the movie. loved the soundtrack, although I wish live versions of the songs were included (especially Barbara Harris' "It don't worry me") The book is merely the icing on the cake.

Director Robert Altman's cult-film masterpiece "Nashville" is given its first ever behind-the-scenes viewing in this scrupulously researched book by "Newsday" and "The Advocate" film critic Jan Stuart. Written with the full cooperation of Altman, and including interviews with virtually everyone involved with the film, "The Nashville Chronicles" is a remarkable piece of reporting that explores both the creation of and the execution of a classic film. * * * When "Nashville" was first released in 1975, Robert Altman had already established himself as a film director with a unique vision and a natural ability to walk the fine line between the hyperreal and the surreal. A few years earlier, Altman had earned great acclaim -- and financial success -- through the brilliant and darkly comic film "M*A*S*H," later to be turned into one of television's most enduring series. That wildly successful movie was followed by a series of quirky films, all provocative and controversial, but none with the scope of vision he was to demonstrate in his next release, "Nashville." As might be expected, the making of "Nashville" started out just as unfocused and haphazard as had all of Altman's prior films. His improvisational style, his disdain for linear story line, his reliance on the actors to find their own ways through to the end -- all these traits promised chaos many times over when imposed on a "concept" as complicated and fraught with potential problems as "Nashville" was. For "Nashville" was not "one" story, it was "twenty-four" separate stories, all happening at once, layered and overlapping, weaving in and out. And "Nashville" was not conceived as a film about a city and its industry(in this case, country music), but as a film about America and its obsession with fame and success. Stuart has undertaken the mammoth task of reaching all the principals involved with the creation of this landmark film, and has succeeded wonderfully in detailing the methods and the means by which it was put together, as well as providing an intimate look at the interplay of egos among the twenty-four actors and actresses who peopled this film. Given the benefit of full cooperation by Altman, who himself sat for many hours of interviews, Stuart's book, illustrated throughout with behind-the-scenes photos, is both an entertaining journalistic tour de force and a valuable tool for students of films and filmmaking.

From Publishers WeeklyRightly considered both a critical and popular masterpiece, director Altman's 1975 film, Nashville, is a sprawling, audacious and brilliant mixture of political analysis and soap opera that features 23 major characters, all on a collision course with the American dream. This love letter to the film, the director and the cast is based on Newsweek movie critic Stuart's interviews with all of the cast and crew members who are still alive. He ably evokes the artistic excitement that galvanized the set amid the chaos of the filming (Altman, a great believer in improvisation, told his actors to ignore the script on the first day of filming), as well as the tensions that surfaced when the exacting, often cranky director clashed with many of his stars. Highlights are the insights of performers like Lily Tomlin, who relates how feminism and lesbianism shaped her wonderfully tender sex scenes with Keith Carradine (who claims to have "just wanted to get laid" during the filming"), and Barbara Harris, whose insistence on relying on her improvisational training at the Second City put her at odds with Altman. Stuart is at his best detailing the strained and often painful relationships between the starsAparticularly Ronee Blakley, who played the film's central characterAand the director. More an overview of the film and its principal players than a sustained critical analysis or a day-by-day account of the filming, this amiable journalistic account will please the film's legion of fans more than it will film critics or historians. (Nov.) Copyright 2000 Reed Business Information, Inc.From BooklistStuart, film critic for Newsday, gets up close and personal for this rewarding critique of Altman's well-known and affectionately remembered masterwork. There have been many discussions and serious critiques of Nashville; Stuart takes readers behind the scenes literally to reveal Altman's controversial way of working, although much of his approach was applied to film by Italy's neorealists, particularly Roberto Rossellini. There's much information here on Altman's flare at building film families and allowing actors lots of room for improvisation. Stuart includes juicy anecdotes featuring each member of the Nashville family--actors such as Henry Gibson, Ronee Blakley, Keith Carradine, and Lily Tomlin; screenwriter Joan Tewkesbury; and second assistant director Alan Rudolph. In tracing Altman's career and brand of filmmaking before and after Nashville, Stuart concludes that Altman declined, even though many of his films had critical acclaim. With *The Player*, Altman reemerged as a player, proving a director is only as good as his or her last film. At 75, unlike Orson Welles, Altman is still finding the money that allows him to work with the tools of his trade. Bonnie SmothersCopyright American Library Association. All rights reserved Leonard Maltin Altman's brilliant mosaic of American life as seen through 24 characters involved in Nashville political rally. Full of cogent character

studies, comic and poignant vignettes, done in seemingly free-form style. --