

Document Citation

| | |
|---------------|---|
| Title | Altman's Buffalo Bill |
| Author(s) | Tom Allen |
| Source | <i>Soho Weekly News</i> |
| Date | 1976 Jun 24 |
| Type | review |
| Language | English |
| Pagination | |
| No. of Pages | 1 |
| Subjects | |
| Film Subjects | Buffalo Bill and the Indians, or Sitting Bull's history lesson, Altman, Robert, 1976 |

ALTMAN'S BUFFALO BILL

I'll be back next week with Robert Altman and *Buffalo Bill and The Indians, or Sitting Bull's History Lesson*. Altman is probably the most admirable, active veteran who is attempting today to bridge the awesome gap that has always existed between art and commerce in the American film. He doesn't deserve to be lumped with the summer unloading schedule presently in progress, and his fascinating, monolithic failure fails as only an integral work of aspiring art can fail. Altman has thrown out Arthur Kopit's ponderous diatribe against genocide in exchange for an equally sterile, personal attack on a pathetic myth, which leaves Paul Newman's bewildered pseudo-hero with immensely worse odds than Custer faced at Little Big Horn. Altman's puncturing of a phony myth is relentless, but his carnival-carousel style seems off-key when not centered on the type of core of affection that existed in *M*A*S*H* and *Nashville*. Altman, however, has come up again with an outstanding sight show, and it's an uproarious treat to watch the seasoned cast attempting to hang on to their strong characterizations against the centrifugal dissipation of the visual style.

Tom Allen