

Document Citation

Title	Come back to the 5 and dime Jimmy Dean, Jimmy Dean
Author(s)	
Source	<i>Cinecom International</i>
Date	
Type	distributor materials
Language	English
Pagination	2-16
No. of Pages	16
Subjects	Black, Karen (1942), Park Ridge, Illinois, United States Bates, Kathy (1948), Memphis, Tennessee, United States Dennis, Sandy (1937-1992), Hastings, Nebraska, United States Cher (1946), El Centro, California, United States Bond, Sudie (1928-1984), Louisville, Kentucky, United States Heflin, Marta Altman, Robert (1925), Kansas City, Missouri, United States
Film Subjects	Come back to the five and dime, Jimmy Dean, Jimmy Dean, Altman, Robert, 1982



COME BACK TO THE 5 AND DIME JIMMY DEAN, JIMMY DEAN

A film by Robert Altman

7 West 36th Street / New York, NY 10018 / 212-239-8360 / Telex 669200

CAST

Mona SANDY DENNIS
Sissy CHER
Joanne KAREN BLACK
Juanita SUDIE BOND
Stella Mae KATHY BATES
Edna Louise MARTA HEFLIN
Joe MARK PATTON
Martha CAROLINE AARON
Clarissa RUTH MILLER
Sue Ellen GENA RAMSEL
Phyllis Marie ANN RISLEY
Alice Ann DIANNE TURLEY TRAVIS

* * * * *

MARK GOODSON

PRESENTS

in association with
VIACOM ENTERPRISES

A SANDCASTLE 5 Production

Executive Producer	GIRAUD CHESTER
Edited by	JASON ROSENFELD
Director of Photography	PIERRE MIGNOT
Production Designer	DAVID GROPMAN
Written by	ED GRACZYK
Produced by	SCOTT BUSHNELL
Directed by	ROBERT ALTMAN
Production Executive	PETER NEWMAN
Costumes by	SCOTT BUSHNELL
Production Manager/First Assistant Director	SONJA WEBSTER
Second Assistant Director	MARLENE ARVAN
Sound Mixers	FRANKLIN STETTNER KEITH GARDNER
Re-recording	DICK VORISEK, TRANS/ AUDIO INC.
Sound Editor	ROBERT Q. LOVETT AL NAHMIAS
Assistant Editors	DIANE ASNES CELESTE HINES GINA ROOSE
Script Supervisor	LUCA KOUMELIS
Stage Manager	JOHN BRIGLEB
Camera Operator	MICHAEL LEVINE

CREW

(cont'd)

Camera Assistants	ROBERT REED ALTMAN JEAN LEPINE
Gaffer	JONATHAN LUMLEY
Key Grip	TOM GRUNKE
Set Decorator/Props	STEPHEN ALTMAN
Technical Director	JACK CHANDLER
Wardrobe	GREG FAUSS BEN WILSON
Makeup	DAVID CRAIG FORREST
Hair	FIDELIO DELLA BARTOLOMEO
Production Coordinator	DOUG COLE

* * * * *

Songs Performed by the McGuire Sisters

Courtesy of MCA Music Inc.

"SINCERELY"

Written by Harvey Fuqua & Alan Freed

Courtesy of Arc Music

"IF IT'S A DREAM"

Written by Stella Unger & Victor Young

Courtesy of Chappell Music

"SEEMS LIKE OLD TIMES"

Written by Carmen Lombardo & John Jacob Loeb

Courtesy of Harry Fox Agency

"IT MAY SOUND SILLY"

Written by Ivory Joe Hunter

Courtesy of Uni Chappell

"YOU'LL NEVER KNOW TILL MONDAY"

Written by Robert Allen & Al Stillman

Courtesy of Robbins Music Corp.

"ARE YOU LOOKING FOR A SWEETHEART"

Written by Larry Stevens & Harthman Sherwood

Courtesy of Calvert Music Corp.

"I'M IN THE MOOD FOR LOVE"

Written by Jimmy McHugh & Dorothy Fields

Courtesy of Robbins Music Corp.

"THE LAST DANCE"

Written by Sammy Cahn & James Van Huesen

Courtesy of Maraville Music Corp.

"MISS YOU"

Written by Charles Tobias, Henry Tobias, & Harry Tobias

Courtesy of Chappell & Co.

"ANSWER ME MY LOVE"

Written by G. Winkler, C. Sigman & Fred Rauch

Courtesy of Bourne Co.

"KID'S STUFF"

Written by Bob Perper & Sal Izzo

Courtesy of Gil Music Corp.

"MOON LOVE"

Written by David, Davis, Kostelanetz & Tschaikowski

Courtesy of Famous Music Co.

"MELODY OF LOVE"

Written by Hans Engleman & Tom Glazer

Courtesy of Shapiro & Bernstein and Co.

"HOW LONG HAS IT BEEN?"

Performed by The Statesmen Quartet

Performance Courtesy of RCA

"KEEP ON WALKING"

Performed by Jo Ann Harris

Written by Allan Nichols, Tom Walls & Jeff Wilson

Courtesy of Mr. Nichols Music

Originally Produced on the Broadway Stage By

DAN FISHER

JOSEPH CLAPSADDLE

JOEL BRYKMAN

and JACK LAWRENCE

SPECIAL THANKS to:

THE WOOLWORTH COMPANY

BACK PAGE ANTIQUES

DELTA CONSULTANTS, INC.

Super 16mm Aaton Cameras & Lenses by ZELLAN ENTERPRISES LTD.

Lighting by LEE AMERICA LIGHTING LTD.

Color & Prints by DU ART FILM LABORATORIES, INC.

Titles by THE OPTICAL HOUSE

Come Back to the 5 and Dime Jimmy Dean, Jimmy Dean

Production Notes

From a director who has always been known for his independent spirit, "Come Back to the 5 and Dime Jimmy Dean, Jimmy Dean" still comes as a surprise. From the project's inception through its production and distribution, everything about the film is experimental.

Robert Altman first became aware of Ed Graczyk's play when it was produced Off-Off Broadway at the Hudson Guild Theater. Mr. Altman, who had decided to take a sabbatical from filmmaking in order to experiment in the theater, decided to bring the play to Broadway. During rehearsals, he became aware of the extraordinary insights that the actors were discovering in their characters, and the fact that the traditional proscenium arch was limiting his ability to get at the core of those characters. He began to see it as a film.

In spite of a critical drubbing of the play, Mr. Altman pressed ahead with his plan to film it. Backing came from Mark Goodson Productions, a company dedicated to exploring new areas after its great success in television production, and from Viacom, which was interested in the cable rights for its Showtime division.

With independent financing of \$800,000 in place, Mr. Altman shot the film in nineteen days in super-16mm, to be blown up to 35mm for release -- a process common to independent filmmakers but new to a major American director of Mr. Altman's stature.

In spite of the low budget (or "proper budget" as Altman prefers to call it), there are several technical innovations used to achieve the effects in the film. Most amazing is the fact that there is not a single optical in the film. The seemingly double-exposed shots and cross-faded transition

Production Notes

cont'd

shots were all shot live with the use of specially developed two-way mirrors and computerized lighting. The mirrors were placed between two identical sets and were transparent or reflective depending on the lighting.

Computerized lighting is commonly used in the theater, but was adapted for the first time for use in a film. In order to achieve a good sound mix without sacrificing the intimacy of the performances, Mr. Altman had each actor individually body-miked, and all were recorded on separate tracks for the mix process.

The completed film was barely in the can when Mr. Altman personally shuttled it up to the Montreal World Film Festival for its premiere showing. The reaction in Montreal, as well as in Venice, Deauville and Toronto was so positive that Altman was deluged with offers from the majors to distribute the film. True to the spirit of the film, Altman chose instead to distribute the film through a small new company formed to handle specialized and art films. After seventeen features within the Hollywood system, "Come Back to the 5 and Dime Jimmy Dean, Jimmy Dean" is Robert Altman's first totally independent film.

ROBERT ALTMAN

(Director)

If there is anything that can be called a common thread in the films of Robert Altman, it is the exploration of new territory. In the last fourteen years Mr. Altman has created a body of work that includes eighteen films as director and another four as producer, and has developed a reputation as one of the world's most respected film-makers. In March, 1979, when an international group of twenty film critics were pooled for their judgements on the best films and directors of the decade, Robert Altman was the only director to have two films on the list. Those films, "Nashville" and "McCabe and Mrs. Miller," along with "MASH" are among the most praised American films of all time. "Nashville" won for Altman the distinction of being the first director to receive both the Best Director and Best Film Awards in the same year from the New York Film Critics' Circle, the National Society of Film Critics and the National Board of Review. It also accumulated ten Academy Award nominations, eleven Golden Globe nominations and awards from Italy, Great Britain and Australia.

ROBERT ALTMAN

(Director)

FILMOGRAPHY

- 1968 - Countdown
- 1969 - That Cold Day In The Park
- 1970 - MASH
- 1971 - McCabe and Mrs. Miller
- 1971 - Brewster McCloud
- 1971 - Images
- 1972 - The Long Goodbye
- 1974 - Thieves Like Us
- 1974 - California Split
- 1975 - Nashville
- 1976 - Buffalo Bill and the Indians
- 1977 - Three Women
- 1978 - A Wedding
- 1979 - Quintet
- 1979 - A Perfect Couple
- 1980 - Health
- 1981 - Popeye

(Producer)

- 1977 - Welcome to L.A. (Directed by Alan Rudolph)
- 1977 - The Late Show (Directed by Robert Benton)
- 1978 - Remember My Name (Directed by Alan Rudolph)

STAGE

- 1981 - 2 by South
- 1982 - Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean

OPERA

- 1982 - The Rake's Progress
(Directed production at University of Michigan)

Sandy Dennis

(Mona)

Sandy Dennis, during the course of her extensive stage and screen work, has been accorded Broadway's and Hollywood's highest honors on more than one occasion. The highlights of her stage performances include two Tony awards: one for Best Supporting Actress in "A Thousand Clowns" and the other for Best Actress in "Any Wednesday." She received an Academy Award for Best Supporting Actress for her performance as Honey in "Who's Afraid of Virginia Woolf?" Ms. Dennis has starred in one other film directed by Robert Altman -- "That Cold Day in the Park" in 1969.

FILMOGRAPHY

- 1961 - Splendor In The Grass
- 1966 - Who's Afraid of Virginia Woolf?
- 1967 - Up the Down Staircase
- 1968 - Sweet November
- 1968 - The Fox
- 1969 - The Out of Towners
- 1969 - Thank You All Very Much
- 1969 - That Cold Day in the Park
- 1972 - Nasty Habits
- 1981 - The Four Seasons

Cher

(Sissy)

Cher burst onto the scene in 1965 when Sonny and Cher hit the top ten with their first recording, "Baby Don't Go." Their second single, "I Got You Babe," established them as recording stars and was eventually used as the theme for their immensely popular "Sonny and Cher Comedy Hour," which was telecast from 1971 to 1975. After her divorce from Sonny in 1974, Cher launched her solo career, which included television specials, a variety series and her continuing recording career. Her flamboyant life style, unusual manner of dress, and her outspokenness have made her a media personality able to command a crowd wherever she goes. Cher will next appear in Mike Nichols' film about Karen Silkwood starring opposite Meryl Streep.

Karen Black

(Joanne)

Karen Black's prolific motion picture and stage career have made her one of the most prominent stars in the world. Following an auspicious Broadway debut in "Playroom," for which she was nominated as Best Actress in the Variety New York Drama Critics Poll, her career took off with her appearance in "Five Easy Pieces." Her performance brought her an Academy Award nomination and her first Golden Globe Award. Ms. Black's second Golden Globe came with her performance in "The Great Gatsby."

FILMOGRAPHY

1967 - You're A Big Boy Now
1968 - Hard Contract
1969 - Easy Rider
1970 - Five Easy Pieces
1971 - A Gunfight
1971 - Drive He Said
1971 - Born To Win
1971 - Cisco Pike
1972 - Portnoy's Complaint
1973 - The Pyx
1973 - Rhinoceros
1973 - The Outfit
1974 - The Great Gatsby
1975 - Airport 75
1975 - Law and Disorder
1975 - Day of the Locust
1975 - Nashville
1976 - Family Plot
1981 - Chanel Solitaire

Kathy Bates

(Stella May)

Kathy Bates has performed on Broadway, Off-Broadway, and in regional theatres, has now appeared in three films and has guest-starred on television's "Loveboat." Her stage highlights include her performance in "Fifth of July," and her appearance as a member of the original company in "Vaniities," Off-Broadway's longest-running play.

FILMOGRAPHY

1971 - Taking Off
1978 - Straight Time

Sudie Bond

(Juanita)

Although Sudie Bond has many memorable film performances to her credit, she is best known as a stage actress, having appeared in over twenty-five Broadway and Off-Broadway plays. Ms. Bond has made several appearances in popular TV series, including "Maude," "All In The Family," "Barnaby Jones," and "The American Short Story," in addition to being a regular on "Mary Hartman, Mary Hartman" and "Flo."

FILMOGRAPHY

1965	-	Andy
1965	-	A Thousand Clowns
1967	-	The Tiger Makes Out
1970	-	Love Story
1971	-	Cold Turkey
1971	-	They Might Be Giants
1972	-	Tomorrow

Marta Heflin

(Edna Louise)

Marta Heflin has made several appearances Off-Broadway, in regional theaters, and has starred on Broadway in "Jesus Christ Superstar," "Hair," and "Fiddler On The Roof." Ms. Heflin has worked with Robert Altman on two previous occasions -- in 1978 in "A Wedding" and in 1979 in "A Perfect Couple."

FILMOGRAPHY

- 1976 - A Star is Born
- 1978 - A Wedding
- 1979 - A Perfect Couple