

Medienwissenschaft / Hamburg: Berichte und Papiere

117, 2011: Miloš Forman.

Redaktion und Copyright dieser Ausgabe: Hans J. Wulff.

ISSN 1613-7477.

URL: http://www.rzz.uni-hamburg.de/Medien/berichte/arbeiten/0117_11.html

Letzte Änderung: 7.2.2011.

Miloš Forman: Eine Arbeits-Bibliographie

Zusammengest.v. Hans J. Wulff

Bibliographien

Bücher über Forman

Bücher von Forman

Texte von Forman

Interviews mit Forman

Artikel über Forman / Analysen

Kleine Artikel über Forman

Die Filme

Cerny Petr (1963)

Konkurs (1963)

Lásky jedné plavovlásky (1965)

Hori ma panenko (1967)

Taking Off (1971)

One Flew Over the Cuckoo's Nest (1975)

Hair (1979)

Ragtime (1981)

Amadeus (1984)

Valmont (1989)

The People vs Larry Flynt (1996)

Man on the Moon (1999)

Los Fantasmas de Goya (2006)

Dobre placená procházka (2009)

Bibliographien

Hooker, Charlotte S.: *The Feature Films of Milos Forman: A Bibliography of the Literature*. Ms. New York: New York University 1973, 8 pp.

This bibliography covers the literature on four of the feature films of Milos Forman: BLACK PETER (PETER AND PAVLA) (1964), A BLONDE IN LOVE (LOVES OF A BLOND) (1965), THE FIREMEN'S BALL (1967), and TAKING OFF (1971). Listed separately by type are materials found in dictionaries, encyclopedias, and yearbooks; books; and articles. One hundred and four entries are listed. (CH)

URL: <http://eric.ed.gov/PDFS/ED087053.pdf>.

Slater, Thomas J.: *Milos Forman. A bio-bibliography*. New York : Greenwood Press 1987, VIII, 193 S. (Bio-Bibliographies in the Performing Arts. 1.).

Zuerst als Ph.D. Thesis, Oklahoma State University 1985, 276 pp.

Veröff.: Ann Arbor, Mich.: UMI 1985, 3 Microfiches.

Die folgende Bibliographie listet Arbeiten zum Werk Miloš Formans auf. Es galt der Versuch, die wissenschaftlichen Arbeiten möglichst vollständig zu versammeln. Die Artikel aus der Tagespresse, Interviews und Darstellungen in den Film-Journalen und dergleichen mehr wurden aufgenommen, soweit sie bibliographisch nachgewiesen werden konnten. Auf ein Verzeichnis der Direktorien, Lexika der Regisseure etc., die Darstellungen Formans enthalten, wurde ebenso verzichtet wie auf eine Dokumentation der Arbeiten über die CSSR-Filmgeschichte, in denen Forman berücksichtigt wird.

Bücher über Forman

Ballester, César: *Milos Forman*. Madrid: Ediciones Cátedra 2007, 299 pp. (Signo e imagen. Cineastas.).

Includes: Hacia una búsqueda de la individualidad; Filmografía checa; Años de transición.

Liehm, Antonín J.: *Příběhy Miloše Formana*. Vyd. 2., v CR 1. Praha: Mladá fronta 1993, 196 pp, [16] pls.

Erste Ausg.: Toronto: Sixty-Eight Publishers 1976, 256 pp.

Lipton, Lenny: *A critical study of the filmmaking style of Milos Forman. With special emphasis on his contribution to film comedy*. Ph.D. Thesis, University of Southern California 1974, iv, 350 lvs.

Poizot, Claude: *Milos Forman*. Paris: Ed. Dis Voir 1987, 127 pp. (Série entrevues.).

Prádná, Stanislava: *Miloš Forman. Filmar mezi dvěma kontinenty*. Brno: Host 2009, 372 pp.

Slater, Thomas J[ay]: *Milos Forman. The evolution of a filmmaker*. Ph.D. Thesis, Oklahoma State University 1985, iv, 269 pp.

Ann Arbor, Mich: University Microfilms 1985.

Vecchi, Paolo: *Milos Forman*. Firenze: La Nuova Italia 1981, 88 pp. (Il Castoro Cinema. 86.).

Bücher von Forman

Forman, Miloš: *Was ist Film?* Hrsg. v. Vladimír Škutina. Mit Beitr. von Miloš Forman [...]. Anh.: Video-Kurs, v. Jiri Kotlar. Zürich: Bohem Press 1990, 128 pp.

Forman, Milos / Novak, Jan: *Turnaround. A memoir*. New York: Villard Books 1994, 295 pp.

Dass.: London: Faber 1994, 295 pp.

Dt.: *Rückblende. Erinnerungen*. A.d. Amerikan. v. Brigitte Jakobeit. Hamburg: Hoffmann und Campe 1994, 399 S.

Repr.: München: Heyne 1997, 397 S. (Heyne-Bücher. 1.)/(Heyne allgemeine Reihe. 10272.).

Tschech.: *Co já vim aneb Co mám delat, kdy je to pravda? Autobiografie*. Vyd. 2, preprac. a dop. Praha: Bookman 2007, 469 pp.

Rev. (Newman, Kim) in: *Empire*, 63, Sept. 1994, p. 121.

Rev. (Barson, Michael) in: *DGA News* 19,2, 1994, p. 32.

Rev. (Albrecht, Gerd) in: *Medienwissenschaft: Rezensionen* 12,4, 1995, pp. 460-461.

Rev. (Toth, D.) in: *Choice* 32,1, 1994, pp. 121-122.

Rev. (Quinn, J.) in: *Library Journal* 118,19, 15.11.1993, p. 80.

Liehm, Antonin J.: *The Miloš Forman stories*. Transl. by Jeanne Nemcova. New York : International Arts and Sciences Press 1975, 191 pp.

Rev. (Milne, Tom) in: *Sight and Sound* 45,3, Summer 1976, p. 195.

Rev. (Skvorecky J.) in: *Problems of Communism* 25,5, 1976, pp. 70-78.

Texte von Forman

Forman, Milos: How I wound up owing Paramount \$140,000 by not making TAKING OFF for them. In: *Today's Cinema*, 9916, 22.6.1971, pp. 24-25.

Forman, Milos: Celui à qui on pense en secret. In: *Cahiers du Cinéma*, Num. Spéc., Déc 1984, pp. 128-130.

Forman, Milos: L'opéra muet. In: *Cahiers du Cinéma*, 443/444, May 1991, suppl., p. 30.

Forman, Miloš: Kapela to vyhrála. In: *Iluminace* 8,21, 1996, pp. 118-132.

Forman, Miloš: Noty v kufru. In: *Iluminace* 8,21, 1996, pp. 103-117.

Interviews mit Forman

24 Images, .13/14, July 1982, p. 32-46.

Action 11,3, May 1976, pp. 6-10.

Forman discusses his award winning film ONE FLEW OVER THE CUCKOO'S NEST.

American Cinematographer 53,11, Nov. 1972, pp. 1264, 1288-89.

Interview about Forman's filming of the 20th Olympic Games in Munich.

Cahiers du Cinéma, 337, Juin 1982, pp. 22-27.

Cahiers du Cinéma, 365, Nov. 1984, pp. 9-12.

Interview with Forman, about his film AMADEUS.

Cahiers du Cinéma in English, 8, Febr. 1967, pp. 53-54.

Chaplin, 62, March 1966, p. 108.

Chaplin 26,5/6 (=194/195), 1984, pp. 278-279.

Ciné-Revue 65,22, 30.5.1985, pp. xiv-xv.

Forman talks about his work as president of the Cannes 1985 Jury, and his decision to live and work in the USA.

Cinéma, 126, May 1968, pp. 34-43.

Cinéma, 137, June 1969, pp. 65-69.

- Interview on Forman's year's work outside Czechoslovakia.
- Cinéma*, 158, July 1971, pp. 124-127.
Interview with Forman about his experience of filming *TAKING OFF* in the USA.
- Cinema Papers* 9, June 1976, pp. 10-14, 86.
Interview with Forman, about his background in Czechoslovakia, *TAKING OFF* and *ONE FLEW OVER THE CUCKOO'S NEST*.
- Ecran*, 45, 153, 1976, pp. 54-55.
Interview on *ONE FLEW OVER THE CUCKOO'S NEST*.
- Ecran*, 82, 15.7.1979, pp. 62-63.
- Ekran*, 65/66, July 1969, pp. 181, 189 [in slowakischer Sprache].
- Film* (BFFS) 2,85, May 1988, pp. 6-7; 2,86, June 1980, pp. 6-7.
Interview, in which he discusses his early career, the making of *HAIR* and generally working in Hollywood, the making of *ONE FLEW OVER THE CUCKOO'S NEST*, and *THE FIREMAN'S BALL*, together with a continuation of the discussion about the making of *HAIR*.
- Film* (BFFS) 2,120, Nov. 1983, pp. 6-7.
Interview with Forman, in which he talks about ideas and sources for his films.
- Film a Doba*.14,8, Aug. 1968, p. 399.
Interview with G. Kopanevova about life and philosophy. In Czech language.
- Film Comment* 15,2, March 1979, pp. 17-21.
Interview with Forman, in which he discusses his elegy to the sixties, *HAIR*.
- Filmcritica*, 166, April 1966, pp. 201-207.
- Film Directions* 2,8 , Oct. 1979, pp. 10-11.
Forman talks about the making of *HAIR*.
- Film Français*, 2035, 3.5.1985, pp. 36-37, 43-44.
Interview with, about his films and his plans, as he is president of the jury at the 1985 Cannes festival. Followed by career notes.
- Filmmakers' Newsletter*.9,2, Dec. 1975, pp. 26-31.
Interview with about the making of *ONE FLEW OVER THE CUCKOO'S NEST*.
- Films* 5,3, March 1985, pp. 16-17.
- Interview with Forman, on the making of *AMADEUS* and his other films.
- Image et Son*, 221, Nov. 1968, pp. 39-47.
- Nouveau Cinémonde*, 1852, May 1971, p. 6.
Brief interview with director on his film *TAKING OFF*.
- Onfilm* 2,5, 21.8.1985, pp. 9-10.
Forman talks about his life, career and the film *AMADEUS*.
- Positif*, 179, March 1976, pp. 14-23.
Interviews with Forman about *TAKING OFF* and *ONE FLEW OVER THE CUCKOO'S NEST*.
- Positif*, 220/221, July 1979, pp. 19-28.
Interview with Forman, on his new film, *HAIR*, and some of the recurring themes of his work, especially the 'generation gap' and his exploration of the culture of the sixties.
- Post Script* 4,3, April 1985, pp. 2-15.
First part of an interview with Forman, in which he talks about his method of filmmaking, his films, particularly *AMADEUS*, and his opinions of America.
- Post Script* 5,1, Oct. 1985, pp. 2-16.
Second part of an interview with Forman, about his adaptations of novels into films, his Czech and American films, his early career in Czechoslovakia and his opinions on his career.
- Premiere*, 124, July 1987, pp. 102-105, 118, 126.
- Screen International*, 23, 14.2.1976, p. 7.
Interview with Forman about his career and his latest film *ONE FLEW OVER THE CUCKOO'S NEST*.
- Screen International*, 474, Dec. 1984, p. 68.
Forman talks about the ups and downs of his career, and his new film, *AMADEUS*.
- Take One* 5,3, Aug. 1976, pp. 19-20.
Forman talks about the making of *ONE FLEW OVER THE CUCKOO'S NEST*.
- Télérama*, 1816, 31.10.1984, pp. 58-59.
Interview with Forman, about his film *AMADEUS*.
- Thousand Eyes Magazine*, 9, April 1976, pp. 6, 20.
Interview with Forman, about his film *ONE FLEW OVER THE CUCKOO'S NEST*.
- Time Out*, 763, 4.4.1985, p. 14.
Interview with, on *AMADEUS*.

Abramowitz, Rachel: The filmmaker series: Milos Forman. In: *Premiere* 13,5, Jan. 2000, pp. 52-55.
Interview with Milos Forman about his films, starting with *MAN ON THE MOON*.

Anger, Cédric: LARRY FLYNT de Milos Forman. Un homme qui s'affiche. Entretien avec Milos Forman. In: *Cahiers du Cinéma*, 510, 1997, pp. 44-51.

Bear, Liza: Milos Forman. In: *BOMB*, 58, Winter 1997, pp. 56-59.

Bolgár, György / Fazekas, Erzsébet: Taking Off Again. In: *The New Hungarian Quarterly* 31,119, Autumn 1990, pp. 41-46.

Bourget, Jean-Loup / Ciment, Michel: Milos Forman. In: *Positif*, 346, Dec. 1989, pp. 2-9.
Article on *VALMONT* and an interview with Milos Forman about the film.

Chion, Michel / Le Peron, Serge: Entretien avec Milos Forman. In: *Cahiers du Cinéma*, 337, June 1982, pp. 22-27.

Ciment, Michel: Une expérience américaine (deux entretiens avec Milos Forman). In: *Positif*, 179 Mars 1976, pp. 14-23.

Ciment, Michel. Entretien avec Milos Forman. In: *Positif*, 285, Nov. 1984, pp. 21-28.
Über *AMADEUS*.

Ciment, Michel. Entretien avec Milos Forman. In: *Positif*, 346, Dec. 1989, pp. 5-9.
Interview in which he discusses his film *VALMONT*, talking about the adaptation from the book, settings, particular scenes and casting.

Ciment, Michel: *Passeport pour Hollywood. Entretiens avec Wilder, Huston, Mankiewicz, Polanski, Forman, Wenders*. Paris: Éd. du Seuil 1987, 392 pp.

Ciment, Michel: „Les enfants des années 60“. Entretien avec Milos Forman. In: *Positif*, 433, 1997, pp. 18-22.

Ciment, Michel: Entretien avec Milos Forman - Pour moi tout film est une biographie. In: *Positif*, 470, 2000, pp. 9-14.

Interview über *MAN ON THE MOON*: On his choice of actors and title, the character of Andy Kaufman, the importance of the audience in the film, and the world of television production.

Coursodon, Jean-Pierre / Ciment, Michel / Rollet, Sylvie: L'actualité, Milos Forman. In: *Positif*, .433, Mars 1997, pp. 13-25.

Article on the film *THE PEOPLE VS. LARRY FLYNT* + an interview with Milos Forman about his work + an article discussing his early films.

Ferenczi, Aurélien / Danel, Isabelle: 'La liberté d'expression n'est jamais acquise' [...]. In: *Télérama*, 2458, 19.2.1997, pp. 22, 24.

Interview with director Milos Forman by Aurélien Ferenczi, about his film *THE PEOPLE VS LARRY FLYNT*, plus a chronology of events surrounding Larry Flynt by Isabelle Danel.

Goldsmith, Jeff: The ghosts of history. In: *Creative Screenwriting* 14,4, July 2007, pp. 60-65.

V.a. über *Los FANTASMAS DE GOYA*; mit Kommentaren von Jean-Claude Carrière.

Gow, Gordon: A Czech in New York. In: *Films and Filming* 17,12, Sept. 1971, pp. 20-24.

Haas, Christine: Forman: un homme amoureux. In: *Premiere*, 153, Dec. 1989, pp. 74-76, 121.
Interview with Milos Forman about *VALMONT*.

Jelinek, Milena: An Interview with Milos Forman. In: *Cross Currents* 4, 1985, pp. 308-321.

Jensen, Jeff: Moon landing. In: *Entertainment Weekly*, 51, 10.12.1999, pp. 50-52, 54.
Interview with Milos Forman and Forman's comments on some of his films.

Katelan, Jean-Yves: 'Il n'y a pas de vrai Andy Kaufman'. In: *Premiere*, 277, March 2000, p. 46.
Milos Forman talks about his work.

Klifa, Thierry: Milos Forman: Toute la vérité. In: *Studio Magazine*, 93, Déc. 1994, pp. 78-79.

Knapp, Elise / Glen, Robert: Milos Forman. In: *Eighteenth-Century Life* 14,2, May 1990, pp. 98-107.
Includes an interview.

Lewis, Kevin: Milos Forman - Defender of the Artist and the Common Man. In: *Directors Guild Of America Magazine* 22,1, March 1997, pp. 32-35, 42-43.

Interview with Milos Forman about the making of *THE PEOPLE VS. LARRY FLYNT*.

Love, Courtney: Laughter in the dark. In: *Interview*, Jan. 2000, pp. 86-89.

Courtney Love interviews Milos Forman about MAN ON THE MOON.

Millea, Holly: Warning. In: *Premiere* 10,4, Dec. 1996, pp. 118-125, 140.

Article about the production of THE PEOPLE VS LARRY FLYNT featuring short interviews with director Milos Forman, producers Janet Yang and Michael Hausman, actors Edward Norton, Woody Harrelson and Courtney Love and Larry Flynt

Milos Forman. In: *UNESCO Courier*, July-Aug. 1995, pp. 18-20.

Porton, Richard: Milos Forman: Porn Again. In: Crowdus, Gary / Georgakas, Dan (eds.): *The Cineaste Interviews, II: On the Art and Politics of the Cinema*. Chicago, Ill: Lake View 2002, pp. 241-249.

Polt, Harriet: Getting the Great Ten Per Cent. *Film Comment* 6,3, Oct. 1970, pp. 58-63.

Porton, Richard: Porn Again: THE PEOPLE VS LARRY FLYNT: An interview with Milos Forman. In: *Cinéaste* 22,4, Jan. 1997, pp. 28-32.

Interview with Milos Forman about THE PEOPLE VS LARRY FLYNT.

Sampson, Sally & Vidal-Hall, Judith: It's good out in the jungle. In: *Index on Censorship* 24,6, Nov. 1995, pp. 129-135.

Milos Forman comments on working in Czechoslovakia and the USA. In an issue devoted to film censorship.

Schmidt, Marco: Milos Forman im Gespräch: Sind Sie ein Feigling, Mr. Forman? In: *Frankfurter Allgemeine Zeitung*, 22.3.2008.

Slater, Thomas J.: Milos Forman: An Interview, Part I. In: *Post Script: Essays in Film and the Humanities* 4,3, Spring 1985, pp. 1-15.

Spaich, Herbert: Lorenzo ist der eigentliche Held . Gespräch mit Milos Forman. In: *Filmbulletin* 48,276, 2006, p. 11..11

Spelling, Ian: 'Hello, my name is Andy and this is my feature.' In: *Film Review*, 591, March 2000, pp. 70-73

Milos Forman und Jim Carrey über MAN ON THE MOON.

Stratton, David / Fitzpatrick, Kate: Milos Forman: Interview. In: *Cinema Papers*, 9, June/July 1976, p. 10.

Thiessen, Helga / Bissinger, Manfred (Red.): *Prag – die urigsten Bierstuben*. [Enth. ein Interview mit Milos Forman.] *Prager Blitzkarrieren*. Hamburg: Hoffmann und Campe 1998, 130 S. (Merian. 51,10.).

Vidal-Hall, Judith / Sampson, Sally: It's good out in the jungle. In: *Index on Censorship* 24,6, Nov.-Dec. 1995, pp. 129-135.

Combined with passion and experience, Forman's movies do not have larger-than-life heroes. THE FIREMEN'S BALL reveals his anti-government views. Forman suggests that only competition can improve the quality of films. ONE FLEW OVER THE CUCKOO'S NEST indicates his views on the concept of sanity and society.

Artikel über Forman

Verzeichnis der Lexika und Direktorien, in denen Forman dargestellt ist:

URL:

<http://www.nndb.com/people/622/000023553/bibliography/>.

Bax, Dominique: *Milos Forman - Franz Kafka*. Publié à l'occasion du 8è festival, 25 février - 14 mars 1997 à Bobigny. Bobigny: Festival 1997, 113 pp. (Théâtres au cinéma. 8.).

Bertolina, Gian Carlo: Milos Forman, analista ironico e paziente tra vecchio e nuovo mondo. In: *Lettura: Libro e Spettacolo/Mensile di Studi e Rassegne* 41,424, Feb. 1986, pp. 99-110.

Conroy, Peter V., Jr.: *Amadeus* on stage and screen. In: *Post Script: Essays in Film and the Humanities* 9,1-2, 1989, pp. 25-37.

Curot, Frank: *Styles filmiques. 2: Les réalismes: Cassavetes, Forman, Kiarostami, Loach, Pialat*. Paris [...]: Lettres Modernes Minard 2004, 291 pp. (Études cinématographiques. 69.).

Goodridge, Mike: Milos Forman. In: *Directing*. Boston: Focal Press 2002.

Goulding, Daniel J.: *Five filmmakers. Tarkovsky, Forman, Polanski, Szabó, Makavejev*. Bloomington [...]: Indiana University Press 1994, xi, 289 pp.

- Darin pp. 50-91: Forman.
Rev. (Horton, Andrew) in: *Historical Journal of Film, Radio and Television* 16,2, 1996, pp. 285-286.
Rev. (Pratt, David B.) in: *Film Quarterly* 49,2, 1995, pp. 56-58.
- Hames, Peter: Forman. In: Goulding, Daniel J. (ed.): *Five Filmmakers: Tarkovsky, Forman, Polanski, Szabo, Makavejev*. Bloomington: Indiana University Press 1994, pp. 50-91.
- Liehm, Antonín J.: Milos Forman: The Style and the Man. In: *Politics, art, and commitment in the East European cinema*. Ed. by David W. Paul. New York: St. Martin's Press 1983, pp. 211-224.
- MacDonald, George B.: The Rules of the Game: Milos Forman's American Allegory. In: *Lex et Scientia: International Journal of Law & Science* 13,1-2, 1977, pp. 87-91.
- Norman, Barry: One flew over the heads of Hollywood. In: *Radio Times* 312,4071, 16.3.2002, p. 60.
- Parvulescu, Constantin: Betrayed Promises: Politics and Sexual Revolution in the Films of Márta Mészáros, Miloš Forman, and Dušan Makavejev. In: *Camera Obscura: A Journal of Feminism, Culture, and Media Studies* 24,2 (=71), 2009, pp. 77-105.
- Eastern Europe has been a terrain on which the twentieth century has challengingly experimented with revolutionary discourse, and cinema has been there to document these experiments. This article focuses on a constellation of Eastern European films from the 1960s and the early 1970s that interrogate sexual practices in "real-existing socialism".
- Rodríguez, Hilario J.: Milos Forman: Viento del este. In: *Dirigido Por*, 360, Oct. 2006, pp. 41-56.
- Rollet, Syulvie: L'énigmatique présent. Sur la période tchèque de Milos Forman. In: *Positif*, 433, 1997, pp. 23-26.
- Uszynski, Jerzy: Milos Forman, 1975: Meczennicy Wolnosci. In: *Kwartalnik filmowy*, 12-13, 1995, pp. 220-230.
- Warchol, Tomasz: The Rebel Figure in Milos Forman's American Films. In: *New Orleans Review* 17,1, Spring 1990, pp. 64-71.
- Kleine Artikel über Forman**
- Anon.: Forman, Milos. In: *Current Biography 1971* (New York: H.W. Wilson 1972), pp. 138-140.
- Anon.: 200 pay tribute to Milos Foreman [!] in Second Century. In: *Hollywood Reporter* 314,27, 4.10.1990, pp. 4, 28.
Report of a presentation, Eastman Kodaks' Second Century award, to Milos Forman.
- Anon.: Coups de Loupe - Milos Forman. In: *Première*, 277, 2000, p. 46.
- Anon.: Milos Forman. In: *Film Français*, 2287, 2.3.1990, pp. 13-14.
Forman has been nominated for an award in the 1989 Césars in Paris.
- Anon.: Forman, Milos. Director relishes lifelong love affair with New York City. In: *Variety* 364, 14.10.1996, suppl., p. 7.
- Anon.: Le cinéaste de VOL AU-DESSUS d'un nid de coucou revient sur sa vie et sa filmographie. In: *Première*, 392, 2009, pp. 84-87.
- Baecque, Antoine de: Milos Forman. In: *Cahiers du Cinéma*, 462, Dec. 1992, p. 89.
- Baker, Bob: Milos Forman. In: *Film Dope*, 7, April 1979, pp. 19-20.
- Boujut, Michel: Milos Forman, triste histoire tchèque. In: *Temps modernes* 45,527, Juin 1990, p. 149.
- Brashinskii, Mikhail: Istoriia dolzhna byt' rasskazana interesno. In: *Iskusstvo Kino*, 8, 1988, pp. 111-113.
- Brooke, Michael: Out of the past Less celebrated internationally than his near contemporaries Milos Forman and Jirí Menzel, the late Czech director Frantisek Vlóčil's visionary medieval epics have recently been rediscovered in the West. But there was more to him than that, finds Michael Brooke. In: *Sight & Sound*, Sept., 2010, pp. 30-32
- Brown, Colin: Profile: Milos Forman: Auteur Auteur. In: *Screen International*, 1115, 4.7.1997, p. 18.
- Bryant Wilder, James: Intimate lighting. In: *Film Comment* 27,4, July 1991, pp. 4, 6.

Report on the making of the film WHY HAVEL? with comments from Vojtech Jasny and Milos Forman.

Burke, Tom. Forman: "Casting is everything." In: *The New York Times* 125, 28.3.1976, sect. 2, p. 1+.

Christensen, Jens Bruun: Mode med Milos Forman. In: *Kosmorama* 22,129, 1976, pp. 15-16.

Cohn, Lawrence L.: A tale of two expatriate filmmakers. In: *Variety* 347, 29.6.1992, p. 84.

De Bongnie, Jean: Milos Forman en images. In: *Amis du Film et de la Télévision*, 311, April 1982, pp. 23-30.

Delon, Michael: Milos Forman. In: *Film: the British Federation of Film Societies Monthly Journal*, 120, Nov. 1983, pp. 6-7.

Dudar, Helen: Milos Forman takes a new look at old loves. In: *The New York Times* 139, 12.11.1989, sect. 2, pp. 15+ [2pp].

Eyles, Allen: Milos Forman. In: *Focus on Film*, 23, Winter 1976, p. 5.

Brandlmeier, Thomas: Meister grotesker Befreiungsschlaege. In: *EPD Film* 17, Sept. 2000, pp. 12-14.

Flash-Back - Milos Forman: Le cinéaste de Vol au-dessus d'un nid de coucou revient sur sa vie et sa filmographie. In: *Première* 392, 2009, pp. 84-87.

Gaydos, Steven: Forman brings Euro touch to U.S. movies. In: *Variety* 377, 10.1.-16.1.2000, p. 74.

Goodman, Walter: TV weekend: Forman in his own and others' words. In: *The New York Times* 139, 22.12.1989, p. C38.

Goodridge, Mike: Forman, Zaentz re-team on Spanish biopic. In: *Screen International*, 1291, 12.1.2001, p. 6.

Gubanski, Marek. "Kukulcze dzieci" w przypowieściach Milosa Formana. In: *Kino (Warszawa)* 21, June 1987, pp. 33-36.

Habic, B. Forman. In: *Ekran: Revija za Film in Televizijo* 12,1/2, 1987, p. 53.

Hames, Peter: Czechs on the rebound. In: *Sight and Sound* 10,7, 2000, pp. 32-38.

The 60s heyday of Milos Forman and his peers is long gone, but is the recent success of KOLYA and BUTTONERS a sign of a resurgence in Czech cinema.

Klifa, Thierry: Milos Forman - toute la vérité. In: *Studio Magazine*, .93, Dec. 1994, pp. 78-79.

Kudriavtsev, Sergei: Dos'e "Ik." In: *Iskusstvo Kino*, 7, 1989, pp. 125-126.

Kunin, Howard: Milos Forman receives Second Century Award. In: *The American Screenwriter* 40,3, 1990, p. 8.

MacTrevor, J.: Milos Forman – "Hollywood est comme une pyramide pour un architecte". In: *Ciné-Télé-Revue* [65], 30.5.1985, pp. xiv-xv, betw. pp. 40 and 41.

Michalska, Krystyna: Lubie opowiadać zdarzenia: wywiad z Miloszem Formanem. In: *Kino (Warszawa)* 17, July 1983, pp. 37-41.

Oravsky, Vlado: Forman i Prag. In: *Chaplin* 25,5, 1983, pp. 217-219.

Pawełec, Dariusz: Europejczyk w Ameryce. Dzis. In: *Kino (Warszawa)* 22, March 1988, pp. 41-44.

Quart, Leonard / Auster, Albert: On screen: Milos Forman in America. In: *USA Today* 108, July 1979, p. 41.

Scovell, Nell: Milos Forman. In: *Vanity Fair* 57, Febr. 1994, p. 140.

Sineux, Michel: De vous à moi. Larry, Andy et les autres. In: *Positif*, 540, 2006, pp. 105-109.

Tibbetts, John C. / Welsh, James Michael: *The encyclopedia of filmmakers.. 1.2. [...] New York: Facts on File 2002*, xix, 776 pp. (The Facts on File Film Reference Library.).

Includes a portrait of Forman.

Troshin, Aleksandr: Milosh Forman: "Ia ne khochu byt' izgnannikom." In: *Iskusstvo Kino*, 4, 1992, pp. 148-149.

Vajzovic, Hasan: Milos Forman. In: *Sineast*, 102, July 1997, pp. 22-27.

Vecchi, Paolo: Vitalità di un enfant terrible. In: *Cineforum* 40, 396, July 2000, pp. 72-73.

Virmaux, Odette / Virmaux, Alain: De Prague à Hollywood: le cas Milos Forman. In: *CinémAction*, 56, July 1990, pp. 50-52.

Wakeman, John: Milos Forman. In: *World film directors. 2. 1945-1985*. Ed. by John Wakeman. New York: Wilson 1988, pp. 349-356

Webster, Andy: Filmographies. In: *Premiere* 10,3, Nov. 1996, p. 117.

Weemaes, Gaston: Milos Forman. In: *Film en Televisie + Video*, 227, April 1976, pp. 20-22.

Weinsheier, Stefanie: Milos Forman. In: *Filmregisseur. Biographien, Werkbeschreibungen, Filmmographien*. Hrsg.v . Thomas Koebner. Stuttgart: Reclam 1999, S. 247-251.

Zaoralova, Eva: Milos Forman v Praze. In: *Film a Doba* 36, March 1990, pp. 124-128.

Amis du Film, 311, April 1982, pp. 23-30. Notes on the films of Forman.

Avant-Scène du Cinéma, 57, March 1966, p. 60. Bio-filmography.

Cahiers du Cinéma in English, 7, Jan. 1967, p. 58.

Comments on the new cinema.

Chaplin, 65, July 1966, p. 213.

Cineforum, 191, Jan. 1980, pp. 11-25. Examination of Forman's films, particularly those made in Europe.

Cinema d'OGGI 19,4, 27.2.1985, p. 3. Note that Forman will head the jury at the 1985 Cannes Film Festival, with brief biographical details.

Cinema Novo, 32, Nov. 1983, pp. 36-37. Biography and filmography.

Czechoslovak Film, 4 , July 1967, pp. 6, 9.

Film a Doba 12,11, Nov. 1966, pp. 580-583. Article dealing with Forman's working methods.

Film a Doba 13,1, Jan. 1967, pp. 49-50. Article dealing with Forman's working methods.

Film a Doba, 11, Nov. 1985, pp. 580-583. Article dealing on the method in which Forman's works.

Film-Echo/Filmwoche, 87/88, 5.11.1965, p. 7. Article on Forman's plans for future work.

Film og Kino, 7, Sept. 1968, p. 214.

Film (BFFS), 45, March 1966, p. 34.

Film Dope, 17, April 1979, pp. 19-20.

Filmkultúra, 7, July 1985, pp. 69-76. Article on Forman's career and films.

Films and Filming 12,5, Febr. 1966, p. 32. Article on the work of Forman and analysis of his two films.

Films Illustrated 5,55, March 1976, p. 245

Focus on Film, 23, Dec. 1975, pp. 4-5.

Image et Son, 223, 15.12.1968, pp. 5-10. On Forman and the Czech cinema including a biofilmography.

Kosmorama, 77, December 1966, pp. 64-67. Article on Forman's career and analysis of his work.

Motion Picture Herald 240,16, 22.4.1970, p. 4. Note about the director's project to work in the USA.

Positif, 75, May 1966, p. 101.

Sight and Sound 36,1, Dec. 1966, p. 49. On the making of his film KONKURS.

Sight and Sound 35,1, Dec. 1965, p. 46. Article on Forman's entry into films and his opinions.

Sight and Sound 46,3, July 1977, p. 153.

Sight and Sound 35,1, Dec. 1965, p. 34.

Thousand Eyes Magazine, 6, Jan. 1976, pp. 5, 14. Tony Harvey writes about the preparation for and the making of TAKING OFF.

Die Filme

Cerny Petr (1963)

engl.: Black Peter; aka: Peter and Pavla

dt.: Der schwarze Peter

Kino (Praha) 19,1 , 16.1.1964, p. 4.

Kino (Praha) 19,9, 7.5.1964, p. 12.

Monthly Film Bulletin 32,382, Nov. 1965, p. 161.

Sight and Sound 35,1, Dec. 1965, p. 34.

Téléciné, 129, Juin 1966, p. 15.

Variety, 12.8.1964.

[Drehbuch:] 3 1/2. [Tří a půl.] Praha: Orbis 1965,
259 pp. (Filmy a tvůrci. 1.).

Drehbücher zu drei Spielfilmen und einem Kurzfilm.

[Skript des Films.] In: *Film* 3,11, Nov. 1965, p. 47. -
Deutschsprachig.

Mikeska, Tomas: *DER SCHWARZE [!] PETER als gesellschaftliches Spiel des Sozialismus. Der kritische Menschlichkeitsfaktor in Miloš Formans Werk von 1963*. Wien: Universität, Philologisch-Kulturwissenschaftliche Fakultät 2009, 91 pp.

URL: http://othes.univie.ac.at/6701/1/2009-09-07_0309936.pdf.

Becker, Wieland: Rez. In: *Film und Fernsehen* 18,8, 1990, pp. 7-8.

Foldes, Anna: Idotollo kerdesek: Forman: *Fekete Peter*; "Egy szoszi szerelme." In: *Filmkultura* 15, Sept./Okt. 1979, pp. 48-52.

Kosecka, Barbara: Piotrusia nie ma [Reflecting Miloš Forman's *Cerny Petr*]. In: *Kino* (Warszawa) 33,2, Febr. 1999, pp. 52-54.

Piotrus, Czarny: Piotrusia nie ma. In: *Kino* (Warszawa) 33, Febr. 1999, pp. 52-54.

Rev. (Greenspun, Roger) in: *New York Times*, 21.7.1971, p. 17.

Rollet, Sylvie: L'enigmatique present. In: *Positif*, 433, Mars 1997, pp. 23-25.

Cahiers du Cinéma in English, 8, Febr. 1967, pp. 55-56.

Cinéma, 101, Déc. 1965, p. 107.

Cinématographie Française, 2139, 4.12.1965, p. 13.

Daily Cinema, 9134, 27.10.1965, p. 6.

Filmfacts 14,20, 15.10.1971, pp. 521-522.

Filmkritik, 7, Juli 1965, p. 388.

Image et Son, 223, 15.12.1968, p. 19. Analysis including a bibliography of the film.

Jeune Cinéma, 1, Sept. 1964, p. 25.

Kine Weekly, 3029, 21.10.1965, p. 17.

Konkurs (1963)

[Drehbuch.] In: *Film a Doba*, 5, May 1985, p. 258.

Bell, James: Audition/Talent Competition. In: *Sight and Sound* 15,11, Nov. 2005, p. 86.

Variety, 31.1.1968, p. 6.

Positif, 75, Mai 1966, p. 106.

Lásky jedné plavovlásky (1965)

engl.: *Loves of a Blonde*; aka: *A Blonde in Love*; aka: *A Blond's Loves*
dt.: *Die Liebe einer Blondine*

[Skript des Films.] In: *Avant-Scène du Cinéma*, 60, Juin 1966.

[Auszüge aus dem Skript.] In: *Filmcritica*, 166, Aprile 1966, p. 209.

[Interview.] Klaus Eder: Gespräch mit Milos Forman. In: *Film*, 12, Dez. 1966, p. 41.

Repr.: *Kinemathek* 29,79, Sept. 1992, pp. 71-73.

[Interview.] In: *Filmové a televizní*, 1, 11.7.1968.
Dt. in: *Kinemathek* 29,79, Sept. 1992, pp. 74-75.

Klevan, Andrew: *Disclosure of the everyday: undramatic achievement in narrative film*. Trowbridge, Wilts.: Flicks Books 2000, viii, 230 pp.

See ch. 5, Delays Around Events: Milos Forman's LOVES OF A BLONDE (103-134).

Crowther, Bosley: Off to a sparkling start. In: *New York Times*, 13.9.1966, p. 51.

Crowther, Bosley: Czech charmer. In: *New York Times*, 27.10.1966, p. 55.

Gill, Brendan: Women in love. In: *New Yorker* 92, 5.11.1966, pp. 197-198.

Hellwig, Klaus: Rez. In: *Filmkritik*, 10, Okt. 1966, pp. 563-564.

Knight, Arthur: My favorite blonde. In: *Saturday Review* 49, 22.10.1966, p. 48.

Rev. (Clouzot, Claire) in: *Film Quarterly* 21,1, Fall 1967, p. 47-48.

Rev. (Robert Hatch) in: *Nation* 203, 14.11.1966, p. 526.

Rev. (Walsh, Maria) in: *America* 115, 17.12.1966, pp. 812-813.

Rez. (Wulff, Hans J.) in: *Filmklassiker*. 3. Hrsg. v. Thomas Koebner. Stuttgart: Reclam 1995, pp. 34-37 (Reclams Universal-Bibliothek. 9418.).

Rollet, Sylvie: L'enigmatique present. In: *Positif*, 433, Mars 1997, pp. 23-25.

Somen, Branko: Plavolaskine ljubezni znova. In: *Ekran: Revija za Film in Televizijo* 5,3-4, 1980, p. 56.

Cahiers du Cinéma, 176, Mars 1966, p. 75.
Cinématographie Française, 2152, 5.3.1966, p. 36.
Daily Cinema, 9217, 18.5.1966, p. 5.
Film a Doba, 11, Nov. 1985, p. 599.
Film Daily 129,50, 2.11.1966, p. 71.
Films and Filming 12,10, July 1966, p. 16.
Image et Son, 223, 15.12.1968, pp. 11-18.
Jeune Cinéma, 9, Oct. 1965, p. 7.
Kine Weekly, 3059, 19.5.1966, p. 13.
Monthly Film Bulletin 33,389, June 1966, p. 89.
Sight and Sound 4,2, Febr. 1994, p. 69.
Sight and Sound 35,1, Dec. 1965, p. 34.
Time 88, 23.9.1966, p. 74.
Variety, Sept. 1965.

Hori ma panenko (1967)

engl.: The Firemen's Ball; aka: The Firemen's Ball and Lottery

**dt.: Anuschka - es brennt, mein Schatz;
aka: Der Feuerwehrball**

Forman, Milos: Chill wind on the new wave. In: *Saturday Review* 100, 23.12.1967, pp. 10-11, 41.

[Auszüge aus dem Skript.] In: *Film a Doba*, 10, Oct. 1985, p. 516.

[Interview mit Forman.] In: *Film a Doba*, 6, June 1985, p. 301.

Wulff, Hans J.: Das skeptische Lachen: Überlegungen zur Dramaturgie der Lachanlässe in Milos Formans DER FEUERWEHRBALL. In: *Nach dem Film*, 12, 2010: „Lachen im Kino und auf der Leinwand“, URL: <http://www.nachdemfilm.de/content/das-skeptische-lachen>.

Crowther, Bosley: Chechoslovak showcase. In: *New York Times*, 19.6.1967, p. 41.

Dyer, Peter John: Star-crossed in Prague. In: *Sight and Sound* 35,1, Winter 1965-66, pp. 34-35.

P.S. [d.i. Schrader, Paul]: Rev. In: *Cinema* 5,2, April 1969, pp. 46-48.

Rev. (Caputo, Rolando) in: *Metro*, 118, 1999, p. 78.

Rev. (Clurman, Harold) in: *Nation* 207, 14.19.1968, p. 382.

Rev. (Harriet R. Polt) in: *Film Quarterly* 21,2, Winter 1968-69, p. 56.

Rev. (Kemp, Philip) in: *Sight & Sound*, Sept. 2009, p. 84.

Rev. (Wilson, David) in: *Sight and Sound* 38,1, Winter 1958-69, p. 46.

Rez. (Wulff, Hans J.) in: *Filmklassiker*. 3. Hrsg. v. Thomas Koebner. Stuttgart: Reclam 1995, pp. 88-90 (Reclams Universal-Bibliothek. 9418.).

Rollet, Sylvie: L'enigmatique present. In: *Positif*, 433, Mars 1997, pp. 23-25.

Schubert, Gusztav: A kollektiv ubu. In: *Filmvlag* 31,1, 1988, pp. 40-43.

Film (Warszawa) 23,10, 10.3.1968, p. 3.
Film a Doba, 11, Nov. 1985, pp. 591-594.
Filmfacts 11,23, 1.1.1969, pp. 417-419.
Filmovy Prehled, 12, Dec. 1988, p. 2.
Films and Filming 15,5, Febr. 1969, p. 41.
Sight and Sound 17,7, July 2007, p. 11. Liste der fünf wichtigsten Filme der tschechischen neuen Welle, darunter der FEUERWEHRBALL.
Kine Weekly, 3191, 7.12.1968, p. 19.
Monthly Film Bulletin 36,420, Jan. 1969, p. 6.
Sight and Sound 4,4, April 1994, p. 62.
Time 89, 23.6.1967, p. 97.
Time 92, 6.12.1968, p. 109.
Variety, 6.12.1967, p. 6.
Vogue 153, 1.1.1969, p. 68.

Taking Off (1971) dt.: Ich bin durchgebrannt

Forman, Milos / Guare, John / Carrière, Jean-Claude / Klein, John: *TAKING OFF*. New York: New American Library 1971.

Henry, Buck: [Taking off]. In: *The screenwriter looks at the screenwriter*. Ed. by William Froug) New York: Macmillan 1972.

Repr. in: *Passport to Hollywood*. Ed. by Don Whittemore and Philip Alan Cecchettini. New York: McGraw-Hill 1976.

Positif, 179, Mars 1976, pp. 14-18.
Interview mit Forman.

Ciment, Michel: Une expérience américaine (deux entretiens avec Milos Forman). In: *Positif*, 179, Mars 1976, pp. 14-23.

Durovicova, Natasa: *TAKING OFF*. In: *Magill's cinema annual*. Englewood Cliffs, N.J.: Salem Press 1986, pp. 545-549.

Forman, Milos: How I came to America to make a film and wound up owing Paramount \$140,000. In: *Show* 1,2, Febr. 1970, p. 38.

Forman, Milos: Milos Forman: Everything I have heard said about America in my life is true. In: *London Times*, 9.6.1971, p. 9.

[Forman, Milos: Interview.] In: *Dialogue on Film*. 3, 1972, p. 1.

Analysen

Armes, Roy: *The ambiguous image. Narrative style in modern European cinema*. Bloomington: Indiana University Press 1976, pp. 185-187.
Zugl. London : Secker & Warburg, 1976.

Cook, David A.: *Lost illusions. American cinema in the shadow of Watergate and Vietnam, 1970-1979*. New York: Scribner's 1999, pp. 163, 167, 170, 312, 357.

Jarvie, Ian C.: *Movies as social criticism. Aspects of their social psychology*. Metuchen, N.J.: Scarecrow 1978, pp. 63, 72-73.

Kagan, Norman: *Greenhorns. Foreign filmmakers interpret America* Ann Arbor, MI: Pierian Press 1982, pp. 67-86.

Liehm, Antonin J.: *The Milos Forman stories*. White Plains, N.Y.: International Arts and Sciences Press 1975, pp. 102-124.

Liehm, Antonin J.: Milos Forman: The style and the man. In: *Politics, art, and commitment in Eastern European cinema*. Ed. by David W. Paul. New York: St. Martin's Press 1983, pp. 211-224.

Rezensionen

Alpert, Hollis: Parental perplexity. In: *Saturday Review* 54, 27.3.1971, p. 50.

Reprinted in *Filmfacts* 14,4, 1971.

Benoit, Shelley: Prototype for Hollywood's new freedom. In: *Show*, March 1971, pp. 24-26.

Berry, Leonard J.: Buck Henry rises to surface, finds that it's glaring. In: *Los Angeles Times*, 23.4.1971, p. 20.

Binétruy, Pascal: TAKING OFF de Milos Forman. In: *Positif*, 599, 2011, pp. 82-86.

Boyd, George N.: Unmotivated. In: *Christian Century* 88, 15.9.1971, p. 1093.

Bragg, Melvyn: A good week for comedy. In: *London Times*, 3.9.1971, p. 8.

Brudnoy, David: Iris' head, Eric's knee, Milos' gap. In: *National Review* 23, 27.7.1971, p. 822-823.

Canby, Vincent: A man in pursuit of laughter. In: *New York Times*, 18.4.1971, sect. 2, pp. 1, 32.

Champlin, Charles: A comedy of discomfort. In: *Los Angeles Times*, 9.4.1971, sec. IV, p. 1.

Repr. in *Filmfacts* 14,4, 1971.

Cocks, Jay: Low-altitude flight. In: *Time* 97, 5.4.1971, p. 86.

Reprinted in: *Passport to Hollywood*. Ed. by Don Whittemore and Philip Alan Cecchettini. New York: McGraw-Hill, 1976.

Repr. in: *Film 71/72* (edited by David Denby), 1972.

Repr. in: *Filmfacts* 14,4, 1971.

Collet, Jean: TAKING OFF de Milos Forman. In: *Etudes* 335, Juillet 1971, pp. 88-90.

Combs, Richard: Sentimental journey. In: *Sight and Sound* 46,3, Summer 1977, p. 153.

Conaway, James: Milos Forman's America is like Kafka's - basically comic. In: *New York Times Magazine*, 11.7.1971, pp. 8-12.

Crist, Judith: Doesn't anybody play parcheesi anymore? In: *New York*, 5.4.1971, pp. 52-63.

DeMott, Benjamin: Ha! Ha! Dad's nude, Mom's drunk. In: *New York Times*, 16.5.1971, sect. 2, p. 11.

Edinburgh Film Festival Catalogue 60, 14.8.2006, p. 171.

Im Rahmen der Retrospektive: *They might be giants - other voices from the new american cinema*.

Gilliat, Penelope: A fist, with the hand itself. In: *New Yorker*, 3.4.1971, pp. 107-108)

Reprinted in: *Passport to Hollywood*. Ed. by Don Whittemore and Philip Alan Cecchettini. New York: McGraw-Hill 1976.

Repr. in: *Film 71/72*. Ed. by David Denby, 1972.

Repr. in Gilliatts: *Unholy fools : wits, comics, disturbers of the peace*. New York: Viking 1973, pp. 340-344.

Gow, Gordon: A Czech in New York. In: *Films and filming* 17,12, Sept. 1971, pp. 20-24.

Harvey, Tony: TAKING OFF with Milos Forman. In: *The Thousand Eyes*, 6, 1976, pp. 5+.

Haskell, Molly: Downfall parents. In: *Village Voice*, 1.4.1971, pp. 71, 74.

Hochman, Sandra: Milos Forman went Czeching up on our generation gap. In: *New York Times*, 18.4.1971, sect. 2, pp. 1, 13.

Houston, Penelope: Festivals 1971: Cannes. In: *Sight and Sound*, Summer 1971, pp. 136-138.

Kauffmann, Stanley: An apology. In: *New Republic* 164, 24.4.1971, pp. 22, 33.

Klemesrud, Judy: Lyon went along as Mom. In: *New York Times*, 18.4.1971, sect. 2, pp. 1, 13.

McCourt, James: Cynicon: Movies for cynics. In: *Film Comment*, Nov./Dec. 1981, pp. 59-60.

- Rev. (Boyum, Joy Gould) in: *Wall Street Journal*, 28.4.1971, p. 20.
- Rez. (Canby, Vincent) in: *New York Times*, 29.3.1971, p. 40.
- Rev. (Elia, Maurice) in: *Sequences: La Revue de Cinéma*, 189-190, [Mars/Juin] 1997, p. 40.
- Rev. (Forristal, Desmond) in: *Furrow* 29, June 1972, pp. 362-363.
- Rev. (Geist, Kenneth) in: *Show*, May 1971, p. 52.
- Rev. (Hatch, Robert) in: *Nation* 212, 19.4.1971, pp. 508-509.
Repr. in: *Passport to Hollywood*. Ed. by Don Whittemore and Philip Alan Cecchettini. New York : McGraw-Hill 1976.
- Rev. (McDuck, O.) in: *Chinook* 1,24, 8.7.1971, p. 3.
- Rev. (Murphy, Arthur D. (= Murf)) in: *Variety*, 17.3.1971, p. 18.
- Rev. (Rice, Susan) in: *International Film Guide* (New York: A.S. Barnes), 1972, pp. 263-264.
- Rev. (Seligson, Marcia) in: *Rolling Stone* 82, 13.5.1971, p. 50.
- Rev. (Wilson, David) in: *Sight and Sound* 40,4, Autumn 1971, pp. 221-222.
- Rowen, Bob: TAKING OFF on the KEM. In: *American Cinematographer* 21,3, Fall 1971, pp. 16-20.
- Schickel, Richard: Parents and kids without ogres. In: *Life* 70, 2.4.1971, p. 12.
- Simon, John: Forman against man. In: *New Leader*, 3.5.1971, p. 24-6.
- Sineux, Michel: Une trilogie américaine. In: *Positif*, 220-221, July/Aug. 1979, pp. 16-18.
- Sweeney, Louise: ...and Czech Forman makes his first U.S. film. In: *Christian Science Monitor*, 2.4.1971, p. 4B.
- Thomas, Kevin: How Milos Forman's TAKING OFF almost didn't. In: *Los Angeles Times*, 9.5.1971, Calendar, p. 16.
- Vecchi, Paolo: Dal nuovo mondo: appunti sul Forman americano. In: *Cineforum*, 191, Jan./Febr. 1980, pp. 12-25.
- Westerbeck, Colin L., Jr.: and other dangers. In: *Commonweal* 94, 21.5.1971, pp. 262-263.
- Zimmerman, Paul D.: Forman in the U.S.A. In: *Newsweek*, 5.4.1971, pp. 92-93.
Repr. in: *Passport to Hollywood*. Ed. by Don Whittemore and Philip Alan Cecchettini. New York: McGraw-Hill 1976.
Repr. in: *Filmfacts* 14,4, 1971.
- Zimmerman, Paul D.: Games young people play. In: *Newsweek* 78, 2.8.1971, p. 75.
Filmfacts 14,4, 1971, p. 61-65.
Films and Filming 18,2, Nov. 1971, p. 54.
Hollywood Reporter 211,38, 26.6.1970, p. 10. Kurz-hinweis.
Hollywood Reporter 215,10, 2.3.1971, p. 3
Kine Weekly, 3335, 11.9.1971, p. 17.
Kine Weekly 3335, 11.9.1971, p. 7.
Listener 110,2827, 22.9.1983, p. 33.
Monthly Film Bulletin 38,453, Oct. 1971, pp. 204-205.
Motion Picture Guide (ed. by Jay Robert Nash and Stanley Ralph Ross. Chicago: Cinebooks) 8, 1985, pp. 3265-3266.
Radio Times 240,3124, 24.9.1983, p. 22.
Screen World 1972 (ed. by John Willis. New York : Crown).
Sight and Sound 40,4, Oct. 1971, pp. 221-222.
Today's Cinema, .9936, 3.9.1971, p. 7.
Variety, 17.3.1971, p. 18.
Washington Post, 27.5.1971, p. C1.

One Flew Over the Cuckoo's Nest (1975) dt.: Einer flog über das Kuckucksnest

Forman, Milosh: Dzhek Nikolson i samyi zdrovennyi gromila iz vsekh: Iz knigi vospominanii 'Krugovorot'. In: *Literaturnaia Gazeta* 31,22 (= 5553), May 1995, p. 7.

Hauser, Brooke: Portfolio: Mary Ellen Mark. In: *Premiere* 19,4, Dec. 2005, pp. 170-179.

Photographer Mary Ellen Mark comments on a selection of still photographs taken on film sets, including the cast of ONE FLEW OVER THE CUCKOO'S NEST.

Kurvers, Robert: *ONE FLEW OVER THE CUCKOO'S NEST: Een eigentijdse parabel*. Kampen: Kok 1996 (Zin in Film.).

Oldham, Gabriella: Being an editor: Sheldon Kahn. In: *First cut: Conversations with film editors*. Berkeley, Cal./Los Angeles, Cal./Oxford: University of California Press 1992, pp. 13-27.

On the editor and his work for Milos Forman's ONE FLEW OVER THE CUCKOO'S NEST and Ivan Reitman's GHOSTBUSTERS.

Analysen

Bialostocki, Jan: Forman's CUCKOO'S NEST, its composition and symbolism. In: *Artibus et historiae*, 3, 1981, pp. 159-164.

Billingsley, Ronald G. / Palmer, James W.: Milos Forman's CUCKOO'S NEST: Reality Unredeemed. In: *Studies in the Humanities* 7,1, 1978, pp. 14-18.

Domino, George: Impact of the film, ONE FLEW OVER THE CUCKOO'S NEST, on attitudes towards mental illness. In: *Psychological Reports* 53,1, Aug. 1983, pp. 179-182.

Farber, Stephen / Green, Marc: *Hollywood on the couch. A candid look at the overheated love affair between psychiatrists and moviemakers*. New York: William Morrow 1993.

Rev. (Greenberg, Harvey Roy) in: *Film Quarterly* 47,4, 1994, pp. 43-45.

Discusses, among others, Milos Forman's ONE FLEW OVER THE CUCKOO'S NEST.

Horsley, Jason: The revolting male: Jack Nicholson and the schizophrenic journey. In: Horsley, Jason:

The secret life of movies: Schizophrenic and shamanic journeys in American cinema. Jefferson, NC: McFarland 2009.

Jewett, Robert / Lawrence, John Shelton: Mythic conformity in the cuckoo's nest. In: *Psychocultural Review* 1,1, 1977, pp. 68-76.

Über ONE FLEW OVER THE CUCKOO'S NEST (1975, Milos Forman) und den *American Monomyth*. Der Monomythos hat vereinfacht folgende Struktur: Eine Gemeinde lebt in paradiesischer Eintracht; sie wird vom Bösen bedroht; die normalen Institutionen können nichts ausrichten; ein selbstloser Held übernimmt es, die Bedrohung auszuräumen; ist ihm das gelungen, fällt er zurück in Anonymität, gesellschaftliche Randlage, Außenertum.

Ketcham, Charles B.: ONE FLEW OVER THE CUCKOO'S NEST: A Salvific Drama of Liberation. In: *Image and Likeness: Religious Visions in American Film Classics*. Ed. by John R. May. New York: Paulist 1992, pp. 145-152.

Manvell, Roger / Fleming, Michael: Through a lens, darkly. In: *Psychology Today* 21, July 1987, pp. 26-30+ [insges. 8 pp].

McAuliffe, Steve: The archetypal trickster hero. In: *ScriptWriter*, 24, Sept. 2005, pp. 46-47.

Discussing the character of McMurphy in ONE FLEW OVER THE CUCKOO'S NEST in terms of the archetypal trickster figure.

McCreadie, Marsha: ONE FLEW OVER THE CUCKOO'S NEST: some reasons for one happy adaptation. In: *Literature/Film Quarterly* 5,2, 1977, pp. 125-131.

MacDonald, George B.: Control by Camera: Milos Forman as Subjective Narrator. In: *Lex et Scientia: International Journal of Law & Science* 13,1-2, 1977, pp. 81-86.

Repr. in: Searles, George J. (ed.): *A Casebook on Ken Kesey's One Flew Over the Cuckoo's Nest*. Albuquerque: University of New Mexico Press 1992, pp. 163-172.

MacDonald, George B.: The Rules of the Game: Milos Forman's American Allegory. In: *Lex et Scientia: International Journal of Law & Science* 13,1-2, 1977, pp. 87-91.

Palumbo, Donald: Kesey's and Forman's *One Flew over the Cuckoo's Nest*: The Metamorphosis of Metamorphoses as Novel Becomes Film. In: *CEA Critique*:

tic: An Official Journal of the College English Association (CEA) 45,2, Jan. 1983, pp. 25-32.

Petrovic, Zoran / Raskin, Richard: On the Concepts of Set-Up and Pay-Off. In: *POV*, 2, Dec. 1996, pp. 37-74.

Two articles about misleading information in films: article about the definition of pay-offs and set-ups and article using MRS. MINIVER, ONE FLEW OVER THE CUCKOO'S NEST, LITTLE BIG MAN, ROBOCOP and CASABLANCA as examples.

Raskin, Richard: Set-up/pay-off and a related figure. In: *P.O.V.: a Danish Journal of Film Studies*, 2, Dec. 1996, pp. 53-74.

Rueschmann, Eva: Desire and Loss in Alan Rudolph's THE MODERNS. In: *Literature/Film Quarterly* 22,1, Jan. 1994, pp. 62-69.

Analysis of the film adaptation of ONE FLEW OVER THE CUCKOO'S NEST, considering the difference in point-of-view from the novel.

Safer, Elaine B.: "It's the truth even if it didn't happen": Ken Kesey's *One Flew Over the Cuckoo's Nest*. In: *Literature/Film Quarterly* 5,2, 1977, pp. 132-141.

Repr. in: Searles, George J. (ed.): *A Casebook on Ken Kesey's One Flew Over the Cuckoo's Nest*. Albuquerque: University of New Mexico Press 1992, pp. 151-161.

Slater, Thomas J.: ONE FLEW OVER THE CUCKOO'S NEST: A Tale of Two Decades. In: *Film and Literature: A Comparative Approach to Adaptation*. Ed. by Aycock, Wendell / Schoenecke, Michael. Lubbock: Texas Technical University Press 1988, pp. 45-58.

Sodowsky, Gargi Roysircar / Sodowsky, Roland E.: Different approaches to psychopathology and symbolism in the novel and film ONE FLEW OVER THE CUCKOO'S NEST. In: *Literature and Psychology* 37,1-2, 1991, pp. 34-42.

Stein, Howard F.: THE CUCKOO'S NEST, the banality of evil and the psychopath as hero. In: *Journal of American Culture* 2, 1980 pp. 633-645.

Stone, Bryan P.: *Faith and film: Theological themes at the cinema*. St. Louis, Missouri: Chalice Press 2000.

Includes a chapter on CUCKOO'S NEST.

Walker, Janet: Psychotherapy as Oppression: The Institutional Edifice. In: *Celluloid Couches, Cine-*

matic Clients: Psychoanalysis and Psychotherapy in Movies. Ed. by Jerrold R. Brandell. Albany, NY: State University of New York Press 2004, pp. 95-125.

Warchol, Tomasz: The rebel figure in Milos Forman's American films. In: *New Orleans Review* 17,1, 1990, pp. 64-71.

Wuss, Peter: Overcoming Conflicts by Play: Play on the Screen and in the Viewer's Mind. In: *Narration and Spectatorship in Moving Images*. Ed. by Joseph D. Anderson & Barbara Fisher Anderson. Newcastle upon Tyne: Cambridge Scholars 2007, pp. 222-236.

Yonce, Margaret J.: ONE FLEW OVER THE CUCKOO'S NEST and the myth of the Fisher King. In: *The power of myth in literature and film*. Ed. By Victor Carrabino. Selected papers from the 2nd Annual Florida State University Conference on Literature and Film. Tallahassee: University Presses of Florida 1980, pp. 92-102.

Zubizarreta, John: The Disparity of Point of View in ONE FLEW OVER THE CUCKOO'S NEST. In: *Literature Film Quarterly* 22,1, 1994, pp. 62-69.

Reviews

201 Greatest movies of all time. In: *Empire*, 201, March 2006, pp. 77-88, 90-101.

A listing of the top two hundred and one films as chosen by the reader's of Empire magazine. With comments by actors and filmmaker's.

Academy nominations hypo Cuckoo dates. In: *Box-office* 108, 8.3.1976, p. E2.

Adaptors honor adaptors, ignore original author; Kesey will get. In: *Variety* 282, 7.4.1976, pp. 6+.

After his CUCKOO smash Milos Forman no longer now on a "rain C. In: *Variety* 282, 3.3.1976, p. 5.

Andersson, Willmar: Man ar inte galen for man ar tokot. In: *Filmrutan: Tidskrift för Film och Filmstudios* 19,2, 1976, pp. 59-65.

Anon.: No "review" of CUCKOO - Velde. In: *Variety* 282, 31.3.1976, p. 5.

- Belmans, Jacques: Pour bientot de Milos Forman. In: *Amis du Film et de la Télévision*, 236, Janv. 1976, pp. 15-21.
- Billingsley, Ronald G. / Palmer, James W.: Milos Forman's CUCKOO'S NEST: Reality Unredeemed. In: *Studies in the Humanities* (Indiana, PA) 7,1, 1978, pp. 14-18.
- Blaedel, M.: "GOgereden" og de tre fotografer. In: *Kosmorama* 22,130, 1976, pp. 107-108.
- Brazil likes CUCKOO. In: *Variety* 283, 2.6.1976, p. 33.
- Brown, Royal S.: Theater and film. In: *High Fidelity and Musical America* 26, April 1976, pp. 136-138.
- Byron, S.: The industry: martyr complexes. In: *Film Comment* 12, July/Aug. 1976, pp. 29-30.
- Ciment, Michel: Une experience americaine (deux entretiens avec Milos Forman). In: *Positif*, 179, Mars 1976, pp. 14-23.
- Coleman, J.: You all crazy? In: *New Statesman* 91, 27.2.1976, pp. 269-270.
- Crist, J.: The movies: Kubrick at novelist. In: *Saturday Review* 3, 10.1.1976, pp. 61+.
- CUCKOO ballyhoo junket flying over England, Continent. In: *Variety* 282, 18.2.1976, p. 44.
- CUCKOO nears \$11-mil. In: *Variety* 282, 11.2.1976, p. 3.
- CUCKOO, 431 dates,\$23,628,926. In: *Variety* 282, 3.3.1976, p. 3.
- CUCKOO available; beats marketing for 1975 Oscars. In: *Variety* 282, 7.4.1976, p. 7.
- CUCKOO: before & after win. In: *Variety* 282, 14.4.1976, p. 3.
- CUCKOO yield's \$56,523,421 so far. In: *Variety* 282, 21.4.1976, p. 7.
- CUCKOO sets new UA mark at \$56 million. In: *Boxoffice* 109, 26.4.1976, p. 17.
- CUCKOO in Tokyo. In: *Variety* 282, 28.4.1976, p. 34.
- CUCKOO on June 7 hit \$100,000,000. In: *Variety* 283, 9.6.1976, p. 7.
- CUCKOO in Taipei. In: *Variety* 283, 4.8.1976, p. 29.
- CUCKOO flies high in German cinemas. In: *Variety* 284, 27.10.1976, p. 48.
- CUCKOO'S NEST receives ten British nominations. In: *Boxoffice* 110, 7.3.1977, p. E-7.
- CUCKOO'S NEST stirs up records \$847,562 in Mexico. In: *Boxoffice* 109, 30.8.1976, p. 13.
- CUCKOO'S NEST wins top People's Choice honors. In: *Boxoffice* 110, 21.2.1977, p. E-1.
- CUCKOO'S NEST reaches IM mark in Paris run. In: *Boxoffice* 110, 29.11.1976, p. E1.
- CUCKOO'S NEST racks up \$4,297,489 in 52 houses. In: *Boxoffice* 108, 2.2.1976, p. 7.
- CUCKOO'S NEST is winner of Danish Bodel award. In: *Boxoffice* 109, 17.5.1976, p. 10.
- CUCKOO'S NEST all-time top moneymaker for UA. In: *Boxoffice* 110, 20.12.1976, p. 6.
- CUCKOO'S NEST grosses \$100 million worldwide. In: *Boxoffice* 109, 14.6.1976, p. 8.
- CUCKOO'S NEST grosses \$604,040 in 3 cities. In: *Boxoffice* 108, 12.1.1976, p. E1.
- CUCKOO'S NEST has set all-time record for UA. In: *Boxoffice* 110, 22.11.1976, p. 7.
- CUCKOO'S NEST hits \$23m in 431 spots. In: *Boxoffice* 108, 15.5.1976, p. 29.
- CUCKOO'S NEST is UA's all-time record grosser. In: *Independent Film Journal* 78, 26.11.1976, p. 5.
- CUCKOO'S NEST scores high gross in Europe. In: *Boxoffice* 108, 29.3.1976, p. E1.
- Cusolito, Karen: 'Cuckoo' writer is awarded \$1.8 mil damages. In: *Hollywood Reporter* 320,22, 9.12.1991, pp. 4, 44.
Los Angeles firm found to be negligent in the handling of profits of script for ONE FLEW OVER THE CUCKOO'S NEST.

Daney, Serge: Reserves. In: *Cahiers du Cinéma*, 266-267, Mai 1976, pp. 75-77.

Dialogue on film: Saul Zaentz. In: *American Film: a Journal of the Film and Television Arts* 10, Jan./Febr. 1985, pp. 14 + [2 pp].

Edwards, Brian: Romanticism and street shrewdness. In: *31 filters. An anthology*. Belmont, Vic.: Geelong Writers Inc. 2006, pp. 47-48.

Elaborate staging for CUCKOO's NEST debut draws congratulatory patron. In: *Boxoffice* 109, 14.6.1976, pp. 35-36.

Films and Filming 22, March 1976, pp. 41-43.

Fremer, Björn: Goekboet. In: *Chaplin* 18,2 (=143), 1976, pp. 46-47.

Gallo, William: ONE FLEW OVER THE CUCKOO'S NEST still Reprinted *Denver Rocky Mountain News*. In: *Film Heritage* 11,4, 1976, pp. 43-45.

Gonzalez, J.A.: Alguien voló sobre el nido del cuco. In: *Cine Cubano*, 104, 1983, pp. 118-119.

Graybeal, David M.: Film: on finding the cuckoo's nest. In: *Christian Century* 93, 4.-11.8.1976, pp. 688-689.

Hi-flying CUCKOO at \$163,250,000; best ever of UA. In: *Variety* 285, 17.11.1976, p. 3.

Hi-flying CUCKOO. In: *Variety* 281, 14.1.1976, p. 6.

High Fliers. In: *Radio Times* 267,3490, 3.11.1990, p. 51.

Short article on the casting and production of the film.

Huayhuaca, Jose Carlos: De Kesey a Forman: ONE FLEW OVER THE CUCKOO'S NEST. In: *Hablemos de Cine*, 70, 1979, pp. 48-50.

Hunter, Ian: ONE FLEW OVER THE CUCKOO'S NEST: a cultural interp***. In: *Cinema Papers* 3, June/July 1976, pp. 15+.

Jacobson, Harlan: CUCKOO, Acad hot, back to 70% floor: exhibs critical defensive. In: *Variety* 282, 24.3.1976, pp. 3+.

Jacobson, Harlan: Mostly Mozart: as many notes as required. In: *Film Comment* 20, Sept./Oct. 1984, pp. 50+ [insges. 4 pp].

Keller, Jean-Noel: L'anti-freaks. In: *Cinématographe*, 18, Avril/Mai 1976, p. 39.

Kermode, F.: Men, women and madness. In: *TLS, the Times Literary Supplement*, 3862, 19.3.1976, p. 318.

Kindred, Jack: Ballyhooics of CUCKOO four: German press question philosophic and social overtones. In: *Variety* 282, 3.3.1976, p. 28.

Kuhn, Richard: Die Psychiatrie und das CUCKOO'S NEST: Bemerkungen zu einem aktuellen Spielfilm. In: *Schweizerische Ärztezeitung* 57,28, 1976, pp. 972-973.

L'Avant-Scène Cinéma, 169, Mai 1976, pp. 46-50.

Lawrence, Will: Rev. In: *Empire*, 200, Febr. 2006, pp. 160-161.

Leirens, Jean / De Bongnie, Jean: Un film ouvert: VOL AU-DESSUS D COUCOU. In: *Amis du Film et de la Télévision*, 240-241, Mai/Juin 1976, p. 13.

Liehm, Antonin J.: Milos Forman on CUCKOO's NEST. In: *The Thousand Eyes*, 9, April 1976, pp. 6+.

Liehm, Antonin J.: Milos Forman berattar foer Antonin Liehm. In: *Filmrutan: Tidskrift för Film och Filmstudios* 19,2, 1976, pp. 66-67.

Maillet, Dominique: Milos Forman. In: *Cinématographe*, 18, Avril/Mai 1976, pp. 23-25.

Mano, D.K.: Mano is mortified. In: *Oui* 5, April 1976, pp. 30-31.

Mertens, Peter: Saul Zaentz. In: *Film en Televisie + Video*, 419, April 1992, pp. 28-29.

Michalek, Boleslaw: Bunt w szpitalu. In: *Kino* (Warszawa) 11, Febr. 1976, p. 38.

Murphy, Robert: Milos Forman: no politics, please. This is comedy. In: *The Village Voice* 21, 26.7.1976, p. 109.

NEST wow 49G, Tokyo. In: *Variety* 283, 12.5.1976, p. 342.

- NEST wins major German film nod. In: *Variety* 282, 31.3.1976, p. 19.
- NEST top b.o. film in Aussie,says GU chief. In: *Variety* 282, 14.3.1976, p. 26.
- NEST wows Israel. In: *Variety* 283, 30.6.1976, p. 6.
- Oravsky, Vladkoko: Ytterligare reflektioner kring "Gokboet." In: *Filmrutan: Tidskrift for Film och Filmstudios* 19,2, 1976, pp. 68-69.
- Oscar stimulated CUCKOO into 575. In: *Variety* 282, 25.2.1976, p. 5.
- Proper, R.: ONE FLEW OVER THE CUCKOO'S NEST: wat is de relatie goede boeken en goede films. In: *Skoop* 12, April 1976, pp. 8-11.
- Reluctance to credit novelists. In: *Variety* 282, 7.4.1976, p. 6.
- Rev. (Behar, H.) in: *Révue du Cinéma*, 309-310, Oct. 1976, pp. 394-396.
- Rev. (Benoit, C.) in: *Jeune Cinéma*, 93, Mars 1976, pp. 23-26.
- Rev. (Castell, D.) in: *Films Illustrated* 5, March 1976, pp. 244-245.
- Rev. ([CK]) in: *Empire*, 161, Nov. 2002, p. 150.
- Rev. (Combs, Richard) in: *Sight & Sound* 45,2, 1976, p. 120.
- Rev. (Cowie, Peter) in: *Focus on Film*, 23, Winter 1976, pp. 4-5.
- Rev. (Daney, Serge: Rezerve) in: *Ekran: Revija za Film in Televizijon* 1,7, 1976, pp. 31-33.
- Rev. (Dawson, Jan) in: *Cinema Papers*, March/April 1976, p. 359.
- Rev. (Dawson, Jan) in: *Take One: Film & Television in Canada* 5,1, 1976, pp. 28-31.
- Rev. (Gay, R.) in: *Cinéma Québec* 4,9-10, 1976, pp. 64-65.
- Rev. (Giuricin, G.) in: *Cinema Nuovo* 25, May/June 1976, pp. 217-218.
- Rev. (Gow, Gordon) in: *Films and Filming* 22, April 1976, pp. 30-31.
- Rev. (Gow, Gordon) in: *Films and Filming*, 422, Dec. 1989, p. 66.
- Rev. (Hermann, Rick) in: *Movietone News*, 48, Febr 1976, pp. 34-36.
- Rev. (Hosie, Peter) in: *Metro*, 65, 1984, pp. 43-45.
- Rev. (Jouvet, P.) in: *Cinématographe*, 18, Avril/Mai 1976, p. 39.
- Rev. (Karakhan, Lev: Amerikanskaia istoriia...) in: *Iskusstvo Kino*, 8, 1988, pp. 114-119.
- Rev. (Lange, W.) in: *Film und Fernsehen* 7,4, 1979, pp. 41-42.
- Rev. (McCormick, Ruth) in: *Cineaste* 7,3, 1976, pp. 42-43.
- Rev. (McCREADIE, Marsha) in: *Films in Review* 27, Jan. 1976, p. 53.
- Rev. (MacNab, Geoffrey) in: *Sight and Sound* 12,12, Dec. 2002, p. 64.
- Rev. (McVay, D.) in: *Film: the British Federation of Film Societies Monthly Journal*, 35, March 1976, p. 8.
- Rev. (Magny, J.) in: *Téléciné*, 210, July/Aug. 1976, p. 25.
- Rev. (Malmkjaer, Poul) in: *Kosmorama* 22,129, 1976, pp. 12-15.
- Rev. (Maupin, F.) in: *Révue du Cinéma*, 303, Fév. 1976, pp. 107-109.
- Rev. ([MD]) in: *Empire*, 131, May 2000, p. 140.
- Rev. (Mees, L.) in: *Film en Televisie + Video*, 228/229, May/Jun 1976, p. 33.
- Rev. (Milne, To,) in: *Monthly Film Bulletin* 43, Febr. 1976, pp. 32-33.
- Rev. (Puttermann, Barry) in: *Audience* 8, Jan. 1976, pp. 9-11.

- Rev. (Rainer, Peter) in: *Mademoiselle* 82, Febr. 1976, pp. 64+.
- Rev. (Ratschewa, Maria) in: *Medium* 6, März 1976, p. 24.
- Rev. (Reed, R.) in: *Vogue* 166, Febr. 1976, p. 80.
- Rev. (Ruszkowski, A.) in: *Sequences: la Revue de Cinéma*, 84, Avril 1976, pp. 35-37.
- Rev. (Savitskii, N.: Repertuar, repertuar) in: *Iskusstvo Kino*, 3, 1988, pp. 128-134.
- Rev. (Snow, Mat) in: *Empire*, 27, Sept. 1991, p. 96.
- Rev. (Suzzoni, Genevieve / Humphries, Reynold) in: *Framework*, 5, Winter 1977, pp. 23-24.
- Rev. (Treilhou, M.C.) in: *Cinéma* 76 C76,205, Janv. 1976, pp. 114-116.
- Rez. (Stefanie Weinsheimer) in: *Filmklassiker*. 3. Hrsg. v. Thomas Koebner. Stuttgart: Reclam 1995, pp. 379-383 (Reclams Universal-Bibliothek. 9418.).
- Rev. (Werner, Steffi) in: *Medien + Erziehung* 20,3, 1976, pp. 200-201.
- Rev. (Wigmore, Gareth) in: *Film Review*, 624, Nov. 2002, p. 90.
- Sheff, David / Victoria Sheff: Playboy interview: Michael Douglas. In: *Playboy* 33, Febr. 1986, pp. 51-54+ [insges. 10 pp].
- Sineux, Michel: Big Mother is watching you (sur VOL AU-DESSUS D'UN COUCOU). In: *Positif*, 179, Mars 1976, pp. 11-13.
- Sineux, Michel: Une trilogie américaine. In: *Positif*, 220-221, Juli/Aug. 1979, pp. 16-18.
- Thomas, Bob: Milos Forman: award winner. In: *Action* 11, May/June 1976, pp. 6-10.
- Three UA releases honored with Di Donatello awards. In: *Boxoffice* 109, 12.7.1976, p. 4.
- UA rushes 715 prints of CUCKOO. In: *Variety* 282, 31.3.1976, p. 5.
- UA's Le Voir details hinterland tallies on OVER CUCKOO'S NEST. In: *Variety* 283, 2.6.1976, p. 32.
- Van Wert, William: ONE FLEW OVER THE CUCKOO'S NEST: an aerial view nest. In: *Jump Cut: a Review of Contemporary Media*, 10-11, Summer 1976, pp. 51-52.
- Van Wert, William: An Aerial View of the Nest. In: *Jump Cut: A Review of Contemporary Media*, 10-11, June 1976, pp. 51-52.
- Vecchi, Paolo: Dal nuovo mondo: appunti sul Forman americano. In: *Cineforum*, 191, Jan./Febr. 1980, pp. 12-25.
- Wasserman, Dale: Hatching the CUCKOO'S NEST. In: *Dramatist* 4,1, 2001, pp. 18-21.
- Wood, Michael: No, but I read the book ("Barry Lyndon"; "One Flew Ove Cuckoo's Nest"; "The Story of Adele H."). In: *New York Review of Books* 23, 5.2.1976, pp. 3-4.
- Wordsworth, Araminta: Watch how they react. In: *The Times Educational Supplement*, 3170, 5.3.1976, p. 86.
- Revue Belge du Cinéma* (A.P.E.C.) 13,6, 1976, pp. 15-27.
- Avant-Scène du Cinéma*, 169 May 1976, pp. 47-50.
- Cinéaste* 7,3, July 1976, pp. 42-43.
- Cinema Papers*, 8, March 1976, p. 359.
- Cinema Novo*, 32, Nov. 1983, pp. 35-36.
- Cinema Papers*, 9, June 1976, pp. 15, 87.
- Film und Fernsehen* 6,4, 1978, pp. 20-21.
- Filmmakers' Newsletter* 9,2, Dec. 1975, pp. 26-31.
- Films and Filming* 22,7, April 1976, pp. 30-31.
- Films and Filming* 22,6, March 1976, pp. 41-43.
- Films Illustrated* 5,55, March 1976, pp. 244-245.
- Focus on Film*, 23, Dec. 1975, pp. 4-5.
- Framework*, 5, Dec. 1976, pp. 23-24.
- Hollywood Reporter* 238,49, 14.11.1975, pp. 3, 19.
- Hollywood Reporter* 234,50, 31.1.1975, p. 28.
- Jump Cut*, 10/11, Jan. 1976, pp. 51-52.
- Listener* 95,2447, 4.3.1976, pp. 280-281.
- Metro*, 65, July 1984, pp. 43-45. Article on the adaptation of the novel by Ken Kesey for the film.
- Monthly Film Bulletin* 43,505, Feb. 1976, pp. 32-33.
- Movietone News*, 48, 29.2.1976, pp. 35-36.
- Positif*, 179, March 1976, pp. 11-13, 18-23.
- Screen International*, 25, 28.2.1976, p. 12.
- Sight and Sound* 45,2, April 1976, p. 120.
- Sight and Sound* 1,8, Dec. 1991, p. 61.
- Sight and Sound* 44,4, Oct. 1975, pp. 216-217.
- Take One* 5,3, August 1976, pp. 19-20.

Time Out, 310, 20.2.1976, pp. 14-15. Interviews with Milos Forman and Jack Nicholson.
Variety, 1911.1975, p. 18.

Hair (1979)

Entretien avec Milos Forman. In: *Ecran*, 82, 15.7.1979, pp. 62-63.

Ciment, Michel: Entretien avec Milos Forman sur HAIR. In: *Positif*, 220/221, July/Aug. 1979, pp. 19-28.

Stein, Harry. A day in the life: Milos Forman: moment to moment with the director of HAIR. In: *Esquire* 91, 8.5.1979, pp. 82-83.

Analysen

Gal, Peter Molnar: Romantikus mese vagy anarchista tamadas? In: *Filmkultura* 16, March/April 1980, pp. 26-37.

Vecchi, Paolo. Dal nuovo mondo: appunti sul Forman americano. In: *Cineforum*, 191, Jan./Feb. 1980, pp. 12-25.

Warchol, Tomasz: The Rebel Figure in Milos Forman's American Films. In: *New Orleans Review* 17,1, Spring 1990, pp. 64-71.

Rezensionen

Aitken, W. HAIR: Buddy-film throwback. In: *Take One: Film & Television in Canada* 7,6, 1979, pp. 13-14.

Asahina, R.: On screen: cinematic delusions. In: *New Leader* 62, 9.4.1979, pp. 20-21.

Bennetts, Leslie: At a party for HAIR no tears for the 60's. In: *The New York Times* 128, 14.3.1979, p. C14.

Blae, R.A. / R.A. Blake. Films/tv: selective memory. In: *America* 140, 7.4.1979, p. 286.

Bradford, E. / R. Edelman: HAIR: two views. In: *Films in Review* 30, May 1979, pp. 313-314.

Brdeckova, Tereza: Zesedively "Vlasy?" In: *Film a Doba* 35, Oct. 1989, pp 585-587.

Cameron, Julia: Twyla Tharp lands on her feat. In: *Rolling Stone*, 289, 19.4.1979, p. 85.

Cameron, Julia: Milos Forman and HAIR: styling the age of Aquarius. In: *Rolling Stone*, 289, 19.4.1979, pp. 82-85.

Canby, Vincent: Film view: the age of Aquarius lives - HAIR is stylish, satisfying. In: *The New York Times* 128, 25.5.1979, sect. 2, p. 17.

Canby, Vincent: Film: 1969 relived in HAIR. In: *The New York Times* 128, 14.3.1979, p. C15.

Chiu, Tony: New fare: Treat Williams: he didn't get into a role but under it. In: *The New York Times* 128 1.6.1979, p. C14.

Cine-disques [Phonorecord Reviews]. In: *Amis du Film et de la Télévision*, 276, May/June 1979, p. 24.

Denby, D.: Movies: HAIR transplanted. In: *New York Magazine* 12, 19.3.1979, pp. 62-63.

Forman on HAIR for United Artists; dances by Tharp. In: *Variety* 288, 12.10.1977, p. 6.

Gallagher, Rachel: Tracing the roots of HAIR. In: *New York Magazine* 12, 19.3.1979, p. 11.

Gilliatt, Penelope: The current cinema: fuzz. In: *The New Yorker* 55, 16.4.1979, pp. 142-143.

Goodwin, Michael In.: Thousands dance and others fume as HAIR is filmed in Central Park. In: *The New York Times* 127, 1.5.1978, p. B3.

HAIR film version set for UA release. In: *Boxoffice* 111, 13.6.1977, p. 10.

HAIR: the second dawning. In: *American Film: a Journal of the Film and Television Arts* 4, March 1979, pp. 29-31.

Hanck, F.: Der Paukenschlag der Blumenkinder. In: *Film & Ton-Magazin* 25, July 1979, pp. 64-65.

Kauffmann, Stanley Kauffmann: Ex-champions. In: *The New Republic* 180, 14.4.1979, pp. 40-41.

Kroll, J.: Aquarius reborn. In: *Newsweek* 93, 19.3.1979, pp. 102-103.

Legit shocker, now PG picture: HAIR has no group nudity or offensive language-other MPAA ratings. In: *Variety* 294, 28.2.1979, p. 6.

Lothwall, Lars-Olof: Mitt i skratten kommer tankarna. In: *Chaplin* 21,4 (=163), 1979, pp. 166-167.

Maslin, J.: Critic's notebook: what's happened to movies that you see for fun? In: *The New York Times* 128, 8.6.1979, p. C8.

McCarthy, T.: Milos Forman lets his hair down. In: *Film Comment* 15, March/April 1979, pp. 17-21.

Milos Forman films parts of HAIR in Central Park. In: *Boxoffice* 113, 8.5.1978, p. 8.

Milos Forman's "Hair" [Photo Essay]. In: *Films and Filming* 25, July 1979, pp. 10-11.

Padron, F.: Desde la moviola: traído por los pelos. In: *Cine Cubano*, 117, 1987, pp. 87-89.

Rev. (Amiel, M.) in: *Cinéma* 79, 246, Juin 1979, p. 77.

Rev. (Auster, Albert) in: *Cineaste* 9,3, 1979, pp. 55-56.

Rev. (Beaulieu, J.) in: *Séquences: la Revue de Cinéma*, 97, Juillet 1979, pp. 31-34.

Rev. (Benoit, C.) in: *Jeune Cinéma*, 120, July/Aug. 1979, pp. 36-37.

Rev. (Brown, G.) in: *Monthly Film Bulletin* 46, July 1979, pp. 146-147.

Rev. (Buckley, Tom) in: *The New York Times* 128, 6.4.1979, p. C8.

Rev. (Coleman, J.) in: *New Statesman* 98, 20.7.1979, pp. 102-103.

Rev. (Dazat, O.) in: *Cinématographe*, 48, June 1979, pp. 60-61.

Rev. (De Benedictis, M.) in: *Bianco e Nero* 40, Sett./Diz. 1979, pp. 177-178.

Rev. (De Paoli, E.) in: *Cinema Nuovo* 28 (=263), Febr. 1980, pp. 69-70.

- Rev. (Desclimont, B.) in: *Revue du Cinéma*, Hors série 23, 1979, pp. 160-161.
- Rev. (Gili, J.A.) in: *Ecran*, 82, 15.7.1979, pp. 61-62.
- Rev. (Ledgard, R.) in: *Hablemos de Cine*, 72, Nov. 1980, pp. 81-82.
- Rev. (Leirens, J.) in: *Amis du Film et de la Télévision*, 278/279, July/Aug. 1979, pp. 18-19.
- Rev. (Ledochowski, A.) in: *Kino* (Warszawa) 14, Dec. 1979, pp. 53-54.
- Rev. (Michiels, D.) in: *Film en Televisie + Video*, 266/267, July/Aug. 1979, pp. 14-16.
- Rev. (Montfort, J.) in: *Ciné-Télé-Revue* 59, 10.5.1979, pp. 8-9.
- Rev. (Munroe, D.) in: *Filmbulletin* 48, März 1979, pp. R-B.
- Rev. (Perchaluk, E.) in: *Independent Film Journal* 82, March 1979, p. 9.
- Rev. (Pollock, D.) in: *Variety* 294, 14.3.1979, p. 21.
- Rev. (Potrel-Dorget, M.-L.) in: *Revue du Cinéma*, 340, Juin 1979, pp. 143-144.
- Rev. (Pulleine, Tom) in: *Sight & Sound* 48,4, 1979, pp. 261-262.
- Rev. (Rood, J.) in: *Skoop* 15, Nov. 1979, p. 39.
- Rev. (Schepelern, P) in: *Kosmorama* 25 (=142), Summer 1979, pp. 113-114.
- Rich, F.: A mid-60's night's dream: HAIR. In: *Time* 113, 19.3.1979, pp. 88+[2p].
- Segers, F.: "Talk art, not tax shelter"; Persky's fave topic now: HAIR. In: *Variety* 294, 4.4.1979, p. 8.
- Simon, J.: Film: timely and untimely. In: *National Review* 31, 11.5.1979, pp. 633-634.
- Sineux, Michel: Une trilogie américaine. In: *Positif*, 220/221, Juillet 1979, pp. 16-18.
- Sineux, Michel: De vous à moi. Larry, Andy et les autres. In: *Positif*, 540, 2006, pp. 105-109.
- The yellow brick road to profit. In: *Time* 111, 23.1.1978, pp. 80-81.
- Westerbeck, C.L. Jr.: HAIR today: more thinned than thinned against. In: *Commonweal* 106, 25.5.1979, pp. 305-306.
- American Film* 4,5, March 1979, pp. 29-31. Background to making.
- Cinéaste* 9,3, April 1979, p. 55-56.
- Film/Psychology Review* 4,2, July 1980, pp. 297-302.
- Films and Filming* 25,10, July 1979, pp. 10-11.
- Films and Filming* 25,11, Aug. 1979, pp. 33, 36.
- Hollywood Reporter* 249,27, 16.12.1977, p. 20..
- Listener* 102,2621, 26.7.1979, pp. 120-121.
- Monthly Film Bulletin* 46,546, July 1979, pp. 146-7.
- Screen International*, 200, 28.7.1979, p. 17.
- Sight and Sound* 48,4, Oct. 1979, p. 261-262.
- Sight and Sound* 4,2, Febr. 1994, p. 70.
- Take One* 7,6, May 1979, pp. 13-14.
- Variety*, 14.3.1979, p. 21.

Ragtime (1981)

Analysen

Anon.: *Ragtime's* Coalhouse Walker Jr. déjà vu. In: Literature/Film Quarterly 16,4, Oct.1988, pp. 272-275.

Discussion of the inspiration for the story, the novella 'Michael Kohlhaas' by Heinrich von Kleist.

Bach, Gerhard: Novel as History and Film as Fiction: New Perspectives on Doctorow's *Ragtime*. In: E.L. Doctorow: A Democracy of Perception. Ed. by Herwig Friedl & Dieter E. Schulz. Essen: Blaue Eule 1988, pp. 163-175.

Bordat, Francis: Le melting-pot américain et les métèques hollywoodiens. In: *CinemAction*, 56, July 1990, pp. 12-22.

Hague, Angela: Ragtime and the Movies. In: *North Dakota Quarterly* 50,2, Summer 1982, pp. 101-112.

McGhee, Patricia O.: *Ragtime's* Coalhouse Walker, Jr.: déjà vu. In: Literature/Film Quarterly 16,4, 1988, pp. 272-275.

Quart, Barbara / Quart, Leonard: RAGTIME without a melody. In: Literature/Film Quarterly 10,2, 1982, pp. 71-74.

Rapf, Joanna E.: Volatile forms: the transgressive energy of *Ragtime* as novel and film. In: Literature/Film Quarterly 26,1, 1998, pp. 16-22.

Shiels, Michael: 'Look! It's James Cagney': Strategies of Cinematic Fictionalization in Milos Forman's RAGTIME. In: E.L. Doctorow: A Democracy of Perception. Ed. by Herwig Friedl & Dieter E. Schulz. Essen: Blaue Eule 1988, pp. 149-161.

Sobchack, Tom: RAGTIME: an improvisation on Hollywood style. In: Literature/Film Quarterly 13,3, 1985, pp. 148-154.

Thomson, David: Redtime. In: *Film Comment* 18, Jan./Febr. 1982, pp. 11-16.

Warchol, Tomasz: The rebel figure in Milos Forman's American films. In: *New Orleans Review* 17,1, 1990, pp. 64-71.

Rezensionen und Produktionsberichte

Anon.: Film mailbag: making a case for RAGTIME. In: *The New York Times* 131, 7.2.1982, sect. 2, p. 12.

Anon.: [Production report.] In: *American Film* 7,3, Dec. 1981, pp. 38-43.

Anon. (Rez.) in: *Skoop* 18, Sept./Oct. 1982, p. 54.

Anon.: De Laurentiis: "Bill" will do okay, not cause for RAGTIME rupt in separate explanation. In: *Variety* 283, 30.6.1976, p. 6.

Anon. (Rez.) in: *American Cinematographer* 63, May 1982, pp. 450+ [7p].

Anon. (Rez.) in: *Fernseh- und Kino-Technik* 26, Febr. 1982, pp. 95-96.

Anon.: [Interview.] In: *Films* 2,3, Febr. 1982, pp. 10-13.

The director talks about the filming and the adaptation of E.L. Doctorow's novel.

Anon.: (Nineteen eleven) 1911: East 11th Street. In: *Sight & Sound* 50,1, 1980/81, pp. 36-37.

Asahina, R.: On screen: sorting out the film glut. In: *New Leader* 65, 25.1.1982, pp. 20-21.

Barabas, Klara: Markas adaptaciok: Milos Forman: RAGTIME, WarrenBeatty: REDS. In: *Filmkultura* 18, July/Aug. 1982, pp. 107-110.

Benayoun, Roger: Le temps par lambeaux ou time in rags. In: *Positif*, 250, Janv. 1982, pp. 79-82.

Bjorkman, S.: Kampen for individen. In: *Chaplin* 24,2, 1982, pp. 56-58.

Bjornsen, B.: Aja, en virkelig ragtime. In: *Film & Kino*, 5-6, 1982, p. 192.

Bonitzer, Pascal: Une epopée de la dissidence. In: *Cahiers du Cinéma*, 331, Janv. 1982, pp. 44-46.

Borders, William: Mailer, dying for a part in RAGTIME. In: *The New York Times* 130, 17.12.1980, p. C25.

Branford, Martine: The story behind RAGTIME. In: *Photoplay Movies & Video* 33, March 1982, pp. 18-21.

Brief background to the making of the film, with stills.

- Buckley, Tom: The Forman formula. In: *The New York Times* 130, 1.3.1981, sect. 6, pp. 28-31+ [9p].
- Buckley, Tom: At the movies: Brad Dourif's long association with RAGTIME. In: *The New York Times* 130, 7.11.1980, p. C6.
- Canby, Vincent: Film view: why REDS succeeds and RAGTIME doesn't. In: *The New York Times* 131, 6.12.1981, sect. 2, p. 21.
- Canby, Vincent: Film: RAGTIME evokes real and fictional pasts. In: *The New York Times* 131, 20.11.1981, p. C10.
- Chase, Chris: Cagney, 82, is embarrassed anew at being a "star". In: *The New York Times* 131, 17.11.1981.
- Corliss, Richard: Cinema: one more sad song. In: *Time* 118, 23.11.1981, p. 97.
- Coursodon, Jean-Pierre: RAGTIME: la question du choix. In: *Cinema* 82 C82,278, Févr. 1982, pp. 77-79.
- Crist, J.: Dazzling RAGTIME. In: *Saturday Review* 8, Dec. 1981, pp. 68-69.
- Decourcy-Hinds, Michael: From RAGTIME to riches for owners of 1880'house. In: *The New York Times* 129, 28.8.1980, pp. C1+ [2p].
- Altman relieved of RAGTIME assignment. In: *Variety* 283, 23.6.1976, p. 5.
- Denby, D.: Movies: slow motion. In: *New York Magazine* 14, 30.11.1981, pp. 63-65.
- Dickstein, Morris: Time bandits. In: *American Film: a Journal of the Film and Television Arts* 8, Oct. 1982, pp. 39-43.
- Dursin, Andy: The Laserphile. In: *Film Score Monthly* 9,10, Nov. 2004, p. 48.
- Greenspun, Roger: Films: rhythm and blues. In: *Penthouse* 13, Febr. 1982, pp. 50-51.
- Gussow, Mel: Altman goes by the book--his way. In: *The New York Times* 125, 24.2.1976, p. 28.
- Harmetz, Aljean: When Emma Goldman hit cutting-room floor. In: *The New York Times* 131, 12.12.1981, p. 21.
- Harmetz, Aljean: Will Cagney return in RAGTIME? In: *The New York Times* 129, 7.5.1980, p. C26.
- Higham, Charles: How RAGTIME led to discord. In: *The New York Times* 126, 26.9.1976, sect. 2, pp. 1+.
- Ignatovski, V.: Nevuzmozhnata mechta. In: *Kinoiz-kustvo* 37, Oct. 1982, pp. 72-77.
- Kael, Pauline: The current cinema: the swamp. In: *The New Yorker* 57, 23.11.1981, pp. 176-185.
- Kauffmann, Stanley: Turning the century. In: *The New Republic* 185, 2.12.1981, pp. 24-26.
- Kennedy, Harlan: RAGTIME: Milos Forman searches for the right key. In: *American Film: a Journal of the Film and Television Arts* 7, Dec. 1981, pp. 38-43.
- Kroll, J.: Movies: RAGTIME in waltz time. In: *Newsweek* 98, 23.11.1981, p. 124.
- Mahan, J.H.: Film: current cinema. In: *Christian Century* 98, 16.12.1981, p. 1322.
- McMurtry, Larry: O ragged time knit up thy ravell'd sleeve. In: *American Film: a Journal of the Film and Television Arts* 2, Dec./Jan. 1976, pp. 4-5.
- Mikhalkovich, Valentin: Bunt konformista. In: *Iskusstvo Kino*, 8, 1988, pp. 119-123.
- Moss, Robert F.: The Americanization of Milos Forman. In: *Saturday Review* 8, Dec. 1981, pp. 14-18.
- Mourguès, Nicole de: Le nom de personnage filmique. In: *Iris*, 8, 1988, pp. 55-69.
- Norment, Lynn: RAGTIME star is rich in talent: Howard Rollins "steals show" as leading character in movie. In: *Ebony* 37, Febr. 1982, pp. 115-116+ [6p].
- Pede, R.: Filmmuziek. In: *Film en Televisie + Video*, 298, March 1982, pp. 27-29.
- Quindlen, Anna: Will he go from RAGTIME to riches? In: *The New York Times* 131, 15.11.1981, sect. 2, pp. 1+ [2p].

- Rez. (Bouheraoua, F.) in: *Deux écrans*, 49, Oct. 1982, pp. 3-4.
- Rez. (Buckley, M.) in: *Films in Review* 33, Jan. 1982, pp. 48-49.
- Rez. (Celemenski, M.) in: *Cinématographe*, 74, Janv. 1982, pp. 34-36.
- Rez. (Coleman, J.) in: *New Statesman* 103, 19.2.1982, pp. 29-30.
- Rez. (Combs, Richard) in: *Monthly Film Bulletin* 49, March 1982, pp. 46-47.
- Rez. (Decock, J.) in: *Amis du Film et de la Télévision*, 310, March 1982, pp. 4-5.
- Rez. (Desrues, H.) in: *Révue du Cinéma*, 368, Janv. 1982, pp. 38-40.
- Rez. (Eyles, A.) in: *Films and Filming*, 329, Febr. 1982, pp. 23-24.
- Rez. (Foll, J.) in: *Film a Doba* 28, April 1982, pp. 229-230.
- Rez. (Fougères, R.) in: *Ciné-Télé-Révue* 61, 9.7.1981, pp. 18-21.
- Rez. (Frias, I.L.) in: *Hablemos de Cine*, 77, March 1984, pp. 79-80.
- Rez. (Gardner, Susan) in: *Révue du Cinéma*, 284-285, Hors série 1982.
- Rez. (Gervais, G.) in: *Jeune Cinéma*, 140, Févr. 1982, pp. 31-34.
- Rez. (Hatch, R.) in: *The Nation* 233, 12.12.1981, pp. 650-651.
- Rez. (Hey, K.R.) in: *USA Today* 110, March 1982, pp. 65-68.
- Rez. (Jefferson, M.) in: *Ms.* 10, Febr. 1982, pp. 25+[2p].
- Rez. (Kirkegaard, P.) in: *Levende Billeder* 8, 23.4.1982, pp. 4-7.
- Rez. (Kloeck, E.) in: *Andere Sinema*, 38, April 1982, pp. 37-38.
- Rez. (Link, James) in: *American Premiere* 3, July 1982, pp. 27-28.
- Rez. (Linnett, R.) in: *Cineaste* 12,1, 1982, pp. 52-53.
- Rez. (Manduzio, M.) in: *Segnoscinema: Rivista Cinematografica Bimestrale*, 3, Marzo 1982, p. 57.
- Rez. (Michiels, D.) in: *Film en Televisie + Video*, 297, Febr. 1982: 22-23.
- Rez. (Multer, Barbara) in: *Filmbulletin* 42, Okt, 1981.
- Rez. (Mosk = G. Moskowitz) in: *Filmbulletin* 42, Okt. 1981.
- Rez. (Nacache, J.) in: *Cinéma* 82 C82,277, Janv. 1982, pp. 64-66.
- Rez. (Orto, N.) in: *Cinema Nuovo* 31,277, June 1982, pp. 43-44.
- Rez. (Pulleine, T.) in: *Sight & Sound* 51,2, 1982, p. 134.
- Rez. (Shupp, P.) in: *Séquences: la Revue de Cinéma*, 108, Avril 1982, pp. 26-27.
- Rez. (Smith, D.) in: *Photoplay Movies & Video* 33, March 1982, p. 26.
- Rez. (Step = S. Klain) in: *Variety* 305, 18.11.1981, p. 14.
- Rez. (Summers, J.) in: *Boxoffice* 118, Jan. 1982, pp. 51-53.
- Rez. (Valmarana, Paolo) in: *Rivista del Cinematografo* 55, April 1982, pp. 157-158.
- Rez. (Vecchi, Paolo) in: *Cineforum*, 213, Aprile 1982, pp. 51-56.
- Rez. (Vrdlovec, Z.) in: *Ekran: Revija za Film in Televizijo* 9,7-8, 1984, pp. 53-54.
- Rez. (Wells, J.) in: *The Film Journal* 85, 1.12.1981, p. 10.
- Sarris, Andrew: Films in focus: RAGTIME: irony plays hide-and-seek with ideology. In: *The Village Voice* 26, 18-24.11.1981, pp. 57+ [2p].

- Schepelern, Peter: Milos Forman og autoriteternes krise. In: *Kosmorama* 28,158, May 1982, pp. 46-55.
- Schickel, Richard: "Some kind of genius". In: *Time* 118, 16.11.1981, p. 120.
- Serceau, Michel: A travers l'histoire au galop... In: *Revue du Cinéma*, 373, June 1982, pp. 24-29.
- Shepard, Richard F.: Filming of RAGTIME restores 1906 to block on East 11th Street. In: *The New York Times* 129, 28.7.1980, p. C12.
- Simon, J.: Film: wrong-note rag. In: *National Review* 34, 5.2.1982, pp. 122-124.
- Sragow, M.: Super Keaton, fine Finney shoot the moon. In: *Rolling Stone*, 363, 18.2.1982, pp. 27-28.
- Turroni, Giuseppe: I porcellini di Walt Disney e di Milos Forman. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 33,325, June 1982, pp. 301-303.
- Viana, N.: Um grande filme sobre a America. In: *Celuloide* 27,338, Aug. 1982, pp. 16-17.
- Westerbeck, C.L., Jr.: Screen: rags to revolution: history and the romantic vision. In: *Commonweal* 109, 12.2.1982, pp. 87-89.
- Wolf, William: On film: when a book becomes a movie. In: *New York Magazine* 14, 30.11.1981, pp. 66-67.
- Yakir, Dan: Howard Rollins: playing a rebel, not a terrorist. In: *American Film: a Journal of the Film and Television Arts* 7, Dec. 1981, p. 42.
- 24 Images*, 12, April 1982, pp. 61-62.
American Film 2,3, Dec. 1976, pp. 4-5. Larry McMurtry comments on the present state of the project.
Ciné-Revue, 28, 9.7.1987, pp. 18-21.
Cinema Sessanta, 154, Nov. 1983, pp. 4-9.
Film: the British Federation of Film Societies Monthly Journal, 115, April/May 1983, pp. 18+ [2p].
Filmfaust, 26, Febr. 1982, pp. 16-17.
Films 2,4, March 1982, pp. 31-32.
Hollywood Reporter 243,2, 2.9.1976, p. 3.
Hollywood Reporter 269,28, 30.11.1981, pp. 1, 13. Article on Paramount's 2nd advertising campaign in America to attract black audiences to the film.
Hollywood Reporter 269,18, 13.11.1981, pp. 3, 4.
Motion Picture Product Digest 9,12, 11.11.1981, pp. 45-46.
Screen International, 333, 6.3.1982, p. 28.
Screen International, 43, 3.7.1976, p. 4.
Sight and Sound 51,2, April 1982, p. 134.
Sight and Sound 50,1, Dec. 1980, p. 36-37. Picture report.
Variety, 18.11.1981, p. 14.

Amadeus (1984)

Interviews:

Ciment, Michel: Entretien avec Milos Forman. In: *Positif*, 285, Nov. 1984, pp. 21-28.

Film Comment 20,5, Sept. 1984, pp. 50-55.

Harlan Jacobson, Peter Shaffer, and Michael Walsh talk about the film.

Cahiers du Cinéma, 365, November 1984, pp. 9-12.
Interview mit Forman.

Positif, 285, Nov. 1984, pp. 21-28.
Interview mit Forman.

Screen International, 474, Dec. 1984, p. 68.
Interview mit Forman.

Intervju: Milos Forman. In: *Chaplin* 26,5-6 [=194/195], 1984, pp. 278-279.

Films 5,3, March 1985, pp. 16-17.
Interview mit Forman.

Time Out, 763, 4.4.1985, p. 14.
Interview with director.

American Cinematographer 66,4, April 1985, pp. 94-97, 99-101.

Article on Miroslav Ondricek's work as cinematographer on the film.

Analysen

Arndt, Jens / Maas, Georg: Durch AMADEUS zu Mozart? Das Komponistenporträt als Schlüssel zum Werk im Musikunterricht am Beispiel eines biographischen Musikfilms. In: Rudolf-Dieter Kraemer (Hrsg.): *Musikpädagogische Biographieforschung*. Essen: Die Blaue Eule 1997, S. 271-299.

Aureli, Enrico. Wolfy superstar. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 36 [354], Aprile 1985, pp. 236-239.

Bergmann, Henning: AMADEUS - Überlegungen zur Wertproblematik. Ein Unterrichtsbericht. In: *Musik & Bildung. Praxis Musikunterricht* 17,6, 1985, pp. 423-427.

Bidney, Martin: Thinking about God and Mozart: The Salieris of Puškin and Peter Shaffer. In: *Slavic and East European Journal* 30,2, 1986, pp. 183-195.

Bilodeau, François: Mais d'où vient cette musique? In: *Liberté* 36,3 [=213], June 1994, pp. 162-167.

Brown, A. Peter: AMADEUS and Mozart: Setting the Record Straight. In: *The American Scholar* 61,1, Winter 1992, URL: <http://www.frontiernet.net/~sboerner/mozart/essays/brown.html>.

Buttafava, Giovanni: AMADEUS: la confezione-regalo di Forman. In: *Bianco e Nero* 46, Aprile/Juno 1985, pp. 81-85.

Camerini, Claudio / Biarese, Cesare: Problemi, problemi, problemi... In: *Segnoscinema: Rivista Cinematografica Bimestrale*, 22, Marzo 1986, pp. 30-39.

Conroy, Peter V., Jr.: AMADEUS on Stage and Screen. In: *Post Script: Essays in Film and the Humanities* 9,1-2, Winter 1989-1990, pp. 25-37.

Deemer, Charles: AMADEUS: Fine-Tuning Villainy: Salieri's Journey. In: *Creative Screenwriting* 4,4, Winter 1997, pp. 75-84.
Online: URL: <http://www.teleport.com/~cdeemer/amadeus.html>.

Gandrup, Oluf: Mig og Mozart. In: *The MacGuffin* 13,54, Aug. 1985, pp. 4-19.

Garrett, Greg: God's Frail Flute: AMADEUS and Amadeus. In: *Proteus: A Journal of Ideas* 8,2, Fall 1991, pp. 57-60.

Gianakaris, C.J.: Drama into film: the Shaffer situation. In: *Modern Drama* 28,1, 1985, pp. 83-98.

Helman, Alicja: Konteksty AMADEUSZA. In: *Dialog: Miesiecznik Poswiecony Dramaturgii Wspolczesnej: Teatralnej, Filmowej, Radiowej, Telewizyjnej* 30,8 [=347], aug. 1985, pp. 75-84.

Hering, Wolfgang: Scham, Neid und Psychose im Film "Amadeus" von Milos Forman nach dem Drama von Peter Shaffer. In: *Psychose im Film*. Hrsg. v. Stavros Mentzos & Alois Münch. Göttingen: Vandenhoeck & Ruprecht 2006, pp. 66-78 (Forum der psychoanalytischen Psychosentherapie. 14.).

Hilst, K. van: AMADEUS een fantasie over muzikale rivaliteit in het 18de eeuwse wenen. In: *Mediafilm*, 153, Spring 1985, pp. 2-26.

Joe, Jeongwon: Reconsidering AMADEUS: Mozart as Film Music. In: Powrie, Phil[ip Peter] / Stilwell, Robynn [Jeananne] (eds.): *Changing tunes. The use of pre-existing music in film*. Aldershot [...]: Ashgate 2006, pp. 57-73 (Ashgate Popular and Folk Music Series.).

Keefe, Simon P.: Beyond fact and fiction, scholarly and popular: Peter Schaffer and Milos Forman's AMADEUS at 25. In: *The Musical Times* 150, 1906, 2009, pp. 45-54.

Knopf, Robert (ed.): *Theater and film: a comparative anthology*. New Haven: Yale University Press 2005, xi, 440 pp.

See: Milos Forman and Jan Novak : Milos Forman, Peter Schaffer, and AMADEUS (257-266).

Kremski, Peter: Das Genie und die Karriere des Mitelmässigen. In: *Medien + Erziehung* 29, 4, 1985, pp. 226-231.

Lekmanov, O. A.: Motivy sladnostei i vina v filie M. Formana *Amadei*. In: *Literaturnyi tekst: Problemy i metody issledovaniia*, 8: *Motiv vina v literature*. Ed. by I.V. Fomenko. Tver': Liliia Print 2001, pp. 102-108.

Lellis, George: Misplaced Mistrust: A Dissenting View of Milos Forman's AMADEUS. In: *Before the Wall Came Down: Soviet and East European Filmmakers Working in the West*. Ed. by Graham Petrie, Ruth Dwyer. Lanham, MD: University Presses of America 1990, pp. 49-62.

Discussion, 79-84.

Maas, Georg: Formans AMADEUS-Film und die Folgen. In: *Internationaler Musikwissenschaftlicher Kongreß zum Mozartjahr 1991 Baden-Wien*. Hrsg. von Ingrid Fuchs im Auftrag der Österreichischen Gesellschaft für Musikwissenschaft. Tutzing: Hans Schneider 1993, S. 417-431.

Marshall, Robert L.: Film as musicology: AMADEUS. In: *The Musical Quarterly* 81, 2, 1997, pp. 173-179.

Marsiske, Hans-Arthur: AMADEUS und Mozart: Geschichtsschreibung im Gewand eines Spielfilms. In: *2. Film- und Fernsehwissenschaftliches Kolloquium / Berlin '89. Akten*. Hrsg. v. Hans J. Wulff. In

Zusammenarb. mit Norbert Grob u. Karl Prümm. Münster: MAkS Publikationen 1990, Sp. 303-314 (Film- und Fernsehwissenschaftliche Arbeiten.).

Nagel, Martina: AMADEUS - how to use genre to spin a story. In: *ScriptWriter*, 3, March 2002, pp. 24-27.

A discussion of Milos Forman and writer Peter Shaffer's film AMADEUS. The script could fit into the 'historical film' and 'biopic' genres, but actually it also cleverly uses the murder mystery genre to hook the audience.

Ortega, Fernando: Dios y el hombre creador: método teológico para un análisis estructural de AMADEUS, film de Milos Forman y Peter Shaffer. In: *Teología: revista de la Facultad de Teología de la Pontificia Universidad Católica Argentina*, 48, 1986, pp. 69-88.

Pérez Morán, Ernesto: Mozart y Colón en la pantalla. Cine histórico: Los hechos y las leyendas. In: *CLIJ: Cuadernos de Literatura Infantil y Juvenil*, 19 [=196], Sept. 2006, pp. 57-61.

Perry-Camp, Jane / Ringer, Mark / Johnson, J.L.L.: Film Forum: Amadeus. In: *Eighteenth-Century Life* 9, 1, Oct. 1984, pp. 116-122.

Robbins, Gregory Allen: Mozart & Salieri, Cain & Abel: A Cinematic Transformation of Genesis 4. In: *Journal of Religion and Film* 1, 1, April 1997.

Electronic publication. URL: <http://www.unomaha.edu/jrf/robbins.htm>.

Štern, Jan: Špatné videný a slyšení AMADEUS. In: *Listy* 19, 1, Febr. 1989, pp. 65ff.

Szabó-Knotik, Cornelia: „AMADEUS“. Milos Formans Film als musikhistorisches Phänomen. Graz: Akad. Druck- und Verl.-Anst. 1999, 230 S. (Grazer musikwissenschaftliche Arbeiten. 11.).

Thomson, David: Salieri, "Psycho". In: *Film Comment* 21, Jan./Febr. 1985, pp. 70-75.

Thurm, Brigitte: Spektakel müssen sein: AMADEUS und seine Kritiker. In: *Weimarer Beiträge: Zeitschrift für Literaturwissenschaft, Ästhetik und Kulturwissenschaften* 33, 12, 1987, pp. 2089-2093.

Tibbetts, John C.: Faces and Masks: Peter Shaffer's AMADEUS from Stage to Screen. In: *Literature/Film Quarterly* 32, 3, 2004, pp. 166-174.

Townsend, Martha A.: AMADEUS as dramatic monologue. In: *Literature/Film Quarterly* 14,4, 1986, pp. 214-219.

Vecchi, P.: AMADEUS. In: *Cineforum* 25,244, May 1985, pp. 39-46.

Young, V.: Of Mozart, Proust and Cambodia. In: *Hudson Review* 38,1, 1985, pp. 110-114.

Rezensionen + Kleinbeiträge:

Academy Award nominees for best picture. In: *American Premiere* 6,1, 1985, pp. 9-14.

Adair, G.: What's opera, doc? In: *Sight & Sound* 54,2, 1985, pp. 142-143.

Allison, S.: Rev. In: *Metro*, 66, 1985, p. 53.

Aloff, M.: Dance: *Degas: the Dancers, Amadeus*. In: *The Nation* 239, 22.12.1984, pp. 692-693.

Amadeus score adaptors honored by picture academy. In: *Variety* 31, 27.3.1985, pp. 5+ [2p].

Amato, Mia: Picture perfect sound. In: *Millimeter* 13, May 1985, pp. 217-218+ [4p].

Amiel, M.: Rev. In: *Cinema* 84, 311, Nov. 1984, pp. 40-41.

Anninskii, L.: Dukh letiashchii i dkh mostiashchii. In: *Iskusstvo Kino*, 8, 1988, pp. 123-126.

Ansen, D.: Movies: a genius despite himself. In: *Newsweek* 104 , 24.9.1984, p. 85.

Balkhausen, Anna: Mozart à la Hollywood. In: *Deutsches Allgemeines Sonntagsblatt*, 14, 7.4.1985.

Balzola, A.: Rev. In: *Cinema Nuovo* 34,295, June 1985, pp. 48-49.

Behr, Edward / Ansen, David: Movies: the return of the native. In: *Newsweek* 102, 11.7.1983, p. 41.

Bernts, T.: De muziek als protagonist. In: *Skrien*, 139, Winter 1984, p. 21.

Blake, R.A.: Film: God's grandeur. In: *America* 151, 13.10.1984, p. 210.

Bor, V.: Objektivem kritiky: formanuv AMADEUS. In: *Film a Doba* 32, Nov. 1986, pp. 645-648.

Canby Victor: Rev. In: *The New York Times* 133, 13.9.1984, p. C23.

Carbognier, A.: Rev. In: *Cinema* 84, 312, Déc. 1984, pp. 43-44.

Chunovic, Louis: Mostly Mozart. In: *Millimeter* 13, June 1985, p. 109.

Coleman, J.: Films: musical shares. In: *New Statesman* 109, 18.1.1985, p. 34.

Combs, R.: Rev. In: *Monthly Film Bulletin* 52, Jan. 1985, pp. 14-15.

Corliss, Richard: Cinema: Mozart's greatest hit. In: *Time* 124, 10.9.1984, pp. 74-75.

Craft, R.: B-flat movie. In: *New York Review of Books* 32, 11.4.1985, pp. 11-12.

Czaja, Dariusz: Mozart i Salieri. In: *Kino* (Warszawa) 24, Nov./Dec. 1990, pp. 32-35.

Denby, D.: Movies: Mozartomania. In: *New York Magazine* 17, 24.9.1984, pp. 93-96.

Dhont, F. / Mactrevor, Joan : Rev. In: *Ciné-Télé-Revue* 64, 11.10.1984, pp. 26-29.

Dialogue on film: Saul Zaentz. In: *American Film: a Journal of the Film and Television Arts* 10, Jan./Febr. 1985, pp. 14+ [3p].

Dohnanyi, Johannes von: Von Hollywood beleidigt. In: *Die Zeit*, 12.4.1985.

Edelstein, D.: Wolfiegate. In: *The Village Voice* 29, 25.9.1984, p. 63.

Eight cheers for the music man. In: *Time* 125, 8.4.1985, p. 74.

Elitzik, P.: Rev. In: *Cineaste* 14,1, 1985, p. 60.

Elley, D.: Rev. In: *Films and Filming*, 364, Jan. 1985, p. 33.

Errigo, Angie: Videos to buy: Oscars wild! In: *Empire*, 34, April 1992, pp. 80-81.

- Farber, Stephen.: Casting the coveted AMADEUS roles. In: *The New York Times* 133, 20.9.1984, p. C18.
- Felix, C.H.: Aimez-vous Mozart? In: *Visions*, 24, Dec. 1984, p. 38.
- Fernandez Valenti, Tomas: Rev. In: *Dirigido Por*, 288, March 2000, pp. 61-62.
- Frost, P.: The Salieri variations. In: *The New Yorker* 61, 22.4.1985, pp. 40-41.
- Frumkes, R.: Rev. In: *Films in Review* 36, April 1985, pp. 246-247.
- Gaelen, H. van: Rev. In: *Film en Televisie + Video*, 331, Dec. 1984, pp. 10-11.
- Greenspun, R.: Films: class acts. In: *Penthouse* 16, Dec. 1984, p. 60.
- Greenwood, H.: The music man. In: *Cinema Papers*, 51, May 1985, pp. 84-85.
- Gwozdz, Andrzej: AMADEUSZ, znaczy przez Boga umi-lowany. In: *Kino (Warszawa)* 19, May 1985, pp. 48-49.
- Henahan, Donald: Music view: never mind Salieri, Suessmayr did it. In: *The New York Times* 133, 23.9.1984, sec 2, pp. 1+ [2p].
- Hodenfield, Chris: The Czech bounces back; with AMADEUS, director Milos Forman has created what might be one of the best movies about music ever made. In: *Rolling Stone*, 27.9.1984, pp. 19+ (3pp.).
- Hutchinson, T.: Rev. In: *Photoplay Movies & Video* 36, Febr. 1985, p. 18.
- Jacobson, Harlan: Mostly Mozart: as many notes as required. In: *Film Comment* 20 Sept./Oct. 1984, pp. 50+ [4p].
- Jensen, J.I.: Opror mod miraklet. In: *Levende Bille-der* 10, 15.11.1984, pp. 14-18.
- Kael, Pauline: The current cinema: Mozart and Bi-zet. In: *The New Yorker* 60, 29.10.1984, pp. 122-125.
- Kakutani, Michiko: How AMADEUS was translated from play to film. In: *The New York Times* 133, 16.9.1984, sect. 2, pp. 1, 20.
- Kamm, Henry: Milos Forman takes his camera and AMADEUS to Prague. In: *The New York Times* 132, 29.5.1983, sec 2, pp. 1, 15.
- Kauffmann, Stanley: Stanley Kauffmann on films: divertimiento. In: *The New Republic* 191, 22.10.1984, pp. 30-32.
- Keogh, T.: Rev. In: *Informer*, Sept./Oct. 1984, pp. 6+ [2p].
- Knepler, G. / Schumacher, Ernst: Giftmord an Mo-zart? In: *Film und Fernsehen* 14,1, 1986, pp. 42-43.
- Kolodynski, Andrzej: Rev. In: *Filmowy Serwis Pra-sowy* 32,18-19 [=604/605], 1986, pp. 27-32.
- Kramnick, Isaac: An apolitical Amadeus. In: *Dissent* 32,3, 1985, pp. 339-341.
- Laight, Rupert: Rev. In: *Film Review*, .621, Aug. 2002, p. 68.
- Lee, Nora. Miroslav Ondricek and AMADEUS. In: *American Cinematographer* 66, April 1985, pp. 94-97+ [7p].
- Let the music play. In: *Photoplay Movies & Video* 36, Febr. 1985, pp. 14-17.
- Lewis, Kevin: AMADEUS: The Director's Cut - As It Should Be Seen. In: *Directors Guild Of America Magazine* 27,4, Nov. 2002, pp. 30, 32, 34.
- Looy, E. van: Rev. In: *Andere Sinema*, 64, Dec. 1984, p. 46.
- Lopez-Terres, H.: Rev. In: *Cinématographe*, 105, Déc. 1984, pp. 68-69.
- MacNab, Geoffrey: Home movies. In: *Sight and Sound* 13,1, Jan. 2003, p. 58.
- Manns, T.: En osannolik upplevelse. In: *Filmrutan: Tidskrift for Film och Filmstudios* 27,4, 1984, pp. 30-31.
- Marcussen, E.B.: Elsket av Gud. In: *Film & Kino*, 7, 1984, pp. 288-291.
- Maslin, J.: Rev. In: *The New York Times* 134, 12.10.1984, p. C8.

- McCarthy, Cart T.: Rev. In: *Variety* 316, 5.9.1984, p. 12.
- Merigeau, P.: Rev. In: *Revue du Cinéma*, Hors série 31, 1985, p. 14.
- Mikuz, J.: Rev. In: *Ekran: Revija za Film in Televizijo* 10,1-2, 1985, pp. 20-21.
- Milos Forman pa filmskolen. In: *Levende Billeder* 10, 15.11.1984, p. 18.
- Missac, Pierre: Un merchant film. In: *Esprit*, 4 [=100], April 1985, pp. 95-96.
- Morrison, Alan: Rev. In: *Empire*, 158, Aug. 2002, p. 127.
- Murray, Giala: Rev. In: *Empire*, 108, June 1998, p. 138.
- Nem az igazi Mozart. In: *Filmkultura* 21,7, 1985, pp. 78-79.
- O'Brien, T.: Mozart and murder. In: *Commonweal* 111, 19.10.1984, pp. 557-558.
- Oravsky, Vlado: Forman i Prag. In: *Chaplin* 25,5, 1983, pp. 217-219.
- Pawlikowski, P.: Never cry Wolfie. In: *Stills*, 16, Febr. 1985, pp. 47-48.
- Piedra, Mario: Rev. In: *Cine Cubano*, 116, 1986, pp. 80-82.
- Piotrowska, Anita: Rev. In: *Kino* (Warszawa) 30, Nov. 1996, pp. 43-46.
- Probst, Christopher: DVD playback: AMADEUS: director's cut. In: *American Cinematographer* 83,12, Dec. 2002, p. 14.
- Pugliese, R.: Rev. In: *Segnoscinema: Rivista Cinematografica Bimestrale*, 17, Marzo 1985, p. 57.
- Pugliese, R.: Con l'evento - AMADEUS nasce un nuovo Oscar. In: *Segnoscinema: Rivista Cinematografica Bimestrale*, 18, May 1985, p. 51.
- Rieger, Eva: AMADEUS. In: *Zeitschrift für Musikpädagogik* 10,30, 1085, S. 60-62.
- Schipper, Henry: AMADEUS vid compares Mozart with Van Halen, Twisted Sister. In: *Variety* 318, 20.3.1985, pp. 131+ [2p].
- Ramelow, Hermann; Die komprimierte Fassung des Films AMADEUS. In: *Film & TV Kameramann* 37,10, Okt. 1988, p. 68.
- Rev. (Martynov, Vladimir) in: *The New York Times* 133, 23.3.1984, p. C12; 6.4.1984, p. C8; 20.4.1984, p. C8; 27.4.1984, p. C8; 4.5.1984, p. C6.
- Rev. (Rieger, Eva) in: *Zeitschrift für Musikpädagogik* 10,30, 1985, pp. 60-62.
- Rez. (Kerstin-Luise Neumann) in: *Filmklassiker*. 4. Hrsg. v. Thomas Koebner. Stuttgart: Reclam 1995, pp. 140-145 (Reclams Universal-Bibliothek. 9418.).
- Riviere, Danièle: Amor, Deus. In: *Cinématographe*, 104, Nov. 1984, p. 58.
- Rozovas, Benjamin: Rev. In: *Premiere*, 310, Dec. 2002, pp. 171-172.
DVD review of the 'director's cut'.
- Sasanow, Richard: Scoring with Mozart. In: *American Film: a Journal of the Film and Television Arts* 8, Sept. 1983, p. 13.
- Schumacher, E.: Rev. In: *Film und Fernsehen* 15,3, 1987, p. 38.
- Schumacher, Ernst.: AMADEUS oder die Kunst-Macher. In: *Film und Fernsehen* 13,6, 1985, pp. 42-45.
- Schupp, P.: Rev. In: *Séquences: la Revue de Cinéma*, 118, Oct. 1984, pp. 40-41.
- Schwarz, H.: Rev. In: *Skoop* 20, Nov. 1984, p. 27.
- Seberechts, K.: Rev. In: *Film en Televisie + Video*, 331, Dec. 1984, pp. 8-9.
- Shaffer, Peter: Mostly Mozart: making the screen speak. In: *Film Comment* 20, Sept./Oct. 1984, pp. 50-51+ [4p].
- Simon, J.: Film: Bizet's *Carmen*, Shaffer's *Amadeus*. In: *National Review* 36, 19.10.1984, pp. 55-57.
- Sineux, Michel: Quasi una fantasia. In: *Positif*, 285, Nov. 1984, pp. 29-31.

- Skwara, Anita: Pakt widza z samym sobą (ogłoszenie AMADEUSZA). In: *Kino* (Warszawa) 22, Jan. 1988, pp. 23-26.
- Smith, M.: Rev. In: *Film Directions* 7,27, 1985, p. 10.
- Stapleton, Scott / Barzun, Jacques / Lightfoot, Frederick S.: Letters: AMADEUS demeaned Mozart's suffering genius. In: *The New York Times* 138, 1.7.1989, p. 22.
- Stern, Jan: Spatne videný a slysený AMADEUS. In: *Listy* (Praha) 19,1, Febr. 1989, p. 65.
- Summers, J.: Rev. In: *Boxoffice* 120, Nov. 1984, p. R130.
- Tessier, M.: Rev. In: *Revue du Cinéma*, 399, Nov. 1984, pp. 20-21.
- Timm, Mikael.: AMADEUS: mannen mot Gud - musiken for alla. In: *Chaplin* 26,5-6 [=194/195], 1984, pp. 272-277.
- Toubiana, Serge: Chaque personnage a ses raisons. In: *Cahiers du Cinéma*, 365, Nov. 1984, pp. 9-12.
- Toubiana, Serge: Le regard du sourd. In: *Cahiers du Cinéma*, 365, Nov. 1984, pp. 4-8.
- Tournes, A.: Rev. In: *Jeune Cinéma*, 163, Déc./Janv. 1984, pp. 44-45.
- Vernaglione, P.: Noi tre: Forman, Mozart e Salieri. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 36 [=354], Aprile 1985, pp. 240-242.
- Walsh, Michael: Mostly Mozart: AMADEUS, shamadeus. In: *Film Comment* 20, Sept./Oct. 1984, pp. 51-52.
- Rev. (Gerle, Jörg) in: *Film-Dienst* 55,5, 2002, p. 32.
- Weinstein, W.: Rev. In: *The Film Journal* 87, Oct. 1984, p. 16.
- Wengerek, Norbert: Armer Mozart! Anmerkungen zum Film AMADEUS. In: *Die Drei. Zeitschrift für Anthroposophie in Wissenschaft, Kunst und sozialem Leben* 55,4, 1985, p. 288.
- American Film* 8,10, Sept. 1983, p. 13. Note on music.
- American Film* 9,10, Sept. 1984, p. 78.
- Cinema Papers*, 51, May 1985, pp. 84-85.
- Cahiers du Cinéma*, 365, Nov. 1984, pp. 5-8.
- Cinéma*, 311, Nov. 1984, p. 40.
- Cinéma*. 312, Déc. 1984, pp. 43-44.
- Cinématographe*, 105, Nov. 1984, pp. 68-69.
- City Limits*, 172, 18.1.1985, p. 23.
- Empire*, 161, Nov. 2002, p. 158.
- Film Comment* 21,1, Jan. 1985, pp. 70-75.
- Film Directions* 7,27, April 1985, p. 10.
- Film-Echo/Filmwoche*, 7, 16.2.2002, p. 39.
- Filmfaust*, 42, Oct. 1984, p. 18.
- Film Français*, 1929, 7.1.1983, p. 2.
- Films and Filming*, 364, Jan. 1985, p. 33.
- Hollywood Reporter* 284,4, 12.10.1984, pp. 12, 24. On the work of producer Saul Zaentz in getting the film made.
- Hollywood Reporter* 283,29, 7.9.1984, pp. 3, 25.
- Jeune Cinéma*, 163, Déc. 1984, p. 44-45.
- Listener* 113,2893, 24.1.1985, pp. 8-9. Reader's letter: *Listener* 113,2894, 31.1.1985, p. 17.
- Monthly Film Bulletin* 52,612, Jan. 1985, pp. 14-15.
- Motion Picture Product Digest* 12,7, 3.10.1984, p. 26.
- Positif*, 285, Nov. 1984, pp. 29-31.
- Revue du Cinéma/Image et Son*, 399, Nov. 1984, pp. 20-21.
- Screen International*, 480, 19.1.1985, p. 22.
- Screen International*, 301, 18.7.1981, p. 1.
- Segnoscinema* 6,22, March 1986, pp. 33-34. Dialogue from a scene of the film in English and the Italian dubbed version, as part of a report on dubbing in Italian.
- Sight and Sound* 54,2, April 1985, pp. 142-143.
- Sight and Sound* 1,6, Oct. 1991, p. 67.
- Télérama*, 1816, 31.10.1984, pp. 56-57.
- Time Out*, 752, 17.1.1985, p. 39.
- Unir Cinema: revue du cinéma africain*, 18, May/June 1985, p. 35.
- Variety*, 5.9.1984, p. 12.

Valmont (1989)

dt.: Valmont

Analysen

Knapp, Elise: Milos Forman. In: *Eighteenth-Century Life* 14,2, May 1990 May, pp. 98-107.
Enth. u.a. Interview.

Bourget, Jean-Loup / Ciment, Michel: Milos Forman. In: *Positif*, 346, Dec. 1989, pp. 2-9.
Article on VALMONT and an interview with Milos Forman about the film (pp. 5-9).

Cohen, Alain J.-J.: Three Dangerous Liaisons. Letter LXXXI filmed by Vadim, Forman and Frears. In: *Iris*, 30, 2004, pp. 55-70.

Cohen, Alain J.-J.: Laclos's Epistolary Battlefield and Filmic Semiotics. In: *Interdisciplinary Journal for Germanic Linguistics and Semiotic Analysis* 9,2, Fall 2004, pp. 165-183.

Ganim, Russell: Intercourse as Discourse. The Calculus of Objectification and Desire in the Novel and Film Versions of *Les Liaisons dangereuses*. In: *Neohelicon: Acta Comparationis Litterarum Universarum* 30,1, Jan. 2003, pp. 187-205.

The calculus of objectification and desire in both the novel and film versions of Choderlos de Laclos's *Liaisons dangereuses* is derived in two principal ways. The first derivation, that of the Sadean will to objectify the other for erotic and intellectual satisfaction, precedes the second, that of the overarching wish to produce a written object announcing the conquest of the human object. Limited by the medium, the film adaptations of the *Liaisons dangereuses* cannot place as great an emphasis on the composition of letters. Nevertheless, they make allusions to it in such a manner that underscores this type of objectification process.

Hall, Carol: Valmont redux: the fortunes and filmed adaptation of *Les liaisons dangereuses* by Choderlos de Laclos. In: *Literature/Film Quarterly* 19,1, 1991, pp. 41-50.

Hollinger, Karen: Losing the feminist drift: adaptations of *Les liaisons dangereuses*. In: *Literature/Film Quarterly* 24,3, 1996, pp. 293-300.

Milos Forman's VALMONT and Stephen Frears's DANGEROUS LIAISONS do not focus on the motivations of Madame de Merteuil the way the novel does. The novel portrays her as rejecting the limited roles available to women in 18th century French society. Frears portrays her as more villainous and Valmont as more

sympathetic, and his film focuses on romantic love more than sexual politics. Forman de-emphasizes the Merteuil character, focusing more on Valmont.

Hull, Stephanie: DANGEROUS LIAISONS - from film to fashion. In: *USC Spectator* 12,2, 1992, pp. 44-51.

Humbert, Brigitte E.: *De la lettre à l'écran - les Liaisons dangereuses*. Amsterdam [...]: Rodopi 2000, 268 S. (Faux titre. 193.).

Zuerst: *Du roman épistolaire au film. Le transfert du rôle de la lettre dans les adaptions des „Liaisons dangereuses“*. Diss., Lincoln, Neb., University of Nebraska, 1995, 287 S.

Mikrofiche-Ausg.: Ann Arbor, Mich. : UMI, 1995. 4 Mikrofiches.

Dazu: *Dissertation Abstracts International* 56,7, Jan. 1996, p. 2710A.

Knapp, Elise F./ Glen, Robert: 'The Energy of Evil Has Diminished': Less Dangerous Liaisons. In: *Eighteenth-Century Life* 14,2, May 1990, pp. 41-48.

Lefere, Robin: *Les Liaisons dangereuses* cinématographiées: Modalités d'un retour au passé. In: Mortier, Roland / Hasquin, Hervé (éds.); *Etudes sur le XVIIIe siècle, XXII: Retour au XVIIIe siècle*. Bruxelles: Université de Bruxelles 1994, pp. 137-145.

Mravcova, Marie: Valmont or a blonde in love. In: *Moveast*, 2, Jan. 1992, p.129-137.

Versini, Laurent: *Des Liaisons dangereuses* au liaisons farçues. In: *Travaux de Littérature*, 6, 1993, pp. 211-224.

Rezensionen

Billson, Anne: More Laclos than La Close. In: *New Statesman & Society* 4, 22.11.1991, pp. 40-41.

Bornedal, Ole: Forfort for sent. In: *Levende Billeder* 6, March 1990, pp. 20-21.

Bourget, Jean-Loup: Eloge du gaspillage. In: *Positif*, 346, Déc. 1989, pp. 2-4.

Brown, Georgia: Belles du jour. In: *The Village Voice* 34, 21.11.1989, p. 92.

Denby, David: The Memphis blues again. In: *New York Magazine* 22, 20.11.1989, pp. 120+ [2p].

- Dudar, Helen: Milos Forman takes a new look at old loves. In: *The New York Times* 139, 12.11.1989, sect. 2, pp. 15+ [2p].
- Harmetz, Aljean: Film makers in a race over LES LIAISONS. In: *The New York Times* 137, 10.2.1988, p. C16.
- James, Caryn: Four *Liaisons*, but only one is dange-reuse. In: *The New York Times* 139, 26.11.1989, sect. 2, p. 15.
- Kael, Pauline: The current cinema: second takes. In: *The New Yorker* 65, 27.11.1989, pp. 104-107.
- Katsahnias, Iannis: Sainte Cécile. In: *Cahiers du Cinema*, 426, Déc. 1989, pp. 69-70.
- Kauffmann, Stanley: Stanley Kauffmann on films: worlds apart. In: *The New Republic* 201, 11.12.1989, pp. 24-25+ [3p].
- Kroll, Jack: Liaisons yes, dangerous no. In: *Newsweek* 114, 20.11.1989, p. 77.
- Kurki, Eeva: Valmont ja valheet. In: *Filmihullu*, 1, 1990, p. 37.
- Lubelski, Tadeusz: "Niebezpieczne zwiazki": dwie lektury po dwustu latach. In: *Kino (Warszawa)* 24, May 1990, pp. 36-41.
- Maslin, Janet: VALMONT, new incarnation of *Liaisons Dangereuses*. In: *The New York Times* 139, 17.11.1989, p. C20.
- O'Brien, Tom: Bland & better than bland. In: *Commonweal* 116, 1.12.1989, pp. 670-671.
- Olofsson, Anders: Ytlig sedeskildring. In: *Chaplin* 32,2 (=227), 1990, pp. 99-100.
- Peeters, Mariet: Intrige in de Belle-Epoque. In: *Film en Televisie + Video*, 391, Dec. 1989, p. 13.
- Privet, Georges: Les comparaisons dangeureuses. In: *24 Images*, 48, March/April 1990, pp. 70-71.
- Puukko, Martti: Ilta Milos Formanin kanssa. In: *Filmihullu*, 3, 2000, pp. 44-45.
- Rev. (Bowie, Malcolm) in: *TLS. Times Literary Supplement*, 4626, 29.11.1991, p. 21.
- Rev. (Brunacci, Francesco) in: *Film: tutti i Film della Stagione* 4,4, 1990, pp. 154-155.
- Rev. (Chevassu, Francois) in: *Revue du Cinéma*, Hors Serie 36, 1989, pp. 106-107.
- Rev. (Cohn, Lawrence L.) in: *Variety* 337, 15.11.1989, p. 20.
- Rez. (Esposito, Marc) in: *Studio (Paris)*, Nov. 1989, p. 8.
- Rev. (Garofalo, Marcello) in: *Segnoscinema: Rivista Cinematografica Bimestrale*, 43, Mai 1990, pp. 34-35.
- Rev. (Grant, Edmond) in: *Films in Review* 41, Jan./Febr. 1990, pp. 47-48.
- Rev. (Guerand, Jean-Philippe) in: *Première*, Déc. 1989, p. 10.
- Rev. (Habib, Claude) in: *Esprit*, 159, Fév (=2) 1990, pp. 132-134.
- Rev. (Halberstadt, Ilona) in: *Sight & Sound* 1, Dec. 1991, pp. 54-55.
- Rev. (Helman, Alicja) in: *Kino (Warsawa)* 33, Juli/Aug. 1999, pp. 46-48.
- Rev. (Karney, Robyn) in: *Empire*, 30, Dec. 1991, pp. 26-27.
- Rev. (Klawans, Stuart) in: *The Nation* 249, 11.12.1989, pp. 724-729.
- Rev. (Larue, Johanne) in: *Séquences: la Revue de Cinéma*, 145, Mars 1990, p. 61.
- Rev. (Lequeux, Michel / Latkowski, Corinne) in: *Ciné-Fiches de Grand Angle*, 124, Febr. 1990, pp. [35-36].
- Rev. (Levy, Shawn) in: *Boxoffice* 125, Dec. 1989, p. R79.
- Rev. (Lueken, Verena) in: *EPD Film* 6, Dez. 1989, pp. 30-31.
- Rev. (MacNab, Geoffrey) in: *Sight and Sound* 17,6, June 2007, p. 87.

Rev. (Noh, David) in: *The Film Journal* 92 Nov./Dec. 1989, p. 34.

Rev. (Norcen, Luca) in: *Cinema Nuovo*, 39,324, March/April 1990, pp. 50-51.

Rev. (Olofsson, Anders. Ytlig sedeskildring) in: *Chaplin* 32,2 (=227), 1990, pp. 99-100.

Rev. (Salvi, Demetrio) in: *Cineforum* 30,293, April 1990, pp. 80-82.

Rev. (Schickel, Richard) in: *Time* 134, 20.11.1989, p. 92.

Rev. (Travers, Peter) in: *Rolling Stone*, 566, 30.11.1989, p. 48.

Rev. (Van Gelder, L.) in: *The New York Times* 137, 1.4.1988, p. C10.

Rev. (Van Gelder, Lawrence) in: *The New York Times* 139, 17.11.1989, p. C12.

Simon, John: From Santa's junk shop. In: *National Review* 42, 22.1.1990, pp. 56-58.

Sundby, Sissel: Overfladiske hoff-intriger. In: *Film & Kino*, 8, 1989, p. 17.

Films in Review 41,1-2, Jan. 1990, pp. 47-48.
Interview 19,11, Nov. 1989, pp. 151-152, 208, 212.
Interview with Annette Benning in which she talks about her career and her work on Forman's film.
Premiere, 153, Dec. 1989, pp. 10-11, 66-79, 121.
Production feature and interviews with Milos Forman and Jean-Claude Carrière.
Revue du Cinéma/Image et Son, 458, Mars 1990, p. 14.
Screen Internationa, 733, 2.12.1989, p. 17.
Screen International, 615, 29.8.1987, p. 2.
Screen International, 644, 19.3.1988, p. 2.
Sight and Sound 1,8, Dec. 1991, pp. 54-55.
Time Out, 960, 11.1.1989, pp. 22-23. Discussion of the two film versions of the work.
Variety, 15.11.1989, p. 20.

The People vs Larry Flynt (1996) dt.: Larry Flynt - Die nackte Wahrheit

Alexander, Scott / Karaszewski, Larry: *The people vs. Larry Flynt: The shooting script*. New York: Newmarket Press 1996, xiv, 192 pp.

Anger, Cédric / Frederic Strauss: Entretien avec Milos Forman. In: *Cahiers du Cinéma*, 510, Fév. 1997, pp. 48-51.

Anon.: Despatches: Kahn credit. In: *Film Review*, April 1998, p. 12.

Kenneth Kahn, the real-life attorney upon whom the character Larry Flynt was based in THE PEOPLE VS. LARRY FLYNT, issued a lawsuit against Oliver Stone and Milos Forman on the basis that Kahn was promised, but never got, an on-screen credit.

Bear, Liza: *Beyond the Frame: Dialogues with World Filmmakers*. Foreword by Laurence A. Karish. Westport, CT: Praeger 2007, pp. 101-110 (The Making of Alternative Cinema. [2.]).

Coursodon, Jean-Pierre / Ciment, Michel / Rollet, Sylvie: L'actualité, Milos Forman. In: *Positif*, 433, March 1997, pp. 13-25.

Article on the film THE PEOPLE VS. LARRY FLYNT, an interview with Milos Forman about his work and an article discussing his early films.

Duncan, Andrew: Public enemy number one? In: *Radio Times* 293,3818, 5.4.1997, pp. 44-46.

Woody Harrelson talks about his life and career discussing THE PEOPLE VS. LARRY FLYNT

Ferenczi, Aurélien / Danel, Isabelle: 'La liberté d'expression n'est jamais acquise'. In: *Télérama*, 2458, 19.2.1997, pp. 22, 24.

Interview with director Milos Forman by Aurélien Ferenczi, about his film THE PEOPLE VS. LARRY FLYNT, plus a chronology of events surrounding Larry Flynt by Isabelle Danel.

Gray, Marianne: Natural porn thriller. In: *Film Review*, April 1997, pp. 38-40.

Interview with Woody Harrelson on THE PEOPLE VS. LARRY FLYNT

Hemblade, Christopher: Rising vamp. In: *Empire*, 95, May 1997, pp. 80-83.

Interview with Courtney Love on her move towards more respectability as an actress and away from her former role as a controversial rock star. Love also dis-

cusses her role as Althea Flynt in Milos Forman's THE PEOPLE VS. LARRY FLYNT.

Lewis, Kevin: Milos Forman - Defender of the Artist and the Common Man. In: *Directors Guild Of America Magazine* 22,1, March 1997, pp. 32-35, 42-43.

Interview with Milos Forman about the making of THE PEOPLE VS. LARRY FLYNT.

Millea, Holly: Warning. In: *Premiere* 10,4, Dec. 1996, pp. 118-125, 140.

Article about the production of THE PEOPLE VS. LARRY FLYNT featuring short interviews with director Milos Forman, producers Janet Yang and Michael Hausman, actors Edward Norton, Woody Harrelson and Courtney Love and Larry Flynt

Norton, Edward: Eyewitness: Norton's Anthology. In: *Premiere* 10,5, Jan. 1997, pp. 64, 65.

Photographs taken and commented by actor Edward Norton on the set of THE PEOPLE VS. LARRY FLYNT and EVERYONE SAYS I LOVE YOU.

Obst, Lynda: When Woody Met Larry. In: *Interview*, 12, Dec. 1996, pp. 80-85.

Interview with Woody Harrelson

Obst, Lynda: When Interview Met Larry. In: *Interview*, 12, Dec. 1996, pp. 86, 126.

Interview with Larry Flynt.

Porton, Richard: Porn Again: THE PEOPLE VS. LARRY FLYNT: An Interview with Milos Forman. In: *Cineaste: America's Leading Magazine on the Art and Politics of the Cinema* 22,4, 1997, pp. 28-32.

Dazu: One man's vulgarity is another man's pleasure. [Letter.] In: *Cineaste* 23,1, July 1997, pp. 61, 23.

Repr.: Porton, Richard: Milos Forman: Porn Again. In: *The Cineaste interviews 2. On the art and politics of the cinema*. Ed. by Gary Crowdus, Dan Georgakas. Chicago: Lake View Press 2002.

Sight and Sound 7,2, Febr. 1997, p. 4.

Courtney Love had to agree to undertake weekly drugs tests to appease the insurers for Milos Forman's THE PEOPLE VS. LARRY FLYNT.

Analysen

Anger, Cédric: LARRY FLYNT de Milos Forman. Un homme qui s'affiche. Entretien avec Milos Forman. In: *Cahiers du Cinéma*, 510, 1997, pp. S. 44-51.

Lehman, Peter: The People vs Larry Flynt: will the real Larry Flynt [...]. In: *Jump Cut*, 41, May 1997, pp. 21-26.

An analysis of the controversy surrounding Milos Forman's THE PEOPLE VS. LARRY FLYNT framed as it is within narrow parameters whereby both 'sides' in the controversy agree that pornography is intrinsically evil.

O'Connor, Anice M.: *Interpreting business in film: three case studies in creative leadership*. Ph.D. Thesis, Newport, RI: Salve Regina University 2005 [2006], viii, 209 Bl.

In THE PEOPLE VS. LARRY FLYNT, the adult magazine publisher Larry Flynt is devoted almost exclusively to the pursuit of money and material wealth. Self-promoting and overindulgent, Flynt still shows creative leadership in his ability to unabashedly copy and market an existing business model for his own purposes.

Patterson, John: Mondo porn: You like to watch, don't you? In: *Neon*, April 1997, pp. 34-73.

Several articles about pornographic films: on the definition and purpose of pornography, on Courtney Love's role in THE PEOPLE VS. LARRY FLYNT and the portrayal of pornography in the film; features on hard core porn and particular actors.

Petersen, Jennifer: Freedom of expression as liberal fantasy: the debate over THE PEOPLE VS. LARRY FLYNT. In: *Media, Culture & Society* 29,3, 2007, pp. 377-394.

By analyzing reviews and discussion of the movie in US newspapers and magazines, I look at the way in which 'freedom of expression' is constructed as a core American liberty. I argue that this construction is an example of ideological fantasy, which relies on a fetishization of individual expression as proof of freedom. The public discussion I analyze constructs a fantasy of exaggerated 'freedom' by focusing on individual and sexual elements of speech and ignoring economic constraints on speech in the movie and in US political and social life.

Podhoretz, Norman: 'Lolita,' My Mother-in-Law, the Marquis de Sade, and Larry Flynt. In: *Commentary* 103,4, April 1997, pp. 23-35.

Ramsey, E. Michele Protecting Patriarchy: The Myths of Capitalism and Patriotism in The People vs. Larry Flynt. In: *Feminist Media Studies* 5,2, July 2005, pp. 197-213.

Argues how the filmmakers used two American 'myths', capitalism and patriotism, to overcome the rhetorical problems inherent in creating an audience-pleasing story about porn.

Zuromskis, Catherine: Prurient Pictures and Popular Film: The Crisis of Pornographic Representation. In: *Velvet Light Trap*, 59, April 2007, pp. 4-14.

In a whole issue on pornography, examines the use of pornographic images in mainstream films such as HARDCORE, BOOGIE NIGHTS, THE PEOPLE VS LARRY FLYNT, VIDEODROME, 8MM, HAPPINESS and THE ADJUSTER.

Rezensionen

Alter, Jonathan: The right to be wrong. In: *Newsweek* 128, 23.12.1996, p. 64.

Alter, Jonathan: The right to be wrong: the issues Milos Forman is tackling are complicated - and so is the one he leaves out.(in THE PEOPLE VS. LARRY FLYNT). In: *Newsweek* 128,26, 23.12.1996, p. 64.

Anger, Cédric: Un homme qui s'affiche. In: *Cahiers du Cinéma*, 510, Fév. 1997, pp. 44-46.

Anon.: Courtney Love vers un oscar "trash"? - La veuve peu catholique de Kurt Cobain fait l'unanimité pour son rôle d'épouse décadente dans Larry Flynt, de Milos Forman. Pas vraiment un rôle de composition, néanmoins. In: *Première*, 240, 1997, pp. 70-73.

Ansen, David: Naked ambition. In: *Newsweek* 128, 23.12.1996, pp. 62-63.

Bear, Liza: Milos Forman. In: *Bomb*, 58, Winter 1997, pp. 56-59.

Berlins, Marcel: Milos Forman, in his film about the US' first amendment, has made a foul-mouthed monster his hero. In: *New Statesman* 126,4328, 4.4.1997, pp. 36-37.

Broze, Gauthier: Liberté d'expression vs. Larry Flynt. In: *Le Moniteur du Film en Belgique*, 151, Mars 1997, pp. 22-23.

Butterbaugh, Laura: Is This Freedom? In: *Off Our Backs: A Women's Newsjournal* 27,4, April 1997, pp. 1, 15.

Chambers, Lisa: Scott Alexander, Larry Karaszewski & Milos Forman vs. the people. In: *Written By*, 1, April 1997, pp. 42-47+ [8p].

Chow, Jimmy: Milos Forman: director. In: *Reel West Magazine*, [12], June/July 1997, pp. 33-34.

Ciment, Michel: Les enfants des années 60. In: *Positif*, 433, Mars 1997, pp. 18-22.

Ciment, Michel: Notes de lecture. In: *Positif*, 433, Mars 1997, p. 20.

Copeland, Martin: Letters: what about the other Larry, and Scott? In: *Written By*, 1, June 1997, p. 4.

Coursodon, Jean-Pierre: Larry Flynt. Que demande le peuple? In: *Positif*, 433, 1997, pp. 14-18.

Denby, David: Porn again. In: *New York Magazine* 29, 23.12.-30.12.1996, pp. 146+ [2p].

Eimer, David: Profiles: Edward Norton: In: *Empire*, 95, May 1997, pp. 64-65.

Edward Norton discusses his role as Flynt's lawyer in Milos Forman's THE PEOPLE VS. LARRY FLYNT, and his interest in being a character actor.

Farber, Stephen: Sex for Xmas. In: *Movieline* 8, Jan./Febr. 1997, pp. 48-49.

Film Tutti i Film della Stagione 5,26, March 1997, pp. 10-12.

Foner, Naomi: The feminists vs. Larry Flynt. In: *Written By*, 1, April 1997, p. 48.

Foner, Naomi. Letters: Ms. Foner replies. In: *Written By*, 1, June 1997, p. 6.

Fotopoulos, Giorgis: Die Freiheit der Dummheit, eine Anmerkung zu LARRY FLYNT: DIE NACKTE WAHRHEIT von milos forman. In: *Film und Fernsehen*, 2, 1997, pp. 31-33.

Freund, Charles Paul: Market culture: bashed and unabashed. In: *Reason* 28,8, Jan. 1997, pp. 54-55.

Gajan, Philippe: L'amérique vs la liberté d'expression. In: *24 Images*, 86, Spring 1997, p. 57.

Giles, Jeff: Courtney's second coming. In: *Newsweek* 128, 21.10.1996, pp. 92-93.

Göttler, Fritz: Eine Pornographie des Geldes. In: *Neue Gesellschaft. Frankfurter Hefte*. 44,4, 2007, pp. 342-346.

Gravel, Jean-Philippe: La vérité toute nue? In: *Ciné-Bulles* 16,1, 1997, p. 37.

- Handy, Bruce: Pornography and its discontents. In: *Time* 149, 27.1.1997, p. 79.
- Hentoff, Nat: The ACLU vs Gloria Steinem. In: *The Village Voice* 42, 15.4.1997, p. 22.
- Hitchens, Christopher: Hustler with a cause. In: *Vanity Fair*, 435, Nov. 1996, pp. 154+ [4p].
- Hitchens, Christopher: Hustler with a cause. In: *Vanity Fair*, 435, Nov. 1996, pp. 92-100.
Discusses the life of Larry Flynt - including the trial and his shooting
- Klawans, Stuart: Holiday celluloid wrap-up. In: *The Nation* 264, 13.1.-20.1.1997, pp. 34-36.
- Kornatowska, Maria: Amerykanin Flynt. In: *Kino* (Warszawa) 31, March 1997, pp. 34-35.
- Kudriavtsev, Sergei: Lerri Flint protiv Charlea Keina. In: *Iskusstvo Kino*, 9, 1997, pp. 20-21.
- Langlois, Gérard: Larry Flint. In: *50 Films qui ont fait scandale*. Ed. par Gérard Camy. Condé-sur-Noireau: Corlet; 2002, pp. 197-199.
- Lanouette, Jennine. Trial by desire. In: *Variety's On Production* 5,11, 1996, pp. 51-52+ [3p].
- Lehman, Peter: Will the real Larry Flynt please stand up? In: *Jump Cut: a Review of Contemporary Media*, 41, May 1997, pp. 21-26.
- Lewis, Kevin: Miles Forman. In: *DGA Magazine* 22,1, 1997, pp. 32-35+ [6p].
- Lismoen, Kjetil: En folkefiende. In: *Film & Kino*, 1, Febr./March 1997, pp. 28-29.
- McCarthy, Todd: Love ignites screen in "Flynt.". In: *Variety* 364, 14.10.-20.10.1996, p. 77.
- Meaux-Saint-Marc, Françoise: The people vs the poster. In: *Screen International*, 1097, 28.2.1997, p. 20.
On the responses to the posters for THE PEOPLE VS. LARRY FLYNT.
- Menand, Louis: It's A Wonderful Life. In: *New York Review of Books* (NYRB) 44,2, 6.2.1997, pp. 25-29.
- Menand, Louis. It's a wonderful life. In: *New York Review of Books* 44, 6.2.1997, pp. 25-29.
- Miles, Margaret R.: Larry Flint in real life. In: *Christian Century* 114, 23.4.1997, pp. 419-420.
- Millea, Holly: Warning: This Material Is of an Adult Nature... - Woody Harrelson, Courtney Love, and Milos Forman lay bare the controversial life of Hustler--magazine founder--and First Amendment activist-Larry Flynt. In: *Premiere* 10, Dec. 1996, pp. 118-125+ [9p].
- Millea, Holly: True Love? With her searing star turn as stripper turned addict Althea Leasure in Milos Forman's *THE PEOPLE VS. LARRY FLYNT*, Courtney Love reinvents herself as an actress to whom attention must be paid. In: *Premiere* 10,6, 1997, pp. 60-67.
- News in brief: Larry Flynt to close New York Fest. In: *Screen International*, 1072, 23.8.1996, p. 6.
- O'Hara, Helen: At Home/The Top 10: Courtroom battles. In: *Empire*, 211, Jan. 2007, pp. 184-185.
Top ten listing and brief critique of the best movie courtroom scenes.
- O'Neill, Kristen: In the Works. In: *Premiere* 9,8, April 1996, p. 37.
Brief report from the set of *THE PEOPLE VS. LARRY FLYNT*, with comments on Courtney Love's good behaviour.
- Pede, Ronnie: Stante Pede. In: *Film en Televisie + Video*, 471, April 1997, p. 4.
- Rev. (Gray, Marianne) in: *Film Review*, 22, Febr. 1998, p. 73.
- Plakhov, Andrei: Amerikanskaia tragediia po-vostochnoeuropeiski. In: *Iskusstvo Kino*, 9, 1997, pp. 17-20.
- Podhoretz, Norman: "Lolita," my mother-in-law, the Marquis de Sade, and Larry Flynt. In: *Commentary* 103, April 1997, pp. 23-35.
- Pollitt, Katha: Born again vs. porn, again. In: *The Nation* 264,4, 3.2.1997, p. 9.
- Porton, Richard: Porn again. In: *Cineaste* 22,4, 1997, pp. 28-32.
- Provaas, Gabrielle: Spreekoffer. In: *Skrien*, 213, April/May 1997, p. 31.

- Rafferty, Terrence: Solid flesh. In: *The New Yorker* 72, 13.1.1997, pp. 80-81.
- Rebello, Stephen: In like "Flynt." In: *Movieline* 8, Nov. 1996, pp. 66-70+ [7p].
- Remenyi, Jozsef Tamas: Larry Flynt es a feministak. In: *Filmvilág* 40,5, 1997, pp. 18-19.
- Rev. (Ansen, David) in: *Newsweek* 128,26, 23.12.1996, pp. 62-63.
- Rev. (Bibby, Bruce) in: *The Advocate* (The national gay & lesbian newsmagazine), 722, 10.12.1996, pp. 69-72.
- Rev. (Boylan, James) in: *Columbia Journalism Review* 35,5, Jan.-Febr. 1997, p. 15.
- Rev. (Boylan, James) in: *Columbia Journalism Review* 35, Nov./Dec. 1996, p. 15.
- Rev. (Brown, Colin) in: *Screen International*, 1080, 18.10.1996, p. 41.
- Rev. (Bruzzi, Stella) in: *Sight & Sound* 7, March 1997, pp. 58-59.
- Rev. (Cherchi Usai, Paolo) in: *Segnoscinema: Rivista Cinematografica Bimestrale*, 84 March/April 1997, pp. 54-55.
- Rev. (Clinckart, Olivier) in: *Ciné-Fiches de Grand Angle*, 201, Febr. 1997, pp. [23-24].
- Rev. (Coe, Jonathan) in: *New Statesman* 126,4329, 11.4.1997, pp. 40-41.
- Rev. (Cooper, Cynthia A.) in: *Journalism History* 23,1, Spring 1997, p. 43.
- Rev. (Coursodon, Jean-Pierre) in: *Positif*, 433, Mars 1997, pp. 14-17.
- Rev. (Elia, Maurice) in: *Séquences: la Revue de Cinéma*, 188, Jan./Feb. 1997, pp. 51-52.
- Rev. (Esposito, Lorenzo) in: *Filmcritica: Rivista mensile di Studi sul Cinema* 47,474, Aprile 1997, pp. 206-207.
- Rev. (Flynt, Larry) in: *The Nation* 268, 5.4.-12.4.1999, p. 40.
- Rev. (Fuller, Kathryn H.) in: *Journal of American History* 84,3, Dec. 1997, pp. 1185-1186.
- Rev. (Johnson, Brian D.) in: *MacLean's* 109,53, 30.12.1996, pp. 99-100.
- Rev. (Kauffmann, Stanley) in: *The New Republic* 216,3, 20.1.1997, pp. 24-25.
- Rev. (Lally, Kevin) in: *The Film Journal* 100, Jan./Febr. 1997, pp. 67-68.
- Rev. (Malone, Peter) in: *Cine & Media*, 1, 1997, p. 15.
- Rev. (McBride, Joseph) in: *Boxoffice* 133, Febr. 1997, pp. 60-61.
- Rev. (McCarthy, Todd) in: *Variety* 364,11, 14.10.1996, p. 77.
- Rev. (Newey, Adam) in: *TLS. Times Literary Supplement*, 4907, 18.4.1997, p. 18.
- Rev. (Newman, Kim) in: *Empire*, 95, May 1997, p. 45.
- Rev. (Perez, Gilberto) in: *Yale Review* 85,3, 1997, pp. 175-187.
- Rev. (Piazzo, Philippe) in: *Télérama*, 2458, 19.2.1997, pp. 20-21.
- Rev. (Porcelli, Tina) in: *Cinema Sessanta* 37,2, 1996, pp. 60-61.
- Rev. (Repetto, Monica) in: *Film: tutti i film della stagione* 5,26, 1997, pp. 10-12.
- Rev. (Sabbe, Michel) in: *Film en Televisie + Video*, 469, Febr. 1997, p. 33.
- Rev. (Simon, John) in: *National Review* 49,3, 24.2.1997, pp. 53-54.
- Rev. (Sterneborg, Anke) in: *EPD Film* 14,3, März 1997, p. 44.
- Rev. (Thomas, Philip) in: *Empire*, 101, Nov. 1997, p. 140.
- Rev. (Trullols, Fernando) in: *Film-Historia* 7,2, 1997, pp. 192-193.

- Rev. (Tsiolkas, Christos) in: *Arena Magazine*, June 1997.
- Rev. (Tunney, Tom / MacNab, Geoffrey) in: *Sight and Sound* 7,12 , Dec. 1997, p. 58.
- Rev. (Tuominen, Sami) in: *Filmihullu*, 2, 1997, pp. 48-49.
- Rev. (Vecchi, Paolo) in: *Cineforum* 37,362, March 1997, pp. 63-65.
- Rev. (Virmaux, Alain) in: *Jeune Cinéma*, 243, Mai/Juin 1997, pp. 43-45.
- Rosin, Hanna: Hustler: Larry Flynt, scum chic. In: *The New Republic* 216,1-2, 6.1.1997, pp. 20+ (3pp).
- Schickel, Richard, Richard Corliss: A rich film feast. In: *Time*, 148/149, 30.12.1995-6.1.1996, pp. 140+ [7p].
- Simo, Gyorgy: A feher szemet dicsősege. In: *Filmvilág* 40,3, 1997, pp. 52-53.
- Simon, John: Hustlers. In: *National Review* 49, 24.2.1997, pp. 53-54.
- Simons, Roger: The sound of music. In: *Ciné-Fiches de Grand Angle*, 202, March 1997, pp. [59-60].
- Sineux, Michel: De vous à moi: Larry, Andy et les autres. In: *Positif: Revue Mensuelle de Cinéma* 540, Febr. 2006, pp. 105-108.
- Siskel, Gene: Larry Flynt: a (Courtney) love story. In: *TV Guide* 46,4, 24.1.1998, p. 11.
- Smith, Andy: Letters: defending Scott & Larry. In: *Written By*, 1, June 1997, pp. 4, 6.
- Stackpole, John: [The first real "fight"...]. In: *Audience*, 194, April/May 1997, pp. 31-32.
- Steinem, Gloria: What's wrong with this picture? In: *Ms. Magazine* 7,5, March-April 1997, p. 76.
- THE PEOPLE VS. LARRY FLYNT has incurred varied opinions from movie goers and media critics. The movie has created a the notion that Larry Flynt is an commendable person who deserves recognition for promoting freedom of speech, rather than depicting a misogynist who depicts violence against women.

Man on the Moon (1999) dt.: Der Mondmann

Abramowitz, Rachel: The director of MAN ON THE MOON talks about the two new characters in his life: Andy Kaufman and Jim Carrey. In: *Premiere* (New York, NY), 2000, pp 52-56.

Ciment, Michel: Milos Forman. Pour moi tout film est une biographie. In: *Positif*, 470, Avril 2000, pp. 9-13.

Interview on Forman's choice of actors and title, the character of Andy Kaufman, the importance of the audience in the film, and the world of television production.

Daly, Steven: Split personality. In: *Vanity Fair*, 471, Nov. 1999, pp. 128-134, 181-184.

Interview with Jim Carrey in which he talks about his Hollywood career and his latest character and his demons.

Dittman, Earl: Jim Carrey dans la peau d'Andy Kaufman. In: *Premiere*, 277, March 2000, pp. 98-101.

Jim Carrey talks about his work, particularly in MAN ON THE MOON.

Duvall, Daniel S. / Alexander, Scott / Karaszewski, Larry: [o.T.] In: *Creative Screenwriting* 7,1, 2000, pp. 39-45.

Duvall, Daniel S.: Man On The Moon: first draft (December 8, 1997) script review, pp. 40-44.

Duvall, Daniel S.: Moon men: an interview with Scott Alexander & Larry Karaszewski, pp. 39-45. Discussing their script for MAN ON THE MOON and their relationship with the studio during post production.

Galvin, Peter: Funny men. In: *IF Magazine: Australia's Independent Film Magazine*, 21, Febr./March 2000, pp. 46+ [2p].

Screenwriter Larry Karaszewski talks about working on MAN ON THE MOON.

Love, Courtney: Laughter in the dark. In: *Interview*, Jan. 2000, pp. 86-89.

Interview mit Forman.

Spelling, Ian: 'Hello, my name is Andy and this is my feature.' In: *Film Review*, 591, March 2000, p. 70-73.

Milos Forman and Jim Carrey on MAN ON THE MOON.

Rezensionen

Abramowitz, Rachel: Milos Forman. In: *Premiere* 13,5, Jan. 2000, pp. 52-55.
Interview mit Forman.

Alexander, Scott / Karaszewski, Larry: Man on the moon. In: *Fade In* 5,4, March 2000, pp. 72-79.

Die Drehbuchautoren Scott Alexander and Larry Karaszewski über die Stoffrecherche und das Drehbuch.

Anon.: Premieres. In: *Movieline* 11,5 , Febr. 2000, pp. 32-33.

Über neue Biopics.

Bolzoni, Francesco: Dentro la televisione. In: *Rivista del Cinematografo* 70, May 2000, pp. 58-59.

Casas, Quim: La doble vida de Andy Kaufman. In: *Dirigido Por*, 288, March 2000, pp. 20-21.

Christen, Matthias: Live-Bericht vom Nachbarstern. In: *Filmbulletin* 42,2 (=226), 2000, pp. 35-38.

Cohen, Clelia: Un Americain pas tranquille. In: *Cahiers du Cinéma*, 544, Mars 2000, pp. 70-71.

Denby, David: Under the lights. In: *The New Yorker* 75, 27.12.1999-3.1.2000, pp. 130-132.

Dockhorn, Katharina: Man braucht Humor, um ein schmerzliches Leben zu ertragen. In: *epd Film* 17, Mai 2000, pp. 31-32.

Erickson, Steve: Andy Christ: MAN ON THE MOON. In: *Cinema Scope*, 2, Winter 2000, p. 118.

Farber, Stephen: Premieres. In: *Movieline* 11, Febr. 2000, pp. 32-33.

Film Tutti i Film della Stagione, 45, May 2000, pp. 11-12.

Film Review, 600, Dec. 2000, p. 78.

Garcia, Santiago: Mentirosa, mentiroso. In: *El Cine Amante* 9, May 2000 (=98), p. 31.

Giles, Jeff: Carrey on Kaufman. In: *Newsweek* 134, 20.12.1999, p. 44.

Gleiberman, Owen: Andy hearty. In: *Entertainment Weekly*, 517, 17.12.1999, pp. 55-56.

- Goodridge, Mike / Brown, Colin: Carrey's Moon in buyers orbit. In: *Screen International*, 1158, 15.5.1998, p. 1.
- Karaszewski, Larry / Alexander, Scott: The life of Andy. In: *Vanity Fair*, 467, July 1999, pp. 48+ [4p].
- Kelleher, Ed: Over the moon. In: *The Film Journal* 103, Jan. 2000, pp. 20+ [2p].
- La Polla, Franco: Il matto in maschera. In: *Cineforum* 40, May 2000 (=394), pp. 12-13.
- Langlo, Jan: Funny guy. In: *Film & Kino*, 1, March 2000, pp. 32-33.
- Lemarié, Yannick: Man on the Moon: Le mystificateur au coeur fidèle. In: *Positif*, 470, Avril 2000, pp. 6-8.
- Lewis, Kevin: Milos Forman: landing MAN ON THE MOON. In: *DGA Magazine* 24,5, 2000, pp. 84-89.
- McCarthy, Todd: "Moon" trip revelation: there's no there there. In: *Variety* 377, 13.-19.12.1999, p. 109.
- Noriega, Gustavo: Falta de atencion. In: *El Cine Amante* 10, 106, Jan. 2001, p. 48.
- Oravsky, Vladimir: Filmsoundtrack pa skiva. In: *Filmrutan: Tidskrift for Film och Filmstudios* 43,2, 2000, pp. 44-47.
- Plazewski, Jerzy: Co jest smieszne, a co nie? In: *Kino* (Warszawa) 34, May 2000, p. 43.
- Porta Fouz, Javier: Bandas sin cine. In: *El Cine Amante* 9,96, March 2000, pp. 60-61.
- Première*, 277, 2000, pp. 98-101.
- Puukko, Martti: Ilta Milos Formanin kanssa. In: *Filmihullu*, 3, 2000, pp. 44-45.
- Ressner, Jeffrey: The odd fellows. In: *Time* 154, 31.12.1999, pp. 223+ [3p].
- Rez. (Abele, Robert) in: *Total Film*, 39, April 2000, p. 83.
- Rez. (Blois, Marco de) in: *24 Images*, 101, Spring 2000, p. 58.
- Rez. (Bruyn, Olivier de) in: *Premiere*, 277, March 2000, p. 45.
- Rez. (Cakalic, Ales) in: *Ekran: Revija za Film in Televizijo* 25,5-6, 2000, pp. 40-41.
- Rez. (Cameron-Wilson, James) in: *Film Review*, 34, Febr. 2001, p. 88.
- Rez. (De Girolamo, Fabio) in: *Film: tutti i film della stagione* 8,45, 2000, pp. 11-12.
- Rez. (De Semlyen, Nick) in: *Empire*, 191, May 2005, p. 162.
- Rez. (Duvall, Daniel S.) in: *Creative Screenwriting* 7,1, 2000, pp. 40-44.
- Rez. (Elia, Maurice) in: *Sequences: la Revue de Cinéma*, 207, Mars/Avril 2000, p. 41.
- Rez. (Felperin, Leslie) in: *Sight & Sound* 10, April 2000, pp. 57-58.
- Rez. (Garofalo, Marcello) in: *Segnoscinema: Rivista Cinematografica Bimestrale*, 103, May/June 2000, pp. 35-36.
- Rez. (Goodridge, Mike) in: *Screen International*, 1242, 21.1.2000, p. 34.
- Rez. (Kempster, Grant) in: *Film Review*, 656, May 2005, p. 149.
- Rez. (Kenny, Glenn) in: *Premiere* 13, Jan. 2000, p. 20.
- Rez. (Lally, Kevin) in: *The Film Journal* 102, Dec. 1999, pp. 67-68.
- Rez. (Lemarie, Yannick) in: *Positif*, 470, Avril 2000, pp. 6-8.
- Rez. (Loehndorf, Marion) in: *epd Film* 17, Mai 2000, pp. 30-31.
- Rez. (Major, Wade) in: *Boxoffice* 136, Febr. 2000, p. 58.
- Rez. (Morice, Jacques) in: *Télérama*, 2618, 15.3.2000, pp. 48, 50.
- Rez. (Rayner, Richard) in: *The New Yorker* 75, 10.1.2000, pp. 28-29.

Rez. (Roberts, Andrew) in: *Fade In* 5,3, Nov. 1999 .

Rez. (Roberts, Andrew) in: *Fade In* 5,4, March 2000, p. 15.

Rez. (Smith, Adam) in: *Empire*, 129, March 2000, pp. 94-100.

Biographical details of Andy Kaufman's life.

Rez. (Sterritt, David) in: *Cineaste* 25,2, 2000, pp. 52-54.

Rez. (Tuominen, Sami) in: *Filmihullu*, 3, 2000, pp. 48-49.

Schickel, Richard: A paean to a pop postmodernist. In: *Time* 154, 31.12.1999, p. 225.

Sloane, Judy: Despatches: moon shot. In: *Film Review*, May 1998, p. 7.

Sloane, Judy: Man overboard. In: *Variety* 372, 24.-31.8.1998, Suppl., p. 6.

Spinosi, Nicola: Beni rifugio. In: *Il Ruolo terapeutico. Rivista quadrimestrale di Clinica e Formazione psicoanalitica* 81, 1999, pp. 61-65.

Vecchi, Paolo: Il comico inafferrabile che non faceva ridere. In: *Cineforum* 40, May 2000 (=394), pp. 9-11.

Wilson, Victoria: Follies' specialty girl. In: *Interview*, Jan. 1999, pp. 88-91+ [5p].

[CW]: Soundtracks. In: *Empire*, 128, Febr. 2000, p. 125.

Los Fantasmas de Goya (2006)

engl.: Goya's Ghosts

dt.: Goyas Geister

Ciment, Michel: Entretien avec Jean-Claude Carrière et Milos Forman sur LES FANTÔMES DE GOYA. In: *Positif*, 590, 2010, pp. 108-112.

Goldsmith, Jeff: The ghosts of history. In: *Creative Screenwriting* 14,4, July 2007, pp. 60-65.

Interview mit Forman; Kommentare von Jean-Claude Carrière.

MacNab, Geoffrey: The Enigma Machine. In: *The Independent Extra*, 17.4.2007, pp. 14-15.

Oppenheimer, Jean: Production slate: Immortalizing Spanish strife. In: *American Cinematographer* 88,8, Aug. 2007, pp. 22, 24, 26.

Cinematographer Javier Aguirresarobe describes his work on Milos Forman's LOS FANTASMAS DE GOYA.

Rodríguez, Hilario J.: Entrevista [with Forman]. In: *Dirigido Por*, 360, Oct. 2006, S. 58-60.

Soyez, Alexander: „Die Geschichte wiederholt sich“. Der Regisseur Milos Forman über Goya und andere störrische Geister. In: *epd Film*, 11, 2006, S. 22-27.

Interview.

Rezensionen

Afanador, Luis Fernando: Una pelicula sin duende. In: *Kinetoscopio*, 85, Jan. 2009, pp. 106-107.

Anon.: Veinte films imprescindibles para el otoño. In: *Fotogramas*, 1955, Sept. 2006, p. 31.

Anon: Ghost to be shot in Spain. In: *Screen International*, 1513, 2.9.2005, p. 3.

Cahiers du Cinéma, 626, 2007, S. 27.

Casas, Quim: El pintor y la historia. In: *Dirigido Por*, 361, Nov. 2006, S. 46-47.

Gentele, Jeanette: Trovärdigheten brister i Formans nya (3/6). In: *Svenska Dagbladet*, 4.4.2007.

Green, Jennifer: Spain fires up star power. In: *Screen International*, 1564, 22.11.2006, pp. 17-19.

Despite a Spanish film industry in crisis, local directors are producing ambitious projects pairing international stars with Spanish history (GOYA'S GHOSTS, ALATRISTE, MANOLETE, SA VAGE GRACE, THE HEART OF THE EARTH).

Hunter, Stephen: The Inquisition, in Broad Strokes. In: *The Washington Post* 130,227, 20.7.2007, p. 34.

Juan Lima, Fernando E.: Balance 08. In: *El Amante Cine*, 200, Jan. 2009, p. 31.

Rez. (Alion, Yves) in: *Avant-Scène du Cinéma*, 568, Jan. 2008, p. 113.

Rez. (Besas, Peter) in: *Screen International*, 1571, 10.11.2006, p. 30.

Rez. (Holland, Jonathan) in: *Variety*, 20.11.2006, p. 46.

Rez. (Léonard, Linda) in: *En Marche* 1366, 7.6.2007, p. 13.

Rez. (MacNab, Geoffrey) in: *Sight and Sound* 17,6, June 2007, pp. 58, 60.

Rez. (Newman, Kim) in: *Empire*, 215, May 2007, p. 50.

Rez. (O'Hara, Helen) in: *Empire*, 220, Oct. 2007, p. 141.

Rez. (Rojas, Eduardo) in: *Amante Cine*, 189, Feb. 2008, p. 32.

Spaich, Herbert: Der arge Weg der Erkenntnis. In: *Filmbulletin* 48, 276, 2006, S. 9-10.

Dobre placená procházka (2009) engl.: A Walk Worthwhile

Rev. (Debruge, Peter) in: *Variety*, 13.7.2009, p. 21.