

Hans Jürgen Wulff

Jazz und Film. Eine Arbeitsbibliographie

2007

<https://doi.org/10.25969/mediarep/12887>

Veröffentlichungsversion / published version

Buch / book

Empfohlene Zitierung / Suggested Citation:

Wulff, Hans Jürgen: *Jazz und Film. Eine Arbeitsbibliographie*. Hamburg: Universität Hamburg, Institut für Germanistik 2007 (Medienwissenschaft: Berichte und Papiere 80). DOI: <https://doi.org/10.25969/mediarep/12887>.

Erstmalig hier erschienen / Initial publication here:

http://berichte.derwulff.de/0080_07.pdf

Nutzungsbedingungen:

Dieser Text wird unter einer Creative Commons - Namensnennung - Nicht kommerziell - Keine Bearbeitungen 4.0/ Lizenz zur Verfügung gestellt. Nähere Auskünfte zu dieser Lizenz finden Sie hier:

<https://creativecommons.org/licenses/by-nc-nd/4.0/>

Terms of use:

This document is made available under a creative commons - Attribution - Non Commercial - No Derivatives 4.0/ License. For more information see:

<https://creativecommons.org/licenses/by-nc-nd/4.0/>

Medienwissenschaft / Hamburg: Berichte und Papiere 80, 2007: Jazz und Film.

ISSN 1613-7477.

Redaktion und Copyright dieser Ausgabe: Hans J. Wulff.

Eine zweite Fassung der folgenden Liste erscheint in: *Kieler Beiträge zur Filmmusikforschung*, 1, 2007. Letzte Änderung: 27.2.2012.

URL der Hamburger Fassung: http://www1.uni-hamburg.de/Medien/berichte/arbeiten/0080_07.pdf

Jazz und Film. Eine Arbeitsbibliographie Komp. v. Hans J. Wulff

Für Hinweise danke ich Ingo Lehmann und Willem Strank.

Inhalt:

Filmographien

Bibliographie

Kleinere Beiträge

Filmographien

Jazz in Film Bibliography. Washington, D.D.: Library of Congress: [Stand: 2.7.2004], URL: <http://www.loc.gov/rr/mopic/findaid/jazz/intro.html>.

David Meekers Standard-Filmographie verzeichnet mehr als 1.000 Namen der Jazzgeschichte in über 14.000 Film-, Fernseh-, Video- und DVD-Produktionen von den 1920er Jahren bis heute.

(Selbstbeschreibung:) Included are more than 600 documentaries, television shows, concert performances, theatrical features and short subjects, and various compilations of all types, many of which were produced in recent years for the home video market. The annotations were culled from a variety of sources available in the Division, including several of the works cited in the bibliography, copyright files, film and television reviews, periodicals, various manual and computer catalog files, and from personal viewings. For the purposes of this research guide, the phrase "jazz performances" typically signifies at least one musical number performed onscreen by at least one jazz artist. For feature films, therefore, titles are excluded in which an actor plays the role of a jazz musician (as does Kirk Douglas in *Young Man with a Horn*, 1949), unless accompanied by a genuine jazz musician performing at least one number onscreen (as does Louis Armstrong in *Paris Blues*, 1961). In the same vein, titles featuring jazz on the soundtrack only (as in the morning ride on New York's Third Avenue "El" scored with the Duke Ellington title song in D. A. Pennebaker's *Daybreak Express*, 1953) have been excluded. That essential reference work, the *New Grove Dictionary of Jazz* (1988), served as the final arbiter on whether or not to include an unfamiliar or debatable jazz

musician. However, David Meeker's *Jazz in the Movies* (1981) proved to be the most valuable resource of all, providing key information about many of the titles.

Meeker, David: *Jazz in the movies. A tentative index to the work of jazz musicians for the cinema*. London: The British Films Institute 1972, [2], 89 p.

Meeker, David. *Jazz in the Movies. A guide to Jazz musicians, 1917-1977*. London: Talisman Books 1977, [280] pp.

2nd ed. London: Talisman Books 1981; zugl. New York: Da Capo Press, 1981.

Berichtszeitraum: 1917-1977.

Rez. in: *Skrien*, 70, Dec. 1977, pp. 40-41.

Rez. (Allombert, Guy) in: *Révue du Cinéma*, 350, Mai 1980, p. 142.

Rez. (Cheshire, D.F.) in: *Films and Filming*, 333, Juni 1982, p. 42.

Rez. (Charles Miller) in: *Notes*, 2nd Ser. 35,3, March 1979, p. 636.

Rez. (George L. Starks, Jr.) in: *The Black Perspective in Music* 9,1, Spring 1981, pp. 104-106.

Agostinelli, Anthony J[Joseph] (ed.): *The Newport Jazz Festival, Rhode Island, 1954-1971: A bibliography, discography, and filmography*. [Providence, R.I.: Agostinelli], 1977, iv, 64 Bl.

Bibliographie

Arndt, Jürgen: "Wo ist mein anderer Schuh?" Jazz als Filmmusik in den achtziger und neunziger Jahren. In: *Beiträge zur Musikwissenschaft und Musikpädagogik*. Hildesheim: Olms 1997, S. 227-242.

Die von Woody Allen für seinen Film *Stardust Memories* ausgewählten Jazzaufnahmen sind ebenso wie Tom Waits' Musik für den Film *One from the Heart*

von Francis Ford Coppola prominente Beispiele für die Aktualität des Jazz als Filmmusik seit Beginn der 1980er Jahre. Auch Miles Davis, Ornette Coleman und John Zorn haben mit ihren Filmmusiken dazu beigetragen. (Autor)

Berg, Charles Merrell: Cinema sings the blues. In: *Cinema Journal* 17,2, 1978, pp. 1-12.

Berg, Chuck: Jazz and film and television. In: *The Oxford companion to jazz*. Oxford: Oxford University Press 2000, S. 706-721.

Boujut, Michel: Les occasions manquées: Jazz et cinéma. In: *Ecran* 75, 39, [1975], pp. 26-30.

Brenez, Nicole: *Shadows - John Cassavetes. Étude critique*. Luçon: Nathan 1996, 128 pp. (Synopsis. 22.).

Darin besonders: pp. 48-65, über Jazz als formales Prinzip des Films.

Bullerjahn, Claudia: Weniger Vorkämpfer als Nachhut. Zur Problematik von Jazz als Filmmusik im engeren Sinne. In: Jürgen Arndt/Werner Keil (Hrsg.): *Jazz und Avantgarde*. Hildesheim: Olms 1998, S. 96-125.

Butler, David: *Jazz Noir: listening to music from PHANTOM LADY to THE LAST SEDUCTION*. Westport, Conn.: Praeger 2002, xix, 227 S.

Butler, David: *Artistry in noir. The use and representation of jazz in film noir*. Westport, Conn.: Praeger 2002. (?)

Carrera, A.: Musica e pubblico giovanile l'evoluzione del gusto (dai Beatles a Braxton): (5) il jazz italiano. In: *Cineforum*, 177, Sett. 1978, pp. 495-507.

Cinéma 56 2,9, Fév. 1956, pp. 77-79.
Les films de Louis Armstrong,

Comuzio, Ermanno and Roberto Ellero (a cura di): *Cinema & Jazz*. [Jazz Film Festival, Mestre 23 gennaio - 9 febbraio 1985] / Comune di Venezia, Assessorato alla Cultura, Ufficio Attività Cinematografiche. Curato da Ermanno Comuzio [...] Venezia: Comune di Venezia, Attività Cinematografiche 1985, 179 S. (Quaderni di musica e film. 2.).

Donald, James: Jazz Modernism and Film Art: Dudley Murphy and *Ballet mécanique*. In: *Modernism/modernity* 16,1, Jan. 2009, S. 25-49.

The idea of jazz modernism has two dimensions. The first is the acknowledgement that musicians such as Duke Ellington, Louis Armstrong, and Fats Waller deserve recognition for developing jazz into a modernist art music, comparable within its own genre to the innovations of modernists in other fields and media: "To call Armstrong, Waller, et al., 'modernists' is to appreciate their procedures as alchemists of the vernacular who have 'jazzed' the ordinary and given it new life." The second, as I argue in this article, is the recognition that certain "jazz" principles and techniques are discernible in the works of other contemporary, modernist artists.

French, W.: Blue note: where is our Dixieland epic? In: *Southern Quarterly* 23,1, 1984, pp. 32-39.

Gabbard, Krin: Signifyin(g) the phallus: *Mo' Better Blues* and representations of the jazz trumpet. In: *Cinema Journal* 32,1, 1992, pp. 43-62.

Gabbard, Krin: *Jammin' at the Margins. Jazz and the American Cinema*. Chicago: Chicago University Press 1996, xi, 350 pp.

Rev. (Kalinak, Kathryn). In: *Historical Journal of Film, Radio and Television* 17,1, 1997, pp. 168-169.

Rev. (Scheurer, Timothy E.). In: *Journal of Popular Culture* 33,4, 2000, pp. 175-176.

Rev. (Segal, David). In: *Cineaste* 22,4, 1997, pp. 67+ [2p].

Gabbard, Krin: Kansas City Dreamin': Robert Altman's Jazz History Lesson. In: Buhler, James / Flinn, Caryl / Neumeier, David (eds.): *Music and cinema*. Hanover, NH: University Press of New England 2000, pp. 142-160.

Gabbard, Krin: Images of jazz. In: *The Cambridge companion to jazz*. Cambridge [...]: Cambridge University Press 2002, S. 332-346.

Gabbard, Krin: *Black magic. White Hollywood and African American culture*. New Brunswick, N.J [...]: Rutgers University Press 2004, xi, 324 pp.

Black magic, disembodied. Marlon Brando's jazz acting and the obsolescence of blackface ; Borrowing Black masculinity: Dirty Harry finds his gentle side ; Passing tones: The talented Mr. Ripley and Pleasantville. -- Black magic, for Whites only. The racial displacements of Ransom and Fargo ; Black angels in America : millennial solutions to the "race problem". -- Unrepresentable subjects. Evidence : Thelonious Monk's challenge to jazz history ; The revenge of the Nerds : representing the White male collector of Black music -- Syncretic alternatives. Robert Altman's jazz history lesson ; Spike Lee meets Aaron Copland.

Goldman, Mitzi. Making jazz: film, poetry and *Listen Up*. In: *Continuum* 8,2, 1994, pp. 232-247.

Goodman, George W.: Jazz: In France and on Film. In: *American Visions* (Washington, D.C.: Visions Foundation) 1,2, March/April 1986, pp. 14-.

A new film uses current jazz greats to create a sensitive report on black jazz expatriates.

Grant, Barry Keith: Jazz, ideology, and the animated cartoon. In: Conrich, Ian / Tincknell, Estella (eds.): *Film's Musical Moments*. Edinburgh: Edinburgh University Press 2006, pp. 17-27.

Zuerst als: "Jungle Nights in Harlem": jazz, ideology and the animated cartoon. In: *University of Hartford Studies in Literature* 21,3, 1989, pp. 3-12.

Haberl, Georg: Jazzin' the Movies. Anmerkungen zur "Verfilmung von Jazz". In: *Wespennest* 102, 1996, pp. 56-60.

Harlos, Christopher. "Swinging London" and the jazz soundtrack: *Alfie* and *Blow-Up*. In: *University of Hartford Studies in Literature* 21,3, 1989, pp. 25-38.

Henzel, Christoph: Jazz Singer - singing to his God: *The Jazz Singer* (1927). Musik im "ersten Tonfilm". In: *Archiv für Musikwissenschaft* 63,1, 2006, S. 47-62.

The Jazz Singer (1927), the first feature-length "talkie", was also the first Hollywood film with a Jewish topic. It details the conflict between a devoutly religious cantor and his Americanized son (Al Jolson) who is eager for a career in show business. The movie lends authenticity to the solicited themes of assimilation, independence, and self-fulfilment by employing musical symbols of modern life in Jolsons songs and portraying the fathers world of orthodoxy as outdated and foreign through (mostly compiled) background music laced with exoticism. (Vorlage)

Hippenmeyer, Jean Roland: *Jazz sur Films; ou, 55 Annees de Rapports Jazz-Cinema Vue a Travers Plus de 800 Films Tournees entre 1917 et 1972*. Yverdon: Editions de la Thiele [1973].

Kernfeld, Barry (ed.): *The New Grove Dictionary of Jazz. 1.2*. London: Macmillan Press / New York: Grove's Dictionaries of Music 1988.

Konlechner, Peter [Red.]: *That's jazz. V. Jazz-im-Film-Festival / the sound of the century*. Oesterreichisches Filmmuseum, Wien. Wien: Österreichisches Filmmuseum 1988, 24 S.

Katalog.

La Polla, Franco (éd.): *Jazz. Un siècle d'accords et désaccords avec le cinéma*. [Publié à l'occasion de la retrospective consacrée aux rapports entre jazz et cinéma, ...organisée par le 56e Festival international du Film de Locarno (6-16 août 2003)] / éd, dirigée par Franco La Polla. Textes de Giampiero Cane ... Préface d'Irene Bignardi. Entretiens avec Lalo Schifrin ... Paris: Cahiers du Cinéma, 2003, 253 S.

Markus, Klaus: *Untersuchungen zur Darstellung des Jazz im Film*. Staatsarb. Oldenburg 1997, 124 Bl.

McCann, Sean: Dark Passages: Jazz and Civil Liberty in the Postwar Crime Film. In: *"Un-American" Hollywood: Politics and film in the blacklist era*. Ed. by Frank Krutnik, Steve Neale, Brian Neve & Peter Stanfield. New Brunswick, NJ: Rutgers University Press 2008.

McCuen, Brad (ed.): *Swingtime Video Presents a Complete Review of the Swingtime Video Library: Vols. 101 thru 121, 1935-1965: Swingtime's Video Review*. Hollywood: Swingtime Video 1986.

Merod, Jim: A world without whole notes: the intellectual subtext of Spike Lee's *Blues*. In: *Boundary* 2,2 [=18], 1991, pp. 238-251.

Michelone, Guido: *Il "Jazz-film". Rapporti tra cinema e musica afroamericana*. Bologna: Pendragon 1997, 173 S. (Le sfere. 15.).

Mouëllic, Gilles: *Jazz et cinéma*. [Paris]: Cahiers du Cinéma 2000, 255 S. (Collection essais.).
Zuerst als: *Jazz et cinéma. Convergences esthétiques*. Diss. Université de Rennes 1999, 513 Bl.

Mouëllic, Gilles: *Jazz & cinéma: paroles de cinéastes*. Préf. de Philippe Carles. Biarritz: Séguier-Archimbaud 2006, 144 pp. (Ciné.).

Münzmay, Andreas: Visual jazz. Performative Mittel afroamerikanischer Identitätsrepräsentation in Dudley Murphys *St. Louis Blues* und *Black and Tan Fantasy* (1929). In: *Kieler Beiträge zur Filmmusikforschung*, 4, 2010, S. 52-79.

URL: <http://www.filmmusik.uni-kiel.de/kielerbeitraege4/KB4-Muenzmay.pdf>.

Zusammenfassung: Zu den frühesten tonfilmischen Jazzdokumenten gehören die beiden Jazz-Kurzfilme, die Dudley Murphy im Jahr 1929 für RKO schrieb

und drehte: die musical shorts *St. Louis Blues* mit Bessie Smith (Premiere: New York Ende August 1929) und *Black and Tan Fantasy* mit Duke Ellington (Premiere: New York 8. Dezember 1929). Diese Filme sind nicht zuletzt deshalb interessant, weil sie Protagonisten in Szene setzen, die hinsichtlich afroamerikanischer musikalisch-kultureller (Selbst-)Darstellung besonders prominent, selbstbewusst und fortschrittlich wirkten. Innovativ ist dabei die künstlerische Nutzung der technisch bedingten Möglichkeit der Synchronizität der medialen Ebenen Bild und Ton: Murphys Filme stellen ihre berühmten Protagonisten nicht einfach zur Schau (im Sinne abgefilmter Bühnenauftritte), sondern setzen sie in genuin tonfilmischen (nur in dem neuen Medium möglichen) Performances in Szene. Eine besondere Rolle kommt dabei dem singenden bzw. musizierenden Kollektiv und dem musikalischen Arrangement zu, wie anhand von Transkriptionen gezeigt wird. (Autor)

Pleasants, Henry: Jazz und Film. In: *The World of Music* 10,3, 1968, pp. 39-47.

Porfirio, Robert G.: Dark Jazz: Music in the Film Noir. In: *Film noir reader 2*. Edited by Alain Silver & James Ursini. New York: Limelight Editions 1999, S. 177-188.

Pramaggiore, Maria. The Celtic blue note: jazz in Neil Jordan's *Night in Tunisia*, *Angel* and *The Miracle*. In: *Screen* 39,3, 1998, pp. 272-288.

Ritzel, Fred: Aber dem Publikum gefällt sie! Jazzmusik im Unterhaltungsfilm der Nazizeit. In: *Musik und Unterricht*, 17, 1992, S. 36-44.

Rothschild, Thomas: Jazz im Film. Erinnerung an einen Glücksfall. In: *Das Musiktheater in den audiovisuellen Medien*. Anif/Salzburg : Müller-Speiser 2001, S. 496-501.

Rub, B.: Dexter, il fait du bebop quand il marche. In: *Filmbulletin* 28,6 (=151), 1986, pp. 14-23.

Sautet, Claude: Jazz et musique symphonique. In: *Positif*, 539, 2006, pp. 55-57.

Sauvaget, Daniel: Séct. „Jazz au cinéma“. In: *Révue du Cinéma*, 465, Nov. 1990.

Darin enthalten: Sur un air de jazz (50-51); Jazz et fiction (52-56); Jazz au cinema: les documentaires (57-59); Clint Eastwood et le jazz (60-61).

Stanfield, Peter: *Body and soul. Jazz and blues in American film, 1927-63*. Urbana, Ill. [...]: University of Illinois Press 2005, X, 213 S.

Inhalt: Introduction -- 1. An Octoroon in the Kindling: A Black and White Minstrel Show -- 2. This Extremely Dangerous Material: Frankie and Johnny Go to the Movies -- 3. An Excursion into the Lower Depths: W. C. Handy's "St. Louis Blues" -- 4. Voices of Smoke and Tears: Torch Singers and Sin-Songs -- 5. Blues for a Stripper: Burlesque and the Post-War Urban -- Underworld -- Conclusion.

Rev. (Annette Davison) in: *Popular Music* 28,1, Jan. 2009, S 122-123.

Steinert, Heinz: Musikalischer Exotismus nach innen und außen. Über die kulturindustrielle Aneignung des Fremden. In: *Step across the border. Neue musikalische Trends - neue massenmediale Kontexte*. Referate der ASPM-Jahrestagung vom 31. Mai bis 2. Juni 1996 in Oldenburg. Hrg. v. Helmut Rösing. Karben: Coda 1997, S. 152-171 (Beiträge zur Populärmusikforschung. 19-20.).

Musical "exotism" is illustrated by German HipHop, "exotic" singers and - as "interior exotism" - the genre of "volkstümliche Musik". Theoretical analysis of exotism in culture industry identifies a "tourist" attitude that appropriates foreign as well as allegedly "homely" phenomena into the same international musical language. Using the examples of "white blues", jazz (Parker's disc of 1946 and its rendition in Eastwood's film *Bird*) and two songs by an Austrian group, irony and "making strange" (Verfremdung) are identified as possible antidotes against exotism in production as well as reception. (Autor)

Stratemann, Klaus: *Big Bands 1928 - 1950. Vol. 1, Negro Bands on Film*. Lübecke: Uhle & Kleimann 1981.

Stratemann, Klaus: *Buddy Rich and Gene Krupa: A Filmo-Discography*. Lübecke: Uhle & Kleimann 1980.

Stratemann, Klaus: *Duke Ellington Day by Day and Film by Film*. Copenhagen: JazzMedia 1992.

Stratemann, Klaus: *The Films of Artie Shaw, Glenn Miller, Tony Pastor: A Filmo-Discography*. Menden: Der Jazzfreund 1980.

Tercinet, Alain: Cinematofjazz. In: *L'Avant-Scène Cinéma*, 223, 1.3.1979, pp. 31-46.

Terenzio, Maurice / MacGillivray, Scott / Okuda, Ted: *The Soundies Distributing Corporation of America: A History and Filmography of Their "Jukebox" Musical Films of the 1940s*. Jefferson, N.C.: McFarland 1991.

- Tode, Matthias: *Jazz im Film der späten 50er Jahre . "Ascenseur pour L'Echafaud" von Louis Malle und Miles Davis*. Mag.-Arb. Hamburg, FB Kulturgeschichte 1999, 121 S.
- Weihsmann, Helmut: Jazz 'n' Movies. Jazzdarstellungen im Film. Historische und Stilistische Anmerkungen. 1. In: *Art Position* 4,19-20, Mai-Aug. 1992, S. ***-***. — 2. In: *Art Position* 4,21, Sept.-Okt. 1992, S. ***-***.
- Weihsmann, Helmut: Cover-Art. Jazz-Schallplattenhüllen und deren Gestaltung. In: *Art Position* 5,22, 1993, S. ***-***.
- Weihsmann, Helmut (Hrsg.): *Jazz Vistas: Zu Jazz & Medien*. Frankfurt: Eisenbletter & Naumann 1994. Jazz als Thema von Film, Literatur, Lyrik, den Künsten und den Massenmedien.
- Weihsmann, Helmut: Jazz und Film - eine historische und stilistische Studie. In: *That's Jazz - der Sound des 20. Jahrhunderts*. Darmstadt: Jürgen Häusser 1988. Repr. Frankfurt: Zweitausendeins 1997, S. 589- 607.
- Willard, Patricia: Jazz on film: in the collections of the Library of Congress. In: *Performing Arts – Motion Pictures*, May 1998, pp. 146-167.
- Yanow, Scott: *Jazz on film. The complete story of the musicians & music onscreen*. San Francisco: Backbeat Books 2004, VI, 314 S.
 Inhalt: A brief history of jazz on film, 1917-1960 -- Soundies -- Snader telecriptions -- Jazz on television -- Movies: 1960 to the present day -- Ruth Etting -- The film careers of Hoagy Carmichael, Harris Barris, Cliff Edwards, Kay Kyser, and Svend Asmussen -- Introduction to the review sections -- About the reviews and ratings -- A listing of the key artists -- What is purposely missing from the first three sections -- Review section one: Videos and DVDs -- Review section two: Hollywood movies -- Review section three: Shorts, television specials, and more documentaries -- Review section four: Miscellaneous items of interest -- Interviews: Three jazz film collectors: Mark Cantor, Ken Poston, John Altman -- Top rated films: Films that received a perfect 10 rating -- Films that received a 9 rating.
- Anon.: 8 jazz films join festival. In: The New York Times 130, 21.6.1981, sect. 2, p. 50.
- Akchote, Noel: Ecoutez-voir ce cinema qu'on n'entend pas. In: *Cahiers du Cinéma*, Hors serie, 1995, pp. 100-101.
- Alm, R.: Bla noter rundt midnatt. In: *Filmtidsskrift* 5,2 [=20], 1987, p. 5.
- Bay, Jennifer: Jazz tells its story on film. In: *Humanities* 19,3, 1998, pp. 46-47.
- Bender, John: Smooth as hardboiled velvet. In: *Film Score Monthly* 3,5, 1998, pp. 42-43.
- Bennett, Rad: Jazz goes to the movies. In: *Home Theater* 5,4, 1998, pp. 136-137.
- Berg, Charles Merrell: Tracking the score. In: *American Classic Screen* 3, Nov./Dec. 1978, p. 28.
- Berthome, Jean-Pierre: Le rendez-vous manque. In: *Positif*, 472, Juni 2000, pp. 101-103.
- Borroni, Marco: Cinema e jazz. In: *Cineforum* 36, Juli/Aug. [=356], 1996, pp. 42-46.
- Boujut, Michel: Jazz et Cinema. Les Occasions Manquees. In: *Ecran* 39, 15.9.1975, pp. 26-30.
- Brewin, B.: On the avenue: A&E jazz ax. In: *The Village Voice* 30, 3.9.1985, p. 39.
- Brodacki, Krystian: Smak jazzu. In: *Kino* 25, Sept. 1991, pp. 30-33. - [Poln.]
- Byler, Bob: Premier jazz film collector: John Baker. In: *Classic Images*, 115, Jan. 1985, pp. 55-59.
- Camp, Brian: Jazz on film: a living legacy. In: *Sightlines* 14,3, 1981, pp. 15-18.
- Carcassonne, Philippe: Dossier: all that jazz. In: *Cinématographe*, 62, Nov. 1980, p. 27.
- Cargin, Peter: Jazz and the movies. In: *Film: The British Federation of Film Societies Monthly Journal*, 41, Jan. 1991, p. 9.
- Case, Brian: Blowing with Mr C. In: *Stills*, 12, Juni/Juli 1984, pp. 66-68.
- Codelli, L.: Cinema e jazz, Collectif, Commune di Venezia, Ufficio Attivita Cinematografiche, Venezia. In: *Positif*, 300, Feb. 1986, p. 127.
- Comolli, Jean-Louis: Passages entre musique et cinéma. In: *Cahiers du Cinéma*, Hors serie, 1995, pp. 90-93.
- Comolli, Jean-Louis: Musiques noires pour films noirs. In: *Cahiers du Cinéma*, Hors serie, 1995, pp. 93-94.

Rezensionen und kleine Beiträge

Anon.: The Billie Holiday Story, to Be Filmed. In: *Jet*, January 7, 1960. p. 63.

- Comuzio, E.: Una gloria del passato? In: *Cineforum* 25, Jan. [=241], 1985, pp. 9-16.
- Cosulich, J.: Clint Eastwood ormai tra i grand. In: *Bianco e Nero* 49, Juli-Sept. 1988, pp. 78-82.
- Coursodon, Jean-Pierre: "Round Midnight": an interview with Bertrand Tavernier. In: *Cinéaste* 15,2, 1986, pp. 18-23.
- Crouch, Stanley: Film: screening the blues. In: *The Village Voice* 28, 30.8.1983, p. 52.
- Crowther, Bosley: "Porgy and Bess" Again : Further Thoughts on a Second Look at the Filmed Folk Opera. In: *The New York Times* (Aug 2, 1959), Sec II, 1.
- Davis, Francis: Putting jazz back into the picture. In: *High Fidelity and Musical America* 37, Juli 1987, pp. 71-2.
- Delavaud, Gilles: Daniel Humair, compositeur. In: *Cahiers du Cinéma*, 326, Juli/Aug. 1981, Einlage zwischen pp. 34-35.
- Englund, Bjorn: A Louis Armstrong Filmography. In: *Coda* 12,3, 1975, pp. 5-6.
- Dazu: Stratemann, K.: Letters : Armstrong Filmography. Addition. Corrections. In: *Coda* 12,4, 1975, pp. 32-33.
- Finslo, Yngve: Clint Eastwoods hardtswingende mesterverk. In: *Film & Kino*, 6, 1988, pp. 4-6.
- Baron, A.-M.: Quand le jazz rythme le cinema. In: *Cinéma* 88,431, 2.-8.3.1988, p. [32].
- Fraser, C. Gerald: Black film show relives jazz and tap. In: *The New York Times* 128, 24.11.1978, p. C8.
- Giddens, Gary: Weatherbird: jazz movies and the whole truth. In: *The Village Voice* 29, 6.11.1984, pp. 87-88.
- Giddins, Gary: Jazz movies. In: *American Film: A Journal of the Film and Television Arts* 16, April 1991, pp. 54-56.
- Giddins, Gary: All this jazz. In: *The Village Voice* 44, 9.2.1999, pp. 110.
- Giddins, Gary: Jazz is back on films, too. In: *The Village Voice* 22, 31.10.1977, p. 53.
- Goodman, G., Jr.: Bands of 40's on film. In: *The New York Times* 130, 4.7.1981, p. 9.
- Goodman, G, Jr.: [o.T.] In: *The New York Times* 129, 27.8.1980, p. C16.
- Grula, Richard J.: Hollywood swing & jazz: hot numbers from classic MGM, Warner Brothers and RKO films. In: *MovieMaker Magazine*, 38, April/Mai 2000, p. 78.
- Henry, Michael: Entretien avec Bertrand Tavernier sur "Autour de minuit". In: *Positif*, 307, Sept. 1986, pp. 31-36.
- Hentoff, Nat: Flight of fancy. In: *American Film: A Journal of the Film and Television Arts* 13, Sept. 1988, pp. 24-29 [insges. 7 pp].
- Hobsbawm, E.J.: The jazz comeback. In: *New York Review of Books* 34, 12.2.1987, pp. 11-14.
- Anon.: Jazz greats gathered as Mann shoots docu. In: *Cinema Canada*, 77, Sept. 1981, p. 9.
- Anon.: Jazz collection freed for commercial use. In: *Classic Images*, 87, Sept. 1982, p. 3.
- Jousse, Thierry: Miles in the sky. In: *Cahiers du Cinéma*, 449, Nov. 1991, p. 79.
- Jousse, Thierry: Entretien avec Ornette Coleman. In: *Cahiers du Cinéma*, Hors serie, 1995, pp. 86-89.
- Jousse, Thierry: Banlieues bleues. In: *Cahiers du Cinéma*, 471, Sept. 1993, p. 9.
- Jousse, Thierry: Quand le jazz est la... In: *Cahiers du Cinéma*, 414, Dez. 1988, [Beilage:] *Journal*, 87, pp. III-IV.
- Kendall, Lukas: Jazz goes to Hollywood. In: *Film Score Monthly* 5,4, 2000, p. 44.
- Lapinski, Stan: Seldom seen but often heard. In: *Skrien*, 210, Okt./Nov. 1996, pp. 68-72.
- Lee, Jack H.: Terence Blanchard: jazz in film. In: *Film Score Monthly* 4,8, 1999, p. 45.
- Mandel, Howard: Film: listen here. In: *The Village Voice* 32, 8.9.1987, p. 64.
- Mandel, Howard: Scanlines: all that jazz. In: *American Film: A Journal of the Film and Television Arts* 8, Okt. 1982, p. 21.
- Mathijs, Ernest: Surrealism, jazz & the pornographic cartoon. In: *Plateau* 20,3, 1999, pp. 6-8.
- McTurk, Craig: Docs that swing: jazz on film. In: *International Documentary* 19, Nov. 2000, pp. 6- [insges. 2 pp].
- Meyer, J.: Couleur: jazz. In: *Cinéma* 85,322, 25.9.-1.10.1985, p. 2.
- Milne, Tom: Jazz in the movies. In: *Sight & Sound* 51,2, 1982, pp. 130-131.
- Molotsky, Irvin: Jazz comes to the White House for PBS. In: *The New York Times* 132, 5.12.1982, p. 32.

- O'Connor, John J.: Critic's notebook: television catches up to the era of jazz. In: *The New York Times* 142, 16.3.1993, p. C13+ [insges. 2 pp].
- Ollivier, Stephane: Des jazz au cinéma. In: *Cahiers du Cinéma*, Hors serie, 1995, pp. 96-97+ [insges. 3 pp].
- Ousse, Thierry: Jazz a tous les etages. In: *Cahiers du Cinéma*, 418, April 1989, p. 30.
- Palmer, Robert: A film tribute to 1930's jazz in Kansas City. In: *The New York Times* 129, 5.6.1980, sect. 2, pp. 20+ [insges. 2 pp].
- Pareles, J.: Jazz film festival opening. In: *The New York Times* 138, 21.10.1988, p. C7.
- Pareles, Jon: Pop view: in the movies, jazz musicians are destined to die young. In: *The New York Times* 139, 12.8.1990, sect. 2, pp. 22+ [insges. 2 pp].
- Pedde-Lay, G.A.: Filmmuziek. In: *Film en Televisie + Video*, 300/301, Mai/Juni 1982, pp. 26-27.
- Petrowski, M.: Bertrand Tavernier: A propos de "Round Midnight". In: *Séquences: la Revue de Cinéma*, 127, Dez. 1986, pp. 44-47.
- Pezzotta, Alberto: Ortodossi e iconoclasti. In: *Segnocinema: Rivista Cinematografica Bimestrale*, 98, Juli/Aug. 1999, p. 72.
- Pond, Steve: All that jazz. In: *Movieline* 8, Dez. 1996, p. 36.
- Pooley, Eric: Sounds: the first score. In: *New York Magazine* 22, 24.4.1989, p. 33.
- Preziosi, Adelina: Musica delle mie brame. In: *Segnocinema: Rivista Cinematografica Bimestrale*, 104, Juli/Aug. 2000, pp. 68-69.
- Pugliese, R.: Il jazz e rinato...ma poi? In: *Segnocinema: Rivista Cinematografica Bimestrale*, 25, Nov. 1986, pp. 29-30.
- Queroy, Jean-Claude: Jazz on movies, second episode (festival of films on jazz). In: *Révue du Cinéma*, 330, Juli/Aug. 1978, pp. 126-127.
- Ranvaud, Don: Book listings. In: *Framework*, 18, 1982, p. 55.
- Rieth, M. / Kruse, H.: Heroe : nach Gebrauch wegwerfen; zwei Filme über den Jazzler Charlie "Bird" Parker. In: *Neue Musikzeitung* 37, 15.12.1988.
- Rosenbaum, Jonathan: Sound track: Hollywood's jazz. In: *American Film: A Journal of the Film and Television Arts* 3, März 1978, pp. 69-71.
- Santoro, Gene: Brilliant corners. In: *The Nation* 263, 30.12.1996, pp. 32-34.
- Sauvaget, Daniel: Jazz et cinéma. In: *Révue du Cinéma*, 466, Dez. 1990, p. 73.
- Schieber, E.: Satchmo in Sibirien. In: *Film und Fernsehen* 15,3, 1987, pp. 47-48.
- Schoonmaker, Mary Ellen: Ladies sing the blues. In: *American Film: A Journal of the Film and Television Arts* 8, Sept. 1983, p. 14.
- Schweiger, Daniel: Mark Isham: blowing his horn. In: *Film Score Monthly*, 50, Okt. 1994, pp. 10-11.
- Seberechts, K.: "The Cotton Club". In: *Film en Televisie + Video*, 332, Jan. 1985, pp. 8-11.
- Seidenberg, Robert: At long last, jazz. In: *American Film: A Journal of the Film and Television Arts* 14, Mai 1989, pp. 50-54.
- Severini, Flavio: Cinema e jazz. Una storia lunga un secolo [Book Review]. In: *Close-up: Storie della Visione* 2,3, 1998, pp. 152-153.
- Siegumfeldt, Jorgen: Der var engang en nutid. In: *Levende Billeder* 7, Okt. 1981, pp. 22-24.
- Tailleur, Roger: Les films de Louis Armstrong. In: *Cinéma* 56, 9, 1956, Vol. II, pp. 77-79.
- Tercinet, A.: Hollywood Hanover : Filmographie de Duke Ellington. In: *Jazz Hot*, 298, October 1973, pp. 24-26
- Tesser, Neil: Movies: be-bop deluxe. In: *Rolling Stone*, 523, 7.4.1988, pp. 27-28.
- Tesser, Neil: Flash Gordon. In: *Rolling Stone*, 486, 6.11.1986, pp. 54+ [insges. 4 pp.].
- Therrien, R.: Cinéjazz. In: *24 Images*, 21, Sommer 1984, p. 24.
- Thigpen, David E.: Jazz goes to the movies. In: *Time* 143, 16.5.1994, p. 89.
- Thomsen, Christian Braad: Parkers moods. In: *Levende Billeder* 4, Okt. 1988, pp. 36-39.
- Van Gelder, Lawrence: At the movies. In: *The New York Times* 140, 21.6.1991, p. C8.
- Ven, Luc Van: Jazz in the movies [Book Review]. In: *Soundtrack!: the Collector's Quarterly* 1, März 1982, p. 14.
- Walls, Richard C.: Medley: blues for TV jazz. In: *High Fidelity and Musical America* 37, Febr. 1987, p. 53.

Watkins, Mel: Festival pays tribute to Duke Ellington on film. In: *The New York Times* 130, 24.10.1980, p. C18.

Westin, K. Otto: Filmen om Billie Holiday Klar. In: *Orkester Journalen* 40, July-August 1972. p. 7.

Wieth-Knudsen, Gustav: Lugten af Gauloises. In: *Levende Billeder* 3, 1.5.1987, pp. 32-34.

Wilson, John S.: Fresh film clips, 50 glorious years. In: *The New York Times* 129, 3.7.1980, p. C12.

•

Wilson, John S.: ...and a screen tribute to Ellington tonight. In: *The New York Times* 129, 30.11.1979, p. C8.

Woods, Gary: Terence Blanchard/Jazz in film. In: *The Score: The Society of Composers & Lyricists* 14,2, 1999, p. 22.