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Jazz und Film. Eine Arbeitsbibliographie

Komp. v. Hans J. Wulff

Für Hinweise danke ich Ingo Lehmann und Willem Strank.

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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.

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- 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)

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- 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).

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- 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)

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- 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

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