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- [A] = analytical remarks
- [B] = extensive book review
- [BT] = blindfold test
- [C] = concert review
- [D] = discography
- [F] = feature article
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- [O] = obituary
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This bibliography has been compiled and mailed by ... Jazzinstitut Darmstadt,  
e-mail: jazz@jazzinstitut.de, Internet: <http://www.jazzinstitut.de>

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Dave Dexter Jr.: Bands' Big Bonanza in '42 on Movie Screens!... So Hollywood Finally Awakes to Names' Box-Office Value, in: Down Beat, 9/6 (15.Mar.1942), p. 6 (F)

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NN: Songwriter Asks Huge Sum in Film Suit, in: Down Beat, 9/5 (1.Mar.1942), p. 13 (short F)

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Nick Carter: Harmony Hits Hollywood Bandsmen Bag Boodle Making Musical Movies, in: Down Beat, 9/10 (15.May 1942), p. 12 (F)

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NN: Picture Biz Sideline for MCA, in: Down Beat, 9/9 (1.May 1942), p. 1 (N)

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NN: Jazz Short, in: Down Beat, 11/23 (1.Dec.1944), p. 1 (N: film "Jammin' the Blues" released)

NN: On 'Jammin' the Blues' Set, in: Down Beat, 11/23 (1.Dec.1944), p. 6 (N/photo)

NN: On the Beat in Hollywood, in: Down Beat, 11/24 (15.Dec.1944), p. 7 (news column: Dotty Lamour, Marjorie Reynolds, Phil Spitalny, Imogene Lynn, others)

NN: Studio Ork Inked by Warner Bros., in: Down Beat, 11/23 (1.Dec.1944), p. 7 (short F)

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Jack Waller: Chords and Discords. Movie Music, in: Down Beat, 12/6 (15.Mar.1945), p. 10 (letter: "Atlantic City")

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NN: Music Activity Same Despite Movie Strike, in: Down Beat, 12/7 (1.Apr.1945), p. 12 (N)

NN: This Trumpet Man Is Really A Killer!, in: Down Beat, 12/7 (1.Apr.1945), p. 15 (F: "Hear the Trumpet Talk")

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NN: Longhair Movie Trend on Upbeat, in: Down Beat, 12/10 (15.May 1945), p. 2 (short F)

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Horst Lippmann: Sechs neue amerikanische Musikfilme für die US Zone in Deutschland, in: Die Jazz Club News, #9 (May 1946), p. 25 (N)

Jack Egan: Movies to Take Bands, Dancers Out of Halls, in: Down Beat, 13/12 (3.Jun.1946), p. 3 (F)

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NN: Musicians Crack Ranks in Filmland, in: Pittsburgh Courier, 13.Jul.1946 (F: black musicians in Hollywood) [digi.copy]

NN: On the Set in Hollywood During Filming of Jazz Picture, 'New Orleans', in: Down Beat, 13/22 (21.Oct.1946), p. 7 (Foto-F)

NN: "New Orleans" Pic Has Jazz Names, in: In the Groove, 1/9 (Nov.1946), p. 4 (short F)

NN: Música en el cine, in: Ritmo y Melodia (Spain), 4/21 (Jun.1947), p. 9 (F)

Pierre Artis: New-Orleans, in: Jazz Hot, 13/16 (Sep.1947), p. 14-15 (F)

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NN: Stimmen und Gesichter, in: Film [Switzerland], #4 (Nov/Dec.1947), p. 12-13 (photos of Black musicians and singers appearing in movies)

André Hodeir: Cinéma et Radio, in: Jazz Hot, #special (Jan.1948), p. 23 (F)

Charles Emge: Movie Music. Jazz Names Spotted in Studio Orchestra, in: Down Beat, 15/4 (25.Feb.1948), p. 8 (F)

Charles Emge: Movie Music. Latesr 'Leader' Pic Will Please Kiddies, in: Down Beat, 15/3 (11.Feb.1948), p. 8 (F: "You Were Meant for Me")

Charles Emge: On the Beat in Hollywood, in: Down Beat, 15/3 (11.Feb.1948), p. 8 (news column: "The Paradine Case"; "Intrigue"; "The Fighting Terror"; "New Orleans"; "Banjo Eyes"; "Symphony")

Charles Emge: Movie Music. Video Brings Boom In 16mm. Film Industry, in: Down Beat, 15/8 (21.Apr.1948), p. 8 (F)

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Charles Emge: Movie Music. 'Central Park' Fails to Click in Flick Version, in: Down Beat, 15/12 (16.Jun.1948), p. 8 (F)

Charles Emge: Music Names Get Big Play in Disney Opus, in: Down Beat, 15/17 (25.Aug.1948), p. 8 (F)

Barry Ulanov: A Song Is Re-Born. The words are from an old movie, the music is from a bunch of old musicians, a very good bunch; and then there's Danny Kaye..., Metronome, 64/11 (Nov.1948), p. 19, 42 (F)

NN: Re-Sign Film Studio Staff Orks, in: Down Beat, 16/19 (7.Oct.1949), p. 1, 12 (F: listing of staff orchestra personnels)

Charles Emge: Movie Music. Good Jazz Film Will Be Made When Story Found, in: Down Beat, 17/2 (27.Jan.1950), p. 8 (F)

George T. Simon: Young Man with a Horn, in: Metronome, 66/2 (Feb.1950), p. 15, 33

Charles Emge: 'YMWH' Film Has Pretty Incoherent Slant on Jazz, in: Down Beat, 17/5 (10.Mar.1950), p. 15

NN: 'Young Man With a Horn' Abounds With Jazz Greats, in: The Pittsburgh Courier, 4.Mar.1950, p. 22 (F) [digi.copy]

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NN: Many Changes Made As Studios Re-Sign Orks, in: Down Beat, 17/19 (22.Sep.1950), p. 15-16 (F)

Charles Emge: Movie Music. Studios Miss Boat in Use of Music for Exploitation, in: Down Beat, 18/4 (23.Feb.1951), p. 9 (F)

Günter H. Boas: Ich sah Bessie Smith, in: Podium, #60/61 (1952), p. 8

K.B.: Jazz im Film. "Toxie im Märchenland", in: Podium, #58 (1952), p. 10

NN: "Satchmo" als Filmstar. Amerikanische Jazz-Spitzenfilme kommen nach Deutschland, in: Podium, #56/57 (1952), p. 12

Charles Emge: Movie Music. UCLA Students Turn Out Good Jazz Documentary. New Film Covers Jazz History in 12 Full Minutes New Film Covers Jazz History in 12 Full Minutes, in: Down Beat, 19/3 (8.Feb.1952), p. 8, 20 (F)

Charles Emge: Movie Music. UPA Cartoon Short Has Sound by Pollack Band, in: Down Beat, 19/8 (18.Apr.1952), p. 9 (F) [digi.copy]

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W.H.: Jazz im Film. Treffpunkt Quartier Latin, in: Das internationale Podium, #56/57 (Sep.1952), p. 12 (Film-R) [digi.copy]

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Charles Emge: Biografilms Getting Big Play In Hollywood Plans, in: Down Beat, 19/23 (19.Nov.1952), p. 7 (F: "The Grace Moore Story"; "The Eddie Cantor Story"; "The Stars And Stripes Forever"; "Tonight We Sing"; "Interrupted Melody", "The Jolson Story"; "Hans Christian Andersen; "Somebody Loves Me"; "The Bing Crosby Story")

NN: Music Names Ring Film Bell, in: Down Beat, 19/22 (5.Nov.1952), p. 1 (N: Dick Haymes, Billy Daniels, Peggy Lee, Doris Day, Rosemary Clooney, others)

Charles Emge: Movie Music. Advent of Sound Recalled By 'Jazz Singer' Musician, in: Down Beat, 19/25 (17.Dec.1952), p. 22 (F/I with pianist Paul Lamkoff)

NN: Jazz – gestern und heute. Ein Film in Form einer Rundfunksendung von Joachim E. Berendt und Horst Durian, no place 1953 [program flyer] [digi.copy]

NN: Jazz im Film, in: Die Schallplatte, #1 (1953), p. 10

Charles Emge: Movie Music. 'Hans Christian Andersen' Mixes Liszt And Loesser, in: Down Beat, 20/2 (28.Jan.1953), p. 7 (Film-R)

Joachim Ernst Berendt: "Jazzfilm", ein trostloser Fall, in: Jazz Podium, 2/1 (Feb.1953), p. 8 (F) [digi.copy]

Charles Emge: Movie Music. 20th Hits Some Musical Highs In Hurok Biofilm, in: Down Beat, 20/6 (25.Mar.1953), p. 5 (F: "Tonight We Sing")

Joachim-Ernst Berendt: Ein Film mit Kurt Edelhagen, in: Jazz Podium, 2/2 (Mar.1953), p. 8 (F) [digi.copy]

Charles Emge: Argument Flares Anew On Quality Of Songs In Films, in: Down Beat, 20/7 (8.Apr.1953), p. 2 (F/I with Paul Mills)

Charles Emge: Movie Music. "Call Me Madam", in: Down Beat, 20/8 (22.Apr.1953), p. 43 (Film-R: Ethel Merman)

Charles Emge: Movie Music. Jazz Fails To Crash Through 'Glass Wall', in: Down Beat, 20/7 (8.Apr.1953), p. 5 (F: Jack Teagarden, Howard Rumsey)

NN: Bassman To Clef Joe Louis Biofilm, in: Down Beat, 20/7 (8.Apr.1953), p. 4 (N: George Bassman, Ellis Larkins)

NN: U.S. TV Firm Gets Swedish Jazz Films, in: Down Beat, 20/8 (22.Apr.1953), p. 33 (N)

rd: Appell an das soziale Gewissen. Zwei Filme, die sich mit dem Rassenproblem beschäftigen, in: Jazz Podium, 2/4 (Apr.1953), p. 10

NN: Movie Music. Good Cast Can't Save Creaky 'Desert Song', in: Down Beat, 20/10 (20.May 1953), p. 5 (Film-R)

Charles Emge: Movie Music. As Film Tuners Struggle For Hits, In Comes 'Ruby', in: Down Beat, 20/12 (17.Jun.1953), p. 5 (F/I with Heinz Roemheld)

Charles Emge: Movie Music. H'wood Using Musicals To Alleviate Its 3-DTs?, in: Down Beat, 20/11 (3.Jun.1953), p. 6 (F)

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Charles Emge: Movie Music. Hit Songs From Pics Can Be Valueless To Writers, in: Down Beat, 20/15 (29.Jul.1953), p. 5 (F/I)

Charles Emge: Movie Review. Patrice A Peach 'Melba' In Lush Operativ Biofilm, in: Down Beat, 20/14 (15.Jul.1953), p. 5 (Film-R)

Charles Emge: Movie Reviews. '5,000 Fingers' Film Arty Blend Of Fantasy, Ballet, in: Down Beat, 20/15 (29.Jul.1953), p. 5 (Film-R)

Charles Emhge: Movie Reviews. Johnson Turns Drummer, in: Down Beat, 20/15 (29.Jul.1953), p. 5 (Film-R)

NN: Movie Music. Disney's 1st 3-D Cartoon Gets Nod As Worthy Try, in: Down Beat, 20/13 (1.Jul.1953), p. 5 (Film-R: "Melody")

NN: Sound Stage Siftings, in: Down Beat, 20/13 (1.Jul.1953), p. 5 (news column: Joan Crawford, India Adams, Donna Lee Hickey, Stanley Kramer, Nat King Cole, Russ Morgan, June Haver, Beryl Davis, Vittorio Gassman, Elizabeth Taylor, Michael Rabin, Stan Jones, Hannah Lee, Bob Mitchum)

NN: Soundtrack Siftings, in: Down Beat, 20/15 (29.Jul.1953), p. 5-6 (news column: "Glenn Miller Story", Bobby Hackett, Babe Russin, Tex Beneke, Al Klink, Matty Matlock, Rudy Friml Jr., Jimmy Stewart, Anthony Mann, George Fields, Heinz Roemheld, Ruby Gentry, Danny Welton, Jonie Taps, Hugh Martin, Eddie Fisher, Judy Garland, Sid Luft, Harold Arlen, Ira Gershwin, Bianchi, Carlos Vidal, Ward Kimball, Firehouse Five Plus Two, Andre Previn, Gene Kelly, Cole Porter, Tommy Rettig)

Charles Emge: Cover Story. It Took Johnny Green, To Keep Some Art In Movies' Arti\$try, in: Down Beat, 20/16 (12.Aug.1953), p. 5-6 (F/I)

Hans G. Orling: Thema: Filmkomponisten, in: vierViertel, 7/8 (Aug.1953), p. 4-5 (F)

NN: Cinemascope For Disney Short Pix, in: Down Beat, 20/16 (12.Aug.1953), p. 1 (N)

NN: Little Of Jazz Interest In 25 Years Of Sound Films, in: Down Beat, 20/17 (26.Aug.1953), p. 3, 20 (F)

NN: Movie Reviews. 'Band Wagon' Little More Than Routine Filmusical, in: Down Beat, 20/16 (12.Aug.1953), p. 5 (Film-R)

NN: Movie Reviews. Grace Moore Movie Bio Shows Off Good Grayson, in: Down Beat, 20/17 (26.Aug.1953), p. 5 (Film-R: "So This Is Love"; "The Story of Three Loves"; "Let's Do It Again")

NN: Movie Reviews: Movie Reviews. Ester's Channel Swim, in: Down Beat, 20/16 (12.Aug.1953), p. 5 (Film-R)

Charles Emge: Movie Music. At Long Last – A Book On Film Composers, in: Down Beat, 20/18 (9.Sep.1953), p. 5 (F)

Charles Emge: Movie Music. Cinemascope To Give Orchestra A Break, in: Down Beat, 20/19 (23.Sep.1953), p. 5-6 (F/I with Alfred Newman)

Charles Emge: Movie Music. Cinemascope to Give Orchestra a Break, in: Down Beat, 20/19 (23.Sep.1953), p. 5 (F)

Keefe Brasselle: How I 'Drummed Up' Film Acting Career, , in: Down Beat, 20/19 (23.Sep.1953), p. 5-6 (F)

NN: Movie Reviews. 'Blondes' Scores With Book, Tunes, And Gals / Grable Goes It Alone, in: Down Beat, 20/18 (9.Sep.1953), p. 5 (Film-R: "Gentlemen Prefer Blondes"; "The Farmer Takes a Wife")

Charles Emge: Filmland Up Beat, in: Down Beat, 20/20 (7.Oct.1953), p. 5 (F: "Walking My Baby Back Home"; news column: Manny Klein, Herb Jeffries, Claudio Arrau, Walter Gross, Joan Crawford, Ava Gardner)

Ronald Brooks & Tillie Soria & Marcia McCoy & Mary English: Readers Always Write, in: Down Beat, 20/20 (7.Oct.1953), p. 5 (letters)

Charles Emge: Composer Tries Out Theory In 'Wicked Woman' Score, in: Down Beat, 20/22 (4.Nov.1953), p. 5 (F)

Charles Emge: Movie Music. Movies' 'Musician DPs' Shifting To TV Studios, in: Down Beat, 20/23 (18.Nov.1953), p. 5 (F)

Mary English: How Mickey Mouse Inspired Song Hits, in: Down Beat, 20/22 (4.Nov.1953), p. 5 (F: Frank Churchill's film scores)

Franck Ténort: Cinéma. Flenn Miller Story - Romance inachevée, in: Jazz Magazine, 1/1 (1954), p. 19

Fred Berell: Jazz im Film, in: Der Drummer, 5/1954, p. 10 (Film-R: "Begone Dull Care") [digi.copy]

NN: ... kurz berichtet..., in: Der Drummer, 8/1954, p. 9 (N: "Jazz - gestern und heute"; "I blues della Domenica") [digi.copy]

NN: Dixie Parallel to "Jammin'" ("Jazz Dance"), in: Melody Maker, 30/1087 (1954), p. 7

NN: Film Notes. "Jazz Dance", in: Melody Maker, 30/1100 (1954), p. iv

NN: Showcase. The Trade Sees the Miller Story, in: Melody Maker, 30/1061 (1954), p. 5

NN: The Goodman Story, in: Melody Maker, 30/1096 (1954), p. ii

T. Brown: Film Notes. Film Without Background Music, in: Melody Maker, 30/1100 (1954), p. iv

NN: Der Major spielte nur Jazz ("Glenn Miller Story"), in: Jazz Podium, 3/2 (Feb.1954), p. 10

Charles Emge: Hollywood Learning to 'Sell' Films with Music, in: Down Beat, 21/10 (19.May 1954), p. 5 (F)

Gerhard F. Wrisch: Tausend Takte Filmmusik, in: vierViertel, 8/8 (Aug.1954), p. 34 (F; Generelles)

NN: Auslandsnachrichten, in: Jazz Podium, 3/9 (Sep.1954), p. 4 (N: "Jazz Dance") [digi.copy]

NN: Jazz-Echo fragt: Wo bleibt "Jazz – gestern und heute"?, in: Jazz-Echo, Sep.1954, p. 42 (F/I with Joachim Ernst Berendt) [digi.copy]

NN: Die Glenn Miller Story, in: Jazz Podium, 3/10 (Oct.1954), p. 19

A.D.: Filmmusik gewinnt an Wert, in: vierViertel, 8/11 (Nov.1954), p. 8-9 (F)

NN: Film, in: Jazz-Echo, Dec.1954, p. 46 (news column: "George Shearing Story"; "Benny Goodman Story"; Jelly Roll Morton film project; "Private Hell 36", "Mad at the world", Shorty Rogers, Jimmy Giuffre, Howard Rumsey) [digi.copy]

NN: Hallelujah, Opéra cinématographique, in: Jazz Magazine, 2/12 (1955), p. 17

NN: Jazz-News. Film, in: Jazz-Echo, Jan.1955, p. 45 (news column: "Red Nichols Story"; film about Newport Jazz Festival; "Jazz Dance"; "Gentlemen Marry Brunettes", Claude Luter) [digi.copy]

Berta Wood: American Jazz Scene. Hollywood Picks Up on How to Shake Thing on Film!, in: Jazz Journal, 8/2 (Feb.1955), p. 9-10 (F)

T. Brown: There's No Film Like Show Biz! ("There's No Business Like SHow Business"), in: Melody Maker, 5.Feb.1955, p. 17

NN: Jazz-News. Amerika, in: Jazz-Echo, Mar.1955, p. 40 (N: film about jazz festival "The Girl on Cloud Seven") [digi.copy]

NN: Zwei Filme um den Jazz, in: Jazz Podium, 4/6 (Jun.1955), p. 3 (short F: "The Benny Goodman Story", "Kelly's Blues") [digi.copy]

F. Kelley: Frank Comstock - I like to write movie scores, in: Metronome, 71/7 (Jul.1955), p. 17

George T. Simon: The Twenty-One Inch Screen, in: Metronome, 71/7 (Jul.1955), p. 18-19, 39

NN: Jazz Scene at 20th Century Fox, in: Metronome, 71/7 (Jul.1955), p. 16, 29

NN: The Silver Screen (Summary of Music in the Movies), in: Metronome, 71/7 (Jul.1955), p. 13-15

H. Lucraft: ... sends pictures from the Goodman set, in: Melody Maker, 13.Aug.1955, p. 13

Leonard Feather: Film Notes. Preview - "Pete Kelly's Blues" (Jack Webb picture), in: Melody Maker, 13.Aug.1955, o. 13

T. Brown: Pete Kelly's Blues (New Jazz Film), in: Melody Maker, 17.Sep.1955, p. 3

H. Kahn: The "murder" of Sidney Bechet ("Blues" feat. Bechet, Claude Luter, Vivienne Romance), in: Melody Maker, 15.Oct.1955, p. 13

NN: Editorial. Pete Kelly's Blues, in: Jazz Journal, 8/10 (Oct.1955), p. 6 (short F)

NN: Jazz-News. Amerika, in: Jazz-Echo, Oct.1955, p. 43 (N: Metronome lists jazz-related movies: "Pete Kelly's Blues"; "Red Nichols Story"; "Benny Goodman Story"; "Private Hell 36"; "Mad at the world"; "The Jay Walker"; "McGoo Express"; "Invitation to the Dance") [digi.copy]

NN: Hallelujah. Opéra cinématographique, in: Jazz Magazine, #12 (Dec.1955), p. 17 (F)

Charles Emge: "Society" Memorable for Crosby, Sinatra, Armstrong, in: Down Beat, 23/17 (1956), p. 41

Charles Emge: Music in Films, in: Down Beat Music '56 (1956), p. 24-25, 114 (F)

Leonard Feather: The Benny Goodman Story, in: Jazz Magazine, 2/14 (1956), p. 10-11

NN: "High Society" Producer Made Wild Dream Happen, in: Down Beat, 23/17 (1956), p. 39

NN: Pete Kelly's Blues. Un film policier dans lequel le jazz n'est pas (trop) assassiné, in: Jazz Magazine, 2/19 (1956), p. 9

NN: Satchmo joue avec Grace (High Society), in: Jazz Magazine, 2/17 (1956), p. 14-15

Richard Griffith: Samuel Goldwyn. The Producer and His Films, New York 1956 [book: Museum of Modern Art Film Library] (F)

NN: Jazz à la scène et à l'écran, in: Jazz Magazine, #13 (Jan.1956), p. 9 (F)

NN: Pete Kelly's Blues in Deutschland angelaufen, in: Jazz Podium, 5/1 (Jan.1956), p. 18

T. Brown: This Film Is Horribly Convincing ("The Man with the Golden Arm"), in: Melody Maker, 14.Jan.1956, p. 11

NN: BG Story läuft an, in: Jazz Podium, 5/2 (Feb.1956), p. 3

T. Brown: Mr. Kaye Gets Cracking on the Nichols Film ("Red Nichols Story"), in: Melody Maker, 7.Apr.1956, p. 5

"rd" & "mm": Jazz und Film. "Die Benny Goodman-Story"; "Carmen Jones"; "Der Mann mit dem goldenen Arm", in: Jazz Podium, 5/5 (May 1956), p. 21 (Film-R) [digi.copy]

NN: "Porgy and Bess" doch als Film, in: Jazz Podium, 5/5 (May 1956), p. 22 (short F) [digi.copy]

NN: Immer mehr Jazzmusiker beim Film, in: Jazz Podium, 5/5 (May 1956), p. 22 (short F: listing of musicians working for the studios) [digi.copy]

NN: Satchmo joue avec grace, in: Jazz Magazine, #17 (May 1956), p. 14-15 (short Film-R: "High Society")

NN: Jazz-Aktualitäten aus Deutschland, in: Westjazz, 2/13 (Jul.1956), p. 2 (N: DEFA-Film about jazz history) [digi.copy]

NN: Pete Kelly's Blues. Un film policier dans lequel le jazz n'est pas (trop) assassiné, in: Jazz Magazine, #19 (Jul/Aug.1956), p. 9 (Film-R)

Eddie Condon: Stummfilm mit Jazz, in: Westjazz, 2/14 (Aug.1956), p. 6 (F) [digi.copy]

NN: Kurz notiert... (Jazz in verschiedenen Filmen), in: Jazz Podium, 5/8 (Aug.1956), p. 14

Dieter Anritter: Trauerspiel im Lustfilm, in: Jazz Podium, 5/9 (Sep.1956), p. 15 (Film-R: "Oh lala Chéri") [digi.copy]

NN: Kurz notiert..., in: Jazz Podium, 5/9 (Sep.1956), p. 10 (N: "Rock, Rattle and Roll") [digi.copy]

NN: News, in: Jazz Podium, 5/9 (Sep.1956), p. 4 (N: Fritz Pollard films first "All-Negro Rock'n Roll" Film) [digi.copy]

NN: Kurz notiert... (Der dritte Jazzfilm der Universal Pictures), in: Jazz Podium, 5/10 (Oct.1956), p. 12

NN: Movies, in: Jazz Today, 1/1 (Oct.1956), p. 53 (short F)

NN: Rund um den Film. Rock Around the Clock / Vom Lebensweg des Jazz / Der Jazzsänger / Blues, in: Jazz Podium, 5/10 (Oct.1956), p. 14 (F) [digi.copy]

Jack Maher: Movies. A Moment of Truth, in: Jazz Today, 1/2 (Nov.1956), p. 46 (F: "Man With a Golden Arm", "Pete Kelly's Blues", "The Brave One") [digi.copy]

NN: Kurz notiert... (Jammin' the Blues), in: Jazz Podium, 5/11 (Nov.1956), p. 13

Charles Emge: Movies, in: Down Beat Music '57 (1957), p. 28

Daniel Filipacchi: La blonde et moi, un film de Frank Tashlin, in: Jazz Magazine, 3/27 (1957), p. 10-11

Daniel Filipacchi: Sait-on jamais?, in: Jazz Magazine, 3/29 (1957), p. 12

David Ewen: Hollywood, in: David Ewen: Panorama of American Popular Music, Englewood Cliffs 1957 [book: Prentice-Hall], p. 279-303 (F)

H. Carasso: Jazz et cinéma, in: Jazz Magazine, #31 (1957), p. 19-23

Jacques Demetre & Marcel Marnat: Jazz et cinéma, in: Jazz Hot, #119 (Mar.1957), p. 29 (Film-R: "Rock and Roll", "High Society") [digi.copy]

Leonard Feather: Méfiez-vous de "Wild Party", in: Jazz Magazine, 3/26 (1957), p. 12

M. Marnat: Sait-on jamais?, in: Jazz Hot, #123 (1957), p. 32-33

NN: Sait-on jamais?, in: Jazz Magazine, #28 (1957), p. 33-35

NN: Satchmo dans "New Orleans", in: Jazz Magazine, 3/25 (1957), p. 23

Hal Holly: Filmland Upbeat, in: Down Beat, 24/1 (9.Jan.1957), p. 47 (news column: "The Wild Party", Buddy Bregman, Maynard Ferguson; "Rock, Pretty Baby!", Barney Kessel; Kim Novak, Harriet Lee, Frank Sinatra, Paol Joey; Burt Lancaster, Louis Armstrong; "Shake, Rattle, Rock", Fats Domino, Joe Turner, Buck Ram; "The Joker", Frank Sinatra, Jimmy van Heusen, Sammy Cahn; Louis Jordan, Doris Day, Leonard Pennario; Jean King; The Happiness Boys, Billy Jones, Ernie Hare; Gene Austin; Alfred Newman, Victor Young) [digi.copy]

Jack Maher: Wild Party Is Bad Scene, in: Jazz Today, 2/1 (Jan.1957), p. 47 (Film-R)

NN: They Took a Blue Note, in: The Record Changer, 15/1 (Feb.1957), p. 7-14 (F: transcript of film "Odyssey")

Bill Coss: From Early Beginnings, in: Jazz Today, 2/2 (Mar.1957), p. 48 (Film-R: history of early jazz)

NN: Kurz notiert..., in: Jazz Podium, 6/3 (Mar.1957), p. 19 (N: film plans by Joachim Ernst Berendt) [digi.copy]

NN: Voyage dans le Sud, in: Jazz Hot, #119 (Mar.1957), p. 22-23 (Film-R: "They took a blue note"/photos)

Leonard Feather: Cinéma. Méfiez-vous de "Wild Party", in: Jazz Magazine, #26 (Apr.1957), p. 12 (Film-R)

Marcel Romano: Une interview de Nicholas Ray, in: Jazz Hot, #120 (Apr.1957), p. 16-17 (I)

Daniel Filipacchi: Cinéma. La Blonde et moi. Un film de Frank Tashlin avec Jayne Mansfield et Tom Ewell, in: Jazz Magazine, #27 (May 1957), p. 10-11 (Film-R)

Marcel Marnat: Les films. La blonde et moi, in: Jazz Hot, #121 (1957), p. 27 (Film-R) [digi.copy]

Walther Hein: Filme, in: Jazz Podium, 6/5 (May 1957), p. 6

NN: "Sait-on jamais", in: Jazz Magazine, #28 (Jun.1957), p. 33-35 (F)

NN: Berendt dreht neuen Jazz-Film (auf der thematischen Grundlage von "Jazz und alte Musik"), in: Jazz Podium, 6/6 (Jun.1957), p. 15 (short F) [digi.copy]

Daniel Filipacchi: Cinéma. 2Sait-on jamais", in: Jazz Magazine, #29 (Jul/Aug.1957), p. 122 (Film-R)

Marcel Marnat: Cinéma. Sait-on jamais?, in: Jazz Hot, #123 (Jul/Aug.1957), p. 32-33 (Film-R)

"w.h.": ... und Neues in Kürze von "way out west", in: Jazz Podium, 6/9 (Sep.1957), p. 11 (N: "Mother Was A Stripper" with music by Les Brown; "Summer Love" with music by Dave Pell, Barney Kessel, Bob Bain, Alvin Stoller; "Sweet Smell of Success" with music by Elmer Benstein, Chico Hamilton) [digi.copy]

NN: News, in: Jazz Podium, 6/9 (Sep.1957), p. 4 (N: "Lady Sings the Blues") [digi.copy]

H. Lucraft: "St. Louis Blues" Film to Feature Famous Jazzmen, in: Melody Maker, 26.Oct.1957, p. 8

Dizi: Ellington und die Angst des Jonas (Domnick-Film), in: Jazz Podium, 6/11 (Nov.1957), p. 16

Joachim Ernst Berendt: Rund um den Film. Die große Chance dem Schnulzen-Jazz, in: Jazz Podium, 6/11 (Nov.1957), p. 16 (F) [digi.copy]

NN: berlin band news, in: Berlin-Jazz, Dec/Jan.1957/1958, p. 4 (N: "Liebe, jazz und Übermut") [digi.copy]

Teddy Leyh: Rund um den Film. Kontraste, in: Jazz Podium, 6/12 (Dec.1957), p. 13, 19 (F) [digi.copy]

A. Destimbes: A propos du film de Marcel Carné. "§Les Tricheurs" trichent-ilsd (aussi) avec le jazz?, in: Jazz Hot, 24/138 (1958), p. 11

BB: Giuffre joue "Tant d'amour perdu", in: Jazz Magazine, 5/43 (1958), p. 11

John Tynan: "Pal Joey" was best of '57, in: Down Beat Music '58 (1958), p. 43, 130

John Tynan: Film Flam, in: Down Beat, 25/9 (1958), p. 32-33; part 2, in: Down Beat, 25/10 (1958), p. 20; part 3, in: Down Beat, 25/12 (1958), p. 35; part 4, in: Down Beat, 25/13 (1958), p. 41; part 5, in: Down Beat, 25/14 (1958), p. 43-44; part 6, in: Down Beat, 25/16 (1958), p. 31; part 7, in: Down Beat, 25/18 (1958), p. 34

John Tynan: Filmland Up Beat, in: Down Beat, 25/4 (1958), p. 33; part 2, in: Down Beat, 25/5 (1958), p. 42; part 3, in: Down Beat, 25/7 (1958), p. 32

John Tynan: St. Louis Blues. George Garabedian and Nat Cole. The Story of a Hollywood Film, in: Down Beat, 25/7 (1958), p. 13-14

Kurt Singer: The Danny Kaye Story, New York 1958 [book: Thomas Nelson & Sons] (F)

Leonard Feather: Jazz U.S.A. The Movies, in: Leonard Feather: The New Yearbook of Jazz, New York 1958 [book: Horizon Press], p. 27-31 (F)

M. Marnat: Ascenseur pour l'échafaut, in: Jazz Hot, #130 (1958), p. 36-37

Max Harrison: Sait-on jamais and some other films, in: Jazz Monthly, 4/6 (1958), p. 25

P. Adler: Jazz et cinéma font bon ménage, in: Jazz Magazine, 4/36 (1958), p. 13 ("Ascenseur pour l'échafaut")

T. Brown: The Beat Behind the Boom ("The Big Beat"), in: Melody Maker, 8.Feb.1958, p. 11

Marcel Marnat: Ascenseur pour l'échafaut, in: Jazz Hot, #130 (Mar.1958), p. 36-37 (F)

NN: News... "St. Louis Blues" mit Nat King Cole, Eartha Kitt, Cab Calloway u.a., in: Jazz Podium, 7/4 (Apr.1958), p. 80

Philippe Adler: Jazz et cinéma font bon ménage, in: Jazz Magazine, #36 (Apr.1958), p. 13 (F: "Ascenseur pour l'échafaut")

Nat Cole: I'm Proud of This Picture ("St. Louis Blues"), in: Melody Maker, 24.May 1958, p. 3

H. Kahn: The Django Film Is a Must, in: Melody Maker, 7.Jun.1958, p. 17

Humphrey Lyttelton: These "Jazz" Films Make Me Sick, in: Melody Maker, 7.Jun.1958, p. 13

NN: News... (Lebensgeschichte Djang Reinhardts wurde verfilmt), in: Jazz Podium, 7/7 (Jul.1958), p. 136

P. Oscarsson: Film-Splitter, in: Jazz Podium, 7/10 (Oct.1958), p. 269

Aris Destombes: A propos du film de Marcel Carné. "Les Tricheurs" trichent-ils (aussi) avec le Jazz?, in: Jazz Hot, #138 (Dec.1958), p. 11 (F)

Joe Viera: Jazz in Bild und Ton, in: Jazz Podium, 7/12 (Dec.1958), p. 269 (C: "Jazz in the movies" series in München: "St. Louis Blues"; "Jazz – Gestern und heute"; "Blues delle domenica"; "Begone dull care"; "Jazz für junge Leute") [digi.copy]

NN: Filmproblem: Todesstrafe - Filmmusik: Moderner Jazz, in: Jazzpress, 1/9 (8.Dec.1958), p. 5 (F)

Fred Astaire: Steps in Time. An Autobiography, New York 1959 [book: Harper & Brothers], passim (F)

George Russell: Johnny Mandel - "I Want to Live", in: Jazz Review, 2/5 (1959), p. 18-19 (R)

Hugues Panassié: Die Geschichte des echten Jazz, Gütersloh [no year] [book: Signum; translation of "Histoire du vrai Jazz, Paris 1959], p. 94-106 (F: chapter "Die Jahre 1930 bis 1936")

Jean-Louis Ginibre: Art Blakey apparaîtra dans "Des femmes disparaissent", in: Jazz Magazine, 5/46 (1959), p. 11

John Tynan: "I Want to Live" takes the prize for use of jazz in '58 films, in: Down Beat Music '59 (1959), p. 51-52

Leonard Feather: Satchmo le grand. L'homme aux 3 visages, in: Jazz Magazine, 5/52 (1959), p. 26ff.

M. Marnat & M. Perez: Quatre films ou le jazz à sa place, in: Jazz Hot, 25/144 (1959), p. 25-27

M. Perez: Les films. J'irai cracher sur vos tombes. Film de Michel Gast et Boris Vian, in: Jazz Hot, 25/146 (1959), p. 31

Martin Williams: Movies - "I Want to Live", in: Jazz Review, 2/4 (1959), p. 39

NN: Jazz an einem Sommerabend, Mannheim ca. 1959 [program sheet: Das Neue Filmprogramm] (F: German language program flyer) [digi.copy]

NN: Jazz et cinéma, in: Jazz Hot, 25/143 (1959), p. 5

NN: Lacroix ne l'avait pas prévu. Grâce à Vadim. Monk et Messengers effectuent la liaison dangereuse, in: Jazz Hot, 25/147 (1959), p. 11-13

NN: Monk et les Liaisons Dangereuses, in: Jazz Magazine, 5/52 (1959), p. 20ff.

NN: Movie Poll Winners, in: Down Beat, 26/6 (1959), p. 15

Lind: "St. Louis Blues". Ein Film um Handy, oder: Der heimgegeigte Jazz, in: Jazz Podium, 8/1 (Jan.1959), p. 13

NN: Kurzfilme mit Jazz, in: Jazzpress, 2/7 (23.Feb.1959), p. 1 (F) [digi.copy]

T. Brown: Gigi, in: Melody Maker, 7.Feb.1959, p. 5

Björn Fremer: Stark film med jazzbakgrund, in: Orkester Journalen, 27/3 (Mar.1959), p. 18 (F: "Jag vill leva")

H. Lucraft: Must Film Jazz Always Suggest Vice?, in: Melody Maker, 14.Mar.1959, p. 8

NN: Erster deutscher abendfüllender Jazz-Film, in: Jazzpress, 2/12 (30.Mar.1959), p. 2 (N: "Jazzbanditen") [digi.copy]

NN: Jazzbanditen. Ein Film mal nicht aus der Traumkiste, in: Jazzpress, 2/12 (30.Mar.1959), p. 5 (F) [digi.copy]

NN: Personalien, in: Schlagzeug, #19 (Mar.1959), p. 29 (N: "Rat Race" with Tony Curtis) [digi.copy]

H. Lucraft: "Paris Blues" - By Duke Ellington, in: Melody Maker, 18.Apr.1959, p. 2

Joe Viera & R. Redies: Jazz im Film ... und Fernsehen, in: Jazz Podium, 8/4 (Apr.1959), p. 100 (Film-R: "Praeludium in Jazz", after an idea of J.E. Berendt; "Jazz gehört und gesehen" no. 13 with George Lewis, Oscar Pettiford & Hans Koller) [digi.copy]

NN: Die Besten der US-Filmmusik, in: Jazzpress, 2/13 (6.Apr.1959), p. 3 (F)

NN: Jazz et cinéma, in: Jazz Hot, #143 (May 1959), p. 5 (F)

NN: Jazzbanditen, in: Schlagzeug, #21 (May 1959), p. 17-19 (F/photos) [digi.copy]

NN: Zwei deutsche Jazz-Filme, in: Schlagzeug, #21 (May 1959), p. 6 (N: "Jazzbanditen", "Amerika ist ganz anders") [digi.copy]

Umberto Santucci: Affinità fra jazz e cinema, in: Jazz di ieri e di oggi, 1/4 (May 1959), p. 23-25 (F)

Marcel Marnat & Michel Perez: Quatre films ou le jazz a sa place, in: Jazz Hot, #144 (Jun.1959), p. 25-27 (ilm-R: "Des femmes disparaissent", "Un témoin dans la ville", "Les tripes au soleil", "I Want to Live")

NN: Kurzfilme mit Jazz, in: Schlagzeug, #22 (Jun.1959), p. 7 (N: Kurzfilmtage Oberhausen) [digi.copy]

NN: Jazz as Heard in the Movies, in: Metronome, 76/7 (Jul.1959), p. 38-39

John Tynan: Johnny Green - Movie Music, in: Down Beat, 26/16 (20.Aug.1959), p. 36, 90 (F)

Johnny Green & John Tynan: Movie Music, in: Down Beat, 26/17 (20.Aug.1959), p. 36, 90 (F)

NN: Music News. At Last: Jazz History Film, in: Down Beat, 26/17 (20.Aug.1959), p. 17-18 (F)

John Tynan: Take Five, in: Down Beat, 26/19 (17.Sep.1959), p. 44 (Film-R: "Anatomy of a Murder"; "The Beat Generation")

Michel Perez: Les films. J'irai cracher sur vos tombes. Film de Michel Gast et Boris Vian, in: Jazz Hot, #146 (Sep.1959), p. 31 (Film-R)

NN: music news. West. Disc Jockeys To Make Movie, in: Down Beat, 26/20 (1.Oct.1959), p. 15 (F: film planned, "The Big Platter Parade")

H. Lucraft: The Five Pennies - "Soundtrack Will Produce Classics", in: Melody Maker, 10.Oct.1959, p. 8

John Tynan: Take Five, in: Down Beat, 26/21 (15.Oct.1959), p. 42 (F: "Slippery When Wet" with music by Bud Shank; "The Proper Time" with music by Shelly Manne; "Gene Krupa Storsy" with music by Leith Stevens; Shorty Rogers; "The Subterraneans" with music by André Previn, Gerry Mulligan, Art Farmer)

L. Henshaw: The Film-Makers Chose the Commercial Appeal, in: Melody Maker, 24.Oct.1959, p. 5

Leith Stevens: Storm Over Hollywood, in: Down Beat, 26/21 (15.Oct.1959), p. 16-17, 43 (F)

M. Shavelson: The Five Pennies. The Red Nichols Story Reads Like a Novel, in: Melody Maker, 24.Oct.1959, p. 2-3, 5

NN: music news. East. Jazz History Film Canceled, in: Down Beat, 26/22 (29.Oct.1959), p. 12 (F: US State Department withdraws support for film by Joachim Ernst Berendt on Lenox School of Jazz)

NN: A Special Report. Jazz in Films, in: Down Beat, 26/23 (12.Nov.1959), p. 16-17 (F)

NN: music news. West. The Storm Breaks, in: Down Beat, 26/23 (12.Nov.1959), p. 14 (F: film composers negotiate over contracts)

NN: Ufa-Film mit Jazz-Elite, in: Schlagzeug, #28 (Dec.1959), p. 6 (short F: film "... und noch frech dazu") [digi.copy]

D. Phelps: Movie Review, in: Jazz Review, 3/7 (1960), p. 30-31

George Hoefler: Jazz on "A Summer's Day", in: Down Beat, 27/6 (1960), p. 18-19

Jean-Louis Ginibre: 30 ans de cinéma. Part 1: La première vedette du cinéma parlant - "Le chanteur de jazz", in: Jazz Magazine, 6/65 (1960), p. 50-55; part 2: Louis Armstrong à la conquête de Hollywood, in: Jazz Magazine, 7/66 (1961), p. 36ff.; part 3: A l'ombre du scandaleux et de l'édifiant. Jazz et caméras jouent à cache-cache, in: Jazz Magazine, 7/67 (1961), p. 30ff.; part 4: Etats-Unis, 1957-1960. Un documentaire étincelant, in: Jazz Magazine, 7/68 (1961), p. 30-33; part 5: France. De Django à Sidney Bechet. Un rendezvous pres que manqué, in: Jazz Magazine, #69 (1961), p. 38-41; part 6: Motocyclettes, gondoles, ascenseur et gran couteau, in: Jazz Magazine, #70 (1961), p. 32-35; part 7: Une histoire qui finit bien, in: Jazz Magazine, 7/71 (1961), p. 32-35

John Tynan. Movie Reviews. "The Subterraneans", in: Down Beat, 27/22 (1960), p. 54

John Tynan: Movie Reviews. "The Rat Race", in: Down Beat, 27/12 (1960), p. 43

Leonard Feather: The Duke Ellington Story (as Hollywood Might Do It), in: Down Beat, 27/6 (1960), p. 20-23

M. Dehn: A propos d'un film sur la danse des noirs Américains, in: Jazz Hot, 26/158 (1960), p. 16

NN: Die Keller-Ratten (The Subterraneans), München ca. 1960 [program sheet: Illustrierte Film-Bühne] (F: German language program flyer) [digi.copy]

NN: Jazz on a Summer's Day. Un film de jazz, in: Jazz Hot, 25/125 (1960), p. 46

NN: Movie Montage. The Use of Jazz in Film (Discussion), in: Down Beat Music '60 (1960), p. 106-108

R.B. Shaw: Anatomy of Film Jazz, in: Sinclair Traill & The Hon. Gerald Lascelles (Hgg.): Just Jazz 4, London 1960 [book], p. 43-51 (F)

NN: Hip Hitch, in: Down Beat, 27/1 (7.Jan.1960), p. 16 (short F: Alfred Hitchcock)

NN: Jazz in der UFA, in: Schlagzeug, #29 (Jan.1960), p. 19-22 (F: photos from the production of "Jazzbandiden") [digi.copy]

NN: Jazz an einem Sommerabend. UFA-Filmverleih bringt Newport-Jazz-Festival-Filme nach Deutschland, in: Jazz Podium, 9/2 (Feb.1960), p. 34-35 (F)

NN: Jazz an einem Sommerabend. UFA-Filmverleih bringt Newport-Jazz-Festival-Film nach Deutschland, in: Down Beat, 9/2 (Feb.1960), p. 34

Zygmund Brak: Polen. Ein Film mit Jazz, in: Schlagzeug, #30 (Feb.1960), p. 8-9 (F: "Die unschuldigen Zauberer") [digi.copy]

George Hoefler: Jazz on a Summer's Day, in: Down Beat, 27/6 (17.Mar.1960), p. 18-19 (Film-R) [digi.copy]

J.K. Dawson: "Jazz Boat" Should Have a Successful Voyage (Music by Ted Heath), in: Melody Maker, 19.Mar.1960, p. 8-9

NN: Jazz on a summer's day. Un film de jazz, in: Jazz Hot, #152 (Mar.1960), p. 40 (Film-R)

Charles Delaunay: Jazz on a Summer's Day, in: Jazz Hot, #153 (Apr.1960), p. 28 (Film-R)

Jean-Robert Masson: Une symphonie de visages. Jazz à Newport, in: Jazz Magazine, #59 (May 1960), p. 18-21 (Film-R: "Jazz On a Summer's Day")

NN: news..., in: Jazz Podium, 9/4 (Apr.1960), p. 76 (N: Mundell Lowe's music for TV film about Fidel Castro; Thelonious Monk's music for "Gefährliche Mission"; Don Ellis' music for "A Thurber Carnival") [digi.copy]

Max Jones: Newport - In the Cinema ("Jazz on a Summer's Day"), in: Melody Maker, 7.May 1960, p. 9

NN: Deutscher Film in den USA preisgekrönt, in: Jazz Podium, 9/5 (May 1960), p. 99 (short F: "Die Stadt") [digi.copy]

NN: Jazz an einem Sommerabend, in: Twen, May 1960, p. 67-68 (Film-R) [digi.copy]

John Tynan: Movie Review. "The Rat Race", in: Down Beat, 27/12 (9.Jun.1960), p. 43 (Film-R)

Louis Malle: Le problème de la musique de film est un problème horriblement compliqué, in: Jazz Hot, #155 (Jun.1960), p. 14-15 (I)

NN: 'Jammin' the Blues' for TV, in: Down Beat, 27/12 (9.Jun.1960), p. 14 (F/short I with Norman Granz)

NN: Melody Maker Fans Demand the Newport Film, in: Melody Maker, 25.Jun.1960, p. 16

T. Brown: Jazz on a Summer's Day. A Film That Must Be Seen!, in: Melody Maker, 18.Jun.1960, p. 2-3

J.S. Shipman: Jazz on a Summer's Day, in: Jazz Journal, 13/7 (Jul.1960), p. 13-14(Film-R)

NN: Rush Is on for Newport Film, in: Melody Maker, 16.Jul.1960, p. 1

Rap: Movies. Jazz on a Summer's Day, in: Metronome, 77/6 (Jun.1960), p. 45

Rina Donati: Jazz e cinema. Nel "sotterranei" di S. Francisco, in: Jazz di ieri e di oggi, 2/7 (Jul/Aug.1960), p. 51-52 (F)

Jean-Loui Ginibre: 30 ans de cinéma. La première vedette du cinéma parlant: "Le chanteur de jazz", in: Jazz Magazine, #65 (Dec.1960), p. 50-55 (F)

Jean-Robert Masson: Paris Blues, in: Jazz Magazine, #65 (Dec.1960), p. 23 (Film-R)

Max Jones: Paris Blues. Jazzmen Flock to French Film Set, in: Melody Maker, 10.Dec.1960, p. 9

NN: Movie Musicians Get New AFM Contract, in: Down Beat, 27/26 (22.Dec.1960), p. 14 (F)

J.-P. Charbonnier: Paris Blues by Night ("Américain à Paris"), in: Jazz Magazine, 7/67 (1961), p. 22-29 (Foto-F)

J.-R. Masson: La nuit de Mingus ("All Night Long"), in: Jazz Magazine, 7/72 (1961), p. 16

J.-R. Masson: Sous les spotlights ("All Night Long"), in: Jazz Magazine, 7/74 (1961), p. 13

John Tynan: Paris Blues, in: Down Beat, 28/24 (1961), p. 16

NN: Film Musical Schedule Shifts into High, in: Down Beat, 28/16 (1961), p. 14

NN: North (Alex North) on the Jazz Frontier, in: Down Beat, 28/6 (1961), p. 14

Whitney Balliett: Trove, in: Whitney Balliett: Dinosaurs in the Morning. 41 Pieces on Jazz, London 1965 [book], p. 144-154 (F; reprint from 1961); Reprint, in: Whitney Balliett: Collected Works. A Journal of Jazz 1954-2000, New York 2000 [book: St.Martin's Press], p. 136-141 (F)

Max Jones: With Louis and Duke in Paris. §Ellington's Film Music Sounds Beautiful", in: Melody Maker, 7.Jan.1961, p. 17

Pierre Cressent: Entretien autour d'un film nouveau, in: Jazz Hot, #172 (Jan.1962), p. 32-34 (I with film director Allan Zion on his film "Flash" featuring Zoot Sims)

NN: Movie scorers OK New Pay Scales, in: Down Beat, 28/4 (16.Feb.1961), p. 13 (F)

Philippe Adler: Bald in den Kinos. Paris Blues, in: Jazz Podium, 10/2 (Feb.1961), p. 36 (F) [digi.copy]

Jean-Louis Ginibre: 30 ans de cinema. tats-Unis 1957-1960: Un documentaire étincelant, in: Jazz Magazine, #68 (Mar.1961), p. 30-33 (F)

Paddy Whannel: Chords and Discords. Plea for Films, in: Down Beat, 28/5 (2.Mar.1961), p. 8 (letter: jazz film week in London)

Sinclair Traill: Paris, Blues, in: Metronome, 78/4 (Apr.1961), p. 16-17

Max Jones: Bruce Jumps on Film ("Living Jazz" about Bruce Turner), in: Melody Maker, 27.May 1961, p. 7

Max Jones: Convincing "Connection" (Jack Gelber's Play), in: Melody Maker, 10.Jun.1961, p. 7

NN: New Groove for L.A. Jazzmen, in: Down Beat, 28/12 (8.Jun.1961), p. 13 (short F)

Bertil Sundin: Jazz på film, in: Orkester Journalen, 29/7-8 (Jul/Aug.1961), p. 11 (short F: film music by John Lewis, Miles Davis, Gerry Mulligan, Thelonious Monk, Art Blakey)

NN: Film Composers Seek to Revise Oscar Nominations, in: Down Beat, 28/15 (20.Jul.1961), p. 14 (F)

NN: Filmusical Schedule Shifts into High, in: Down Beat, 28/16 (3.Aug.1961), p. 14 (F)

Leonard Feather: Feather's Nest, in: Down Beat, 28/19 (14.Sep.1961), p. 42 (F: films involving jazz musicians)

P. Brand: Paris Blues, in: Melody Maker, 30.Sep.1961, p. 9

NN: Synanon Story May Be Filmed, in: Down Beat, 28/21 (12.Oct.1961),p.14 (short F)

J. Goldberg: Movies. Paris Blues, in: Metronome, 78/11 (Nov.1961), p. 36-38

B. Coleman: It's Trad, Dad! - Has a Lot of Pop, in: Melody Maker, 16.Dec.1961, p. 16-17

NN: Composers, Lyricists Tie Up A Loose End, in: Down Beat, 28/25 (7.Dec.1961), p. 14 (short F) [digi.copy]

NN: Mulligan and Melly Out of Trad Film ("It's Trad, Dad!"), in: Melody Maker, 16.Dec.1961, p. 7

Bill Coss: Paris Blues, in: Down Beat, 29/26 (1962), p. 24

J.-C. Zylberstein: L'homme aux lunettes noires, in: Jazz Magazine, 8/79 (1962), p. 25-28

J.-R. Masson: Pirandello à l'heure de la jam ("Connection"), in: Jazz Magazine, #80 (1962), p. 25-26

Jean Wagner: La déchéance d'Adam ("Eva" de Joseph Losey), in: Jazz Magazine, #89 (1962), p. 53-54

Jean-Louis Ginibre: De Martin à Jerry ("Paris Blues"), in: Jazz Magazine, 8/83 (1962), p. 33

John Tynan: Movie Review, in: Down Beat, 29/6 (1962), p. 43

John Tynan: Take 5 (Ernest Gold and the film "Exodus"), in: Down Beat, 29/20 (1962), p. 52-53

Martin Williams: The Strange Alliances of Jazz, in: Martin Williams: Jazz Masters in Transition, 1957-1969, New York 1970 [book], p. 57-66 (F; Reprint aus: Down Beat Yearbook Music 1962)

NN: "The Horn" (John Clellon Holmes' novel) scheduled to be filmed, in: Down Beat, 29/5 (1962), p. 13

T. Brown: British Modern Jazz Gets Its Biggest Boost ("Paris Blues"/"Too Late Blues"), in: Melody Maker, 27.Jan.1962, p. 7

NN: Kurz notiert... Zoller spielt Musik zu "Das Brot der frühen Jahre", in: Jazz Podium, 11/3 (Mar.1962), p. 68

T. Brown: It's Trad, Dad. This Film is a Romp!, in: Melody Maker, 31.Mar.1962, p. 8-9

NN: Jean-Christophe Averty. Du cirque pour le cinema, in: Jazz Hot, #175 (Apr.1962), p. 29 (F/I)

NN: "Trad Dad" on Disc, in: Melody Maker, 5.May 1962, p. 4

NN: Fyra intressanta filmer, in: Orkester Journalen, 30/5 (May 1962), p. 16-17 (F: "Pull my daisy", "Shadows", "The cry of jazz", "The connectioN")

B. Ebbinghaus: Jazz on Film, in: Melody Maker, 28.Jul.1962, p. iii

Philippe Koechlin: Goodyear et le Jazz, in: Jazz Hot, #178 (Jul/Aug.1962), p. 11 (short F)

B. Ebbinghaus: Jazz on Film, in: Melody Maker, 29.Sep.1962, p. 8

NN: Jazz on Film. Film Festival in New York for the First Time, in: Melody Maker, 8.Sep.1962, p. 12

NN: The Parker Story (in Planung), in: Melody Maker, 10.Nov.1962, p. 16

Y. Bruynoghe: Making Jazz Films, in: Jazz, 2/2 (1963), p. 11

NN: Kurz notiert..., in: Jazz Podium, 12/5 (May 1963), p. 115 (N: Jazzfilmwoche Frechen, Germany) [digi.copy]

NN: [News], in: Jazz Podium, 12/10 (Oct.1963), p. 208 (N: new Polish jazz film "Opus Jazz") [digi.copy]

Jean-Louis Comolli: Cool Double ("The Cool World"/"Harlem Story"), in: Jazz Magazine, #112 (1964), p. 47-48

M. Cullaz: Harlem Story, in: Jazz Hot, 30/203 (1964), p. 10, 13

NN: Jazz Series Filmed in New Orleans for Educational TV, in: The Second Line, 15/1-2 (Jan/Feb.1964), p. 5 (F)

NN: The Composers and the Union President, in: Down Beat, 31/2 (16.Jan.1964), p. 12-13, 38 (F/I)

NN: No Musical in Oscar Race for Best Score, in: Down Beat, 31/10 (23.Apr.1964), p. 15 (short F)

Harvey Pekar: "Jazz from the Movies" (Ascot), in: Down Beat, 31/13 (4.Jun.1964), p. 30 (R)

Maurice Cullaz: Harlem Story. The Cool World, in: Jazz Hot, #203 (Nov.1964), p. 10, 13 (Film-R)

Philippe Carles: Les "Paradis" du Jazz, in: Jazz Magazine, #114 (1965), p. 32-38 (F: Drogenfilme)

NN: Two Promotion Films Use Jazz as Background Fare, in: Down Beat, 32/1 (14.Jan.1965), p. 10 (N)

NN: Hollywood Movie to Use Jazz Score - First Time Since 1957, in: Down Beat, 32/8 (25.Mar.1965), p. 12 (F)

Nat Hentoff: Second Chorus, in: Down Beat, 32/9 (22.Apr.1965), p. 44-45 (F: "Nothing But a Man")

Dan Morgenstern: Getz Provides Mickey One's Only Beauty, in: Down Beat, 32/23 (4.Nov.1965), p. 12 (N)

NN: Joseph E. Levine to Do Jazz Flick, in: Down Beat, 32/24 (18.Nov.1965), p. 12 (N)

NN: "Adam" - Real Jazz Film, Stars New York Filming, in: Down Beat, 32/27 (30.Dec.1965), p. 14 (short F)

Jean-Louis Comolli: Jazz à l'écran (Répulsion/Cat Ballou/Nothing But a Man), in: Jazz Magazine, #127 (1966), p. 13

NN: Un homme et une femme, in: Jazz Magazine, #132 (1966), p. 13

NN: Potpourri. Hollywood Score Card, in: Down Beat, 33/11 (2.Jun.1966), p. 13 (N: Lalo Schifrin, Dave Grusin, André Previn, Quincy Jones, Gerry Mulligan scores)

NN: Granz Announces Jazz Film Plans, in: Down Beat, 33/19 (22.Sep.1966), p. 16 (short F/I)

Gilbert M. Erskine: "A Man Called Adam" (Reprise), in: Down Beat, 33/25 (15.Dec.1966), p. 32 (R)

Constant Lambert: Mechanical Music and the Cinema, in: Constant Lambert: Music Ho! A Study of Music in Decline, New York 1967 [book], p. 219-229 (F)

Dan Morgenstern: Jazz on Film, in: Down Beat Music '67 (1967), p. 64-69, 88-91 (F); reprint, in: Dan Morgenstern: Living with Jazz. A Reader, New York 2004 [book: Pantheon], p. 620-637 (F)

George T. Simon: Movies, in: George T. Simon: The Big Bands, New York 1967 [book: Macmillan]; revised enlarged edition, New York 1971 [book: Macmillan]; reprint: New York 1974 [book: Collier Books]; Reprint: New York 1981 [book: Schirmer], p. 66-69 (F); German translation as "Die Goldene Ära der Big Bands", Höfen/A 2004 [book: hannibal], p. 80-83 (F: chapter "Das Kino")

Ivan Soeldner: Pozitiv - Negativ filmového muzikálu, in: Lubomír Doruzka & Jaromír Horec & Josef Kotek (eds.): Tanecní hudba a jazz 1966/67, Prague 1967 [book: Vydalo nakladatelství Supraphon], p. 143-155 (F)

J.v.d. Keuken: Big Ben - Ben Webster in Europe, in: Jazz & Pop, 6/12 (1967), p. 37

Joachim Ernst Berendt: Klaviatur der Klischees. Zwei Beiträge zur Musik im Film - ein "Report" und ein Plädoyer für den Jazz, in: Film, 5/3 (1967), p. 18-20

Martin Williams: Jazz at the Movies, in: Martin Williams: Jazz in Its Time, New York 1989 [book], p. 17-21 (F; Reprint aus: Down Beat, 1967)

Henry Pleasants: Jazz und Film, in: Welt der Musik, 10/3 (1968), p. 38-47

Ira Gitler: Film Review, in: Down Beat, 35/8 (1968), p. 14

Michael Cuscuna: Film Review. Mingus, in: Down Beat, 35/20 (1968), p. 13

NN: Jazz im Film, in: Claus Schreiner (Hg.): Jazz Aktuell, Mainz 1968 [book], p. 215-219 (kurze Film-Liste)

NN: New Jazz Films Focus on Mingus and Lloyd, in: Down Beat, 35/14 (1968), p. 12

Leonard Feather: From Pen to Screen. First in a Series: Lalo Schifrin, in: International Musician, 66/11 (May 1968), p. 10, 24 (F/I)

Leonard Feather: From Pen to Screen. Second in a Series: Quincy Jones, in: International Musician, 66/12 (Jun.1968), p. 4, 21 (F/I)

NN: Charles Mingus Documentary Well Received by New York Critics, in: Melody Maker, 29.Jun.1968, p. 4

Leonard Feather: From Pen to Screen. Third in a Series: Oliver Nelson, in: International Musician, 67/1 (Jul.1968), p. 14, 23 (F/I)

NN: New Jazz Films Focus on Mingus and Lloyd, in: Down Beat, 35/14 (11.Jul.1968), p. 10 (short F)

Leonard Feather: From Pen to Screen. Fourth in a Series: Johnny Mandel, in: International Musician, 67/2 (Aug.1968), p. 10-11 (F/I)

Carolyn H. Ewers: Sidney Poitier. The Long Journey. The dramatic story behind a great star's rise to fame, New York 1969 [book: Signet] (F)

Krzysztof Komeda: On the Importance of Music in a Film Work, in: Jazz Forum, #5 (1969), p. 80-81

Leonard Feather: On tournée à Hollywood, (nouvelle série de films de jazz), in: Jazz Magazine, #173 (1969), p. 24-25

Lindsay Patterson: The Negro in the Performing Arts, in: Patricia W. Romero (ed.): In Black America. 1968: The Year of Awakening, New York 1969 [book: Publishers Company, Inc.], p. 247-255 (F)

N. Simsolo: Jazz et cinéma, part 2: 1940-1950, in: Jazz Hot, 35/251 (1969), p. 30-31; part 3: 1950-1958, in: Jazz Hot, 35/254 (1969), p. 32-33; part 4: 1958-1969, in: Jazz Hot, 35/255 (1969), p. 33

NN: Moscow Film Festival Triggers Jazz Action, in: Down Beat, 36/18 (1969), p. 11

P. Cressant: Jazz et cinéma, in: Jazz Hot, 35/251 (1969), p. 10-11

R. Fonseca: Jazz Club de France. Dossier cinéma, in: Jazz Magazine, #162 (1969), p. 51-52

NN: Audio Visual History of Jazz Introduced, in: Down Beat, 36/1 (9.Jan.1969), p. 12 (N)

Leonard Feather: From Pen to Screen. Eight in a Series: Johnny Williams, in: International Musician, 67/10 (Apr.1969), p. 6-7, 32 (F/I)

Leonard Feather: From Pen to Screen. Tenth in a Series: Van Alexander, in: International Musician, 68/1 (Jul.1969), p. 10, 20 (F/I)

Martha Glaser: Chords & Discords. The Real Thing, in: Down Beat, 36/14 (10.Jul.1969), p. 10, 12 (letter: films "Billie Holiday Story", "Louis Armstrong Story")

NN: Moscow Film Festival Triggers Jazz Action, in: Down Beat, 36/18 (4.Sep.1969), p. 11 (short F)

Ernie Smith: Jazz & Films, in: Jazz Journal, 22/11 (Nov.1969), p. 12-14 (F)

Leonard Feather: From Pen to Screen. Twelfth in a Series: Jerry Fielding, in: International Musician, 68/5 (Nov.1969), p. 12, 21 (F/I)

A.T.: Un film nécessaire: Esclaves, in: Jazz Hot, 36/267 (1970), p. 33

Joachim Ernst Berendt: Noon in Tunisia (60 minute feature film), in: Jazz & Pop, 9/1 (1970), p. 26ff.

N. Simsolo: Films, in: Jazz Hot, 36/259 (1970), p. 19

Dan Logan: "Monterey Pop" Revisited. A Film Critique, in: Down Beat, 37/5 (5.Mar.1970), p. 18 (Film-R)

Joe Viera: Zum 100. Mal: Jazz im Film, in: Jazz Podium, 19/4 (Apr.1970), p. 131 (F)

Leonard Feather: From Pen to Screen. Fifteenth in a Series: Earle Hagen, in: International Musician, 68/11 (May 1970), p. 9, 21 (F/I)

Leonard Feather: From Pen to Screen. Sixteenth in a Series: Stanley Wilson, in: International Musician, 69/2 (Aug.1970), p. 11, 22 (F/I)

Leonard Feather: From Pen to Screen. Seventeenth in a Series: Burt Bacharach, in: International Musician, 69/3 (Sep.1970), p. 5, 23 (F/I)

Leonard Feather: From Pen to Screen. Eighteenth in a Series. Henry Mancini, in: International Musician, 69/4 (Oct.1970), p. 7, 16 (F/I)

Leonard Feather: From Pen to Screen. Twentieth in a Series: Jerry Goldsmith, in: International Musician, 69/6 (Dec.1970), p. 4 (F/I)

Denis Constant: Panassie Stomp ("L'aventure du jazz"), in: Jazz Magazine, #189 (1971), p. 36-37

J.L.: Jazz Festival au Cinéma 2000 (un film sur le jazz), in: Jazz Magazine, #190 (1971), p. 46

NN: Billie Holiday Story. Deux films en projet, in: Jazz Magazine, #190 (1971), p. 44

NN: Satchmo à Hollywood, in: Jazz Magazine, #191 (1971), p. 34-37

Philippe Carles: Right On (Film consacré aux "Last Poets"), in: Jazz Magazine, #193 (1971), p. 7

Reinhard Fark: Jazz im Film, in: Reinhard Fark: Die mißachtete Botschaft. Publizistische Aspekte des Jazz im soziokulturellen Wandel, Berlin 1971 [book], p. 192-200 (F) [digi.copy]

Robert R. Faulkner: Hollywood Studio Musicians. Their Work and Careers in the Recording Industry, Chicago 1971 [book]; excerpt as: Hollywood Studio Musicians. Making It in the Los Angeles Film and Recording Industry, in: Charles Nanry (Hg.): American Music. From Storyville to Woodstock, New Brunswick/NJ 1972 [book], p. 200-222 (F)

Leonard Feather: From Pen to Screen. Tswenty-First in a Series: Pat Williams, in: International Musician, 69/8 (Feb.1971), p. 5, 17 (F/I)

Leonard Feather: From Pen to Screen. Twenty-Second in a Series: Dave Grusin, in: International Musician, 69/9 (Mar.1971), p. 7, 21 (F/I)

Leonard Feather: From Pen to Screen. Twenty-Third in a Series: Mort Lindsey, in: International Musician, 69/10 (Apr.1971), p. 4, 19 (F/I)

Tony Russell: Talking Blues. Blues on Film, in: Jazz & Blues, 1/1 (Apr.1971), p. 41-42 (Film-R: "Pete Seeger and Friends")

NN: Ghana Soul Bash to Be on Film, Records, in: Down Beat, 38/11 (27.May 1971), p. 8, 11 (short F) [digi.copy]

Leonard Feather: From Pen to Screen. Twenty-Fifth in a Series: Fred Karlin, in: International Musician, 70/6 (Dec.1971), p. 5, 23 (F/I)

Eric Townley: L'aventure du jazz, in: Jazz & Blues, 2/7 (1972), p. 4-5

Joachim Ernst Berendt: Jazz im Film. In memoriam Mahalia Jackson und Louis Armstrong, in: Jazz Podium/Jazz Now!, 1972, p. 21-22

Joachim Ernst Berendt: Jazz im Film. Noon in Tunesia, in: Jazz Podium/Jazz Now!, 1972, p. 20-21

N. Schreiber: Shaft's New Bag, in: Down Beat, 39/21 (1972), p. 19

NN: First/Last Poets, in: Jazz Magazine, #196 (1972), p. 7

T. Kotulla: Marion Brown, in: Jazz Podium/Jazz Now!, 1972, p. 23

Sinclair Traill: "Jazz in the Movies", by David Meeker, in: Jazz Journal, 25/7 (Jul.1972), p. 38 (B)

Joachim Ernst Berendt: Jazz im Film. Noon in Tunesia, in: Jazz Podium, 21/8 (Aug.1972), p. 20-21 (F)

Dan Morgenstern: Diana Ross Almost Saves Billie "Bio", in: Down Beat, 39/19 (23.Nov.1972), p. 11 (Film-R)

NN: USA. Filming the Blues. The Films of Les Blank, in: Jazz Forum, #20 (Dec.1972), p. 40-41 (F)

L. Keating: Jazz at the Movies, in: Jazz & Blues, 3/7 (1973), p. 5-6

NN: Chronique d'un vieux con "Lady Sings the Blues", ou La vie en Ross, in: Jazz Magazine, #216 (1973), p. 8

Max Jones: Jazz Film (made by Valerie Wilmer and John Jeremy), in: Melody Maker, 3.Mar.1973, p. 45

NN: Potpourri. "Jazz Is Our Religion" - US premiere, in: Down Beat, 40/8 (26.Apr.1973), p. 10 (N)

Brian Spittles: Memories of the Two and Threes, in: Jazz Journal, 26/7 (Jul.1973), p. 8-9 (F)

Eric Gaer: Caught In The Act. Let the Good Times Roll, Columbia Pictures, Burbank, in: Down Beat, 40/14 (16.Aug.1973), p. 32-33 (Film-R)

Ron Brown: Jazz in the Movies. A Review, in: Jazz Journal, 26/9 (Sep.1973), p. 2-3 (F)

Andrew Sarris: Fifty Years of Film/Fifty Years of Film Music, in: Rolling Stone, #160 (1974), p. 61-62 (R) [digi.copy]

John Norris: Jazz on Film - Blues Like Showers of Rain/Born to Swing/Jazz Is Our Religion, in: Coda, 11/7 (1974), p. 33-34 (R)

NN: Potpourri. Documentary about Kansas City jazz to be completed, in: Down Beat, 41/14 (15.Aug.1974), p. 9 (N: "Last of the Blue Devils")

Valerie Wilmer: Ellington Film, in: Melody Maker, 19.Oct.1974, p. 72

Gilbert M. Erskine: Prospects for Jazz in the Home Video Player Systems Medium, in: The Second Line, 27 (Summer 1975), p. 12-14 (F)

Don Heckman: Sound Tracks. How Hollywood Buried Jazz, in: Jazz (Magazine) [USA], 1/2 (Fall 1976), p. 41-43 (F)

Leonard Maltin: Unearthing Jazz Heritage You Can See and Hear, in: Jazz (Magazine) [USA], 1/2 (Fall 1976), p. 36-41 (F) [digi.copy]

K. Zagrodzki: Blues, Blanc, Rouge, in: Jazz Forum, #47 (1977), p. 19

NN: Jazz Film Course, in: Jazz (Magazine) [USA], 1/4 (Summer 1977), p. 21 (short F)

NN: Jazz im Film, 1917-1977, in: Jazz Forum, #50 (1977), p. 18 (B)

NN: TCB Film Library, in: Jazz Forum, #46 (1977), p. 19

Wilma Dobie: Jazz im Film. USA-Premiere für "Jazz Odyssee", in: Jazz Forum, #45 (1977), p. 19

Don Albert: Chertok in S. Africa, in: Jazz (Magazine) [USA], 2/2 (Winter 1978), p. 21 (short F)

Gilbert M. Erskine: Movie Review. "Pretty Baby", in: The Second Line, 30 (Summer 1978), p. 40-41 (Film-R)

Louis Malle: La musique de film, in: Philippe Adler (Hg.): Les grandes signature, Paris 1987 [book], p. 71-73 (F; Reprint aus: Jazz Hot, Jun.1960)

M. Boujut: Louis Malle. Il etait une fois Storyville, in: Jazz Magazine, #265 (1978), p. 24-25

Kitty Grime: High Voltage. Jazz from the Four 'n' Nines, in: Black Music & Jazz Review, 1/8 (Nov.1978), p. 16 (F)

Bernard Amiard: Canadian Film-Maker et Jazzman Michael Snow, in: Jazz Magazine, #272 (Feb.1979), p. 52-55, 67-68 (I)

L. Keating: Jazz on the Screen, in: Jazz Journal, 32/3 (Mar.1979), p. 18-19

Alfons Michael Dauer: Jazz und Film. Ein historisch-thematischer Überblick, in: Jazzforschung/jazz research, #12 (1980), p. 41-58 (F) [digi.copy]

Jean-Loup Bourget: Y a bon cinéma, in: Jazz Magazine, #285 (Apr.1980), p. 38-39, 68 (F)

B. Porter: The Cinema. The Last of the Blue Devils, in: Jazz Times, Aug.1980, p. 9

Louis Skorecki: Blues Brothers, in: Jazz Hot, #379/380 (Dec.1980), p. 11-13 (F)

Louis Skorecki: Blues Brothers. Entretien avec le réalisateur John Landis, in: Jazz Hot, #379/380 (Dec.1980), p. 14-15 (I)

Henri Gautier: TZAZ KAI KINHMATOÏΠAΠOÏ, in: Tzaz, 13 (1981), p. 88-89 (F - auf griechisch)

Paul O.W. Tanner & Maurice Gerow: Jazz in Television and Motion Pictures, in: Paul O.W. Tanner & Maurice Gerow: A Study of Jazz, 4/1981 [book, 1/1963], p. 148-150 (F/A) [digi.copy]

Terkild Vinding: So You Want to Collect Jazz on Videotape?, in: The Second Line, 33 (Winter 1981), p. 12-14 (F)

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Selwyn Harris: Jazz on Film. Jack the Dripper. Jackson Pollock's life is featured in the new feature 'Pollock' which showcases an atmospheric ambient soundtrack by Jeff Beal, in: Jazzwise, #55 (Jul.2002), p. 19 (F)

Christoph Merki: Der Sound in den Augen. DVDs im Jazz. Als würde Charles Mingus mit geschultertem Bass in unsere Wohnstube hineinstaksen. Der Jazz lässt sich dank DVD neu erleben, in: Jazz 'n' More, Aug/Sep.2002, p. 40-41 (F/DVD-R)

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Daniel Soutif: Il secolo del jazz. Bianco e nero nel cinema cugino un po' ingrato, in: Musica Jazz, 59/1 (Jan.2003), p. 34-36 (F)

David Reffkin: The Ragtime Machine. An Interview with LeRoy McDonald, in: Mississippi Rag, Jan.2003, p. 30-3 (F/I with film director LeRoy McDonald who plans a film on Scott Joplin)

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Rainer Sell & Richard Goerlich: liquid loop meets doris dörrie. moderne filmmusik am beispiel "nackt", in: Clarino.print, Jan.2003, p. 34-36 (F/I)

Jim Leigh: "Chicago", in: Mississippi Rag, Feb.2003, p. 40 (Film-R)

Selwyn Harris: Jazz on Film. Cold turkey. A tour de force by Frank Sinatra, a groundbreaking score by Elmer Bernstein and a brooding noir feel make 'The Man With the Golden Arm' an evocative jazz film, in: Jazzwise, #61 (Feb.2003), p. 19 (F)

Selwyn Harris: Jazz on Film. Once more with feeling. Inevitably a jazz soundtrack would accompany one of the most notorious erotic films to have been released in the 1970s.'Last Tango in Paris' controversially introduced hitherto taboo themes to contemporary cinema accompanied by the saxophone of Gato Barbieri, in: Jazzwise, #62 (Mar.2003), p. 19 (F)

Gilles Moëllic: Lucas Belvaux et Riccardo del Fra. Le principe du Jazz, in: Jazz Magazine, #536 (Apr.2003), p. 20-21 (F/I)

Howard Lucraft: Hollywood Film Composers. 'Chicago' Portends New Musicals?, in: Crescendo & Jazz Music, 40/2 (Apr/May 2003), p. 5 (F)

Selwyn Harris: Jazz on Film. One mo' time. This month sees two specially themed concerts at London's Barbican Centre on 21 and 22 April with director Spike Lee and trumpeter Terence Blanchard in an evening of film music. Lee and Blanchard are serial collaborators and to coincide with this event Selwyn Harris looks at Lee's 'Mo' Better Blues', in: Jazzwise, #63 (Apr.2003), p. 19 (F)

Hélène Sportis & Félix W. Sportis: Daidy Davis-Boyer. La fiancée de Jazz Hot, in: Jazz Hot, #600 (May 2003), p. 32-35 (F/I: about her films and her friend Charles Delaunay)

Selwyn Harris: Jazz on Film. Making waves. Jean Luc Godard's 'A Bout de Souffle' was in the vanguard of new movies made in the 1960s. Its soundtrack was provided by pioneering French pianist and composer Martial Solal, in: Jazzwise, #64 (May 2003), p. 19 (F)

Howard Lucraft: Hollywood Film Composers. Styles and Directions Today, in: Crescendo & Jazz Music, 40/3 (Jun/Jul.2003), p. 12 (F)

Selwyn Harris: Jazz on Film. Heart of darkness. Quincy Jones' score for The Pawnbroker, with a title theme performed by Sarah Vaughan, captured the dark side of this serious film. It was a ground breaking movie for Jones and was his breakthrough Hollywood film, in: Jazzwise, #65 (Jun.2003), p. 19 (F)

Selwyn Harris: The Film music of Spike Lee and Terence Blanchard, Barbican, London, in: Jazzwise, #65 (Jun.2003), p. 60 (C)

Selwyn Harris: Jazz on Film. They shoot rats, don't they? Woody Allen is the best known director to have extensively used jazz as a staple in his films. 'Sweet and Lowdown', which focused on the world's 'second

greatest jazz guitarist', shows Allen's crafty wit and love affair with jazz and puts the music centre stage all the way, in: Jazzwise, #66 (Jul.2003), p. 19 (F)

Anke Leweke: Was kommt aus deinem Horn heraus. Selbst die Augenbrauen zucken im Takt. Die Filmfestspiele von Locarno widmen ihre Retrospektive in diesem Jahr dem Jazz im Kino. Die Dokumentar-, Spiel- und Kurzfilme machen eines deutlich: Die Geschichte des Jazz ist auch eine Geschichte von versagter Anerkennung, Ausbeutung und Einschränkung, in: die tageszeitung (taz), 7.Aug.2003, p. 15-16 (F) [vert.file] [digi.copy]

Daniel Kothenschulte: Für eine Flasche Gin. Zeit der Rassentrennung. Die Geschichte des Jazzfilms beim Locarno-Festival, in: Frankfurter Rundschau, 11.Aug.2003 (F) [vert.file] [digi.copy]

Selwyn Harris: Jazz on Film. Keep on keeping on. Its style has been admired and copied, its urban angst echoed in such recent films as 'Magnolia'. But for jazz lovers Robert Altman's 'Short Cuts', with a soundtrack by Mark Isham, is a must, in: Jazzwise, #67 (Aug.2003), p. 19 (F)

Josef Engels: Wim Wenders. Soul of a Fan, in: Jazz Thing, #50 (Sep/Oct.2003), p. 64-65 (F/I)

Selwyn Harris: Jazz on Film. Tyne time. Sting playing a jazz club owner? Never. But yes he really did in 'Stormy Monday' directed and scored by Mike Figgis of 'Leaving Las Vegas' repute, in: Jazzwise, #68 (Sep.2003), p. 19 (F/I)

Viktor Rotthaler: Round Midnight. Das Filmmuseum München zeigt Jazzfilm-Reihe, in: Jazz Zeitung, 28/9 (Sep.2003), p. 19 (F)

Bill Vitka: Feel Like Goin Home. Martin Scorsese taps the blues' root, in: Blues Revue, #84 (Oct/Nov.2003), p. 9, 11-12 (F)

Eric Fine: Godfathers and Sons. Marc Levin searches for the ties that bind blues and rap, in: Blues Revue, #84 (Oct/Nov.2003), p. 22, 24 (F)

Hal Horowitz: The Road to Memphis. Richard Pearce captures extraordinary lives, extraordinary people, in: Blues Revue, #84 (Oct/Nov.2003), p. 14, 16, 18 (F)

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Alex Dutilh: Movie Blues.7 blues de réflexion, in: Jazzman, #99 (Feb.2004), p. 14-16 (Film-R: Martin Scorsese blues film series)

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Sebastian Danchin: Movie Blues. The Blues: naissance d'une passion, in: Jazzman, #99 (Feb.2004), p. 18-19 (F: Martin Scorsese's blues film series)

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Selwyn Harris: Jazz on Film. You talking to me? This month's score for the vigilante movie 'Death Wish' is one for fans of Herbie Hancock. Not one of his best known works it is nonetheless worth tracking down for its ingenious pairing of music and mood, in: Jazzwise, #72 (Feb.2004), p. 20 (F)

Rudy Mangual: Dirty Dancing Havana Nights' Diego Luna, in: Latin Beat, 14/2 (Mar.2004), p. 26-28 (F/I)

Selwyn Harris: Jazz on Film. Up all night. Jazz dominates the soundtrack and atmosphere of Robert Altman's homage to his hometown, Kansas City, with cutting contests, all night jamming and gangster infighting. Young turks such as Joshua Redman and James Carter show up on screen as well, in: Jazzwise, #73 (Mar.2004), p. 20 (F)

Bleddyn Butcher: The Blues. Produced by Martin Scorsese, in: The Wire, #242 (Apr.2004), p. 84 (Film-R)

George Hulme: The Last of the Blue Devils, in: Names & Numbers, #29 (Apr.2004), p. 19 (F)

Peter Bölke: Big Bill und Dirty Harry. Blues-Filme sollen neue Fans gewinnen, in: Jazz Podium, 53/4 (Apr.2004), p. 38 (F)

Dominique Brigaud: Jazz et Cinéma, in: Bulletin du HCF, #532 (May 2004), p. 23-26 (F: "Le Cake-Walk au Nouveau Cirque", "La Plantation", "Harlem is Heaven", "King for a Day", "Swing!"; "Martin Scorsese présente The Blues")

Josef Engels: "Tolle Bilder", sagen Sie. Ich denke: Was habe ich falsch gemacht? Der ehemalige Saxophonspieler Wim Wenders erzählt, wie er den Blues entdeckte und warum er heute nur noch auf dem Kamm bläst, in: Die Welt, 6.May 2004 (F/I) [vert.file] [digi.copy]

Rald Bei der Kellen: 21st Century Blues. Wim Wenders hat einen Film über den Blues gemacht. Titel: Soul of a Man. Die Überraschung: Es ist ein guter Film, in: Jazzthetik, 18/5 (May 2004), p. 38-41 (F/I with Wim Wenders) [digi.copy]

Selwyn Harris: Jazz on Film. Upstairs, downstairs. Selwyn Harris seeks out cult British film 'The Servant' with music by John Dankworth as this month's Jazz on Film while Dankworth clears up some mysteries surrounding his film work, in: Jazzwise, #75 (May 2004), p. 20 (F)

Howard Lucraft: Hollywood Film Composers. Cole Porter 'De-Lovely', in: Crescendo & Jazz Music, 41/3 (Jun/Jul.2004), p. 30-31 (F)

Selwyn Harris: Jazz on Film. Dark Side of the Swinging 60s, in: Jazzwise, #76 (Jun.2004), p. 20 (F: Roman Polanski's "Repulsion")

Selwyn Harris: Jazz on Film. Autumn Leaves. There aren't many laughs in Woody Allen's 'September' but there is, as usual with Allen, jazz in the soundtrack with music by Art Tatum featuring heavily in the film, in: Jazzwise, #77 (Jul.2004), p. 20 (F)

Geoff Burdett: Video Review. Jazz - A Film by Ken Burns, in: Crescendo & Jazz Music, 41/4 (Aug/Sep.2004), p. 22-23 (Film-R)

Selwyn Harris: Jazz on Film. Show me the way to go home. The dark, brooding Leaving Las Vegas showed just what Mike Figgis could do as a director and as a movie composer, with a little help from Sting and an array of top UK jazz talent, in: Jazzwise, #78 (Aug.2004), p. 20 (F)

Edwin Pouncey: Sympathy for the Devil. The films of avant garde visionary and Crowleyite magus Kenneth Anger have enjoyed fruitful if problematic relationships with a wide range of musics and musicians, in: *The Wire*, #247 (Sep.2004), p. 30-35 (F/I)

Selwyn Harris: Jazz on Film. Siege Mentality. Seventies crime film 'The Taking of Pelham 123', with music by David Shire, is a gripping piece of soundtrack with a brooding jazz-influenced flavour to its writing, in: *Jazzwise*, #79 (Sep.2004), p. 20 (F)

Dan Oullette: The Question Is... What Would a jazz video look like?, in: *Down Beat*, 71/10 (Oct.2004), p. 18 (H/short I with Uri Caine, Dianne Reeves, George Wein, Al Jarreau)

Jonathon Grasse: Conflation and conflict in Brazilian popular music. Forty years between 'filming' bossa nova in 'Orfeu Negro' and rap in 'Orfeu', in: *Popular Music*, 23/3 (Oct.2004), p. 291-310 (F)

Joe Svetlik: Jazz on Film. Our friends in the north. One of the greatest British crime films, 'Get Carter' has a soundtrack by Roy Budd that stands the test of time, with a sense of swaggering 60s jazz that carefully captures the mood of the film, in: *Jazzwise*, #81 (Nov.2004), p. 20 (F)

Selwyn Harris: Jazz on Film. In the Club. 'The Score' is notable in that it was Marlon Brando's last film. But it is also steeped in jazz with a soundtrack by Howard Shore and on screen glimpses of Cassandra Wilson and Mose Allison performing in a fictional jazz club run by a character played by Robert De Niro, in: *Jazzwise*, #82 (Dec/Jan.2004/2005), p. 22 (F)

Daniel Goldmark: Tunes for 'Toons. Music and the Hollywood Cartoon, Berkeley 2005 [book: University of California Press] (F); review, by Wolfram Knauer, in: *Jazz Podium*, 55/9 (Sep.2006), p. 58-59 (B)

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G.L. Dimmick: Music for 'The Eternal Road', in: *Kurt Weill Newsletter*, 33/1 (Spring 2005), p. 4-7 (F: recording on film track of music for stage production)

Georges Michel: Lalo Schifrin. Entretiens sur la musique, le cinema et la musique de cinema, Pertuis 2005 [book: Rouge Profond], passim (F)

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Peter Stanfield: Body and Soul. Jazz and Blues in American Film 1927-63, Urbana/IL 2005 [book: University of Illinois Press] (F)

Philippe Bas-Rabérin: Sept cinéastes face au blues, in: *Les cahiers du jazz*, #2 (2005), p. 159-164 (F)

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Guido Michelone & Dante Panzuti: 2 opinioni a confronto Ray "visto" da, in: *Ritmo*, #793 (Jan/Feb.2005), p. 33-36 (Film-R)

Howard Lucraft: John Scott. Hollywood Film Composer, in: *Crescendo & Jazz Music*, 41/6 (Dec/Jan.2004/2005), p. 9-10 (F/I)

Franck Bergerot: 'Stormy Weather'. Le jazz crève l'écran, in: *Jazzman*, #110 (Feb.2005), p. 30-31 (F)

Kip Hanrahan: Coda. Listening to film, shooting jazz, in: *Jazziz*, 22/2 (Feb.2005), p. 66 (F)

Paul de Barros: Jazz Etc. The premiere of a cinematic tribute to black composers, in: *The Seattle Times*, 18.Feb.2005 (F: "The Black Composers")

Scott Yanow: Watching jazz. Since Al Jolson's epochal 'The Jazz Siger', jazz and jazz musicians featured in many roles have been part of the history of film, in: *Jazziz*, 22/2 (Feb.2005), p. 36-37 (F)

Selwyn Harris: Track Marks. Jazz on Film. 'The Connection', a film about hard drugs with music by Freddie Redd, walked on the wild side in the 60s. Selwyn Harris wonders whether the film, now out on DVD, stands up today, in: *Jazzwise*, #83 (Feb.2005), p. 20 (F)

Enjott Schneider: Blasinstrumente in der Filmmusik. Über stereotype Assoziationen zu Emotionen, in: *Clarino.print*, Mar.2005, p. 36-39 (F)

Ingeborg Drews: Jazz und Kino. Eine Veranstaltung in der Kölner Uni, in: *Jazz Podium*, 54/3 (Mar.2005), p. 36 (F)

Jérôme Partage & Jean-Marie Hacquier & Hélène Sportis & Andrea Marcelli & Félix W. Sportis: Jazz on Screen, in: *Jazz Hot*, #618 (Mar.2005), p. 46-49 (Film-R: "The Blues"; "The Soul of a Man"; "The Road to Memphis"; "Ray"; "Feel Like Going Home"; "Red, White and Blues"; "Godfathers and Sons"; "Devil's Fir"; "Piano Blues"; "Stormy Weather")

Selwyn Harris: Jazz on Film. The Real and the Unreal. Herbie Hancock wrote his first film score for 'Blow Up', a once controversial feature that seeks answers to a mystery and explores the subtle shades of meaning between the imagined and the imaginary, in: *Jazzwise*, #84 (Mar.2005), p. 20 (F)

Stephen Graham: Jazz on Film. Sleep Safe and Warm. A classic horror film, 'Rosemary's Baby' from 1968 with music by Polanski's friend and long time music composer Krzysztof Komeda. They went all the way back to Lodz days together when Polanski was a student. It would be their last film as a team, in: *Jazzwise*, #85 (Apr.2005), p. 20 (F)

Germán Lázaro: La etapa swingante de Jerry Lewis, in: *Cuadernos de Jazz*, #88 (May/Jun.2005), p. 42-49 (F)

Peter Franklin: "Hollywood Theory, Non-Hollywood Practice. Cinema Soundtrack in the 1980s and 1990s", by Annette Davison, in: *Popular Music*, 24/2 (May 2005), p. 295-298 (B)

Peter Vacher: "Jazz on Film. The Complete Story of the Musicians & Music Onscreen", by Scott Yanow, in: *Jazz Journal*, 58/5 (May 2005), p. 13 (B)

Selwyn Harris: Jazz on Film. Coming to the boil. Quincy Jones' score for 'In the Heat of the Night' "threw out the rulebook" by experimenting with minimal string parts, in: *Jazzwise*, #86 (May 2005), p. 20 (F)

Werner Rosenberger: Funkige Zeiten. Shaft, Blaxploitation und der Funk. "Say It Loud, I'm Black and I'm Proud". Seit den 70er Jahren ist der Funk nicht mehr neu, sondern zeitlos, in: *Jazzzeit*, #54 (May/Jun.2005), p. 10 (F)

James Gillespie: "Eine klare und zutiefst bewegende Stimme". Die Hollywood-Klarinettistin Emily Bernstein, in: *Rohrblatt*, 20/2 (Jun.2005), p. 71-74 (F)

Selwyn Harris: Jazz on Film. Two sides of the same coin. Pre-bop jazz featuring Erroll Garner and Duke Ellington served up with lashings of hoary old show tunes resurrected by long-time collaborator, pianist Dick Hyman. So far, so familiar for Woody Allen. But, as Selwyn Harris finds out as he watches 'Melinda and Melinda', there's a fresh twist and new ideas from the veteran New York director, in: *Jazzwise*, #87 (Jun.2005), p. 20 (F)

David Lee: "Jazz on Film. The Complete Story of the Musicians & Music Onscreen", by Scott Yanow, in: Coda, #322 (Jul/Aug.2005), p. 15 (B)

Selwyn Harris: Jazz on Film. So good they named it twice. It flopped when it came out but 'New York, New York', Martin Scorsese's homage to the big band era, has stood the test of time surprisingly well, in: Jazzwise, #88 (Jul.2005), p. 20 (F)

Tomas Korber: Experimental. Peter Liechti – an die Grenzen stossen, in: Jazz 'n' More, Jul/Aug.2005, p. 22-23 (F/I)

Selwyn Harris: Jazz on Film. Guest house from hell. Colin Towns wrote the music for Ade Edmondson's comedy 'Guest House Paradiso'. He talks to Selwyn Harris about the process of writing for film and how jazz fits into what he does for the screen, in: Jazzwise, #89 (Aug.2005), p. 20 (F/I)

Stuart Nicholson: The way it is. Putting the world to rights. Commercial break. Hollywood and TV advertising has positioned jazz as a lifestyle accessory that seeks highbrow appeal from a lowbrow art form. But why is instrumental jazz being largely ignored, asks Stuart Nicholson, in: Jazzwise, #89 (Aug.2005), p. 14 (F)

Mike Ausden: Jazz on Film. The search for Killer Joe. Saxophonist Benny Golson makes an endearing cameo appearance in Spielberg's film 'The Terminal', in: Jazzwise, #90 (Sep.2005), p. 20 (F)

Selwyn Harris: Jazz on Film. Couples in crises. Alan Rudolph's 'Afterglow', with music by Mark Isham and a jazz band fronted by hippie jazz legend Charles Lloyd, captures the brooding psychological atmosphere of the film that charts the deteriorating marriages of two couples, in: Jazzwise, #91 (Oct.2005), p. 20 (F)

Billy Ward: Concepts. Under Siege. Passing a Drumming IQ Test, in: Modern Drummer, 29/11 (Nov.2005), p. 114, 116-117 (F: about recording film soundtracks with composer Gary Chang)

Jacques Canérot: "Jazz on Film. The complete story of the musicians & music on screen", by Scott Yanow, in: Bulletin du HCF, #547 (Nov.2005), p. 28-30 (B)

Laure Alberne: Jazzosphère. Du Mocky tout craché. Jean-Pierre Mocky a un avis sur tout. Même sur le jazz. "Grabuge!", son nouveau film, vient de sortir, et Jazzmag en profite pour en savoir davantage..., in: Jazz Magazine, #564 (Nov.2005), p. 6 (F/I)

NN: Jazz on Film. Party people. It may be flawed and a bit of a period piece but Peter Sellers fans can't help but have a soft spot for 'The Party', with a jazz based soundtrack by Henry Mancini featuring pianist Jimmy Rowles, bassist Ray Brown, drummer Shelly Manne, and tenor saxophonist Plas Johnson, in: Jazzwise, #92 (Nov.2005), p. 20 (F)

David Stubbs: "Body and Soul. Jazz and Blues in American Film, 1927-63", by Peter Stanfield, in: The Wire, #262 (Dec.2005), p. 77 (B)

Markus Herzer: Der Filmkomponist Peter Thomas und sein "New Astronautic Sound", Mainz 2/2006 [diploma thesis: Johannes-Gutenberg-Universität] (F/I/A)

Russ Chase: "Jazz on Film. The complete Story of the Musicians & Music On Screen" by Scott Yanow, in: IAJRC Journal, 39/1 (Winter 2006), p. 107 (B)

Stefan Franzen: Mika Kaurismäki. Ein Finne in Brasilien, in: Blue Rhythm, #31 (Summer 2006), p. 34-35 (F/I)

Travis B. Malone: Crafting Utopia and Dystopia. Film Musicals from 1970-2002, Bowling Green/OH 2006 [PhD thesis: Bowling Green State University], passim (F: "Jesus Christ Superstar"; "Tommy"; "Xanadu"; "Popeye"; "The Pirate Movie"; "The Best Little Whorehouse in Texas"; "A Chorus Line"; "Cabaret"; "All That Jazz"; "Chicago"; "Moulin Rouge") [digi.copy]

Christopher Loudon: "Jazz on Film", by Scott Yanow, in: Jazz Times, 36/1 (Feb.2006), p. 127 (B)

Selwyn Harris: Jazz on Film. Anthem for dommed youth. Loosely inspired by the life of Bix Beiderbecke, 'Young Man With a Horn' has more than its fair share of clichés but, says Selwyn Harris, it has more than enough redeeming features to make it stand the test of time, in: Jazzwise, #94 (Feb.2006), p. 20 (F)

Thomas Vilhelm: Jazzen og filmen, in: Jazz Special, #87 (Feb/Mar.2006), p. 66-72 (F)

Michel Boujut: Les vues de Boujut. Ed Murrow, l'homme sans peur, in: Jazz Magazine, #568 (Mar.2006), p. 9 (Film-R: "Good Night and Good Luck")

Mike Ausden: Jazz on Film. This Is Not America. Eighties film 'The Falcon and the Snowman' is part spy thriller, part social satire. But it's a film that has largely been forgotten, says Mike Ausden. It features a rare score by Pat Metheny and writing partner Lyle Mays, in: Jazzwise, #95 (Mar.2006), p. 20 (F)

Mark Cantor: Jazz Film Information. "Ten Cents a Dance", in: Names & Numbers, #37 (Apr.2006), p. 11-12 (F)

Selwyn Harris: Jazz on Film. Sketches of pain, The film 'Siesta' has become lost in the mists of times, but the music hasn't and has just been reissued. Although often thought of as a Miles Davis score the music was mostly written by Marcus Miller based on 'Sketches of Spain'. But what's the film actually about? Selwyn Harris tracks it down, in: Jazzwise, #96 (Apr.2006), p. 20 (F) [digi.copy]

Franck Médioni: Frank Cassenti. "Il faut filmer avec son coeur, pas uniquement avec ses oreilles ou avec sa tête", in: Jazz Notes, #88 (May 2006), p. 22-23 (I)

Ronald H. Sadoff: The role of the music editor and the 'temp track' as blueprint for the score, source music, and source music of films, in: Popular Music, 25/2 (May 2006), p. 165-183 (F)

Selwyn Harris: Jazz on Film. Night time is the right time. Sting formed a jazz band in the 1980s whose members included Branford Marsalis and Kenny Kirkland. Michael Apted's documentary 'Bring On The Night' went behind the scenes during rehearsals and performances by the band, in: Jazzwise, #98 (Jun.2006), p. 20 (F) [digi.copy]

Selwyn Harris: Jazz on Film. The morning after the night before. John Dankworth wrote the music for Karel Reisz's seminal film "Saturday Night and Sunday Morning" set in 1950s Nottingham. Dankworth's score has a lively west coast feel to it, in: Jazzwise, #99 (Jul.2006), p. 20 (F) [digi.copy]

Ulrich Kriest: Mika Kaurismäki. Brasileirinho – ein Musical über eine sehr soziale Musik, in: Jazzthetik, 20/7 (Jul/Aug.2006), p. 46-49 (F/I)

Mike Ausden: Jazz on Film. Oodoo man blues. Courtroom drama 'Midnight in the Garden of Good and Evil' based on a book by John Berendt with music by Johnny Mercer allows a range of jazz singers to tackle the great songwriter's work and catch a cameo by saxophonist James Moody playing a man walking an invisible dog. The film, however, could make some of the book's characters seem just too eccentric, in: Jazzwise, #100 (Aug.2006), p. 20 (F)

Carlos Tejada: Cuando Roman encontró a Krzysztof, in: Cuadernos de Jazz, #96 (Sep/Oct.2006), p. 22-26 (F)

Edwin Puncey: Cross Platform. Sound in toher media. New York poet and photographer Ira Cohen recalls the making of his classic 50s underground movie, 'The Invasion of Thunderbolt Pagoda', now on DVD, in: The Wire, #271 (Sep.2006), p. 18 (F)

Frédéric Goaty: Dave Chappelle & Michel Gondry. Fête de quartier à Brooklyn. Septembre 2004: Le comique afro-américain Dave Chappelle organise un concert très spécial en plein coeur de Brooklyn. Les

caméras de Michel Gondry sont là: "Dave Chappelle"s Block Party" sort en salle: immanquable, in: Jazz Magazine, #573 (Sep.2006), p. 4 (F)

Horst Aden: Die Welte im Filmmuseum Potsdam. Bevor der Ton auf den Film kam, in: Okey, #72 (Sep/Oct.2006), p. 58-59 (F)

Selwyn Harris: Jazz on Film. Schnapps for Breakfast. Bernard Hermann wrote the jazz-tinged score for 'Taxi Driver'. The ballad in the memorable theme was played by Tom Scott of the LA Express contributing to the mood of the music soundtrack that darkly captures the feel of the scuzzy nightlife of the Manhattan of the 1970s. However, as Selwyn Harris discovers, taking on the project was a considerable leap of faith for the Hitchcock film composer. But the music for the Martin Scorsese classic became a fitting epitaph, in: Jazzwise, #101 (Sep.2006), p. 20 (F)

Ed Enright: You Outta Be In Pictures! Music Programs are Increasingly Teaching Composition for Television and Film, in: Down Beat, 73/10 (Oct.2006), p. 98, 100 (F)

Elzbieta Jasinska Brunberg: Filmmusik / Musikfilm. Jazz i rullning, in: Orkester Journalen, 74/10 (Oct.2006), p. 12-15 (F)

Julian Cowley: Cross Platform. Sound in other media. In her search for a visual equivalence to music, film maker Jayne Parker has created a body of work that is completely in its own category, in: The Wire, #272 (Oct.2006), p. 18 (F/I)

Selwyn Harris: Jazz on Film. 'Forget It Jake, It's Chinatown'. Jerry Goldsmith became the composer for Roman Polanski's greatest film to date 'Chinatown' after the original score by Philip Lambro was rejected, writing the music in only 10 days. Its magnificent jazz-blues theme is an important part of this classic homage to 1940s film noire, in: Jazzwise, #102 (Oct.2006), p. 20 (F) [digi.copy]

Hörg Hillebrand: Der Film war nie stumm, in: Fono Forum, Nov.2006, p. 36-39 (F/I with Frank Strobel about silent movie music)

Ken Hollings: Cross Platform. Sound in other media. Finnish artist Mike Taanila explores retro visions of the future in his short films and documentaries, in: The Wire, #273 (Nov.2006), p. 18 (F/I)

Klaus Härtel: Play your own thing. Regisseur Julian Benedikt über den Jazz in Europa, in: Clarino.print, 4/11 (Nov.2006), p. 10-11 (F/I)

Ralf Dombrowski: Play Your Own Thing. Jazz in Europa – zum neuen Film von Julian Benedikt, in: Jazz Zeitung, 31/11 (Nov.2006), p. 18-19 (F/I)

Selwyn Harris: Jazz on Film. Mob minded. It may not be Mark Isham's best score, says Selwyn Harris, but Isham's music for director Wayne Kramer's film 'The Cooler', influenced by the rat pack era, has a strong jazz feel, with songs by Diana Krall and Tierney Sutton and a big band featuring drummer Peter Erskine, in: Jazzwise, #103 (Nov.2006), p. 20 (F)

Ingeborg Drews: Play Your Own Thing von Julian Benedikt. Alles unter einem Dach: Übersicht über Anfänge und Entwicklung des Europäischen Jazz nach dem Ende des Zweiten Weltkrieges . in Interviews und Filmrückblenden, in: Jazz Podium, 55/12-56/1 (Dec.2006/Jan.2007), p. 20-21 (F/I)

Louise Gray: Cross Platform. Sound in other media. With a background in Merce Cunningham's dance company, film maker Charles Atlas's work spans collaborations with Michael Clark, Diamanda Galás and, most recently, Anthony, in: The Wire, #274 (Dec.2006), p. 20 (F/I)

Selwyn Harris: Jazz on Film. Hard man. "Gangster Number One" is one of the new wave of UK crime films. Not a success at the box office it is nonetheless notable in that it is one of John Dankworth's more recent film scores and features contributions from Gilad Atzmon and Martin Shaw, in: Jazzwise, #104 (Dec.2006/Jan.2007), p. 20 (F)

Bernd Hoffmann: Und der Duke weinte. Afro-amerikanische Musik im Film. Zu Arbeiten des Regisseurs Dudley Murphy aus dem Jahre 1929, in: *Jazzforschung / jazz research*, #39 (2007), p. 119-152 (F/A: films with Bessie Smith / Duke Ellington: "St.Louis Blues"; "Black and Tan")

Dave Oliphant: *Jazz Mavericks of the Lone Star State*, Austin/TX 2007 [book: University of Texas Press], passim; especially p. 135-141 (F: chapter "A Texas Take on Ken Burns's 'Jazz'")

Frank Theves: *Durch Licht zum Ton*, in: *Fox auf 78*, #24 (Summer 2007), p. 42-44 (F) [digi.copy]

Jean-Luc Godard & Anne-Marie Miéville: *Our Music*. Synopsis for a Film, in: Steve Lake & Paul Griffiths (eds.): *Horizons Touched. The Music of ECM*, London 2007 [book: Granta Books], p. 5-6 (F)

Jesse Stewart: *Improvisation, Representation, and Abstraction in Music and Art*. Michael Snow and Jesse Stewart in Conversation, Toronto, 12 November 2005, in: *Critical Studies in Improvisation*, 3/1 (2007) (F) [digi.copy]

Larry Starr & Christopher Waterman: *American Popular Music. From Minstrelsy to MP3*, New York 2/2007 [book: Oxford University Press], p. 42-46 (F: chapter "Technology and the Music Business")

Morris B. Golbrook: *When bad things happen to great musicians. The role of ambi-diegetic jazz in three tragedepictions of artistic genius on the silver screen*, in: *Jazz Research Journal*, 1/1 (2007), p. 99-128 (F: "Lady Sings the Blues"; "Round Midnight"; "Bird")

NN: *Sound and Vision. ECM and Film*, in: Steve Lake & Paul Griffiths (eds.): *Horizons Touched. The Music of ECM*, London 2007 [book: Granta Books], p. 115-133 (F/I with Sandra Nettelbeck, Theo Angelopoulos, Eleni Karaindrou, Christian Frei, Heiner Goebbels, Anouar Brahem, David Darling)

Carlos Tejada: *Cine & música. Sin aliento por calles de París*, in: *Cuadernos de Jazz*, #98 (Jan/Feb.2007), p. 26-29 (F)

Carlos Tejada: *El demonio de la desesperanza*, in: *Cuadernos de Jazz*, #99 (Mar/Apr.2007), p. 38-41 (F: "Odds Against Tomorrow")

Rolf Thomas: *Jazz Icons. Die Faszination von Bild und Ton*, in: *Jazzthetik*, 21/3 (Mar.2007), p. 40-43 (DVD-R)

Selwyn Harris: *Jazz on Film. Battle of the Sexes*. Old fashioned romcom 'When Harry Met Sally' helped launch Harry Connick Jr.'s career and ushered in a brief fashion for big band jazz in the late 1980s and early 90s, in: *Jazzwise*, #106 (Mar.2007), p. 20 (F) [digi.copy]

Kenneth Bays: *Craig Brewer's Blues*. A Memphis filmmaker does the Hill Country hustle in 'Black Snake Moan', in: *Blues Revue*, #105 (Apr/May 2007), p. 45 (F)

Ralf Bei der Kellen: *Ein Lied geht um die Welt. The Return of the Tüdelband*, in: *Jazzthetik*, 21/4 (Apr.2007), p. 48-50, 55 (F/I with Jens Huckeriede)

Reinhard Köchl: *Julian Benedikt. Das eigene Ding*, in: *Jazz Zeit*, #65 (Apr/May 2007), p. 40-42 (F/I)

Selwyn Harris: *Jazz on Film. Natural Born Killers*. Quincy Jones wrote the music for 'In Cold Blood', the 1967 film of Truman Capote's classic book and jazz plays a key role in the atmosphere of the film, in: *Jazzwise*, #107 (Apr.2007), p. 22 (F)

Brian Dillon: *Cross Platform. Sound in other media*. British film maker Derek Jarman's painterly Super-8 experiments are keys to examine the connection between the director and the music that inspired him, in: *Jazz Hot*, #639 (May 2007), p. 20 (F/I)

Josef Braun: Film. Documentary Explores the Sound of Free Jazz, in: *Vue Weekly*, 18.May 2007 (F: "Imagine the Sound") [digi.copy]

Michael Borshuk: Jazz and Film. John Cassavete's *Shadows*. Blending Improvisation and Composition, in: *Coda*, #333 (May/Jun.2007), p. 10 (F)

Naiel Ibarrola & Carlos Tejeda: Cine & Música. Louis Malle de A a la V, in: *Cuadernos de Jazz*, #100 (May/Jun.2007), p. 63-68, 70-75 (F)

Selwyn Harris: Jazz on Film. *The Dark Stuff*. John Cassavetes' experimental film 'Shadows' tackled issues Hollywood would never have done at the time and was developed by Cassavetes in a venture which he saw as an "improvisation". Selwyn Harris relates the film's difficult birth and the curious case of Charles Mingus and a bunch of felines, in: *Jazzwise*, #108 (May 2007), p. 20 (F)

Ingeborg Drews: Schlurf. "Im Swing gegen den Gleichschritt!", in: *Jazz Podium*, 56/6 (Jun.2007), p. 40-41 (Film-R/I with Monica Ladurner, Wolfgang Beyer)

Selwyn Harris: Jazz on Film. *Desperate Measures*. In Johnny Mandel's debut film score for 'I Want To Live' featuring Gerry Mulligan's septet but without Mulligan, jazz becomes an evocation of the good times, in: *Jazzwise*, #109 (Jun.2007), p. 20 (F)

Stéphan Oliva: "Taxi Driver". Anatomie d'une mélodie, in: *Jazzman*, #136 (Jun.2007), p. 96-97 (A)

Franck Bergerot: "The Last of the Blue Devils" en copie neuve, in: *Jazzman*, #137 (Jul/Aug.2007), p. 6 (F)

Selwyn Harris: Jazz on Film. *Pot Luck*. Croupier, Mike Hodges' dark casino-set film, benefits from a spare, minimalistic score by Simon Fisher Turner with contributions to the underscore by Gilad Atzmon and Pete Rackham. A cult favourite, the film features a mesmerising performance by Clive Owen, in: *Jazzwise*, #110 (Jul.2007), p. 20 (F)

Selwyn Harris: Jazz on Film. *Silent Taboos*. Courtney Pine provides the score for a newly revived version of the 1930s silent movie 'Borderline' starring Paul Robeson and directed by Kenneth MacPherson, in: *Jazzwise*, #111 (Aug.2007), p. 20 (F) [digi.copy]

Andrew Gilbert: *Mise en Swing*. A lifelong jazz lover, Clint Eastwood has fostered many of the music's most important onscreen moments, in: *Jazz Times*, 37/7 (Sep.2007), p. 42-46 (F/I)

Anne Hilde Neset: *Cross Platform*. Sound in other media. Daft Punk's 'Electroma' movie features melancholy robots wandering a desert landscape in search of their humanity, in: *The Wire*, #283 (Sep.2007), p. 18 (F)

Gary Giddins: *Cadenza*. Projecting Jazz, in: *Jazz Times*, 37/7 (Sep.2007), p. 18 (F: jazz films)

Michael Borshuk: *Swinging Celluloid*. Kansas City and American Theatricality, in: *Coda*, #335 (Sep/Oct.2007), p. 8 (F)

Nate Chinen: *The Gig*. *Dream of Life*. Black jazz musicians have often been seen as existential heroes held captive by their native genius, in: *Jazz Times*, 37/7 (Sep.2007), p. 20 (F: jazz films)

Scott Yanow: *Quick Takes*. 10 Classic Jazz Cameo Performances, in: *Jazz Times*, 37/7 (Sep.2007), p. 48-51 (F)

William Claxton: *Going Hollywood*, in: *Jazz Times*, 37/7 (Sep.2007), p. 58-61 (photos: Louis Armstrong & Danny Kaye; Gerry Mulligan & Judy Holliday)

Philip Clark: "Play Your Own Thing. A Story of Jazz in Europe", directed by Julian Benedikt, in: *The Wire*, #284 (Oct.2007), p. 82 (Film-R)

Selwyn Harris: Jazz on Film. A Little Less Conversation. DJ David Holmes enlisted some valuable help from jazz musicians for his ironic retro score for Las Vegas heist movie 'Ocean Eleven', in: Jazzwise, #113 (Oct.2007), p. 20 (F) [digi.copy]

Carlos Tejedo: Cine y música., Freddie Redd & Shirley Clarke. El tormento de la adicción, in: Cuadernos de Jazz, #103 (Nov/Dec.2007), p. 44-46 (F: "The Connection")

David French: Buried Treasures. The second batch of 'Jazz Icons' DVDs features forgotten performances by Trane, Mingus and more, in: Jazz Times, 37/9 (Nov.2007), p. 32-33 (DVD-R)

Lew Farrell: Letters. We Didnd't Make His Day, in: Jazz Times, 37/9 (Nov.2007), p. 18 (letter)

Christian Broecking: Julian Benedikts weichgespülte Jazzgeschichte, in: Berliner Zeitung, 8.Dec.2007 (Film-R) [digi.copy]

Laure Alberne: Martine in Harlem. Martine Barrat, Jazzfan, in: Jazzman, #141 (Dec.2007), p. 82 (F)

Selwyn Harris: Jazz on Film. Flight of the Imagination. The films 'White Diamond', a documentary about an English aeronautical engineer and "science fiction fantasy" 'The Wild Blue Yonder' by director Werner Herzog, feature music by Dutch cellist Ernst Reijseger. Selwyn Harris talks to Stefan Winter, the record producer who has released the music inspired by the films, in: Jazzwise, #115 (Dec/Jan.2007/2008), p. 22 (F)

Daniel Soutif (ed.): Il Secolo del Jazz. Arte, cinema, musica e fotografia da Picasso a Basquiat, Milano 2008 [book: Skira]; French translation as: Daniel Soutif (ed.): Le Siècle du Jazz. Art, cinema, musique et photographie de Picasso à Basquiat, Paris 2009 [book: Musée du Quai Branly]; Spanish translation as: Daniel Soutif (ed.): El segle del jazz, Barcelona 2009 [book: Centre de Cultura Contemporània de Barcelona], passim (F)

Eddy Determeyer: Van de Fab Four naar de Fabulous Forties, in: Jazz Nu, 31/5 (Fall 2008), p. 66-67, 69 (F: soundies)

Gilles Mouëllic: Il ritmo della città. Il jazz moderno nei film noir, in: Daniel Soutif (ed.): Il Secolo del Jazz. Arte, cinema, musica e fotografia da Picasso a Basquiat, Milano 2008 [book: Skira], p. 238-243 (F); French translation as: Daniel Soutif (ed.): Le Siècle du Jazz. Art, cinema, musique et photographie de Picasso à Basquiat, Paris 2009 [book: Musée du Quai Branly], p. 238-243 (F); Spanish translation as: Daniel Soutif (ed.): El segle del jazz, Barcelona 2009 [book: Centre de Cultura Contemporània de Barcelona], p. 184-189 (F)

Hubert Damisch: Il jazz, in bianco e nero e in tutti i colori, in: Daniel Soutif (ed.): Il Secolo del Jazz. Arte, cinema, musica e fotografia da Picasso a Basquiat, Milano 2008 [book: Skira], p. 21-29 (F); French translation as: Daniel Soutif (ed.): Le Siècle du Jazz. Art, cinema, musique et photographie de Picasso à Basquiat, Paris 2009 [book: Musée du Quai Branly], p. 21-29 (F); Spanish translation as: Daniel Soutif (ed.): El segle del jazz, Barcelona 2009 [book: Centre de Cultura Contemporània de Barcelona], p. 14-25

Krin Gabbard: Guardalo per dieci centesimi. Il jazz nei soundies, in: Daniel Soutif (ed.): Il Secolo del Jazz. Arte, cinema, musica e fotografia da Picasso a Basquiat, Milano 2008 [book: Skira], p. 202-209 (F); French translation as: Daniel Soutif (ed.): Le Siècle du Jazz. Art, cinema, musique et photographie de Picasso à Basquiat, Paris 2009 [book: Musée du Quai Branly], p. 202-209 (F); Spanish translation as: Daniel Soutif (ed.): El segle del jazz, Barcelona 2009 [book: Centre de Cultura Contemporània de Barcelona], p. 146-151 (F)

Krin Gabbard: Il jazz di "Friz" Freleng, in: Daniel Soutif (ed.): Il Secolo del Jazz. Arte, cinema, musica e fotografia da Picasso a Basquiat, Milano 2008 [book: Skira], p. 150-155 (F: jazz in Frelengs cartoons); French translation as: Daniel Soutif (ed.): Le Siècle du Jazz. Art, cinema, musique et photographie de Picasso à Basquiat, Paris 2009 [book: Musée du Quai Branly], p. 150-155 (F); Spanish translation as:

Daniel Soutif (ed.): El segle del jazz, Barcelona 2009 [book: Centre de Cultura Contemporània de Barcelona], p. 98-105 (F)

Aaron Cohen: New Sayles Film Re-creates Early '50s Blues Scene, in: Down Beat, 75/1 (Jan.2008), p. 18 (F)

Bill Liston: Bass Sax In Spiderman 3, in: Saxophone Journal, 32/3 (Jan/Feb.2008), p. 42-44 (F)

Michael Borshuk: Swinging Celluloid. "Viva Italia!" Jazz in Films by Italian Directors of the 1960s, in: Coda, #337 (Jan/Feb.2008), p. 12 (F)

Uli Kringler: Die Gitarre in der Filmmusik, Teil 2, in: Akustik Gitarre, Jan/Feb.2008, p. 56-57 (F)

Carlos Tejada: Crónica sombría de un superviviente, in: Cuadernos de Jazz, #104 (Jan/Feb.2008), p. 48-50 (F: "The Pawnbroker")

Jennifer Fleeger: "European Film Music", edited by Miguel Mera & David Burnand, in: Popular Music and Society, 31/1 (Feb.2008), p. 139-141 (B) [digi.copy]

Selwyn Harris: Jazz on Film. Risqué Business. Controversial French film 'Les Valseuses' co-stars a young Gérard Depardieu. Selwyn Harris looks at the Bertrand Blier-directed film with music by Stéphane Grappelli more than 30 years on from its first release, with the film's original soundtrack back in circulation once again, and assesses whether it has any lasting merit, in: Jazzwise, #116 (Feb.2008), p. 20 (F)

Hans-Jürgen Schaal: Now You Has Jazz. Ein Song aus "High Society", Grace Kellys letztem Spielfilm. Seine Geschichte, in: JazzZeit, #71 (Mar/Apr.2008), p. 38-41 (F)

Michael Borshuk: Swinging Celluloid. OP's Thriller of a Soundtrack. 'The Silent Partner' (1978), in: Coda, #338 (Mar/Apr.2008), p. 12 (F)

Nate Chinen: The Gig. Watch the Tapes, in: Jazz Times, 38/2 (Mar.2008), p. 16 (F: about the importance of YouTube)

Selwyn Harris: jazz on Film. Growing Pains. The great arranger and composer Gil Evans worked on the score for Julian Temple's film 'Absolute Beginners'. While the film featured some of the leading young jazz musicians of the day on the London scene, as Selwyn Harris relates, the film was ultimately unsuccessful, in: Jazzwise, #117 (Mar.2008), p. 20 (F)

Carlos Tejada: La noche. Giorgio Gaslini - Michelangelo Antonioni, in: Cuadernos de Jazz, #105 (Mar/Apr.2008), p. 44-48 (F)

Derek Gorman: Story Time. Derek Gorman talks to Storyville Films boss Knud Thormod, in: Jazz Review, #87 (Apr/May 2008), p. 42 (F/I)

Laure Alberne: Un homme et une flamme. Claude Lelouch. Jazzfan, in: Jazzman, #145 (Apr.2008), p. 90 (F/I)

Miguel Garrido: Blow Up. Herbie Hancock - Michelangelo Antonioni, in: Cuadernos de Jazz, #105 (Mar/Apr.2008), p. 50-54 (F)

Selwyn Harris: Jazz on Film. Do Ya Punk? 'Dirty Harry', directed by Don Siegel and starring Clint Eastwood as inspector Harry Callaghan, features a soundtrack scored by pianist and composer Lalo Schifrin who traces his jazz credentials back to the Paris of the early 1950s. In an exclusive interview, Lalo Schifrin tells Selwyn Harris about the process of writing the music for 'Dirty Harry', in: Jazzwise, #118 (Apr.2008), p. 16 (F)

Carlos Tejada: Naked Lunch, in: Cuadernos de Jazz, #106 (May/Jun.2008), p. 60-64 (F)

Jennifer Odell: Museum of Modern Art Delves Into Jazz-Film Connections, in: *Down Beat*, 75/5 (May 2008), p. 21 (F)

Michael Borshuk: *Swinging Celluloid. Jazz Is Weird Again. DOA (1950); Sweet Smell of Success (1957)*, in: *Coda*, #339 (May/Jun.2008), p. 43 (Film-R)

Selwyn Harris: *Jazz on Film. Un plan pourquoi? Godard's 'Bande à Part'*, with music by Michel Legrand, purposely lacks the glamorous veneer of Godard's 1960s films, says Selwyn Harris. Its cynicism helped inspire a new generation of directors including Quentin Tarantino, in: *Jazzwise*, #119 (May 2008), p. 16 (F)

Timothy E. Scheurer: "Tunes for 'Toons. Music and the Hollywood Cartoon", by Daniel Goldmark, in: *Popular Music and Society*, 31/2 (May 2008), p. 286 (B) [digi.copy]

Selwyn Harris: *Jazz on Film. Decline and Fall. The ravaged, wrecked figure of former jazz Adonis, Chet Baker, is captured in one of the greatest documentaries of the 1980s. The strength of 'Let's Get Lost' is not just a case of showing him warts and all*, in: *Jazzwise*, #120 (Jun.2008), p. 16 (F)

Miguel Garrido: *Cine & Música. Le Samouraï. Le soledad de un "ronin"*, in: *Cuadernos de Jazz*, #107/108 (Jul/Oct.2008), p. 44-48 (F)

Selwyn Harris: *Jazz on Film. Wicked Way. Henry Mancini's serious score for 'Touch of Evil' was his first major breakthrough in writing for cinema. His cast of musicians included leading session players and the cream of the west coast jazz scene. Selwyn Harris traces the film's chequered history*, in: *Jazzwise*, #121 (Jul.2008), p. 16 (F)

Carol A. Hess: *Competing Utopias? Musical Ideologies in the 1930s and Two Spanish Civil War Films*, in: *Journal of the Society for American Music*, 2/3 (Aug.2008), p. 319-354 (F)

Michael Borshuk: *Swinging Celluloid. Jazz Conquers Communism! Moscow on the Hudson (1984)*, in: *Coda*, #340 (Aug/Sep.2008), p. 19 (Film-R)

Selwyn Harris: *Jazz on Film. Search for a son. Ethno-jazz legend Mulatu Astatqué provided the music for deadpan Jim Jarmusch comedy 'Broken Flowers'. It's a rare chance to sample Mulatu's work used as a soundtrack*, in: *Jazzwise*, #122 (Aug.2008), p. 14 (F)

Gary Giddins: *Cadenza. Movie Shoots, Jazz Scores*, in: *Jazz Times*, 38/7 (Sep.2008), p. 18 (F)

Selwyn Harris: *Jazz on Film. Wake Up Call. Jazz-loving Woody Allen contributes his own musical score to one of his early classics, 'Sleeper'. Selwyn Harris revisits the film that was overlooked at the time but stands up remarkably well after all these years*, in: *Jazzwise*, #123 (Sep.2008), p. 14 (F) [digi.copy]

Alan Licht: *Cross Platform. Sound in other media. The films and performances of Ken Jacobs use found footage and ambient sound to magnify the insistent clamour of everyday life*, in: *The Wire*, #297 (Nov.2008), p. 22-23 (F/I)

Carlos Tejeda: *Cines-Música. Henri Mancini – Orson Welles – Touch of Evil*, in: *Cuadernos de Jazz*, #109 (Nov/Dec.2008), p. 50-54 (F)

Gayle Sherwood Magee: *Song, Genre, and Transatlantic Dialogue in 'Gosford Park'*, in: *Journal of the Society for American Music*, 2/4 (Nov.2008), p. 477-505 (F/A) [digi.copy]

Michael Borshuk: *Swinging Celluloid. Jazz and Film at the Museum of Modern Art. Bertrand Blier's "Les Valseuses" (1974)*, in: *Coda*, #341 (Nov.2008), p. 20 (F)

Thierry Lepin: *Faut-il filmer le jazz? L'art et la manière*, in: *Jazzman*, #152 (Dec.2008), p. 36-37 (F)

Gary Giddins & Scott DeVeaux: Jazz, New York 2009 [book: W.W. Norton], p. 657-664 (F: chapter "Jazz on Film")

Horst Bergmeier & Rainer E. Lotz: B&L Special. Heiße Musik im deutschen Film. Ein Überblick von den Anfängen bis 1933, in: Fox auf 78, #25 (Winter 2009), p. 67-80 (F/listing of films using jazz up to 1933)

Lisa Gotto: "Trans / formieren". Zum Verhältnis von Bild und Ton in "The Jazz Singer" (Alan Crosland, USA 1927), in: Jazzforschung / jazz research, #41 (2009), p. 119-134 (F)

NN: Wenn ich sonntags in mein Kino geh..., in: Fox auf 78, #25 (Winter 2009), p. 47-51 (F: "Premiere"; "Wenn Frauen schweigen"; "Karussell"; "Die Austernlilli"; "Sieben Ohrfeigen"; "Kapriolen")

Tobias Nagl: Die unheimliche Maschine. Rasse und Repräsentation im Weimarer Kino, München 2009 [book: edition text + kritik], passim (F)

Aaron Cohen: Documentary Shows How Storm, Hard Times Can't Stop Young New Orleans Brass Band, in: Down Beat, 76/1 (Jan.2009), p. 20 (Film-R: "From The Mouthpiece On Back")

Carlos Tejedo: Cine-Música. La soledad del corredor de fondo. John Addison – Richardson, in: Cuadernos de Jazz, #110 (Jan/Feb.2009), p. 44-49 (F)

Jon Dale: Cross Platform. Sound in other media. The playful 'sound-fulms' of Swiss conductor Peter Liechti intensify the listening experience with help from improvising duo Voice Crack, in: The Wire, #299 (Jan.2009), p. 18 (F/I)

Carlos Tejeda: Cine & Música. Michel Legrand - Joseph Losey. Eva, in: Cuadernos de Jazz, 14/111 (Mar/Apr.2009), p. 50-55 (F)

Selwyn Harris: Jazz on Film. Girl Talk. Director Spike Lee's debut, the shoestring budget film 'She's Gotta Have It', with music by Lee's jazz musician father Bill, was a defining moment for the new generation of black film makers in the 1980s. It's got a log going for it, says Selwyn Harris, in: Jazzwise, #128 (Mar.2009), p. 14 (F)

Thomas Volkmann: Der Film "Muzika". Der Jazz und die Sehnsucht nach Freiheit, in: Jazz Podium, 58/3 (Mar.2009), p. 39 (Film-R)

Mark Fisher: Cross Platform. Sound in toher media. War, comics, toys, noise. All that is solid melts into montage in the films of Jeff Keen, in: The Wire, #302 (Apr.2009), p. 22 (F)

Richard Johnson: Jazz Musicians on Screen, in: Names & Numbers, #49 (Apr.2009), p. 28-31 (filmography)

Sherrie Tucker: Beyond the Brass Ceiling. Dolly Jones Trumpets Modernity in Oscar Micheaux's 'Swing!', in: Jazz Perspectives, 3/1 (Apr.2009), p. 3-34 (F)

Carlos Tejeda: Cine & Música. Don Ellis – William Friedkin. The French Connection, in: Cuadernos de Jazz, 14/112 (May/Jun.2009), p. 46-51 (F)

Selwyn Harris: Jazz on Film. The Long Take. 'Timecode', directed by Mike Figgis, who also writes the film's score, uses ambitious splitscreen technique and a soundtrack featuring jazz luminaries Peter King and Vinnie Colaiuta. The film's experimental techniques and the music's evocative broodiness are matched by a talented cast, in: Jazzwise, #130 (May 2009), p. 14 (F)

Selwyn Harris: Jazz on Film. Secret Agent. The Ipress Fille is one of Sidney J. Furie's best-known films. Starring Michael Caine as Harry Palmer its score, by John Barry is one of the composer's most well-loved, says Selwyn Harris. A lot of people may know that, but Barry's score is one of his jazziest as befitting a film composer who had studied with arranger Bill Russo, in: Jazzwise, #131 (Jun.2009), p. 14 (F)

Carlos Tejeda: Cine & Musica. John Lurie – Jim Jarmusch. Down by Law, in: Cuadernos de Jazz, 14/113-114 (Jul/Oct.2009), p. 74-79 (F)

Selwyn Harris: Jazz on Film. Making a Stand. Harry Belafonte stars in 'Odds Against Tomorrow' with a screenplay written by Abraham Polonsky, who was blacklisted by Hollywood during the McCarthy era. Its third stream score was composed by the great jazz pianist and composer, John Lewis, of the Modern Jazz Quartet. It's a film with guts, says Selwyn Harris, in: Jazzwise, #132 (Jul.2009), p. 14 (F)

Richard Johnson: Some British Films Worth Including in Jazz in the Movies, in: Names & Numbers, #50 (Jul.2009), p. 38-39 (filmography)

Selwyn Harris: Jazz on Film. Lizard Lore. Once an enfant terrible of the saxophone, actor and musician John Lurie, admired and attacked in equal measure for his anarchic "fake jazz", scored and acted in hipster flick, 'Down By Law'. It wears well more than two decades on, says Selwyn Harris, in: Jazzwise, #134 (Sep.2009), p. 14 (F)

Bruce Johnson: "Off Key. When Film and Music Won't Work Together", by Kay Dickinson, in: Popular Music, 28/3 (Oct.2009), p. 442-443 (B)

Helen O'Shea: "Global Soundtracks. Worlds of Film Music", ed. By Mark Slobin, in: Popular Music, 28/3 (Oct.2009), p. 440-441 (B)

Peter Strickland: Epiphanies. When director Peter Strickland used an old Nurse With Wound soundtrack in his new film 'Katalin Varga', the music's initial euphoric charge became dulled by overuse, in: The Wire, #308 (Oct.2009), p. 106 (F)

Selwyn Harris: Jazz on Film. Circle of Life. Nino Rota famously wrote the music for 'The Godfather', which had the transformative power to move beyond the film and into the everyday domain, the sort of music that somehow seems timeless. He also wrote the jazz-inspired music for Fellini's 1973 comedy 'Amarcord', the soundtrack of which has just been reissued. Selwyn Harris finds an optimism and zest in the film and described how Rota's work deeply affected an influential wave of Italian jazz musicians, in: Jazzwise, #135 (Oct.2009), p. 14 (F)

Alan Licht: Invisible Jukebox. Jim Jarmusch, in: The Wire, #309 (Nov.2009), p. 22-25 (BT: Boris with Keji Haino; Gavin Bryars; Two Stooges; Mahmoud Ahmed; John Lurie & Richard Edson; Rammellzee; Neil Young; Phil Kline; Sibylle Baier)

Carlos Tejeda: Cine & Musica. Thelonious Monk / Duke Jordan / Roger Vadim. Les Liaisons Dangereuses, in: Cuadernos de Jazz, 14/115 (Nov/Dec.2009), p. 40-45 (F)

Joël Pagier: Christine Baudillon. Une melomane du reel, in: ImproJazz, #160 (Nov/Dec.2009), p. 13-25 (F/I with Christine Baudillon)

Philippe Carles. Jazz & Cinema. Sul mito di oreste le "note" di Pasolini (ed erano note free), in: Musica Jazz, 65/11 (Nov.2009), p. 44-47 (F)

Stéphane Ollivier: Un soir au club. Prix du livre Inter 2002, le roman de Christian Gailly "Un soir au club" fait l'objet d'une adaptation cinématographique avec Élise Caron dans le rôle de Debbie, chanteuse et propriétaire de club. Rencontre avec le réalisateur Jean Achache et Michel Bénita, responsable de la musique, in: Jazz Magazine, #608 (Nov.2009), p. 12 (F/I)

Joachim Bertrand: Sur l'écran jazz de nos nuits blanches. Grâce à l'INA et via le site [www.ina.fr](http://www.ina.fr), vous allez pouvoir passer des heures entières devant l'écran de votre ordinateur à voir, revoir, entendre et réentendre des documents exceptionnels. Visite guidée, par notre reporter-internaute Joachim Bertrand, in: Jazz Magazine, #609 (Dec.2009), p. 24-28 (F)

NN: Vor 50 Jahren. Jazzfilme (1), in: Swinging Hamburg Journal, 9/2 (2010), p. 15-17 (F: posters and PR material form "Jazz an einem Sommerabend", "Jazz für junge Leute")

Mark Canto: Soundies Mystery. The Sun Tan Four and Sun Tan Band, in: Names & Numbers, #52 (Jan.2010), p. -6 (F)

Alex Rawls: BackTalk. Les Blank talks back, in: OffBeat, Mar.2010, p. 61-62 (F/I with documentary filmmaker Les Blank)

Selwyn Harris: Jazz on Film. LA is my lady. John Williams is one of the greatest film composers but only very occasionally does his work betray jazz influences. Selwyn Harris looks back at one of his rare films that does, the score for 'The Long Goodbye', in: Jazzwise, #139 (Mar.2010), p. 14 (F)

Franck Médioni: Rencontre avec un écrivain amateur de jazz, ImproJazz, #164 (Apr.2010), p. 24-26 (F/I)

Richard Henderson: Cross Platform. Sound in other media. Richard Henderson meets film maker Stan Warnow to discuss his new documentary about his father, electronic music polymath Raymond Scott, in: The Wire, #314 (Apr.2010), p. 24-25 (F)

Ken Hollings: Cross Platform. Sound in other media. The films of California's Craig Baldwin are a thick stew of sampled sci-fi, esoteric TV and speculative histories, in: The Wire, #315 (May 2010), p. 22-23 (F)

NN: Wynton Marsalis, Jackie Earle Haley Channel Louis Armstrong, in: Wall Street Journal, 19.May 2010 (F: silent film "Louis" planned with live accompaniment by Wynton Marsalis) [digi.copy]

Selwyn Harris: Jazz on Film. The Price of Freedom. It's John Dankworth's music that puts the swing into John Schlesinger's film "Darling", says Selwyn Harris, with a depth of acting performance from Julie Christie that makes the film stand apart, in: Jazzwise, #141 (May 2010), p. 14 (F)