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

Für Hinweise danke ich Ingo Lehmann und Willem Strank.

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### Filmographien

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

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

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

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

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

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

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

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Les films de Louis Armstrong,

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

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

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

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

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

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

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

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

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

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

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 Inhalt: A brief history of jazz on film, 1917-1960 -- Soundies -- Snader telecriptions -- Jazz on television -- Movies: 1960 to the present day -- Ruth Etting -- The film careers of Hoagy Carmichael, Harris Barris, Cliff Edwards, Kay Kyser, and Svend Asmussen -- Introduction to the review sections -- About the reviews and ratings -- A listing of the key artists -- What is purposely missing from the first three sections -- Review section one: Videos and DVDs -- Review section two: Hollywood movies -- Review section three: Shorts, television specials, and more documentaries -- Review section four: Miscellaneous items of interest -- Interviews: Three jazz film collectors: Mark Cantor, Ken Poston, John Altman -- Top rated films: Films that received a perfect 10 rating -- Films that received a 9 rating.
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