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POPULAR MUSIC IN FILM & TELEVISION



National Library

POPULAR MUSIC IN FILM & TV

16 + Source Guide



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16+ MEDIA STUDIES

INFORMATION GUIDE STATEMENT

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited”.

BFI National Library

All the materials referred to in this guide are available for consultation at the BFI National Library. If you wish to visit the reading room of the library and do not already hold membership, you will need to take out a one-day, five-day or annual pass. Full details of access to the library and charges can be found at:

www.bfi.org.uk/filmtvinfo/library

BFI National Library Reading Room Opening Hours:

Monday

10.30am - 5.30pm

Tuesday

10.30am - 8.00pm

Wednesday

1.00pm - 8.00pm

Thursday

10.30am - 8.00pm

Friday

10.30am - 5.30pm

If you are visiting the library from a distance or are planning to visit as a group, it is advisable to contact the Reading Room librarian in advance (tel. 020 7957 4824, or email library@bfi.org.uk).

BFI National Library
British Film Institute
21 Stephen Street
London
W1T 1LN
Tel. 020 7255 1444

www.bfi.org.uk/filmtvinfo/library

The library's nearest underground stations are Tottenham Court Road and Goodge Street. For a map of the area please see:

www.bfi.org.uk/filmtvinfo/library/visiting

Accessing Research Materials

Copies of articles

If you are unable to visit the library or would like materials referred to in this guide sent to you, the BFI Information Service can supply copies of articles via its Research Services. Research is charged at a range of hourly rates, with a minimum charge for half an hour's research – full details of services and charges can be found at:

www.bfi.org.uk/filmtvinfo/services/research.html

For queries about article copying or other research, please contact Information Services at the above address or telephone number, or post your enquiry online at:

www.bfi.org.uk/filmtvinfo/services/ask

Other Sources

Your local library

Local libraries should have access to the inter-library loan system for requesting items they do not hold and they may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some recent newspaper items may be held by your local reference library. Larger libraries will hold other relevant materials and should offer internet access.

Your nearest college/university

Universities may allow access to outside students, though you may not be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material. The BFI Film and Television Handbook lists libraries with significant media collections.

Your school library

Local bookshops

Some of the books mentioned in the bibliography will be in print and your bookshop should be able to order items for you.

The British Library Newspaper Library

The Newspaper Library will have all the newspaper items referred to in this guide. Contact the library first if you wish to visit. 16+ students under the age of 18 will need to make an appointment.

The British Library Newspaper Library

Colindale Avenue

London

NW9 5HE

Tel. 020 7412 7353

Email: news@bl.uk

www.bl.uk/collections/collect.html#newsBL

Approaches to Research

by Samantha Bakhurst

Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn't directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

A broad overview of the area you are researching: This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences that have shaped it.

An awareness of different debates which may exist around the area of study: There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate over how audiences watch television or film, ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, will be extremely shallow if you have no knowledge of these different perspectives.

Some knowledge of the work of theorists in the area: You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.

Information relevant to all key concept areas: You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

Types Of Research

Primary: This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on things such as, for example, what activities women are shown doing in advertisements over one week of television viewing. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in the up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.

Secondary - printed sources: This is where you will be investigating information gathered by other people in books, newspapers, magazines, on radio and television. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.

Secondary - online sources: Online sources are also mainly secondary. You will need to be able to make comparisons between sources if you intend quoting online information, and to be wary of the differences between fact and opinions. Don't necessarily assume something is a fact because someone on a website says it is. Some websites will be "official" but many will not be, so you need to think about the authority of a site when assessing the information found on it. The structure of a website address (URL) can indicate the site's origin and status, for example, .ac or .edu indicate an academic or educational institution, .gov a government body, .org a non-profit organisation, .co or .com a commercial organisation. Websites sometimes disappear or shift location - make sure you can quote a URL reference for a site, and perhaps keep a note of the last date that you checked it.

Other Media: When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.

History and development: Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.

Theory: This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

Using Research

Organising your research: Before rushing headlong to the local library or web search engines, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.

Applying your research: Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of your evidence for an analysis of the text. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.

Listing your research: It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work.

References are usually written in this way:

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.
2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, Vol.24, No.3, May-June 1983.

Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number. Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.

INTRODUCTION

This guide was prompted by the increasing interest in materials on popular music at the BFI National Library. This interest has ranged from classic A-Level topics such as representation (gender, ethnicity, sexuality) in contemporary music and music video to graduates looking at potential careers in the media industry.

Although music studies (musicology) lies largely outside the scope of the BFI's acquisitions and collections policies there is enough cross over, especially in the field of media studies, for the Library to have acquired a significant collection of research materials in this field over recent years. This guide aims to provide a listing of the more relevant books and journal articles for this wide ranging area, with special sections on Music video directors, MTV, and Rap music as these are by far the most popular topics of study.

The main body of the guide looks at popular music in, mainly British, film and television since the 1950s. This was the decade when a definable rock 'n' roll genre appeared, emerging on television as a vital staple of light entertainment for both ITV and the BBC. There are no case studies within this guide for individual films or artists, but further research would be an excellent way to a greater wealth of sources available in the Library.

In the section on television you will note that promotional items, such as TV tie-ins, and trade journal articles, from *Broadcast* and *Variety*, have been included. This is because although popular music programmes, such as *The TUBE*, have enjoyed varying degrees of success with critics and audiences alike, they have often been short-lived and there is little information about them. Once

again further research into, for example, press articles for those programmes as well as for the subject matter as a whole would be advantageous.

In order to reduce the length of this guide we have not listed press articles, but these resources are still available in the Library, and also on CD-Rom and via online newspapers such as *The Guardian* and *The Times*.

As is so often the case in film, media, television studies, students and researchers have little choice but to plough through as many sources as possible in order to extract the information they are seeking and obtain the best possible overview of the topic.

Welcome to the world of research!

Jools Holland - *The Tube* (1982 - 1987)



POPULAR MUSIC/POPULAR CULTURE

BOOKS

BENNETT, Andy and SHANK, Barry and TOYNBEE, Jason
The popular music studies reader.
 London; New York: Routledge, 2006.
 xxii, 408 p. bibliog. index.

Wide-ranging collection of new and classic writings on popular music. The book is divided into sections including: Music as sound, music as text; Making music; Subcultures, scenes and tribes; Popular music and everyday life; Musical diasporas; Music Industry; Popular music and technology; Popular music media; Popular music, gender and sexuality.

BEST, Curwen
Culture at the cutting edge: tracking Caribbean popular music.
 Jamaica; Barbados; Trinidad and Tobago: University of the West Indies Press, 2004. viii, 259 p. notes. bibliog. discog. index.

Adopting a multi-track cultural studies approach, the author explores the under-researched area of Caribbean popular music. It notes the historical and geographical influences, the influence of calypso and gospel, and examines themes and issues such as attitudes to HIV/AIDS, sexuality, and women as well as the impact of video and web media on society.

BORTHWICK, Stuart and MOY, Ron
Popular music genres: an introduction.
 Edinburgh: Edinburgh University Press, 2004. x, 246 p. illus. gloss. bibliog. index.

Very useful introduction to the subject. The book takes a straightforward genre approach with each chapter containing an overview with sections on histories and antecedents, social and political contexts, key musical texts, visual aesthetics, and generic developments. It covers: soul; funk; psychedelia, progressive rock; reggae; heavy metal; rap; synthpop; indie; and jungle.

BRABEC, Jeffrey and BRABEC, Todd
Music, money and success: the insider's guide to the music industry.
 New York: Schirmer, 1994. 412p. tables. appendices. index.

Introductory guide for professionals and newcomers about how the music industry works. May be useful for background research. Covers music in film, television and commercials.

BRACEWELL, Michael
England is mine: pop life in Albion from Wilde to Goldie.
 London: Flamingo, 1998. 245p. index.

Wide-ranging and eclectic essays on some common themes in English pop(ular) life from text-book poets, like Betjamen, to Morrissey.

CAMPBELL, Neil and DAVIES, Jude and McKAY, George
Issues in Americanisation and culture.
 Edinburgh : Edinburgh University Press, 2004. x, 316 p.; notes. illus. bibliog. index.

Wide ranging study of the impact of the United States and its cultural influence. Americanisation and popular music in Britain' by Andrew Blake (pp.147-162) sets out the long term influences, which Russell White continues in his essay 'Sign of A Black planet: Hip-Hop and globalisation' (pp.163-180).

CHRISTOPHER, David
British culture: an introduction.
 London; New York: Routledge, 1999.
 xv, 223p. illus. indices.

A brisk introduction to British culture in which there is a chapter that offers a rapid history of popular music in Britain from 1930s to Britpop.

COOPER, Carolyn
Sound clash: Jamaican dancehall culture at large.
 New York; Basingstoke : Palgrave Macmillan, 2004. ix, 348 p.; illus. notes. bibliog. index.

First study of the dancehall music genre. It explores some familiar themes of gender and sexuality as well as politics. It also charts the genre's transcultural impact outside Jamaica, with a chapter on its impact in the UK.

CREEKMUR, Corey K. and DOTY, Alexander
Out in culture: gay, lesbian and queer essays on popular culture.
 London: Cassell, 1995.
 viii.535p.illus.bibliog.index.

Wide-ranging and very readable collection of essays on 'lesbian and gay approaches to film, television, popular music and fashion'. This book would be an excellent source for students looking at sexuality and popular music. The book contains a "dossier" (pp.403-500) on popular music which includes notably Richard Dyer's 'In defence of Disco'; 'Crossover dreams: lesbianism and popular music since the 1970s' by Arlene Stein; '[Madonna's] Immaculate Collection' by Michael Musto; and 'Black macho revisited: reflections of a Snap! Queen' by Marlon Riggs.

DONNELL, Alison
Companion to contemporary black British culture.
 London; New York : Routledge, 2002.
 xxvi, 356p. index.

This companion offers neat well written pieces on all aspect of Black British cultural production from Apache Indian to Benjamin Zephaniah. The sections on music & reggae, and on particular artists may be useful to students.

FERRARI, Lilie and JAMES, Christine
Wham! wrapping: teaching the music industry.
 London: British Film Institute, 1989.
 321p. illus. bibliog

Study pack compiled by BFI Education. This early look at the music industry may be worth revisiting with sections on: Product (record[ing] and video); Promotion (tabloids, TV & radio); and Consumption (Fans, merchandising).

HORROCKS, Roger
Male myths and icons: masculinity in popular culture.
 Basingstoke: Macmillan, 1995. vii-viii. 203p. indices.

Important study of the myths of masculinity in popular culture. Contains a chapter on 'Male images in rock and pop' where the author looks at male/female divisions of labour, ethnicity, and of sexuality from Elvis to the rappers of the day.

HUQ, Rupa
Beyond subculture: pop, youth and identity in a postcolonial world.
 London; New York: Routledge, 2006. viii, 217 p. notes. bibliog. index.

Study of contemporary popular music cultures. The author examines how these fit into genuine youth movements. In part I, the author provides a theoretical overview of youth subculture and theoretical approaches to youth pop music. Part II is made up of case studies looking at bhangra; dance; hip-hop; rap grunge ; and Britpop.

HYDER, Rehan
Brimful of Asia: negotiating ethnicity on the UK music scene.
 Aldershot, Hants: Ashgate, 2004. 200 p. illus. notes. appendices. discog. bibliog. index. (Ashgate popular and folk music)

The author examines the impact of British-Asian musicians that broke into the mainstream in the 1990s. The music is set into the context of multicultural Britain. As well as examining the influences of Britain on the musicians, he also examines the influence of Asian music on Western popular music. The author also notes the 'exotic' and 'novelty' nature of their appeal and how artists and bands have transcended these burdens and barriers.

MORLEY, David and ROBINS, Kevin (eds.)
British cultural studies: geography, nationality, and identity.
 Oxford: Oxford University Press, 2001. xv, 522 p. tables. bibliogs. index.

In Chapter 17 'British popular music and national identity', David Hesmondhalgh looks at the rise of



The Sex Pistols

dance music in the 1990s, the emergence of Black British music from the shadow of 'rock', and offers some interesting views on Britpop as a possible reaction to globalisation in a music industry that resonated with and was fed by a threatened 'Englishness'.

OPEN UNIVERSITY
Politics, ideology and popular culture, 1.
 Milton Keynes: Open University Press, 1981. 92p. illus. bibliogs (U203 Popular culture: a second level course; Block 5 Units 18 and 19-20)

Although based on an Open University course, these modules contain pioneering work in the field of cultural/media studies and could provide a useful framework. Unit 19 'Pop culture, pop music and postwar youth: subcultures' looks at working class youth subcultures (Teds, Mods, Skinheads, Punks) as well as black youth subcultures (rude boys, Rastafarians). It examines the theoretical approaches, class and social reality, style and identity, the contradictions and resistance within them. Unit 20 looks at countercultures as they had emerged up until then.

RICHARDS, Chris
Teen spirits: music and identity in media education.
 London: UCL Press, 1998. vii-xiv, 215p. bibliog. index. (Media, education and culture)

"This is not another book about youth cultures. To the contrary, it's primarily about students and teachers 'doing' pop music in the context of media education." The

author sets out the case for including popular music into media studies in a book aimed at teachers as well as students.

SAVAGE, Jon
England's dreaming: Sex Pistols and punk rock. (rev. ed.)
 London : Faber & Faber, 2001. xvii, 632 p. illus. bibliog. discog. index.

Considered to be the definitive account of the Sex Pistols, Punk, and cultural history of the 70s.

SHARMA, Sanjay and HUTNYK, John and SHARMA, Ashwani
Dis-orienting rhythms: the politics of the new Asian dance music.
 London; New Jersey : Zed Books, 1996. 248 p.illus. bibliog. discog. filmog. index.

One of the first books to look at Asian (youth) popular culture. It uses music to examine how Asian dance music challenges simplistic world music categorisations (and theoretical models) and covers the whole range of influences. It is simultaneously a cultural history of what it is like to be British-Asian and what such labels may mean in multicultural (or "multi-racist" as it states in the introduction) Britain.

SHUKER, Roy
Popular music: the key concepts (2nd ed.)
 London; New York: Routledge, 2005. xvii, 324 p. bibliog. indices.

Very useful reference book that offers concise introductions to genres, scenes, subcultures, fandom, industry terms, methodologies of studying popular music.

SHUKER, Roy
Understanding popular music.
(2nd ed.)

London; New York: Routledge, 2001.
xiv, 286 p.; appendices. discog. bibliog.
indices.

This book aims to offer an introduction to the history and ways of studying popular music. It looks at performers, audiences, the rise of DJ culture, gender, moral panics, the impact of new technology, and pop music as a form of cultural imperialism.

SILVERSTONE, Roger
Visions of suburbia.

London; New York: Routledge, 1997.
vii-xiii, 313p. illus. index.

Study of that most modern of environments and spaces – suburbia. Simon Frith examines ‘The suburban sensibility in British rock and pop’ (pp.269-279) and uses the group Suede as an example to tour through the themes of class, whiteness, and the appeal of a potentially shocking bohemian image.

STRINATI, Dominic and WAGG, Stephen (eds.)

Come on down? Popular media culture in post-war Britain.

London: Routledge, 1992. xi, 391 p.;
tables. notes. bibliogs. index.

In ‘Shock waves: the authoritative response to popular music’ (Chapter 12, pp.302-322) John Street charts briskly how various ‘establishments’ have reacted to the music induced ‘shock waves’ caused by the likes of rock ‘n’ roll, the Beatles and punk to the consecration of popular music through Live Aid.

WALL, Tim

Studying popular music culture: studying the media.

London: Arnold, 2003. vii, 248 p.
illus. tables. bibliog. index.

Very useful work for students offering reviews of research to date and also some interesting case study comparisons (Elvis Presley and Miles Davis). The material is dealt with in easy to read sections supported in some case by tables. The sections cover: definitions and approaches; histories; industries and institutions; form meaning and representation;

and audiences and consumption.

WHITELEY, Sheila, BENNETT, Andy and HAWKINS, Stan (eds.)

Music, space and place: popular music and cultural identity.

Aldershot, Hants: Ashgate, 2004. 224 p. figs. notes. bibliog. index.

International studies of popular music around the world examining their roots in terms of ethnicity, national identity, gender and their rural or urban roots or traditions.



Cliff Richard - Summer Holiday (1962)

POPULAR MUSIC AND FILM

BOOKS

ALDGATE, Anthony and CHAPMAN, James and MARWICK, Arthur (eds.)

Windows on the sixties: exploring key texts of media and culture.

London: I.B.Tauris, 2000. 194p. index.

Collection of essays assessing the cultural impact of the 1960s.

Rowana Agajanian's chapter on A HARD DAY'S NIGHT looks at its significance for the genre and sixties culture. It also contains a chapter on the critical rise and fall and rise again of the Beatles' Sgt Pepper album.

BURT, Rob

Rockerama: 25 years of teen screen idols.

Poole, Dorset: Blandford, 1983. 208p.
illus.(some col.). index.

Largely illustrated book on pop/rock/teen stars in film since the 1950s.

CAINE, Andrew

Interpreting rock movies: the pop film and its critics in Britain.

Manchester; New York: Manchester University Press, 2004. 221p. illus.
bibliog. index. (Inside popular film)

A study of films from the 1950s and 1960s as a genre setting them within a social context (delinquency, Americanisation) and popular culture. Caine adopts a critical approach based on reviews and theory. He looks at defining criticism in Film Studies; British socie

ty, culture and politics, 1955 – 65; Elvis films; British visions of America, the rise of the British pop film and what the critics and fans thought of brit pop films.

DENISOFF, R. Serge and ROMANOWSKI, William D.

Risky business: rock in film.

New Brunswick, NJ: Transaction, 1991. 768p. index.

This weighty tome examines the interactions of two important popular culture media: cinema and rock/pop music. It charts the growing impact of ‘rock’ music on Hollywood, especially in terms of the production and marketing process. The authors note that despite the explosion of pop music in the 1960s and SATURDAY NIGHT FEVER in the 1970s, it was not until the 1980s that pop/rock music in film became an essential part of the package. The key film in this watershed was FLASHDANCE (1983).

DONNELLY, K. J.

Pop music in British cinema: a chronicle.

London: BFI Publishing, 2001. vii, 274 p. illus. appendices. index.

Takes a decade by decade approach with an essay examining the key themes and features of the decade and a selective annotated filmography. The Top 20's raise genuine smiles and nods of approval for a change.

INGLIS, Ian
Popular music and film.
 London; New York: Wallflower Press, 2003. 205 p.; illus. bibliog. index.

Important collection of papers on popular music in film. It covers subjects such as the overlooked genre of 'biopics' (from the Beatles to "black divas"); how music stars construct their on and off-screen identities; the rise of the song-based format over the scored soundtrack; how music is used as part of the film's aesthetic; and its use in recent science fiction films to create an off-balance mood.

JAY, Richard
How to get your music in film & TV: the Music Broker guide to soundtrack licensing and commissioning.
 The Music Broker, 2003. 98 p.; gloss. index.

Brief DIY manual for musicians wanting to place their music in films and TV which may offer some insights and guidance for the researcher.

LANNIN, Steve and CALEY, Matthew (eds.)
Pop fiction: the song in cinema.
 Bristol; Portland, Oregon: Intellect Books, 2005. 173 p.; illus. notes. bibliogs. index.

This books adopts a fresh approach to looking at the importance of a particular

song to one or even two quite different films. Films featured include O BROTHER WHERE ART THOU; THE TALENTED MR RIPLEY; GHOST; TRAINSPOTTING and the notorious 'Stuck in the middle with You' scene from RESERVOIR DOGS.

McGEE, Mark Thomas
The rock and roll movie encyclopedia of the 1950s.
 Jefferson, NC; London: McFarland, 1990. 214p. illus. bibliog. filmog. index.

Detailed encyclopedia for a genre we may never see again.

ROMNEY, Jonathan, WOOTTON, Adrian (eds.)
Celluloid jukebox: popular music and the movies since the 50s.
 London: British Film Institute, 1995. vii. 167p. illus. filmog. bibliog.

An eclectic collection of writings that covers all aspects of pop music and film supported by interviews with musicians and filmmakers including Quentin Tarantino. The chapters cover pop music as nostalgia; context setting; biopics; the long history of pop stars and cinema; underground cinema and pop music; from blaxploitation to rap; the

british pop film, soundtracks, the rock doc; music as film (sic); interviews.

SANDAHL, Linda J.
Encyclopedia of rock music: a viewer's guide to three decades of musicals, concerts, documentaries and soundtracks 1955-1986.
 Poole, Dorset: Blandford Press, 1987. 239p. illus. indices.

Straightforward encyclopedia that divides the subject into three main sections: musicals; concerts & documentaries; soundtracks.

SMITH, Jeff
The sounds of commerce: marketing popular music.
 New York; Chichester: Columbia University Press, 1998. viii-x, 288p.; illus. bibliog. index. (Film and culture)

Multi-layered theoretical study of how important popular music has become to filmmakers, audiences, and especially the film and music industries.

TASKER, Yvonne
Working girls: gender and sexuality in popular cinema.
 London : Routledge, 1998. vii-ix, 234p. illus. filmog. bibliog. index.

In her chapter 'Music, video cinema: singers and movie



The Beatles - A Hard Day's Night (1964)

stars' (pp.177-194) the author looks into the constructed image of female stars whether singers, film actors or both, and what singers like Cher, Whitney Houston and Dolly Parton have brought to their screen roles.

WOJCIK, Pamela Robertson and KNIGHT, Arthur
Soundtrack available: essays on film and popular music.
 Durham: Duke University Press, 2001. x, 491 p. illus. bibliog. index.

JOURNAL ARTICLES

AMERICAN FILM
 Vol.15. No.12. September 1990, pp.28-31

Reelin' and Rollin'...

The use of rock music in films.

CINEMA JOURNAL
 Vol.38. No.2. Winter 1999, pp.36-51

Rock 'n' roll sound tracks and the production of nostalgia, by David R. Shumway

Pop and rock music is used to produce nostalgia in films like *THE GRADUATE* and *THE BIG CHILL*. However, it would be wrong to argue that such films are necessarily conservative.

EMPIRE
 No.162. December 2002, pp.124-135

The 45 greatest rock 'n' roll moments in movie history.

EMPIRE
 No.20. February 1991, pp.72-76

"You've lost that lovin' feelin' ", by Tom Doyle

On the growing crossover between film and pop music, looking at a number of film themes which have achieved chart success in 1990.

FILM HISTORY
 Vol.4. No.3. 1990, pp.257-276

Synergy in 1980s film and music, by R. Serge Denisoff and Georg Plasketes
 Examines the marketing strategy

developed in the 1980s in which the film and music industries simultaneously promoted a single product, e.g. *FLASHDANCE*, *PURPLE RAIN*, *TOP GUN*. Most promotions failed.

FILM SCORE MONTHLY
 Vol.9. No.5. June 2004, pp.22-26

Song sung, by Jeff Bond

Interview focusing on Gary LeMel's career producing film soundtracks and the conflict between song-compilation film soundtracks and specially-composed film scores.

INDEPENDENT FILM AND VIDEO MONTHLY
 Vol.27. No.8. October 2004, pp.40-43

Behind the music, by Rachel Sontag and Rick Harrison

On contemporary rock documentaries.

INTERNATIONAL DOCUMENTARY
 Vol.23. No.4 May 2004, [whole issue]

Special issue on music documentaries.

JOURNAL OF POPULAR FILM & TELEVISION
 Vol.25. No.4. Winter 1998, pp.146-154

Sir Cliff Richard and British pop musicals, by K. J. Donnelly

Article about Cliff Richard's pop musicals from 1958 to 1964, illustrating the change in the representation of rock and roll from delinquent to establishment. In an issue about "Popular Film, Television and Music".

METRO
 No.140. 2004, pp.94-98

Pop goes the music track: scoring the popular song in the contemporary film sound track, by Rebecca Coyle

Part of a special feature section focusing on the role of music and sound design in film, this article examines the use of popular songs in film production.

PERFECT BEAT
 Vol.1. No.3. July 1993, pp.38-49

Success is in the Air: The Soundtrack, Music and Marketing..., by Meret Valtwies

Study on the function of music in *STRICTLY BALLROOM*, and other factors that affected the selection of music, ie. budget, copyright and marketing considerations.

SCREEN
 Vol.45. No. 4. Winter 2004, pp.287-304

Audiophilia: audiovisual pleasure and narrative cinema in JACKIE BROWN, by Robert Miklitsch

Examines Quentin Tarantino's musical choice in his film *JACKIE BROWN*, suggesting an equal asymmetry between the eponymous character, an icon of black femininity, and 1970s popular music.

SCREEN
 Vol.41. No.3. Autumn 2000, pp.282-298

Must you remember this?: orchestrating the 'standard'..., by Ian Garwood

A discussion of the use of the 'standard' pop song in modern screen romances with specific reference to *SLEEPLESS IN SEATTLE* (1993), and of the cultural assumptions behind use of standard song in comedies i.e. *LOVE'S LABOUR'S LOST* (2000).

SCREEN INTERNATIONAL
 No.1036. 1 Dec 1995, pp.10-12

The vinyl conflict, by Aja Scott

Two articles on film soundtracks: On the relationship and collaboration between the music and the film industry.

SCREEN INTERNATIONAL
 No.840. 17 Jan 1992, pp.10-12

Soundtracks: Harmony and discord/Pop goes the score, by Colin Brown.

The strengths and weaknesses of the relationship between pop music and films, particularly regarding marketing of successful

albums, on the role of music in films and the appeal for musicians to write film music. Case study: LA HAINE.

SIGHT AND SOUND
Vol.17. No.5. May 2007, pp.32-36

Tombstone Blues, by Simon Reynolds

Article highlights the characteristics of music documentaries, their shortcomings and strengths. Detailed discussion is then given to 30 CENTURY MAN, a documentary about singer Scott Walker and THE FUTURE IS UNWRITTEN, Julien Temple's (THE GREAT ROCK-'N'ROLL SWINDLE; THE FILTH AND THE FURY) documentary about T. Joe Strummer, singer of The Clash.

SIGHT AND SOUND
Vol.14. No.9. September 2004, pp.26-29

Tunes of glory, by Michael Bracewell

A history of the development of the musical soundtrack including the relationship between pop, electronics and film music.

SIGHT AND SOUND
Vol.12. No.4. April 2002, pp.20-22

Kinky bio, by Ryan Gilbey

A consideration of 24 HOUR PARTY PEOPLE as an exercise in pop nostalgia mixed with a fair bit of irony.

SIGHT AND SOUND
Vol.7. No.2. February 1997, pp.16-17

I don't wanna be like everybody else, by Jon Savage

An analysis of QUADROPHENIA (1979) on its 1997 re-release and in the light of Britpop, and media hype of a second Swinging London.

SIGHT AND SOUND
Sounds Supplement. October 1993, pp.6-8

Jazz and other noises

Reviews of soundtracks that featured pop music.

SIGHT AND SOUND
Vol.3. No.5. May 1993, pp.14-18

Snapshots of the sixties, by Jon Savage

Discussion of the lasting influence of 1960s pop culture, referring primarily to A HARD DAY'S NIGHT and PERFORMANCE.

SIGHT AND SOUND
Vol.3. No.4. April 1993, pp.10-11

Juke box and Johnny Boy, by Ian Penman

Article about the significance of the music soundtrack of MEAN STREETS.

VELVET LIGHT TRAP
No.48. Autumn 2001, pp.34-47

"Calculated violence and viciousness": the British..., by Andrew James Caine

Study of how the Elvis Presley film KING CREOLE was received in Britain as it coincided with debates on Americanisation, declining cultural standards, rock-'n'roll and juvenile delinquency.

WIDE ANGLE
Vol.10. No.2. 1988, pp.32-40

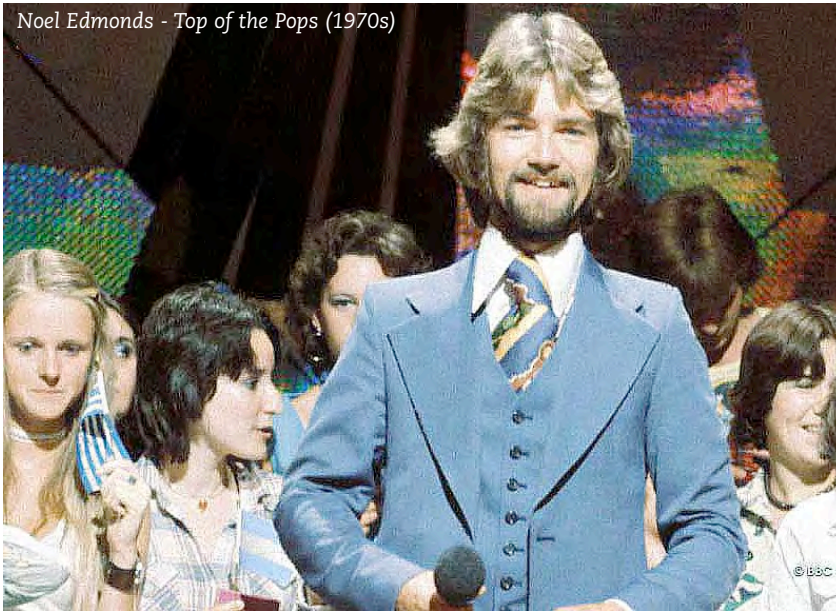
The space of recording: the production of popular music..., by Corey K. Creekmur

The depiction of rock and roll in film and video as determined by specific socio-economic factors such as bourgeois ideology, editing and innovations in sound technology.



Elvis Presley - Jailhouse Rock (1957)

POPULAR MUSIC AND TELEVISION



BOOKS

AUSTEN, Jake
TV a-go-go: rock on TV from American Bandstand to American Idol.
 Chicago, IL: Chicago Review Press, 2005. xiii, 369 p. illus. appendices. teleog. notes. index.

"Broad-ranging, idiosyncratic history" of the relationship between television and popular music. As well as covering the "fake" and "lip-synch" music shows of the 1960s, it also looks at black music shows, MTV, the popularity of reality TV and the career of Michael Jackson.

BLACKNELL, Steve
The story of Top of the Pops.
 Wellingborough, Northants: Patrick Stephens, 1985. 160p. illus. (some col.). index.

Illustrated history of the long-running programme to date.

BURT, Rob
The Tube.
 Bristol : Purnell Books, 1983. [64]p. illus.(some col.).

Promotional 'annual'. Contains as many illustrations as sentences.

CUMMINS, John
The official book of The Tube.
 London: Virgin, 1985. 128p. illus. (some col.).

Illustrated official history with contributions from the presenters and stars of the day.

MALONE, Maria
The Tube exposed.
 London: Granada Media, 1999. 144p. illus.

Illustrated history of The Tube that offers an insight into the difficulties of a live music show and conveys the importance and excitement of this groundbreaking programme in the 1980s.

MUNDY, John
Popular music on screen: from the Hollywood musical to music video.
 Manchester; New York: Manchester University Press, 1999. ix, 272p. bibliog. filmog. index. (Music and Society).

Although focusing on themes and genres outside the scope of this guide, this readable history offers brisk studies of music television. In Chapter 6 'Popular music and the small screen', the author looks at the history of pop music on American and British television and their often symbiotic relationship since the 1950s. Chapter 7 'I want my MTV and my movies

with music', looks at the impact of the music video on television both upon broadcasters and its audiences.

SOLANAS, Siân
Pop idol: the official inside story.
 London: Carlton Books, 2002. 79 p. illus. (col.).

Illustrated work to accompany the series.

SIMPSON, Jeff
Tops of the Pops 1964-2002
 London: BBC Books, 2003. 128p. (col.) illus. index.

Heavily illustrated celebration to coincide with the show's 2000th edition. The book shows no hint of what is coming only a few years hence but is a useful introduction into how the programme was put together and how certain ingredients (dancers, party atmosphere, becoming a brand, presenters' styles) were added and enhanced depending on audience reaction.

JOURNAL ARTICLES

BROADCAST
 5 Jan 2007, p.21

The magic of Abbey Road, by Ann-Marie Corvin

Article on the making of music series LIVE FROM ABBEY ROAD, with comments from some of those involved.

BROADCAST
 8 Sep 2006, p.5

Music show stalls.

Launch of a new Saturday morning music series on ITV1 has been postponed after O2 pulled out of a sponsorship deal.

BROADCAST
 28 Jul 2006, p.16

RIP TOTP, OK?, by Chris Cowey

Chris Cowey, a former executive producer and director of TOP OF

THE POPS, comments on the show's demise.

BROADCAST

3 Dec 2004, p.5

Top of the Pops loses its rhythm,
by Jon Rogers

Short piece on viewing figures for TOP OF THE POPS, which is being moved to a new slot on BBC2. Includes table of the show's ten most-watched episodes since its revamp in November 2003.

BROADCAST

4 Apr 2003, pp.24-25

Facing the music, by Patrick Barrett

As Sky prepares to launch its three new music channels, Scuzz, The Amp and Flaunt, this article examines the state of the UK music television market, including information on audience demographics and major music channels.

BROADCAST

27 Sep 1996, p.1

Search for a new home takes White Room to C5 and Granada,
by Sarah Littlejohn

THE WHITE ROOM (C4, 1995-96) may go to Channel 5, after being dropped by Channel 4's new controller of arts, Janey Walker for failing to pull in the ratings.

BROADCAST

5 Apr 1996, pp.14-16

Music programming, by Sarah Littlejohn and Claire Atkinson and David Wood

Various articles discussing the success or otherwise of music programmes on GB television, mentioning TOP OF THE POPS, THE CHART SHOW, THE BRIT AWARDS. Also looks at MTV Europe's investment in original programming.

CLASSIC TELEVISION

No.2. Dec/Jan 1997, p.8-9

Rock around the box.

Why rock music has featured so little on television, despite programmes like THE OLD GREY WHISTLE TEST and THE WHITE ROOM, or features in rock lyrics.

JOURNAL OF POPULAR FILM & TELEVISION

Vol.31. No.1. Spring 2003, pp.5-16

Television before television genre: the case of popular music, by Murray Forman

An analysis of the evolution of popular music programming on American television, stressing that, before any genre definitions could be drawn, the industry needed to develop greater technical standards and a more consistent approach to production.

JOURNAL OF POPULAR FILM & TELEVISION

Vol.25. No.1. Spring 1997, pp.31-37

Where the Action is, by Gary Burns

Article about WHERE THE ACTION IS, an American pop music series from the late 1960s, and its links to MTV in the 1990s.

M MAGAZINE

1991, pp.10-12,14

The thing is... 'Youth' television, by Paul Morley

Article looking at television aimed at "young people" and teenagers, namely music programmes, considering the different formats, similarities and approaches made in ones from the 1980s, and what makes them successful or not.

MEDIA CULTURE AND SOCIETY

Vol.18. No.3. July 1996, pp.501-508

"Banality with a beat": Dennis Potter and the paradox of..., by Glen Creeber

Discusses the use of music in Dennis Potter's television work.

TELEVISION BUSINESS INTERNATIONAL

Dec/Jan 2004, pp.16-18,20

Live and kicking, by Jo Anne Kenny

Article on developments in music

programming, including a move away from traditional concert and performance-based shows.

TELEVISION BUSINESS INTERNATIONAL

Apr/May 2002, pp.56-58

This isn't Spinal Tap, by Jo Anne Kenny

Examines developments in the programming of pop music on television, looking at the balance between concert films, documentaries and talent shows.

TELEVISUAL

September 2005, pp.73-74

Video is my radar, by Simon Meek

Mike O'Keefe, director of video at record label Sony BMG, talks about music videos, DVDs and the opportunities for music content on television.

TELEVISION TODAY

No.5627. 16 Feb 1989, pp.15

Report on the launch of the series BIG WORLD CAFÉ (C4,1989), at which executive producer Andrea Wonfor warned of the problems of rising record industry fees and its effect on music programming.

TELEVISUAL

December 2001, pp.25,27-28

Must-see music, by Anastasia Kershaw

About the relationship between music and television, the traditional promo stations like MTV and how that format is changing with internet sites and pay-per-view.

VELVET LIGHT TRAP

No.49. Spring 2002, pp.4-17

From elegance to extravaganza: The Supremes..., by Joop Kooijman

On how The Supremes appearance on THE ED SULLIVAN SHOW in 1964 presented an image of inspirational black elegance and beauty to mainstream American culture.

Rap and hip hop

BOOKS

BASU, Dipannita and LEMELLE, Sidney J.

The vinyl ain't final: hip hop and the globalization of Black popular culture.

London; Ann Arbor, MI: Pluto Press, 2006. xvii, 268p. notes. discogs. index.

A rather dense, sociological collection of essays on hip hop as a global phenomenon, edited by two professors and written from every perspective of the academic spectrum. It is divided into two main sections, the first examining hip hop in the US, and the second covering international hip hop, with each chapter looking at a separate country and/or continent.

The most striking point this book makes is that hip hop has always been global, because it was created by the children of international immigrants to America's inner cities, who were displaced by the movements of global economies. An artistic resistance to social deprivation is what the global hip hop community has in common, it is just the local culture that changes. This is quite difficult to digest all at once, as it is heavy

with political and economic theory, but it is relatively hard to find a book that analyses hip hop's impact outside America (though this situation is improving), so it's worth a look. Read sparingly though.

CHANG, Jeff

Can't stop, won't stop: a history of the hip hop generation.

London: Ebury Press, 2005. xiii, 546p. illus. appendix. bibliogs. teleogs. filmogs. discogs. notes. index.

This book, written by a hip hop journalist, has a very strong, socio-political focus, with hip hop emerging from the "deindustrialization and globalization...of the post-civil rights era". It is structured around more than a decade of interviews with people involved with every aspect of hip hop including DJs, rappers and graffiti artists and covers important figures from its artistic forerunners. This is all done in a clear and accessible manner with each section covering approximately a decade from the late 60s onwards, and an emotive introduction from DJ Kool Herc, one of the first ever hip hop DJs, decrying the negativity of much of present day hip hop.

The sources section is vast and comprehensive, including image and music resources as well as written works.

FORMAN, Murray

The 'hood comes first: race, space and place in rap and hip-hop.

Middletown, Conn : Wesleyan University Press, 2002. xxii, 387 p.; bibliog. index. (Music/culture)

The author argues the increasing importance of physical locale, the 'hood, in rap and hip hop throughout its historical development. He examines the change

in the cultural landscape of the United States brought about by access to rap and hip hop through regularly scheduled national platforms, such as Yo! MTV RAPS and THE ARSENIO HALL SHOW; the rapper as actor, such as Will Smith in THE FRESH PRINCE OF BEL AIR, and Ice T on TV and film; and through cinematic representation in DO THE RIGHT THING (1989), BOYZ N THE HOOD (1991), MENACE II SOCIETY (1993), CLOCKERS (1995), and DEAD PRESIDENTS (1995).

GEORGE, Nelson

Hip hop America.

London; New York: Penguin, 1999. xiv, 226p. index

This is very much a personal, somewhat anecdotal account of the birth and evolution of hip hop in America over the previous twenty years by a music critic who's experienced it at first hand. The intention and path of the book is pretty much spelled out in the introduction, hip hop is given a very basic definition that is gradually fleshed out by discussions of its power as a cultural force, corporate America's hijacking of it as a marketing tool for the youth demographic, and its multifaceted nature and meanings. Nelson George clearly does not have a rose tinted view of hip hop, and he also attempts to explain that the more disturbing aspects of much of hip hop, "gun iconography, anti-intellectualism...violence, and sexism...are very much by-products of the larger American culture". The book concludes with a very informative sources section that is not just confined to hip hop, and places this subject in the context of post-civil rights movement America. A read that is as entertaining as it is illuminating.

KEYES, Cheryl L.

Rap music and street consciousness.

Urbana, IL; Chicago, IL: University of Illinois Press, 2004. xxv, 302p. illus. gloss. notes. discogs. bibliog. index.

An academic analysis focusing specifically on rap music rather



Wild Style (1982)

than hip hop culture in general, written by composer and professor Cheryl L. Keyes. Keyes uses the disciplines of ethnomusicology, folklore and popular culture to discuss its roots in other forms of Black music and expression, its emergence in the late 70s Bronx, the various rap sub-genres, female and white rappers, and what the technological advances in mixing and sampling mean for the future of rap music, amongst other topics. Along with the usual notes and reference sources, this is enhanced by a glossary of rap terms, a selected discography, and an epilogue that touches on the global influence of hip hop, and further avenues that have yet to be explored fully, such as rap's impact on religion, fashion and language. The introduction also has a detailed explanation of how Keyes researched rap music over the years that could prove very useful for those who want to study this subject in depth. This is quite an intense read but is worth it for the breadth of topics covered.

PERKINS, William Eric (ED.)
Droppin' Science: critical essays on rap, music and hip hop culture. Philadelphia: Temple University Press, 1996. viii, 276 p.; notes. [8] plates. (Critical perspectives on the past)

This is a lucid insight into the origins of hip hop and the many sub-genres that have appeared with its evolution: gangsta, message, raunch and Latino rap. This collection also looks at other aspects of this cultural phenomenon: fashion, breakdancing, sexual politics, black nationalism, white rappers and Chicano power.

PERRY, Imani
Prophets of the Hood: Politics and poetics in Hip Hop Durham, NC; London: Duke University Press, 2004. x, 236 p.; notes. index.

By carefully analyzing the work of artists such as Public Enemy, Ice Cube, De La Soul, KRS-One, Biggie Smalls, Lil' Kim, Method Man, Lauryn Hill, OutKast, Sean 'Puffy' Combs and Nas, the author reclaims Hip Hop as 'an art of innovation not deprivation'. There is also a chapter on the complex gender issues this musical form conveys.

QUINN, Eithne
Nuthin' but a "G" Thang. The culture and commerce of gangsta rap New York: Columbia University Press, 2005. xiii, 251 p.; notes. index.

A solid look at the immense success of gangsta rap music. Quinn's study analyses the economic, political and cultural context from which it emerged and pays close attention to the aesthetic value of its controversial lyrics. The book also focuses on the artistic qualities and scandalous lifestyles of Ice Cube, Dr. Dre, the Geto Boys, Snoopy Dogg and Tupac Shakur.

WATKINS, S. Craig
Hip hop matters: politics, pop culture, and the struggle for the soul of a movement. Boston: Beacon Press, 2005. 295p. notes. bibliog. index.

S. Craig Watkins provides a sweeping, well researched history of hip hop up to the present, including a detailed retelling of the circumstances surrounding the production of the very first commercially successful rap record in the late 70s. He also analyses the corporate takeover of hip hop, the violence and misogyny threatening its progressive potential, and the movement's tentative forays into American electoral politics, now that it has the financial and marketing resources to do so. All this to answer the question: "Why does hip hop matter?" The book is in two parts, pop culture and politics, discussing hip hop's impact on both, with the main thrust being hip hop's ability to empower youth and how this has been used and abused. The extensive guide to the reference sources consulted is well presented, and could work as a 'how to' guide to studying this subject all by itself. On the whole Hip Hop Matters is presented in a very accessible manner and is definitely recommended.

WATKINS, S. Craig
Representing: hip hop culture and the production of black cinema. Chicago; London : University of Chicago Press, 1998. xiv, 314p.; notes, bibliog., index.

Watkins examines the social, political and economic transformations that shaped late twentieth century America and places hip hop and black youth culture firmly within

the nation's history. He focuses on Spike Lee as an example of the reemergence of black cinema as a commercially viable product. Finally, the discussion shifts to the popularisation of films such as *BOYZ N THE HOOD* (1991) and *MENACE II SOCIETY* (1993) and the 'ghetto to action film cycle'. There is an extensive bibliography at the end of the book as well as the author's notes.

JOURNAL ARTICLES

VANITY FAIR
No.543. November 2005, pp.176-213

The kings and queens of hip hop: the music portfolio 2005

Lavish spread over many pages of colour photographs and brief profiles of a wide range of hip hop stars.

QUARTERLY REVIEW OF FILM AND VIDEO
Vol.22. No.2. Apr-Jun 2005, pp. 169-179

Supa Dupa Fly: Black women as cyborgs in hip hop videos, by Steven Shaviro

A detailed analysis of two hip hop videos, *THE RAIN (SUPA DUPA FLY)* by Missy Elliott and *HOW MANY LICKS* by Lil' Kim, in which Black female bodies mutate into cyborgs. This sets the stage for a discussion on gender and race in rap music. This article is very technical in its analysis of the construction of these two songs and hip hop music in general. But it then goes on to make good points about the scarcity of female rappers in the macho hip hop community, Missy Elliott's fusion of electronic and traditional Black music, and her reaction against the ingrained notion of feminine beauty in most other rap videos. In contrast Lil' Kim expresses herself through her performance of exaggerated and overt sexuality, and has come under criticism from other Black women for playing into the misogynistic caricature presented in male rap songs. This article is concluded by a brief but illuminating reference section.

SIGHT AND SOUND

Vol.15. No.7. 2005, Black World Supplement, pp.8-12

Boyz in the wood, by Nelson George

This article, published as part of a supplement tie-in to the BFI's Black World season at the National Film Theatre over the summer of 2005, traces the evolution of hip hop cinema, from the independent movies of the early 80s, via mainstream films financed by hip hop business money, to it's digital future. Special credit is given to WILD STYLE (1982) and BEAT STREET (1984) for being produced by African Americans and featuring known hip hop artists, and DO THE RIGHT THING (1989) and HOUSE PARTY (1990) for their cultural influence.

The 'mini-genre' of hip hop gangsta films that proliferated in the early 1990s (BOYZ N THE HOOD, MENACE II SOCIETY et al) are also mentioned. These films launched a variety of Black directors and rapper-actors into the Hollywood mainstream. But the article comes to the conclusion that Hollywood has used hip hop as just another marketing tool to separate the youth demographic from their money. Includes a sidebar featuring a selection of 'hip hop' movies.

CONTINUUM

Vol.18. No.4. December 2004, pp.497-508

'Go White Girl!': Hip hop booty dancing and the white female body, by Melissa Campbell

Not quite as exciting as the title suggests, but nevertheless an interesting piece about the issues raised by White women doing 'booty dancing', an activity usually associated with Black women and hip hop music. It is quite academic and takes a little too long going off on a slight tangent about the authenticity of hip hop culture generated outside of America, but is an insightful discussion of gender, race, and sexism in the global hip hop community. It concludes that 'booty dancing' can be performed ironically even if this is problematic, and there is also a counter movement in hip hop to diffuse the unrealistic image of Black sexuality that it may produce. This article also has an

extensive and useful list of notes and references.

BLACK FILMMAKER

Vol.6. No.27. Nov/Dec 2004, pp.38-39

Can hip hop make Jesus cool?: holy hip hop, by Luan Goldie

A discussion on whether rap videos can be used to express religious faith, focusing on Kanye West's video for JESUS WALKS. This is a very clearly written and concise piece, touching on predecessors of West whose faith adversely affected their career (namely MC Hammer), contrasting them with West's credibility, and the power of hip hop in popular culture to market anything to young people. The difficulties the church might have in using West as a role model are also discussed.

BLACK FILMMAKER

Vol.6 No.26. Sep/Oct 2004, pp. 40-41

Partners in porn: rap videos turning black and blue, by Janice Spence

This is a stern piece about the present trend to incorporate adult or pornographic images into many rap videos for commercial reasons, with some rappers even going as far as appearing in and producing porn films themselves. The author mourns the passing of artists like Public Enemy who used politically aware images that matched their lyrics to put their message across, and tries to analyse the reasoning behind this downward turn, coming to the conclusion that for these current batch of artists it's all about making the most money.

BLACK FILMMAKER

Vol.6. No.25. Jul/Aug 2004, p.29

Freestyle: the Art of Rhyme, by Yaya Koroma

A favourable review of two documentaries, FREESTYLE: THE ART OF RHYME and SOUNDZ OF SPIRIT that examine different aspects of rap. FREESTYLE: THE ART OF RHYME is an educational look at the underground improvisational rap scene across America, (notably comparing New York and Los Angeles,) encompassing it's history and it's place "as an alternative to commercial studio hip hop." SOUNDZ

OF SPIRIT looks at the more politically conscious and poetic branch of rap.

BLACK FILMMAKER

Vol.6. No.25. Jul/Aug 2004, pp.38-39

Rapper vs Actor: are rap artists in films jumping the queue?, by Janice Spence

This is a somewhat scathing critique of the trend in Hollywood of casting hip hop artists in film roles at the expense of experienced, arguably more talented actors. Starting with the inspired casting of Ice Cube in BOYZ N THE HOOD (1991) and Tupac Shakur in JUICE (1992) who both delivered critically acclaimed performances, through Oscar nominees Will Smith and Queen Latifah, to the current crop of rappers-turned-actors including DMX and Snoop Doggy Dog, there appears to be a downward trend of hoping the latest big name artist will draw in large box office numbers.

VELVET LIGHT TRAP

No.53. Spring 2004, pp. 59-65

An interview with Rachel Raimist, by the editors

Filmmaker Rachel Raimist discusses the issues raised by her documentary, NOBODY KNOWS MY NAME, about women involved in the hip hop music scene. Having previously made documentaries about hip hop, Raimist is well placed to make comment on issues such as the commercialization of this music, it's credibility as an academic field of study, and how women are represented and treated in the rap community (with special mention to Lil' Kim). The White experience of hip hop, it's economic, and oppositional politics are also touched on. This is a highly political and enlightening take on the subject.

BLACK FILMMAKER

Vol.5. No.21. Autumn 2003, pp.15-17

The future of rap video, by Marva Jackson Lord

This optimistic article looks at the possible future of rap video, by examining it's social and economic impact. It is filled with relevant, useful quotes by the main players

in the hip hop scene such as video directors, producers and critics, and covers issues such as women in front of and behind the camera, it's influence on non-hip hop artists, commercialisation, and the argument that rap videos promote violence and a 'gangsta' lifestyle. It is clear that rap music is now seen as the mainstream.

BLACK FILMMAKER

Vol.5. No.22. Winter 2003, pp.48-50

The future of rap video 2: after the gold rush, takin' it to the next level, by Marva Jackson Lord

This sequel to the previous article looks at the global hip hop scene, as opposed to the American mainstream. These international artists are more overtly political, represented by grass roots culturally specific videos, as opposed to the 'bling bling' lifestyle shown in many American videos.

CINEASTE

Vol.28. No.2. Spring 2003, pp.30-35

White man's burden: Eminem's movie debut in 8 MILE, by Roy Grundmann

An article which uses a detailed critique of the film 8 MILE and the rapper Eminem's performance in it, as a springboard for an analysis of rap history, Eminem's persona and success, and the cultural politics of contemporary rap. It presents a carefully balanced overview of the controversies surrounding his music (especially the issues of race and class), and concludes that though Eminem is hugely talented, the film ultimately is part of the Hollywoodisation of the Black cultural experience, a White view of hip hop. This packs a lot into its 5 pages, but it is clearly presented and well worth investigating.

INTERVIEW

June 2002, pp.54-57, 94

Mos Def: in all the noise about race in America, here's a voice that cuts through-singing, rapping, acting, by Jeffrey Wright

An intelligent, articulate interview with the respected rapper/actor Mos Def. He gives his opinions on the lack of pretension in hip hop in relation to fame, money, and

material possessions, young African-Americans' ignorance of the social issues in Africa (especially the controversy over conflict diamonds), and the mismanagement of rappers by people who see them as "commercial commodities" rather than thinking people (Tupac Shakur is mentioned). He also talks about how hip hop is still disrespected as a cultural force even though it makes millions, and his new project which is a fusion of hip hop and rock 'n' roll.

BLACK FILMMAKER

Vol.5. No.15. Apr/May 2002, pp.28-29

21st century Poitier, by Mark Burey

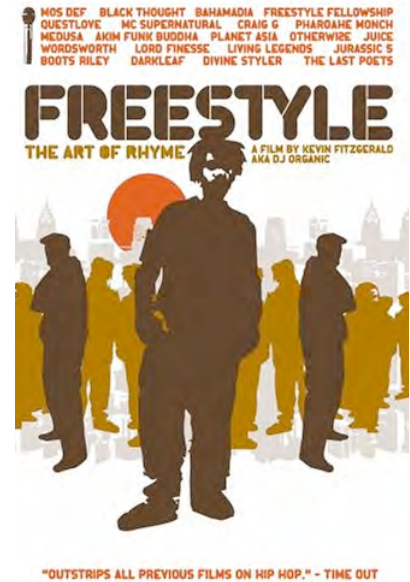
A critique of the rapper/actor Will Smith's persona and career, written at the time when he was cast as Muhammad Ali in the film ALI. It basically discusses how Smith maintains his status as a 'brother' whilst still proving massively popular with White audiences, making points that other rapper/actors like Ice Cube and Tupac Shakur have engendered fear in White audiences that Smith's amiability has diffused, and that his drive and ambition are perceived as aspirational by Black people. The tone of the article is mildly critical of Smith, and it concludes by pondering if the casting of a more obviously politicised rapper as Ali would have played out differently.

BLACK FILMMAKER

Vol.2. No.6. 1999, p.18

Chuck it on the net: fear of a black pla(net), by Randeep Ramesh

Chuck D, the frontman of legendary rap group Public Enemy, talks about the band's dispute with their former record company DefJam, which led to them distributing their own music on the internet for web users, along with a growing number of other hip hop artists. He declares that this is the beginning of the end for parasitical record companies, and that rap audiences have always been at the forefront of embracing new technology, with the internet being the perfect platform for upcoming artists. This is a timely glimpse at what was the beginning of a musical revolution.



Freestyle The Art of Rhyme (2000)

ENTERTAINMENT WEEKLY

No.513. 19 Nov 1999, pp. 141-142

Yin and yang, yo!, by Tom Sinclair

A "compare and contrast" of two albums by noted rap artists, WILLENNIUM by Will Smith and DR DRE 2001. It concedes that the gangsta style of Dr Dre and the pop hop of Will Smith are seen as opposite ends of the rap spectrum, but points out that hip hop has a history of forming a diverse range of sub-genres. Both artists are claimed as elder statesmen of rap "with a clearly defined artistic vision". This is an illuminating insight into the diversity of hip hop culture.

CINEACTION!

No.21/22. Sum/Aut 1990, pp.91-98

"** Sal's pizza" – Spike Lee's DO THE RIGHT THING as a product of the hip hop movement**, by James A. Hurst

This analysis of DO THE RIGHT THING and its place in the history of the hip hop movement has a very definite viewpoint, and is interesting as an example of where hip hop was culturally in the early 1990s. It starts off with a potted history of the American civil rights movement and the representation of Black people in the US media, then goes into the birth of hip hop and the revolutionary influence of the rap group Public Enemy (described here as the "Black Panthers of rap"), before turning its attention to DO THE

RIGHT THING itself. Interesting connections are made between Blaxploitation films and rap, and Spike Lee's previous forays into hip hop culture are looked at, as is the role Public Enemy's anthem FIGHT THE POWER in the film. The most striking thing about this article is the light it throws on the ambivalent politics of the film and hip hop itself.

CINEASTE

Vol.18. No.1. 1990, pp.22-24

Tearing the roof off the sucker: an interview with Reginald and Warrington Hudlin, by Michael Kantor (Film review by Bruce Alfred)

The co-makers of HOUSE PARTY, brothers Reginald and Warrington Hudlin are interviewed about their debut feature film, alongside a critical review of the same film. Topics covered include the reasoning behind casting rappers in the main parts, introducing a mainstream viewer to hip hop vocabulary, and the possibility that only Black people will get the "culturally coded" humour in the movie. The review judges the film firmly as pure cross-over entertainment, providing only a sanitized view of young Black people's experience of hip hop culture, and ignoring the issues of drugs, alcohol and sex.

FILM COMMENT

Vol.19. No.3. May/June 1983, pp.64-66

WILD STYLE, by Harlan Jacobson

An interview with Charles Ahearn, the director of WILD STYLE, one of the earliest, if not the first, hip hop film. He talks about his difficulty in getting funding for the film, and the process of getting WILD STYLE made. The interview also concentrates on the graffiti art aspect of hip hop culture, discussing its political importance, and eloquently explaining the artistic link between graffiti, rapping and break dancing. This is how the film got its title.

MUSIC VIDEO DIRECTORS

USEFUL JOURNAL TITLES

The main journal titles that the BFI National Library holds on the subject of music videos are PROMO and RES MAGAZINE.

These are both excellent sources for the latest information on music videos, including profiles of directors, interviews, reviews and articles and they are both still current titles at the time of writing.

PROMO is published monthly and is held in the BFI National Library back to September 1994.

RES MAGAZINE is published 6 times a year and is held in the BFI National Library back to Vol. 3 No. 3, 2000.

USEFUL WEBSITES

www.mvdbase.com

The Music Video Database is an excellent first port of call for information on music videos, containing purely textually based information collated as a labour of love by its creator, Alex S. Garcia. Searchable by artist, song or director, it provides details such as dates, production companies and awards achieved. It also features details of new releases and contains useful links including websites for individual directors.

www.clipland.com

Unlike the Music Video Database, this website has a visual and commercial emphasis that enables you to watch music videos, as well as giving brief specific details relating to the particular video you search for, often providing external links. The database covers not only music videos, but also advertisements, film trailers and short films.

<http://musicvideowire.com>

Music Video Wire is a resource for information on the business side of the music video industry. It has an emphasis on news, interviews and music video production.

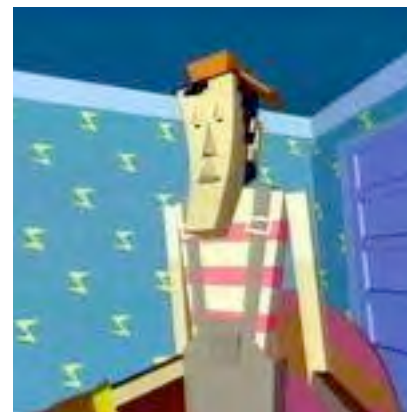
<http://promomagazine.com/>

This website is the online version of Promo magazine. Included in the website are links to downloadable music videos, news features, industry contact information and facilities to subscribe to Promo online or buy recent back issues of the magazine.

4 KEY MUSIC VIDEO DIRECTORS

STEVE BARRON

Steve Barron was born in Ireland in 1956. He created landmark music videos in the 1980s including Dire Straits' MONEY FOR NOTHING, Michael Jackson's BILLIE JEAN and A-ha's TAKE ON ME. His film credits include TEENAGE MUTANT NINJA TURTLES (1990) and THE CONEHEADS (1993).



Dire Straits - Money for Nothing (1985)

BOOKS

DENISOFF, R. Serge
Inside MTV.
New Brunswick, NJ; Oxford:
Transaction, 1988. 373p. bibliog.
index

This book charts MTV's creation and development. Barron's video for Michael Jackson's BILLIE JEAN is

referenced in order to illustrate how it affected future video budgets and the previous policies of the channel. It also contains an excellent bibliography of relevant articles.

KAPLAN, E. Ann

Rocking around the clock: music television, postmodernism, and consumer culture.

Methuen, 1987. 196p. illus. bibliog. filmog. glossary. Index

This book is an academic exploration into the cultural phenomenon of MTV and how music videos can be understood in the context of the channel, including discussions of the videos themselves (including Barron's). It also contains a good glossary, videography and bibliography. A very interesting book on the subject of MTV and music videos in general.

McGRATH, Tom

MTV: the making of a revolution.
Philadelphia: Running Press, 1996.
206p. illus. index.

This book briefly chronicles the rise of MTV up until the book's publication. The emphasis is on the history of the channel itself rather than the videos, but there is an interesting account of Steve Barron's video for BILLIE JEAN, describing how important it was in MTV's history.

SHORE, Michael & ROMANOWSKI, Patricia (ed)

Music video: a consumer's guide.
New York: Ballantine, 1987. 529p.
index

This is a little book of short reviews for all music videos available to buy at the time of writing. Several compilations featuring videos directed by Steve Barron (including Dire Straits, Supertramp and Bryan Adams) are reviewed.

JOURNAL ARTICLES

BROADCAST

2nd Aug 1985, p.12

Pop Promo Man Moves Into Ads,
by Diana Frampton

This article assesses Barron's strengths as a director for commercials coming from his background as a cameraman and music video director. He talks about how he likes to make his ideas and techniques varied and original.

FILM COMMENT

Jul/Aug 1983, pp.33-51

This edition of Film Comment contains a collection of essays about MTV and music videos, during their early manifestations, entitled "Midsection: Rock'n Video". This collection gives an excellent variety of viewpoints on the emerging and developing medium of music video. Barron is referenced within the selection to illustrate a number of opinions.

HOLLYWOOD REPORTER

Vol.289. No.34. 22nd Nov 1985, p.17

Video Music 1985: That was then, this is now

To tie in with a conference held at Universal City to discuss the state of the music video industry, several prominent figures with varying roles in music video production (including Steve Barron) give their viewpoints on the industry as it stood in 1985.

ON LOCATION

Vol.8. No.5. September 1984, pp.192-193

Steve Barron's Electric Dreams, by
Iain Blair

This is a fairly in-depth overview of Barron's career from his route into directing up to the completion of his first feature film ELECTRIC DREAMS. The article also contains quite a detailed account of the production of one of his landmark videos, Michael Jackson's BILLIE JEAN, which he nearly turned down making.

PROMO

July 2006, p.18-21

This article reviews Barron's career to date after winning the CADSO6 Music Vision Award for outstanding achievement, and his position as a pioneer of music videos. Barron talks in detail about the videos for Michael Jackson's BILLIE JEAN, Dire Straits' MONEY FOR NOTHING and A-ha's TAKE ON ME.

PROMO

September 2006, p.23

25 Videos That Changed the World

Promo picks out 25 of the most influential videos of all time and gives retrospective reviews of each. Steve Barron's video for Dire Straits' MONEY FOR NOTHING is included in the selection, especially noted for its use of early CGI techniques.

SCREEN INTERNATIONAL

No. 765. 14th Jul 1990, pp.10-11

Follow That Turtle, by Oscar Moore

The article details the rise & expansion of Barron's music video production company Limelight Films over 10 years. It charts a brief history of the company that eventually ventured into feature film production, leading to the success of TEENAGE MUTANT NINJA TURTLES.

TELEVISUAL

September 1984, pp.14-15

Steve Barron's Electric Dreams, by
Philip Reeve

In this interview a month before the release of ELECTRIC DREAMS, Barron talks about the transition from directing music videos to directing a feature film and how the production elements differ.

TELEVISUAL

May 1985, pp.30-31

Pop Promos in Production (Steve Barron), by Georgina Henry

An interview based article that offers a behind the scenes look at the production of the video for Bryan Adams's HEAVEN.

CHRIS CUNNINGHAM

Chris Cunningham was born in England in 1970. He started his creative career producing special effects and models for productions including *ALIEN 3* and *SPITTING IMAGE*. He has created unique and sometimes controversial music videos for artists including Björk, Madonna & Aphex Twin.

BOOKS

HANSON, Matt
Reinventing music video: next-generation directors, their inspiration and work.
 Mies, Switzerland; Hove: RotoVision, 2006. 176 p. illus (col.) appendix. gloss. index. bibliog. ISBN 2940361258

There is a chapter near the front of this book that identifies a selection of "icons of the genre", which includes a brief section about Chris Cunningham.

REISS, Steve & FEINEMAN, Neil
Thirty frames per second: the visionary art of the music video.
 New York: Harry N. Abrams, Inc, 2000. [272p.] cred. index. biogs.

This book contains a nice introduction that charts the evolution of pop videos. There follows a small section on each of a selection of contemporary music video directors that includes a mini career biography, quotes from the

directors and several colour stills. Chris Cunningham is profiled in this selection.

The Video Group (corp. auth)
Report on the UK music video industry in 1998 and 1999, by The Video Group.
 2000. 6p.

This report attempts to address how valuable the music video was in Britain in these years. The report endeavors to identify trends in production, the value of videos in monetary terms and as a marketing tool for music and explores the opportunities that existed for broadcasting music video on television. Chris Cunningham's videos are cited for their controversy and subsequent ability to influence music sales.

JOURNAL ARTICLES

AMERICAN CINEMATOGRAPHER
 Vol.81. No.2. February 2000, pp.109-112

Amorous Androids, by Christopher Probst

Chris Cunningham talks about the various effects he wanted to achieve, and the technical methods he used in order to create them, in the video for Björk's *ALL IS FULL OF LOVE*.

ART MONTHLY
 No.241. November 2000, pp.1-5

Whoops Apocalypse! by Michael Wilson

A review of the Royal Academy of Arts' exhibition titled, "Apocalypse: Beauty and Horror in Contemporary Art", which included Cunningham's short film *FLEX*.

FILMMAKER
 Vol.14. No.1. Autumn 2005, pp.60-63, 92

A Question of Control, by Dan Ouellette

Cunningham is interviewed around the release of his short film *RUBBER JOHNNY* and his music videos are discussed in detail. He reveals his approach to the use of special effects in his work in order to create images that are realistic to look at.

PROMO
 October 1997, pp.4-5

Promo of the Month. Aphex Twin: Come to Daddy

Cunningham explains why he found coming up with ideas for this video came very easily to him.

PROMO
 March 1998, p.7

Promo of the Month. Madonna: Frozen

Cunningham talks about the technical problems involved in creating Madonna's video, which surprisingly doesn't use the computer graphics it might appear to contain.

PROMO
 March 1999, pp.4-5

Promo of the Month. Aphex Twin: Windowlicker

An interview based article in which Cunningham talks about his inspiration for the video that included him watching nothing but cartoons for a year prior to the production.



The Aphex Twin - Come to Daddy (1997)

PROMO

August 1999, pp.26-27

He Says it's All Over..., by Dave Knight

This is a nice detailed article in which Cunningham explains why he wants to retire from music video direction and talks about what he wishes to accomplish next in his career. It also includes a brief CV.

PROMO

April 2005, pp.20-21

Chris Cunningham: Anatomically Incorrect, by David Knight

This is a very comprehensive account of the creation of Cunningham's multi-media project entitled RUBBER JOHNNY, which explores why the project took so long in reaching its realisation.

PROMO

September 2006, p.23

25 Videos That Changed the World

Promo picks out 25 of the most influential videos of all time and gives retrospective articles on each. Chris Cunningham's video for Aphex Twin's COME TO DADDY is included in the selection.

SIGHT AND SOUND

Vol.10. No. 11 November 2000, p.8

Primal Screen

A review of the Royal Academy of Arts' exhibition titled, "Apocalypse: Beauty and Horror in Contemporary Art", which included Cunningham's short film FLEX.

SIGHT AND SOUND

Vol.14, No. 1 January 2004, p.70

Top of The Pops, by Danny Leigh

A review of the DVD retrospectives for Spike Jonze, Michel Gondry and Chris Cunningham.

MICHEL GONDRY

Michel Gondry was born in France in 1963. His highly original ideas and techniques can be seen in videos for Chemical Brothers, Björk and The White Stripes. He has also directed the equally original feature films HUMAN NATURE* (2001), ETERNAL SUNSHINE OF THE SPOTLESS MIND (2004) and THE SCIENCE OF SLEEP (2006).



The White Stripes - Fell in Love with a Girl (2001)

BOOKS

HANSON, Matt

Reinventing music video: next-generation directors, their inspiration and work.

Mies, Switzerland; Hove: RotoVision, 2006. 176 p. illus (col.) appendix. gloss. index. bibliog.

There is a chapter near the front of this book that identifies a selection of "icons of the genre", which includes a brief section about Michel Gondry.

KAUFMAN, Charlie

Eternal sunshine of the spotless mind: the shooting script, Introduction by Michel Gondry.

London: Nick Hearn, 2004. viii, 166 p. script. illus. credits. (NHB Shooting Script Series).

Gondry offers a brief introduction to the screenplay.

REISS, Steve & FEINEMAN, Neil

Thirty frames per second: the visionary art of the music video.

New York: Harry N. Abrams, Inc, 2000. [272p.] cred. index. biogs. ISBN 0810943573

This book contains a nice introduction to the evolution of pop videos. There follows a small sec-

tion on each of a selection of contemporary music video directors that includes a mini career biography, quotes from the directors and several colour stills. Michel Gondry is profiled in this selection.

JOURNAL ARTICLES**FILMMAKER**

Vol.10. No.3. Spring 2002, pp.58-61

Where The Wild Things Are, by Chick Stevens

Michel Gondry is interviewed about his first feature film HUMAN NATURE and discusses his inspirations, ideas and what he hopes to achieve as a director, not only of features but also in his music videos. It is a revealing article that gives a nice insight into the imagination of the director.

FILMMAKER

Vol.14. No.2. pp.44-47, 114

Bring That Beat Back, by Matthew Ross

Michel Gondry talks about the making of his 2006 film DAVE CHAPELLE'S BLOCK PARTY. It gives an interesting insight into how he sees his role as a director on this film.

FILM REVIEW

No. 680. March 2007, pp.86-90

Director's Chair: Michel Gondry, by James Mottram

This article really attempts to get into the mind of Gondry by following his creation of the film THE SCIENCE OF SLEEP. It concentrates on Gondry's career to date, his relationship with screenwriter Charlie Kauffman, and how he is driven by the influence of punk music in creating his ideas.

PREMIERE

Vol.17. No.7. April 2004, pp.82-85, 106

The Way They Weren't, by Tom Roston

This is a very insightful article that, written after a visit to the set of ETERNAL SUNSHINE OF THE SPOTLESS MIND, gives a good

impression of the way in which Gondry works as a director and how he achieves his creative intentions with simple yet effective visual tricks.

PROMO

January 2002, pp.4-5

Promo of the Month. The Chemical Brothers: Star Guitar, The White Stripes: Fell in Love With a Girl

This is a glowing review of the two videos, with a focus on how they were created technically.

PROMO

September 2006, p. 23

25 Videos That Changed the World

Promo picks out 25 of the most influential videos of all time and gives retrospective articles on each. Michel Gondry's video for Björk's HUMAN BEHAVIOUR is included in the selection.

RES MAGAZINE

Vol.7. No.2 Mar/Apr 2004, pp.40-44

Eternally Brilliant: Michel Gondry, by Jonathan Wells & Holly Willis

This is a great introduction to Gondry's work. The feature contains an overview of his approach to working on ETERNAL SUNSHINE OF THE SPOTLESS MIND and is followed by a listing of his music videos to date that is supplemented with notes by Gondry.

SIGHT AND SOUND

Vol.14. No. 1 January 2004, p. 70

Top of The Pops, by Danny Leigh

A review of the DVD retrospectives for Spike Jonze, Michel Gondry and Chris Cunningham.

SIGHT AND SOUND

Vol.14. No.5. May 2004, p.18

Interview: Michel Gondry, Chaos Theory

This is a short interview with Gondry that concentrates on his methods and style after his experience of making ETERNAL SUNSHINE OF THE SPOTLESS MIND.

SIGHT AND SOUND

Vol.16. No. 8 August 2006, p.20-23

Come Into My World, by Sam Davies

This is an in-depth review of THE SCIENCE OF SLEEP, which is Gondry's first film as writer and director. The article also explores the progression of Gondry's career and the way in which he inventively creates his visual effects.

SPIKE JONZE

Born in America in 1970, Spike Jonze has directed music videos for REM, Fatboy Slim and Weezer. His feature films to date are the highly regarded BEING JOHN MALKOVICH* (1999) and ADAPTATION (2002).

*It is interesting to note that Charlie Kaufman, known for his unusual and quirky ideas, wrote the screenplays for the first feature films undertaken by both Jonze and Gondry.

BOOKS

HANSON, Matt

Reinventing music video: next-generation directors, their inspiration and work.

Mies, Switzerland; Hove: RotoVision, 2006. 176 p. illus. (col.) appendix. gloss. index. bibliog.

There is a chapter near the front of this book that identifies a selection of "icons of the genre", which includes a brief section about Spike Jonze.

KAUFMAN, Charlie, KAUFMAN, Donald, McKEE, Robert (Contrib.) & JONZE, Spike (with)

Adaptation, Foreword by Susan Orlean

London : Nick Hern Books, 2002. - ix, 141 p.; illus. credits. (NHB Shooting Script Series)

This book contains the screenplay to the film, plus an interview with both Kaufman and Jonze regarding their working relationship with each other.

KAUFMAN, Charlie

Being John Malkovich.

London: Faber & Faber, 2000. vii-xi, 129p. illus., credits.

This is the full screenplay of the film.

REISS, Steve & FEINEMAN, Neil

Thirty frames per second: the visionary art of the music video.

New York: Harry N. Abrams, Inc, 2000. [272p.] cred. index. biogs.

This book contains a nice introduction to the evolution of pop videos. There follows a small sec-

tion on each of a selection of contemporary music video directors that includes a mini career biography, quotes from the directors and several colour stills. Spike Jonze is profiled in this selection.

WAXMAN, Sharon

Rebels on the backlot: six maverick directors and how they conquered the Hollywood studio system.

New York: HarperEntertainment, 2005. xxi, 386 p. [16] plates. notes. index.

This book charts the career progression of several filmmakers, including Spike Jonze. It explores the circumstances under which it was possible for these directors, who mostly had non-conventional filmmaking backgrounds, to break into directing major feature films with such success.

JOURNAL ARTICLES

FILMMAKER

Vol. 8, No. 1 Autumn 1999, pp.50-53, 102-103

I'm In You, by Scott Macaulay

This is a revealing interview with Jonze and Kaufman as they talk about their creative collaboration together when making BEING JOHN MALKOVICH. Jonze talks about his simple approach to the style of the film and differences between shooting a short video and full-length feature.



Fatboy Slim - Praise You (1999)

HOLLYWOOD REPORTER

Vol. 343. No. 40. 27th August 1996, p. S-35

Rock 'n' Reel, by Pleasant Gehman

As part of a Hollywood Reporter Film & TV Music special issue, Jonze is briefly introduced as one of a new generation of filmmakers emerging from the music video industry and into feature film direction.

INTERVIEW

Dec/Jan 2002/03, pp. 64, 66

Spike Jonze, by Aaron Meza

Jonze is interviewed after completing his second feature ADAPTATION. He talks briefly about his career and how it progressed.

PREMIERE

Vol.8.No.9. May 1995, p. 33-34

Keeping up with the Jonze, by Kristen O'Neill

This article acts as an introduction to Jonze when he was about to embark on his first feature film, HAROLD AND THE PURPLE CRAYON. The feature ended up unfinished but this article gives a good account of why Hollywood saw potential in him to break into film direction.

PROMO

September 2006, p. 23

25 Videos That Changed the World

Promo picks out 25 of the most influential videos of all time and gives retrospective articles on each. Spike Jonze's videos for Beastie Boys' SABOTAGE and Fatboy Slim's PRAISE YOU (directed alongside Roman Coppola) are included in the selection.

SIGHT AND SOUND

Vol.14. No. 1. January 2004, p.70

Top of The Pops, by Danny Leigh

A review of the DVD retrospectives for Spike Jonze, Michel Gondry and Chris Cunningham.

CASE STUDY



BOOKS

BANKS, Jack

Monopoly television: MTV's quest to control the music.

Boulder, CO; Oxford : Westview, 1996. i-xii. 291p. bibliog. index.

Divided into two parts this is a historical examination of the music video business. Part one looks at the early years of music video, MTV's competitors, business practices, and globalisation. Part two focuses on the business, and in particular the influence wielded by MTV on record labels and pop promos, and their standards which influenced selection and censorship of directors.

DENISOFF, R. Serge

Inside MTV.

New Brunswick, NJ; Oxford : Transaction, 1988. 373p. bibliog. index.

Examines the world of cablecasting chronicling the strategies, personalities, promotions, and the content that placed MTV on the road to prominence.

FRASER, Pete

Teaching music video.

London : BFI Education, 2005. 78 p.; illus. glossary. bibliog. (Teaching film and media studies)

Designed primarily as an aid for teachers but the section on MTV (pp.21-3 'The rise of Music TV 1981-2003') can be equally useful for students, as can the historical overview and timeline of music video.

KEYTON, Jeffrey

Not Teflon: MTV design + promos.
New York : Universe Publishing, 2003.
191 p.; illus.

Mainly illustrative, by nature of the subject: the creative ideas of MTV's design and promos departments. The introduction by Moby reinforces the view that MTV's graphics and visuals, by contrast to most pop culture, remain challenging and controversial, adhering to the spirit which originally characterised youth-music culture.

KLANTEN, Robert and MEYER, Birga and JOFRÉ, Cristián (eds.)
On air: the visual messages and global language of MTV.
Berlin : Gestalten, 2005. 199 p.; illus (col.). index.

With 46 channels and 37 websites, the editors assert that, MTV is not a normal multinational corporation 'it's an idea, an attitude'. MTV has expanded into many regions and languages, and from music to reality TV, games, award ceremonies, cartoon series, and more. Yet it has still maintained its left-field identity and in this book the people behind the creativity and innovation talk about their work.

LEWIS, Lisa A.
Gender politics and MTV: voicing the difference.
Philadelphia : Temple University Press, 1990. 258p. illus. bibliog. index.

The focus is on the 1980s, starting with the reasons for the channel's creation. The author presents the view that although MTV initially addressed male adolescents, the likes of Tina Turner, Pat Benatar, Cyndi Lauper and Madonna created a new and significant audience for the channel (see chapters five and six which include an analysis of videos by the artists during the period of 1980-86).

McGRATH, Tom
MTV: the making of a revolution.
Philadelphia : Running Press, 1996.
206p. illus. index.

From the foundation of WASEC (Warner American Express Satellite Entertainment Company) to the launch of MTV's presence on the web, this book chronicles the growth and influence of the channel and reveals what it was

like to be a part of that growth.

MALARKEY, Sarah
MTV unplugged.
New York : MTV Books/Pocket Books/Melcher Media, 1995. 182, [2] p. illus. discog. index.

Effectively an episode guide of the programme, with images. The listing includes biographical and career notes for the artists that appeared, as well as a set list for each show. The introductory section gives a good overview of the making of the programme, and the essay by David Hinkley that follows looks into the history of acoustic music.

JOURNAL ARTICLES

TELEVISUAL
December 2000, pp.25-7,29

Digital jukebox, by Sam Espensen and Simon Meek

Opinions from industry personnel on whether new media – such as DVD, interactive television, and the web – will offer anything new to music providers and music fans, and whether they pose a threat to the pop promotional video. MTV Head of Interactive, Toby Barnes, is reported as saying that there will be an increase of meta-information around videos but he doesn't see promos changing.

VANITY FAIR
No.483. November 2000,
pp.108,110,112-131

Birth of an MTV nation, by Robert Sam Anson

Part of a special issue on music. Interviews with the creators of MTV are edited and arranged to fit a chronological timeline building a picture of the channel's history from inception to the end of the eighties.

JOURNAL OF POPULAR FILM & TELEVISION
Vol.25. No.1. spring 1997, pp.31-7

Where the action is: Dick Clark's precursor to music video, by Gary Burns

Article about WHERE THE ACTION IS, an American pop music series

from the late 1960s. The author links it to MTV in the 1990s because of a perceived 'flow' achieved by the use of an uninterrupted string of performances.

SPECTATOR
Vol.17. No.2. Spring/Summer 1997,
p.92-101

MTV goes techno: the advent of amp, by Robert David Simmons

Examines AMP, the MTV show devoted to techno and dance music videos, and how it fits within MTV's marketing and promotional strategy. Also looks at how the stars of the music are represented. In an issue about effects and meaning of sound in media.

TELEVISION BUSINESS INTERNATIONAL
January 1997, pp.38-40,42

Music for the masses, by Dominic Schreiber

The author argues that the rise of both local music networks targeting local audiences and specialist channels targeting genre specific audiences are proving to be more popular and a threat to MTV from a financial point of view.

JOURNAL OF BROADCASTING & ELECTRONIC MEDIA
Vol.38. No.1. Winter 1994, pp.91-101

Gender stereotypes in MTV commercials: the beat goes on, by SIG-NORIELLI, Nancy et al.

In-depth content analysis of MTV commercials which reveals that despite proclamations of trendsetting in commercial advertising their commercials, those viewed during this study, present the usual gender stereotyping. If you want to see it in plain figures this article is for you.

KINEMA
No.1. Spring 1993, pp.31-40

Love, music, compromise: the pop promo, by Rod Stoneman

There are useful analyses and comments on the MTV pop promo throughout this article, though the language is a bit on the heavy side. The author takes a close look at

pop promo styles historically affirming that they are after all 'a promotion in the hands of the music business' and therefore creativity is modified by commerce.

STILLS

No.23. Dec 1985/Jan 1986, pp.44-49

MTV electric dreams, by Ed Schiffer

Article in defence of MTV, the channel 'of, by and for the people who grew up on TV' in a special dossier on art and commerce in the pop promo world.

HOLLYWOOD REPORTER

Vol.281. No.12. 23 Mar 1984, pp.S1-S14

Special report on MTV, by Ruth A. Robinson

FILM COMMENT

Vol.19. No.4. Jul/Aug 1983, pp.33-52

Midsection Rock 'n Video

Dossier on MTV looking at its content, the business, its extension into other media, and its 'videoauteurs'.

EMMY

Vol.5. No.3. May/June 1983, pp.36-39

Rock around the clock, by Lee Margulies

Positive article, written during the early days of 'Music Television, better known as MTV', on its style and content and the popularity of music video as a format.

APPENDIX

A selection of programmes which might be worth following up the full references and newspaper articles held at the BFI National Library

A selection of music television programmes from terrestrial broadcasters

SIX-FIVE SPECIAL

Pop music series originated by Jack Good. Theme tune written by Johnny Johnson. GB, BBC tx 16/2/57-27/12/58

OH BOY!

ABC Television popular music series. GB. tx ITV 1958-59

READY, STEADY, GO! Pop music programme; presented by Keith Fordyce, David Gell, and Cathy McGowan. GB. Associated-Rediffusion Production, ITV tx 09/08/1963 - 23/12/1966 (179 x c 60 min eps, Fri) [+ **READY STEADY GOES LIVE!** (ITV, tx 02/04 - 28/05/1965)]

TOP OF THE POPS

Weekly pop music programme featuring the latest hits in the UK charts, pre-chart sounds and new videos. GB. BBC Television. BBC1 tx 01/01/1964-16/09/1965 (Wed); 24/09/1974-06/06/1996 (Thu); 14/06/1999-30/07/2006 (Fri;Sun)

THE OLD GREY WHISTLE TEST

Musical documentary and live music programme. GB. BBC, Tx BBC2: 21/09/1971 - 1985.

THE TUBE

Live pop music show from Tyne Tees' studios in Newcastle. GB. Tyne Tees TV for Channel Four, tx Channel Four: (Series 1) 05/11/82-18/03/83; (Series 2) 28/10/83-29/06/84; (Series 3) 05/10/84-05/04/85; (Series 4) 11/10/85-27/06/86 (Series 5) 31/10/86-26/04/87.

BIG WORLD CAFE

Music programme featuring acts from around the world. Studio - The Brixton Academy, London

ITV CHART SHOW

1989 - 1998

LATER WITH JOOLS HOLLAND

Contemporary music showcase. Began under THE LATE SHOW in 1992 as THE LATE SHOW: LATER (BBC2 08/10/1992). See also A LITTLE LATER WITH JOOLS HOLLAND. GB. BBC Music Entertainment. BBC2 tx 07/05/1993- [continuing] (Sat; Fri)

TOTP 2

Spin off series from TOP OF THE POPS, featuring highlights from the previous week's episode and clips from past shows. Also see VIC AND BOB'S TOTP2. GB. BBC, BBC2 tx 17/09/94-

THE WHITE ROOM

Series of live music shows against the backdrop of a plain white set. Tx GB, C4 11/3/95-22/4/95; 20/1/96-2/3/96; 26/7/96-

CD:UK

The SMTV://LIVE team present a music show which features live bands in the studio and a look at music in the US. Followed directly on from SMTV://LIVE in the morning's programming. GB, Ant & Dec Productions, ITV tx 29/08/1998-06/11/1999; Blaze Productions, ITV tx. 13/11/1999- (Sat.)

POP IDOL

GB, ITV1 tx 06/10/2001-09/02/2002; 09/08/2003

X-FACTOR

ITV, 2004 -



'ow's about that then?! Jimmy Saville