

# CONTENTS

*Notes on contributors* vii

|    |  |     |
|----|--|-----|
|    | Introduction: Popular Music and Film<br><b>Ian Inglis</b>  | 1   |
| 1  | Score vs. Song: Art, Commerce, and the H Factor in Film and Television music<br><b>Robb Wright</b>   | 8   |
| 2  | Music and the Body in Dance Film<br><b>Lesley Vize</b>   | 22  |
| 3  | The Sting in the Tale<br><b>Phil Powrie</b>  | 39  |
| 4  | The Music is the Message: The Day Jimi Hendrix Burned his Guitar – Film, Musical Instrument, and Performance as Music Media<br><b>Anno Mungen</b>    | 60  |
| 5  | The Act You’ve Known for All These Years: Telling the Tale of The Beatles<br><b>Ian Inglis</b>   | 77  |
| 6  | The Sound of a New Film Form<br><b>Anahid Kassabian</b>  | 91  |
| 7  | Case Study 1: <i>Sliding Doors</i> and <i>Topless Women Talk About Their Lives</i><br><b>Lauren Anderson</b>   | 102 |
| 8  | Ridiculous Infantile Acrobatics, or Why They Never Made Any Rock’n’roll Movies in Finland<br><b>Antti-Ville Karja</b>                                | 117 |
| 9  | Constructing the Future Through Music of the Past: The Software in <i>Hardware</i><br><b>K. J. Donnelly</b>  | 131 |
| 10 | ‘Music Inspired By...’: The Curious Case of the Missing Soundtrack<br><b>Lee Barron</b>  | 148 |
| 11 | Case Study 2: <i>The Big Chill</i><br><b>Melissa Carey &amp; Michael Hannan</b>  | 162 |
| 12 | Triumphant Black Pop Divas on the Wide Screen:<br><i>Lady Sings The Blues</i> and <i>Tina: What’s Love Got To Do With It</i><br><b>Jaap Kooijman</b> | 178 |
|    | Bibliography   | 194 |
|    | Index  | 202 |