

Rockumentaries. Eine Arbeitsbibliographie

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Die folgende Bibliographie versammelt Arbeiten, die sich mit allgemeinen Problemen des Rock-Konzertfilms befassen; eine Einzeldokumentation der unübersichtlich vielen Einzelfilme haben wir verzichtet. In das Verzeichnis sind Hinweise von Sven Stollfuß und Willem Strank sowie Ergänzungen von James zu Hünigen eingegangen.

Acher, Chris [...]: Rock et cinéma. In: *Amis du Film et de la Télévision*, 295, Déc. 1980, pp. 4-15.

Aeppli, Felix: "Lady Jane" und andere Kostbarkeiten. In: *Cinema* (Zürich) 35, 1989, pp. 10-20.

Ala, Nemesio: La scena rock. In: *Filmcritica: Rivista mensile di Studi sul Cinema* 31, Mai/Juni [=305/306] 1980, pp. 208-211.

Alion, Yves: La rock-culture en son miroir. In: *Révue du Cinéma*, 371, Avril 1982, pp. 80-89.

Arcagni, Simone / De Gaetano, Domenico (a cura di): *Cinema e rock. Cinquant'anni di contaminazioni tra musica e immagini*. Santhià (VC): GS editrice 1999, 285 pp.

Bell, Dale (ed.): *Woodstock. An inside look at the movie that shook up the world and defined a generation*. Studio City, Cal.: Michael Wiese 1999, XI, 279 S.

Bell, James: Festival films: Let me hear ya! In: *Sight and Sound* 16,5, May 2006, p. 39.
Personal selection of the best concert films ever made.

Belluso, Paolo: *Rock-film*. (In 450 film, trent'anni di cinema e rock.) Milano: Gammalibri 1984, 266 pp.

Bindas, Kenneth J. / Heineman, Kenneth J.: Image is everything? Television and the counterculture message in the 1960s. In: *Journal of Popular Film and Television* 22,1, 1994, pp. 22-37.

Burt, Rob: *Rock and roll. The movies*. Poole/New York: New Orchard Editions / New York, NY: Distributed in the USA by Sterling Pub. Co. 1986 (copyrighted 1983), 208 pp.

Burt, Rob: *Rockerama. 25 years of teen screen idols*. New York: Delilah Communications (distrib. by Putnam) 1983, 208 pp.

Cagin, Seth / Dray, Philip: *Hollywood films of the Seventies. Sex, drugs, violence, Rock'n'Roll, [and] politics*. New York [...]: Harper and Row 1984, XIV, 290 S.

Caine, Andrew: *Interpreting rock movies. The pop film and its critics in Britain*. Manchester [...]: Manchester University Press 2004, 221 S. (Inside Popular Film.).

Details the reaction to British and American pop films during the 1950s and 1960s. By examining the British reception of films such as *Rock Around the Clock*, *Love Me Tender*, *A Hard Day's Night* and *Summer Holiday* the book provides a valuable insight into British film criticism, teenage culture during the 1950s and 1960s and the generic status of rock films/teen movies and cultural hierarchies. This book not only contains an extensive account of how the film and music press reacted to rock 'n roll films, but also fully explores issues about taste and distinction within reviewing practices. The movie output of Elvis Presley, the Beatles, and numerous others is located within the context of popular music during the 1950s and 1960s.

Inhalt: Defining criticism in Film Studies. - British society, culture and politics, 1955-1965. - The rock'n'roll films of Elvis Presley. - British visions of America. - The rise of the British pop film. - Critics, fan culture and the British pop film. - Conclusion. - Select bibliography.

Casas, Quim: Cine y rock: interrelación de lenguajes en el cine de Wenders. In: *Nosferatu: Revista de Cine*, 16, Oct. 1994, pp. 36-41.

Chalumeau, Laurent: Cinema rock: chapitre I. In: *Cinématographe*, 74, Janv. 1982, pp. 74-75.

Chalumeau, Laurent: Cinema rock: the end. In: *Cinématographe*, 80, Juillet/Août 1982, pp. 66-67.

Chiacchiari, Federico: Sviluppo e definitiva affermazione: l'era del rock 'n' roll. In: *Cineforum* 29,[282] Marzo 1989, pp. 45-53.

Childs, T. Mike: *Rocklopedia fakebandica*. New York: St. Martin's Griffin 2004. viii, 243 pp.

Based on the popular Web site fakebands.com, The Rocklopedia Fakebandica contains almost 1,000 entries covering such pop-culture staples as Spinal Tap, the Monkees, the Partridge Family, the Blues Brothers, the Rutles, Schroeder, the Chipmunks, the Brady Kids, the California Raisins, the Commitments, the Archies, the Banana Splits, Eddie and the Cruisers, the Wonders, Phoebe Buffay, Miss Piggy, Josie and the Pussycats, Jessica Rabbit, School of Rock, and Sgt. Pepper's Lonely Hearts Club Band.

Chion, Michel: The Concert-Film Festival in Vandoeuvre-les-Nancy. In: *Cahiers du Cinéma*, 406, ???, pp. S7-S8.

Cohen, Thomas F.: *Playing to the Camera: Musicians and Musical Performance in Documentary Cinema*. London/New York: Wallflower 2009, 224 pp.

Playing to the Camera is the first full-length study devoted to the musical performance documentary. Its scope ranges from music education films to punk rock concert films to experimental video art featuring modernist music. Unlike the 'music under' produced for movies by anonymous musicians sequestered in recording studios, on-screen 'live' performances remind us of the relation between music and the bodies that produce it. Leaving aside analysis of the film score to explore the link between moving images and musical movement as physical gesture, this volume asks why performance has so often been derided as a mere skill whereas composition is afforded the status of art, a question that opens onto a broader critique of attitudes regarding mental and physical labour in Western culture.

Cohn, Lawrence L.: Rock concert pics loom as next cycle in 3-D; horror in sight. In: *Variety* 305, 4.11.1981, pp. 6+ [2p].

Comuzio, Ermanno: Il rock-movie è un genere cinematografico? In: *Rivista del Cinematografo* 54, Juli 1981, pp. 336-338.

Comuzio, Ermanno: La storia del cinema rock. In: *Rivista del Cinematografo*, 68, Mai 1998, pp. 16-17.

Cook, Lez: Popular culture and rock music. In: *Screen* 24,3, 1983, pp. 44-49.

Crenshaw, Marshall: *Hollywood rock*. Edited by Ted Mico. London: Plexus 1994, 351 S.
Auch: Agincourt Press 1994.

Curi, Giandomenico: *I frenetici. Cinquant'anni di cinema & rock. 1.2*. Roma: Arcana 2002 (Arcanapop.).

1. Le storie e i percorsi, 921 pp.

2. I film, 684, (8) pp.

Curti, Roberto: *Rock-o-rama. Altre contaminazioni tra cinema e rock in 101 film*. Camucia (AR): Tuttle Ed. 2009, 237 S.

Allgemein. Einschließlich fiktionaler Filme.

Decurtis, Anthony: Introduction: the sanctioned power of rock & roll. In: *The South Atlantic Quarterly* 90,4, 1991, pp. 635-647.

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Dellar, Fred: *The NME guide to rock cinema*. With a foreword by Monty Smith. Feltham, Middlesex: Hamlyn Paperbacks 1981, 191 p., [16] pp.

Denisoff, R. Serge / Romanowski, William D.: *Risky business. Rock in film*. New Brunswick, NJ [...]: Transaction Publ. 1991, XI, 768 S.

Rez. (Cooper, B.). In: *Journal of Popular Culture* 26,4, 1993, pp. 207-208.

Rez. (Denski, Stan). In: *Journal of Communication* 42,2, 1992, pp. 183-185.

Rez. (James, David). In: *Film Quarterly* 46,1, 1992, p. 55.

Rez. (Cooper, B. Lee). In: *Michigan Academician* 24,2, 1992, pp. 413-415.

Donalson, Melvin: *Hip Hop in American cinema*. New York [...]: Lang 2007, X, 191 S.

Ehrenstein, David / Reed, Bill: *Rock on film*. New York: Delilah Books [distr.: Putnam] 1982, 275 pp.

Zugl. London: Virgin Books 1982.

Farren, Jonathan: *Ciné-rock*. Paris: A. Michel 1979, 223 pp.

Fontenot, Robert Jr.: The history of the mockumentary. In: *Audience*, 197, Oct./Nov. 1997, pp. 20-23.

Frith, Simon / McRobbie, Angela: Rock and sexuality. In: *Screen Education*, 29, Winter 1978, pp. 3-19.

Gill, Andy: A Four Day War. In: *Premiere* 2,7, Aug. 1994, pp. 42-52.

Interview with Mike Wadleigh about the making of WOODSTOCK and it's 1994 Director's Cut version.

Haycock, Joel: GIMME SHELTER. In: *Film Quarterly* 24.4. Summer 1971, pp. 56-60.

Hossli, Peter: Das Denken überlassen wir den Zuschauenden. In: *Filmbulletin* (Zürich) 37,2 (=199), 1995, pp. 47-49 [insgesamt 8 pp.].

Jelot-Blanc, Jean-Jacques: Le cinéma musical du rock au disco, 1968-1979. (Paris, Editions PAC, 1978.) In: *Cinéma* 79,243 Mars 1979, p. 49.

Jenkinson, Philip / Warner, Alan: *Celluloid rock. 20 years of movie rock*. London: Lorrimer 1974, 136 S.

Johnson, Sheila: GIMME SHELTER - the documentary film as art. In: *New Orleans Review* 11,3-4, 1984, pp. 150-154.

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Jungheinrich, Hans-Klaus (Hrsg.): *Oper - Film - Rockmusik. Veränderungen in der Alltagskultur*. Kassel/Basel [...]: Bärenreiter 1986, 99 S. (Musikalische Zeitfragen. 19.).

Rez. (Heister, Hanns-Werner) in: *Neue Zeitschrift für Musik* 147,11, 1986, S. 86.

Kitts, Thomas M.: Documenting, Creating, and Interpreting Moments of Definition: MONTEREY POP, WOODSTOCK, and GIMME SHELTER. In: *The Journal of Popular Culture* 42,4, Aug. 2009, pp. 715-732.

Knolle, Niels: "Weil ich ein Mädchen bin..." Symbolverständnis, Gebrauch und Funktionalisierung von Rockmusikinstrumenten im Kontext der Darstellung von Musikerinnen und Musikern in aktuellen Videoclips. In: *Geschlechtsspezifische Aspekte des Musiklernens*. Hrsg. v. Hermann J. Kaiser. Essen: Blaue Eule 1996, pp. 45-72 (Musikpädagogische Forschung. 17.).

Denkfiguren wie die von der "Männlichkeit" der E-Gitarre und des Rocks Schlagzeugs sind typische Bestandteile des sozialen und kulturellen Alltagsbewußtseins. Dies wird überprüft im Blick auf den für den Enkulturationsprozeß von Jugendlichen höchst bedeutsamen Erfahrungsbereich des täglichen Umgangs mit Videoclips, wie sie in der BRD von Sendern wie MTV und VIVA rund um die Uhr gesendet werden. Das Videomaterial wurde auf das Erscheinungsbild der Musikerinnen und Musiker sowie auf spezifische Spielweisen und Symbolfunktionen der jeweils verwendeten Instrumente hin befragt. Die Ergebnisse werden an vier Musikvideos exemplarisch vorgestellt und erläutert. (Wagner, Dorothea)

Koheil, Susanne: *Bob Dylans Hollywood. [Einflüsse des Kinos auf seine Songs und seine Filme.]* Marburg: Rose Valley Books 1995, 191 S.

Zugl.: Diss., Universität Marburg 1994.

Kiefer, Bernd / Schössler, Daniel: (E)motion pictures. Zwischen Authentizität und Künstlichkeit. Konzertfilme von Bob Dylan bis Neil Young. In: *Pop & Kino. Von Elvis zu Eminem*. Hrsg. v. Bernd Kiefer u. Marcus Stiglegger. Mainz: Bender 2004, S. 50-65.

Kroon, Hans: Punk films. In: *Skrien*, 114/115, Feb. 1982, pp. 20-21.

Kubernik, Harvey: *Hollywood shack job. Rock music in film and on your screen*. Albuquerque, NM: University of New Mexico Press 2006, xiii, 401 S. (CounterCulture Series.).

Inhalt: The pioneers who made it possible. D.A. Pennebaker; Fred Raphael and Judy Raphael; Andrew Loog Oldham; Mel Stuart; Melvin Van Peebles. - Business (as usual). Kim Fowley; Larry King; Randall Poster; Gary Calamar; Martin Bruestle; Roy Trakin; Bob Lefsetz. - Musicians on the real to reel. Robbie Robertson; Steven Van Zandt and Chris Columbus; Clem Burke; Mark Mothersbaugh. - Sight and sound : new masters. Paul Thomas Anderson; Ice Cube; Jim Jarmusch; Baz Luhrmann; Jessie Nelson; Stephen Woolley; Curtis Hanson and James Ellroy. - A view from the aisle. Kirk Silsbee; Roger Steffens; John Feins; Kirsten Smith;

Michael Hacker; Jessica Hundley; Harry E. Northup.

Lacombe, Alain: *L'écran du rock. 30 ans de cinéma et de rock-music*. Paris: Lherminier 1985, 220 S.

Maas, Georg: Rock und Film. Erscheinungsformen einer Symbiose. In: *Spektakel, Happening, Performance. Rockmusik als "Gesamtkunstwerk"*. 10 Referate gehalten auf dem Symposium der Stiftung Villa Musica und des Arbeitskreises Studium populäre Musik (ASPM) in Mainz vom 7. bis 9. Juni 1991. Hrsg. v. Helmut Rösing. Mainz: Villa Musica 1993, S. 85-100 (Parlando. Schriften der Villa Musica. 3.).

Der erste Rock-Film lockte 1955 das jugendliche Publikum in die Kinos und wendete damit eine drohende Krise in der Filmbranche ab. Die teilweise sehr unterschiedlichen Erscheinungsformen des Rock-Films und deren Einbindung in die Entwicklung von der Filmmusik zum Musikfilm und Filmmusical machen eine phänomenologische Beschreibung notwendig. (Steinhilber, Alexander)

Marchetti, Gina: Documenting punk: a subcultural investigation. In: *Film Reader*, 5, 1982, pp. 269-284.

Marchetti, Gina: *Film and subculture. The relationship of film to the punk and glitter youth subculture*. [Ann Arbor Mich.]: University Microfilms International 1982, vi, 234, 2 pp. [= [3 Mikrofiches]
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MacGee, Mark Thomas: *The Rock and roll movie encyclopedia of the 1950s*. Jefferson [...]: McFarland 1990, X, 214 S.

Rez. (Pettengell, Michael) in: *Journal of Popular Film and Television* 19,1, 1991, p. 48.

McGill, Tim: It's only rock and roll. In: *Films and Filming*, 421, Nov. 1989, pp. 54-55.

Michelone, Guido: *Imagine. Il rock-film tra nuovo cinema e musica giovanile*. Cantalupa: Effata' Ed. 2003, 363 S. (Le prospettive di "Itinerari mediali". 8.).

Moscatti, Italo (a cura di): *1970, addio Jimi. Il ritmo e il cinema degli anni ribelli*. Venezia: Marsilio 1999, 222 pp.

Muir, John Kenneth: *The Rock & Roll Film Encyclopedia*. New York: Applause Theatre and Cinema Books 2007, XVIII, 357 pp.

Navé, Bernard: Don Alan Pennebaker ...ou l'art de filmer le rock. In: *Jeune Cinéma*, 263, Summer 2000, pp. 4-8.

Dazu: Entretien avec Don A. Pennebaker, pp. 9-15.

Niogret, Hubert: Films rock. In: *Positif*, 336, Fév. 1989, pp. 16-22.

Discussion on CHUCK BERRY HAIL! HAIL! ROCK 'N' ROLL, U2 RATTLE AND HUM, U2 LIVE AT RED ROCKS, BIG TIME, IMAGINE, MOONWALKER and SIGN O'THE TIMES.

Nogowski, John: *Bob Dylan. A descriptive, critical discography and filmography, 1961-1993*. Jefferson, NC [...]: McFarland 1995, 208 pp.

Positif, 566, Avril 2008: Rock'n'Roll cinéma. [= Dossier.] pp. 84-110.

Occhiogrosso, Peter: Reelin' and rockin'. In: *American Film: A Journal of the Film and Television Arts* 9, April 1984, pp. 44-50.

Pede, Ronnie: Rock around the screen. In: *Film en Televisie + Video*, 284, Jan. 1981, pp. 14-15.

Piegay, Baptiste: Scorsese rock. In: *Cahiers du Cinéma*, 570, Juillet/Aout 2002, p. 40.

Über THE LAST WALTZ: Without distancing himself from the documentary structure of the film, Scorsese treats the musicians as characters, both primary (the core members) and secondary (the invited guests). His real achievement is being able to tackle rock'n'roll in the same way as he does fiction, intermingling defiance and fascination with a sense of muddled-up narrative and flamboyance, while realizing the full potential of a single shot.

Piotre: "Rock movie's show" (festival du film rock et musical). In: *Révue Belge du Cinéma (A.P.E.C.)* 13,6, 1976, pp. 39-44.

Plantinga, Carl: Gender, Power, and a Cucumber: Satirizing Masculinity in *This is Spinal Tap*. In: (eds): *Documenting the Documentary: Close Readings of Documentary Film and Video*. Ed. by Barry Keith Grant and Jeannette Sloniowski. Detroit: Wayne State University Press 1998, S. 318-332.

Plasketes, George M.: Rock on reel: The rise and fall of the rock culture in America reflected in a decade of rockumentaries. In: *Qualitative Sociology* 12,1, March 1989, pp. 55-71.

Analyzes the filmic representation of the rise and demise of the American rock/youth culture of the 1960s through several popular rockumentaries. This article explores the ways in which popular film and music both reflect and define political and cultural movements in advanced industrial societies by comparing and

contrasting the plots and narrative techniques of films such as MONTEREY POP (1968), WOODSTOCK (1970), GIMME SHELTER (1971) and THE LAST WALTZ (1978).

Plasse, Marie: *Purple Rain*: rock-fiction and the Prince aesthetic. In: *Post Script: Essays in Film and the Humanities* 6,3, 1987, pp. 54-66.

Porton, Richard: GIMME SHELTER - Dionysus at Altamont. In: *Persistence of Vision: the Journal of the Film Faculty of the City University of New York*, 6, Summer 1988, pp. 83-90.

Randolph, Mike / Lindsay-Hogg, Michael: *The Rolling Stones' rock and roll circus*. Photographs by Mike Randolph. Introduction by Michael Lindsay-Hogg. London [...]: Faber and Faber 1991, 112 S.

Bildreportage über die Arbeiten an dem Stones-Film.

Reichert, Ramón: Inszenierungen des Protestsängers. Direct Cinema, Konzertfilm und Popular Music. In: *Rebellische Musik. Gesellschaftlicher Protest und kultureller Wandel um 1968*. Hrsg. v. Arnold Jacobshagen u. Markus Leniger unter Mitarb. v. Benedikt Henn. Köln: Dohr 2007, S. 233-243 (Musicologia. 1,2007.).

Roscoe, Jane / Hight, Craig: *Faking it. Mock-documentary and the subversion of factuality*. Manchester/New York: Manchester University Press 2001, IX, 222 S.

The authors examine the relatively new media form along with the association between factual codes and conventions, and the discourses which underpin the genre. The analysis includes detailed explorations of Woody Allen's ZELIG, Peter Greenaway's THE FALLS, the Beatles' spoof THE RUTLES as well as Bob Roberts, THIS IS SPINAL TAP, and MAN BITES DOG.

Rose, Cynthia: The riddle of the rock biopic. In: *Sight & Sound*, 3, Oct. 1993, pp. 14-16.

Ross, Philippe: Rock et cinéma: temps, danses. In: *Revue du Cinéma*, 371, Avril 1982, pp. 90-95.

Rowland, Mark / McGilligan, Patrick: Reelin' and rockin'. In: *American Film: A Journal of the Film and Television Arts* 15 Sept. 1990, pp. 28-31.

Saada, Nicolas: La musique... en avant! In: *Cahiers du Cinéma*, 415, Janv. 1989, pp. 40-42.

Sandahl, Linda J.: *Rock Films. A Viewer's Guide to Three Decades of Musicals, Concerts, Documentaries and Soundtracks, 1955-1986*. New York: Facts on File Publications 1987, 239 pp.

Zuerst als: *Encyclopedia of Rock Music on Film. A viewer's guide to 3 decades of musicals, concerts, documentaries and soundtracks 1955-1986*. Dorset: Blandford Press 1987, 239 S.

Sarchett, Barry W: 'Rockumentary' as Metadocumentary: Martin Scorsese's THE LAST WALTZ. In: *Literature/Film Quarterly* 22,1, Jan. 1994, pp. 28-35.

Rock music documentaries are shown as self-reflexive examples of the form, closer to the theories of Dziga Vertov than John Grierson, considering Scorsese's THE LAST WALTZ.

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Sarris, Andrew: DON'T LOOK BACK. Digging Dylan. In: *Film* 67, 1968, pp. 68, 248-253.

Saunders, Dave: *Direct cinema. Observational documentary and the politics of the sixties*. London: Wallflower 2007, 236 pp.

Mit detaillierten Darstellungen von DON'T LOOK BACK (1965, pp. 59-83), MONTEREY POP (1967, pp. 84-98), WOODSTOCK (1970, pp. 99-125), GIMME SHELTER (1970, pp. 1226-141).

Severn, Stephen E.: Robbie Robertson's Big Break: A Reevaluation of Martin Scorsese's THE LAST WALTZ. In: *Film Quarterly* 56,2, Jan. 2003, pp. 25-31.

THE LAST WALTZ has been neglected by critics, but it has also suffered from general misinterpretation: The film's true subject is not The Band as a group but lead singer and guitarist Robbie Robertson. It clearly seeks to elevate Robertson above the other members of the group. In doing so, the movie begins a thematic obsession with the connection between risk and image that continues through three of Martin Scorsese's next major projects: CASINO, THE COLOR OF MONEY, and THE KING OF COMEDY.

Shumway, David R.: Rock & roll as a cultural practice. In: *The South Atlantic Quarterly* 90,4, 1991, pp. 753-769.

Stacy, Jan: / Syvertsen, Ryder: *Rockin' reels. An illustrated history of rock & roll movies*. Chicago: Contemporary Books 1984, 256 p.

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Struck, Jürgen: *Rock around the cinema. Die Geschichte des Rockfilms*. München: Nüchtern 1979, 149, [35] pp.

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Swift, Lauren: Rock and reel. In: *Interview* 19, March 1989, pp. 86-88+ [insgesamt 4 pp.].

Telotte, J.P.: Scorsese's *The Last Waltz* and the concert genre. In: *Film Criticism* 4,2, 1979, pp. 9-20.

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Westrup, Laurel: Media Martyrs? Rock 'n' Roll, Film and the Political Economy of Death. In: *Spectator*, Suppl.: *Deaths*, Oct. 2007, pp. 33-41.

Looking particularly at WOODSTOCK and GIMME SHELTER.

White, A.: The Concert Film. In: *Film Comment* 24,6, 1988, pp. 32-36 .

White, M.B: "*When I Paint My Masterpiece*": the ROLLING THUNDER REVUE, RENALDO AND CLARA, and Bob Dylan's Personal Transformative Process. Master's Thesis, 1994.

Wicke, Peter (Hrsg.): *Rock- und Popmusik*. Laaber: Laaber 2001, 328 pp. (Handbuch der Musik im 20. Jahrhundert. 8.).

Wimmer, Fred / Richter, Klaus : "The Who," die "Mods" und die Kids. Zwei Filme, ein Buch und ein Konzert. In: *Medien + Erziehung* 24,3, 1980, pp. 152-159.

Wimmer, Fred: Ziemlich alles über den Rockfilm [Rezension]. In: *Medien + Erziehung* 25,6, 1981, pp. 372-373.

Wood, John: Hell's Angels and the Illusion of the Counterculture. In: *Journal of Popular Culture* 37,2, 2003, pp. 336-351.

Woodworth, Marc / Boyers, Robert: Rock music & the culture of rock. An interview with James Miller. In: *Salmagundi*, 118/119, Spring/Summer 1998, pp. 206-223.

Wootton, Adrian: Looking back, dropping out, making sense: a history of the rock-concert movie. In: *Monthly Film Bulletin* 55, Dec. 1988, pp. 355-356.

Empfohlene Zitierweise

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