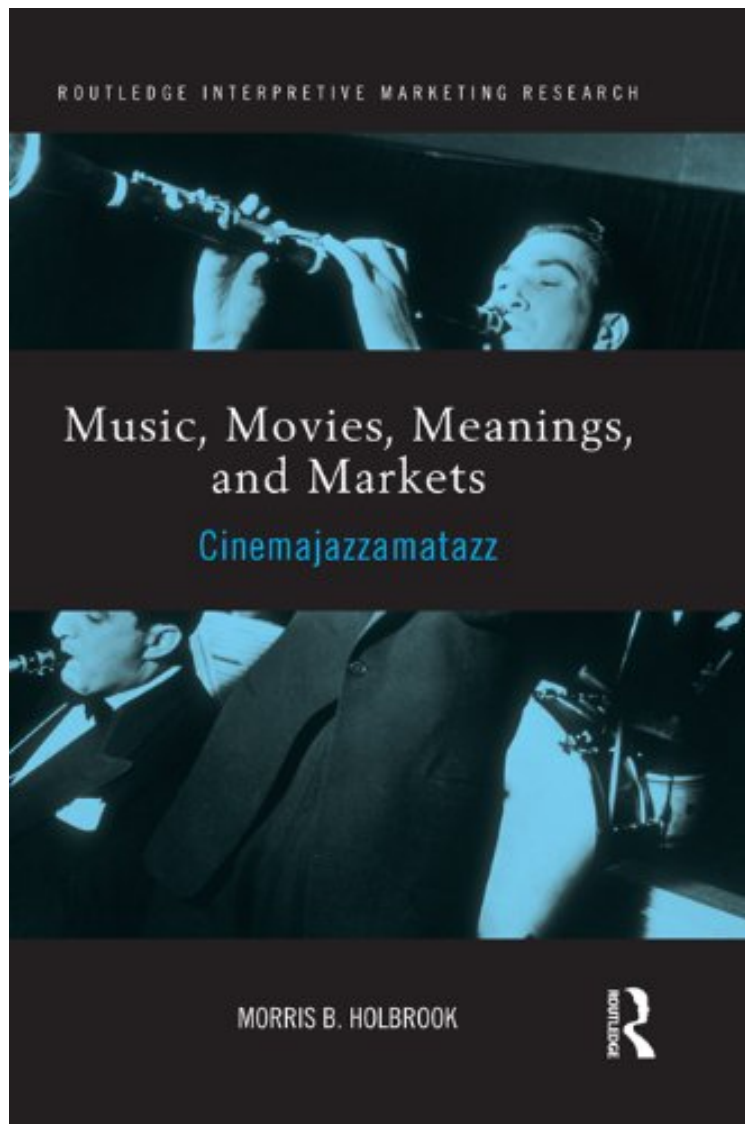


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Music, Movies, Meanings, and Markets: Cinemajazzamaz (Routledge Interpretive Marketing Research)

Morris Holbrook

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Morris Holbrook : Music, Movies, Meanings, and Markets: Cinemajazzamaz (Routledge Interpretive Marketing Research) before purchasing it in order to gage whether or not it would be worth my time, and all praised Music, Movies, Meanings, and Markets: Cinemajazzamaz (Routledge Interpretive Marketing Research):

3 of 3 people found the following review helpful. Jazz it up!By E.S. HopkinsHolbrook's book title is somewhat misleading. The book is not about marketing. It is really about jazz in movies, both where jazz exists in the

background and where jazz and jazz musicians are the actual subject of the movie. Just about every movie ever seen by jazz fans is discussed. It is perfect for anyone interested in the story behind the music and how the music works in each movie. It is also great for just browsing. In its personal and conversational style the book is entertaining and alternately amusing and scholarly. It is a must for film critics, students of cinema and jazz fans everywhere!

Music, Movies, Meanings, and Markets focuses on macromarketing-related aspects of film music in general and on the cinemusical role of ambi-diegetic jazz in particular. The book examines other work on music in motion pictures which has dealt primarily with the traditional distinction between nondiegetic film music (background music that comes from off-screen and is not audible to the film's characters, to further the dramatic development of plot, character, or other themes) and diegetic music (source music produced on-screen and/or that is audible to the film's characters, adding to the realism of the mise-en-scène without contributing much to other dramatic meanings). This book defines, describes, and illustrates another hitherto-neglected type of film music—ambi-diegetic film music, which appears on-screen but which contributes to the dramatic development of plot, character, and other themes. Consistent with an interest in macromarketing, such ambi-diegetic film music serves as a kind of product placement (suitable for commercialization via the cross-promotion of soundtrack albums, for example) and plays a role in product design. It also provides one type of symbolic consumer behavior that indicates choices made by film characters when playing-singing-listening-or-dancing in ways that reveal their personalities or convey other cinemusical meanings. Morris Holbrook argues that ambi-diegetic film music sheds light on various social issues—such as the age-old tension between art and entertainment as it applies to the contrast between creative integrity and commercialization. Music, Movies, Meanings, and Markets explores the ways in which ambi-diegetic jazz contributes to the development of dramatic meanings in various films, many of which address the art-versus-commerce theme as a central concern.

At a time when so much marketing literature carries the weight of formulaic standardization, Morris Holbrook yet again reminds us of the creative possibilities within marketing theory. This book beautifully explores decades of jazz and film in order to explore meta-narratives at the level of the tragic and the sublime within marketing, consumer culture and life in general. Rich, personable and beautifully written, this culmination of a lifetime of rumination and love of music is maybe his finest work yet; a wonderful book from a great scholar— Alan Bradshaw, Royal Holloway, University of London About the Author Morris B. Holbrook is the W. T. Dillard Professor Emeritus of Marketing in the Graduate School of Business at Columbia University. His research has covered a wide variety of topics in marketing, consumer behavior, and related fields—with a special focus on communication in general and on aesthetics, semiotics, hermeneutics, art, and entertainment in particular. Recent books include *Consumer Research* (1995); *Consumer Value* (edited, 1999); and *Playing the Changes on the Jazz Metaphor* (2007).