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Jazz in Soviet Cinema. The Experience of Retrospective Analysis



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Джаз в советском кино. Опыт ретроспективного анализа

Abstract. The article is devoted to representation of domestic jazz in the Soviet feature silent and sound cinema in the period from 1926 to 1990. The author notes that jazz was becoming part of the plot of documentaries and feature films since its emergence in the USSR, but the accents in its image changed, and the genre nature of the movies evolved. There was a traceable shift from musical comedy to satirical pamphlet, from lyrical comedy to melodrama.

Based on several dozens of examples of films where jazz sounds, the article shows the relationship between the ideological course of the Soviet state, the perception of the jazz performance specifics at different historical milestones, and the nature of its reflection on the screen. Thus, in the 1930s, jazz was synonymous with popular music and had a clear shade of humour and entertainment; in the late 1940s, it symbolized the ideological opponents of the country; and after the Khrushchev Thaw, it was considered an art, a kind of intellectual activity.

In addition to the periodization of jazz cinema, the article provides a typology of films about jazz. The author presents a classification based on a set of qualities, such as maximum or minimum correlation of the plot of the film with jazz, participation of jazz musicians in it, and presence of a jazz soundtrack.

Аннотация. Статья посвящена проблематике отображения отечественного джаза в советском игровом немом и звуковом кино в период с 1926 по 1990 год. Автор отмечает, что джаз становился частью фабулы документальных и игровых фильмов с момента своего появления в СССР, однако менялись акценты в его изображении, эволюционировала жанровая природа картин. Прослеживается движение от музыкальной комедии к сатирическому памфлету, от лирической комедии к мелодраме.

На основе нескольких десятков примеров кинофильмов, где звучит джаз, показывается взаимосвязь между идеологическим курсом советского государства, восприятием специфики джазового исполнительства в разные исторические вехи и характером его отображения на экране. Так, в 1930-е годы джаз — синоним эстрады и массовой песни, несет явный оттенок юмора и развлекательности; в поздние 1940-е он символизирует идеологических оппонентов страны; а в послеоттепельный период осознается как искусство, род интеллектуальной деятельности.

Помимо периодизации джазового кинематографа, в статье представлена типология фильмов о джазе. Автор показывает градацию, основанную на комплексе качеств, таких как максимальная или минимальная корреляция сюжета фильма с джазом, участие в нем джазовых музыкантов, наличие выраженного джазового саундтрека.

Introduction

Back in its very early days, jazz became an attractive instrument of creative display in various forms of art, since the music seemed unusual and emotionally expressive. In the 1920s, it appeared in literature — in the works of H. Janowitz, F. Scott Fitzgerald, J. Škvorecký, J. Cortázar, J. Kerouac, J. Brodsky, V. Aksenov and many others. There emerged an independent genre of jazz photography. In the same decade, jazz was introduced in cinema, at first in silent films, and later, with the advent of sound cinema, it became a full element of art cinematography.

In the context of the current scientific interest of the author focused on researching Soviet jazz art, the subject matter of this research should be specified. The article finds answers to the following questions directly related to the fate of jazz in the Soviet Union, which was not always easy: How is jazz represented in Soviet cinema? How was it shown during the years of Soviet industrial construction, the dramatic period of the struggle against ‘rootless cosmopolitans’, the Khrushchev Thaw, the stagnant 1970s, and the years of perestroika? How accurate was the re-creation of jazz music in films? Did jazz fulfil the ideological objectives in ‘the most important of the arts’?

The focus in this article is primarily on feature films created during the existence of the Soviet State, up to 1991.

The peculiarities of the development and perception of jazz in the USSR have been described in detail by jazz historians A.N. Batashev, V.B. Feiertag, A.E. Petrov, E.S. Barban, K.V. Moshkov and others. The issue of the correlation of jazz with cinema has also been considered.

In a monumental work for his time, *Soviet Jazz* (1972), A.N. Batashev describes the story behind the creation of the first Soviet ‘jazz comedy’ *Jolly Fellows* (1934) and the discussion it provoked in the professional community, in particular, the controversy over the artistic value of the film and its musical arrangement [4, p. 68–70]. V.B. Feiertag emphasizes that the success of I.O. Dunaevsky, starting with *Jolly Fellows*, was greatly due to his collaboration with the Leonid Utesov and Yakov Skomorovsky orchestras. He also touches upon the film activities of Alexander Varlamov [19, p. 79–83]. A.V. Burdelnaya highlights the innovative approach of Dziga Vertov in his documentary *A Sixth Part of the World* (1926). It bears reminding that in addition to the grandiose socialist construction projects,

Vertov filmed and introduced in the film the performance of *The Chocolate Kiddies* revue in the USSR. What served as an emotional catalyst in his films instead of music was inscriptions. In the dynamic montage, Vertov placed clear ideological accents: “being ‘doomed by history and tottering, capital amuses itself,’ dancing foxtrot” [5, p. 86].

According to A.V. Burdelnaya, sound in cinema made a contribution to the ‘medial revolution’, having turned a film into a ‘multi-medial message’ and music into an effective tool for building a Soviet social and aesthetic utopia. “Consciously or not, the principle of controlled collective dreaming was originally inherent in the films of G. Alexandrov” [5, p. 87–88]. P.K. Kornev continues her thesis: “Soviet cinema was in many ways a ‘dream factory’, like Hollywood cinema”. Following him, “the best songs of the 1930s created in the USSR were elements of film music” [8, p. 44]. A.N. Kovalenko considers cinema an effective means of popularizing jazz in the Soviet Union. One of the first illustrative examples was a 1932 documentary short film with the musical performances of Alexander Tsfasman’s AMA-jazz band [7].

The systematic study of jazz in Soviet feature films began with a series of articles by K.V. Moshkov dedicated to twelve full-length feature films where jazz appears “as a central element of the plot” [10].

Nevertheless, there has not yet been a comprehensive, statistically accurate answer to the question “Is there a lot of jazz in Soviet cinema?”, so it remains on the agenda. There is still no consensus on whether films where jazz is *not* a central part of the plot should be considered ‘jazz films’.

Swinging documentary films

Since Vertov, jazz was filmed by documentary filmmakers. The films significant for the representativeness of jazz in the Soviet media space include *Benny Goodman in the USSR* (1962, directed by G. Donets), *Three Interviews Conducted in Tallinn* (1967, directed by G. Frank), *City. Autumn. Rhythm* (1976, directed by V. Gauzner), *Dialogues* (1986, directed by N. Obukhovich), the newsreel of the Tbilisi-86 festival *Playing Jazz!* (1986, directed by S. Chekin), etc. In the films above, jazz performs different functions. The film by G. Donets, for instance, primarily shows the prosperous Soviet State and the anticipated ‘admiration’ of the famous clarinetist. It is almost a feature film in which we see Goodman not only giving concerts

but also visiting museums, fishing, having dinner, and playing Mozart with Kyiv musicians. The pathos of the films by G. Frank, V. Gausner and N. Obukhovich, however, is perceived differently — jazz music in its entire stylistic and international diversity is their main character.

The image of jazz on screen: the experience of comparative typology

Considering the place and role of jazz in the USSR feature cinema, it is advisable to apply a typological approach, following which feature films can be divided into three categories:

- 1) films about jazz, with musicians involved in the plot; the musical design includes jazz or music of the kind;
- 2) films not about jazz, but musicians appear in the plot and / or the musical design includes jazz or music of the kind;
- 3) the films not about jazz, but the film music was created by jazz musicians.

The third category is fully consistent with jazz art, because the music of such films appeals to jazz idioms, quotation of jazz themes or allusions to them.

The proposed classification is appropriate for retrospective analysis, allows highlighting the most 'jazz' works of Soviet filmmakers, and can be beneficial to catalogization of feature films with different jazz presence.

The list of the films given further in the article does not claim to be complete. More thorough scientific research implies working with as many Soviet films as possible. Furthermore, it is essential to emphasize that depicting jazz on screen is always subjective. In this respect, it would be better to refer not to jazz on screen, but rather to *its artistic image*, a certain aesthetic generalization of public attitude towards this type of music over certain historic periods, and the screenwriter's, the director's and the film crew's level of competence in jazz. Therefore, the purpose of the article is to identify a possible course for further research into the image of jazz in feature films, which, in turn, will help to better understand the artistic objectives that image performed and the ideological emphasis it was given at various times.

Let us study specific examples of films, presenting them in chronological order by category starting with the first.

Jazz films: from comedy to melodrama

One of the key films to strongly correlate with jazz is *Jolly Fellows* (1934, directed by G. Alexandrov). Let us not retell the story behind its creation — much has been written on it by Russian jazz researchers — but only quote the fundamental thought of K.V. Moshkov: “Jazz in its pure form ... is not much in this film, but its unconditional impact on the rhythm, orchestration, and the very nature of the instrumental accompaniment of Dunaevsky's songs is undeniable, from the infectiously optimistic *The Merry Fellows March* and the sweet lyrical tango *Thank You, Heart* to 'swinging couplets' performed by Utesov and Lyubov Orlova in the eccentric performance 'Tyukh! Tyukh!'" [10].

The next film on the Soviet jazz films list is the comedy *Musical Story* (1940, directed by A. Ivanovsky and G. Rappaport, music by D. Astradantsev). Its plot is a variation on the Cinderella fairy tale: an ordinary taxi driver (brilliantly played by Sergei Lemeshev) becomes a famous opera soloist. There is a minimum of jazz in the film, instead it presents folk songs and arias from operas by G. Bizet, A.P. Borodin, P.I. Tchaikovsky, F. von Flotow, and N.A. Rimsky-Korsakov. However, as stated by K.V. Moshkov, “in this film, there is... an episode important for understanding that era — confrontation between a symphony orchestra and a jazz big band... In the words of the head of the opera studio at the motor transport workers' club, Vasily Fomich Makedonsky, the filmmakers convey the official standpoint of the 1930s in relation to jazz” [13].

— “Jazz is a good form of entertainment... But it should not get in the way of sacred art,” says Makedonsky.

— “The drummer in opera is the last person, whereas in jazz he is the King!” — the jazz director wittily replies.

The film gives unambiguous assessment: jazz is 'vulgar' but infectious. Its 'virus' places the symphony orchestra drummer in an awkward position: during a rehearsal, he inconveniently bursts into playing a timbal solo. In the meantime, this episode was later quoted by the Swedes O. Simonsson and J. Stjärne Nilsson in their film *Sound of Noise* (2010).

Musical Story and the film released in the same year *My Love* (1940, directed by V. Korsh-Sablin, music by Dunaevsky) depict a similar jazz orchestra, and the main character sings in the voice of Esfir Purgalina, a laureate of the 1st All-Union Contest of Variety Artists. The film is

a glossy reflection of the era: the orchestra members work at a factory and play volleyball and jazz in their free time. Work, life, and leisure are in full accord with the labour collective; the only thing not in line with the paradigm is wrong notes. “Motya, look what you did to jazz?!” — the conductor gets angry at the poorly singing girl. Jazz there is synonymous with light everyday music, because in those years “the formula firmly consolidated in the public consciousness was: jazz is popular songs,” writes A.P. Balin [3, p. 212].

70 years later, the song from *My Love* (‘You Don’t Need to Call Love’) in a swing arrangement by David Goloshchekin became the leitmotif of one of the most jazz films of modern times, *In the Style of Jazz* (2010, directed by S. Govorukhin). Goloshchekin plays himself, his poster advertisement is shown in close-up. One of the key scenes is a concert at the St. Petersburg Jazz Philharmonic Hall. “I can attend such a concert even with a monkey!” — admits the main female character.

Pop-jazz performances are an important element of the film *The Concert on the Screen* (1940, directed by S. Timoshenko), where Isaac Dunaevsky, Leonid Utesov and his orchestra, and Edith Utesova appear. In the episode with Nikolai Minkh’s song ‘Steamboat’, in keeping with the best traditions of dramatized jazz, Leonid Utesov appears in several images at once — a steamboat captain, a conductor of an amateur firemen’s orchestra, a man in love, and even his beloved lady.

Among the films made after the Great Patriotic War, of the greatest importance is *Carnival Night* (1956, directed by E. Ryazanov). A full-fledged participant in the film was the Eddie Rosner orchestra, in the credits discreetly referred to as a ‘variety’ orchestra. Having recently returned from Stalin’s prison camps, Rosner himself was not allowed in shot: the work of debutant Ryazanov was strictly controlled by the cinema authorities. Nevertheless, *Carnival Night* overcame all the challenges of filming and according to K.V. Moshkov, “became one of the most popular films of the Khrushchev Thaw,” in which for the first time after the end of the “‘saxophones straightening era’ jazz was widely represented” [12]. The lightness of the sound of Anatoly Lepin’s music was also facilitated by the style of arrangements by Yuri Saulsky, the musical director of Rozner’s band. Meanwhile, the film held true to the Soviet pre-war trend of mass celebrations, which had been a popular leisure for Soviet workers since the 1920s [17, p. 24–26].

Standing apart in the list of films with a pronounced jazz connotation is the film *Woodpeckers Don’t Get Headaches* (1974, directed by D. Asanova), which is not in line with the previously accepted genres of comedy or concert film. The context of the time had changed — jazz was no longer seen as an ideological threat: music schools opened pop-jazz departments; the Duke Ellington Orchestra (1971) and the Thad Jones and Mel Lewis Orchestra (1972) came to the USSR. This is partly why Asanova’s film is devoid of ideological didactics. The film presents a plaintive poem about the loneliness of a little man, unrequited teenage love, and deprivation. The film features the music by two composers: the non-jazz composer Evgeny Krylatov (the music for the lyrical parts of the film) and the jazz composer, drummer Vladimir Vasilkov. The latter is seen on screen as part of an ensemble with the flutists Rostislav Chevychelov, Anatoly Kovalenko and guitarists Boris Lebedinsky, Eduard Levkovich. In the then-current aesthetics of fusion, jazz sounds in the episodes of acute emotional experiences of the main character, schoolboy Seva Mukhin. The devaluation of his passion on the adults’ part strengthens psychologism and carries the ‘adult — child’ antithesis to its ultimate. With his drums and music, Seva does not meet expectations. The most emotional musical performances are the ones based on the interplay between the solo flute and the drums. This musical device is associated with a key metaphor of the film — a woodpecker from a neighbouring grove. “The distinctive feature of Asanova’s style is in the ragged, improvisational rhythm of the narrative — at some points the narrative thread is lost, the teenagers’ dates are confused; the drum roll of daily rehearsals and desperate guitar bridges — everything is concatenated in one indistinguishable day of childhood, just about to culminate in a disaster,” — writes M. Seleznev [18]. D. Asanova herself endowed jazz with that vital and partly archetypal function. “Jazz is the root cause of conversation about the harmony of human existence, his moral purity, and the unity of thought about eternal life, pain, and joy,” — she wrote much later, when preparing for the film *Jazz* [2]. Regretfully, she died early, and that plan of hers was never realized. Nevertheless, she had managed to turn to jazz again in her short filmography: the fusion compositions by Vasilkov sound in her 1979 film *The Wife Has Left*.

The jazz films of the 1980s are better represented, although, this genre in Soviet cinema cannot be considered massive. K.V. Moshkov mentions the film *The Hat* (1981, directed by L. Kvinikhidze), in which the Leningrad

Music Hall Orchestra appears on screen with its director Oleg Kutsenko (who also composed the film music), and one of the female characters sings in the voice of the soloist of the Oleg Lundstrem orchestra, Irina Otieva. One of the most prominent jazz films of the pre-perestroika period is, undoubtedly, *We Are from Jazz* (1983, directed by K. Shakhnazarov). K.V. Moshkov considers it “the main jazz film of Soviet cinema, fully dedicated to the early history of Soviet jazz.” [14]. Jazz devotees enjoyed multiple historical allusions scattered throughout the film, the music of Anatoly Kroll and his Sovremennik Orchestra with Larisa Dolina performing the part of the Cuban jazz diva Clementina Fernandez. The rest of the audience were impressed by the general lyrical tone, sparkling musicality, and talented acting.

Unlike *We Are from Jazz*, the next Karen Shakhnazarov’s film *Winter Evening in Gagra* (1985) was made in the musical drama genre. The films have a similar cast and the same composer — A. Kroll, whose orchestra is again a participant in the action. Moreover, A. Kroll himself played a minor part of the conductor Stepan.

At the end of the Soviet era, the drama *When the Saints Go Marching In* (1990, directed by V. Vorobyov) was released, with music by David Goloshchekin, featuring David Goloshchekin, and marked by a nostalgic plot about the first Leningrad jazz band. However, it did not receive considerable international attention, unlike the film *Taxi Blues* (1990, directed by P. Lungin) which had a completely different tone. The rock musician Pyotr Mamonov played the part of the saxophonist Alexei Seliverstov; the saxophone soundtrack was made by Vladimir Chekasin. The dialogues between Seliverstov and the taxi driver Ivan Shlykov are indicative of the era of change. The drunken jazzman poses existential questions, while Shlykov cynically concludes that musicians and other intellectuals are the cause of all the troubles. Chekasin’s music is playing in the background.

Jazz background

The films of the second type, whose plot is not related to jazz, but musicians appear in the story, and / or the musical design includes jazz or music of the kind, are clearly more diverse. The first appearance of jazz is already found in silent Soviet films. In the survived parts of the film *Mr. Lloyd’s Flight* (1927, directed by D. Bassalygo) there are several short

scenes with a female jazz band performing. Frivolously dressed jazzwomen move mechanically, *as if* playing instruments, and the bourgeoisie are dancing foxtrot.

The image of people dancing to jazz is also depersonalized in the film *The Blue Express* (1929, directed by I. Trauberg). The first-class passengers dance the Charleston to a gramophone record. Through montage, Trauberg created the emotionless ‘machinery’ metaphor: the wheels of a hurrying train, a spinning record, dancing feet, and a jazz band all flashing before the viewers’ eyes. The same ideological vector later continued in sound cinema. For instance, in *The Circus* (1936, directed by G. Alexandrov) with music by Dunaevsky and Lyubov Orlova as Marion Dixon performing ‘Mary Believes in Miracles’. However, the music of *The Circus* is varied in character. V.B. Feiertag highlights two lullabies ‘Sleep is Coming at The Doorway’ and ‘Sleep, My Boy’, in which the grotesque tone gives way to sentimental intonation with the ‘shades of blues’ [19, p. 94–95]. A similar device was used in the sports comedy *The Goalkeeper* (1936, directed by S. Timoshenko): the gramophone foxtrot expresses the emotional fall of the main character, the football player Kandidov. The film had nothing to do with jazz, but presented excellent examples of Soviet mass songs to the music by Dunaevsky: ‘Temper Like Steel’, ‘If the Volga Flows’, etc. According to T. Aizikovich, in the cinema Dunaevsky “managed to organically combine jazz with the Soviet mass songs and pop music. This synthesis is called “song jazz” [1]. Other composers to successfully master the genre of song jazz were the Pokrass brothers, M. Blanter, Y. Milyutin, and V. Solovyov-Sedoy. Soviet songs were flourishing and truly became mass popular, which, following A.P. Balin, was due to the success of the first Soviet musical films [3, p. 213].

In the comedy film *Late for a Date* (1936, directed by M. Verner and S. Sidelev), Dunaevsky’s bravura song ‘The Country Hurries and Merrily Laughs’ performed by Efrem Flax and backed up by a women’s choir and the Yakov Skomorovsky orchestra illustrates the panorama of sunny pre-war Moscow. The same motif is heard at the summer stage of the park, where the camera films Skomorovsky conducting the jazz orchestra.

The music of Alexander Varlamov sounds in the industry drama about Soviet gold miners *Prairie Station* (1941, directed by O. Preobrazhenskaya, I. Pravov). Despite some lack of agreement between the musical development of the theme and its display on screen, an insightful listener hears

true swing: a riff-driven piece with harmonious orchestral parts and the clarinet and the brass group that elegantly sound in turn.

The jazz grotesque in Soviet cinema reached its peak in the commissioned propaganda film *Encounter at the Elbe* (1949, directed by G. Aleksandrov), a caricature of American jazz rhythms for which was created by Dmitri Shostakovich. This absurd boogie-woogie or, applying the composer's own expression, 'jazz bacchanalia' (performed behind the scenes by the Alexander Tsfasman orchestra) is the sound emblem of a nightclub in a zone of the American troop presence in the German city of Altenstadt.

The popular music melodies and rhythms in the Thaw comedy *A Girl with Guitar* (1958, directed by A. Feinzimmer) have a polar opposite function. The girl's part is played by Lyudmila Gurchenko, who sings the songs by Arkady Ostrovsky and Yuri Saulsky. Through both music and liveliness, the film depicted the country's exposure to the world, since it was made during the 6th World Festival of Youth and Students in Moscow.

It is in this film that the Romanian delegate and future laureate of the Sopot International Song Festival Gigi Marga sings the fancy foxtrot by the Romanian composer V. Roman 'Oh, What a Beauty You Are, Moscow'.

In the feature films of the 1960s, one can find a whole series of pop-jazz performances. In *Amphibian Man* (1962, directed by V. Chebotarev and G. Kazansky) it is the reckless 'Song about the Sea Devil' by Andrei Petrov. In *Walking the Streets of Moscow* (1963, directed by G. Danelia), a wedding is celebrated to the sounds of Dixieland. In *Give Me a Book of Complaints* (1964, directed by E. Ryazanov), a pop-jazz youth ensemble is performing at the renovated Dandelion Cafe; also, there is a mention of the Molodezhnoe and Aelita cafes popular among jazz devotees of the 1960s. In *Ilyich's Gate* (1964, directed by M. Khutsiev), young people dance to 'Some of These Days' by Shelton Brooks, 'Petite Fleur' by Sidney Bechet, and songs of Louis Prima. Following the concept of the director M. Khutsiev and the screenwriter G. Shpalikov, such music was an element of the cultural background of the youth of the 1960s, along with poetry and fine arts. The film displays the canonical footage of a poetry evening at the Polytechnic Museum and a contemporary art exhibition. In opposition to the young filmmakers, the leader of the country General Secretary of the Communist Party of the Soviet Union N.S. Khrushchev assessed those ideas as "unacceptable and alien to the Soviet people," and the film was locked away for several years [9]. The film *July Rain* (1966, directed by M. Khutsiev)

presents a bright collage of bard songs (film composers — Yuri Vizbor and Bulat Okudzhava), J.S. Bach's works performed by The Swingle Singers, songs of Louis Armstrong, Bing Crosby, and Leonid Utesov.

The screenwriter of the revue film *When the Song Does Not End* (1965, directed by R. Tikhomirov) was the conductor of the Leningrad Variety Theatre Anatoly Badkhen (a former trumpeter at the Skomorovsky Orchestra). The plot is based on a series of popular numbers, among which the ultra-tempo Toccata for Piano and Big Band Op. 8 by Nikolai Kapustin suddenly plays. The Oleg Lundstrem orchestra is performing, the composer is at the piano.

Jazz patterns steal in the solos of Georgy Garanyan and Konstantin Bakholdin, who performed the songs by Alexander Zatsepin in the eccentric comedy film *The Diamond Arm* (1969, directed by L. Gaidai). A special mention should be made of the jazzed variations on Leonid Malashkin's romance 'I Met You' and Alexander Varlamov's song 'Red Sundress' (the accompaniment to a fashion show), and the instrumental piece played at the Weeping Willow restaurant when the characters are trying to find out "why Volodka shaved off his mustache". As stated by D.A. Zhurkova, "in almost every Gaidai's film, there is a separate layer of songs that seem to escape the audience's attention but place certain semantic emphasis and create a comic effect." These melodies play incidentally but create the desired dramatic effect [6, p. 111]. Gaidai and Zatsepin intentionally modernized the familiar music pieces, rendering a touch of variety art and reducing their true emotional pathos.

Meanwhile, film music created by jazz musicians does not always have a jazz character. Their composition skills and a wide range of artistic interests allow them to master other dialects of the musical language. Turning to the third category, one can see that the films the sound design of which was created by jazz musicians are measured in hundreds. This article just lists the composers' names.

Alexander Varlamov had been writing for cinema since the 1930s. His works include the feature films *Doctor Aybolit* (1938, directed by V. Nemolyaev) and *Prairie Station* (1941, directed by O. Preobrazhenskaya, I. Pravov). Together with the USSR State Jazz Orchestra he recorded Yuri Milyutin's song 'Everything Turned Blue and Green' for the film *Four Hearts* (1941, directed by K. Yudin).

Murad Kazhlaev's filmography lists a lot of notable credits. Of the several dozen films featuring his music, it is worth highlighting *The Mellow Season* (1978, directed by V. Pavlovich) with the swing composition 'Failed Acquaintance' (sung by Larisa Dolina and Wayland Rodd) and *An Eccentric Man* (1979, directed by A. Ibragimov), the music in which has a clear jazz character.

Georgy Garanyan was truly prolific in cinema. As a conductor of the USSR State Symphony Cinematography Orchestra, in the 1970s he recorded music for two hundred films, and composed his own music for two dozen of popular Soviet films. A significant contribution to cinema was also made by Yuri Saulsky, Igor Kantyukov, Alexey Kozlov, Anatoly Kroll, and David Goloshchekin. Apart from creating the musical image of films, the latter also played some parts.

Conclusion

This article gives a very concise list of the most famous Soviet feature films. However, with the application of the typological approach that offers a gradation of the presence of jazz on screen, even limited statistics demonstrate its representativeness in Soviet cinema and better reflect the dynamics of ideological emphasis applicable to jazz in different years. Of interest is the evolution of the director's methods in depicting jazz — from entertainment and humour to subtle psychologism. There is a marked tendency for jazzmen to self-quote. It also should be mentioned that the applied classification approach has allowed expanding the list of jazz films, which means that further engagement with the enchanting coordination of cinema and jazz will undoubtedly bring new and exciting discoveries.

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