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Sommario/riassunto	In 1971, French jazz critics Philippe Carles and Jean-Louis Comolli co-wrote 'Free Jazz/Black Power', a treatise on the racial and political implications of jazz and jazz criticism. It remains a testimony to the long ignored encounter of radical African American music and French left-wing criticism. Carles and Comolli set out to defend a genre vilified by jazz critics on both sides of the Atlantic by exposing the new sound's ties to African American culture, history, and the political struggle that was raging in the early 1970's. This analysis of jazz criticism and its production is astutely self-aware. It critiques the critics, building a work of cultural studies in a time and place where the practice was virtually unknown.