

34. On alienation of Hollywood musicians see Eisler, 1947, 45–61 (especially note on 55–56), 112–13; Faulkner, 1971, 22, 44–57. On unemployment and other related issues see also Chanan, 1995, 82–86.

35. Thomas, 1979, 7.

36. For the advocates' view, see Thomas, 1973, 1979, Limbacher, 1974, Bazelon, 1975, Prendergast 1992.

37. Franz Waxman, in Thomas, 1979, 55. See also British film composer Clarence Raybould, quoted in Prendergast, 1992, 20.

38. Quoted in Brown, 1994, 291. In contrast to this overwhelming rejection Brown (1988, 177–80) briefly discusses a strain of acceptance for this music, continuing from silent practices well into the sound period. This acknowledgment, however, is fairly unique in the current literature.

39. Atkins, 1983, 58.

40. Cf. Bernstein, Elmer, 1972. Also in *Film Music Notebook 1*, Winter 1974, 10–16.

41. Atkins, 1983, 17.

42. *Ibid.*, 13.

43. See my chapter five for a fuller discussion of diegetic, nondiegetic and metadiegetic issues.

44. Gorbman, 1987, 15–16, 20–26. In this connection Gorbman also discusses the dialogue and sound effects tracks. These are obviously important elements of these image/sound relationships. Notwithstanding, this work will concentrate mostly on musical uses. See Kassabian, 2001, 42–49 for a helpful discussion about the elements of Gorbman's *combinatoire*.

45. I.e., my discussion of montage and semiotics in chapter three.

46. Lewis, 1961, see especially 104–41.

47. Bazin, 1967. See particularly "In Defense of Mixed Cinema" (53–75), "Theatre and Cinema" (parts 1 and 2, 76–94, 95–124), and "*Le journal d'un curé de campagne* and the Stylistics of Robert Breton" (125–43).

48. Sontag, 1983, 97, 99.

49. *Ibid.*, 104.

50. Bordwell, 1981, 3–4, 60–61, 186. See also "Why not to read a film" in Bordwell, 1989, 249–74.

51. Brown, 1988, 168–69, 179–80, 184–92 (see section titled "Styles and Genres of Interaction").

52. This survey should also include Caryl Flinn's *Strains of Utopia: Gender, Nostalgia and Hollywood Film Music*, which among other things discusses classical film scoring in relation to musical romanticism and its various ideologies. Flinn also briefly discusses Hollywood antipathies to the use of classical music. Flinn, 1992, 13–50.