

18. Not the only possible take on Romanticism; see, for instance, Rosen and Zerner, 1984. Siegmeister (1938) also discusses the progressive and democratic elements of early Romanticism. Here I am concentrating on its latter permutations.

19. Siegmeister, 1938, 12. See Faulkner, 1971, for a fine book-length study of the social conditions of Hollywood musicians.

20. For evidence see Levant, 1940, Raksin, 1989, Previn, 1991.

21. Quoted in Krummel, 1981, 762.

22. Duckles and Reed, 1988, 14.

23. "Ideally, the force of [film music] structures should be appreciated subliminally. . . ." Cooke, 2001, 806.

24. Sadie, 1975, 260. See also Shawe-Taylor, 1981, 218.

25. Duckles and Reed, *passim*.

26. Krummel, 1981, 764.

27. Shawe-Taylor, 1981, 218; Hill, 1954, 87; Sadie, 1975, 263. Blom's Britain-first strategy was one of the most remarked and controversial characteristics of the fifth edition. See Hill, 1954, 86. Also problematic was a related hostility to things American. Both of these attitudes are key elements to the film music entry in the 1954 dictionary. (Krummel [1981, 762] points out that the removal of anti-American biases was one of the main objectives of the supplement to Blom's 1954 edition.)

28. Shawe-Taylor, 1981, 220.

29. Sadie, 1975, 259.

30. Irving, 1954, 3: 93. Italics added.

31. Irving, 1954, 3: 94.

32. Mellers, 1954, 3: 104.

33. Irving, 1954, 3: 97. Alternatively such indignities can be seen as evidence of the film medium's maturing. George's guide (1912, 28–83) gives the approximate duration of complete musical selections, obviously assuming that the film musician would play them straight through. (See a similar view in Van Houten, 1992, 22, which suggests that audiences actually preferred this course.) Cinematically, or in relation to the standard prescriptions about film music, this practice was quickly condemned. However it would seem that musically, and in the music community, this respect is just what is longed for, even forty years later.

34. *Ibid.* "The truth is that no serious composer writes for the motion pictures for any other than money reasons. . . ." Eisler, 1947, 55.

35. Tovey, 1937, IV, 29, 31, 44.

36. With less strain, Wilfred Mellers also takes note of film composition's frequent formal naïveté. As with the leitmotif in film, Mellers points out that film composition is episodic, and cannot properly be