

position of a film and a particular piece of music, at least as important is the fact that the latter was free.<sup>28</sup>

At present conditions are reversed. In contemporary filmmaking classical cues may be used less frequently for copyright and contractual reasons. To use them can be too expensive.<sup>29</sup> Film music scholarship has often privileged aesthetic and formal issues, but in this instance we see that social and economic determinants are just as important in motivating use and nonuse.

On a related note, I have argued that the early consensus in Hollywood against using classical music can be seen as the result of music community solidarity.<sup>30</sup> This is still true today; use of recordings means fewer jobs for composers and musicians. For this reason recent Musician's Union pacts, as well as American Federation of Musicians agreements, throw up logistical disincentives to the use of classical music in films (having to pay every session musician royalties, and so on).<sup>31</sup> These are some of the reasons why there was once a great deal of classical music usage, and why this usage has now dropped off somewhat.

Such practical considerations can even put traditional concerns about source music in an interesting new light. Max Steiner defends original film music, on the assumption that familiar material draws undue attention to itself. "While the American people are more musically minded than any other nation in the world, they are still not entirely familiar with all the old and new masters' works and would thereby be prone to 'guessing' and distraction."<sup>32</sup>

This may at times be true, but although it can be the case that a familiar piece of music will overturn the traditional narrative hierarchies and call undue attention to itself—and I have already suggested that this is not necessarily bad—the fact is that much of the repertory is not that familiar. Silent film organist Dennis James tells of his efforts to reconstruct the original score for *Don Juan* (1926). Pieces were missing from the manuscript, and had to be transcribed from the sound track. James, a musician with a fairly substantial knowledge of the repertory, later found out that the cues were directly from Massenet and Wagner, and that he was just not familiar with them.<sup>33</sup> As with latter-day reconstructions, so in the original instances the idiomatic appositeness of late-Romantic music did not only provide a model for original