

posed tunes are an emblem and element of this mistreatment. So it is that many complaints against this music emerge as statements of solidarity for put-upon members of the composers' fraternity.

Tony Thomas defends Alfred Newman, whose contribution to George Stevens's *The Greatest Story Ever Told* (1965) was much derided.

The more snide among the critics sneered at Newman's 'attempting to glorify his own music by incorporating Verdi and Handel' but once again it was a case of the blame being laid at the wrong door. Stevens had defeated his own purpose by insisting on the *Hallelujah Chorus*; all it did was accentuate an already overly-theatrical film. Sprinkled as it was with dozens of cameo performances by famous faces the film emerged as a rather monstrous vaudeville act.<sup>31</sup>

Jerry Goldsmith comments on a different example of the same problem.

I remember seeing Stanley Kubrick's *2001: A Space Odyssey* and cringing at what I consider to be an abominable misuse of music. I had heard the music Alex North had written for the film. . . . It is a mistake to force music into a film, and for me *2001* was ruined by Kubrick's choice of music. His selections had no relationship, and the pieces could not comment on the film because they were not a part of it.<sup>32</sup>

Goldsmith is addressing the familiar problems of appropriateness, the need for music to support images, the ambiguity of familiar music, which ambiguity is taken to be negative. But inseparable from his *contra*-Kubrick sentiment is the *pro*-North one. The travails of Alfred Newman and Alex North are just a part of a larger fraternal problem.

I have no tolerance for the critics who put down film music. The film composer today functions in much the same way as did Mozart, Haydn, and Bach with their weekly commitments to the church or their patrons, except that we haven't yet produced a Mozart, a Haydn, or a Bach. But it can happen.<sup>33</sup>

Goldsmith's meaning is clear: to the critical listener, "Stop putting us down;" to the composer (and the film producer), "Don't use the greats, become great yourself."