

thumbnail sketches indicate. Our antagonism, even our mild disinclination toward opposing positions can blind us to some of the complexities of these positions, and to the possibility that we are not in such opposition after all.

It need hardly be pointed out that notwithstanding their many constraints and vulgarities, Hollywood and other commercial centers have produced a great many excellent films, full of nuance, subtlety, and beauty. Likewise the classical film score has played a frequently beneficent part, providing much of conviction and emotion even in its most conventional story support. If on the other hand it is true that there is much that is inadequate in commercial film production, then it might be argued that the contrapuntal alternatives of the film modernists could be, in their conceptual homogeneity and inflexibility, as limited as that which they opposed. The standard accounts of the positions of various film music communities are something like the quotes already discussed; these are famous expressions and truncated ideas, essential and incomplete, in need of interrogation and susceptible to real synthesis and even reconciliation.

If a single quote can signify more abundantly when we trace it to its source, then these broad accounts can likewise benefit from contextualization and comparison. A book about musical quotations in film is in some senses a very particular, very specialized investigation. But in tracing the consistently disapproving attitudes that firmly constituted and widely diversified film music factions have had toward quotation, and by outlining the nature of and the motivations behind these attitudes, this book also becomes an alternative history of film music itself. What is perhaps new is that this alternative is both revisionist and conciliatory; it reaches for and finally posits a kind of synthesis of several very valid and ultimately incomplete positions. After the history comes a contemplation of possibility, taken from the fragments of things already partly said, and partly done.

This book is divided roughly into three sections, corresponding to three important ways in which serious music interacts with film and film culture. The first, as portrayed in chapters one and two, is critical and cultural. In these chapters we will find film music advocates squaring off against the musical establishment over the subject of classical music in film. In this debate each