

33. See James, 1989, 75.

34. Stefani, 1987, 15.

35. Raksin, 1943, 253.

36. Bush (1989, 147) discusses the use of Heinz Roemheld's score to *The Black Cat* (1934) in the first series of Flash Gordon serials, the many resurrections of Franz Waxman's *Bride of Frankenstein* (1935) score in subsequent horrors, and the delight of horror aficionados in recognizing the echoes.

37. Personal communication, September 1994.

38. This quartet also appears, and more clearly, in Godard's *Two or Three Things I Know About Her* (1966). Similarly, I erected a huge interpretive elaboration around Pasolini's use of later Beethoven in *Oedipus Re* (1967), only to find that it was in fact a particularly dissonant quartet by Mozart, (K465). An alternative elaboration replaced my first one, but the interpretive ice upon which I stood was clearly very thin.

39. For some critical overreaching, see Christopher Palmer on *2001: A Space Odyssey* (1968), quoted in Larson, 1985, 351. An interesting refutation of this interpretation is found in *ibid.*, 274, 311–12, 349–51.

40. See Nordern, 1988, 10, 17–45.

41. Pudovkin, 1948, 158.

42. Or perhaps not: one of the episodes in the symphonic poem's last movement is entitled "The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior (Shipwreck)."

43. Keller, 1952, *Music Review*, XIII, 222–24.

44. Such confusions point to phenomenological possibilities; see brief discussion on bracketing to follow. With regard to semicoherent/overabundant intertextual collisions, consider also the work-specific implications of Wagner in Chaplin's *The Great Dictator* (1940).

45. Quoted in Lewis, Peter, 1994, 5.

46. *Oxford English Dictionary*, 1961. Claudia Gorbman (plenary session, *Screen* conference, Glasgow, July 6, 1995) also discusses the resistance to and the validity of this notion of creative reception.

47. Andrew, 1978, 630–31.

48. On bracketing see Husserl, 1962, 96–101.

49. After the temporary eclipse of phenomenological film theorists like André Bazin and V. F. Perkins.

50. Andrew, 1978, 632.

51. For a clear retrospective summary of this shift see Leo Braudy and Marshall Cohen's introduction to the fourth edition of their anthology, revised from early editions coedited by Gerald Mast, Braudy and Cohen, 1992, x.

52. See Christian Metz's blending of Lacanian psychoanalysis and semiotics with the idea of a more active viewing subject in Metz, 1982.