

or substantial relation to their borrowed culture. There is a *Hooked-on-Classics* cynicism and superficiality in many instances as, like the immemorial Hollywood movie, the music is reduced, contained, vacuumed, and packaged for the undiscerning masses.²²

Still, intended and/or not, wonderful and artful things still emerge from seeming superficiality. In Michael Powell and Emeric Pressburger's *A Canterbury Tale* (1944), the climax occurs as one of the characters, a bitter cinema organist, plays Bach's D-minor *Tocatta and Fugue* in the Canterbury cathedral. This piece and its formal structure have no liturgical function, but again as Bach has come to mean holiness, even the *Tocatta* becomes a signifier of grace.²³ That grace is here expressed through the most famous composition in the organ repertoire. Though the choice of the familiar piece sacrifices elegance for lay comprehensibility, it still provides apt and meaningful accompaniment for the series of semisecular, beautifully cinematic miracles that it accompanies.

Many classical quotes then are quite casually motivated, and still quite if casually meaningful. However, this is not always so. We have seen how many have held that any familiar composition is cinematically unassimilable, and is therefore bad film music. The general argument is that the tune takes over the whole, and does not make much sense in doing so. It is perhaps for this reason that references to source music frequently neglect to name the actual source, either composer, or actual title and opus number. This is not so serious with regard to the generalist quotations just cited, but as we consider artists' motives we should remember that there are instances where cues are very carefully chosen for specific connotative purposes. In these cases it is only through identification that the connotations properly resonate.

Again, examples abound. Mussorgsky's *Night on Bald Mountain* reinforces macabre elements in MGM's *Wizard of Oz* (1939). Mendelssohn's *Midsummer Night's Dream* material, not to mention the credited Delius, enrich and expand the pictorialist raptures of *The Yearling* (1948). Mahler's Fifth Symphony *Adagio* from Luchino Visconti's *Death in Venice* formally underpins the cutting and treatment of the sequences in which it is heard, but it also confirms the connection between Thomas