

worked out (with developments and recapitulations) in the standard Sonata form. Mellers, 1954, 104.

37. Irving, 1954, 3: 97.

38. For more on this refer back to my chapter one. In the *Grove's Dictionary* elaborate efforts are made to validate the work of the Hollywood auteurs and show solidarity within the ideologies of genius, without giving undue musical credit. "Chaplin produced another musically insignificant but highly intelligent score to '*Monsieur Verdoux*.'" Mellers, 1954, 3: 108. Elsewhere (Keller, 1947, 31) Keller advocates the prominent display of composers' names on marquees and in advertisements, to "invite praise and criticism."

39. Keller, 1954, 3: 99.

40. *Ibid.*, 3: 100.

41. Mellers, 1954, 3: 107.

42. It relates also to how quickly a reputation can change. Twenty years earlier, just before Korngold's remove to the United States, his reputation would have far exceeded the still relatively obscure American composer.

43. Mellers, 1954, 3: 109.

44. Keller, 1954, 3: 103.

45. Shawe-Taylor, 219. The trend continues through the 2001 edition, and is happily demonstrated in Cooke's film music article.

46. Palmer, 1980, 6: 549.

47. On French influences see Thomson, 1966, 52–61. For the Soviets, see my chapter three.

48. See also Sternfeld, 1960.

49. Palmer, 1980, 6: 552–53. Cooke (2001, 806) finally breaks ranks and allows for a positive response to Coward/Lean's appropriation. On the other hand, while giving slight ground to the possibility of classical music being well or cleverly used in film, Cooke finally appears to come down against it, if implicitly. After discussing the usefulness of source music in setting a period tone and for providing structural underscoring, Cooke emphasizes how such use is largely a temp track phenomenon, the main product and most serious consequence of which is likely to be composer casualties.

50. "It would be idle to pretend that *Grove* was being prepared for use in a musicological vacuum." Sadie, 1975, 262.

51. The other writers' biographies are of interest as well, particularly as they suggest some of the ways that specific criticism relates to larger critical communities. Ernest Irving was the musical director at Ealing Studios from 1935 to his death in 1953. Before that, between 1900 and 1940 he was an active London theater conductor, also giving seasons of