

53. See Romney and Wooton (1995) for an excellent example of this felicitous interdisciplinary meeting.

54. Bordwell, 1989, 254–63. For an example see quotation in Flinn, 1992, 67.

55. In another setting, and as only one example out of the many possible, see two compelling and contradictory accounts of Orson Welles's *The Magnificent Ambersons* (1942): "Oedipus in Indianapolis," in Carringer, 1993, 5–32; and Jonathon Rosenbaum in Welles and Bogdanovich, 1992, 454–56.

56. The interpretation by P. Adams Sitney of some very difficult and slippery avant-garde film texts is exemplary in this regard. Sitney's interpretations can (and should) be debated, but it is by interpreting and then debating that he makes these challenging films accessible and personal for viewers who might otherwise be excluded. See Sitney, 1979.

57. Once again, classical Hollywood vs. the kind of oppositional, "contrapuntal" practice advocated by Hanns Eisler. See chapter three.

58. In Gorbman, 1987, 151–61. Gorbman clearly acknowledges her debt to Chion, and returns the favor in her translation of *Audio-Vision*. Incidentally, Chion is not the first to think of anempathetic possibilities in music. Eisler, quoting Busoni, notes the similar function of the *Barcarolle* in Offenbach's *Tales of Hoffman*. Eisler, 1947, 27. See also the concept of "essence and appearance" in *ibid.*, 29, 79

59. In Chion, 1994, 25–34.