rations, as with nineteenth-century views about intrinsic and extrinsic meaning in music, high can relate to low, and cultural studies can approach and even inform erudite musicology.

Here is a program, a context for positive interdisciplinary exchange, for which film music is an ideal site. And classical music, that most directly appropriated from one discipline to the other, is especially apt.

Notes

1. Prendergast, 1992, 70.
2. Huntley, 1947, 20.
3. Eisler, 1947, 38–39. Also Irving, 1954. Thus Eisler's advocacy for "new music" in film, because of its comparative brevity and motivic independence. To look at things in a different light, there is a strong suggestion (cf. Shaw, 1981, Russell, 1987), that the playing of the entire work had by no means been the general practice in the concert hall until the late nineteenth century.
4. Rapée, 1925, 10.
5. Quoted in Steiner, 1989, 96.
6. Palmer, 1980, 6: 553.
7. Keller, 1953 (*Music Review*, XIV), 311–12. The challenge for Keller, and the cause for the "limited scope" he refers to, as with the second use by Hitchcock of Arthur Benjamin's *Storm Clouds* in the second *The Man Who Knew Too Much*, is that the music is too good. In the presence of such "the musical person" will stop caring about the film. See Keller, 1956 (*Music Review*, XVII), 154.
8. This stand coincides with early notions of literary adaptation in film. Bela Balazs discusses (and then dismisses) the notion that poor novels provided the best film material, as story could be exploited without danger of besmirching a nonexistent artfulness. Balazs, 1952, 258–65. See discussion in Andrew, 1976, 87–88.
9. Keller, 1953 (*Music Review*, XIV), 312. Emphasis added.
10. See Hoffmann's composer (1819–21, 46) on the difficulty of musical/visual collaboration, on how such collaboration usually results in the hobbling of both music and verse in order to accommodate the opposing element.
11. Adorno, 1973, 135–217. Adorno's objection to Stravinsky's borrowings and to neoclassicism in general was that it was all an impossi-