

ACKNOWLEDGMENTS

I WOULD LIKE to express my sincere gratitude to the many people who have contributed to this book. Drew Casper, Richard Jewell, and David Shepard provided valued direction and support at its inception. Kathryn Kalinak was instrumental in turning a general interest in the field of film music into something more urgent, and hopefully more substantial. Betty and Erik Barnouw offered much valued advice, as well as giving me great examples of honorable scholarship and gracious intellectual pursuit.

I am grateful to my many friends at Glasgow University for their patience and encouragement during the early stages of this process. The efforts and insights of Sean Cubitt, Simon Frith, Karen Lurie, and particularly John Caughie are deeply appreciated. I am no less appreciative of support by family and friends who made our Scottish experience so much more than educational. We are grateful to the members of the Glasgow Ward for their fellowship and affection. We treasure the friendships of our neighbors at the Gartnavel Hospital. We remember with tenderness our associations with Scots family members who welcomed and cared for us so wonderfully.

I would also like to acknowledge the contributions of my colleagues at Brigham Young University. Department Chairs Eric Fielding and Robert Nelson were unfailingly supportive. James D'Arc, Darl Larsen, Tom Lefler, and Sharon Swenson provided much needed instruction and guidance, and much valued friendship. Many students also contributed through their vigorous discussion, enthusiasm, and friendship. They remind me that research without a teaching component is conspicuously incomplete.

Special thanks go also to those at Fordham University Press for their expertise and efficiency. I owe a special debt to Robin Andersen, who has worked very hard and selflessly on my behalf. Felicity Edge, Anahid Kassabian, Robert Oppedisano,