

The connection between classical quotation and composer tribulation is very important. For composers, especially during Hollywood's heyday, using classical music increased their sense of alienation and frustration, as it took them further away from their own goals and development as composers. Later, after the breakdown of studio orchestras, use of prerecorded music meant, for both composer and musician, unemployment. There was no need for live bodies when a recording would do.³⁴

A related challenge is that classical music actually adds to the prejudice, the "snobbism," and ignorance that keeps film composers from receiving their full due.

The snobbism comes from outside the industry, from so-called serious music lovers who have always tended to regard that which is written for films as being of less value than what is written for the concert hall, the opera, the ballet, or the theatre.³⁵

Given prejudices like these, the film music community policy, and the policy of its staunch defenders (such as Thomas, Bazelon, Prendergast), makes complete sense.³⁶ "I . . . believe that original composition, not the adaptation of music from other sources, is the answer to effective film music."³⁷ That's the sense of the standard view; Bernard Herrmann articulates the feeling behind it. "I think it's stupid [the use of preexisting music]. What's it got to do with the film? Nothing. Cover it with chocolate ice cream, that's about it!"³⁸

This then is the dominant thinking with regard to classical music in film, and in many ways it remains current. However other possibilities have appeared. Irene Kahn Atkins's book, *Source Music for Motion Pictures* (1983) is built on the constraints we have just been observing. Echoing the language of the golden age composers, and probably echoing their motivation as well, Atkins says

there is really nothing very creative about playing a record to accompany a film, even if there is a phonograph or radio on the screen. This criticism is also applicable to the use of records in nonsource background scoring, as in *2001*, *The Exorcist*, and *Barry Lyndon*. One argument against the use of records, particularly orchestral ones such as 'Blue Danube' and 'Also Sprach Zarathustra,' is that they have a frozen, congealed-in-aspic quality;