

that the creative critical reception of a text is valid, and that such reception should not and need not justify itself by ascribing a creative interpretation to the artist.

There is another reason to move away from authors and from artist-first criticism/interpretation. An audience may not fully grasp an artist's intentions; these may be circumvented by purely practical pressures. Or, similar to the overreaching critic, it may be that the artist's intentions/executions are not completely coherent or justified. Our Romantic predilections notwithstanding, the creator is not always in full control of his or her materials, or aware of the ways they reinforce or undercut the apparent, or the intended, message.

In his discussion of sound montage Pudovkin said the following:

Always there exist two rhythms, the rhythmic course of the objective world and the tempo and rhythm with which man observes this world. The world is a whole rhythm, while man receives only partial impressions of this world through his eyes and ears and to a lesser extent through his very skin.⁴¹

This is obviously as true for the producer as it is for the receiver, for the filmmaker as much as the film viewer. Impressions are partial, conclusions drawn from them are incomplete, and our expressions inadequate.

Much use of classical music in film is simply unaccountable. In the 1943 British release *San Demetrio, London*, a crippled tanker appears to be sinking, at which time there is heard a brief snatch of melody from the first movement of Rimsky-Korsakov's *Scheherezade*. Why? To suggest the romance of wartime transport? To link a modest piece of Ealing Studios propaganda with ancient and noble storytelling traditions? Or, as is more likely, for no reason at all?⁴²

Music critics have often strenuously objected to this kind of loose and unmotivated quotation. Hans Keller, writing in *Music Review* about George Auric's score for *The Titfield Thunderbolt* (1953), derides "a twice used D maj. parody of *Eine Kleine Nachtmusik* . . . (it) is formally bad, dramatically obscure, and not funny enough to be musically justified."⁴³ Keller objects here to a brief quote, but apparent miscues can also be much bigger, and more interesting.