

strictly musical demonstration of disturbing detail consider the work of *Les Six*, including their incorporation, as in a collage, of popular idioms, pastiches, and quotations in their compositions. A number of this circle (Auric, Milhaud, Honegger) went on to compose for films. Thomson, 1966, 52–72; Brown, 1988, 174.

12. “Of course such innovations also demand a new attitude on the part of the audiences who frequent opera houses.” *Ibid.*, 39. Dziga Vertov, preceding the better-known Brecht, articulately represents the cinematic applications of many of these ideas. See Vertov, 1984.

13. As suggested in my first chapter, film music has only recently taken up some of these issues again. See, for instance, Brown’s writerly prescriptions (1994, 1, 22) against Thomas’s traditionally integrated suggestions (1973, 16). Generations of film musical romanticism (which I do not wish to reject uncategorically) have combined to obscure the points so well made some seventy years ago.

14. Atkins, 1983, 21. The elided word is “source.”

15. “Film music did not become film music until the music began to coordinate with the action.” Brown, 1988, 169.

16. Lang/West, 1920, 13.

17. *Ibid.*, 54.

18. Rapée, 1924, iii.

19. Rapée, 1925, 11.

20. Quoted in Berg, 1976, 91. Using a similar range of sources, George suggests to the accompanist that “anything associated with the production should be looked for.” George, 1912, 18.

21. Kracauer, 1960, 141.

22. Burch, 1990, 234–36.

23. *I.e.*, Ervine, 1934.

24. See Rapée, 1925, 14.

25. Gorbman calls Rapée’s “the definitive lexicon.” (1987, 85.)

26. Rapée, 1925, 31.

27. It is important of course not to assume that lexicon usage was monolithic, or universal. Virgil Thomson (1966, 32) says that he never used provided cue sheets for his silent film accompaniments. A contemporary Dutch film journal advised theater management not to use the scores provided with the films, as they required too much extra outlay for musicians. (In Van Houten, 1992, 24.) Gaylord Carter did not find Rapée very useful, and suggests that the collections were basically for nonmusicians (Carter, personal communication, 1994).

28. Eisenstein, 1949, p. 258, emphasis in original.

29. See Pudovkin, 1949, 140, for the famous experiment with the actor Mozhukin that illustrated this claim.