

tive as those of his contemporaries), like the musical concepts in the present discussion, counter most manipulative mandates in film. The countering applies not only to Pudovkin/Eisenstein, but also to the guiding of audiences central to and inherent in Hollywood's Industrial Mode of Representation.

75. Forster, E. M., 1944, "From the audience," in *National gallery concerts, 10th October, 1939–10th October, 1944*, London, printed for the trustees.

76. Meyer, 1956, 264.

77. Stefani, 1987, 13. Film music may not reflect any rational semi-otic system, but it can still communicate generally, through codes that attentive film listeners come to recognize, and which inattentive listeners may still sense. So it is that accordions can take us to France, electronic music, in *Forbidden Planet* and elsewhere, effectively denote outer space, while discord, from *Wozzeck* on, suggests madness. Note, however, that the very constraining conventionality of these codes suggests the value of the more open, even confounding model being discussed here. See Plett on "stagnation," in Plett, 1991, 16.

78. In Cage and Tudor, 1959, side 1.

79. Barthes, 1974, 4.

80. In Cage and Tudor, op. cit.

81. I will not take the time here to thoroughly explore synaesthesia (Joyce representing a synaesthetic ideal for Eisenstein), but I should note that there are negative elements to things I am putting in a positive light. Douglas Kahn points out that the sonic elements of synaesthesia have been habitually reduced to elements of human agency (speech and music), and that this reduction of sound possibilities is symptomatic of a general constraint on the kind of phenomenological and writerly freedom that I am here presenting, in a somewhat idealized form. Indeed, my emphasis on music could well be seen as being exemplary of this sonic subjugation. (See Kahn's "Introduction: Histories of Sound Once Removed" in Kahn and Whitehead, 1992, 1–29, especially 14–17.) However, having acknowledged this potential oversight, I still take the concentration on musical issues to be completely valid.

82. Eisenstein, 1949, 66.

83. Andrew, 1976, 42–43.

84. Cf. Andrew, 1978, 1984.

85. Andrew, 1976, 42–75.

86. See Cage, 1961, 35–40. Of course from a certain perspective relinquishment was not complete. Though random operations were part of Cage's performances, his careful control of the score/script insured some substantial determination.