"eccentric" we are referred to "clowns, dwarfs, and gnomes," and to the popular concept that difference is equal to deformity.[27]

Rapée's prescriptions are typical of silent film/musical parallelism. Parallelism says that music should exactly coincide with the images, the story, and the ideas behind them. But the reality is that images, stories, and ideas frequently contain gaps and ruptures, and great difficulties besides. Parallelism can mask elements that are insidious and even dangerous.

MONTAGE AND THE COUNTERPOINT ANALOGY

These at least were the ideas of the Soviet revolution, and of its film artists. Musical parallelism was merely emblematic of deeper, more widespread bourgeois offenses, to which their own work ran counter. Numerous correctives were proposed, including in the area of film sound. In 1928, as Brecht and Weill suggested new paths for musical narratives, Sergei Eisenstein, Vsevolod Pudovkin, and Grigori Alexandrov published the following "Statement on Sound":

> **Only a contrapuntal use** of sound in relation to the visual montage piece will afford a new potentiality of montage development and perfection.
>
> **The first experimental work with sound must be directed along the line of its distinct nonsynchronization with the visual images.** And only such an attack will give the necessary palpability which will later lead to the creation of an **orchestral counterpoint** of visual and aural images.[28]

The coming of sound to film was something of a technological crisis, and it caused a great deal of anxiety in international film communities. What made Soviet filmmakers most nervous, however, was the possibility that the challenges of sound would distract some from their proper course. They did not want the synchronizations of bourgeois narrative and reactionary ideology that for them ever characterized the bulk of commercial filmmaking, and from which they felt they had turned their own productions.

The Statement on Sound, together with other Soviet writings of the time, suggested that though technical adjustments would