

87. Altman, 1987, 2, 4.

88. *Ibid.*, 3. This state insures not only an opening for more open apprehension, but also the continuation of the kind of misperceptions and contradictions already discussed in connection with Soviet montage experiments, and their affects—or not—on audiences.

89. Stefani, 1987, esp. 9–10.

90. Quoted in Huntley, 1947, 179. Michel Chion recommends an exercise called “forced marriage,” where a film sequence is submitted to several diverse musical settings. He reports that when this is done there is an abundance of different correspondences, all according to the listener’s point of view, or point of audition. Chion, 1994, 188–89.

91. Taylor, 1940, 16. See Brown, 1988, 166–67 on the transmutability of music in terms of meaning and feeling. Also *ibid.*, 203 on Jean Cocteau’s cue shifting “accidental synchronism,” and 209, note 23, on the same in the work of Bernard Herrmann. The opposite effect can also take place, where the film becomes the fluid and the music contains it. In *Vivre sa Vie* (1962) Godard used only the first measures of only two of the eleven variations on a theme composed by Michel Legrand. Uncharacteristic of the usual film composer attitude, Legrand was approving. “(Godard) repeated it throughout the whole film. It’s a great idea, and it works very, very well.” Quoted in Brown, 1994, 189.

92. Cage, 1959, side 1. Keller provides a salutary alternative view. “In *Gone With the Wind* . . . [Max] Steiner drenches the sound track in a rather indiscriminate fashion; in places the music has somewhat less relation to the visual than the band’s music at Lyon’s Corner House has to your table talk.” Keller, 1946–48, 16, no. 64, 169.

93. There are numerous examples. Dada advocated the breaking of all conventional connections. Luis Buñuel discusses the automatic writing that led to *Un Chien Andalou*, as well as the provocative alternating of “Argentinian tangos with *Tristan und Isolde*” at its Paris premiere. Buñuel, 1983, 104, 106. Surrealist André Breton randomly entered and exited Paris cinemas to enjoy the indeterminate juxtapositions that resulted. Jean Cocteau’s “accidental synchronism” showed how effective a cue composed for one sequence could be when used in the “wrong” one. See Brown, 1994, 71–74.

94. Cage, 1959, side 1.