30. Taylor and Christie, 1988, 73. See also "The Origins of Montage," an interview with Lev Kuleshov in Schnitzer et al., 1973, 66–76.

31. See Brown, 1988, 165 on similarities between musical composition and montage.

32. Apel, 1972, 208.

33. Eisenstein, 1949, 30. This great breadth of reference and comparison contains not only the enthusiasm and even joy of montage discourse, but some of its confusions as well.

34. Ibid., 1949, 28–44.

35. See "Methods of Montage," in Eisenstein, 1949, 72–83, especially 81. I will return shortly to the other methods.

36. See Burger, 1984, 80–81 on constructedness and the uses of shock.

37. Soviet cinema has many well-known and effective examples of intellectual montage. See, for instance, the slaughter in Eisenstein's *Strike* (1924), titles and the tribunal, spring thaw and revolution in Pudovkin's *Mother* (1926), candles and clouds in Eisenstein's *Old and New* (1929), bovines and bourgeois in Dovzhenko's *Earth* (1930), etc.

38. For one example, compare Eisenstein, 1982, 26, to the procession sequence in *Old and New*.

39. A. Kraszna-Krausz, writing in 1931 and quoted in Leyda, 1960, 251.

40. They do that too, as the hagiographic *Three Songs of Lenin* (1934) shows. My position is that they are too full, too fecund to do only that.

41. Prendergast, 1992, 26.

42. Pudovkin, 1949, 157. See 155–65.

43. Balasz, 1952, 216, 218.

44. Quoted in Huntley, 1947, 158. "The term *counterpoint* [designates the] notion of the sound film's ideal state as a cinema free of redundancy where sound and image would constitute two parallel and loosely connected tracks, neither dependent on the other." Chion, 1994, 35–36.

45. Quoted in Steiner, 1989, 93. Emphasis in original.

46. Eisler, 1947, 70. Similarly, for Kracauer counterpoint in film consists of having music oppose the image to create a concept. Kracauer, 1960, 139–42.

47. Thompson, 1980, 117.

48. Ibid., 127, 133.

49. Randel, 1986, 205.

50. Chion, 1994, 36–37 (see 35–39).

51. Metaphors do not and need not meet every circumstance. Wagner