

the container [or] program is not too grossly inappropriate, a given piece of music may fit two or three other stories just as well as those originally assigned to it.<sup>91</sup>

This notion of fluids and containers is a striking one. Though the publication is in part promotional, and Taylor would be expected to defend his own departures, the film, as well as its sequel sixty years later, largely confirms the accuracy of his sentiments.

John Cage tells a story of eating lunch in a restaurant. He sees through the window a pond with swimmers. "Inside the restaurant was a jukebox. Somebody put a dime in. I noticed that the music that came out accompanied the swimmers, though they didn't hear it."<sup>92</sup> As with containers and accidentally synchronized swimmers, classical music is transformed in its film settings, where it can work in wonderful ways. Indeterminate confusions may frustrate an absolutist musical elite, but it opens up the music and can provide the layman with an accessible and valid point of entry.

Twentieth-century aesthetics, in film and around it, are full of investigations into randomness and what it portends.<sup>93</sup> In light of these we see that not only Cage's random musics, but music in general, in whatever setting, becomes sensical. "No matter what we do, it ends by being melodic."<sup>94</sup>

#### NOTES

1. Quoted in Liszt, 1855, 128. Emphasis added.

2. Liszt, 1855, 124.

3. Staiger, 1992, 24–34.

4. In Gorbman, 1987, 15–16, 20–26.

5. See Staiger, 1992, 34–48.

6. For a helpful discussion on "program" (pretext, context) in another setting, see Plett, 1991, which provides a set of tools and terms in the area of literary quotation. Plett considers the quality (surface structure giving way to deep structure), distribution (textual placement, whether temporal or spatial), frequency, interference (alienating incongruity) and marking (explicit isolation) of quotations. His discussion of perceptual modes and stages is also analogous to the concepts in ques-