

John Cage:

I said that since the sounds were sounds this gave people hearing them the chance to be people, centred within themselves where they actually are, not artificially in the distance as they are accustomed to be trying to figure out what is being said by some artist by means of sound.⁷⁸

Roland Barthes talks of the writerly approach to reading, where “the goal of the literary work (of literature as work) is to make the reader no longer a consumer, but a producer of the text.”⁷⁹ The point here is that there is an artist and there is a receiver, or vice versa. Cage tells of a conductor for one of his compositions that doesn’t have a score, but only his own part. “Though he affects the other performers, he does not control them.”⁸⁰

I have presented programs as elements of montage equations, the points of reference upon which collisions and counterpoints meet and turn. Eisenstein fully acknowledged and understood that things were not as simple as his original formulations had suggested. We have discussed overtone montage, a method which bears revisiting in this context. In “Film Form: New Problems” Eisenstein takes from Jean Piaget the idea of inner speech, a preconscious, preverbal jumble of stimuli which clash and overlap. Speech, and other things (film theory, for instance), organize this jumble. But in addition to this organizing, other viabilities began to emerge. As mentioned earlier, Joyce’s *Ulysses* became for Eisenstein a major inspiration, where another form of inner speech, one which remains unrationalized, emerges as exemplary. It is individual, subjective, and undomesticated. It is just this kind of inner speech which becomes, in the present instance and in relation to the processing of musico-cinematic information, a model of reception and apprehension.⁸¹

Eisenstein used musical metaphors, discussing montage overtones which are only sensed subconsciously, but are still there. Dominants conventionally command most of our attention, but here opens the possibility of the other tones being considered with equal care and given equal importance. Eisenstein’s well-known admiration for Kabuki theater was largely a response to that form’s neutralization of the narrative, the bringing of all ele-