

*Bach* (1968). For an application in a different context, consider Constantin Stanislavski's application of the idea of "if" to a role. The actor approaches a character from a number of possible perspectives, which, considered together, greatly expand, enrich, and complicate the presentation. Stanislavski, 1936, 46–71.

33. Quoted in Bordwell, 1980, 153.

34. Kracauer, 1960, 137–38.

35. Stefani, 1987, 21.

36. Altman, 1987, 2.

37. *Ibid.*, 3.

38. Cf. Stefani, 1987.

39. Bordwell, 1980, 141, 148.

40. Wagnerianly (late Eisenstein) in terms of unity; in early Eisenstein, or Noel Burch, in opposition.

41. Flinn, 1993, 43.

42. Similarly, Flinn speaks of Ernest Bloch's interest in "mysticism, aesthetics and utopian thought," how Marxists are put off by such elements, how Bloch's relevance is endangered in discourse by the fact that his largest U.S. audience has been among theologians (*ibid.*, 95). It is true that in many ways contemporary theoretical discourse and theology have (unfortunately) not had much to say to each other, but the assumption, which Flinn implicitly follows, that this is as it should, or must, be, is unfortunate.

43. Brown, 1994, 34.

44. Chion, 1994, 38.

45. Hall, Stuart, "Signification, representation, ideology: Althusser and the poststructuralist debates," in *Critical Studies in Mass Communication*, Vol. 2, # 2, 94.

46. In Mellers, 1946, 47–48. See also Brown, 1988, 170. Brown quotes composer Roger Sessions on individualist features in late-nineteenth-century musical practice, where dissonant detail takes precedence over lines, or the tonal and structural coherence of the whole. Sessions counters this to earlier dissonances (Bach, Mozart, etc.) which are rationalized within the whole.

47. I.e. "A dialectical approach to film form," "The cinematographic principle and the ideogram," and other such early expressions of enthusiastic prescription. See particularly Eisenstein, 1942, 1949.

48. Claude Levi-Strauss has said that fugue reunites sundered, oppositional elements in myth. Levi-Strauss, 1979, 50.

49. Eisenstein, 1968, 85.

50. See Eisenstein's monumental mickey-mousing with Prokofiev in 1938's *Alexander Nevsky*, in "Form and Content: Practice," in Eisenstein, 1942, 157–216.