

music. Film-sound counterpoint and especially the flow of concepts connected to it are more complex than we have generally allowed. This is important to my work here, as this greater complexity, this more accurate notion of film counterpoint, will point the way to understanding *classical* music in montage equations.

OVERTONAL MONTAGE

The complications and elaborations suggested above have their origin in the original theory and the circumstances in which it developed. The most noted Soviet filmmakers were not able to practically apply the principles set forth in the Statement on Sound.⁵² Stalin, the rise of Soviet socialist realism, not to mention inferior sound technology and the popular inaccessibility of the avant-garde filmmakers' works, cut short the shining period before these grand sound film formulations could be executed.

It was not just history that hobbled the development and execution of sound film theory in the Soviet Union. Stalinist oppression gave the lie to the concept of neat historical dialectics; contingency and cruelty showed that the product of any conceptual collision could not be safely, synthetically predicted, and that montage oppositions were not any more reliable than parallelism had been. The historical and human results of these events were of course overwhelmingly tragic, but conceptually, there was some profitable result.

In montage theory, or at least in undergraduate caricatures of the theory, there has been an undue emphasis on intellectual montage, at the expense of other, more complicated possibilities. By the time sound actually arrived, Eisenstein was going beyond his first formulations of intellectual montage to a much more complex and multivalent model. He sensed that things were not as simple as his first statements had suggested.⁵³ Of course thesis *plus* antithesis could still *equal* synthesis, but more musical terminology, not to mention the coming of sound, suggested to him that there was much more in the air.

"Overtone montage (grows) from the conflict between the principal tone of the piece (its dominant) and the overtone."⁵⁴ The overtone, in contrast to previous crude dialectical assump-