

Sound montage, then, works best when the music emerges as a disturbing detail, when its familiarity and cultural specificity brings history and association into play. As I have demonstrated, however, and as the next chapters will amplify, that play is not reducible to strict montage geometries. It is not true that a sound plus an image will always equal *one* interpretation. The over-determination of classical music, not to mention the range of knowledge and feeling in film artists/artisans and spectators, insures that the most reliable, helpful synthesis lies between the reductions of both subservient music and overconfident opposition.

NOTES

1. In Wollen, 1982. For discussion of “avant-garde” vs. “classical” art see Burger, 1984, 70.

2. Cf. Adorno, 1973.

3. Wollen, 1982, 95.

4. On the cinema worker see Petric, 1987.

5. See Eisler, 1947, 23–27 for examples.

6. I see these conflicts not so much as weaknesses as signs of the humanity and sincere grappling behind the work. My emphasis on Soviet theory here is intended to more clearly delineate terms and possibilities, and also to suggest how clear delineations, in this and other cases, have sometimes obscured and complicated both the application and the understanding of theory.

7. In Adorno, 1972, 125–26. Characteristically, Horkheimer and Adorno find that the detail, “a vehicle of protest against the organization” which operated from Romanticism through Expressionism, can no longer function under the totality of the culture industry.

8. Brecht, 1964, 37–38; 1976, 281–82. See Adorno, 1972, 124 for Adorno and Horkheimer’s dire characterization of modern artistic integration in television.

9. Brecht, 1976, xxix.

10. *Ibid.*, xxx.

11. Brecht, 1964, 38. The most famous part of this essay, later anthologized as “The Modern Theatre is the Epic Theatre,” is the grid placing conventional “dramatic theatre” against the new “epic theatre.” In this grid numerous elements of narrative theater were similarly opposed to reveal their old dramatic and new epic functions. For a