

53. Sobchack, 1992, xiii–xix.

54. *Ibid.*, 298.

55. *Ibid.*, 299.

56. Andrew, 1983, 189.

57. *Ibid.*, 190.

58. See Taylor and Christie, 1988, 3–10.

59. Shumyatsky's "The Film *Bezhin Meadow*" at least would seem to validate his reputation as a sinister bureaucrat. *Op. cit.* 378–81. See also Eisenstein, 1968, 28 for a chilling account of things to come.

60. It is perilous to cite any single statement of Eisenstein's, as his investigations were so broad and his theory so constantly developing that each citation is sure to be quite contradicted by another. Still, there were constants, and each period can be characterized by certain preoccupations that remain valid within that period. With that in mind, one proceeds, though cautiously.

61. From Taylor and Christie translation, 1988, 87. Emphasis in original. Eisenstein refers to the theater, but the issues remain relevant to film, which would soon become his focus.

62. Eisenstein, 1942, 32. Emphasis added.

63. Pudovkin, 1948, 6. Emphasis added. Of course it was this very reflection, doubt and criticism, and the "errors" they generated, that brought Stalin into the montage mix. Directors were eventually forced in the same ways they thought to force their audiences.

64. *Ibid.*, 48. Emphasis added.

65. Cf. *The Mechanics of the Brain* (1925), Pudovkin's first film which dealt with the "progress in knowledge of conditioned reflexes attained by workers in Professor Pavlov's laboratory." *Ibid.*, 126–27.

66. Godard, 1972, 239. Emphasis added.

67. Buñuel, 1971, 75.

68. Stefani, 1987, 12–13. Emphasis added.

69. Nattiez, 1990, 47. As previously discussed, see also Chion, 1994, 25–34.

70. Eisenstein, 1968, 41. Emphasis in original.

71. Wenders, 1991, 86–87.

72. Wenders, 1989, viii.

73. Pudovkin, and early Eisenstein, may also have been hindered by a reductive notion of single meanings and one-to-one correspondence between sign and signification. Music, and especially source music's fecundity in producing meaning is an effective counter to such underdeterminations.

74. Taylor and Christie, 1988, 93. The multivalence of Vertovian cinema (as experienced; Vertov's polemical writings could be as prescrip-