"The method of the montage of attractions is the comparison of subjects for thematic effect. I shall refer to the original version of the montage resolution in the finale of my film The Strike: the mass shooting where I employed the associational comparison with a slaughterhouse. I did this, on the one hand, to avoid overacting among the extras from the labour exchange ‘in the business of dying’ but mainly to excise from such a serious scene the falseness that the screen will not tolerate but that is unavoidable in even the most brilliant death scene and, on the other hand, to extract the maximum effect of bloody horror. The shooting is shown only in ‘establishing’ long and medium shots of 1,800 workers falling over a precipice, the crowd fleeing, gunfire, etc., and all the close-ups are provided by a demonstration of the real horrors of the slaughterhouse where cattle are slaughtered and skinned."


"Whereas, in terms of the external form of the construction you can point to a certain similarity, in precisely the most essential part, the formal method of construction, The Strike is the direct antithesis of Cine-Eye. My starting-point is that The Strike has no pretensions to being an escape from art and in that lies its strength. In our conception a work of art (at least in the two spheres in which I work: theatre and cinema) is first and foremost a tractor ploughing over the audience’s psyche in a particular class context."


"The Cine-Eye is not just a symbol of vision: it is also a symbol of contemplation. But we need not contemplation but action. It is not a Cine-Eye that we need, but a Cine-Fist! Soviet cinema must cut through to the skull! It is not ‘through the combined visions of millions of eyes that we shall fight the bourgeois world’ (Vertov): we’d rapidly give them a million black eyes! We must cut with our cine-fist through to skulls, cut through to final victory and now, under the threat of an influx of ‘real life’ and philistinism into the Revolution we must cut through as never before! Make way for the cine-fist!"


"Example I (in Strike): the montage of the killing of the workers is actually a cross montage of this carnage with the butchering of a bull in an abattoir. Though the subjects are different, ‘butchering’ is the associative link. This made for a powerful emotional intensification of the scene. As a matter of fact, homogeneity of gesture plays an important part in this case in achieving the effect – both the movement of the dynamic gesture within the frame, and the static gesture dividing the frame graphically."

[Sergei Eisenstein, ‘A Dialectic Approach to Film Form’, in Film Form, p. 57-58]

"Hij geeft deze scène uit Strike als een voorbeeld van associatieve montage en emotionele dynamisering. Eisenstein erkende dat hij met een belangrijke factor geen rekening had gehouden: de economische situatie die de zelfdoding, de aanleiding tot de staking, had moeten verklaren. Zoals die zelfdoding nu wordt voorgesteld blijft het bij een individueel, geen maatschappelijk-structureel geval. Eisenstein moest ook vaststellen dat het slachten van het vee zijn effect miste bij een publiek dat met dit fenomeen vertrouwd was, voor wie het geen ‘schokeffect’ meer had."