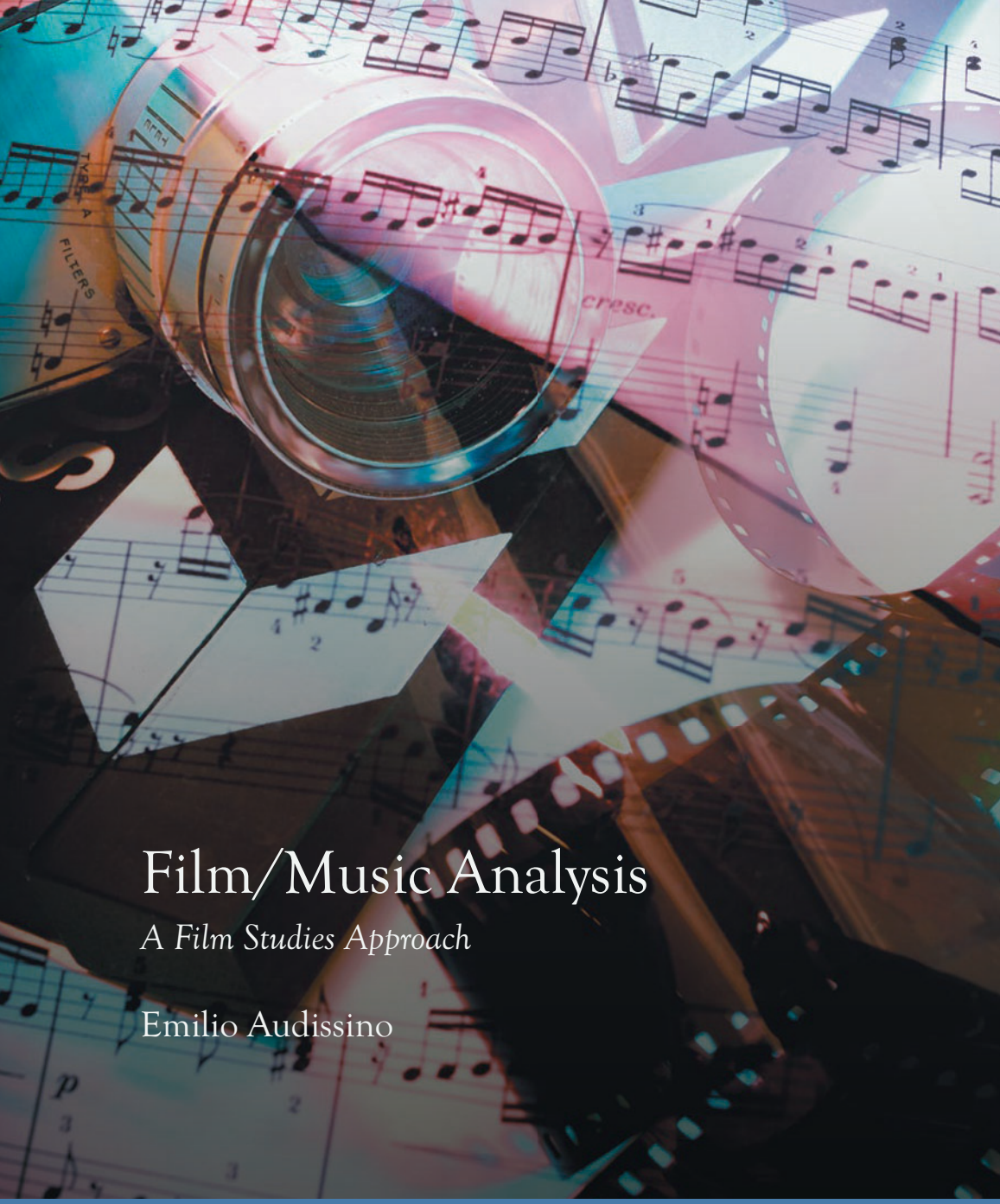

Film/Music Analysis

A Film Studies Approach

Emilio Audissino

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Preface and Acknowledgements

The spur to develop what I present in this book came from a practical need. For my previous monograph on John Williams I needed to study his film music not as 'music', as mine was not a research in musicology, but in films history and stylistics. I also needed to analyse the role of his music in films, and Williams's music, is mostly in the area of what would be called 'accompaniment' music, not 'comment' music. More than tools to interpret its meaning, I needed tools to analyse its formal agency. I came to the conclusion that Neoformalism was the right approach for my scope. As a former film-maker, when I watch a film that has some effects on me—perceptive, affective, semantic, ideological—what intrigues me most is to understand how those effects have been produced and induced. In general, I find Neoformalism a stimulating way of analysing films because it entails a sort of reverse engineering: from the finished artefact, one has to reconstruct and examine the creative steps that led to the result. Specifically, I have also found Neoformalism to be very helpful in investigating what music can do when combined with visuals. Since it has proven very handy to me, I resolved to develop a Neoformalism-based method to the study of music in film.

I call this method 'Film/Music Analysis.' The slash sign between 'film' and 'music' is not intended as a frill, a pretentious coinage—well, not only. If I say that I perform a 'film–music analysis' the general understanding is that I am going to dissect musicologically a piece of music written for the screen. The slash sign in film/music analysis is to be interpreted as a relational sign: this is an instance of film analysis in which

particular attention is placed on the music as to its interaction with the other components of the film. And the order is also important: in 'Film/Music Analysis' *film* analysis is the first concern, as it stems from a film scholar's perspective.

The work is articulated into three parts. Part one is the *Pars Destruens*, in which I present a review of the issues that I think make most past and current approaches incomplete or biassed. Part two is the *Pars Construens*, in which I present my theoretical frameworks of reference, mainly Kristin Thompson's Neoformalism. But film music is also *music*, and even if the method I propose does not entail in-depth harmonic analysis or descriptions of the contrapuntal design and it strives to keep the references to the musical text to a minimum, some concepts from Music Studies are to be brought in. These are drawn principally from Leonard B. Meyer's music theories and connected to Neoformalism with an overarching framework based on Gestalt Psychology. Then, I propose a method to analyse music in films based on the spheres of mental activity in which the film-viewer is engaged: perception, emotion, and cognition. As guidelines for the analysis, I finally offer a set of three functions that music can fulfil in films, based on those three spheres of mental activity. The third part could be called *Pars Demonstrans.* One chapter consists of a set of case studies focussed on single topics and musical agencies: an examination and criticism of Stilwell's 'Fantastical Gap' in *Laura*, *The Witches of Eastwick* and *The Sea Hawk*; a discussion of Chion's 'anempathetic effect' in *Hangover Square* and *A Clockwork Orange*; a look into how songs and lyrics operate in films, with examples from *Breaking Bad* and *Casablanca*; an analysis of how music combines with the other cinematic elements in the opening-title sequences to set the tone for the narrative and prefigure future developments, with examples from classical Hollywood films and a more extended analysis of the opening sequence of *The Hateful Eight*; a study of the macro-emotive function of the music in *The Umbrellas of Cherbourg.* The closing chapter is a full analysis of *Close Encounters of the Third Kind* and *E.T. The Extraterrestrial*, focussing on how the score cooperates with the other filmic elements to produce the local and global design of the narration, and also comparing my film/music analysis of this pair of films with other recent analyses by musicologists.

The research for this study was financed with a Vice Chancellor's Award in Film from the University of Southampton, and the bulk of this was written during my stint in their Film Department. I would like to offer my warmest thanks and appreciation to Kevin Donnelly, my always friendly and

helpful supervisor, with whom I had a number of extremely pleasant and enlightening consultations—namely, he pointed me to Gestalt Psychology as a perhaps better fit than Cognitivism for my work. My thanks also go to Francesco Izzo and Miguel Mera for their musical advice. And I also extend my appreciation to all the other nice people I had the opportunity to work with at Southampton: Tim Bergfelder, Mike Hammond, Sally Keenan, Lucy Mazdon, Paola Visconti, and Michael Williams. For making this book possible, I am grateful to Palgrave Macmillan, and in particular to Lina Aboujieb and Karina Jákupsdóttir, who assisted me in the development phases.

I would also like to acknowledge the Worldwide Universities Network that awarded me a Research Mobility Programme grant to spend a period of study as Visiting Scholar at the University of Wisconsin-Madison, USA. I was graced with the opportunity of penning the parts about Neoformalism there, in Neoformalism's birthplace. I would like to express my sincere gratitude to David Bordwell, Kristin Thompson, and Jeff Smith, who were so kind as to welcome me in their academic community during my visit and to offer me invaluable advice and seminal directions for my research. The good parts in the following pages are the fruits of such consultations; any bad part is to be imputed solely to my misunderstanding.

Finally, a due acknowledgement to my stable family—my parents Silvia and Vittorio and my sister Sara—who have always borne with my travelling around, my appearing and disappearing, and with my strange occupational status during these years. Grazie!

Imperia, Italy
May 2017

Emilio Audissino

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CHAPTER 1

Introduction: Who Is Entitled to Study Film Music?

Film music is a complicated field because it is a composite subject matter. It is about music and it is about film, which means that two separate disciplines can claim they are entitled to study it. Film music is part of the film, and so film scholars have (should have) an interest in it. But film music is also music, and so musicologists have (should have) an interest in it.

Compared to other 'composite' disciplines, with film–music studies one often gets the impression that the disciplines involved have fairly different scopes and targets if compared to, say, Psychomusicology, for example. In Psychomusicology the psychologists are interested in how the human brain perceives and elaborates music, and the musicologists are interested in how music is perceived and elaborated by the human brain: both, though from different perspectives, share the same target, that is, to gain a better understanding of how music and the brain interact. I have the feeling that this is generally not the case with film music.

Books and publications on film music can be traced back to the very beginnings of the craft itself—for example, Leonid Sabaneev's (1935) handbook or Kurt London's (1936) monograph, not to mention the many treatises and anthologies penned during the silent era (Erdmann et al. 1927; Rapée 1924; Zamecnik 1913–1914). Until the late 1980s, there had been three types of publications. One was the 'How to do it' handbook, which provided descriptions of the trade and practical advice to those interested in its technicalities—for example, the orchestration

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manuals by Hugo Friedhofer and Henry Mancini (Friedhofer and Atkins 1977; Mancini 1986). Another one was what can be called the 'Politique des Autheurs' chronicles, in which a historical survey of the art and craft of film music was offered, articulated through and with a strong focus on the composers that shaped its course—for example, Tony Thomas's books on Hollywood music (Thomas 1979, 1997)—or biography/autobiography focussing on a single author (Rózsa 1989). Finally, there was the appreciation (or deprecation) essay that defended (or attacked) the aesthetics of film music—examples are, respectively, Prendergast (1977) and Adorno and Eisler (2007). Almost all of these publications were penned by practitioners: Friedhofer and Mancini (orchestrators and composers in Hollywood); Thomas (music producer specialising in film music); Prendergast (a music editor with a string of Hollywood collaborations); Hanns Eisler (film composer for Bertolt Brecht and Fritz Lang).[1] The same happened in most countries, for example, in Italy or France, where some of the earliest books on the topic were by the film critic Ermanno Comuzio (1980) and the film-maker and composer François Porcile (1969). Film music was seen merely as a craft, a subsidiary practice without any artistic merit, and therefore something of interest only to those who practised it, or to some enthusiasts with peculiar musical tastes.

In 1987 Claudia Gorbman published *Unheard Melodies* (Gorbman 1987). This is considered the first major scholarly examination of film music, somewhat the foundation of 'serious' film–music studies. To follow, two other books strengthened the academic profile of this field: Kathryn Kalinak's *Settling the Score* (Kalinak 1992) and Caryl Flinn's *Strains of Utopia* (Flinn 1992). Interestingly enough, the academic study of film music was launched by film scholars—Gorbman, Kalinak, and Flinn—not by musicologists. Maybe in the music departments the Adorno/Eisler authoritative condemnation of film music as a merely derivative collection of clichés still resonated quite vigorously.[2] Today, things have exactly reversed. In the meantime, such disciplines as Ethnomusicology and Popular Music have entered the academe, moving Music Studies away from the somewhat stiff canon-centred/*Absolute Musik* approach that was still exerting some influence in the twentieth century (Neumeyer et al. 2000, p. 21).[3] Film music has become a legitimate object of study and, as a consequence, musicologists and music theorists have conquered the field. The four leading journals today—*Music and the Moving Image*; *The Journal of Film Music*; *Music, Sound,*

and the Moving Image; *The Soundtrack*—have a majority of musicologists on their editorial boards, and major annual conferences on the topic are typically organised by and held in music departments—for example, the *Music and the Moving Image* conference at the Steinhardt School of Music, New York University, and the *Music for Audiovisual Media* at the School of Music, University of Leeds. Another sign that music departments are leading the game is the current tendency to assume that the fact of writing about film music equals being a musicologist. After I published a film–music monograph, I have been regularly mistaken for a musicologist, receiving emails by book editors or music students looking for contributions or advice of musicological nature. My book is clearly classified as a Film Studies book, listed in the 'Wisconsin Studies in Film' series. Yet, when it is acquired by universities, it is acquired by music departments[4]—not film departments—and has been mostly listed in the new release sections of Music Studies websites and societies.[5]

Having founded the discipline, now film scholars seem to have retreated to a somewhat 'uncomfortable' minority position. Why 'uncomfortable'? Because music is difficult to verbalise. Musical analysis involves a plethora of technical terms, dedicated jargon, and skills in music reading and a considerable ear training that are not so easy to secure. One can describe a given lighting pattern or a costume in a film even if he is not a full-fledged photographer or costume designer. Visual elements seem to be easier to translate into verbal descriptions, probably because of the visual predominance in our sensory system (Posner et al. 1976). Trying to describe a piece of music featured in a film might prove daunting if one is not in possession of the analytical and descriptive tools required—more daunting than describing any of the visual elements, more daunting than reporting dialogue—after all, dialogue is verbal communication and reporting it presents no problem for the layperson. Even dealing with the more complex sound-effects track (Altman 1992; Kulezic-Wilson 2008) might be easier than dealing with music. I can describe a peculiar noise in the film by comparing it with our encyclopaedic knowledge of the world, the database that is common to most—for example, when Quint is eaten by the shark, we hear a gory gurgle coming from his blood-pouring mouth, like the sound of water drained down into a half-clogged sink. Most sounds are related to some real-life action or object and trigger automatic visual associations. Music is a more abstract sound realm with no direct correspondence with the real world.[6] The result

of verbalising music by employing a layperson's common-sense database risks sounding naïve, impressionistic, or even risible to the ears of a trained musicologist. For example, one could describe the main melody of Waldteufel's *The Skaters' Waltz* (1882) as having a first part where the skaters slide on the ice describing long and arched figurations, and a second part in which they execute smaller circular spins; not a very detailed and telling musical analysis indeed. For intellectual honesty, many film scholars lacking a musical background prefer not to touch music lest they might cut a bad figure. However, music is one of the elements operating in the film, and neglecting it can impair the completeness of a film analysis or even engender mistakes. Peter Larsen, for example, reports that Raymond Bellour's analysis of *The Big Sleep* (1946, dir. Hawks) presents a wrong segmentation because music is ignored altogether (Larsen 2005, p. 118).

Film criticism for a broader audience also shows this symptomatic 'selective deafness' for music in films. Take *Jaws* (1975, dir. Spielberg), a film where the music *is* the shark—'The music…does not merely signify [the shark's] presence, it *is* its presence.' (Donnelly 2005, p. 93)—or the shark *is* in the music (Biancorosso 2010), a film whose success, according to Spielberg himself, has been due to the music by a 50% (Bouzereau 2000, p. 8). The article for its twentieth celebration printed in the 1995 issue of *Empire* never mentions, not even in passing, neither John Williams nor the role of the music (Salisbury and Nathan 1995, pp. 78–85). Another outstanding instance is the special issue of *Film Review* devoted to Steven Spielberg (Anon 2001). In this ninety-eight-page 'Your Complete Guide to Spielberg!', composer John Williams is named one time, only cursorily (p. 70). Again, no mention here of Williams's music in the *Jaws* section (pp. 16–17)—and no mention either as regards *Close Encounters of the Third Kind* (1977), a film where the music has a very central and conspicuous role in the narrative (pp. 18–19). No nods to music at all even in the detailed six-page coverage of *E.T. The Extraterrestrial* (1982), as if it were a Bresson film, but precise accounts are provided on all the visual elements involved—cinematography, special effects, set design, even hairdressing (pp. 82–87). The only part in the 'Spielberg Special' where the music is mentioned is a review of the unsettling opening sequence of *Saving Private Ryan* (1998): 'There's no music to *interfere* with the pictures and the dialogue is mostly drowned out by the noise of the battle' (p. 70, emphasis mine). Quite tellingly, music is acknowledged when it's absent, when it does not 'interfere.'

If film scholars and critics are uneasy in coping with music and its jargon, they cannot be completely blamed. Musicologists are sometimes quite harsh when they defend the exactitude of their terminology and the borders of their discipline from amateurs. It may happen—and has happened—that when some film scholar ventures into some film–music analysis, musicologists promptly expose her/his inaccuracy. In his review of film scholar Anahid Kassabian's book, the musicologist James Wierzbicki points out:

> Not so convincing, alas, is most of what Kassabian has to say about music. In her Prologue, she notes that she has 'chosen to avoid the technical language of music studies wherever possible' (p. 9). [O]ne suspects that Kassabian eschews musical terminology largely because her understanding of music is benighted.…[There is] a raft of sweeping generalizations that reveal a skewed perception not just of music as a whole but of how music is regarded by persons to whom it matters. (Wierzbicki 2006, pp. 461–462)

And William Rosar thus comments on some non-musicologists that embark on studies of film music: '[I]n former times it was deemed extremely bad form and even the height of impertinent arrogance for a scholar in one discipline to presume to work in another, at least without adequate (academic) preparation, let alone tender opinions as to how that discipline should conduct itself' (Rosar 2009, p. 103).[7]

Yet, cinema too has its technicalities. A superficial knowledge of the film medium can be often detected in musicologists that is comparable to the superficial knowledge of music detected in film scholars. For example, Robynn J. Stilwell writes 'Like the red, green and blue which combine to form the process colour of the film's image, dialogue, sound effect[s] and music together form the film's soundscape' (Stilwell 2001, p. 167). Stilwell is talking here about the 'additive colour system' (RGB), which is the one used for TV screens and video projectors, in which three coloured lights add one another to form the colour images. Additive colour system was used for films during the early colour experiments in the silent era—like the Chronochrome Gaumont and the Technicolor Process No. 1.[8] But since the 1920s film, projection has been employing a different system: the 'subtractive colour system' (CMYK).[9] Only in recent years has the additive colour system been used for film projection again—with HD digital projection replacing the

traditional film stock—but when Stilwell wrote her piece (2001), she just manifested an approximative knowledge of film technique. Yet, such film-technique mistakes are rarely pointed out as often as musical mistakes are—possibly because film technique is not of much interest to film scholars either.

This hegemonic position of the music departments might have been favoured by the very fact that Film Studies has a reputation for being an easy academic enterprise, a sort of pastime if compared to other disciplines in the Humanities such as, say, Germanic Philology, Medieval English Literature, or Music Theory. Film Studies possesses no such precise and consolidated terminology as Music Theory. Where exactly does a 'Medium Close Up (MCU)' begin to be a 'Close Up (CU)'?[10] There is also disagreement as to how to call those instances in which two or more lines of action run at the same time exerting some influence on each other and the narration cuts back and forth from one to the other—is it 'cross-cutting' or 'parallel editing'?[11] This lack of exactitude is likely to make Film Studies look like a 'soft' discipline and lead people from other disciplines to think that getting ready to teach or analyse films is something anyone without a proper education in film can do anyway—after all, everyone has happened to watch some films. It is not difficult to tell a Close Up from a Long Shot, once you have gotten familiar with these few terms. The plots of narrative films can be summarised and verbalised without any particular discipline-specific requirements. Indeed, it is quite frequent to see musicologists with an interest in film music engage in film history or film analysis.[12] So do scholars from other disciplines in the Humanities, most typically Literature, perfectly comfortable in giving film classes alongside classes in English Poetry, Twentieth-century Novels, or Critical Theory. On the contrary, if someone wanted to teach music history and engage in an analysis of, say, a Mahler symphony or a Bach fugue, reading a couple of books in a few weeks would not be enough: a proper musical education takes years. I don't know of any film scholar—or English Literature scholar—daring to give classes in musical analysis.

Film Studies is still a young academic discipline, launched in the Literature or Aesthetics departments in the 1960s/1970s. So there might still be the idea that it is a subsidiary of the Literature departments. But this reputation of Film Studies as a sort of 'trump card' that anyone in the Humanities can play without a specific background may also be due to Film Studies having insisted for a long time on 'readings'

and critical interpretations, especially in the 1970s. Films are used to talk about something else—society, politics, gender, race, and so forth—giving the idea that anyone in the Humanities can use films as a pretext to talk about their interests. In 2000 David Bordwell lamented, 'People believe that film belongs to everyone in the Humanities and that we in Film Studies are supposed to hold the doors open for lit professors to put *Blade Runner* and Baudrillard together and dub it a film course' (Quart 2000, p. 41). This tradition has produced the consequence that the discussion of the 'content' (or the meaning) is much more important than the discussion of the form and style. In Bordwell's words again:

> For many educated people, the most important question about cinema revolves around its relation to culture.…In no other domain of inquiry I know, from the history of science and engineering to the history of music, literature, and visual art, is there such unremitting insistence that every significant research project must shed light on society. Scholars can freely study iambic pentameter, baroque perspective, and the discovery of DNA without feeling obliged to make vast claims about culture's impact on said subjects. Is cinema important and valuable solely as a barometer of broad-scale social changes? (Bordwell 2008, p. 30)

Anyone in the Humanities can talk about 'contents'. For example, we all agree that *The Birth of a Nation* (1915, dir. Griffith) is extremely (and embarrassingly, for today's standards) racist in its meaning/content. This film can be used in a class as a pretext to talk about racial prejudices in early twentieth-century America—this is something a sociologist or a historian can do, employing the film as a mere specimen of that historical and cultural context. Film scholars should be the ones able to comment on the films' technical, formal, and stylistic features as well. In the case of *The Birth of a Nation*, a film scholar's interest should be (also and at least equally) focussed on the *analysis* of the film's formal and stylistic innovations, not only on the *interpretation* of its racial discourse.

'Analysis' and 'Interpretation' are two different stages of investigation, possibly integrating one another to give a full view of an artwork. 'Analysis' typically refers to the close examination of the formal and stylistic traits of an artwork, while 'Interpretation' is the broader critical baring and explanation of the artwork's more or less implicit meanings and connotations. 'Analysis' requires the use of discipline-specific tools and a more technique-oriented approach, while 'Interpretation'

employs broader critical and hermeneutic skills. Quite significantly, in Film Studies, 'Analysis' tends to be confused with 'Interpretation'. And musicologists have taken notice of that:

> In the most recent edition of the venerable *New Grove Dictionary of Music and Musicians*, the term 'analysis' warranted an essay of nearly fifty pages….In the recently published *Oxford Guide to Film Studies*…the term rarely appears and is wholly absent from section labels and titles for the sixty-two individual essays. Instead, one finds 'film interpretation', 'critical approaches', and 'theoretical frameworks'. (Neumeyer and Buhler 2001, p. 17)

This over-attention to interpretation, content, message, and cultural significance has probably caused Film Studies to gain a reputation of a broadly 'humanistic' discipline without really specific tools and expertise. When musicologists became interested in film music, they took the lead because they had stronger discipline-specific tools to offer.

Given these premises, the research question from which all this study takes the move is: How can we analyse music in films from a film scholar's perspective, be as discipline-specific as possible, and take into account a gamut as large as possible of the types and range of agency that music can have (that is, not only *interpret* but also *analyse* music's agency)? The answer that I propose in the following pages is to use a formalist method. Contrary to most approaches from Music Studies, my approach seeks to handle film music not so much as music (a musical text) but as one of the many elements that construct the film (a cinematic technique). It considers music as an internal and interdependent part of the film's system, not as something external that is either in competition or in compliance with the film—see the traditional category of 'counterpoint' and 'parallelism' in film–music studies. Contrary to most approaches from Film Studies, it aims to cover all the range of functions that music can perform in films—not only the cases in which music jumps to a foreground position and thus evidently offers a 'comment' and obviously prompts interpretation and readings. I am also interested in those instances in which music does not 'signify' anything but 'merely' performs some formal function. To give a solid ground to my proposal, in the next two chapters I start by presenting a selection of problems and limitations that I detect in the current approaches of both musicologists and film scholars.

Notes

1. Hanns Eisler composed the music for the Brecht project *Kuhle Wampe* (1932, dir. Dudow) and Fritz Lang's *Hangmen Also Die!* (1943).
2. One of the first musicologists to publish a book on film music was Brown (1994).
3. On the prejudice against film music based on the Romantic distinction between Absolute and Applied music, see Audissino (2014).
4. For example, my book is available in the Lewis Music Library at MIT, USA (http://library.mit.edu/item/002220914); in the Music Library at the University of Leipzig, Germany (https://katalog.ub.uni-leipzig.de/Record/0012916378); and in the Mills Music Library at the University of Wisconsin-Madison, USA (http://search.library.wisc.edu/catalog/ocn856579584), and in the Denis Arnold Music Library at the University of Nottingham, UK (http://aleph.nottingham.ac.uk/F/MHBJCI3GGUAY86MYR1LQK5MC453NCXA5C786IJN1GFYPMDCY2G-08428?func=full-set-set&set_number=006348&set_entry=000001&format=999). Accessed 18 November 2016.
5. In November 2015—eighteen months after the book's release—there was no trace of it in the website of the SCMS (Society for Cinema and Media Studies) (http://www.cmstudies.org/search/all.asp?c=0&bst=%22emilio+audissino%22), while the book had already been listed in the website of the AMS (American Musicological Society) in their section 'New Books in Musicology 2013–2014' (http://www.ams-net.org/feeds/newbooks/). Note that I am not a member of either societies.
6. Of course, there is onomatopoeic music (as the horse-like trumpet call at the end of Leroy Anderson's *Sleigh Ride* [1948]) and also a consolidated musical associationism (e.g., solemn pipe organ music conjures up images of churches and sacred liturgies). But in the former instance, music becomes concrete because it mimics a sound, and by doing this it exits the abstract realm of music to enter the real-life realm of noises; in the latter, musical associationism is not a direct 'natural' relation as that between a sound and its source, but a conventional construct consolidated through repeated use in time.
7. This article criticises the typical interdisciplinary approach to film music. Interdisciplinarity is seen as typically creating a middle ground with new terminology and tools shared by two main fields of studies—in our case, film and music—in a sort of compromise where the disciplines involved renounce part of their rigour in order to meet the other one(s).
8. See Cherchi Usai (2000, pp. 33–39).
9. In the subtractive colour system three dyed layers on the filmstrip (Cyan, Magenta, Yellow, Key [black]) are traversed by the projector's white light,

which reproduces colours by subtraction of said CMYK layers from the white spectrum of the projector's light beam. See (Anon 2007, p. 24).

10. There is a widespread disagreement as to how many shot sizes there are. Yale University's teaching materials for 'Film Analysis' list the following scale of shot sizes: Extreme Long Shot (ELS); Long Shot (LS); Medium Long Shot (MLS); Medium Close Up (MCU); Close Up (CU); Extreme Close Up (ECU): Online, http://filmanalysis.coursepress.yale.edu/cinematography. Accessed 24 October 2016. Bordwell and Thompson provide the following: Extreme Long Shot; Long Shot; Medium Long Shot; Medium Shot; Medium Close-Up; Close-Up; Extreme Close-Up (Bordwell and Thompson 2010, p. 195). On the Cinemetrics website, Barry Salt offers a list with more terminological variations: 'Big Close Up (BCU) shows head only, Close Up (CU) shows head and shoulders, Medium Close Up (MCU) includes body from the waist up, Medium Shot (MS) includes from just below the hip to above the head of upright actors, Medium Long Shot (MLS) shows the body from the knee upwards, Long Shot (LS) shows at least the full height of the body, and Very Long Shot (VLS) shows the actor small in the frame.' http://www.cinemetrics.lv/salt.php. Accessed 25 October 2016.
11. David Bordwell and Kristin Thompson call that 'cross-cutting' and provide the typical Griffith-like last-minute rescues as an example (Bordwell and Thompson 2010, pp. 246–248). Tom Gunning calls the same last-minute rescues 'parallel editing,' as if the two terms were synonyms (Gunning 1994, p. 126, n. 53). Yet, 'parallel editing' is often nuanced with a different meaning. In 'cross-cutting' the lines of actions cross, which means that they come into contact. In 'parallel editing' they run parallel, and two parallel lines never cross and never come into contact. Hence some use 'parallel editing' only for those instances in which editing makes a parallel between situations/images that have no spatio-temporal relationship, in order to make a comparison with a commentary function. Such instances are the parallel narratives from different ages in Griffith's *Intolerance* (1916), the comparison between the violent repression of the strike and the slaughter of cattle in Eisenstein's *Strike* (1924), or the shot of the gossiping old ladies meaningfully followed by a shot of clucking hens in Fritz Lang's *Fury* (1936). 'Cross-cutting' and 'parallel editing' are not synonyms in Italy and France, for example. The Italian film scholar Sandro Bernardi in the Treccani 'Enciclopedia del Cinema' distinguishes between 'montaggio alternato' (cross-cutting) and 'montaggio parallelo' (parallel editing) ('Procedimenti narrative,' online entry, http://www.treccani.it/enciclopedia/narrativi_%28Enciclopedia_del_Cinema%29. Accessed 23 November 2016). In France the same distinction translates

into 'montage alterné' and 'montage parallèle' (for example, in http://www.cineclubdecaen.com/analyse/montageparallele.htm. Accessed 26 November 2016).

12. A recent example is Buhler and Neumeyer (2015).

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