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Eyeline Match Cut in *Now, Voyager* As we know from looking at "old" movies, everyone smoked in them. For one thing, tobacco companies paid the studios to feature stars with cigarettes, cigars, or pipes; for another, public censorship of smoking was decades away. Today it's seldom that we see stars smoking onscreen, but in early years Bette Davis was Hollywood's most memorable smoker. In Irving Rapper's *Now, Voyager* (1942), the affair between Charlotte

Vale (Davis) and Jerry Durrance (Paul Henreid), is repeatedly punctuated by his signature custom of lighting two cigarettes and giving one to her. In the eyeline match cut pictured here, as Charlotte asks for Jerry's help, he says "Shall we just have a cigarette on it?" This signals the viewer that he will do all she asks, even if it means that their relationship is going up in a puff of smoke.

editor: George Tomasini), Hitchcock matches two circular shapes: the eye of Marion Crane (Janet Leigh), tears streaming down, with the round shower drain, blood and water washing down—a metaphorical visualization of Marion's life ebbing away.

Eyeline Match Cut The **eyeline match cut** joins shot A, a point-of-view shot of a person looking off-screen in one direction, and shot B, the person or object that is the object of that gaze. In Irving Rapper's *Now, Voyager* (1942; editor: Warren Low), Jerry Durrance (Paul Henreid) lights two cigarettes, one for him, the other for Charlotte Vale (Bette Davis). As he hands one to her and looks into her eyes, an eyeline match cut joins a shot of her eyes looking into his, the culmination of an intensely romantic moment that, ironically, ends their relationship.

Parallel Editing **Parallel editing** is the cutting together of two or more lines of action that occur simultaneously at different locations or that occur

at different times. Although the terms *parallel editing*, *crosscutting*, and *intercutting* are often used interchangeably, you should understand the differences among them. *Parallel editing* is generally understood to mean two or more actions happening at the same time in different places, as in the "Baptism and Murder" scene in Francis Ford Coppola's *The Godfather* (1972; see page 14).

Crosscutting refers to editing that cuts between two or more actions occurring at the same time, and usually in the same place. Joel Coen's *Raising Arizona* (1987; editor: Michael R. Miller) uses crosscutting to link several simultaneous actions: Hi (Nicolas Cage) fleeing the police after robbing a convenience store; the police chasing him; his enraged wife, Ed (Holly Hunter), rescuing him from the police; the hapless clerk at the convenience store reacting to Hi's robbery; and a pack of runaway dogs also pursuing Hi. The complex choreography of this scene, accentuated by the brilliant crosscutting, creates a hilarious comic episode. But when crosscutting is used excessively—as it is in the final scenes of Tim Robbins's *Cradle Will Rock*
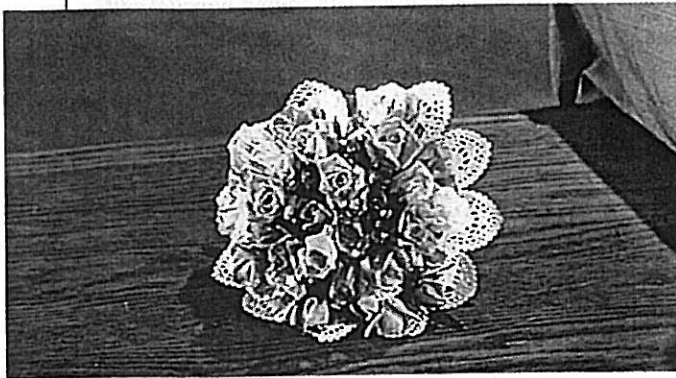
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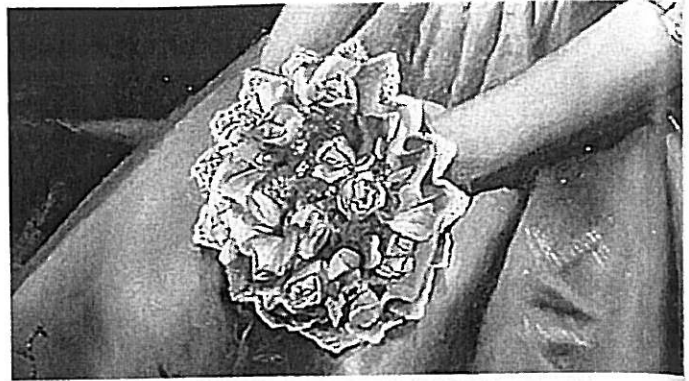
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Eyeline Match Cut in *Vertigo* In Alfred Hitchcock's *Vertigo*, John "Scottie" Ferguson (James Stewart) [1] has followed Madeleine Elster (Kim Novak) [2] into the California Palace of the Legion of Honor, an art museum, where she stares, obsessed, at a painting of the long-dead Carlotta Valdes. Match cuts (eyeline match cuts that are also graphic match cuts, as described on pages 257–59) establish continuity between Madeleine's bouquet [3] and Carlotta's [4]; and between Carlotta's bun [5] and Madeleine's [6]. Through these subjective-point-of-view shots, we experience Ferguson's "detective" work.

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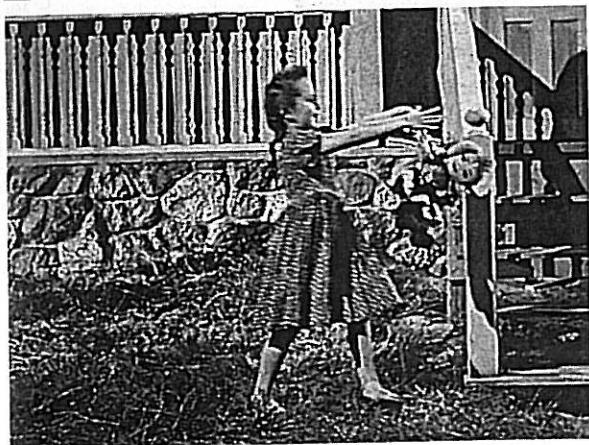
Eyeline Match Cut in *The Night of the Hunter* In Charles Laughton's *The Night of the Hunter* (1955; editor: Robert Golden), Harry Powell (Robert Mitchum) confronts Rachel (Lillian Gish) [1], who is providing refuge for the children he seeks. As one of the children (Pearl, played by Sally Jane Bruce) enters the scene [2], she drops a doll containing something very valuable to Harry and runs to him. Harry, clearly more interested in the doll than in Pearl, betrays his true interest by looking directly at the doll [3], which we understand by the eyeline match shot of the doll that follows [4].

(1999; editor: Geraldine Peroni), where the chaotic jumping back and forth among three simultaneous actions (the production of Orson Welles's *The Cradle Will Rock*, the destruction of a Diego Rivera mural in Rockefeller Center, and a mock funeral parade in the streets) signifies nothing more than vigorous editing—it can be disorienting to the viewer.

Intercutting refers to editing of two or more actions taking place at the same time but with the difference that it creates the effect of a single scene rather than of two distinct actions. Nicholas Roeg's thriller *Don't Look Now* (1973; editor: Graeme Clifford) contains an explicit sexual scene between John and Laura Baxter (Donald Sutherland and Julie Christie). The two, long devastated by the death of a daughter, are having sex for the first time since the tragedy. Yet, because the highly erotic shots are intercut with shots of the couple's postcoital routine of getting dressed for dinner afterward, there is also something matter-of-fact, even comic, about this scene. The editing combines the pre- and postcoital moments into one unforgettable sequence that leaves its meaning up

to the viewer. Steven Soderbergh pays tribute to this classic scene with a similar one between Jack Foley (George Clooney) and Karen Sisco (Jennifer Lopez) in *Out of Sight* (1998; editor: Anne V. Coates).

Parallel editing and crosscutting permit us to experience at least two sides of related actions, and both have long been very familiar conventions in chase or rescue sequences (as we saw earlier in D. W. Griffith's *Way Down East* [1920]; see page 9). Intercutting brings together two directly related actions, often slowing them down or speeding them up, and sometimes omitting some action that might have occurred between the two actions, thus also creating a sort of ellipsis.

Point-of-View Editing   As we saw in the discussion of the point-of-view shot in Alfred Hitchcock's *The Birds* (1963; see page 185), **point-of-view editing** is used to cut from shot A (a point-of-view shot, with the character looking toward something off-screen) directly to shot B (using a match-on-action shot or an eyeline match shot of what the character is actually looking at). Point-of-view editing is editing of *subjective* shots that show a scene exactly the way the character sees it; be careful not to confuse point-of-view editing with, say, the eyeline match cut, which joins two comparatively *objective* shots, made perhaps by an omniscient camera.

In *Rear Window* (1954; editor: George Tomasini), Hitchcock uses a similar editing technique, this time alternating between shot A (taken from the character's point of view) and shot B (taken from an omniscient camera). In an early scene, Hitchcock alternates subjective and omniscient points of view in an ABABAB pattern. As we watch the temporarily sidelined photographer L. B. "Jeff" Jeffries (James Stewart) sitting near the window of his apartment and watching the activities of his neighbors, one of whom he believes has committed a murder, we begin to realize that this movie is partly about what constitutes the boundaries of our perceptions and how ordinary seeing can easily become snooping, even voyeurism.

To emphasize this concept, one of the movie's principal design motifs is the frame within a frame—established when we see the opening titles

Point-of-View Editing   Alternating subjective and omniscient POVs in Alfred Hitchcock's *Rear Window* (1954): [1, 3, 5, 7] From his wheelchair, L. B. "Jeff" Jeffries (James Stewart) observes his neighbors: [2] a dancer (Georgine Darcy), known as Miss Torso; [4] a sculptor (Jesslyn Fax), known as Miss Hearing Aid because she adjusts hers to silence the noise of Miss Torso's dancing; [6] a songwriter (Ross Bagdasarian); and [8] Lars Thorwald (Raymond Burr) and his wife, Anna (Irene Winston).

framed within a three-panel window frame, in which blinds are raised automatically to reveal the setting outside. Similarly, Jeffries, immobilized in his chair by a broken leg, has his vision limited by the height and position of his chair, as well as by the window frame. This frame within a frame (or inner frame) is used throughout the movie, determining—along with the point-of-view editing—what we see, and further defining the idea of perception that is at the movie's core.

Hitchcock's use of these two basic camera points of view—the omniscient POV and the single character's POV—is often heightened by Jeffries's use of his binoculars or his camera's telephoto lens. These POVs complement, even mirror, one another and are reinforced by the point-of-view editing, which continually keeps us aware of one of the movie's developing meanings: not to trust completely what anyone or any camera sees.

Other Transitions Between Shots

The Jump Cut   The **jump cut** presents an instantaneous advance in the action—a sudden, perhaps illogical, often disorienting *ellipsis* between two shots caused by the absence of a portion of the film that would have provided continuity. Because such a jump in time can occur either on purpose or because the filmmakers have failed to follow continuity principles, this type of cut has sometimes been regarded more as an error than as an expressive technique of shooting and editing.

In one of the first major films of the French New Wave—*Breathless* (1960; editors: Cécile Decugis and Lila Herman)—Jean-Luc Godard employs the jump cut deliberately and effectively to create the movie's syncopated rhythm. In one scene, for exam-
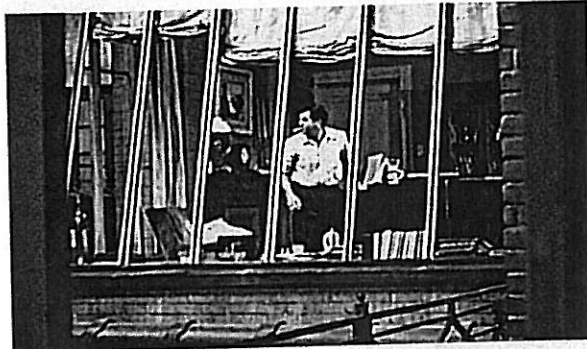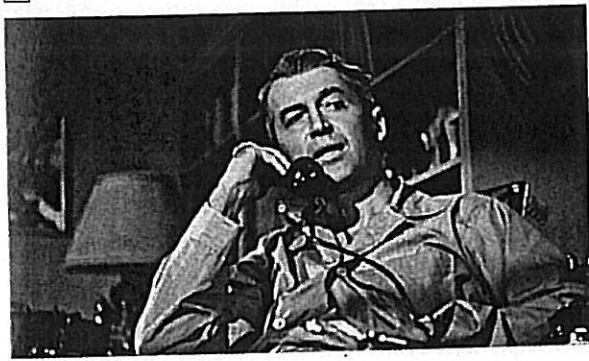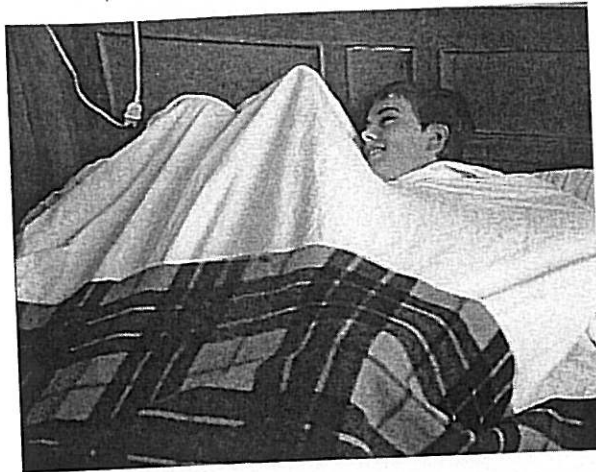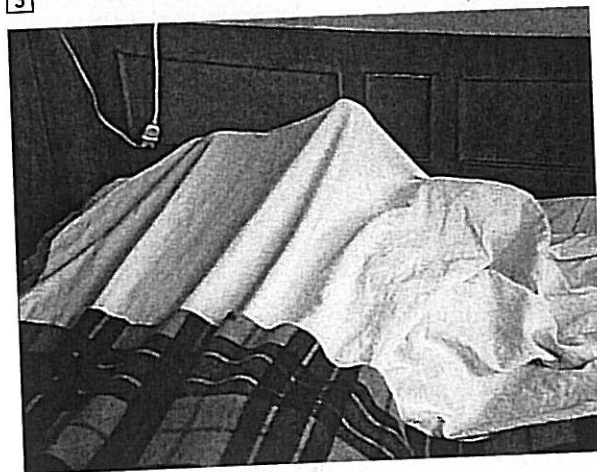
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Jump Cut   In the hands of director Jean-Luc Godard, the jump cut creates a disregard for continuity but at the same time establishes a tempo that provides structure to the action. In this scene from *Breathless* (1960), Michel Poiccard (Jean-Paul Belmondo) and Patricia Franchini (Jean Seberg) are in bed together, talking under the covers. The fragments of their inconsequential conversation are linked by jump cuts between four images. [1] She says, "I see my reflection in your eyes." [2] From a slightly wider camera angle we see them rolling around under the covers. Michel says, "I'm laughing because this is truly a Franco-American encounter." [3] Patricia, head outside the covers, says, "We'll hide like elephants when they're happy." [4] Both are again under the covers, as Michel says, "A woman's hips . . . this really gets me."

ple, Michel Poiccard (Jean-Paul Belmondo) and Patricia Franchini (Jean Seberg) are in bed together under the covers. As she says, "I see my reflection in your eyes," there is a jump cut to a slightly wider angle as they roll around under the covers. This cut establishes a pattern: Another remark; another jump cut to Patricia's head alone outside the sheets. Another remark; another jump cut to the couple under the covers again.

New Wave stylistic elements—such as the jump cut and the *freeze-frame* (which we'll discuss later)—had an important influence on the New American Cinema of the 1970s, including Arthur Penn's *Bonnie and Clyde* (1967; editor: Dede Allen) and Sam Peckinpah's *The Wild Bunch* (1969; editor: Lou Lombardo), by introducing new cinematic techniques to supplant the conventions that had dominated filmmaking since the 1930s. In *Buffalo '66* (1998; editor: Curtiss Clayton), Vincent Gallo uses a sequence of jump cuts to emphasize the

extreme physical discomfort that Billy Brown (Gallo) feels as he tries vainly to find an open men's room in a bus station. As the jump cuts separate each unsuccessful effort, we get a sense of the station's enormous size and we come to understand that its facilities are closed at night for cleaning, but still, because of the jumpiness of the images, we empathize with Billy's predicament.

Fade The **fade-in** and **fade-out** are transitional devices that allow the opening or closing of a scene slowly. In a fade-*in*, a shot appears out of a black screen and grows gradually brighter; in a fade-*out*, a shot grows rapidly darker until the screen turns black for a moment. Traditionally, such fades have suggested a break in time, place, or action.

Fades can be used *within* a scene, as in John Boorman's *The General* (1998; editor: Ron Davis). Martin Cahill, aka "The General" (Brendan Gleeson), is one of Dublin's most notorious criminals, as famous for his audacious capers as he is for his ability to outwit the police. In one scene, he enters the house of a wealthy couple when almost everyone is asleep and steals several valuable items. The scene opens with a fade-in and closes with a fade-out; in between are eleven brief segments, each separated by a fade-out or fade-in. Cahill's stealth and self-confidence are underscored by the almost buoyant rhythm of these fades, and his evident arrogance and satisfaction are echoed on the sound track: Van Morrison's "So Quiet in Here," which contains the lyric "This must be what paradise is like, it's so peaceful in here, so quiet." The fades convey both the passage of time and the character's thoughts.

Fades can also be used *between* scenes, as in Ingmar Bergman's *Cries and Whispers* (1972; editor: Siv Lundgren). In this dreamlike movie, Agnes
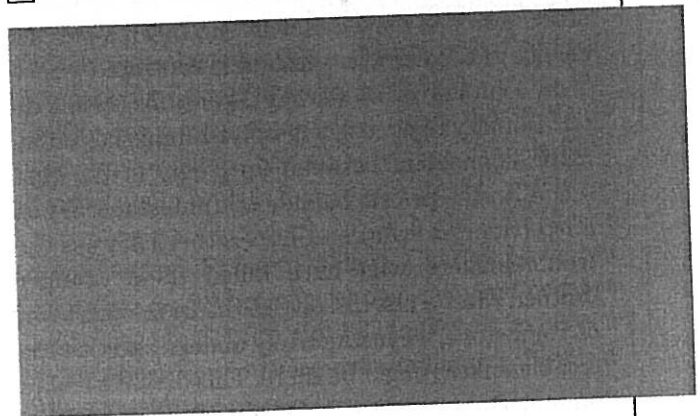

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Fade-in and Fade-out In *Cries and Whispers* (1972), Ingmar Bergman builds the emotional intensity of his story by cutting back and forth between scenes of the past and the present, and ending most of those scenes with a fade-out to a blood-red screen. Bergman has said that he thinks of red as the color of the human soul, but it also functions here as a symbolic system that has much to do with the film's focus on women. Just before this brief scene, Agnes (Rosanna Mariano, playing her as a child) has been hiding behind a curtain watching her mother (Liv Ullmann, who also plays Agnes's sister); when her mother sees Agnes, she summons the girl to her side. Agnes fears that she will be reprimanded, but instead Bergman gives us a moment of great simplicity and tenderness that unfolds in three shots: [1] Agnes touches her mother; [2] her mother is moved by the caress; [3] the image fades to the blood-red screen. Can we find words to explain the purpose of this fade-out to red?

(Harriet Andersson) is dying, attended by her two sisters, Karin (Ingrid Thulin) and Maria (Liv Ullmann), and a servant, Anna (Kari Sylwan). Color is central to understanding the fades and the film, for the predominant reds hold a key to its meanings, suggesting the cycles of life, love, and death with which the story is concerned. Whole rooms are painted red, and the plot, which moves back and forth across the lives of these women, is punctuated with frequent fades to a completely blood-red screen (sometimes the next scene begins with a fade-in from such a red screen).

Dissolve   Also called a *lap dissolve*, the **dissolve** is a transitional device in which shot B, superimposed, gradually appears over shot A and begins to replace it midway through the process. Like the fades described in the preceding section, the dissolve is essentially a transitional cut, primarily one that shows the passing of time or implies a connection or relationship between what we see in shot A and shot B. But it is different from a fade in that the process occurs simultaneously on the screen, whereas a black screen separates the two parts of the fade. Fast dissolves can imply a rapid change of time or a dramatic contrast between the two parts of the dissolve. Slow dissolves can mean a gradual change of time or a less dramatic contrast.

In John Ford's *My Darling Clementine* (1946; editor: Dorothy Spencer), a dissolve establishes a thematic connection between its parts. In the first scene, on the prairie outside of Tombstone, Wyatt Earp (Henry Fonda) and his brothers discuss the troublemakers who have killed their younger brother. After a fast dissolve to the wide-open town of Tombstone, we instinctively understand that the troublemakers might be there. This dissolve makes an important connection for our understanding of Earp, who quells a ruckus in a saloon and, as a result, is made the town's sheriff.

Wipe   Like the dissolve and the fade, the **wipe** is a transitional device—often indicating a change of time, place, or location—in which shot B wipes across shot A vertically, horizontally, or diagonally to replace it. A line between the two shots suggests something like a windshield wiper. A soft-edge wipe is indicated by a blurry line; a hard-edge wipe, by a sharp line. A jagged line suggests a more violent transition.

Although the device reminds us of early eras in filmmaking, directors continue to use it. In fact, some directors use it to call to mind these earlier eras. In *Star Wars* (1977; editors: Richard Chew, Paul Hirsch, and Marcia Lucas), for example, George Lucas refers to old-time science fiction serials that inspired him by using a right-to-left horizontal wipe as a transition between the scene in which Luke Skywalker (Mark Hamill) meets Ben Obi-Wan Kenobi (Alec Guinness) and a scene on Darth Vader's (David Prowse) battle station.

Iris Shot   In the **iris shot**, everything is blacked out except for what is seen through a keyhole, telescope, crack in the wall, or binoculars, depending on the actual shape of the iris or the point of view with which the viewer is expected to identify. Sometimes, of course, the point of view is that of the director, who wants to call our attention to this heightened way of seeing. Tom Tykwer's *Heaven* (2002; editor: Mathilde Bonnefoy) contains a superb iris shot: Two fugitives, Philippa (Cate Blanchett) and Filippo (Giovanni Ribisi), board a train, riding with their backs to the train's direction. When it enters a tunnel, the screen turns black, but after a moment or two, a tiny light appears at the end of the otherwise black tunnel. This iris shot grows as quickly as the train is moving toward it, then opens out in a burst of color as the train continues its journey through the golden Tuscan countryside.

The **iris-in** and **iris-out**—named after the iris diaphragm, which controls the amount of light passing through a camera lens—are wipe effects (made in a special-effects laboratory, not in the camera) in which the wipe line is usually a circle. Thus, the iris-in, which brings a shot gradually into view, begins with a small circle that expands to a partial or full image; the iris-out, which gradually closes an image, works in the reverse direction. When used to open out or close down to a partial image, an iris shot can approximate a close-up that is isolated within an otherwise dark frame.

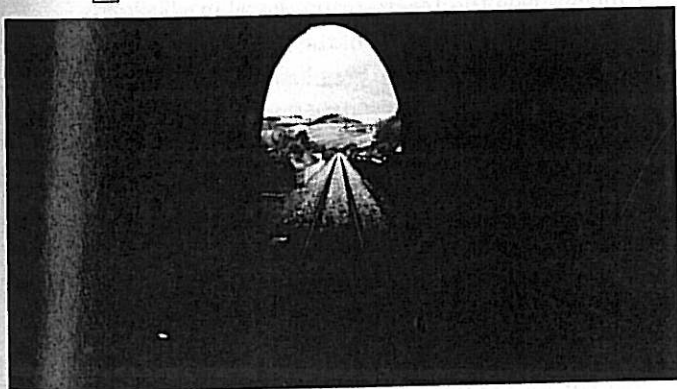Employed to great advantage by D. W. Griffith
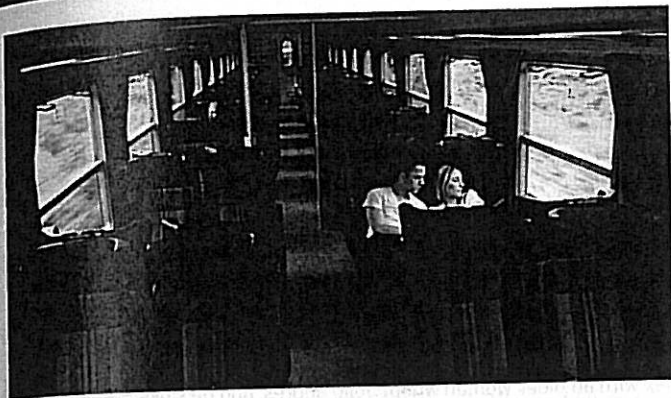
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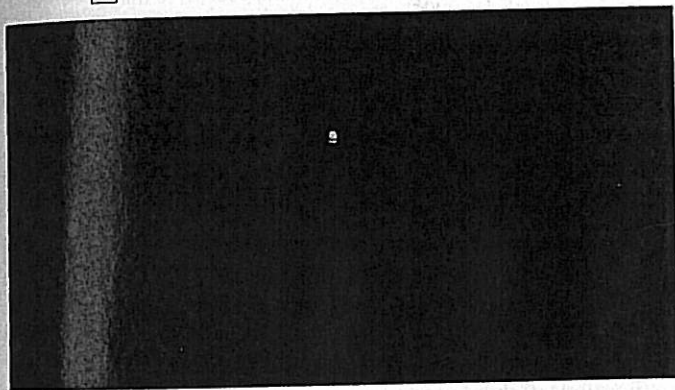
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Iris-in Shot In *Heaven* (2002), director Tom Tykwer plays with the idea of the iris shot by having the viewer see what the characters cannot. They are riding with their backs to the train's direction [1]; the camera is theoretically mounted on the front of the train, so they cannot see the light at the end of the dark tunnel [2] or the burst of scenic color as the train leaves the tunnel [3].
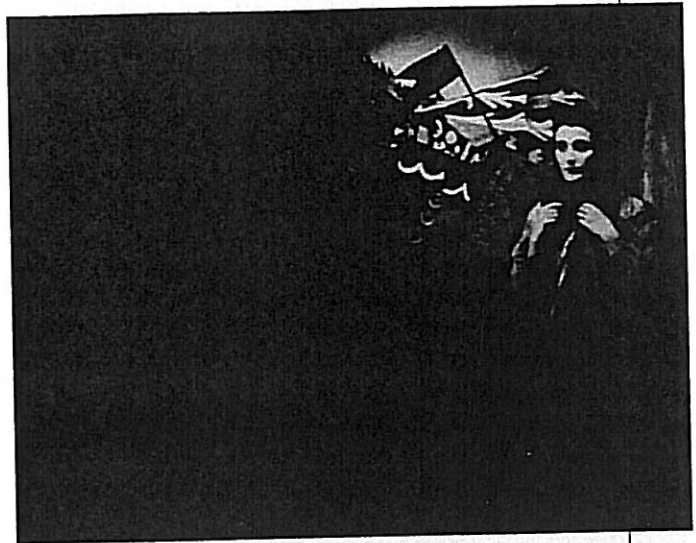
Iris-out Shot In this shot from Robert Weine's *The Cabinet of Dr. Caligari* (1920), Jane (Lil Dagover) begins a search for her father, whom she does not yet know is suspected by the police of murder. Hers is a lonely endeavor, emphasized by isolating her in this shot which irises-out into a continuation of the action that shows her still isolated on one of the painted sets characteristic of the expressionist movie. In this use of the sepia-tinted iris-out shot, Weine was influenced by the work of D. W. Griffith, who pioneered the use of these stylistic conventions a few years earlier.

and other early filmmakers, this effect is used less widely today because of the fluidity with which editors can cut between close-ups and other shots, but it remains a very expressive design figure. Some directors—such as Steven Spielberg, Francis Ford Coppola, and Martin Scorsese—use it to pay homage to their predecessors. In *The Night of the Hunter* (1955; editor: Robert Golden), Charles Laughton uses the iris-out both for its own sake and perhaps as homage to Griffith and Lillian Gish, who plays a main character in the movie and was a frequent star of Griffith's films.

Freeze-Frame The **freeze-frame** (also called *stop-frame* or *hold-frame*) is a still image within a movie, created by repetitive printing in the laboratory of the same frame so that it can be seen without movement for whatever length of time the filmmaker desires. It stops time and functions somewhat like an exclamation point in a sentence, halting our perception of movement to call attention

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to an image. In Alfonso Cuarón's *Y tu mamá también* (2001; editors: Cuarón and Alex Rodríguez), it is used to emphasize an important moment of passage in a young man's life. Julio Zapata (Gael García Bernal) has just felt what he calls "great pain" at learning of his best friend's getting the advantage over him with a woman they both desire. He retreats to a swimming pool. In an overhead shot, we see him sink underwater through a surface covering of brown leaves, a traditional symbol of the change that comes with autumn; the screen freezes as we hear a rooster crowing, underscoring Julio's realization of change.

Cuarón uses the freeze-frame here, in all likelihood, to pay homage to one of the most famous uses of the freeze-frame: the conclusion of François Truffaut's *The 400 Blows* (1959; editor: Marie-Josèphe Yoyotte). The poignant freeze-frame close-up of young Antoine Doinel (Jean-Pierre Léaud) that concludes that movie not only stops his movement on a beach, but also points toward the uncertainty of his future. In both examples, the freeze-frame ironically underscores a significant emotional change in the characters depicted.

Martin Scorsese uses the freeze-frame in *Goodfellas* (1990; editors: Thelma Schoonmaker and James Y. Kwei) to show a character who actually acknowledges an emotional change as it is happening. The scene begins with young Henry Hill (Christopher Serrone) doing odd jobs for the mob, his offscreen narration telling us that this makes him feel like a grown-up. At home, when Henry lies about his school attendance, his father (Beau Starr) savagely beats him with a belt. During an unusually long freeze-frame (fifteen seconds) that suspends the beating, Henry continues

his narration, and then the violence resumes. The effect is ironic: while the film "stops" the violence (as Henry's mother cannot) so that we linger on its wrath, the boy continues his narration in a matter-of-fact voice suggesting his awareness that domestic violence and mob violence are now part of his life.

Split Screen   The **split screen**, which has been in mainstream use since Phillips Smalley and Lois Weber's *Suspense* (1913), produces an effect that is similar to parallel editing in its ability to tell two or more stories at the same cinematic time, whether or not they are actually happening at the same time or even in the same place. Among its most familiar uses is to portray both participants in a telephone conversation simultaneously on the screen. Unlike parallel editing, however, which cuts back and forth between shots for contrast, the split screen can tell multiple stories within the same frame.

In *Napoléon* (1927; editor: Gance), Abel Gance introduced Polyvision, a multiscreen technique, as in the epic pillow fight between the young Napoleon (Vladimir Roudenko) and other boys in their school dormitory. The fight begins on a single screen; continues on a screen split into four equal parts, then on one split into nine equal parts; reaches its climax on a single screen with multiple, superimposed full-size images; and ends, as it began, on a single screen. Other movies in which the split screen has been used significantly and effectively include Paul Morrissey and Andy Warhol's *Chelsea Girls* (1966; editing uncredited), Norman Jewison's *The Thomas Crown Affair* (1968; editors: Hal Ashby, Byron Brandt, and Ralph E. Winters), Michael Wadleigh's *Woodstock* (1970; editors: Thelma Schoonmaker, et al.), Richard L. Bare's *Wicked, Wicked* (1973; editor: John F. Schreyer), George Lucas's *American Graffiti* (1973; editors: Verna Fields and Marcia Lucas), Brian De Palma's *The Bonfire of the Vanities* (1990; editors: Beth Jochem Besterveld, Bill Pankow, and David Ray), Guy Ritchie's *Snatch* (2000; editor: Jon

Harris), Mike Figgis's *Timecode* (2000; editing uncredited), and Quentin Tarantino's *Kill Bill: Vol. 1* and *Vol. 2* (2003–04; editor: Sally Menke).

Perhaps the most ambitious use of the split screen in the history of cinema is found in Duncan Roy's *AKA* (2002; editors: Lawrence Catford, John Cross, and Jackie Ophir). This film tells the story of a British, gay, working-class young man—Dean Page/Lord Gryffoyn (Matthew Leitch)—who wants a life different from the one into which he was born. After he insinuates himself into upper-class society posing as a lord, he ends up in jail for credit card fraud. The entire film was shot by multiple cameras; the resulting footage was edited not as single shots, but compiled into triptychs, with three panels appearing simultaneously on the screen, each shot (panel) taken from a different angle and revealing a different aspect of the action.

The entire movie is told through these continuous triptychs. Each one shapes the story in a way we've never seen before, and, consequently, these triptychs create a movie that challenges almost everything we know about looking at movies, especially their handling of time. In one scene, for example, the left-hand panel is a long shot of Dean talking with his mother, Georgie (Lindsey Coulson), at the kitchen table; the center panel is a close-up of the mother at a slightly different angle; the right-hand panel, a medium shot of Dean's stepfather, Brian (Geoff Bell), running upstairs to his stepson's bedroom, where he begins to abuse him sexually. The first two images take place simultaneously, but the third occurs at a later (or earlier) time. Sometimes these triptychs imply a cause-and-effect relationship among the three panels; other times they simply provide three different perspectives on, say, a glamorous party. Compelling as this is, it is ultimately an experimental technique that has limited usefulness in mainstream cinema. (Note: The full triptych version of *AKA* was screened only in theaters; the DVD release is a full-screen version that contains only one triptych segment.)