

Montage/Editing

- **Montage** (/ˈmɒnˈtɑːʒ/) is a technique in [film editing](#) in which a series of short shots are edited into a sequence to condense space, time, and information. (wikipedia)
- Montage has many different definitions because, translated from French it literally means “assembly”
 - You could make the argument that any kind of editing is montage
 - Feels like a bit of a cop-out since we all have an understanding of when we enter a montage sequence: there’s music, a lesser emphasis on dialogue, the editing speed picks up, we often travel a distance either in space or time, and there might be a “conversation” between two simultaneous scenes that provide feedback to each other.
 - This definition made more sense when it was pioneered in the 20s and there was no sound in film. The assembly and construction of shots were the *only* ways to convey information, stories were more visual by their very nature, and less complicated
 - In Better Call Saul, there are a fair number of sequences that don’t lean on the usual montage tropes, but are montages nonetheless:
 - Might not be music
 - Might not condense time or space
 - There is a pull away from dialogue
 - A focus on pure visual storytelling, sound plays a role but not in a written sense (dialogue, story exposition)
 - Collision of shots to not just tell a story but to also provide the feeling/emotion of a scene
- Sergei Eisenstein
 - “Montage is an idea that arises from the collision of independent shots...each sequential element is perceived not next to the other, but on top of the other.”
 - [“A Dialectic Approach to Film Form”](#) (published 1949, pgs 45-63)
 - Nothing exists without context (45)
 - Dude literally mentions art as something that determines the space-time continuum? (46)
 - “I wish to offer another example of this method, to upset the traditional ways of handling plot-although it has not yet been put into practice. In 1924-1925 I was mulling over the idea of a filmic portrait of actual man. At that time, there prevailed a tendency to show actual man in films only in long uncut dramatic scenes. It was believed that cutting (montage) would destroy the idea of actual man. Abram Room established something of a record in this respect when he used in The Death Ship uncut dramatic shots as long as 40 meters or 135 feet. I considered (and still do) such a concept to be utterly uncinematic. Very well-what would be a linguistically accurate characterization of a man? His raven-black hair . . . The waves

of his hair . . . His eyes radiating azure beams . . . His steely muscles . . . Even in a less exaggerated description, any verbal account of a person is bound to find itself employing an assortment of waterfalls, lightning-rods, landscapes, birds, etc.” (59)

- Soviet filmmakers (Eisenstein and his buddy Kuleshov) were pioneers in pushing the idea that cutting a scene could provide a more interested and close inspection of people, places, etc.
- “Why should the cinema follow the forms of theater and painting rather than the methodology of language, which allows wholly new concepts of ideas to arise from the combination of two concrete denotations of two concrete objects? Language is much closer to film than painting is. For example, in painting the form arises from abstract elements of line and color, while in cinema the material concreteness of the image within the frame presents — as an element — the greatest difficulty in manipulation.” (60)
- On montage (which for Eisenstein means a series of shots): “Each piece can evoke no more than a certain association. The accumulation of such associations can achieve the same effect as is provided for the spectator by purely physiological means in the plot of a realistically produced play...murder on the stage has a purely physiological effect. Photographed in one montage-piece, it can function simply as information, as a subtitle. Emotional effect begins only with the reconstruction of the event in montage fragments, each of which will summon a certain association-the sum of which will be an all-embracing complex of emotional feeling. Traditionally: 1. A hand lifts a knife. 2. The eyes of the victim open suddenly. 3. His hands clutch the table. 4. The knife is jerked up. 5. The eyes blink involuntarily. 6. Blood gushes. 7. A mouth shrieks. 8. Something drips onto a shoe” (60)
 - He goes on to argue that because this is already essentially a game of thought association, it does not need to be taken so literally. The point is to give the idea and feeling of murder, rather than necessarily to portray it accurately
 - This is why one of the most famous and effective montages in film history is at the end of The Godfather where Michael attends the baptism of his godson and simultaneously carries out a number of hits that not only signals the rebirth of his organization but essentially is his rite of passage toward becoming the don.
- [“Methods of Montage”](#) (72-83)
 - https://www.youtube.com/watch?time_continue=1&v=NtnTs90knro
 - Not all editing is montage
 - Montage is editing with a purpose, not just for coverage
 - Metric

- Length and rhythm: “tension is obtained by the effect of mechanical acceleration by shortening the pieces while preserving the original proportions of the formula” (72)
 - The goal is to bring into unity the pulsing of the film and the pulsing of the audience, basically to get them to be on the same wavelength
- Rhythmic
 - This takes into account the content of the frame, not just the location of the cuts
 - Makes more sense as a montage of action rather than stills/still-life
- Tonal
 - “In tonal montage, movement is perceived in a wider sense. The concept of movement embraces all affects of the montage piece. Here montage is based on the characteristic emotional sound of the piece-of its dominant. The general tone of the piece.” (75)
- Overtonal
 - “This characteristic steps up the impression from a melodically emotional coloring to a directly physiological perception.” (78)
- Intellectual
- Walter Murch
 - *In the Blink of An Eye* (2001)
 - Rule of Six
 - “An ideal cut (for me) is the one that satisfies teh following six criteria at once: 1) it is true to the emotion of the movement; 2) it advances the story; 3) it occurs at a moment that is rhythmically interesting and “right”; 4) it acknowledges what you might call “eye-trace” — the convern with the location and movement of the audience’s focus of interest within the frame; 5) it respects ‘planarity’ — the grammar of three dimensions transposed by photography to two (the questions of stage-line, etc.); 6) and it respects the three-dimensional continuity of the actual space
 - Emotion 51%
 - Story 23%
 - Rhythm 10%
 - Eye-trace 7%
 - 2D plane of screen 5%
 - 3D space of action 4%

Montage Map

Green: classic

Purple: unconventional

- 101
 - Cinnabon (0:00 - 3:00)
 - How the mighty have fallen, gaudy to drab
 - Shows his fear
 - Leaving HHM (28:00 - 30:30)
 - Meeting Chuck (30:30 - 32:00)
 - No music
 -
- 102
 - Tuco cooking (0:00 - 0:30)
 - Red color makes you think Tuco chopping up bodies, but he's cooking
 - To the desert (11:50 - 12:10)
 - Date at the bar (25:00 - 27:00)
 - Can't deal with her breaking sticks
 - Living the righteous public defender life, it's showtime folks (34:45 - 39:00)
 - Still a dirty profession
 - Tougher and tougher to keep up
 - But also impresses Kim
 - Riff on All That Jazz: https://www.youtube.com/watch?v=OU_hnwVcUZw
 - Which is literally a workaholic slowly killing himself
 - Perfect ending upturned coffee
 - Next scene Jimmy and Nacho
 - "I'm a lawyer not a criminal" "You're shitting me right?"
 - "For when you figure out that you're in the game"
- 103
 - Trying to reach Nacho (19:30 - 25:00)
 - Pace ratchets up until the phone rings)
 - Finding the family (41:30 - 45:00)
- 104
 - Lawyering the news networks + saving the dude (31:05 - 38:00)
 - Chuck braving the outdoors (44:00 - end)
- 105
 - None
- 106
 - None
- 107

- Mike staking out the Kettlemans and finding their stash (31:50 - 37:00)
 - Music the only sound, but not really a montage
- 108
 - Jimmy writing a warrant thingy (16:45 - 18:00)
- 109
 - None
- 110
 - Jimmy and Marco on a scam bender (27:30 - 30:00)
- 201
 - Cinnabon taking out the trash (0:00 - 2:00ish)
 - Followed by a pseudo-one of him waiting
- 202
 - Chuck piano (0:00 - 1:30)
- 203
 - Mike stakeout (21:30 - 25:00)
 - Jimmy waiting for the phone to ring (34:00 - 36:00)
- 204
 - Mike icing face (0:00 - 2:00)
- 205
 - Kim cold calling (26:30 - 29:30)
 - Very much like a time-passing/training montage, like it shows her putting in the work to get out of the doghouse
 - Adds weight to the next scene, where her hard work pays off, they get a client, and she's still stuck under the thumb of HHM (flag shot). We've seen Kim in doc review for a few scenes leading up to this montage, but it so much more effectively communicates her hustle to get out of the doghouse that it feels especially painful when it still falls short
- 206
 - Jimmy uncomfortable in his nice new house, goes back to his office bed (0:00 - 4:30)
 - Jimmy vs cup (44:15 - end)
- 207
 - Jimmy driving by the wacky flailing inflatable tube man (14:00 - 15:10)
 - Music, but slow pace
 - Jimmy flamboyant suits and trying to get fired (15:30 - 19:00)
 - Time passing and also becoming Saul Goodman
 - This is not just in order to keep his signing bonus, this is way more fun, it's a scam
 - The style of the editing shows how much fun he's having with it too, it's a garish display of cheesy montage tropes from the 70s/80s
- 208
 - Crossing the border (0:00 - 5:00)
 - Story montage

- Mike stakeout (33:00 - 35:30)
 - Information montage
 - Jimmy counterfeit montage (38:30 - 40:45)
- 209
 - None
- 210
 - Driver to Hector (14:45 - 16:15)
 - Information
 - Chuck getting the tape recorder (27:30 - 29:00)
 - Information I guess? More of a self-contained story/scene
 - Mike setting up to shoot Hector and then running off (29:00 - 35:25)
 - This is a long scene with no dialogue or music and very little sound
 - It tells a self-contained and simple story 100% visually
 - Is it a montage?
 -
- 301
 - Cinnabon to theft cover-up (0:00)
 - Mike car run to taking it apart (18:00)
 - I think we already know it's in the gas cap
 - Blends seamlessly into and out of the flow of the story
 - Mike reversing the tracker and waiting (43:00)
- 302
 - Chuck closing up the house (getting tea and checking locks)
 - Mike following gas cap (5:00) ends with los pollos reveal
 - Jimmy tracks Gus's package (20:25)
 - We get the narration explaining what we're about to see from Mike/Jimmy
 - Jimmy being kind of bad at the job (obviously spying, hand on the soda machine, making awful coffee as a cover)
 - And we know he's missing the most important part: Gus
 - There's essentially no dialogue for 7 minutes
 - Gus is introduced as OC dialogue: "Can I help you?"
- 303
 - Jimmy being processed (10:00)
 - Kim in overdrive (13:00)
 - Mike setting up the cartel (34:15 - 40:00)
 - Not really a montage per se but it is totally wordless and 100% visual, the words that are used are subtitled
 - Shows Mike setting up his plan, executing it in a way that answers questions before they arise, and shows how it plays out
- 304
 - Gus cleaning up after Hector leaves (18:30 - 19:30)
 - It's a slow sequence but it communicates a number of visual concepts that combine to give us one feeling

- He seems intimidated? No. Frustrated? A little. Success? Yes.
 - It's one long reaction shot, which is [so much of what filmmaking is about](#)
- 305
 - Mowing the lawn (0:00 - 0:30)
 - The violence of the everyday, just like Tuco's cooking
 - Opening statement VO over Kim and Jimmy getting ready (17:00 - 18:00)
 - They're in it together, brushing teeth/framed in the doorway together
 - Kim is the one rehearsing, printed notes taped to lined paper, she understands that appearances/implications are everything; Jimmy appreciates it
 - Clicking up and marching into the building war-style
 - Some soldiers wear boots, some wear stilettos
 - There are even traffic cones that indicate danger, we linger on them and they show: reserved parking; Chuck and Howard have advantages
 - Rising up the stairs
 - One last look before they enter, the door divides them but they reach across it for a gaze, break it down and enter together. Visual representation of teaming up
 - She fixes his collar and in they go
 - Preparation for Chuck to enter (27:30 - 29:00)
 - The room darkens
 - Time is removed
 - We see the traffic cones from earlier
 - We see the whole building now, it doesn't feel as monolithic
 - The jaguar leaping from the hood of the car, a predator ready to pounce
 - We watch Howard and Chuck climb the stairs from behind, the opposite angle of Kim and Jimmy
 - The bump
- 306
 - Closing statements (6:15 - 8:45)
 - Cross-cut with Rebecca leaving while Kim talks about the best of Jimmy while we watch the worst: tearing his brother down in front of his ex-wife
 - Jimmy calling all of his clients (20:30 - 22:30)
 - Los Pollos supply chain (32:00 - 33:50)
 - Chuck pushing his limits (38:30 - 40:30)
 - Almost like a training montage, puts us in Chuck's mindset and struggle
- 307
 - Jimmy getting ready for work after community service (7:30 - 8:30)
 - Slice of life
- 308
 - Mike looking for a corpse (5:30 - 9:00)

- Some of it is a classical montage (the overhead shot with music) but for the most part it's another one of those soundless Mike scenes told 100% visually
 - Nacho making other pills and practicing slipping them (22:30 - 24:30)
 - "Process montage"
- 309
 - Kim unwedging her car (17:30 - 19:00)
 - Jimmy turning the old women against each other (26:30 - 29:30)
- 310
 - Chuck relapsing (31:30 - 38:30)
- 401
 - Gene in the hospital
 - Morning routine
 - Nacho covering his tracks x2
 - More process
 - Mikes security sweep
 - Condolences
 - Just visual storytelling not a montage
- 402
 - Hector in the hospital
- 403
 - Process montage setting up crime
 - Breaking into copy shop
- 404
 - Cement with his son flashback
 - Jimmy starting new job
 - Somehow refurbishes those same techniques of process focus to get across the exact opposite message: boredom
 - Jump cuts for passage of time
 - Small in the frame to show loneliness
 - Phone looms large before he picks it up, finally human connection
 - These shots all sit still and wide instead of focusing on movement or detail
 - Terminator Salamanca run through nachos eyes
 - This is an action scene not a montage
 - What's the difference?
 - I'm about $\frac{2}{3}$ through the episode and there's been one convo between mike and Anita, one with Kim and jimmy, one with Kim and a judge, 2 with jimmy on the phone, and that's pretty much it
 - Painting on the phone store
 - Now he's interested in the details again
 - Now that it's a sell job, a scam
 - Is the man listening? Privacy sold here

- 405
 - Surveying laundromat
 - Selling phones on the street

Scenes with Mike and Jimmy

- 302 outside Pollos
- 304 in the diner
- 403 doll heist plan

Cinefix Top 10 Montages

- “Narrative sprints”
 - Casino rise to power
 - Goodfellas cleanup
 - Watchmen alt history
 - Rules of Attraction eurotrip
 - Up married life
- Joke delivery
 - Royal Tenebaums day of mischief
 - Fight Club picking fights
 - Rushmore yearbookf
- Compress time (gradual change/training)
 - School of Rock
 - Dirty Dancing
 - Batman Begins
 - Clueless
 - Mulan
 - Rocky IV
- Combining storylines
 - V for Vendetta dominos
 - Donnie Darko mad world timeline collapse
- Repetition
 - The Departed Leo vs Damon
 - Edge of Tomorrow symphony of death
 - City of God history of the apartment
- Gestalt
 - Annie Hall ending
 - Raging Bull
 - Casablanca romantic memories
 - Royal Tenenbaum Margot’s sexual history
 - Looper JGL -> Bruce Willis
 - Citizen Kane breakfast table

- Capturing a larger piece (pulse of a city)
 - Do the Right Thing
 - The 25th Hour
- Rhythm of life (guided meditation)
 - Lord of War life of a bullet
 - I Wish poetry in the details
- Capturing human psyche
 - Drug montages (Requiem for a Dream + Trainspotting)
 - Paranoia (Apocalypse Now)
 - American Beauty life flashing before your eyes
- Intellectual montage (ideas)
 - Forcing a connection between the two
 - The Godfather baptism

Edgar Wright - How to Do Visual Comedy

- Thesis: Edgar Wright uses full range of picture and sound to create better comedies
- American comedies (Problem)
 - Be specific
- How Edgar Wright addresses the problem (Compare and Contrast)
 - The Heat vs. Hot Fuzz
 - This Is The End vs. Shaun of the Dead
 - Everything Must Go vs. The World's End
- Direction adding to humor (
- 8 rules
 - Things entering frame in funny ways
 - People leaving the frame in funny ways
 - There and back again
 - Matching scene transitions
 - Well timed sound effect
 - Action synced to music
 - Overly dramatic lighting cues
 - Jumping the fence

Montage Rules

- Montages in Better Call Saul fall into a couple main categories
 - Conventional
 - Process
 - Purely visual storytelling
- Questions that must be answered
 - What is a montage supposed to do?
 - Montage literally means assembly, any kind of editing could be considered "montage," but we know that's not what we're talking about

here. We're talking about a style of filmmaking that we're all pretty familiar with.

- A sequence that compresses a story through visual storytelling and editing
 - Gestalt
 - Intellectual
 - Growth
 - Exploration of human mind
- What does a montage look like?
 - What's the difference between editing and montage? Where is the border?
 - Primarily visual. The dialogue is less important here, although it can still be present, and the same goes for music. In *Better Call Saul*, you could almost watch these sequences on mute and understand exactly what is happening in the story of the scene
- Every scene tells a story, what makes a montage different?
 - It tends to compress time or space, it would be difficult to label the scene: INT. HOUSE - DAY
 - It's a moment of cinematic flourish, taking time to flex the actual filmmaking over the writing by focusing on cinematography, set design, editing, and acting above what may or may not be written on the page. These sequences highlight the narrative muscle that those who bring the script to life really have. Often times that means letting the dialogue take a back seat, but not always. There are lots of ways to flex your storytelling muscles

The Watch

- "If you know where things are going, and you are confident in them and you are confident that people will want to see that, then you have the enormous luxury of showing all the steps" 11:15
- Talking about Saul is to talk about tv at an artisanal level

Misc Notes

Let's start with Mike since he's the easiest character to make seem interesting. His story is full of action as he slowly discovers the New Mexico drug trade that *Breaking Bad* watchers are all too familiar with.

Still, the creators still up the degree of difficulty on themselves, writing a large chunk of his scenes without dialogue and severing it completely from the main plot that takes up the majority of the show's attention.

It could seem like fan service if it wasn't done so fucking well.

But of course, the show isn't called Better Call Mike and his story is largely separate from the rest. After that first season, Jimmy and Mike have only seen each other 3 times over 20 episodes.

Jimmy's story revolves around his relationships with two characters who we don't know from Breaking Bad, his older brother and primary antagonist Chuck, and his love interest Kim. We know that his story with Kim can't end well since they don't appear to be together in Breaking Bad, but just how bad it will be we don't know. It's kind of a reversed will-they-won't-they with a splash of impending tragedy on top.

His sibling rivalry with Chuck is a really odd focus for the show to take. While it makes sense to pit Jimmy's bending the rules style against Chuck's by-the-book approach, I can't think of another show that pits middle-aged brothers against each other. Brothers who have clearly been at odds for decades, with little change in their relationship thus far.

"Chicanery" is *really* good, I especially like Chuck's entrance and the visual storytelling at work there. The darkening of the room, the impending storm. You know what else knocks out all electronic devices before it arrives? A nuclear bomb. He's special, and warps everything to his control. It redefines everything, weaponizing his illness against Jimmy.

In a lot of ways this feels like more of a sequel than a prequel. Jimmy and Mike both begin the series trying to turn over a new leaf, jimmy becoming a real lawyer instead of a crooked one, mike living the straight and narrow after life as a crooked cop. Of course we know it's not meant to last, not just because we were introduced to these characters in the depths of the criminal underbelly in Breaking Bad but also for the same reasons Walt's descent always felt inevitable. This journey into hell is telegraphed by each character's very human temptation to seek the more exciting, more profitable, and more dangerous route

I used to think that Better Call Saul was about two separate shows the Mike show and the Jimmy show. But these two stories are tied together with a common theme of falling in love with your work even if it's dangerous or a moral. In which case it makes total sense that the show would spend so much time focusing on procedural elements in their montages. These characters are falling in love with what they do, with the minutia of it and that's why the scenes

spend so much time focusing on that procedure. It's not about the story with plot necessarily but more about these processes

Key Questions

- Why are these montages better?
 - They're seamless, not asides, meant to pass the time, get something done fast and interestingly, or arguments
 - More importantly, better than what?
- Dialogue vs purely visual

Outline 1.0

- I. Introduction
 - A. Thesis: Better Call Saul has gained such a mastery of its acting, editing, and cinematography that it can make any adventure or plot device exciting
- II. Relationship to Breaking Bad
 - A. It's impossible to talk about Better Call Saul without talking about Breaking Bad
 1. It's a prequel/spin-off series built off of the backstories of supporting characters
 2. In other ways it kind of serves a spiritual sequel though
 - a) Breaking Bad is about a slow descent into Hell
 - b) Better Call Saul is about characters who have been to the bottom, reformed themselves, and still feel the pull
 - c) Both feel like stories of drugs, watching Breaking Bad has often been compared to addiction in the way that it grips you and pulls you into the depths. Better Call Saul feels like recovery. You know that you're still an addict and you're doing your best to resist, but goddamn does it feel so good.
 - B. And there are lots of fun little easter eggs
 1. <https://www.yahoo.com/entertainment/better-call-saul-best-breaking-slide-show-wp-130019506/photo-p-end-times-season-4-photo-130019726.html>
 2. There's this guy who is both a mark for Jimmy and one of the first victims of Walt's wrath
 3. Jimmy walking past his future car
 4. Same nurse
 5. Mike's love for pimento sandwiches
 6. Lily of the Valley
 - C. At first Better Call Saul was fairly and pretty straightforward. We saw Jimmy as a low level lawyer struggling to make ends meet, and a former con artist, which is the source of his moniker: Saul Goodman (clip). Then, his path to Saul Goodman

from Jimmy McGill was straight path ahead of us, but since that inaugural season, the show has grown up a ton.

- D. Now Better Call Saul is distinct from Breaking Bad, and in a lot of ways it's much more ambitious, constantly challenging itself by setting higher and higher bars for it to clear

III. What's so challenging about it?

A. Mike/Jimmy divide

1. Our two main characters share very little screen time, and have had just 3 scenes together after over the past 22 episodes (and counting!)
2. Not only that, their dealings hardly overlap at all

B. Chuck/Jimmy/Kim storyline

1. We know that both relationships will fall apart
2. Sibling rivalries that play out over paperwork and legal loopholes are objectively less interesting than covert drug operations

IV. How does it overcome those challenges?

A. Show, don't tell

1. We know a lot about the characters and the world already, they're not going to give us anything by re-explaining it
2. Instead, Gilligan and crew look to show us everything in the most interesting ways possible. This starts with the superb actors Better Call Saul employs.

B. Acting

1. Bob Odenkirk
 - a) "Witness" following the bag scene
 - b) "Mijo" stand-off
 - c) "Hero" conning the people there and us the viewers
2. Rhea Seehorn
 - a)

C. Montage

1. Mike
 - a) Taking car apart
 - b) Looking through a warehouse
 - c) Explain what montage is
2. "Chicanery" Chuck entering the courtroom
3. Mike doing any number of menial tasks

D. Cinematography

1. Any editor will tell you that you need great footage in a great montage and Better Call Saul shows us more with its camera than any show on television
2. Mijo stand-off
3. Chuck vs.

E.

F. Focus on characters we don't know

1. Kim
 - a) 205
2. Chuck visual storytelling
 - a) "Chicanery"

Outline 2.0

- I. Introduction
 - A. BG on BCS
 - B. Thesis: Better Call Saul combines numerous theories/techniques of visual storytelling and editing to create montages that can take over entire episodes (i.e. are awesome)
- II. What is Montage?
 - A. History and traditional
 - B. Better Call Saul is pushing the limits of that definition
- III. No montage in Better Call Saul is like the classic movie montage
 - A. Some are especially given added weight by the scenes that surround them
 1. Narrative sprint "It's showtime"
 - a) But even this scene doesn't stand alone, it's immediately followed by his conversation with Nacho which is what puts a bow on this scene and sets into motion one of the driving forces for the series
 2. Kim cold calling
 - a) Training
 - B. Some put us into the mind of a character
 1. Chuck's illness
 2. Jimmy uncomfortable at home
 - C. Some bookend scenes
 1. Chicanery
 - D. Some use the convention as part of the story
 1. Jimmy trying to get fired
 - E. Some just show us the process in depth
 1. The "Process" Montage
 - a) Mike taking apart the car
 - b) Doctoring paperwork
- IV. Why does any of this matter?
 - A. Because it is essential to understanding the series. With so many separate stories and timelines, the one thing that ties them all together is obsession, which is why it makes so much sense to focus on these tightly focused pieces. In some cases, these stylistic similarities are all that tie these themes together

Serialized TV is all about gestalt. That's why you have to see the whole thing and not just an episode here or there. And montage is that idea encapsulated in a miniverse. Each shot on its own means very little, but together these shots build something greater than their sum. And in television, they multiply and are multiplied by the weight of the narrative around them.

Types of montages in BCS:

- Process
- Reveal
- Bookend

- It's a scene built on purely visual storytelling in a way that tells the story through editing above all else. Each cut brings up of answers a question
- Like we never learn anything from "the script" in this scene
- Everything is shown, methodically
- The most widely accepted definition of montage is "a series of cuts that compresses time, space, or information"
- Which literally could just refer to film in general
- Eisenstein defined it in some pretty bat shit ways that include the space time continuum (not kidding) but his idea boiled down to "nothing exists without context"
- Every edit, every cut needs to not just be moving us from one action to the next (like say the editing in Chaplin or other contemporaries of Eisenstein) but to furthering the story
- In that way, every cut moves the story along in mikes scene
- It's the next clause in the sentence of the scene
- In my research it's kind of just a "you know it when you see it" kind of thing
- But I'm arguing the mike scene is a montage
- Because even though it doesn't fit a conventional definition, it behaves the same way
- But I don't want to basically just use the "well everything is a montage" argument
- DJ
- Well if you move it to the end, you have slightly less of a hurdle to get over--you will have already convinced the audience that the chincanery scene is a montage (and they'll know more of what to expect)
- And then you will only need to take the further step of defining those story-moving cuts as montage, as they are fundamentally similar to the layered visual/audio montage of the scene from chincanery
-
-