

Intermedial assemblages : paper, disc, film

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On July 24, 2007 the British newspaper *The Mail on Sunday* went on sale with a compact disc, Prince’s latest album *Planet Earth*, inserted inside each issue. The disc was given as a free supplement to those who purchased the newspaper, under the terms of an arrangement by which the musical artist would receive a significant sum of money, as well as royalty payments on each copy of the album delivered in this manner. The *Mail on Sunday* had printed an additional 600,000 copies of the newspaper in anticipation of high demand, and the higher rates charged to the newspaper’s advertisers as a result of this increased circulation were intended to compensate, at least partially, for the cost of offering the compact disc as a gift¹.

What might we say of those multiple, eccentric practices by which one media comes to carry another? The example of Prince and the *Mail on Sunday*, which saw a newspaper carrying a compact disc within its folded pages, constitutes one of the more literal cases of a process to be explored further in this article: that by which one media “hosts” another. In some cases of this hosting, one media is simply attached to the exterior face of another, as an ornament or prosthesis. In others, the hosted media is integrated seamlessly into the material form of its host, such that the difference between the two media is obscured. All of these instances of “hosting,” it will be argued, are intermedial, not simply in the obvious ways in which they produce assemblages built of multiple media objects, but because they mark moments in ongoing calculations (explicit or informal) about the value and contemporaneity of one medium relative to another. Each act of intermedial hosting, in this respect, is an implicit proposition addressing the current state of the media field.

In the analysis which follows, we will examine three broad categories of this intermedial “hosting”. The first set of cases to be examined are those in which artefacts of print culture (books and periodicals) have arrived in the marketplace bearing non-print media technologies, like plastic records or compact discs. The key question to be asked in such cases is how this act of joining situates each of the participant medium in relation to each other, in historical moments which will find each medium located within distinct arcs of ascendance and decline. In the second, very different set of examples, the hosted medium is hidden behind the outward-looking face of the media artefact which is its host, which may or may not announce the alien media content carried within it. Sometimes, this hosting is intended to hide a violation of law or morality (as with transgressions of copyright law or censorship). In less dramatic cases, one media carries another within its interior so as to set it on circulatory paths different from those to which it is normally subject. Finally, in a third, more unusual category of hosting, one medium comes to carry the physical or semiotic deficiencies of another as an effect of artisanal – and often illegitimate -- processes for “capturing” or appropriating the materials of that other medium. Such practices, we will suggest, invite a forensic reading, through which the marks inscribed on source materials and

carried into the hosting medium allow us to reconstruct the act of appropriation by which the content of the hosting medium was captured.

The nesting of one media form within another has been the object of rich theoretical work, from Genette's considerations of hypertextuality through the wave of recent scholarship on processes of intermedial transposition and adaptationⁱⁱ. This article is not centrally concerned with those processes - a key focus of such work - by which elements of one medium are adapted (or absorbed) within the textual materials and languages of another. Rather, it examines other, more blatantly physical practices by which one medium, as a technological-material entity, comes to host another, affixing another medium to its surfaces or enfolding it within its physical materials. Our principal interest here is in the media object as a technology of transportation, which carries the fragments or totalities of other media as part of its circulation through markets and sites of reception.

Discs and paper

The Daily Mail was hardly the first example of print culture to which a musical recording had been attached. Inexpensive means of inscribing the grooves of sound recordings on thin layers of plastic, to be attached to surfaces of paper, go back at least as far as the "Talking Postcards" of the early twentieth century. By the 1960s, thin, plastic "flexi-discs" containing music were inserted within youth-oriented magazines, though a more common use of the format was as a carrier of speaking voices. This was the case, for example, of the disc containing speeches by Winston Churchill, issued on the occasion of his death and inserted within an issue of the magazine *National Geographic*ⁱⁱⁱ. Normally such discs were to be detached from the periodical which hosted them by being torn along perforated lines from a plastic sheet bound into the magazine's spine. This removal constituted an act of permanent damage to the carrier medium which is not typical of all such intermedial hosting. Literary scholar Damien Keane has written of the flexi-disc recording of Samuel Beckett's "Text 8", one of his *Texts for Nothing*, which was produced for inclusion in a double-issue of the avant-garde magazine *Aspen* no. 5&6 in 1967. That magazine itself was, in fact, a box hosting multiple media objects -- other audio recordings, cardboard--models, and a number of texts printed on paper, including an English-language translation of Roland Barthes' "The Death of the Author". As a package of disparate media objects, *Aspen* no. 5 & 6 was faithful to the original definition of "magazine" as a space of storage.

The *Mail on Sunday*'s hosting of a new Prince album in 2007 generated significant levels of controversy within the industries of music and printed journalism. This was not because such a joining violated a cultural imperative to keep separate the media technologies of print and aural recording. Rather, the offering of a complete album as a free enticement to the purchase of a newspaper was seen as further degrading the musical commodity (the compact disc) at a time when its future sales, in the face of internet downloading and the streaming services to come, did not look promising. Newspapers faced similar anxieties about their future as a medium, however, and this had led a title like the *Mail on Sunday* to attach itself, for one day, to the wider circulatory possibilities of a compact disc by a global musical superstar. In the very precise historical moment that was 2007, it was difficult to say clearly which of the two media involved in this assemblage was propping up the other by extending its a cultural reach. (Thirteen years later, and perhaps

surprisingly, it is the newer medium, the compact disc, whose decline as a media carrier has been more precipitous.)

Something of the scandal of the *Daily Mail on Sunday*'s offering of a complete, "legitimate" album lay in the fact that it violated the unwritten protocols by which one medium might offer a musical recording as a gift. Hitherto, recordings distributed in this fashion had been ephemeral and very often of promotional value. Sometimes, they featured a variety of musical tracks, taken from a range of albums issued by a single record label, and thus functioned as "samplers" conveying a sense of that label's range of offerings. On other occasions, they offered ephemeral versions of songs ("live" recordings or alternate, unused studio versions), which might appeal to completist fans or collectors but did not compete directly with the "official" releases available as separate commodities. By offering a full and official version of Prince's *Planet Earth* album, the *Mail on Sunday* was engaging in an extravagant gesture which violated these norms.

In the 1980s, the British weekly music newspaper *New Musical Express* publicized the results of its annual popularity poll by attaching a vinyl record, containing songs by its winners, to the front cover of the issue in which these results were announced^{iv}. By the middle of the 1990s, each monthly issue of such magazines as the *College Music Journal* (a magazine published in the United States and devoted principally to what was called "alternative rock") and *MixMag* (a British magazine covering the culture of dance music) carried compact discs as part of their stated mission of introducing readers to new music. In the first of these examples, the CDs inserted into the magazine's interiors were compilations of single tracks by several artists. In a musical field in which the full-length album was the key textual form and commodity, such tracks were seen as enticing potential listeners to purchase the more extended experience offered by the album, rather than substituting for it or reducing its value. In the case of *Mixmag*, CDs allowed well-known dj's to experiment with sequenced mixes which promoted these dj's as celebrities but did little to diminish the separate economic value of the musical tracks themselves. It would become the case, as well, that magazines devoted to historically bounded styles -- like *Mojo* (which documented rock music of the 1960s and 1970s) or *Blues* magazine -- would attach, to each issue's cover, a disc featuring music which was the subject of articles in the magazine's interior. In this last set of examples, the music featured on the CD would be the focus of extensive documentation within the magazine.

The ubiquity and banality of these assemblages of musical recording and printed magazine should not obscure the multiple functions which they performed or the ways in which they marked distinct moments of media transition. These functions range, in their level of cultural virtue, from the simple, often cynical proffering of an appended media object as an enticement to purchase through to the curation, across magazine and disc, of an assemblage of semiotic forms (text, photographic illustration and the music itself) through which musical culture, past and present, might be documented and experienced through frameworks which rendered it historically intelligible.

As markers of media transition, these assemblages have moved through various phases in the recent histories of the magazine and the compact disc as forms. In the 1990s, the *College Music Journal's* hosting of compact discs of new music seemed necessary to retain buyers who, while still attached to the CD as carrier of music, increasingly turned from magazines to the

internet for non-musical information. In the 2010's the ubiquitous availability of the music itself, on internet streaming services, is such that the current magazines most likely to "host" CDs are aimed at an older readership (usually nostalgic in its musical tastes) for whom both the magazine and the compact disc still hold a residual appeal.

For a structurally similar example of media hosting, we might consider, as well, those magazines for computer enthusiasts which, in the 1990s and early 2000s, offered CD-ROM discs full of computer programs attached to their front covers by what was often an artisanal use of adhesive tape or glue. While, on the one hand, the content of these discs (typically open source computer programs or trial versions of software offered as an enticement to eventual purchase) was of little value relative to the expert knowledge contained within the magazines themselves, the status of the CD-ROM as an emergent technology allowed the magazine hosting it to convey the sense of itself as a multi-media object. Across a range of magazines published at the beginning of this century, covers came to be re-organized so as to offer a frame for the appended digital disc and surround it with text touting its value.



Figure 1. Couvertures de 7 Jours (2010) et 24 Images (2008).
Captures d'écran des sites Internet des magazines.

To conclude this section, we may briefly examine two more cases of the affixing of digital discs to magazines. One, from 2010, sees a compact disc of Christmas music by Elvis Presley attached, in a generic white envelope, to an issue of the Quebec celebrity and lifestyle magazine *7 jours*. The other, an issue from 2008 of the connoisseurist Quebec film magazine *24 images* bears,

fixed with an adhesive to its cover, a DVD featuring 14 short films by the experimental Canadian film director Guy Maddin (Figure One). *7 jours* publicized its offering of an Elvis Presley CD in a band of text atop its front cover, explicitly informing the purchaser that the CD is “en cadeau” but otherwise promising no connections between the music and other content within the magazine. If it is easy to see the host magazine as the beneficiary of this offering, supplementing its appeal as a commodity to be bought, we may also understand it as act which assists the CD form in resolving the increasingly difficult terms of its own circulation. The repacking of CDs as appendages of magazines took the former into pharmacies and supermarkets, where magazines continue to be sold, at a time when specialty music stores themselves had all but disappeared.

The DVD of Guy Maddin’s short films offered with an issue of *24 Images* is no less an enticement to purchase the magazine, but this motivation is obscured in the way the magazine embeds the DVD within a general sense of pedagogical purpose. The disc assumes cultural value from its links to the cover image (of Isabella Rossellini in Maddin’s film *The Saddest Music in the World*), from the presence (announced on the cover) of an extended critical dossier devoted to Maddin, and from the fact that the disc itself contains rarely-seen ephemeral works by the director rather than his well-known successes. All of these elements function to hide any sense of commercial opportunism behind the image of curatorial completeness which this combination of elements conveys.

The enfolded text

In his book *Fictions à la chaîne : Littératures sérielles et culture médiatique*, Mathieu Letourneux speaks briefly of the *ciné-roman*, the written summary of a film’s narrative, which was once a common category of content in popular periodicals aimed at a readership of film-goers^v. In the years 1915-1925, Letourneux shows, the novelization of film stories had served to legitimate films, by transposing their narratives to the more culturally respectable form of printed fiction. Two decades later (in periodicals like the French *Mon film*), the printed film scenario would be viewed, rather, as a form of “parasitisme commercial.” The authorship of these scenarios was typically anonymous, and the very exercise of summarizing a film’s narrative in printed form had come to seem inseparable from other forms of publicity (like the publication of still images of a film’s stars) by which commercial publishing manifest its secondariness - its parasitic relationship - vis-à-vis the cinema.

Letourneux’s analysis reminds us that each relationship of migration, transposition, translation or adaptation between one media and another will necessarily express the differential cultural status of each. We may interpret the shift he describes as one in which the cinema’s ascendant significance as a medium would come to compensate, at least partially, for lingering prejudices which cast it as of lower cultural esteem than the printed word. If the cinema absorbed, omnivorously, the genres, languages and specific contents of printed works, this absorption would, with time, be understood as an expression of the cinema’s cultural power, rather than as a confession of its own subservience or parasitism vis-à-vis the culture of print. At the same time, the increased frequency with which printed media offered their readers secondary elements of the film-text (from the summarized scenarios just discussed through photographs of performers in moments of frozen action) revealed the decline of certain categories of print media into forms which often did little more than “host” the paratextual residues of the cinematic.

The project that Marie-Eve Thérient has called a “poétique historique du support^{vi}” might trace the history of these forms of parasitism, of the ways in which one medium is made to carry elements of another. Very often, as with the example of the Prince CD in a daily newspaper, this carriage is a symptom of moments of change or transition in the commercial or cultural status of media, betraying the anxieties which such change may produce. In their overview of possible relations between the book and the video game, Dozo and Barnabé discuss the ways in which works of literary fiction, from the 1990s onwards, have experimented with hypertextual form, out of a sense that their failure to embrace the interactivity of the videogame would be seen as rendering traditional fiction archaic. During the same period, and through the present, as these authors demonstrate, video games themselves have incorporated books as narrative objects or design elements, in the attempt to situate a digital medium of relatively low prestige within longer, more consecrated histories of narrative form^{vii}. These transactions, between, on the one hand, media which are ascendant but of low cultural esteem, and, on the other, those whose imminent obsolescence is regularly diagnosed but which retain a deeply-entrenched prestige, mark many of the examples of media “hosting” we are examining here.

One print culture form hides another

In the latter half of the 1940s, a Canadian magazine with the name *Famous Crime Cases* -- , an example of so-called non-fictional “true crime magazines” specializing in written accounts of crime -- began offering several pages of materials which had first appeared in comic books published in the United States^{viii}. (Figure II). One complete story (from comic books which, in their original form, contained several in each issue) was reprinted, inserted and attached, often crudely, into the centre of several successive issues of *Famous Crime Cases* during 1948 and 1949. These stories’ colour illustrations and word balloons , features of the comic book from which they were taken, were in marked contrast to the black-and-white text and illustrations, often printed using inks and paper of lower quality, which characterized the true crime magazine in its Canadian versions.

In the acts of assembly which produced these media objects, the inserted comic book stories functioned as what a certain media theory might call a prosthetics: “as simultaneously supplementing a deficiency and signaling deficiency in the object to which it is supplied.^{ix}” The deficiencies which the prosthetic comic book pages revealed, and to which they offered a possible remedy, were multiple. They included the degraded, culturally minor features of the Canadian popular magazine (which was now supplemented by the more culturally vibrant and commercially successful forms of the American comic book). Another deficiency was the usual absence from such true crime magazines of colour imagery, once one had moved past the magazine’s cover (an absence which rendered the colourful comic book inserts all the more distinct). A more general sense of a deficiency to be remedied was rooted in a widespread cultural sense of the true crime magazine as a residual form, in decline (while the comic book as cultural form was still “emergent”, in the sense which Raymond Williams has given that term.^x) All of these “advantages” of the comic book story could be seen as overcoming the fact that, as a fictional form inserted within a magazine which offered itself as factual, these supplements violated the generic contract of the host medium.

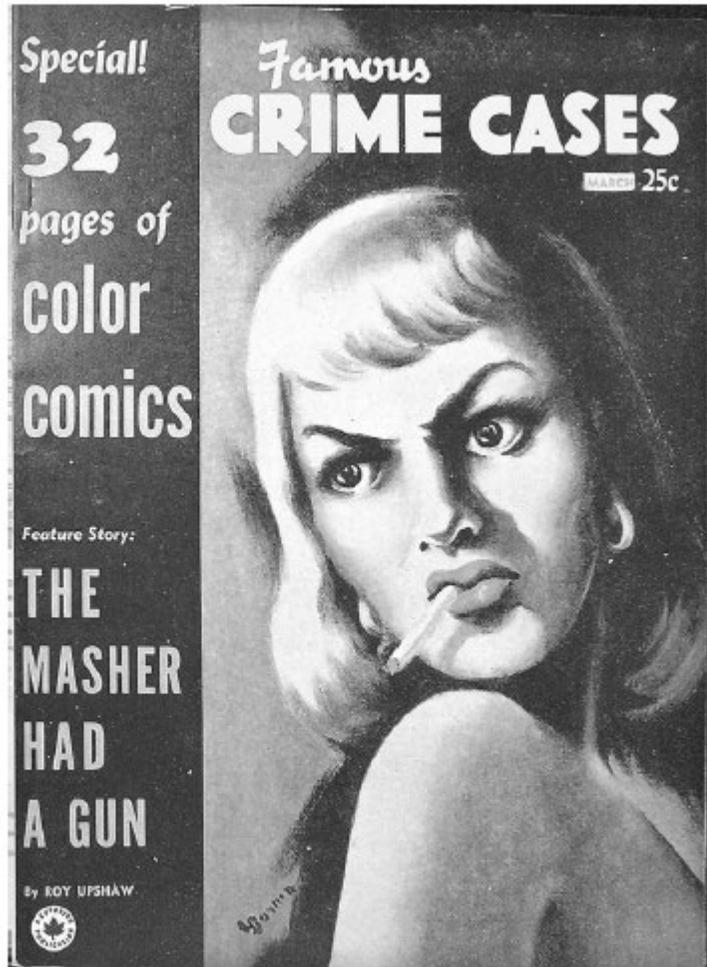


Figure 2. Famous Crime Cases, mars 1949. Collection de l'auteur.

In such practices of insertion, one medium will “host” another as an appendage or prosthesis, in ways which often mark or deform the physical integrity of both. In this process, as well, the host medium will become the vehicle through which the hosted medium is made to circulate, to move through circuits of consumption and reception which might differ from its conventional pathways of movement. In the case of the American comic book pages inserted within a Canadian true crime magazine, this diversion of circulatory paths was shaped by moral judgement, legal action and transnational relations in the publishing industries. The direct importation of crime -oriented American comic books into the Canada market was illegal during this period, and Canadian publishers were limited to acquiring their raw materials (such as the drawings or printers’ plates) for packaging within periodicals produced within Canada. At the same time, the Canadian parliament, in 1948-1949, had begun a campaign to censor American comic books on the basis of their alleged incitements to crime and immorality – a campaign which

resulted, in late 1949, in a prohibition on their importation or reprinting in Canada^{xi}. We may view *Famous Crime Cases*, in 1949, as carrying materials which were soon to be contraband, taking these into pathways of circulation -- those of the magazine -- which diverged from those of the comic book and thus escaped some of the scrutiny directed at the latter.

The intermedial migration of decay

My third case of intermedial prosthesis or appendage is less obviously physical than the others described here, less visibly constituted by the affixing of one object to another. The key case I wish to examine is that of film music which, extracted from the films in which it originally appears, and made to circulate in audio form exclusively, nevertheless carries with it both non-musical textual and physical elements from the original cinematic source. The *textual* elements which are made to migrate from the original film include bits of diegetic dialogue or background noise - features which do not usually accompany film music when it migrates to commercial recordings of soundtracks. The *physical* elements discussed here are marks of the repeated use or decomposition of the copy of the film from which the music has been extracted.

Murder for Pleasure is the title of a compact disc, bearing a copyright date of 1997, whose subtitle is “Giallo and Thriller original soundtrack themes.” The compilation features 28 musical tracks from Italian films, and is credited to a Gato Nero records of Rome . “Giallo” was first the generic name given to inexpensive editions of crime novels published after 1929 by the Italian firm Mondadori,^{xii} and the colour yellow came with time to serve as a broadly applicable descriptor for printed versions of crime fiction published in Italy, just as “noir” would fulfill the same function within French publishing. By the 1970s “giallo” had attached itself to a large corpus of Italian crime or horror films produced since the 1960s, as the Italian film industry came to organize itself increasingly around the logics of sensational genres and production strategies which favoured international co-productions, releases in several languages, and the use of one or more English language stars in the declining stages of their careers.

The compiler of *Music for Pleasure*, it seems clear, had acquired none of the rights to this music, nor had access to the original recordings which served as the basis of the films’ musical soundtracks. The compilation was both “unofficial” (that is, of uncertain legality) and “artisanal” (that is, made without access to any of the producer’s archived materials.). While dozens of more official compact disc compilations of Giallo film music took their music from legitimate soundtrack albums released commercially to accompany the commercial life of the films, or acquired it from studios in which the music had been produced, the compiler of *Murder for Pleasure* simply recorded the music from copies of these films circulating as video cassettes or from discarded celluloid prints^{xiii}.

Despite my own devotion to the music of Giallo films, I never acquired a physical copy of the compact disc of *Murder for Pleasure*, whose distribution was limited and followed obscure pathways. Nevertheless, versions of the compilation began to circulate on the internet as a compressed zip folder containing mp3 files of the music and images files of the accompanying cover and textual documentation. This folder began appearing on music blogs in the early 2000s, where it was offered as downloads through file-sharing services such as Rapidshare. It was from one of these that I acquired it.^{xiv}.

The manner in which *Murder for Pleasure* was produced renders it a rich compendium of possible relationships between film and music, of the manner in which the latter may be extracted from the former, and of the ways in which a musical recording may serve to host and preserve a variety of non-musical cinematic elements. With no access to autonomous recordings of these films' music, the compiler of *Murder for Pleasure* could offer them only with bits of dialogue or background sound remaining to unfold "behind" the music. These elements betrayed the origins of the compilation's music, in copies of the films themselves.

In an aesthetic economy of film music's migration from film to disc, we may identify two extremes in the value attached to the retention of non-musical elements. In one, extraneous elements such as background noise or music travel with the music, as largely unintelligible marks which obscure and diminish the experience of the music itself. This was the case, I will argue, with the music as it appeared on the *Murder for Pleasure* compilation. At another extreme, these non-musical elements serve to expand the experience of the music, filling in tone and texture from the original film, and building a sense of cinematic context through which the music's pleasure and intelligibility become richer.

In other, more official compilations of genre-specific film music, non-musical elements might be extracted separately from the film, then edited carefully with musical selections so as to enhance the listener's sense of a film's context.. This is the case, for example, of the compact disc compilation *Jazz En El Cine Negro Espanol 1958-1964*, released in 2007 by the Belgian company Fresh Sound. Here, the sounds of dialogue and action frame musical selections which, on their own, often remain at the level of background music or what, in the terminology of film music, is called "incidental" music. The elements of diegetic information and context added to the musical tracks help to focus and clarify musical purpose. The combination of all of these elements then supports one of the cultural ambitions of a compilation like *Jazz En El Cine Negro Espanol*, that of enriching the intelligibility of a historical category of film (the Spanish *film noir*) which has received only limited recognition within histories of *film noir*.

In the case of *Murder for Pleasure*, however, the migration of elements of non-musical sound has a very different effect: that of betraying the compilation's status as the product of acts of theft in which the incriminating evidence of the music's provenance could not be concealed. I will explore this migration of elements through an examination of one musical track from the *Murder for Pleasure* compilation. This is the music which accompanies the opening credits of the 1974 Giallo film *5 donne per l'assassino* (whose English title was *Five Women for the Killer*.) The film was directed by Stelvio Massi; its soundtrack is credited to the relatively minor Italian film composer Giorgio Gaslini. Gaslini's first credited film soundtrack was for Michelangelo Antonioni's film *La Notte* (1961), and while, in the 1960s, he composed music for films of considerable artistic ambition and prestige, by the 1970s he had come to work almost exclusively in such genres as the slasher-thriller and the sexual farce.

In the opening sequence of *5 donne per l'assassino*, we see an airplane land at an airport and taxi to a stop. Passengers, including some who will be significant characters in the film, descend a staircase, board a transit bus, then disembark and enter an airport. The film's credits and opening theme music endure the length of this sequence, with both concluding as the group of passengers enter the airport and move in a variety of directions. We find, intertwined here, a

combination of elements – printed credits, theme music and movement (human and vehicular) of little narrative purpose – which had become a common means of opening a film by 1974, when *5 donne per l'assassino* was made.

In the version of the opening music heard on the *Murder for Pleasure* compilation, the quality of the reproduction is poor. Notes seem stretched and the tonal distance between parts is flattened as a result of media compression. A flourish of strings which comes in the middle of the theme music is reduced to a thin, quivering stream of sound. As the music track ends, we hear several seconds of sound from within the film's diegesis: announcements, over a loud-speaker, spoken inside the airport at which the characters have arrived as the opening theme music concludes. The track on *Murder for Pleasure* ends, not with the conclusion of the musical theme, but with the dissolution of this and other sounds as the film's narrative gets underway.

On *Youtube*, the film's opening theme music, identified as "Till Tomorrow," appears as one of many clips into which the complete soundtrack has been divided and made available^{xv}. These clips are performed by the "Giorgio Gaslini Quartet." The version of "Till Tomorrow" offered here is missing the sonic degradation which marks the version on the *Murder for Pleasure* compilation and is without the few seconds of diegetic sound with which the latter concludes. It is not this version of the music, then, which has been appropriated for the compact disc compilation of Giallo music which I am examining here. To find this source, we are obliged to examine the various versions of the film in its entirety available on different media carriers.

For reasons unknown, *5 donne per l'assassino* has not yet received an official DVD release which might have returned to original elements of the film so as to make it available in something like its original state. As a result, while multiple versions of the film circulate, there is no stable version against which various other instantiations of the film might be compared. The film is available on DVD-R's from small mail-order companies, on private torrent sites where several versions are available for download, and on *Youtube*, where at least one full-length version of the film may be viewed, with English-language subtitles, on a channel called "Film & Clips devoted to cult films"^{xvi}. Several of the versions available on illicit torrent sites like Cinemageddon are described as digital transfers from VHS recordings of a television broadcast. Within this group, we may distinguish between those which bear the logo for the Italian television broadcaster RAI, and whose titles are in Italian, and another version, with no such identifying marks, in which the film's credits are in English. Both of these versions have themselves generated variants, distinguishable according to their degrees of compression and by the extent to which the film's original wide-screen screen ratio has been scanned for viewing in different media formats. These variations correspond to the channels of circulation for which they have been prepared, such as torrent sites which, at least in their earlier phases, could not handle files of large sizes, or artisanally-produced DVD-R's which sought the highest quality in order to be sold within fan cultures.

Across these variants, the audio quality of the film's opening theme music varies. In one, it is close to that on official recordings of the film's soundtrack released as vinyl albums. The version of the film on *Youtube*'s "Film & Clips" channel, however, which circulated previously on download sites and as a DVD-R, is clearly that which the compiler of *Music for Pleasure* appropriated for this project. One finds, in this version, the same degradation of audio elements.

Here, however, these elements accompany images which themselves bear the marks of use and decay, as the crisper colours of other versions blur and minute alterations in the speed of the film's unfolding betray further degradation. Such degradation, it is worth mentioning, is most common in the beginnings of films, which, from the phase of their life on celluloid, are most exposed to wear and handling and which, on subsequent supports like videotape, are the most subject to the violence of the playback's device starting up. In their accumulation of large numbers of such marks of decay and use, a film's opening moments then are the most revealing of variations between versions.

We might suggest, then, that the audio track contained on the *Murder for Pleasure* compilation functions as an eccentric variation of the processes of hosting discussed earlier in this article. The videotape and digital formats on which this film has circulated have frozen a particular state of its decay at a particular moment, and reproduced that moment across an innumerable variety of copies. One of these copies, in turn, has passed this moment onto other media carriers - the mp3 file containing the music which accompanies the opening of *5 donne per l'assassino*, and the compact disc and zip folder which have sent this music along new circulatory paths. *Murder for Pleasure* carries with it, as a supplement, materials (extraneous sounds and the symptoms of decay) which render it an archive of sorts of one moment in the material life of its source materials. If this is an unintended appendage or supplement, it nevertheless represents one of the ways in which materials from one medium come to be attached to another.

Intermediality

This article has focused on some of the ways in which certain media carry other media as prostheses or appendages: as supplementary media objects which move with their host media through systems of circulation. In the cases discussed here, there are differences of prestige and contemporaneity between what we have called hosting and hosted media. Magazines or newspapers have carried digital discs or comic book pages out of anxieties over their own possible residuality, even as their own unashamed display of these newer media diminishes the sense of historical pre-eminence which has been one source of their value. In the migration of sound and music from the copy of an Italian film to a compact disc carrying its music, the supplement which travels, embedded in the latter as hosting medium, is a collection of physical affects of deterioration. The migration of these marks of degradation, from film to compact disc, might be seen in terms of what Varsos and Wagner have called a "mode of persistence", a means by which one medium remembers the experiences to which another has been subject^{xvii}.

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ⁱ Jumana Farouky, “Why Prince’s Free CD Ploy Worked,” *Time*, July 18, 2007 <http://content.time.com/time/arts/article/0,8599,1644427,00.html>

ⁱⁱ See, for example, Gerald Genette, *Palimpsestes*, Seuil, 1982; and, among many other works on transposition and adaptation, Marie-Laure Ryan and, Jan-Noël Thon, *Storyworlds across Media*, University of Nebraska Press, 2014.

ⁱⁱⁱ Ernie Smith, “Flexible Noise,” *Tedium*, June 12, 2018 <https://tedium.co/2018/06/12/flexi-disc-history/>

^{iv} See, for a detailed account of *New Musical Express*’s practices from the 1980s onwards, unsigned, “My Cassette’s Just Like A Bazooka?”, *LiveJournal*, 2008-2011, <https://bazooka81.livejournal.com/5219.html>

^v Mathieu Letourneux, *Fictions à la chaîne : Littératures sérielles et culture médiatique*, Seuil, 2017, p. 100.

^{vi} Marie-Ève Thérenty, “Pour une poétique historique du support”, *Romantisme*, no. 143, 2009, pp. 109-115.

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- vii Björn-Olav Dozo et Fanny Barnabé, “Introduction: Un dialogue intermédiaire fructueux, » in Björn-Olav Dozo and Fanny Barnabé (eds.), *Jeu vidéo et livre*, Presses universitaires de Liège, OpenEdition, 2018, pp 5-17
<https://books.openedition.org/pulg/2716>
- viii I discuss the broader context of these magazines in Will Straw, “Constructing the Canadian Lowbrow Magazine: The Periodical as Media Object in the 1930s and 1940s,” *Journal of Modern Periodical Studies*, vol. 6, no. 2 (2015), pp. 112-133.
- ix Sarah Coffen, “prosthetic,” *The Chicago School of Media Theory*, no date,
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- x Raymond Williams, *Marxism and Literature*, Oxford, 1977, pp. 121-127.
- xi For a further discussion of this campaign, see Straw, “Constructing the Canadian Lowbrow Magazine,” p. 124.
- xii Alexia Kannas, “The Italian Giallo,” in Ernest Mathijs and Jamie Sexton (dir.) *The Routledge Companion to Cult Cinema*, Routledge, 2019, p. 76.
- xiii More legitimate compilations of music from Italian films of the Giallo and other genres include the *Easy Tempo* and *Beat at Cinecittà* series, each of which extended over several compact discs in the 1990s and early 2000s.
- xiv For the fullest discussion of the Music for Murder compilation see the entry for December 27, 2006 of the blog *giallo fever*, which provided a link to a download of the album through the rapidshare file-sharing platform. As of this writing, this download link had ceased to function. K. H. Brown, “Murder for Pleasure,” *giallo fever*, December 27, 2006 <http://giallo-fever.blogspot.com/2006/12/murder-for-pleasure.html>
- xv “Giorgio Gaslini Quartet - Till Tomorrow - 5 Donne Per L'assassino (1974),” posted September 23, 2013
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- xvi “Five Women for the Killer - Full Movie Film Completo by Film&Clips,” posted January 10, 2014,
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- xvii George Varsos et Valeria Wagner , « Disparaître à présent. Introduction », *Intermédialités : histoire et théorie des arts, des lettres et des techniques / Intermediality: History and Theory of the Arts, Literature and Technologies*, n° 10, 2007, p.