Author Functions, Auteur Fictions
Understanding Authorship in Conglomerate Hollywood Commerce, Culture, and Narrative

VOLUME II: APPENDICES

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A thesis submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy

[Note on eThesis: The discussions, analyses, and conclusions presented herein are identical to those in the printed version. This electronic version of the thesis has been edited solely to ensure conformance with copyright legislation and all redactions are noted in the text. The final, examined, and awarded version is available for consultation via the University Library.]

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[NB: Wherever possible, trailers are sourced to their official online releases on their respective studio’s YouTube channel. However, due to the poor archiving and even poorer availability of promotional materials from Classical Hollywood, some trailers are cited from unofficial channels. In these instances, every effort was made in certifying these trailers as authentic contemporary North American theatrical advertisements and not, for example, television spots or fan-made videos.]

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Illustrations
Illustrations

I.1 – Directorial authorship on *The Change-Up*’s theatrical poster.

I.2 – James Cameron’s promotional possessory credit for *Avatar*.

I.3 – Producer-as-author in *Project X*’s ad campaign.

I.4 – Comparative authorship on the *Sausage Party* poster.
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**1.5** – Marvel Studios’ authorship of *Ant-Man*, placed at the forefront.

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**1.6** – Fox’s use of *X-Men: Days of Future Past* to promote *Fantastic.*

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**1.7** – Dobkin gives way to Downey Jr. and Duvall on *The Judge’s* poster.
2.1 - Shallow depth-of-field insulates Freddie in *The Master.*

2.2 - Wide-angle lenses accentuate the spatial distance between Freddie and his peers.

2.3 - Group shot establishes unity within the company.

2.4 - Contrastively, Freddie is secluded—his shelter forming a noticeable barrier.

2.5 - Isolating close-up of Freddie, which never cuts to a reverse-angle.

2.6 - The blocking of the group excludes Freddie and pushes him to the edge of the frame.

2.7 - An unwanted and embarrassing Freddie forces his way into the throng.

2.8 - *Here is* Freddie, set apart (physically, emotionally, mentally) from everyone else.
2.9 – *Exodus*’ poster celebrates its shared authorial lineage with *Gladiator*.

3.1 – *Empire*’s Bond-heavy November 2015 issue.

3.2 – Mendes’ post-*Skyfall* authorial aggrandisement re: *Charlie and the Chocolate Factory*. 
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3.3 – *Pan*’s commercial projection as pseudo-*Harry Potter*.

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3.4 – *Brooklyn*’s commercial literary authorship.

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3.5 – The enigma of Paul Thomas Anderson on *Junun*’s sheet.
3.6 - Conventions in promotional graphic design: *Pretty Woman.*

3.7 - Conventions in promotional graphic design: *Two Weeks Notice.*

3.8 - Conventions in promotional graphic design: *Black Snake Mout.*

3.9 - Conventions in promotional graphic design: *Action Jackson.*
Illustrations

3.10 - Duelling star hierarchies on *The Towering Inferno’s* poster.

3.11 - Directorial possessor credit: *John Carpenter’s Vampires*.

3.12 - Non-directorial possessor credit: *Bram Stoker’s Dracula*.

3.13 - Coppola’s promotional pre-eminence on *One From the Heart’s* poster.
3.14 - *Star Wars* and *Jaws* branding on *Raiders of the Lost Ark*’s poster.

3.15 - Spielberg-as-producer at the top of *Back to the Future*’s promotional hierarchy.

3.16 - Faye Dunaway’s pastiche of...

3.17 - ...the real-life Bonnie Parker.

3.18 - John Huston introduces the *The Man Who Would Be King*’s trailer.

3.19 - A jovial Capra frames a shot with his crew.
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3.20 - A more sombre Capra sits as the negative double-exposes his Oscar statuettes.

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3.21 - Hawks, the very image of Capra, in *Only Angels Have Wings*’ trailer.

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3.22 - Zanuck at the desk: the ultimate symbol of ‘authority’.

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3.23 - Ford finally gets his promotional dues over Zanuck.

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3.24 - *Lost River*’s portrait poster, which invokes...
Due to copyright restrictions, the image cannot be displayed.

3.25 - ...Only God Forgives' iconography...

Due to copyright restrictions, the image cannot be displayed.

3.26 - ...and Drive's typography.

Due to copyright restrictions, the image cannot be displayed.

3.27 - Lost River's landscape poster: cast portraits above; tableau below.
3.28 – *The Place Beyond the Pines*’ poster: cast portraits above; tableau below.


3.30 – *Steve Jobs* adopts Apple’s contemporary brand iconography.
3.31 - Foregrounding of name-brand Peter Jackson in *The Hobbit*’s first trailer...

3.32 - ...which dedicates an intertitle to confirm that this is the same director as *The Lord of the Rings*.

3.33 - Frodo, Bilbo, Bag End — *The Hobbit*’s introductory nostalgic trifecta.

3.34 - *The Hobbit*’s Bag End looks exactly the same as *The Lord of the Rings*’ (pictured).

3.35 - *The Hobbit*’s Gandalf strikes a pose, immediately calling to mind...

3.36 - ...Gandalf’s iconic stand-off against the Balrog in *The Fellowship of the Ring*.

3.37 - Bilbo acquires Sting in *The Hobbit*.

3.38 - Frodo acquires Sting in *The Lord of the Rings*.

3.39 - The Shards of Narsil in *The Hobbit*’s Rivendell.

3.40 - The Shards of Narsil in *The Lord of the Rings*’ Rivendell.
Illustrations

4.1 - J.J. Abrams is visited on set by an animatronic puppet.

4.2 - A Rebel pilot climbs into an X-Wing. Also note the Mouse Droid from the original Death Star.

4.3 - Auteur fetishism operating at full force in online meme culture.

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4.5 - Neil McCauley's grey suit in *Heat*.

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4.6 - Vincent's grey suit in *Collateral*.

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4.7 - James Crockett's grey suit in *Miami Vice*.

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4.8 - Crockett breaks mid-conversation to sullenly assess the ocean...

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4.9 - *...à la McCauley in Heat*.

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5.1 - The Nolan establishing shot: *Inception*.

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5.2 - The Nolan establishing shot: *The Prestige*.

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5.3 - The Nolan dialogue shot: *The Prestige*.

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5.4 - The Nolan dialogue shot: *The Dark Knight*.

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5.5 - The Nolan insert: *Insomnia*.
5.6 - The Nolan insert: Following.

5.7 - Leonard’s self-manipulation through objects in Memento.

5.8 - Leonard abides by the rule of the annotation, but never questions the deletions here.

5.9 - A close-up dollies around Denham... (a)

5.10 - ...then cuts to show his perspective... (b)

5.11 - ...then cuts back to a tighter framing of (a), suturing the spectator into Denham’s ‘slant’.

5.12 - Denham’s lack of power is indicated by his being pushed to the left side of the frame.

5.13 - The King Kong FCD isolates Denham in his own shots...

5.14 - ...whilst unifying the producers via group blocking.
5.15 - Close-up on Denham as he advocates Skull Island...

5.16 - ...which tightens to signify Skull Island’s importance.

5.17 - The FCD cuts to a wider composition when Denham is rejected...

5.18 - ...by the producer who is granted the tighter close-up.

5.19 - The standard Nolan dialogue shot in Memento.

5.20 - The standard Nolan dialogue reverse-shot in Memento.

5.21 - The frame size subtly changes in accordance with Leonard’s trust in Natalie.

5.22 - Peter Jackson opens The Hobbit’s production diaries by greeting us inside Bag End.

5.23 - Jackson, on the Rivendell set, awed at his own creation.

5.24 - An authentic facsimile of Elrond’s chambers...
5.25 - ...which dissolves into footage of the Council of Elrond from *The Fellowship of the Ring*.

5.26 - *Interstellar*'s title.

5.27 - *The Prestige*'s title.

5.28 - Ellen Burstyn’s introduction heralds a shift in aspect ratio (to 16:9) and narratorial register.

5.29 - Floyd Coen’s interview, shot by Ken Burns for *The Dust Bowl*, is slipped into *Interstellar*'s diegesis.

5.30 - Cooper’s crash—in IMAX 1.43:1.

5.31 - Cooper wakes up from the nightmare/flashback, the frame now once again 2.35:1.

5.32 - *The Hobbit*'s golden corporate credits.

5.33 - *The Lord of the Rings*' icy corporate credits.
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**5.34 -** The Hobbit's title.

Due to copyright restrictions, the image cannot be displayed.

**5.35 -** The Lord of the Rings' title.

Due to copyright restrictions, the image cannot be displayed.

**5.36 -** The Red Book of Westmarch: *An Unexpected Journey.*

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**5.37 -** The Red Book of Westmarch: *The Return of the King.*

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**5.38 -** Bilbo’s crimson waist-coat: *An Unexpected Journey.*

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**5.39 -** Bilbo’s crimson waist-coat: *The Fellowship of the Ring.*

Due to copyright restrictions, the image cannot be displayed.

**5.40 -** Extreme close-up on the quill: *An Unexpected Journey.*

Due to copyright restrictions, the image cannot be displayed.

**5.41 -** High-angle insert of Bilbo writing: *An Unexpected Journey.*

Due to copyright restrictions, the image cannot be displayed.

**5.42 -** Dolly shot *out of* Bilbo’s study: *An Unexpected Journey.*

Due to copyright restrictions, the image cannot be displayed.

**5.43 -** Middle-earth map shot: *An Unexpected Journey.*
5.44 - Middle-earth map shot: *The Fellowship of the Ring*.

5.45 - Dolly shot into Bilbo's study: *The Fellowship of the Ring*.

5.46 - Extreme close-up on the quill: *The Fellowship of the Ring*.

5.47 - High-angle insert of Bilbo writing: *The Fellowship of the Ring*.

5.48 - The ore pits of Erebor.

5.49 - Moria's mithril mines.

5.50 - *An Unexpected Journey*’s FCD match-cuts from Thorin...

5.51 - ...to an explosion of fireworks, signalling the start of Old Took’s party.

5.52 - *The Fellowship of the Ring*’s FCD match-cuts from Bilbo...

5.53 - ...to an explosion of fireworks, signalling the start of Bilbo’s party.
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<td><strong>5.54</strong> - Sparkles descend over the party field: <em>An Unexpected Journey.</em></td>
<td><strong>5.55</strong> - Sparkles descend over the party field: <em>The Fellowship of the Ring.</em></td>
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<td><strong>5.61</strong> - Gollum talks to his reflection: <em>The Return of the King.</em></td>
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5.64 - Galadriel’s ‘terrible’ form: *The Battle of the Five Armies.*

5.65 - Galadriel’s ‘terrible’ form: *The Fellowship of the Ring.*

5.66 - Medium close-up on Bilbo as he ponders whether he can give up the Ring.

5.67 - Tighter framing for emphasis when he reveals that he cannot.

5.68 - Arwen faces off against the Ringwraiths, in a medium framing.

5.69 - Again, framing tightens for effect when Arwen directly challenges her pursuers.

5.70 - In *An Unexpected Journey,* the FCD frames Gandalf in a medium close-up...

5.71 - ...which, once more, cuts to a closer composition when Gandalf speaks Bilbo’s name.

5.72 - Standard Nolan framing in *Interstellar.* Note the contemporariness of the *mise-en-scène.*

5.73 - Nothing in the frame belies *Interstellar’s* temporal location in the ‘future’.
**Illustrations**

5.74 - Suitably cinematic and sublime space photography in *Interstellar*.

5.75 - Exterior shot rigged to the *Endurance*’s surface...

5.76 - ...which recurs throughout the film...

5.77 - ...forming an intense visual refrain.

5.78 - *Interstellar*’s 3D representation of 4D space-time: The Tesseract.

5.79 - Cooper pushes the wall—the ‘present’.

5.80 - The books fall in Murphy’s bedroom—the ‘past’.

5.81 - Murphy realises the ‘ghost’ is her father—the ‘future’.
5.82 - The Tesseract’s walls resemble celluloid.

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5.84 - Gothmog, *The Return of the King*’s prosthetic orc lieutenant.

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5.85 - Bilbo puts on the Ring for the first time: *An Unexpected Journey*.

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5.86 - Frodo puts on the Ring for the first time: *The Fellowship of the Ring*.

Due to copyright restrictions, the image cannot be displayed.

5.87 - Heavenly visions of an elven saviour: *The Desolation of Smaug*

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5.88 - Heavenly visions of an elven saviour: *The Fellowship of the Ring*.

Due to copyright restrictions, the image cannot be displayed.

5.89 - Glóin (left) wears this helmet for one scene in *The Battle of the Five Armies*...

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5.90 - ...which is the same helmet Gimli wears throughout *The Lord of the Rings*.
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5.91 - The protagonist lures a *T.rex* with a red flare: *Jurassic World.*

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5.92 - The protagonist lures a *T.rex* with a red flare: *Jurassic Park.*

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5.93 - Ethan Hunt zip-wires down to the ground: *Mission: Impossible III.*

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5.94 - Ethan Hunt zip-wires down to the ground: *Mission: Impossible.*

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C.1 – *Gravity’s* theatrical poster emphasises stardom and spectacle.

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C.2 – Contrarily, *Gravity’s* re-release sheet accentuates Cuarón’s authorial *aura.*
C.3 – *Hacksaw Ridge*’s poster obfuscates Mel Gibson by emphasising his *films*.

C.4 – Unlike *Apocalypto*, wherein Gibson is granted possessor credit.

C.5 - Likewise, *The Passion of the Christ*. Due to copyright restrictions, the image cannot be displayed.
C.6 – Kathryn Bigelow is obscured on *Zero Dark Thirty*'s poster.

C.7 – ‘From Kathryn Bigelow, the successful director of *Point Break* and *Strange Days*.’