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

VOLUME II: APPENDICES

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degree of
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- Hitch*, dir. Andy Tennant (USA: Columbia Pictures, 2005).
- The Hobbit*, dir. Arthur Rankin, Jr. and Jules Bass (USA: NBC, 1977).
- The Hobbit: An Unexpected Journey*, dir. Peter Jackson (NZL/USA: Warner Bros. Pictures, 2012).

- The Hobbit: The Desolation of Smaug*, dir. Peter Jackson (NZL/USA: Warner Bros. Pictures, 2013).
- The Hobbit: The Battle of the Five Armies*, dir. Peter Jackson (NZL/USA: Warner Bros. Pictures, 2014).
- Hook*, dir. Steven Spielberg (USA: TriStar Pictures, 1991).
- House of Cards*, prod. Beau Willimon (USA: Netflix, 2013—).
- How Green Was My Valley*, dir. John Ford (USA: Twentieth Century Fox, 1941).
- Hugo*, dir. Martin Scorsese (USA/GBR/FRA: Paramount Pictures/Entertainment Film Distributors, 2001).
- The Hunger Games*, dir. Gary Ross (USA: Lionsgate Films, 2012).
- The Hunger Games: Catching Fire*, dir. Francis Lawrence (USA: Lionsgate Films, 2013).
- The Hunger Games: Mockingjay—Part I*, dir. Francis Lawrence (USA: Lionsgate Films, 2014).
- The Hurricane*, dir. John Ford (USA: United Artists, 1937).
- The Hurt Locker*, dir. Kathryn Bigelow (USA: Summit Entertainment, 2009).
- Inception*, dir. Christopher Nolan (GBR/USA: Warner Bros. Pictures, 2010).
- The Incredible Hulk*, dir. Louis Leterrier (USA: Universal Pictures, 2008).
- Indiana Jones and the Last Crusade*, dir. Steven Spielberg (USA: Paramount Pictures, 1989).
- Indiana Jones and the Kingdom of the Crystal Skull*, dir. Steven Spielberg (USA: Paramount Pictures, 2008).
- Inherent Vice*, dir. Paul Thomas Anderson (USA: Warner Bros. Pictures, 2014).
- Insomnia*, dir. Christopher Nolan (USA: Warner Bros. Pictures, 2002).
- Interstellar*, dir. Christopher Nolan (GBR/USA: Paramount Pictures/Warner Bros. Pictures, 2014).
- Iron Man*, dir. Jon Favreau (USA: Paramount Pictures, 2008).
- Iron Man 2*, dir. Jon Favreau (USA: Paramount Pictures, 2010).
- Iron Man 3*, dir. Shane Black (USA: Walt Disney Studios Motion Pictures, 2013).
- It's a Wonderful Life*, dir. Frank Capra (USA: RKO Radio Pictures, 1946).
- Jack the Giant Slayer*, dir. Bryan Singer (USA: Warner Bros. Pictures, 2013).
- Jaws*, dir. Steven Spielberg (USA: Universal Pictures, 1975).
- Jay and Silent Bob Strike Back*, dir. Kevin Smith (USA: Miramax Films, 2001).
- The Jericho Mile*, dir. Michael Mann (USA: ABC, 1979).
- Jobs*, dir. Joshua Michael Stern (USA: Open Road Films, 2013).
- John Carpenter's Vampires*, dir. John Carpenter (USA: Columbia Pictures, 1998).
- John Carter*, dir. Andrew Stanton (USA: Walt Disney Studios Motion Pictures, 2012).
- The Judge*, dir. David Dobkin (USA: Warner Bros. Pictures, 2014).
- Junun*, dir. Paul Thomas Anderson (USA/IND: MUBI, 2015).

- Jupiter Ascending*, dir. Lana Wachowski and Lilly Wachowski (USA/AUS: Warner Bros. Pictures/Roadshow Entertainment, 2015).
- Jurassic Park*, dir. Steven Spielberg (USA: Universal Pictures, 1993).
- Jurassic World*, dir. Colin Trevorrow (USA: Universal Pictures, 2015).
- Justice League*, dir. Zack Snyder (USA: Warner Bros. Pictures, 2017).
- Key Largo*, dir. John Huston (USA: Warner Bros. Pictures, 1948).
- Kill Bill: Volume 2*, dir. Quentin Tarantino (USA: Miramax Films, 2004).
- The Killing Fields*, dir. Roland Joffé (GBR: Warner Bros. Pictures/Columbia Pictures/EMI, 1984).
- Kindergarten Cop*, dir. Ivan Reitman (USA: Universal Pictures, 1990).
- King Kong*, dir. Merian C. Cooper and Ernest B. Schoedsack (USA: RKO Radio Pictures, 1933).
- King Kong*, dir. Peter Jackson (USA/NZL: Universal Pictures, 2005).
- The King of Comedy*, dir. Martin Scorsese (USA: Twentieth Century Fox, 1983).
- Kingdom of Heaven*, dir. Ridley Scott (GBR/DEU/USA: Twentieth Century Fox, 2005).
- Kong: Skull Island*, dir. Jordan Vogt-Roberts (USA: Warner Bros. Pictures, 2017).
- Koyaanisqatsi*, dir. Godfrey Reggio (USA: Island Alive/New Cinema, 1983).
- LA Takedown*, dir. Michael Mann (USA: NBC, 1989).
- Last Year at Marienbad* [*L'Année dernière à Marienbad*], dir. Alain Resnais (FRA/ITA: Cocinor, 1961).
- The Lego Batman Movie*, dir. Chris McKay (USA/AUS/DNK: Warner Bros. Pictures, 2017).
- The Lego Movie*, dir. Phil Lord and Christopher Miller (USA/AUS/DNK: Warner Bros. Pictures, 2014).
- La La Land*, dir. Damien Chazelle (USA: Summit Entertainment, 2016).
- Let Me In*, dir. Matt Reeves (USA/GBR: Paramount Pictures/Icon Film Distribution, 2010).
- Light Sleeper*, dir. Paul Schrader (USA: Fine Line Pictures, 1992).
- Lincoln*, dir. Steven Spielberg (USA: Walt Disney Studios Motion Pictures/Twentieth Century Fox, 2012).
- Little Caesar*, dir. Mervyn LeRoy (USA: Warner Bros. Pictures, 1931).
- Live by Night*, dir. Ben Affleck (USA: Warner Bros. Pictures, 2016).
- Looper*, dir. Rian Johnson (USA: TriStar Pictures, 2012).
- The Lord of the Rings: The Fellowship of the Ring*, dir. Peter Jackson (NZL/USA/GBR: New Line Cinema, 2001).
- The Lord of the Rings: The Two Towers*, dir. Peter Jackson (NZL/USA/GBR: New Line Cinema, 2002).
- The Lord of the Rings: The Return of the King*, dir. Peter Jackson (NZL/USA/GBR: New Line Cinema, 2003).
- Lost River*, dir. Ryan Gosling (USA: Warner Bros. Pictures, 2015).
- Lost*, prod. Damon Lindelof, Carlton Cuse, and J. J. Abrams (USA: ABC, 2004-2010).

- The Lovely Bones*, dir. Peter Jackson (USA/GBR/NZL: Paramount Pictures, 2009).
- Mad Max: Fury Road*, dir. George Miller (AUS/USA: Roadshow Films/Warner Bros. Pictures, 2015).
- Mad Men*, prod. Matthew Weiner (USA: AMC, 2007-2015).
- The Magnificent Ambersons*, dir. Orson Welles (USA: RKO Radio Pictures, 1942).
- Magnolia*, dir. Paul Thomas Anderson (USA: New Line Cinema, 1999).
- Maleficent*, dir. Robert Stromberg (USA: Walt Disney Studios Motion Pictures, 2014).
- Mallrats*, dir. Kevin Smith (USA: Gramercy Pictures, 1995).
- The Maltese Falcon*, dir. John Huston (USA: Warner Bros. Pictures, 1941).
- Man Bites Dog*, dir. Rémy Belvaux, André Bonzel, and Benoît Poelvoorde (FRA: Acteurs Auteurs Associés/Roxie Releasing, 1993).
- Man of Steel*, dir. Zack Snyder (USA: Warner Bros. Pictures, 2013).
- The Man Who Fell to Earth*, dir. Nicolas Roeg (GBR: British Lion Films, 1976).
- The Man Who Shot Liberty Valance*, dir. John Ford (USA: Paramount Pictures, 1962).
- The Man Who Would Be King*, dir. John Huston (USA/GBR: Columbia Pictures/Allied Artists Pictures Corporation, 1975).
- Manhunter*, dir. Michael Mann (USA: De Laurentiis Entertainment Group, 1986).
- Mars Needs Moms*, dir. Simon Wells (USA: Walt Disney Studios Motion Pictures, 2011).
- The Martian*, dir. Ridley Scott (USA: Twentieth Century Fox, 2015).
- Marvel's Agents of S.H.I.E.L.D.*, prod. Joss Whedon, Garry A. Brown, Chris Chermie (USA: ABC, 2013—).
- The Master*, dir. Paul Thomas Anderson (USA: The Weinstein Company, 2012).
- The Matrix*, dir. Lana Wachowski and Lilly Wachowski (USA/AUS: Warner Bros. Pictures/Roadshow Entertainment, 1999).
- The Matrix Reloaded*, dir. Lana Wachowski and Lilly Wachowski (USA/AUS: Warner Bros. Pictures/Roadshow Entertainment, 2003).
- The Matrix Revolutions*, dir. Lana Wachowski and Lilly Wachowski (USA/AUS: Warner Bros. Pictures/Roadshow Entertainment, 2003).
- Me and Earl and the Dying Girl*, dir. Alfonso Gomez-Rejon (USA: Fox Searchlight Pictures, 2015).
- Meet the Feebles*, dir. Peter Jackson (NZL: South Gate Entertainment, 1989).
- Memento*, dir. Christopher Nolan (USA: Newmarket, 2000).
- Memoirs of an Invisible Man*, dir. John Carpenter (USA: Warner Bros. Pictures, 1992).
- Miami Vice*, dir. Michael Mann (USA: Universal Pictures, 2006).
- Mildred Pierce*, dir. Michael Curtiz (USA: Warner Bros. Pictures, 1945).
- The Mission*, dir. Roland Joffé (USA: Warner Bros. Pictures, 1986).

- Mission: Impossible*, dir. Brian De Palma (USA: Paramount Pictures, 1996).
- Mission: Impossible III*, dir. J. J. Abrams (USA/CHN/DEU: Paramount Pictures, 2006).
- The Mole [El Topo]*, dir. Alejandro Jodorowsky (MEX: ABKCO, 1971).
- Mr. Smith Goes to Washington*, dir. Frank Capra (USA: Columbia Pictures, 1939).
- Mr. & Mrs. Smith*, dir. Doug Liman (USA: Twentieth Century Fox, 2005).
- Mud*, dir. Jeff Nichols (USA: Lionsgate/Roadside Attractions, 2012).
- Mulholland Dr.*, dir. David Lynch (USA: Universal Pictures, 2001).
- The Mummy*, dir. Alex Kurtzman (USA: Universal Pictures, 2017).
- The Muppets*, prod. Jim Henson (USA: Jim Henson Company, 1955-2004/Walt Disney Studios Motion Pictures, 2004—).
- My Darling Clementine*, dir. John Ford (USA: Twentieth Century Fox, 1946).
- Nanook of the North*, dir. Robert J. Flaherty (USA: Pathé Exchange, 1922).
- Nights of Cambria [Le notti di Cabiria]*, dir. Federico Fellini (ITA/FRA: Paramount Pictures/Les Films Marceau, 1957).
- Ninotchka*, dir. Ernst Lubitsch (USA: Metro-Goldwyn-Mayer, 1939).
- No Country for Old Men*, dir. Joel Coen and Ethan Coen (USA: Miramax Films/Paramount Vantage, 2007).
- No Direction Home: Bob Dylan*, dir. Martin Scorsese (USA: Paramount Pictures, 2005).
- No Sun in Venice [Sait on jamais]*, dir. Roger Vadim (FRA: Union Cinématographique Lyonnaise, 1957).
- Noah*, dir. Darren Aronofsky (USA: Paramount Pictures, 2014).
- North by Northwest*, dir. Alfred Hitchcock (USA: Metro-Goldwyn-Mayer, 1959).
- Now, Voyager*, dir. Irving Rapper (USA: Warner Bros. Pictures, 1942).
- Once Upon a Time in America*, dir. Sergio Leone (USA/ITA: Warner Bros. Pictures/The Ladd Company, 1984).
- One From the Heart*, dir. Francis Ford Coppola (USA: Columbia Pictures, 1982).
- Only Angels Have Wings*, dir. Howard Hawks (USA: Columbia Pictures, 1939).
- Only God Forgives*, dir. Nicolas Winding Refn (DNK/FRA: RADiUS-TWC, 2013).
- Orange is the New Black*, prod. Jenji Kohan (USA: Netflix, 2013—).
- The Outlaw Josey Wales*, dir. Clint Eastwood (USA: Warner Bros. Pictures, 1976).
- The Outsiders*, dir. Francis Ford Coppola (USA: Warner Bros. Pictures, 1983).
- Oz*, prod. Tom Fontana, Barry Levinson, Jim Finnerty (USA: HBO, 1997-2003).
- Pale Rider*, dir. Clint Eastwood (USA: Warner Bros. Pictures, 1985).
- Pan*, dir. Joe Wright (USA: Warner Bros. Pictures, 2015).
- The Paperboy*, dir. Lee Daniels (USA: Millennium Films, 2012).

- Party Girl*, dir. Nicholas Ray (USA: Metro-Goldwyn-Mayer, 1958).
- The Passenger* [*Professione: reporter*], dir. Michelangelo Antonioni (ITA/ESP/FRA: Metro-Goldwyn-Mayer/United Artists, 1975).
- The Passion of the Christ*, dir. Mel Gibson (USA: Newmarket Films, 2004).
- Peep Show*, prod. Andrew O'Connor, Jesse Armstrong, Sam Bain (GBR: Channel 4, 2003-2015).
- Peggy Sue Got Married*, dir. Francis Ford Coppola (USA: TriStar Pictures, 1986).
- The People vs. George Lucas*, dir. Alexandre O. Philippe (USA: Wrekin Hill Entertainment, 2010).
- The Perfect Storm*, dir. Wolfgang Petersen (USA: Warner Bros. Pictures, 2000).
- The Place Beyond the Pines*, dir. Derek Cianfrance (USA: Focus Features, 2013).
- The Player*, dir. Robert Altman (USA: Fine Line Pictures, 1992).
- Point Break*, dir. Kathryn Bigelow (USA: Twentieth Century Fox, 1991).
- Polytechnique*, dir. Denis Villeneuve (CAN: Alliance Films/Remstar, 2009).
- The Prestige*, dir. Christopher Nolan (USA/GBR: Buena Vista Pictures/Warner Bros. Pictures, 2006).
- Pretty Woman*, dir. Garry Marshall (USA: Buena Vista Pictures, 1990).
- Prince of Darkness*, dir. John Carpenter (USA: Universal Pictures, 1987).
- Prisoners*, dir. Denis Villeneuve (USA: Warner Bros. Pictures, 2013).
- Project X*, dir. Nima Nourizadeh (USA: Warner Bros. Pictures, 2012).
- Prometheus*, dir. Ridley Scott (USA/GBR: Twentieth Century Fox, 2012).
- The Public Enemy*, dir. William A. Wellman (USA: Warner Bros. Pictures, 1931).
- Quigley Down Under*, dir. Simon Wincer (USA/AUS: Metro-Goldwyn-Mayer, 1990).
- Raging Bull*, dir. Martin Scorsese (USA: United Artists, 1980).
- Raiders of the Lost Ark*, dir. Steven Spielberg (USA: Paramount Pictures, 1981).
- Rebel Without a Cause*, dir. Nicholas Ray (USA: Warner Bros. Pictures, 1955).
- Requiem for a Dream*, dir. Darren Aronofsky (USA: Artisan Entertainment, 2000).
- Reservoir Dogs*, dir. Quentin Tarantino (USA: Miramax Films, 1992).
- Resident Evil: Retribution*, dir. Paul W. S. Anderson (DEU/GBR/USA/FRA/CAN: Screen Gems, 2012).
- The Revenant*, dir. Alejandro G. Iñárritu (USA: Twentieth Century Fox, 2015).
- Ridiculous 6*, dir. Frank Coraci (USA: Netflix, 2015).
- Robin Hood*, dir. Ridley Scott (GBR/USA: Universal Pictures, 2010).
- The Rocketeer*, dir. Joe Johnston (USA: Buena Vista Pictures, 1991).
- Rocky Balboa*, dir. Sylvester Stallone (USA: Metro-Goldwyn-Mayer, 2006).
- Rocky*, dir. John G. Avildsen (USA: United Artists, 1976).

- Rogue One: A Star Wars Story*, dir. Gareth Edwards (USA: Walt Disney Studios Motion Pictures, 2016).
- Rosemary's Baby*, dir. Roman Polanski (USA: Paramount Pictures, 1968).
- Rumble Fish*, dir. Francis Ford Coppola (USA: Universal Pictures, 1983).
- Rush Hour 3*, dir. Brett Ratner (USA: New Line Cinema, 2007).
- Sausage Party*, dir. Conrad Vernon and Greg Tiernan (USA: Columbia Pictures, 2016).
- Scarface*, dir. Howard Hawks and Richard Rosson (USA: United Artists, 1932).
- Scarface*, dir. Brian De Palma (USA: Universal Pictures, 1983).
- The Searchers*, dir. John Ford (USA: Warner Bros. Pictures, 1956).
- Sergeant York*, dir. Howard Hawks (USA: Warner Bros. Pictures, 1941).
- Shame*, dir. Steve McQueen (GBR/USA: Fox Searchlight Pictures, 2011).
- Shanghai Noon*, dir. Tom Dey (USA/HKG: Buena Vista Pictures, 2000).
- The Shawshank Redemption*, dir. Frank Darabont (USA: Columbia Pictures, 1994).
- Shrek the Third*, dir. Chris Miller and Raman Hui (USA: Paramount Pictures, 2007).
- Sicario*, dir. Denis Villeneuve (USA: Lionsgate, 2015).
- Skyfall*, dir. Sam Mendes (GBR: Metro-Goldwyn-Mayer/Columbia Pictures, 2012).
- Slumdog Millionaire*, dir. Danny Boyle (GBR: Warner Bros. Pictures/Pathé, 2008).
- Snow White and the Huntsman*, dir. Rupert Sanders (USA/GBR: Universal Pictures, 2012).
- The Social Network*, dir. David Fincher (USA: Columbia Pictures, 2010).
- Solaris* [Солярис], dir. Andrei Tarkovsky (CZE: Asociace Českých Filmových Klubů, 1972).
- The Sopranos*, prod. David Chase (USA: HBO, 1999-2007).
- South Park*, prod. Trey Parker and Matt Stone (USA: Comedy Central, 1997—).
- Spaceballs*, dir. Mel Brooks (USA: Meltro-Goldwyn-Mayer, 1987).
- Special Correspondents*, dir. Ricky Gervais (USA/GBR/CAN: Netflix, 2016).
- Spectre*, dir. Sam Mendes (GBR/USA: Metro-Goldwyn-Mayer/Columbia Pictures, 2015).
- Speed*, dir. Jan de Bont (USA: Twentieth Century Fox, 1994).
- Spider-Man*, dir. Sam Raimi (USA: Columbia Pictures, 2002).
- Spider-Man 2*, dir. Sam Raimi (USA: Columbia Pictures, 2004).
- Spider-Man 3*, dir. Sam Raimi (USA: Columbia Pictures, 2007).
- Spider-Man: Homecoming*, dir. Jon Watts (USA: Sony Pictures Releasing/Walt Disney Studios Motion Pictures, 2017).
- Stagecoach*, dir. John Ford (USA: United Artists, 1939).
- Star Trek II: The Wrath of Khan*, dir. Nicholas Meyer (USA: Paramount Pictures, 1982).
- Star Trek*, dir. J. J. Abrams (USA: Paramount Pictures, 2009).

- Star Trek Into Darkness*, dir. J. J. Abrams (USA: Paramount Pictures, 2013).
- Star Trek Beyond*, dir. Justin Lin (USA: Paramount Pictures, 2016).
- Star Wars: Episode I—The Phantom Menace*, dir. George Lucas (USA: Twentieth Century Fox, 1999).
- Star Wars: Episode II—Attack of the Clones*, dir. George Lucas (USA: Twentieth Century Fox, 2002).
- Star Wars: Episode III—Revenge of the Sith*, dir. George Lucas (USA: Twentieth Century Fox, 2005).
- Star Wars: Episode IV—A New Hope*, dir. George Lucas (USA: Twentieth Century Fox, 1977).
- Star Wars: Episode V—The Empire Strikes Back* (USA: Twentieth Century Fox, 1980).
- Star Wars: Episode VI—The Return of the Jedi*, dir. Richard Marquand (USA: Twentieth Century Fox, 1983).
- Star Wars: Episode VII—The Force Awakens*, dir. J. J. Abrams (USA: Walt Disney Studios Motion Pictures, 2015).
- Star Wars: Episode VIII—The Last Jedi*, dir. Rian Johnson (USA: Walt Disney Studios Motion Pictures, 2017).
- Star Wars: Episode IX*, dir. Colin Trevorrow (USA: Walt Disney Studios Motion Pictures, 2019).
- Starman*, dir. John Carpenter (USA: Columbia Pictures, 1984).
- Steve Jobs*, dir. Danny Boyle (USA: Universal Pictures, 2015).
- Steve Jobs: The Man in the Machine*, dir. Alex Gibney (USA: Universal Pictures, 2015).
- Strange Days*, dir. Kathryn Bigelow (USA: Twentieth Century Fox/Universal Pictures, 1995).
- Sucker Punch*, dir. Zack Snyder (USA: Warner Bros. Pictures, 2011).
- Suicide Squad*, dir. David Ayer (USA: Warner Bros. Pictures, 2016).
- Sunshine*, dir. Danny Boyle (GBR/USA: Fox Searchlight Pictures, 2007).
- Super 8*, dir. J. J. Abrams (USA: Paramount Pictures, 2011).
- Superman: The Movie*, dir. Richard Donner (USA: Warner Bros. Pictures, 1978).
- Superman Returns*, dir. Bryan Singer (USA: Warner Bros. Pictures, 2006).
- Taxi Driver*, dir. Martin Scorsese (USA: Columbia Pictures, 1976).
- Teenage Mutant Ninja Turtles*, dir. Jonathan Liebesman (USA: Paramount Pictures, 2014).
- Teenage Mutant Ninja Turtles: Out of the Shadows*, dir. Dave Green (USA: Paramount Pictures, 2016).
- Terminator 2: Judgment Day*, dir. James Cameron (USA: TriStar Pictures, 1991).
- Terminator: Genisys*, dir. Alan Taylor (USA: Paramount Pictures, 2015).
- There Will Be Blood*, dir. Paul Thomas Anderson (USA: Paramount Vantage/Miramax Films, 2007).
- The Thief of Bagdad*, dir. Michael Powell *et al.* (GBR: United Artists, 1940).
- Thief*, dir. Michael Mann (USA: United Artists, 1981).
- The Thin Red Line*, dir. Terrence Malick (USA: Twentieth Century Fox, 1998).

- The Thing*, dir. John Carpenter (USA: Universal Pictures, 1982).
- This is Spinal Tap*, dir. Rob Reiner (USA: Embassy Pictures, 1984).
- This is the End*, dir. Seth Rogen and Evan Goldberg (USA: Columbia Pictures, 2013).
- Thor*, dir. Kenneth Branagh (USA: Paramount Pictures, 2011).
- Thor: The Dark World*, dir. Alan Taylor (USA: Walt Disney Studios Motion Pictures, 2013).
- Titanic*, dir. James Cameron (USA: Paramount Pictures/Twentieth Century Fox, 1997).
- To Have and Have Not*, dir. Howard Hawks (USA: Warner Bros. Pictures, 1944).
- To the Wonder*, dir. Terrence Malick (USA: Magnolia Pictures, 2012).
- The Towering Inferno*, dir. John Guillermin (USA: Twentieth Century Fox/Warner Bros. Pictures, 1974).
- Toy Story 3*, dir. Lee Unkrich (USA: Walt Disney Studios Motion Pictures, 2010).
- Traffic*, dir. Steven Soderberg (USA: USA Films, 2001).
- Trance*, dir. Danny Boyle (GBR/USA/FRA: Fox Searchlight Pictures, 2013).
- Transcendence*, dir. Wally Pfister (USA/CHN: Warner Bros. Pictures/Summit Entertainment, 2014).
- Transformers*, dir. Michael Bay (USA: DreamWorks Pictures/Paramount Pictures, 2007).
- Transformers: Revenge of the Fallen*, dir. Michael Bay (USA/GBR: DreamWorks Pictures/Paramount Pictures, 2009).
- Transformers: Dark of the Moon*, dir. Michael Bay (USA: Paramount Pictures, 2011).
- Transformers: Age of Extinction*, dir. Michael Bay (USA: Paramount Pictures, 2014).
- The Treasure of the Sierra Madre*, dir. John Huston (USA: Warner Bros. Pictures, 1948).
- The Tree of Life*, dir. Terrence Malick (USA: Fox Searchlight Pictures, 2011).
- TRON: Legacy*, dir. Joseph Kosinski (USA: Walt Disney Studios Motion Pictures, 2010).
- True Detective*, prod. Nic Pizzolatto (USA: HBO, 2014-2015).
- Tucker: The Man and His Dream*, dir. Francis Ford Coppola, dir. Francis Ford Coppola (USA: Paramount Pictures/Metro-Goldwyn-Mayer, 1988).
- Twilight*, dir. Catherine Hardwicke (USA: Summit Entertainment, 2008).
- Two Weeks Notice*, dir. Marc Lawrence (USA: Warner Bros. Pictures, 2002).
- Unforgiven*, dir. Clint Eastwood (USA: Warner Bros. Pictures, 1992).
- Universal Soldier: Day of Reckoning*, dir. John Hyams (USA: Magnet Releasing, 2012).
- The Untouchables*, dir. Brian De Palma (USA: Paramount Pictures, 1987).
- Upstream Color*, dir. Shane Carruth (USA: ERBP, 2013).
- The Usual Suspects*, dir. Bryan Singer (USA: Gramercy Pictures/PolyGram Filmed Entertainment, 1995).
- The Walking Dead*, prod. Frank Darabont et al. (USA: AMC, 2010—).

- Warcraft*, dir. Duncan Jones (USA: Universal Pictures, 2016).
- Watchmen*, dir. Zack Snyder (USA: Warner Bros. Pictures/Paramount Pictures, 2009).
- Wedding Crashers*, dir. David Dobkin (USA: New Line Cinema, 2005).
- Westworld*, dir. Michael Crichton (USA: Metro-Goldwyn-Mayer, 1973).
- Whiplash*, dir. Damien Chazelle (USA: Sony Pictures Classics, 2014).
- White Hunter Black Heart*, dir. Clint Eastwood (USA: Warner Bros. Pictures, 1990).
- The Wolf of Wall Street*, dir. Martin Scorsese (USA: Paramount Pictures, 2013).
- Woman Wanted*, dir. Kiefer Sutherland [pseud. Alan Smithee] (USA: Acteurs Auteurs Associés, 1999).
- Wrath of the Titans*, dir. Jonathan Liebesman (USA/GBR/ESP: Warner Bros. Pictures, 2012).
- The Wrestler*, dir. Darren Aronofsky (USA: Fox Searchlight Pictures, 2008).
- X-Men*, dir. Bryan Singer (USA: Twentieth Century Fox, 2000).
- X2: X-Men United*, dir. Bryan Singer (USA: Twentieth Century Fox, 2003).
- X-Men: The Last Stand*, dir. Brett Ratner (USA/GBR: Twentieth Century Fox, 2006).
- X-Men Origins: Wolverine*, dir. Gavin Hood (USA: Twentieth Century Fox, 2009).
- X-Men: First Class*, dir. Matthew Vaughn (USA: Twentieth Century Fox, 2011).
- X-Men: Days of Future Past*, dir. Bryan Singer (USA: Twentieth Century Fox, 2014).
- X-Men: Apocalypse*, dir. Bryan Singer (USA: Twentieth Century Fox, 2016).
- Yes Man*, dir. Petyon Reed (USA/GBR: Warner Bros. Pictures, 2008).
- You Can't Take It With You*, dir. Frank Capra (USA: Columbia Pictures, 1938).
- You, Me and Dupree*, dir. Anthony Russo and Joe Russo (USA: Universal Pictures, 2006).
- Young Mr. Lincoln*, dir. John Ford (USA: Twentieth Century Fox, 1939).
- Zero Dark Thirty*, dir. Kathryn Bigelow (USA: Columbia Pictures, 2012).

Videography

[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.]

- '1939 Mr Smith goes to Washington – Trailer', *YouTube* (17 January 2008)
<<https://www.youtube.com/watch?v=sm9qaEJ3MBc>> [accessed 13 March 2017].
- 'A Streetcar Named Desire Official Trailer – Marlon Brando Movie (1951)', *YouTube* (9 April 2012)
<<https://www.youtube.com/watch?v=u9YgJjSCT08>> [accessed 13 March 2017].
- 'Across the Pacific – Trailer', *YouTube* (20 May 2011)
<<https://www.youtube.com/watch?v=un5x3soRjjM>> [accessed 13 March 2017].
- 'Action...Avengers: Infinity War', *YouTube* (10 February 2017)
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- 'All The President's Men (1976) Official Trailer – Robert Redford, Dustin Hoffman Thriller HD', *YouTube* (10 July 2014) <https://www.youtube.com/watch?v=DC3YFyah_Yg> [accessed 13 March 2017].
- 'An Unexpected Briefing #AirNZSafetyVideo', *YouTube* (31 October 2012)
<https://www.youtube.com/watch?v=cBlRbrB_Gnc> [accessed 13 March 2017].
- 'Batman v Superman: Dawn of Justice – Comic-Con Trailer [HD]', *YouTube* (11 July 2015)
<<https://www.youtube.com/watch?v=0WWzgGyAH6Y>> [accessed 13 March 2017].
- 'Batman v Superman: Dawn of Justice – Official Trailer 2 [HD]', *YouTube* (2 December 2015)
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- 'Batman v Superman: Dawn of Justice Official Final Trailer (2016) – Ben Affleck Superhero Movie HD', *YouTube* (11 February 2016) <https://www.youtube.com/watch?v=eX_iASz1Si8> [accessed 13 March 2017].
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<<https://www.youtube.com/watch?v=VKayG1TrfuE>> [accessed 13 March 2017].
- 'Bonnie and Clyde – Trailer (1967)', *YouTube* (9 July 2009)
<<https://www.youtube.com/watch?v=3ACCpXaA-MU>> [accessed 13 March 2017].
- 'Bringing Up Baby (1938) Official Trailer – Katharine Hepburn, Cary Grant Movie HD', *YouTube* (22 June 2016) <<https://www.youtube.com/watch?v=F25nzu6hh0Q>> [accessed 13 March 2017].
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- 'Citizen Kane (1941) Official Trailer #1 – Orson Welles Movie', *YouTube* (21 February 2014)
<<https://www.youtube.com/watch?v=8dxh3lwdOFw>> [accessed 13 March 2017].

- 'Close Encounters of the Third Kind (1977) – Original Trailer', *YouTube* (11 September 2010)
<<https://www.youtube.com/watch?v=Fxp32VHaYdE>> [accessed 13 March 2017].
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- 'Dark Passage Official Trailer #1 – Humphrey Bogart Movie (1947) HD', *YouTube* (5 October 2012)
<<https://www.youtube.com/watch?v=UFd0xohHqTI>> [accessed 13 March 2017].
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<<https://www.youtube.com/watch?v=ZIM1HydF9UA>> [accessed 13 March 2017].
- 'Dirty Harry (1971) Official Trailer – Clint Eastwood Movie', *YouTube* (28 January 2014)
<<https://www.youtube.com/watch?v=HjBNldYiUmg>> [accessed 13 March 2017].
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<<https://www.youtube.com/watch?v=NFPYUDdOXro>> [accessed 13 March 2017].
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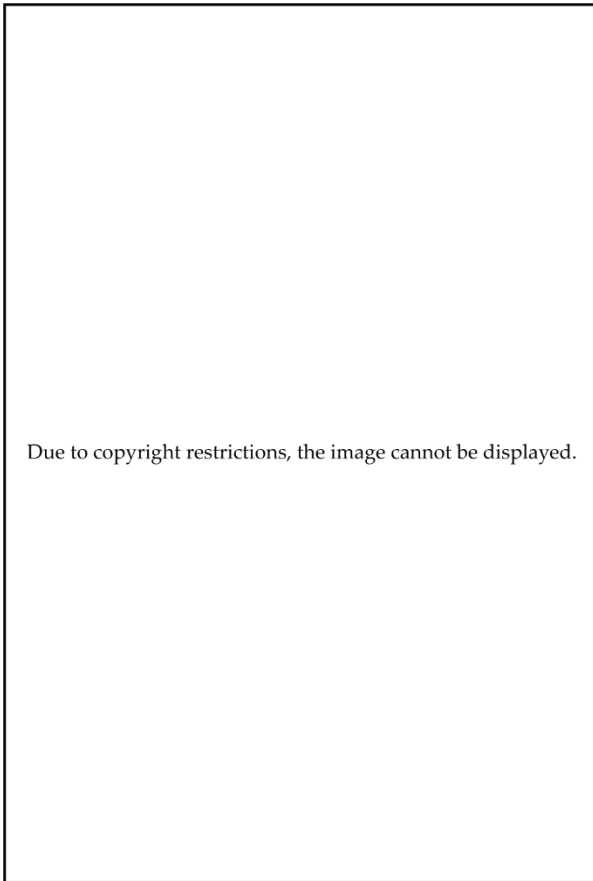
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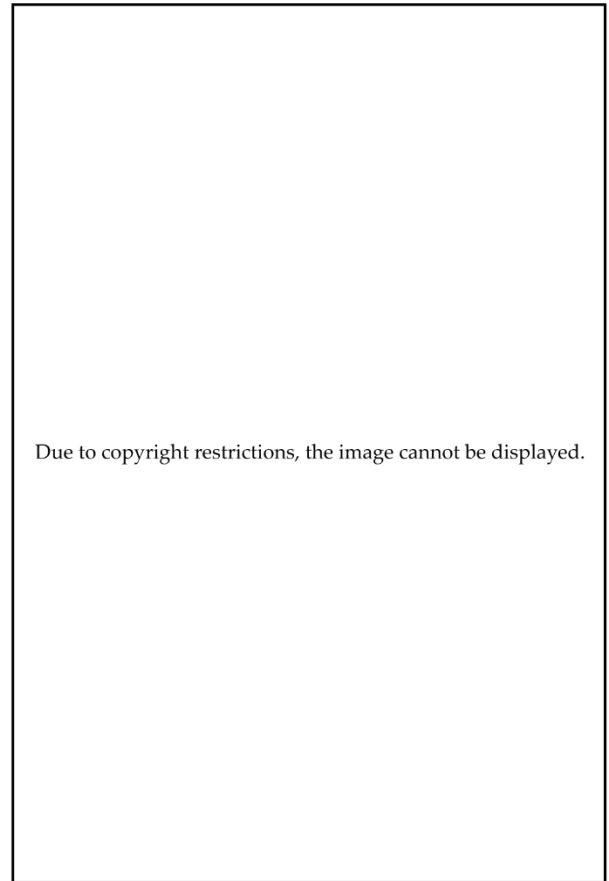
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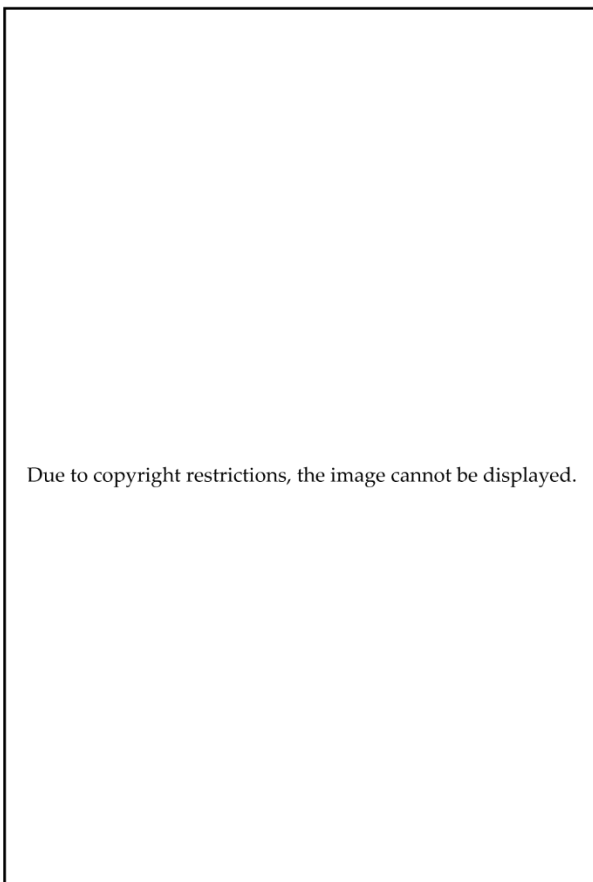
Illustrations



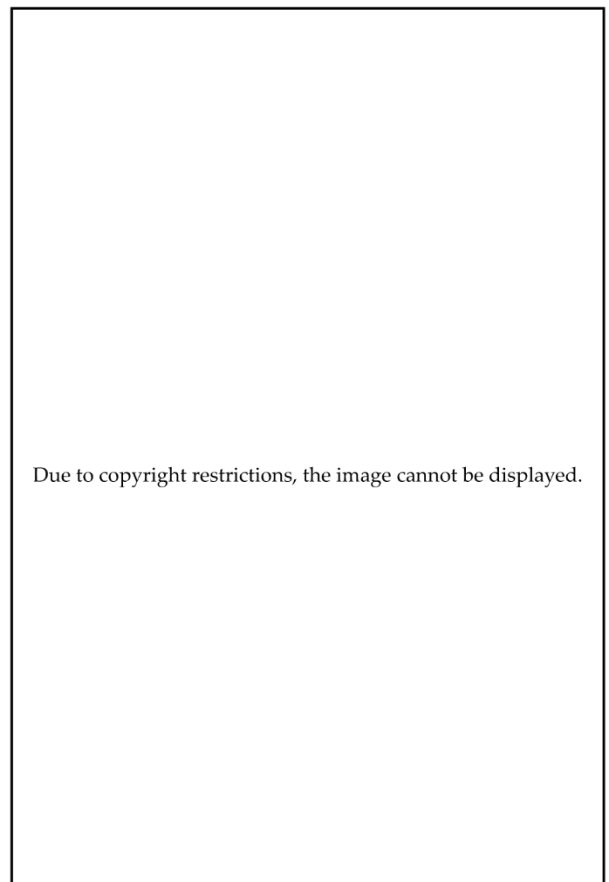
I.1 – Directorial authorship on *The Change-Up*'s theatrical poster.



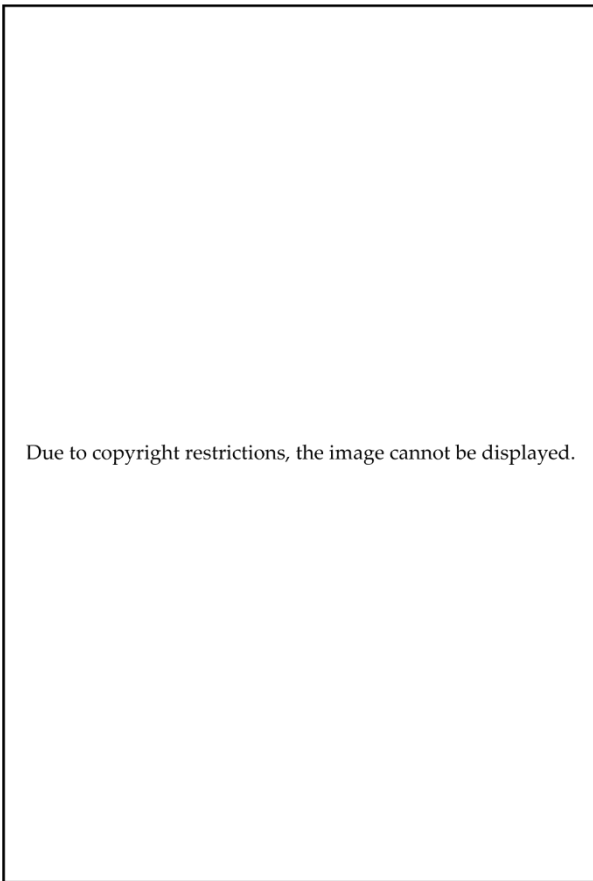
I.2 – James Cameron's promotional possessory credit for *Avatar*.



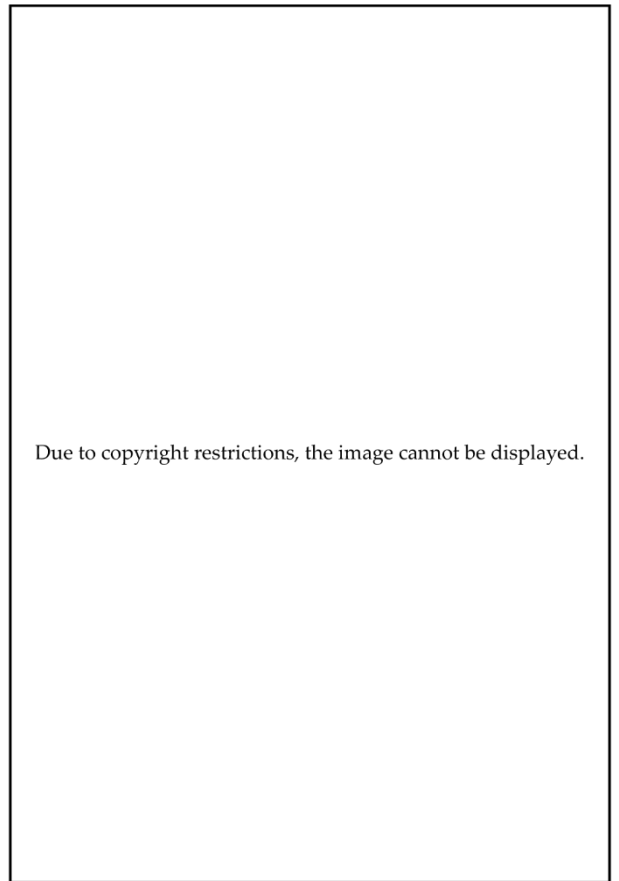
I.3 – Producer-as-author in *Project X*'s ad campaign.



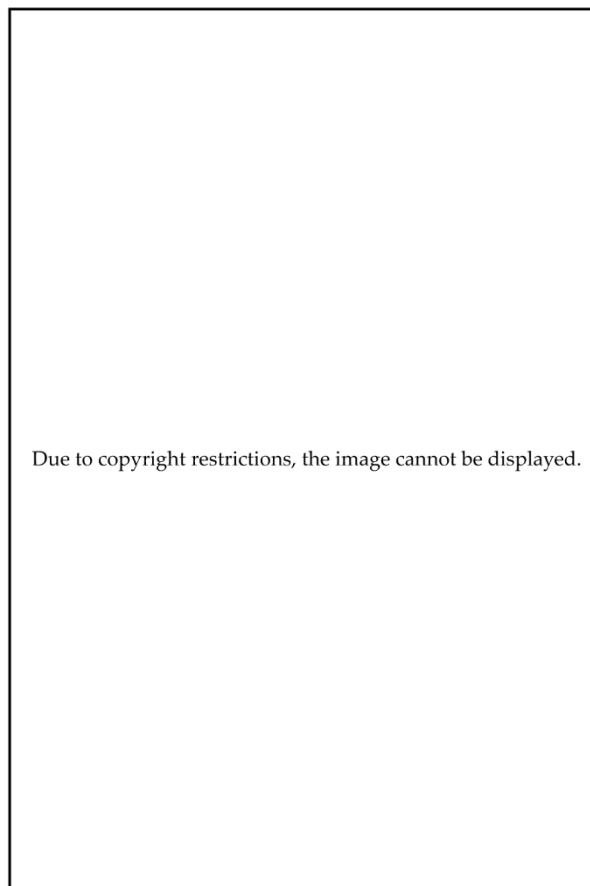
I.4 – Comparative authorship on the *Sausage Party* poster.



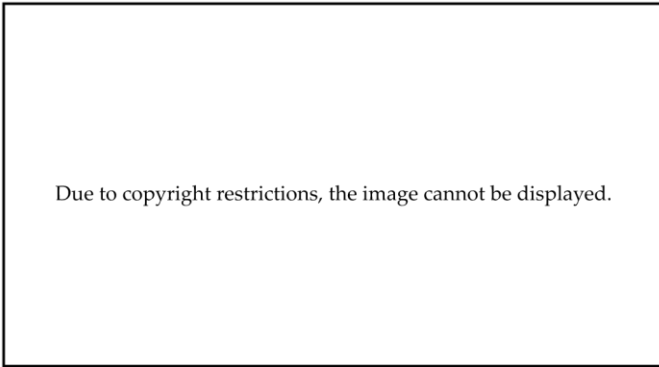
I.5 – Marvel Studios' authorship of *Ant-Man*, placed at the forefront.



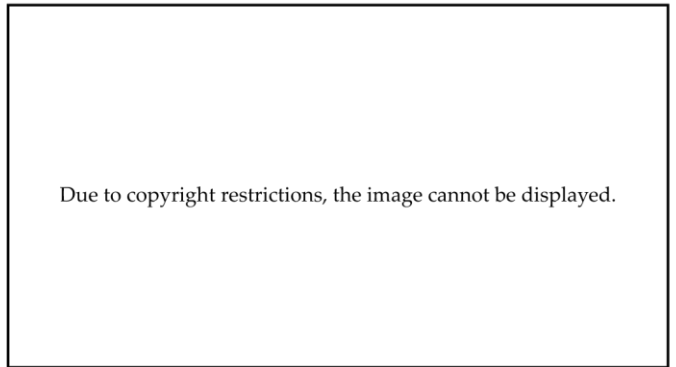
I.6 – Fox's use of *X-Men: Days of Future Past* to promote *Fant4stic*.



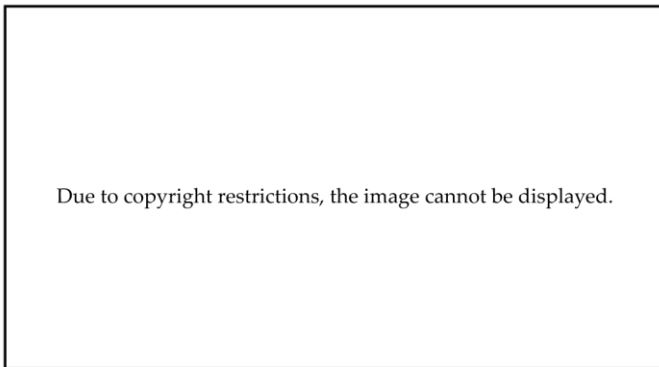
I.7 – Dobkin gives way to Downey Jr. and Duvall on *The Judge's* poster.



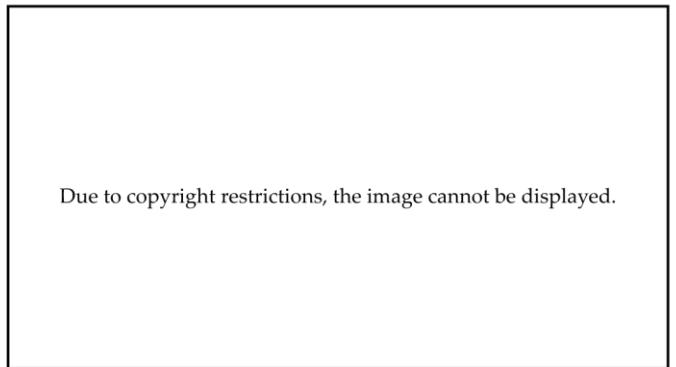
2.1 - Shallow depth-of-field insulates Freddie in *The Master*.



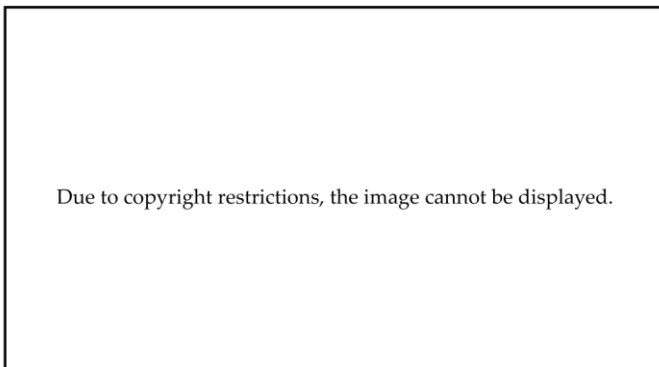
2.2 - Wide-angle lenses accentuate the spatial distance between Freddie and his peers.



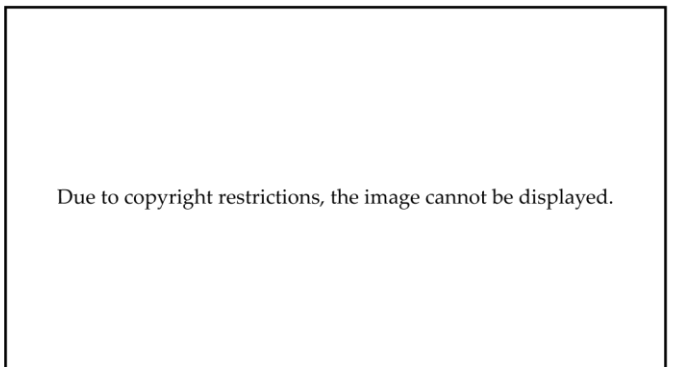
2.3 - Group shot establishes unity within the company.



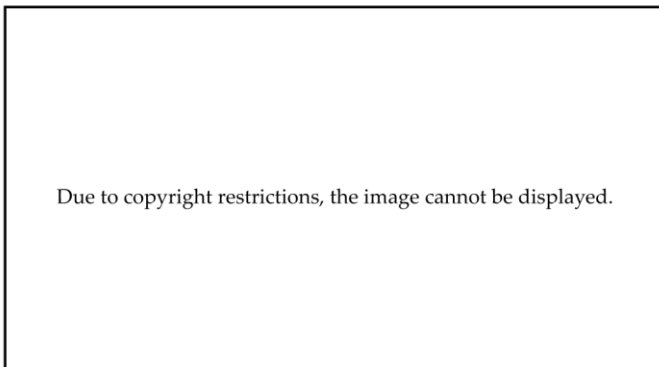
2.4 - Contrastively, Freddie is secluded—his shelter forming a noticeable barrier.



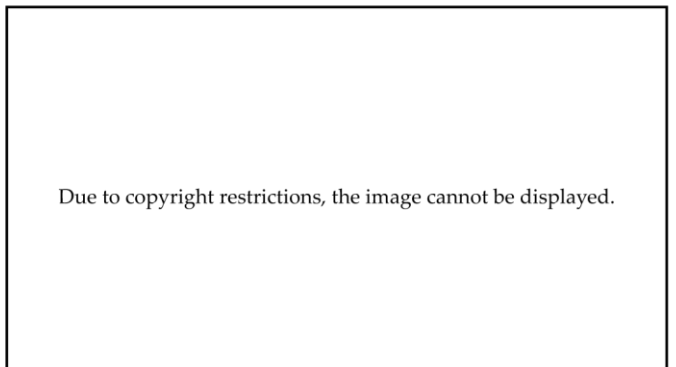
2.5 - Isolating close-up of Freddie, which never cuts to a reverse-angle.



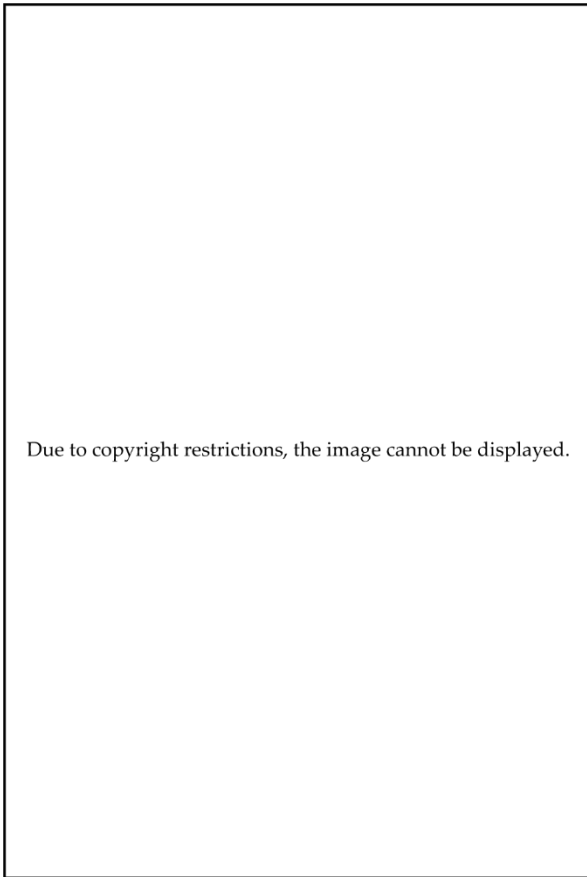
2.6 - The blocking of the group excludes Freddie and pushes him to the edge of the frame.



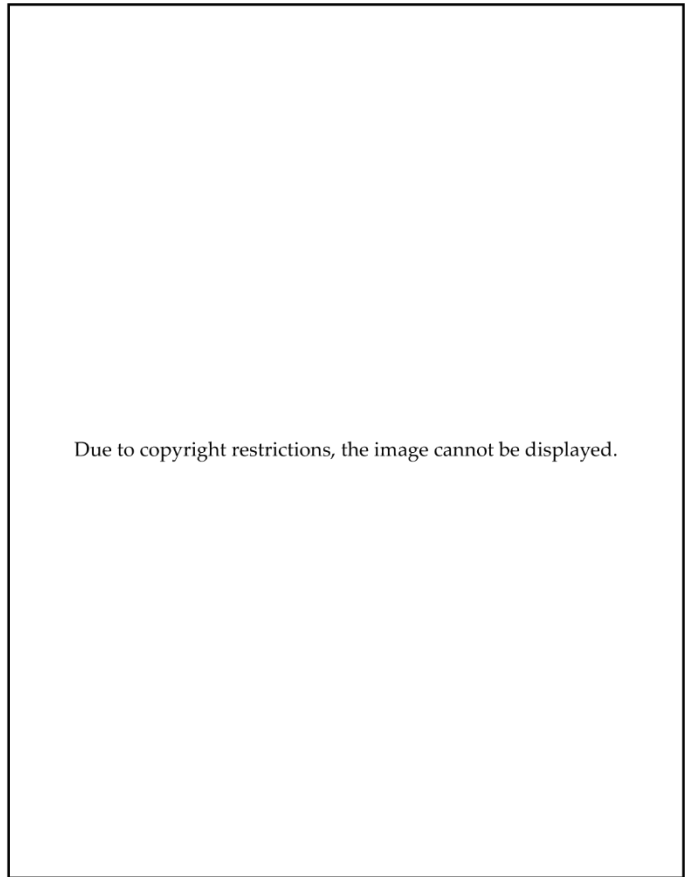
2.7 - An unwanted and embarrassing Freddie forces his way into the throng.



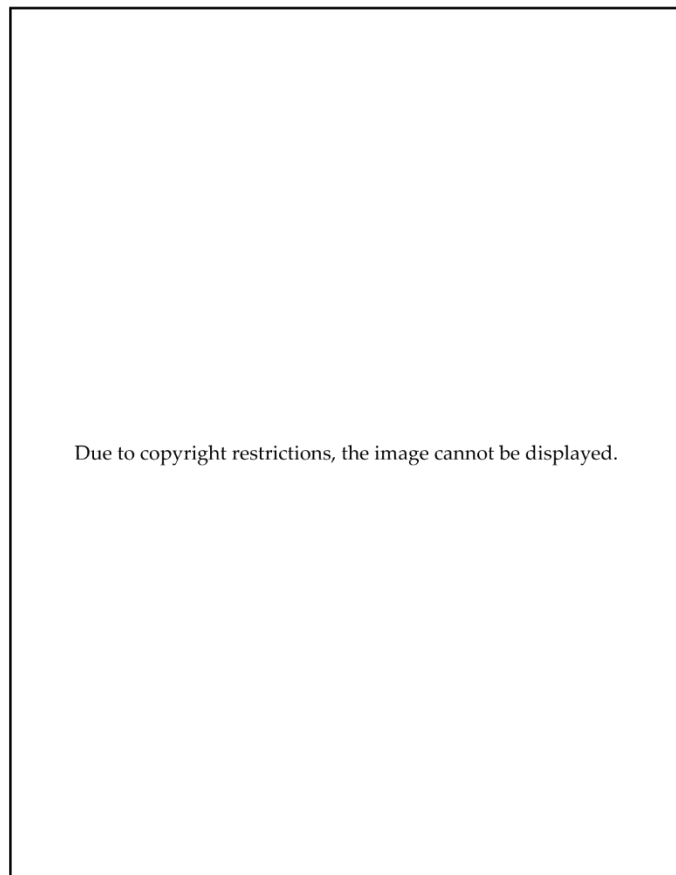
2.8 - 'here is Freddie, set apart (physically, emotionally, mentally) from everyone else'.



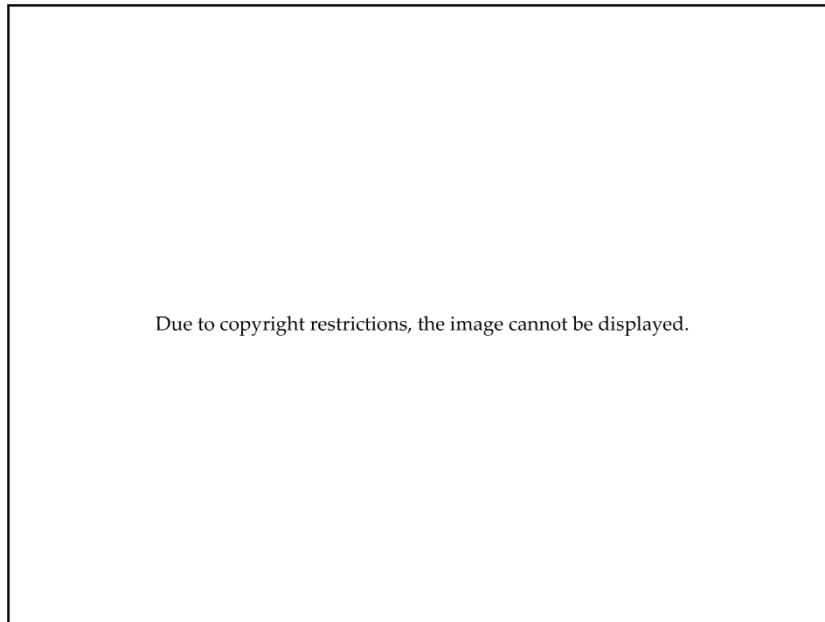
2.9 – *Exodus*' poster celebrates its shared authorial lineage with *Gladiator*.



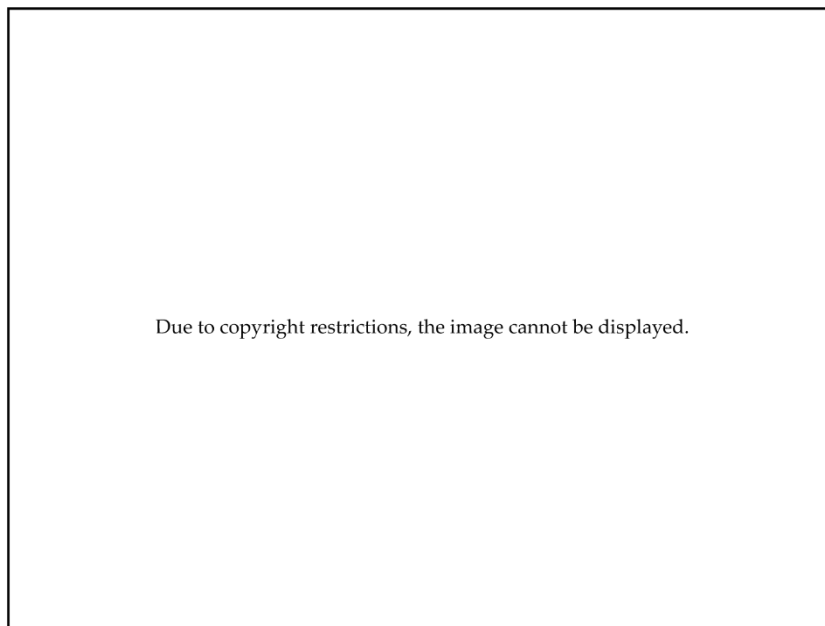
3.1 – *Empire*'s Bond-heavy November 2015 issue.



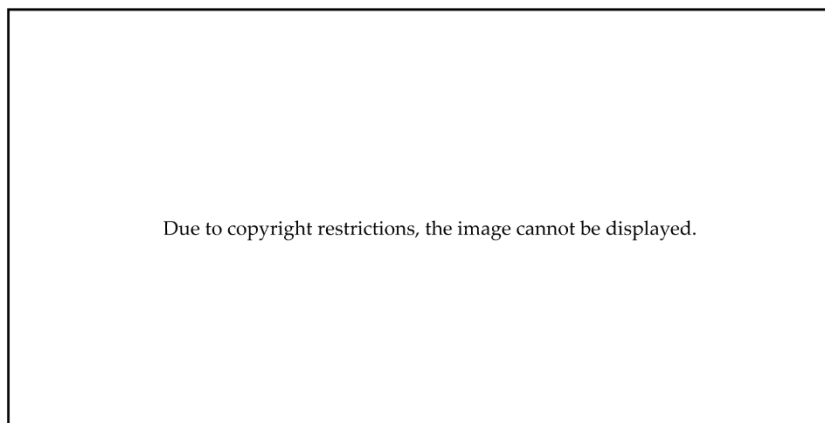
3.2 – Mendes' post-*Skyfall* authorial aggrandisement re: *Charlie and the Chocolate Factory*.



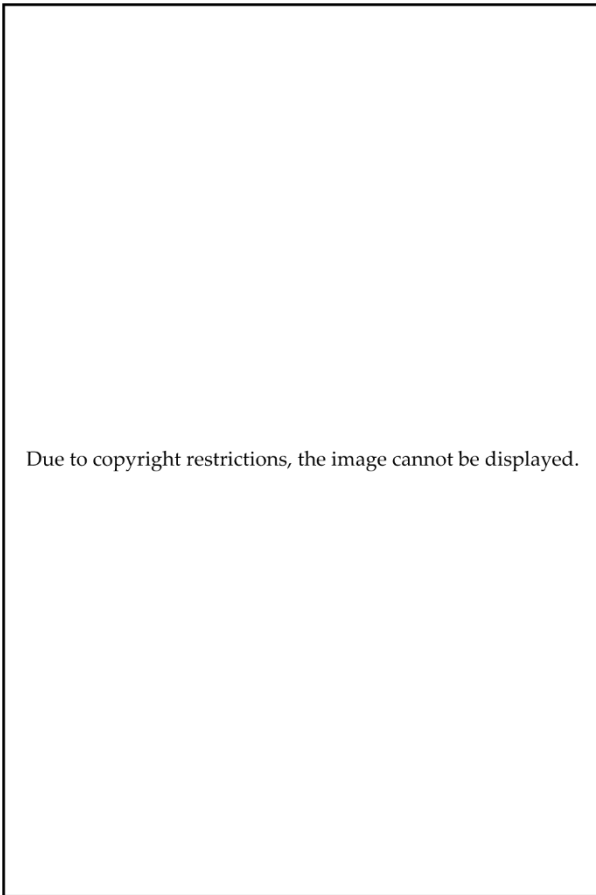
3.3 – *Pan's* commercial projection as pseudo-*Harry Potter*.



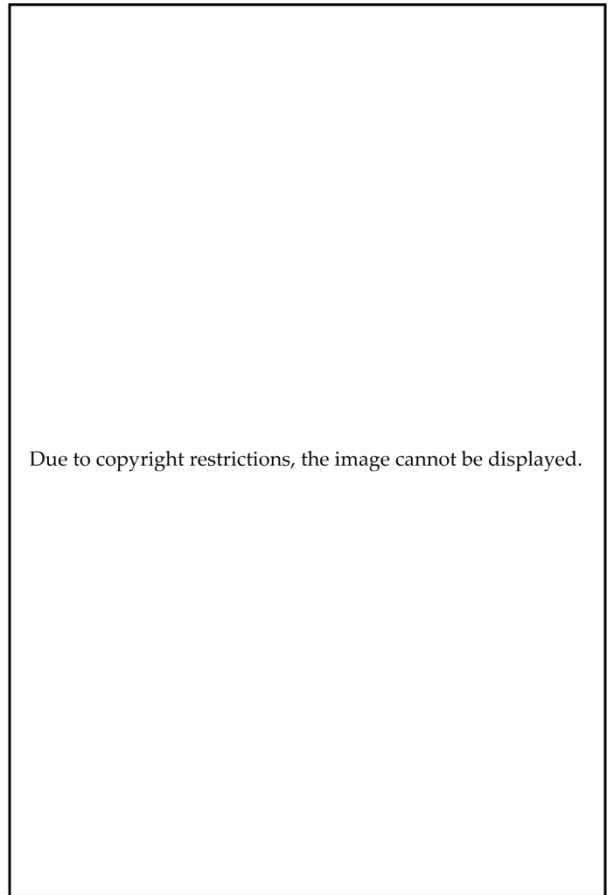
3.4 – *Brooklyn's* commercial literary authorship.



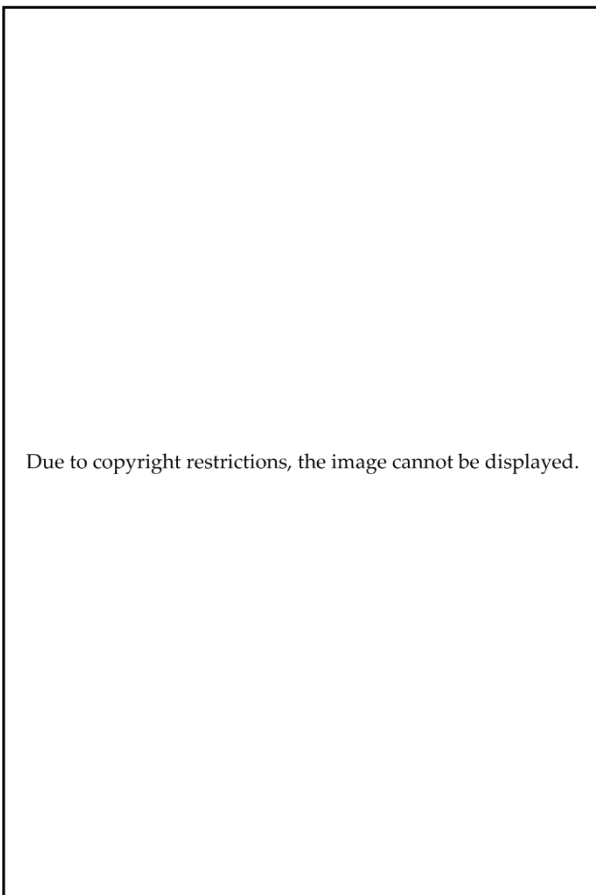
3.5 – The enigma of Paul Thomas Anderson on *Junun's* sheet.



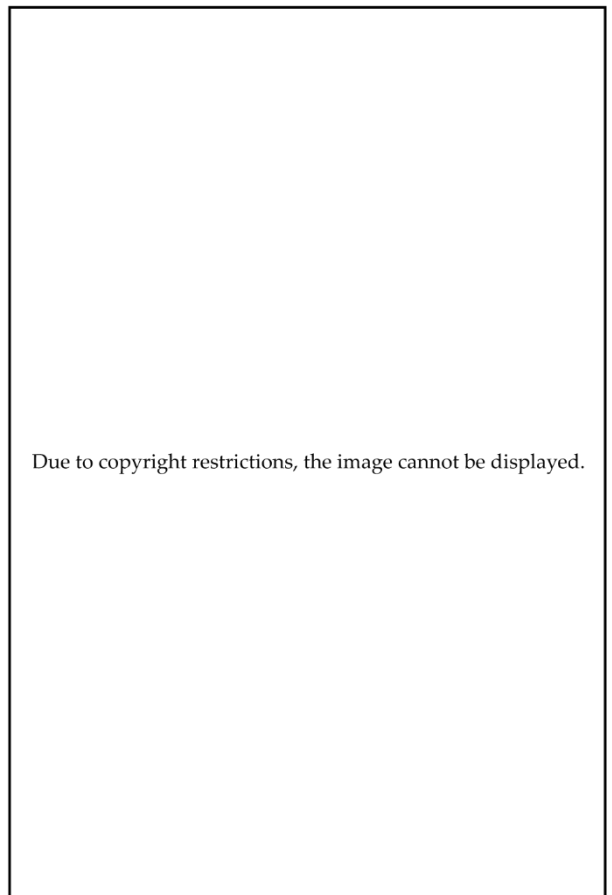
3.6 - Conventions in promotional graphic design: *Pretty Woman*.



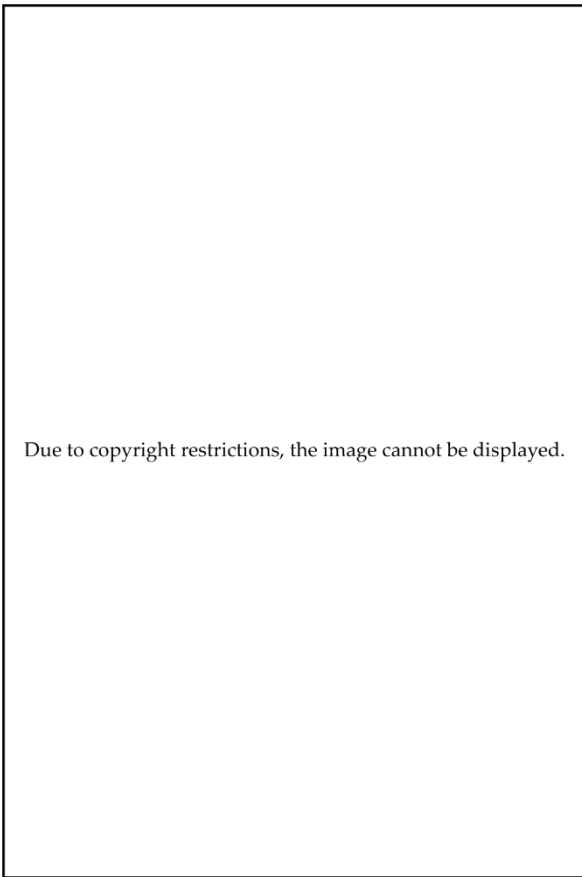
3.7 - Conventions in promotional graphic design: *Two Weeks Notice*.



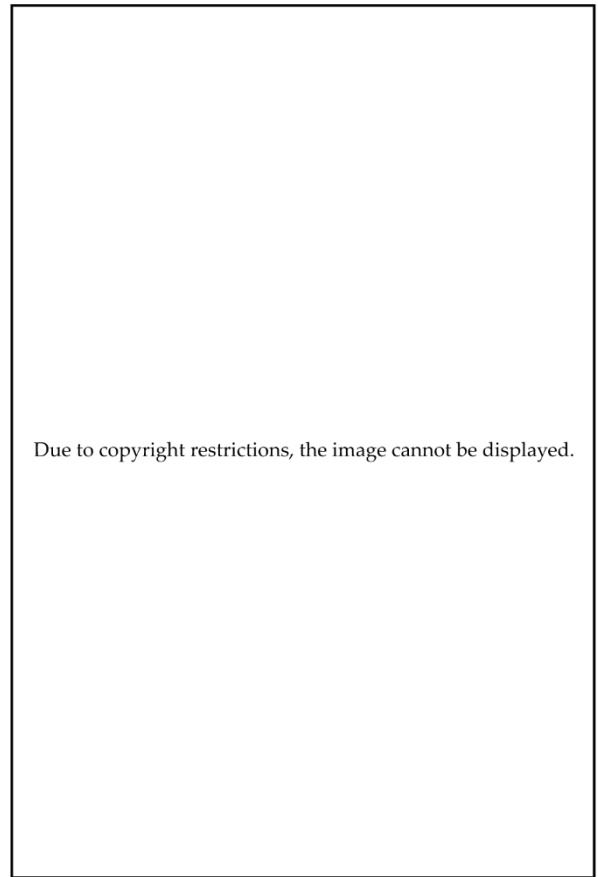
3.8 - Conventions in promotional graphic design: *Black Snake Moan*.



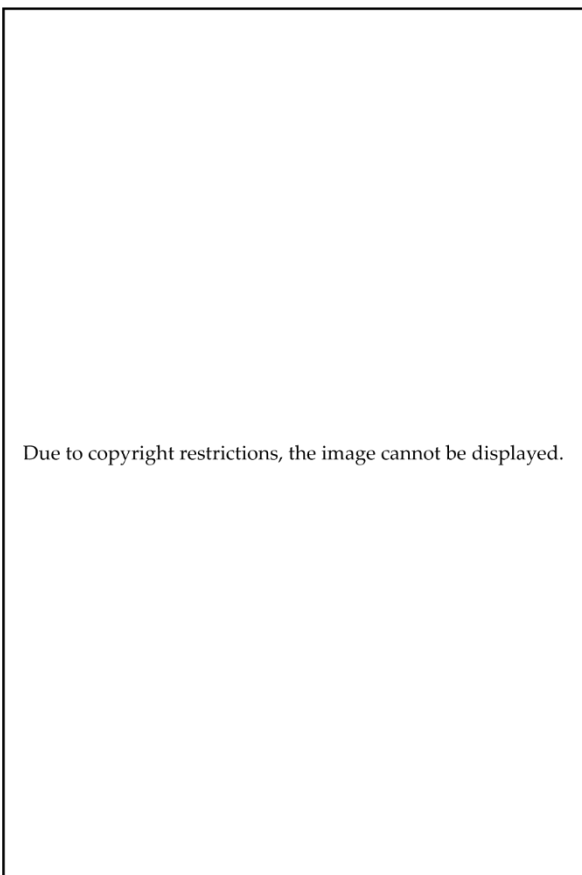
3.9 - Conventions in promotional graphic design: *Action Jackson*.



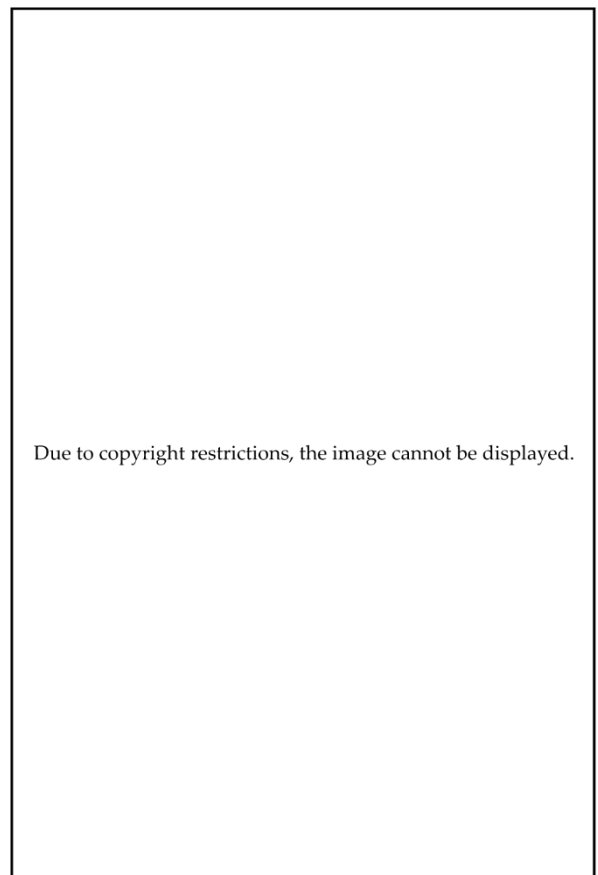
3.10 - Duelling star hierarchies on *The Towering Inferno's* poster.



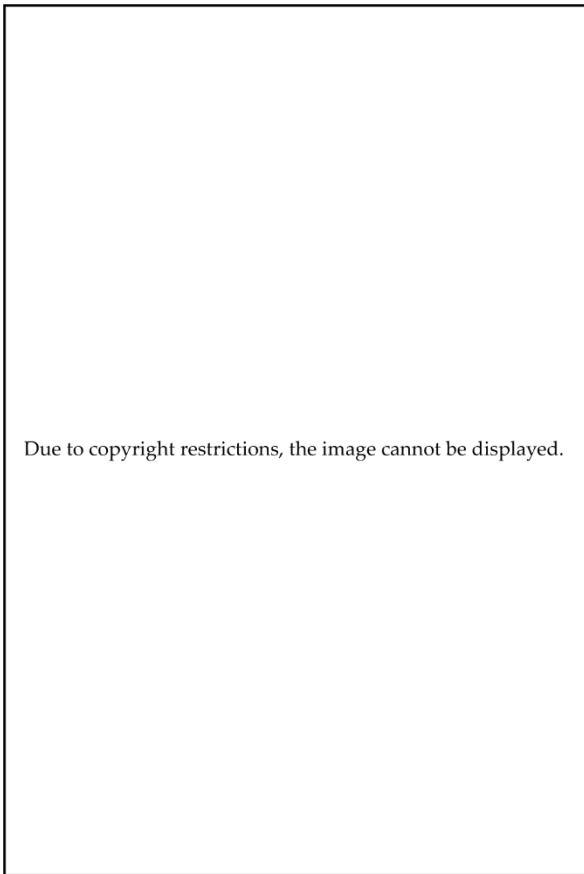
3.11 - Directorial possessory credit: '*John Carpenter's Vampires*'.



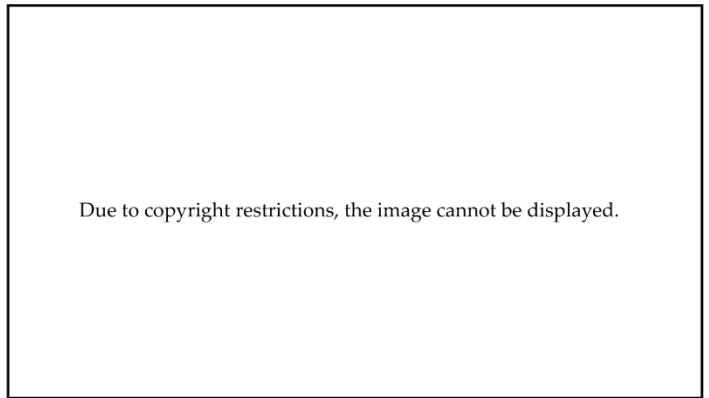
3.12 - Non-directorial possessory credit: '*Bram Stoker's Dracula*'.



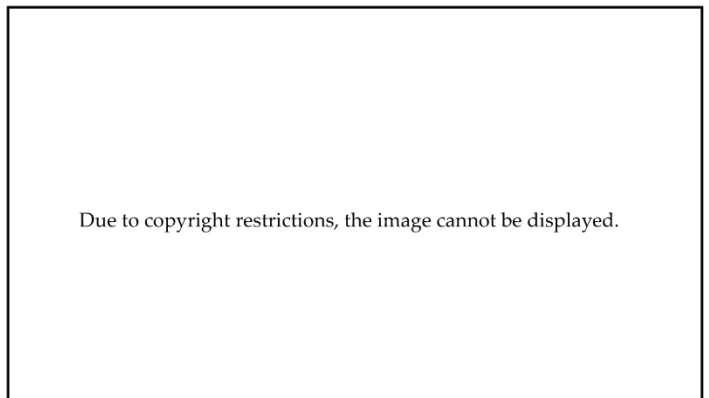
3.13 - Coppola's promotional pre-eminence on *One From the Heart's* poster.



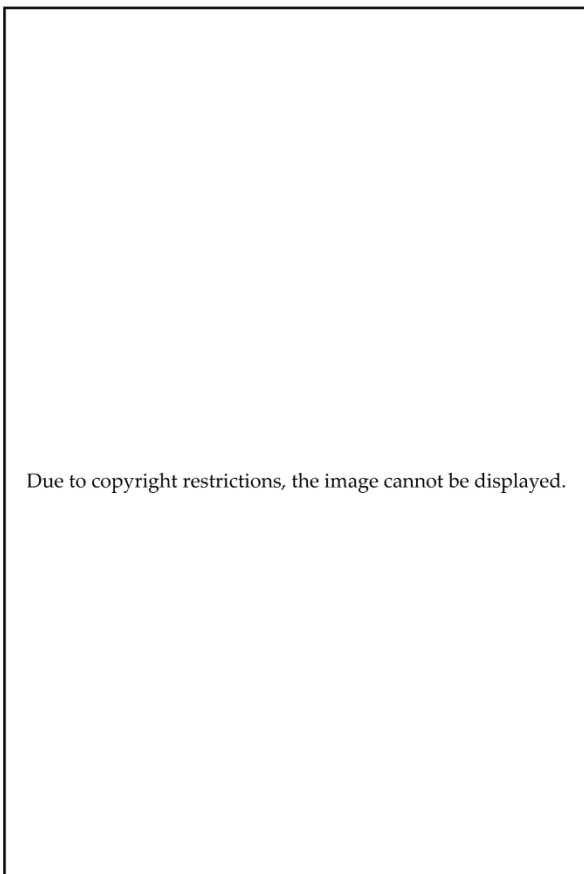
3.14 - *Star Wars* and *Jaws* branding on *Raiders of the Lost Ark's* poster.



3.16 - Faye Dunaway's pastiche of...



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



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



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.

Due to copyright restrictions, the image cannot be displayed.

3.20 - A more sombre Capra sits as the negative double-exposes his Oscar statuettes.

Due to copyright restrictions, the image cannot be displayed.

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

Due to copyright restrictions, the image cannot be displayed.

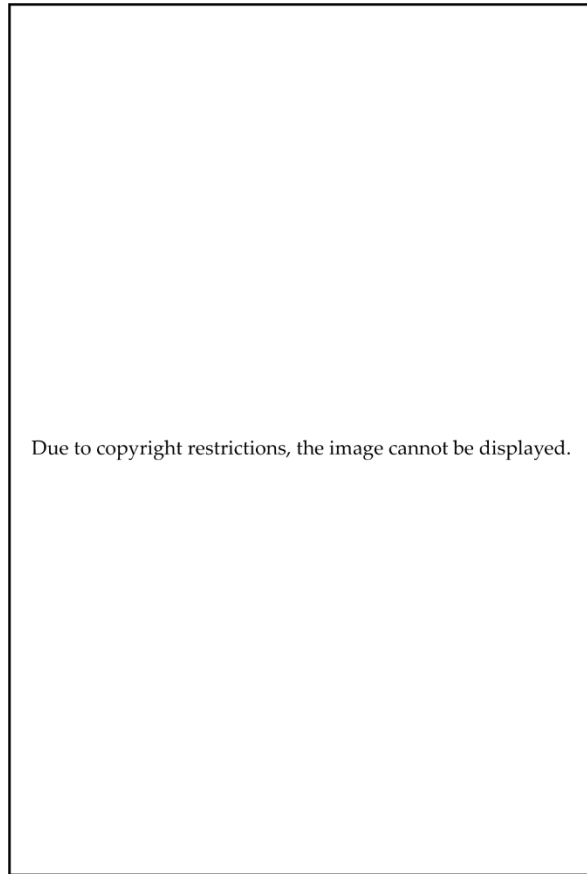
3.22 - Zanuck at the desk: the ultimate symbol of 'authority'.

Due to copyright restrictions, the image cannot be displayed.

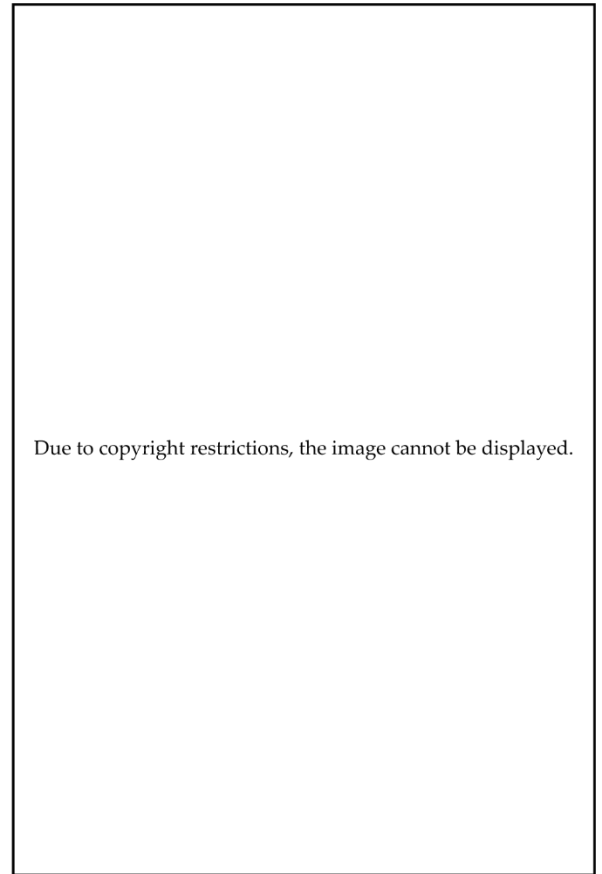
Due to copyright restrictions, the image cannot be displayed.

3.23 - Ford finally gets his promotional dues over Zanuck.

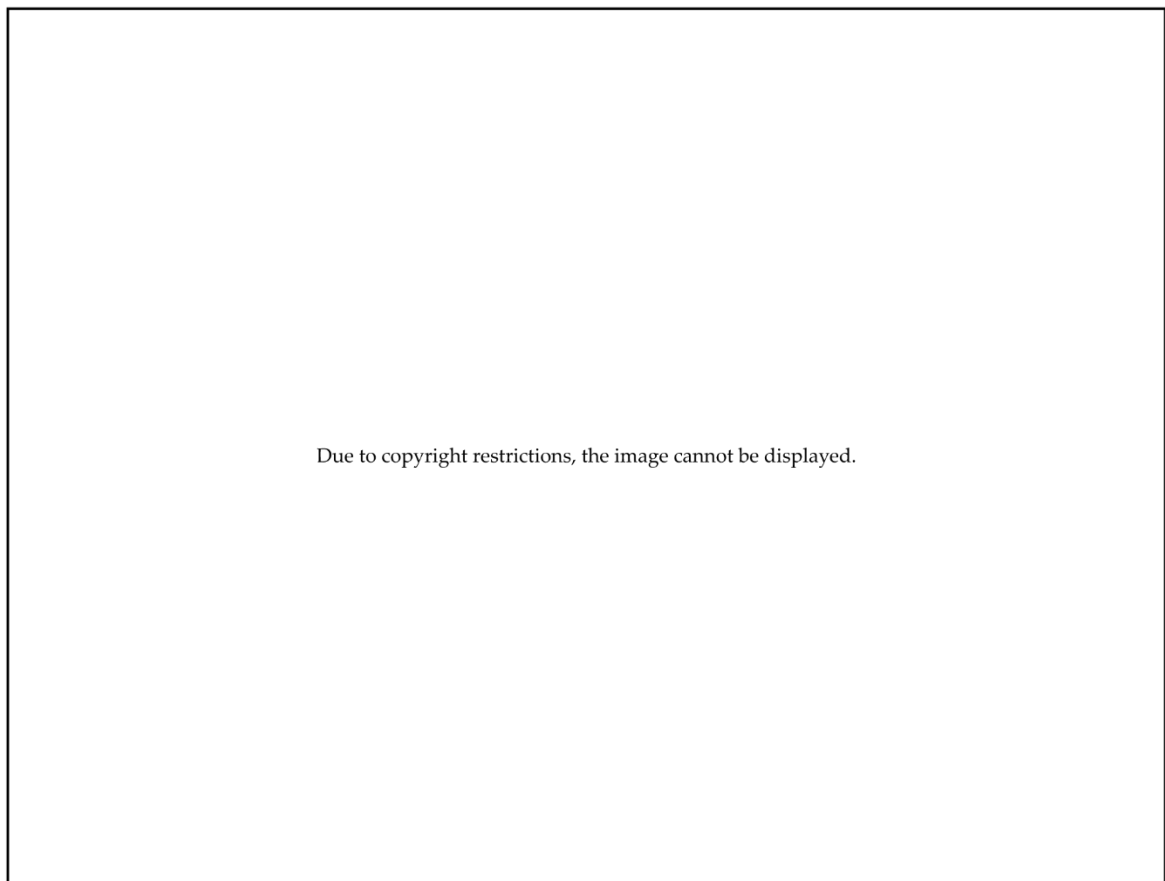
3.24 - *Lost River*'s portrait poster, which invokes...



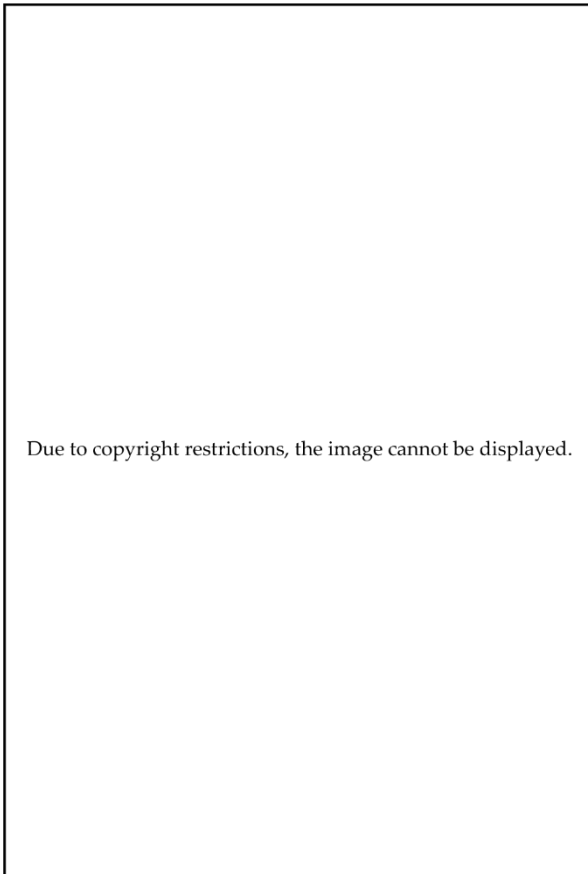
3.25 - ...*Only God Forgives*' iconography...



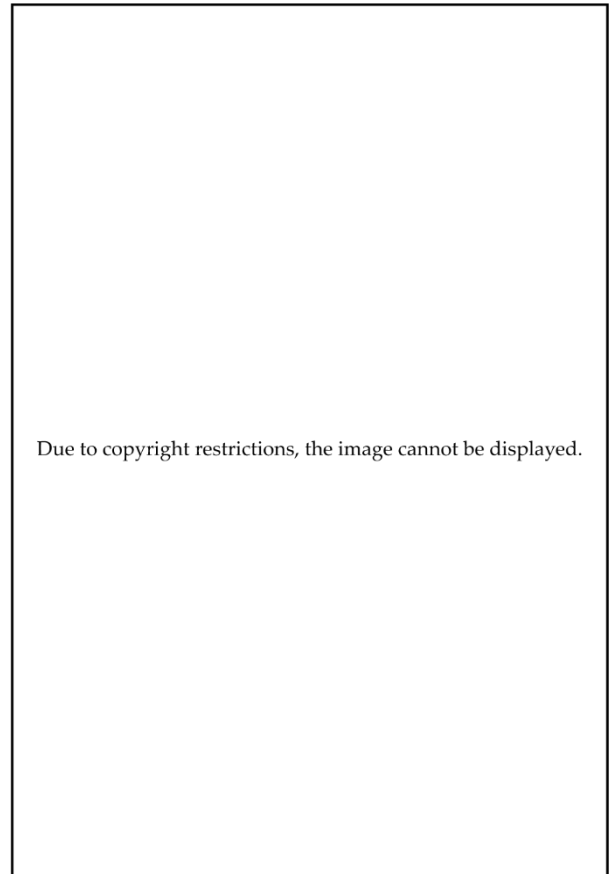
3.26 - ...and *Drive*'s typography.



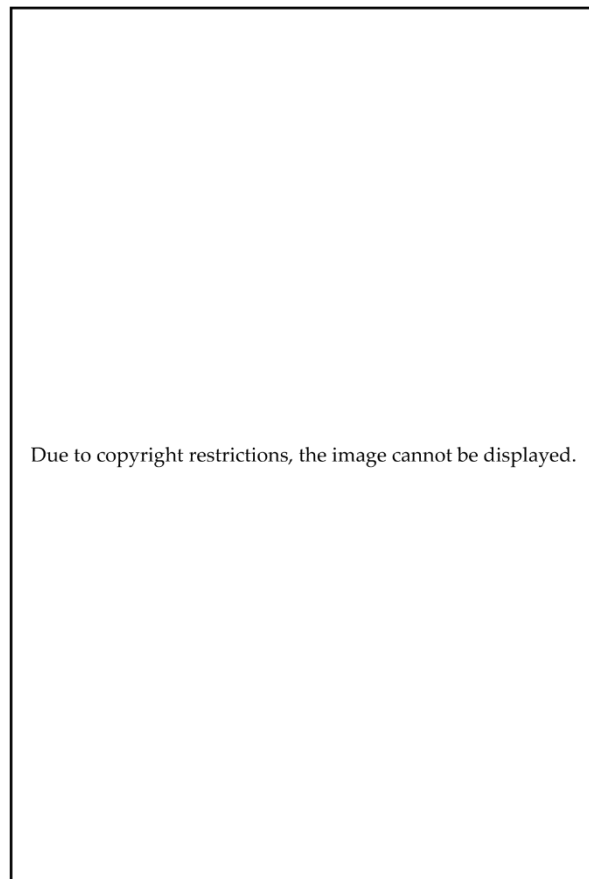
3.27 - *Lost River*'s landscape poster: cast portraits above;
tableau below.



3.28 – *The Place Beyond the Pines'* poster: cast portraits above; tableau below.



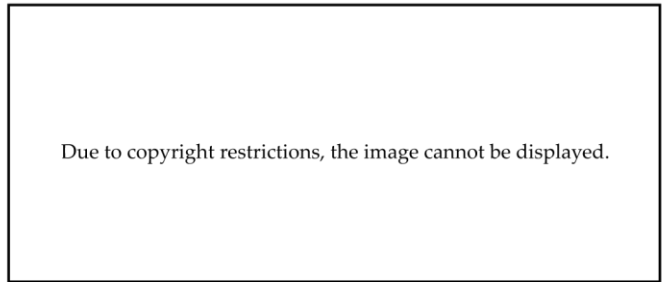
3.29 – *Jobs'* poster mimics Apple's 1970s' aesthetic.



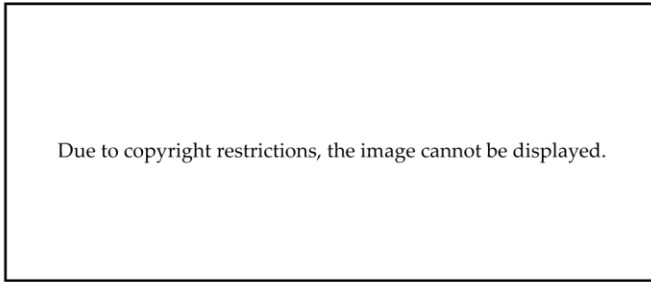
3.30 – *Steve Jobs* adopts Apple's contemporary brand iconography.



3.31 - Foregrounding of name-brand Peter Jackson in *The Hobbit's* first trailer...



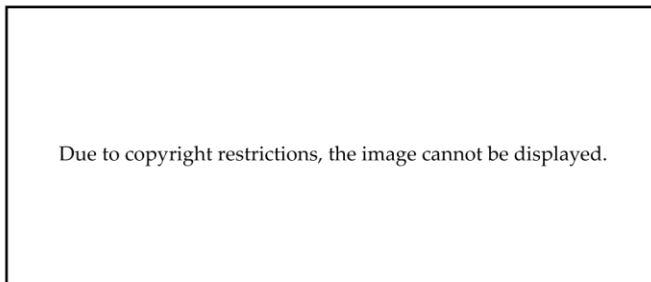
3.32 - ...which dedicates an intertitle to confirm that this is the same director as *The Lord of the Rings*.



3.33 - Frodo, Bilbo, Bag End – *The Hobbit's* introductory nostalgic trifecta.



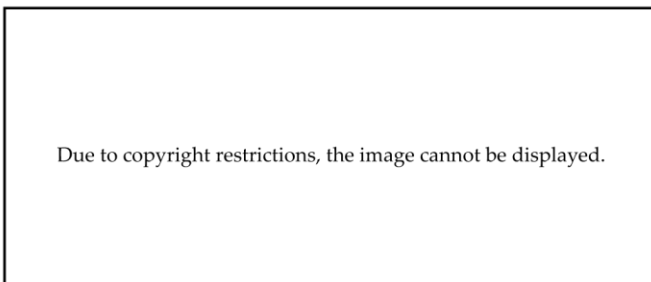
3.34 - *The Hobbit's* Bag End looks exactly the same as *The Lord of the Rings'* (pictured).



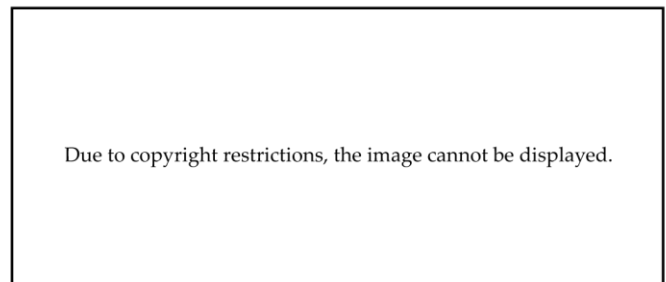
3.35 - *The Hobbit's* Gandalf strikes a pose, immediately calling to mind...



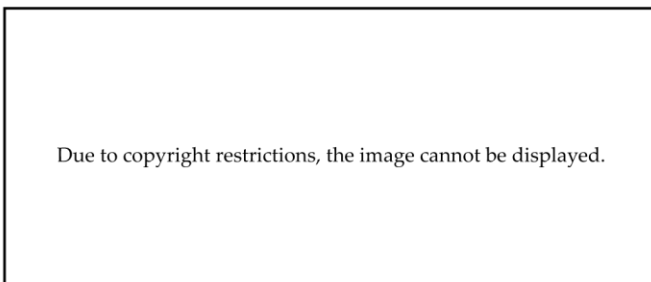
3.36 - ...Gandalf's iconic stand-off against the Balrog in *The Fellowship of the Ring*.



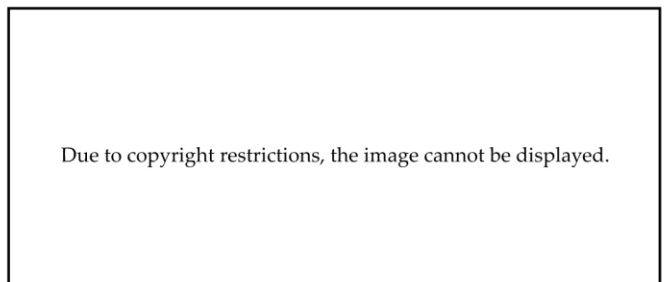
3.37 - Bilbo acquires Sting in *The Hobbit*.



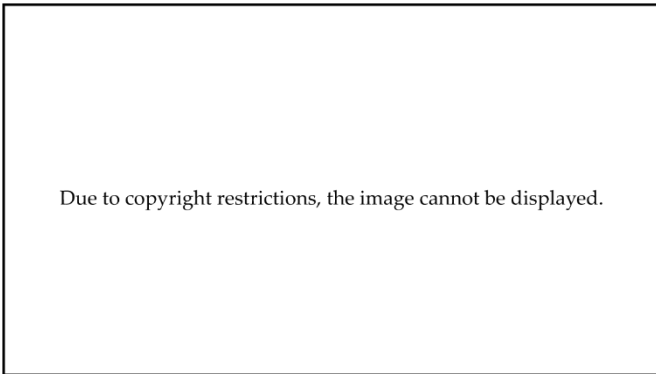
3.38 - Frodo acquires Sting in *The Lord of the Rings*.



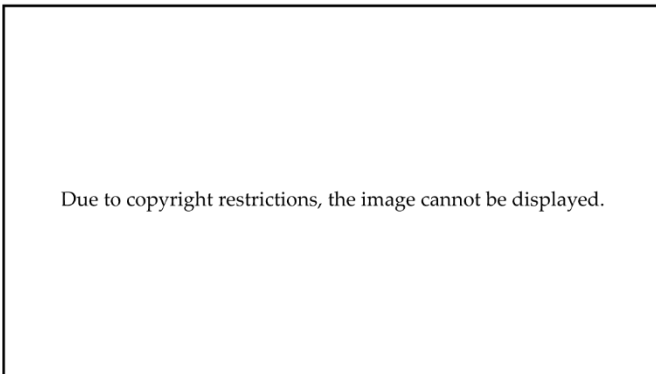
3.39 - The Shards of Narsil in *The Hobbit's* Rivendell.



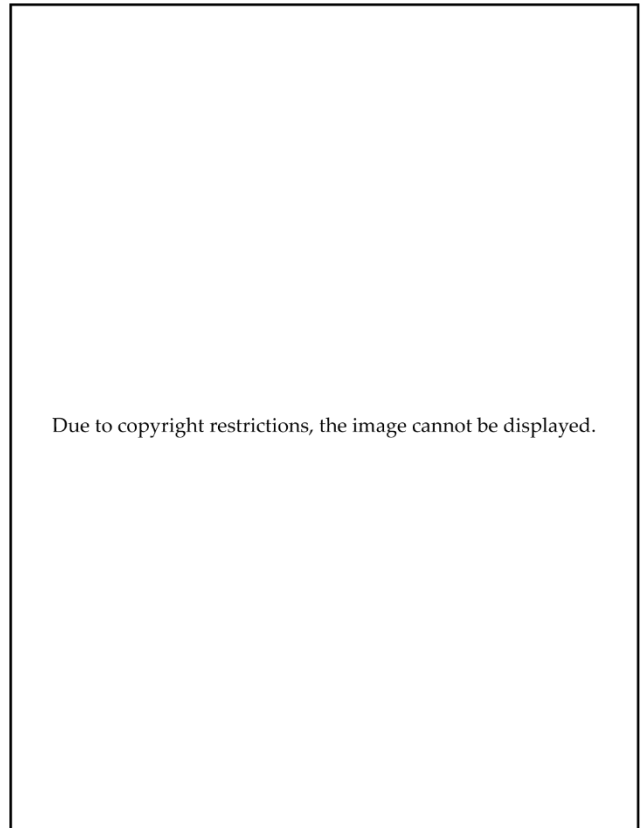
3.40 - The Shards of Narsil in *The Lord of the Rings'* Rivendell.



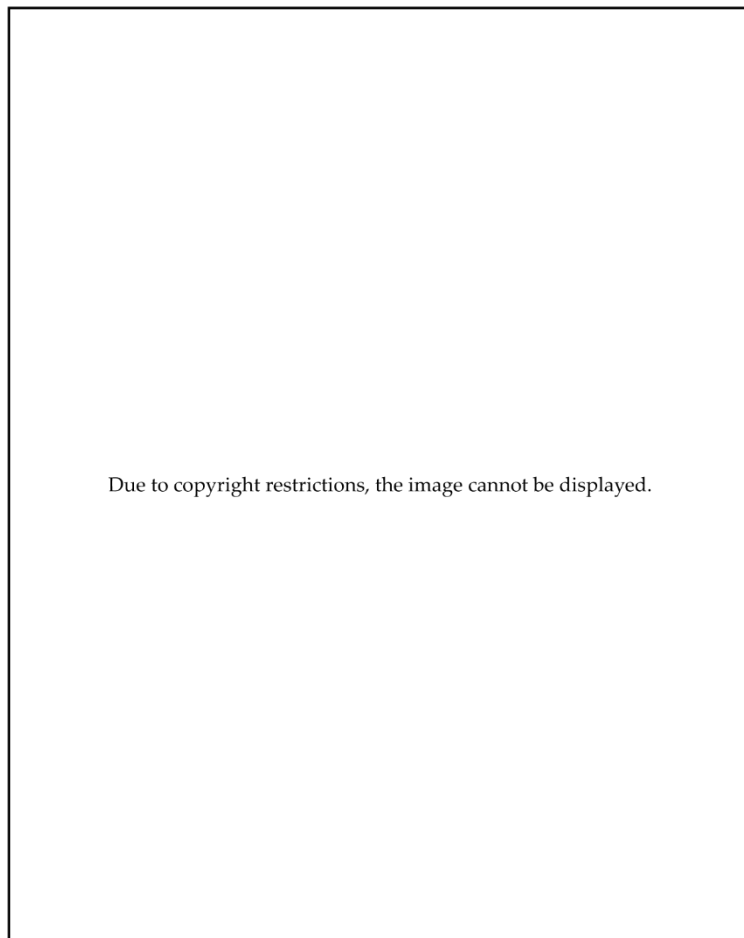
4.1 - J.J. Abrams is visited on set by an animatronic puppet.



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.



4.4 - Warner Home Video's 2012 *Robert De Niro Collection* Blu-ray box-set.

Due to copyright restrictions, the image cannot be displayed.

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

Due to copyright restrictions, the image cannot be displayed.

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

Due to copyright restrictions, the image cannot be displayed.

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

Due to copyright restrictions, the image cannot be displayed.

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

Due to copyright restrictions, the image cannot be displayed.

4.9 - ...à la McCauley in *Heat*.

Due to copyright restrictions, the image cannot be displayed.

5.1 - The Nolan establishing shot: *Inception*.

Due to copyright restrictions, the image cannot be displayed.

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

Due to copyright restrictions, the image cannot be displayed.

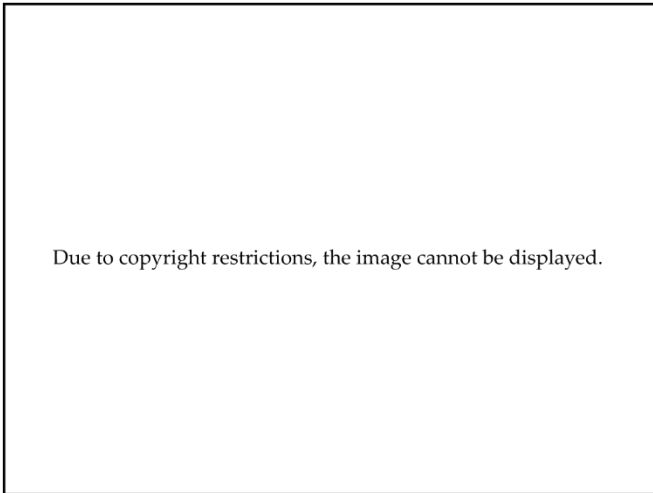
5.3 - The Nolan dialogue shot: *The Prestige*.

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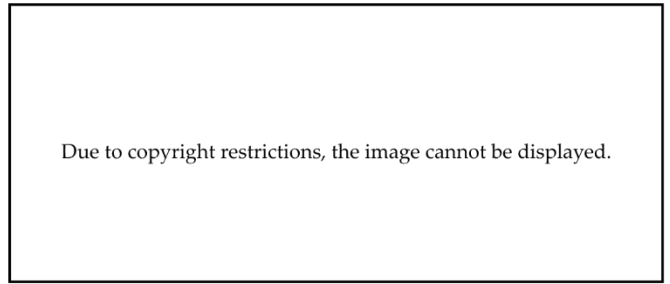
5.4 - The Nolan dialogue shot: *The Dark Knight*.

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5.5 - The Nolan insert: *Insomnia*.



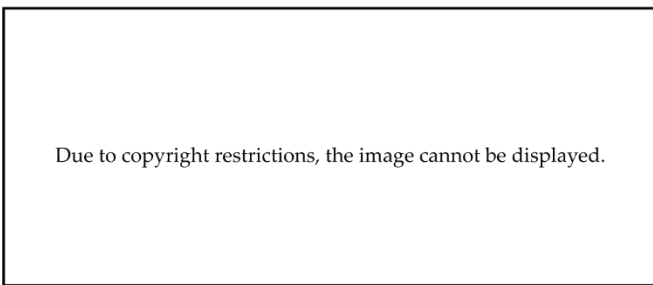
5.6 - The Nolan insert: *Following*.



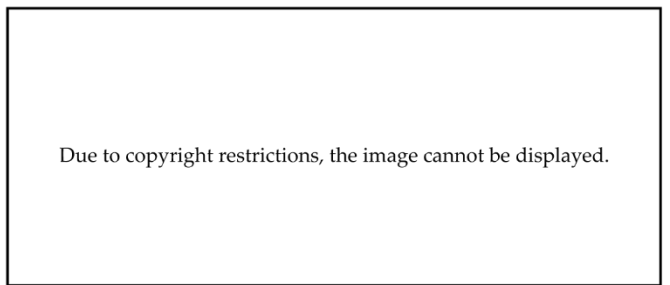
5.7 - Leonard's self-manipulation through objects in *Memento*.



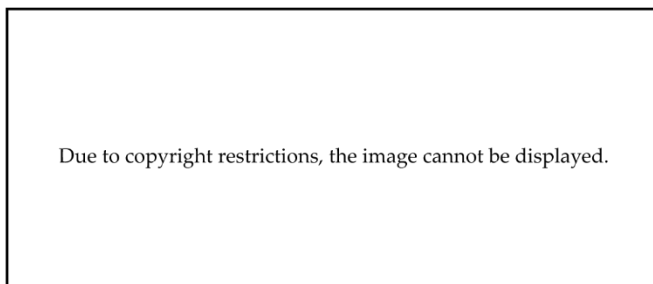
5.8 - Leonard abides by the rule of the annotation, but never questions the deletions here.



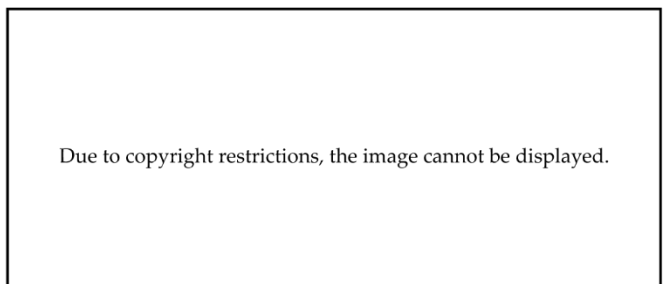
5.9 - A close-up dollies around Denham... (a)



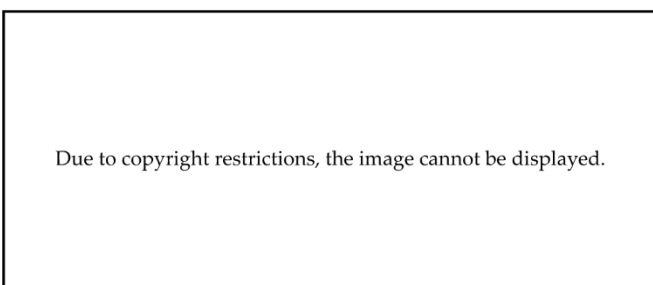
5.10 - ...then cuts to show his perspective... (b)



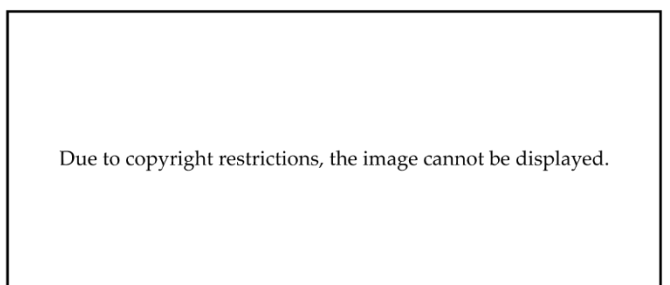
5.11 - ...then cuts back to a tighter framing of (a), suturing the spectator into Denham's 'slant'.



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.

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5.15 - Close-up on Denham as he advocates Skull Island...

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

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

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

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5.19 - The standard Nolan dialogue shot in *Memento*.

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

Due to copyright restrictions, the image cannot be displayed.

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

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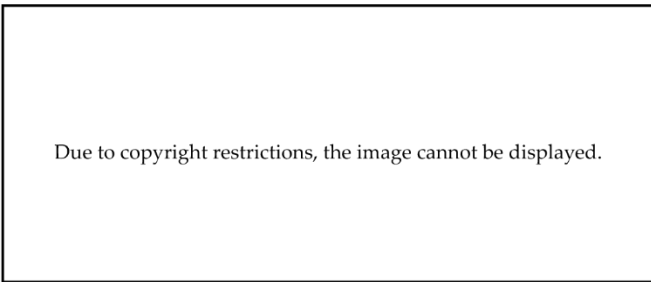
5.22 - Peter Jackson opens *The Hobbit's* production diaries by greeting us inside Bag End.

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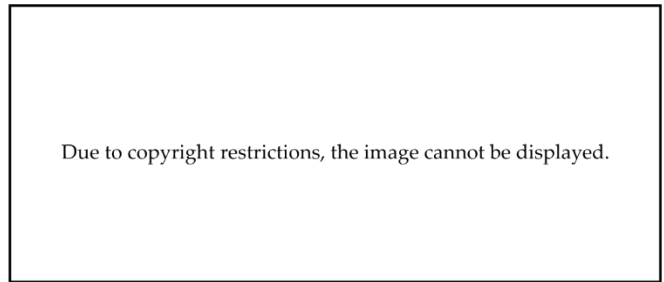
5.23 - Jackson, on the Rivendell set, awed at his own creation.

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5.24 - An authentic facsimile of Elrond's chambers...



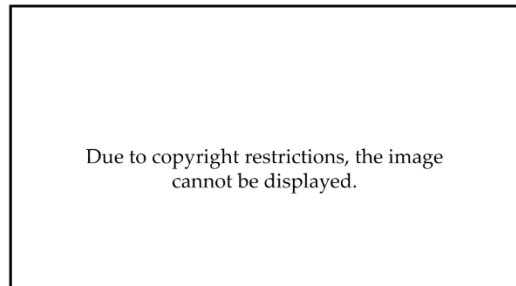
5.25 - ...which dissolves into footage of the Council of Elrond from *The Fellowship of the Ring*.



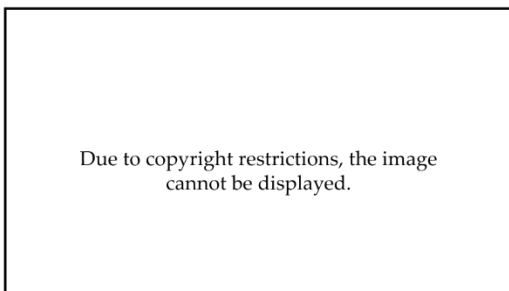
5.26 - *Interstellar's* title.



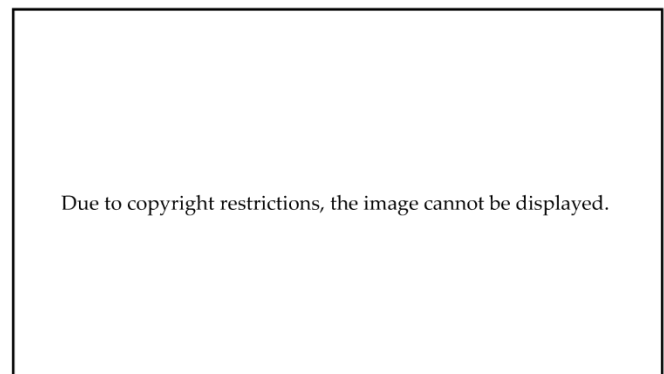
5.27 - *The Prestige's* title.



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



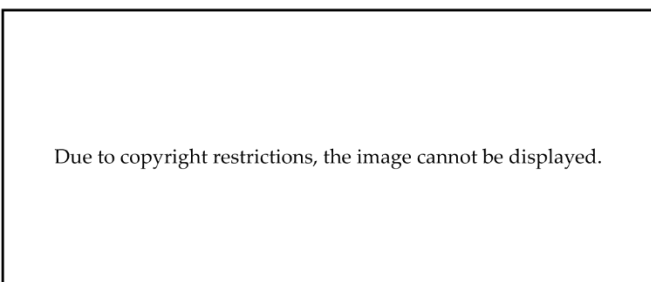
5.29 - Floyd Coen's interview, shot by Ken Burns for *The Dust Bowl*, is slipped into *Interstellar's* diegesis.



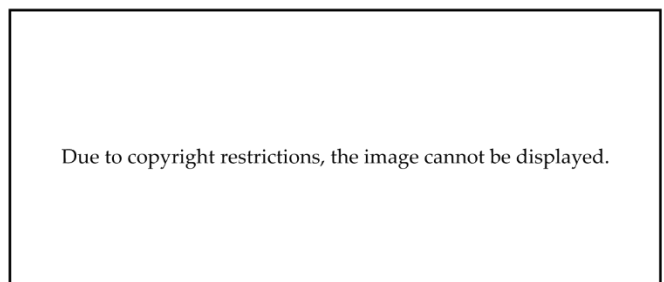
5.30 - Cooper's crash—in IMAX 1.43:1.



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



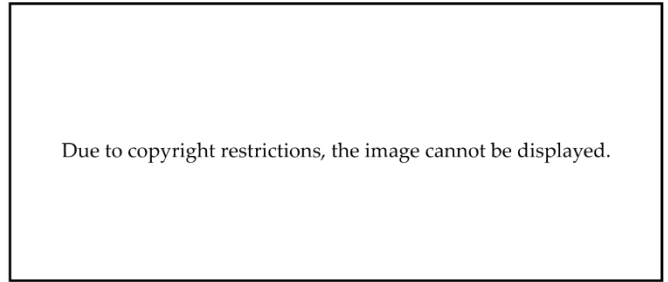
5.32 - *The Hobbit's* golden corporate credits.



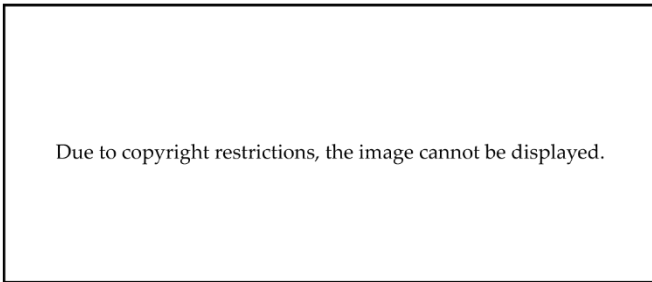
5.33 - *The Lord of the Rings'* icy corporate credits.



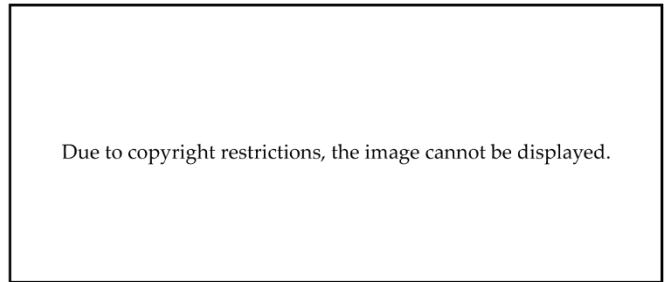
5.34 - *The Hobbit's* title.



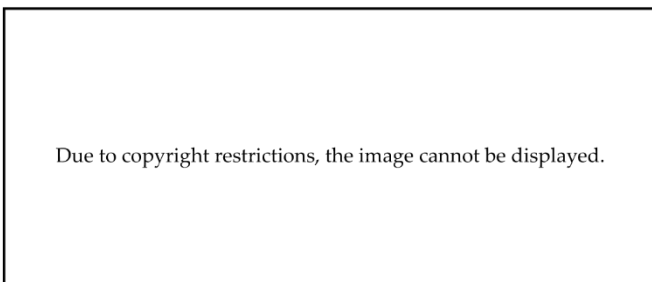
5.35 - *The Lord of the Rings'* title.



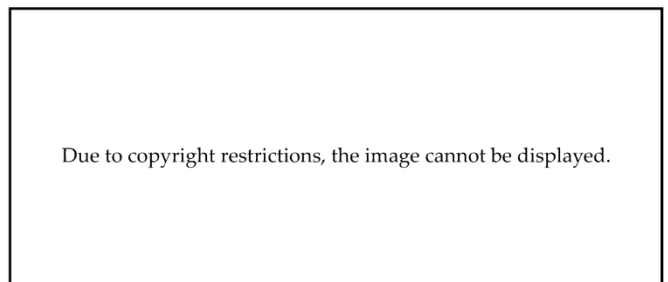
5.36 - The Red Book of Westmarch: *An Unexpected Journey.*



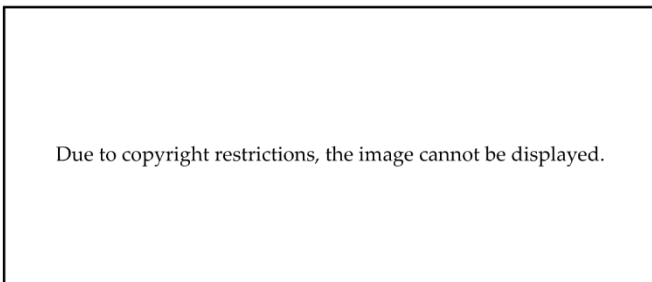
5.37 - The Red Book of Westmarch: *The Return of the King.*



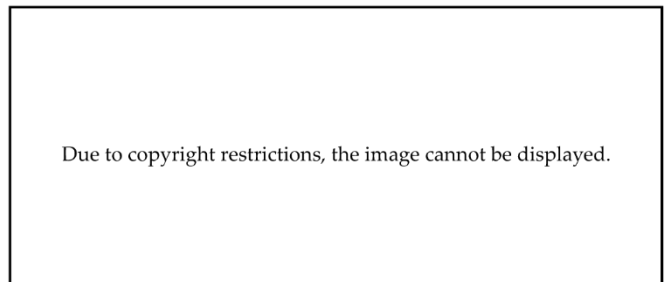
5.38 - Bilbo's crimson waist-coat: *An Unexpected Journey.*



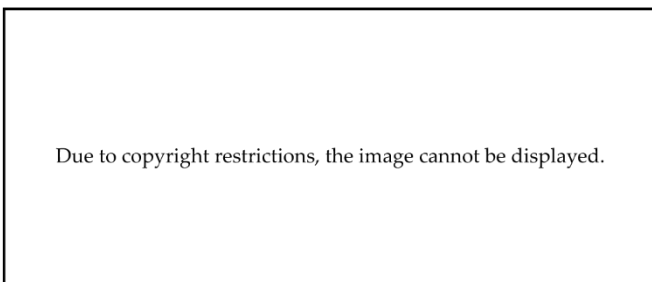
5.39 - Bilbo's crimson waist-coat: *The Fellowship of the Ring.*



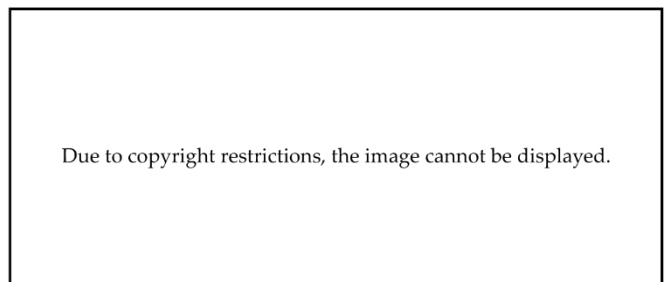
5.40 - Extreme close-up on the quill: *An Unexpected Journey.*



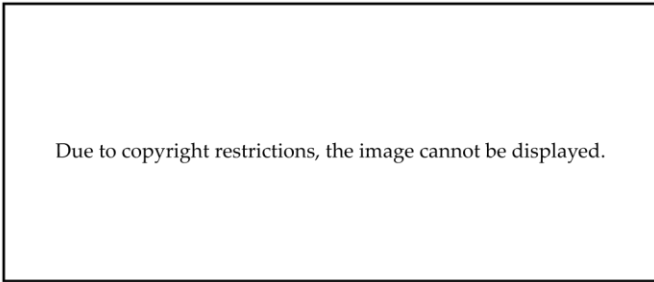
5.41 - High-angle insert of Bilbo writing: *An Unexpected Journey.*



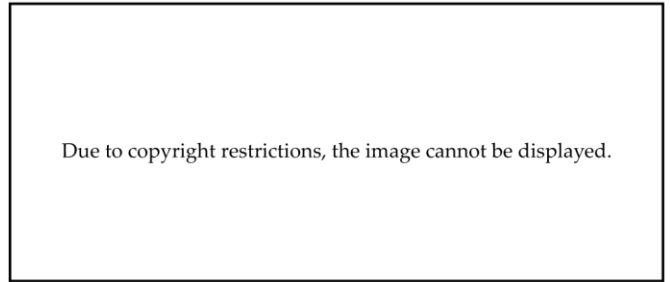
5.42 - Dolly shot *out of* Bilbo's study: *An Unexpected Journey.*



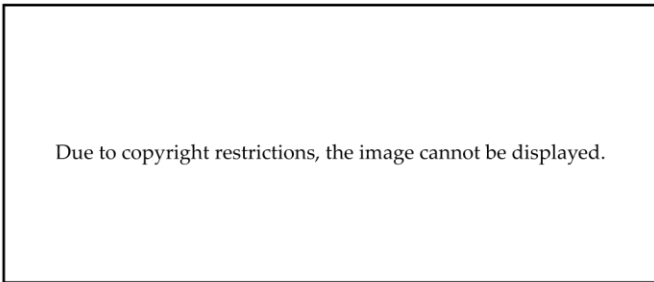
5.43 - Middle-earth map shot: *An Unexpected Journey.*



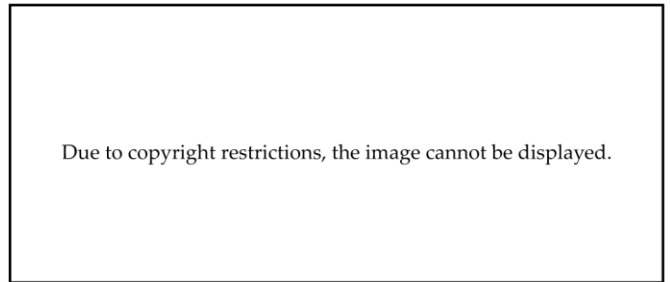
5.44 - Middle-earth map shot: *The Fellowship of the Ring*.



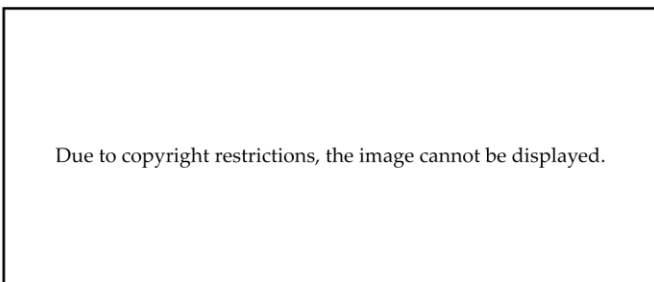
5.45 - Dolly shot into Bilbo's study: *The Fellowship of the Ring*.



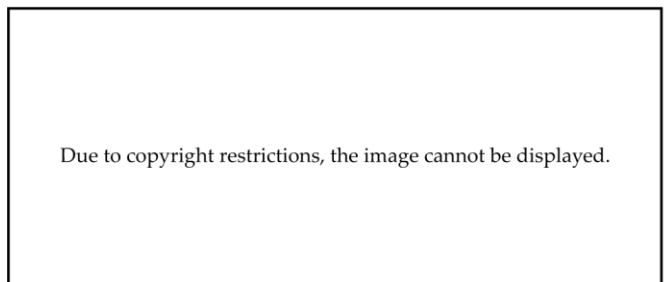
5.46 - Extreme close-up on the quill: *The Fellowship of the Ring*.



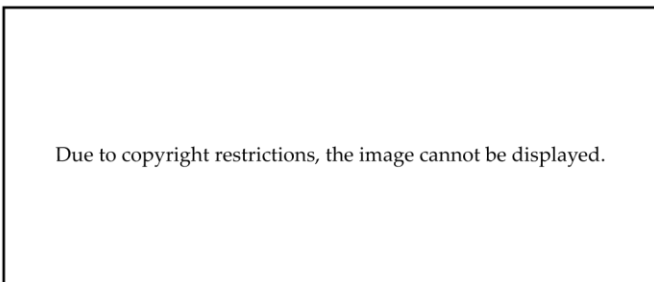
5.47 - High-angle insert of Bilbo writing: *The Fellowship of the Ring*.



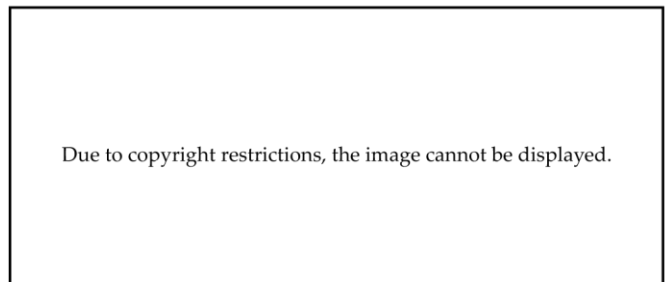
5.48 - The ore pits of Erebor.



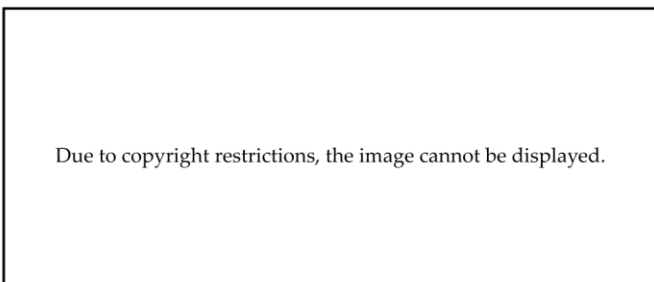
5.49 - Moria's mithril mines.



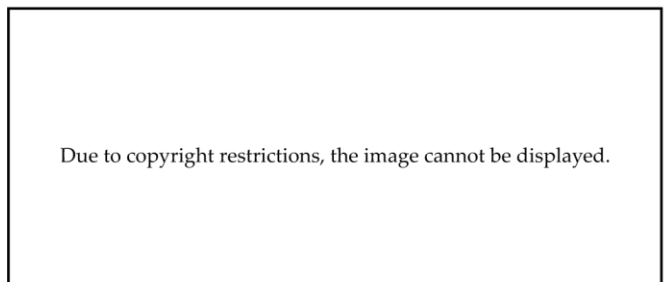
5.50 - *An Unexpected Journey's* FCD match-cuts from Thorin...



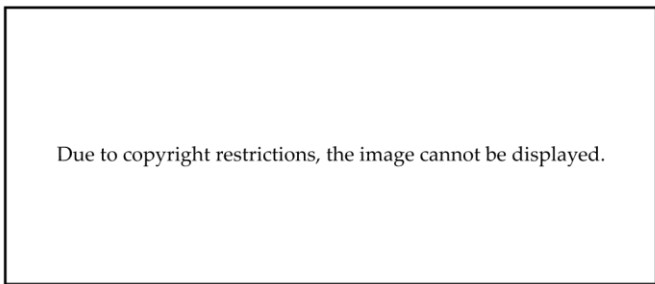
5.51 - ...to an explosion of fireworks, signalling the start of Old Took's party.



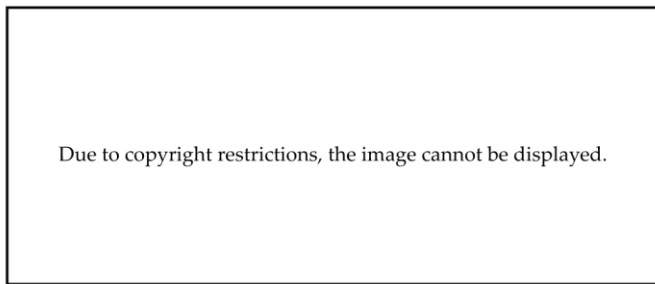
5.52 - *The Fellowship of the Ring's* FCD match-cuts from Bilbo...



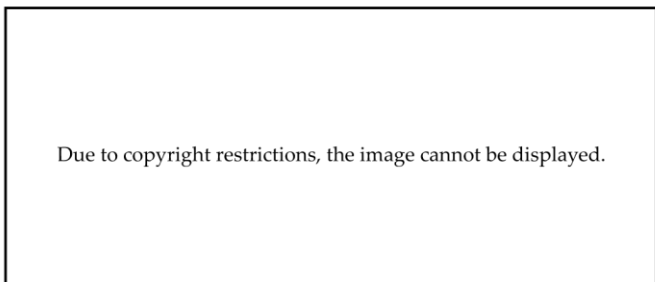
5.53 - ...to an explosion of fireworks, signalling the start of Bilbo's party.



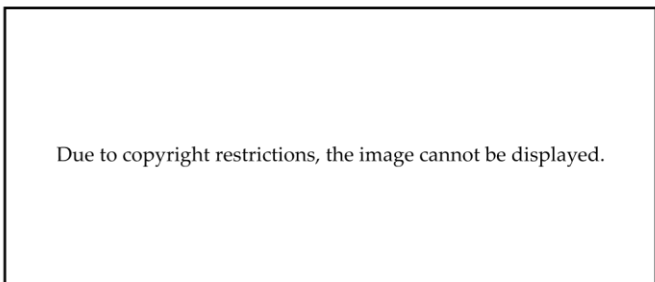
5.54 - Sparkles descend over the party field: *An Unexpected Journey*.



5.55 - Sparkles descend over the party field: *The Fellowship of the Ring*.



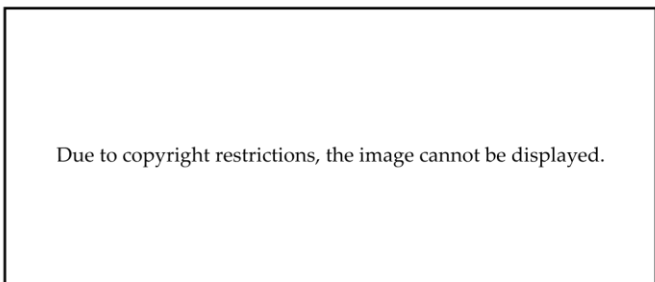
5.56 - Peter Jackson's cameo: *The Desolation of Smaug*.



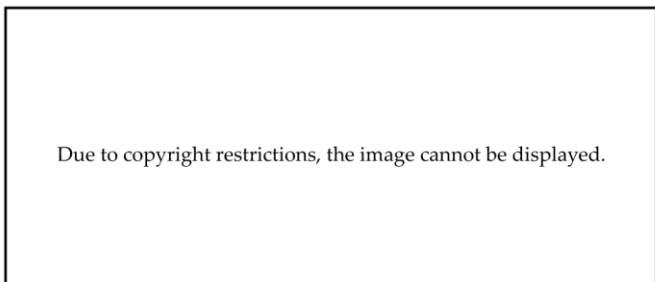
5.57 - Peter Jackson's cameo: *The Fellowship of the Ring*.



5.58 - Gandalf loses his temper and smothers the room in shadow: *An Unexpected Journey*.



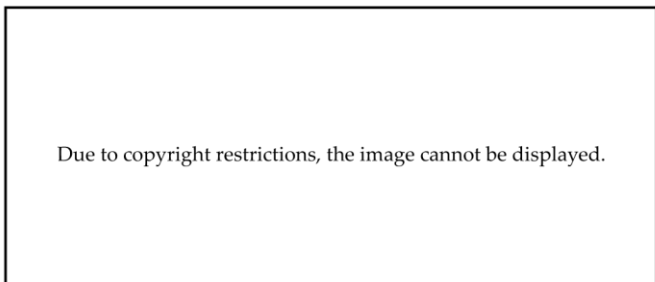
5.59 - Gandalf loses his temper and smothers the room in shadow: *The Fellowship of the Ring*.



5.60 - Gollum talks to his reflection: *An Unexpected Journey*.



5.61 - Gollum talks to his reflection: *The Return of the King*.



5.62 - Gandalf beseeches a moth to summon the Eagles: *An Unexpected Journey*.



5.63 - Gandalf beseeches a moth to summon the Eagles: *The Fellowship of the Ring*.

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5.64 - Galadriel's 'terrible' form: *The Battle of the Five Armies*.

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

Due to copyright restrictions, the image cannot be displayed.

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

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

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

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

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

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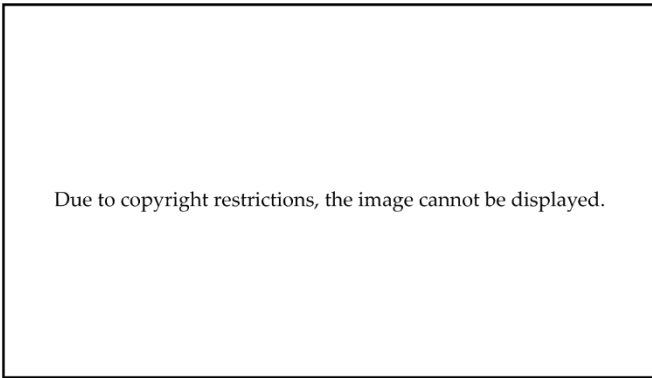
5.71 - ...which, once more, cuts to a closer composition when Gandalf speaks Bilbo's name.

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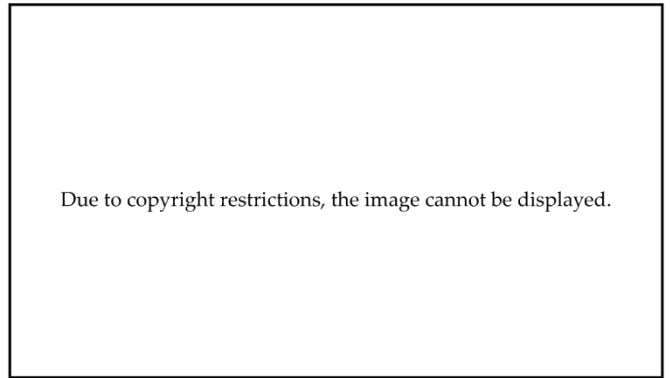
5.72 - Standard Nolan framing in *Interstellar*. Note the contemporariness of the *mise-en-scène*.

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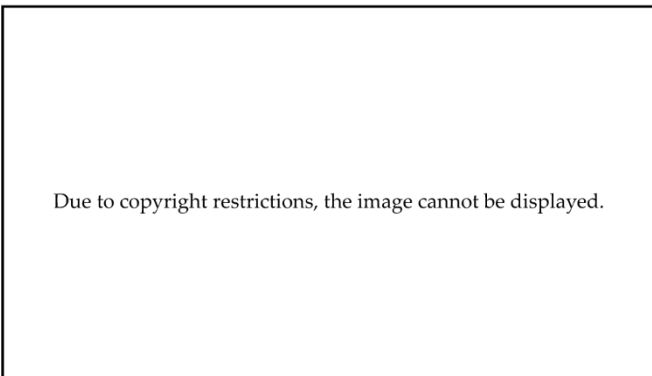
5.73 - Nothing in the frame belies *Interstellar's* temporal location in the 'future'.



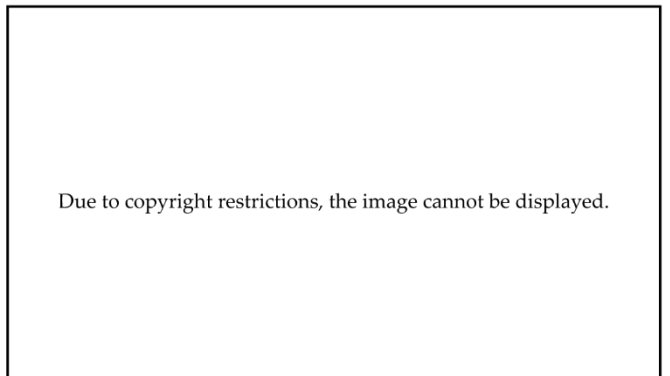
5.74 - Suitably cinematic and sublime space photography in *Interstellar*.



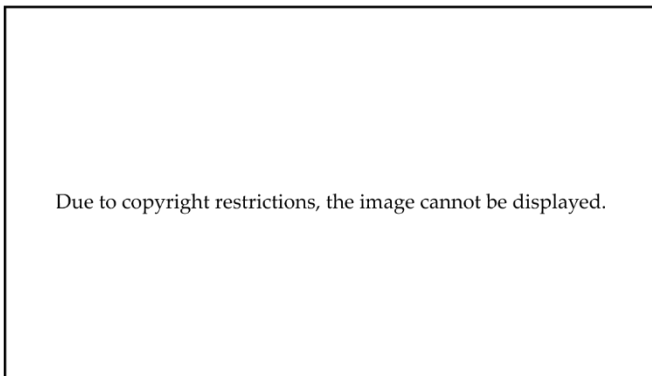
5.75 - Exterior shot rigged to the *Endurance's* surface...



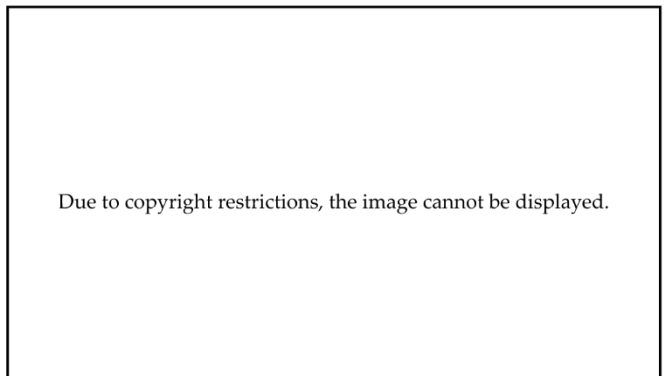
5.76 - ...which recurs throughout the film...



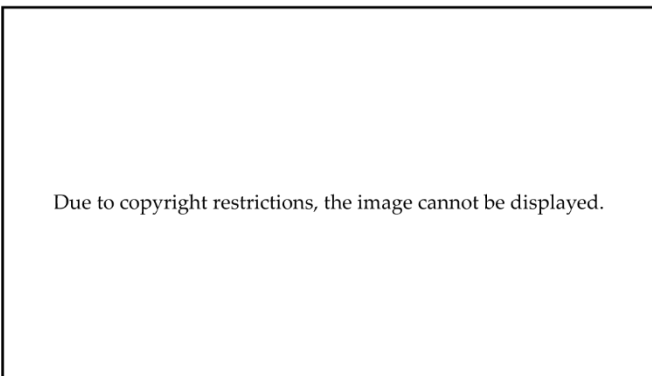
5.77 - ...forming an intense visual refrain.



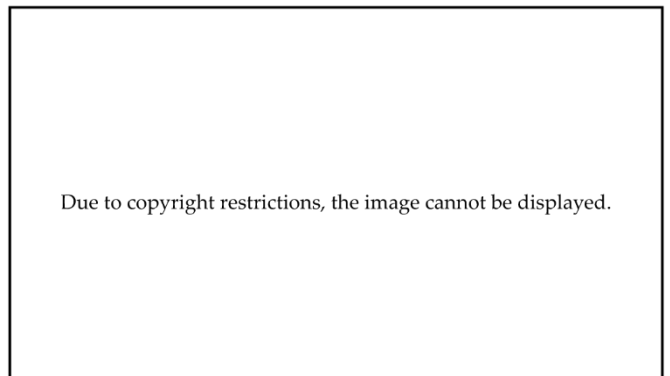
5.78 - *Interstellar's* 3D representation of 4D space-time: The Tesseract.



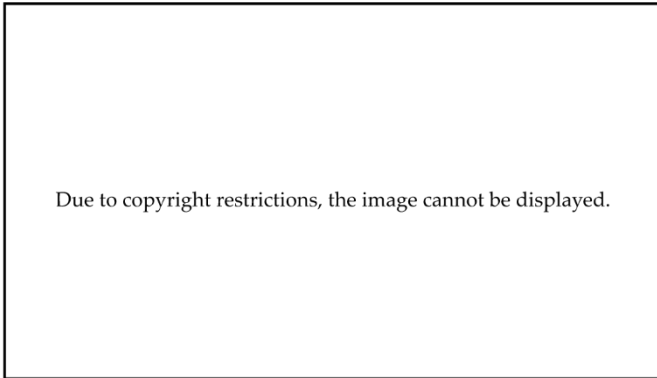
5.79 - Cooper pushes the wall—the 'present'.



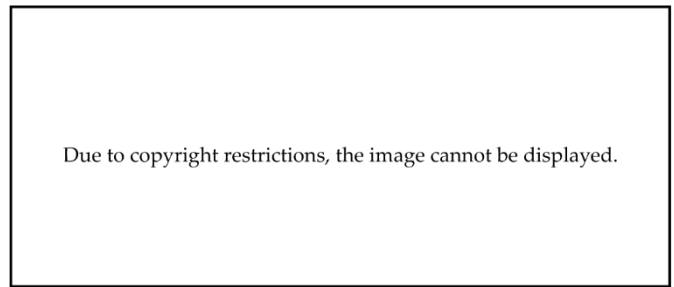
5.80 - The books fall in Murphy's bedroom—the 'past'.



5.81 - Murphy realises the 'ghost' is her father—the 'future'.



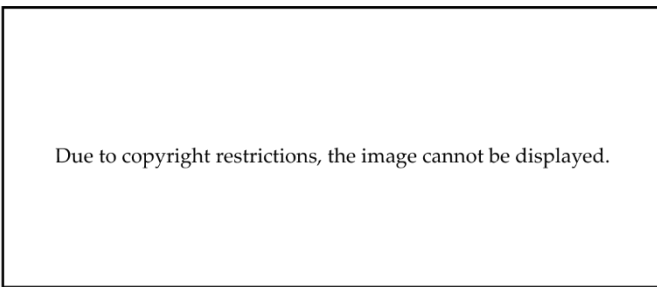
5.82 - The Tesseract's walls resemble celluloid.



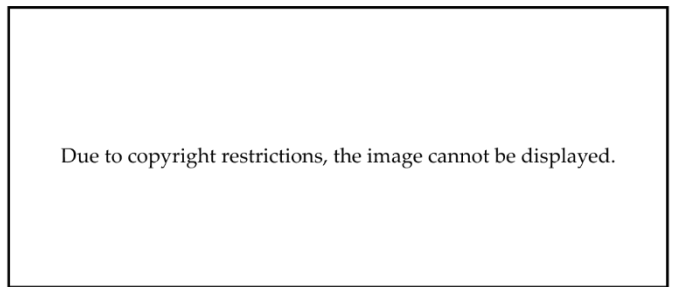
5.83 - Azog the Defiler, *The Hobbit's* principal CGI orc antagonist.



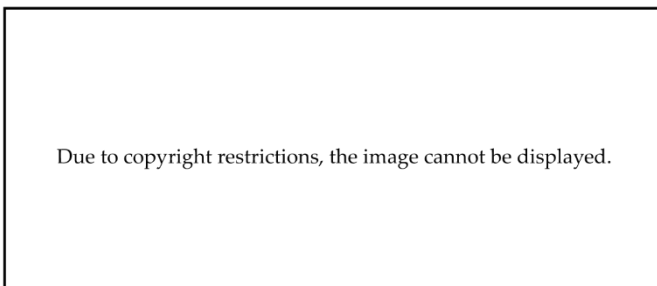
5.84 - Gothmog, *The Return of the King's* prosthetic orc lieutenant.



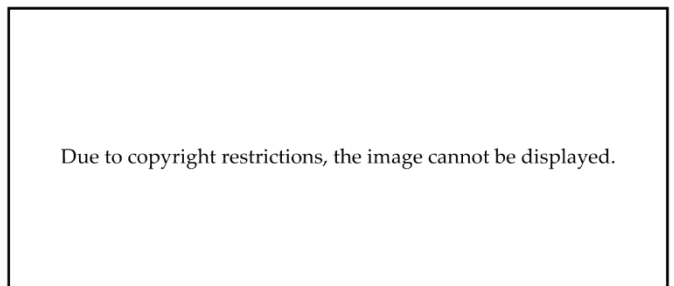
5.85 - Bilbo puts on the Ring for the first time: *An Unexpected Journey*.



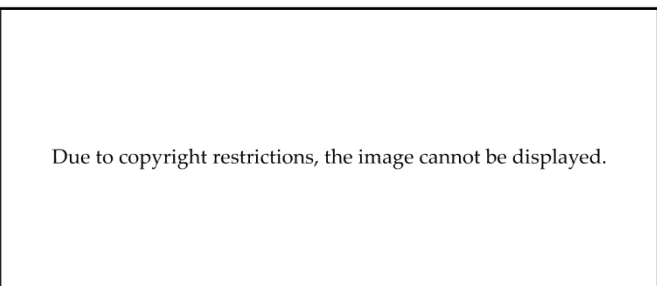
5.86 - Frodo puts on the Ring for the first time: *The Fellowship of the Ring*.



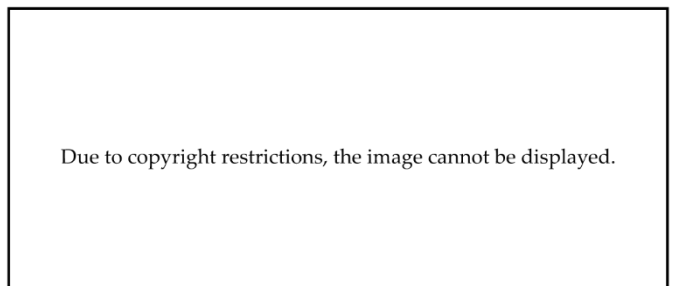
5.87 - Heavenly visions of an elven saviour: *The Desolation of Smaug*



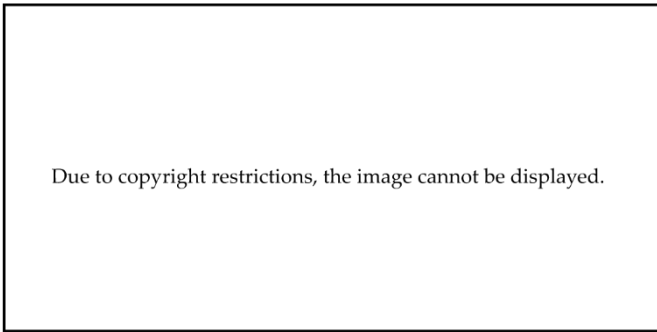
5.88 - Heavenly visions of an elven saviour: *The Fellowship of the Ring*.



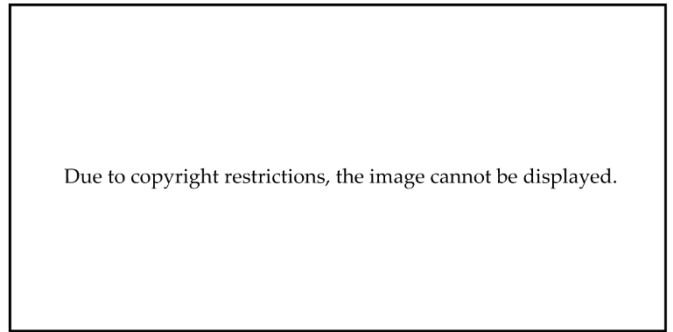
5.89 - Glóin (left) wears this helmet for one scene in *The Battle of the Five Armies...*



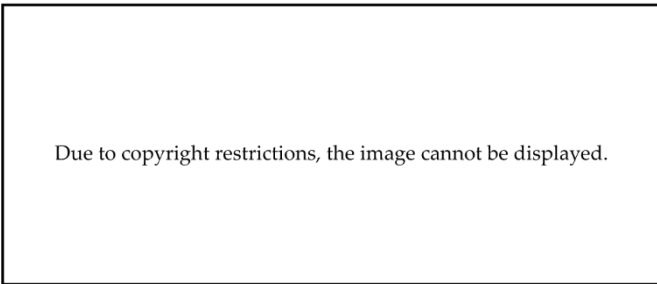
5.90 - ...which is the same helmet Gimli wears throughout *The Lord of the Rings*.



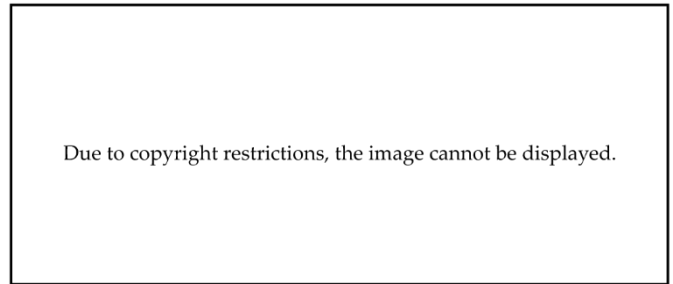
5.91 - The protagonist lures a *T.rex* with a red flare:
Jurassic World.



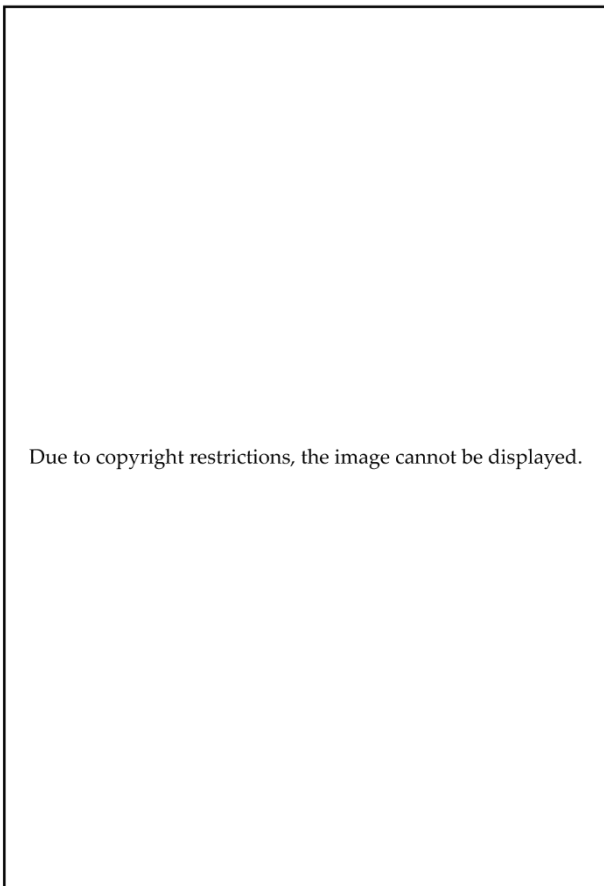
5.92 - The protagonist lures a *T.rex* with a red flare:
Jurassic Park.



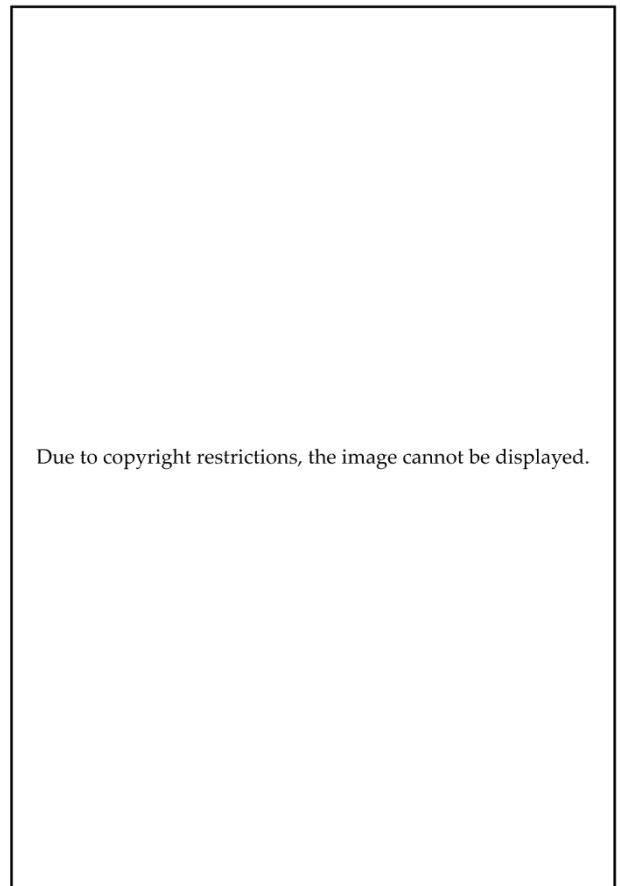
5.93 - Ethan Hunt zip-wires down to the ground:
Mission: Impossible III.



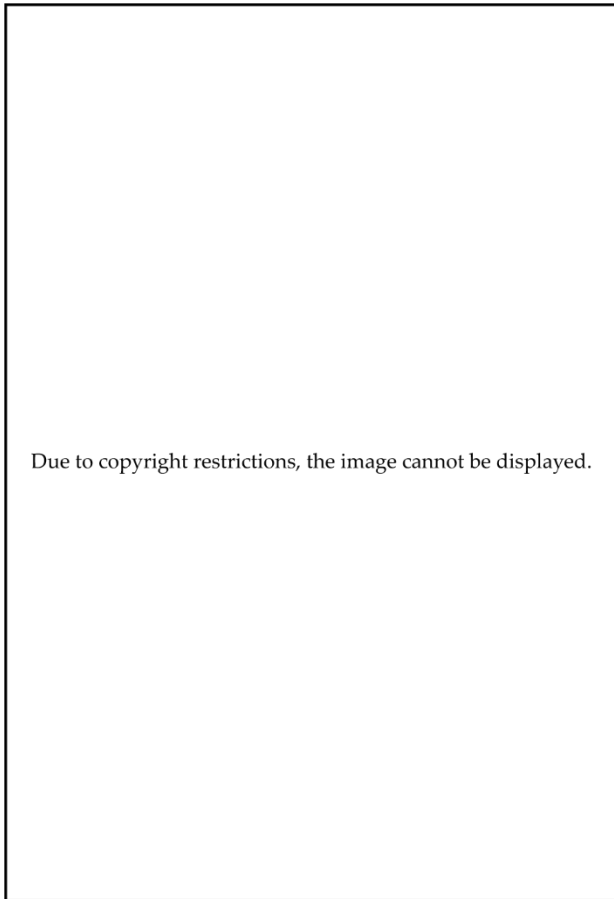
5.94 - Ethan Hunt zip-wires down to the ground:
Mission: Impossible.



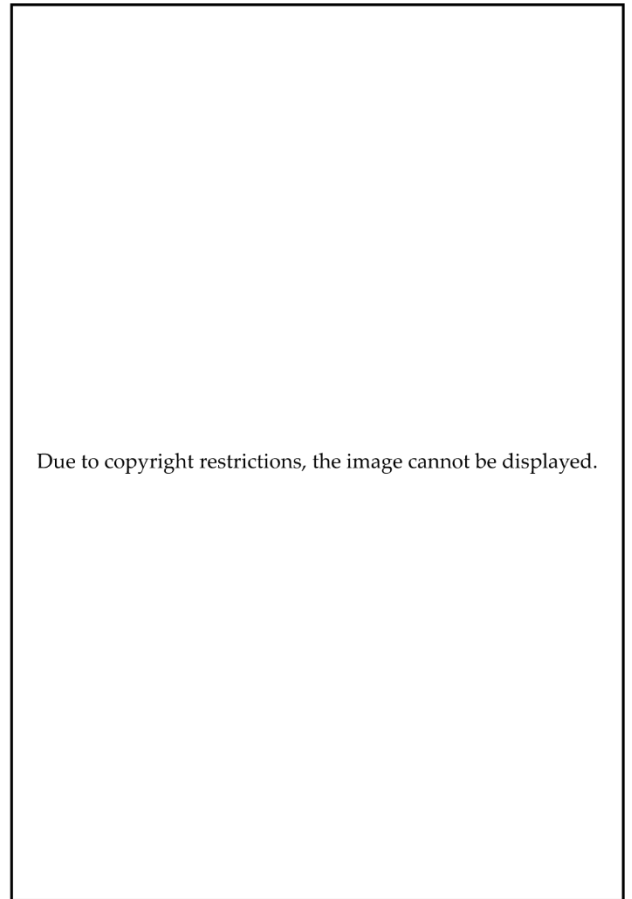
C.1 – *Gravity's* theatrical poster emphasises stardom and spectacle.



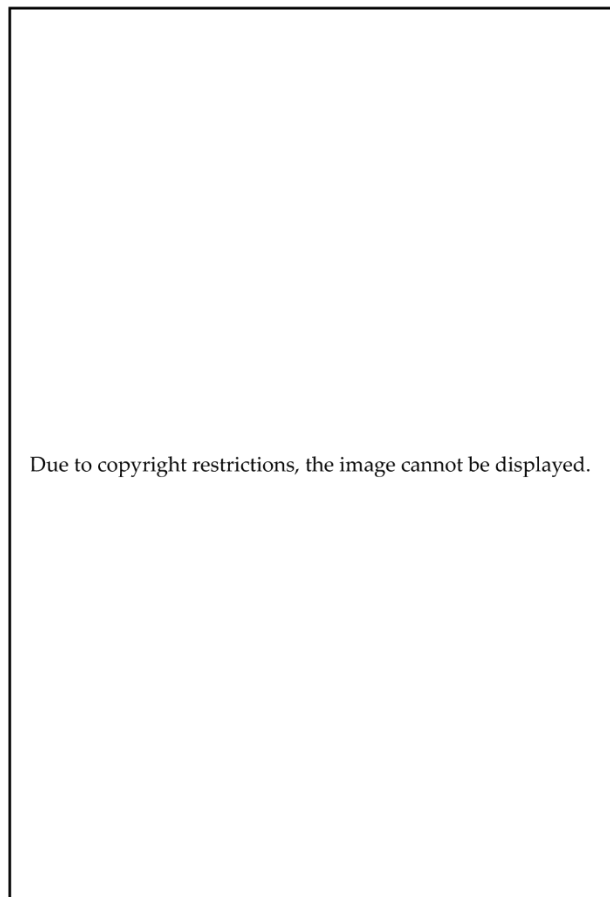
C.2 – Contrarily, *Gravity's* re-release sheet accentuates Cuarón's authorial *aura*.



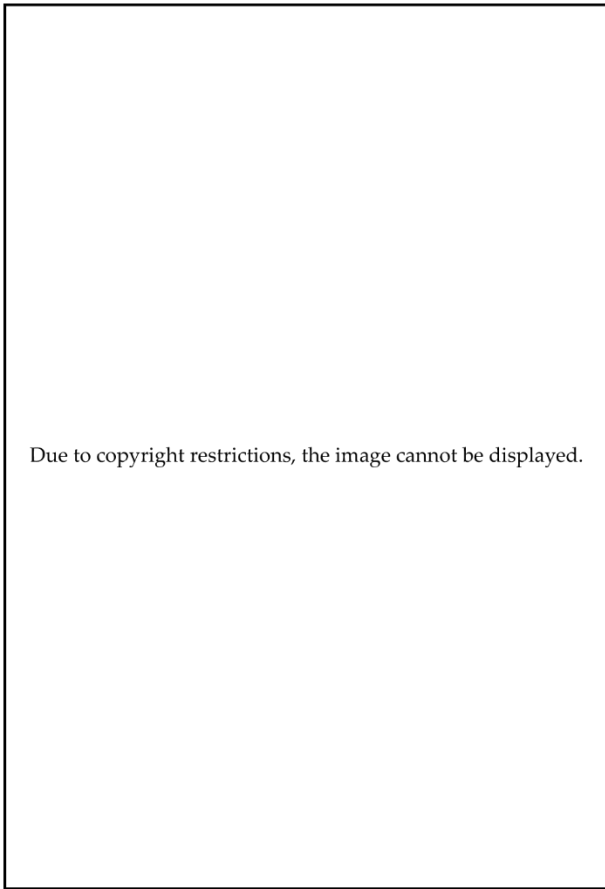
C.3 – *Hacksaw Ridge*'s poster obfuscates Mel Gibson by emphasising his *films*.



C.4 – Unlike *Apocalypse*, wherein Gibson is granted possessory credit.

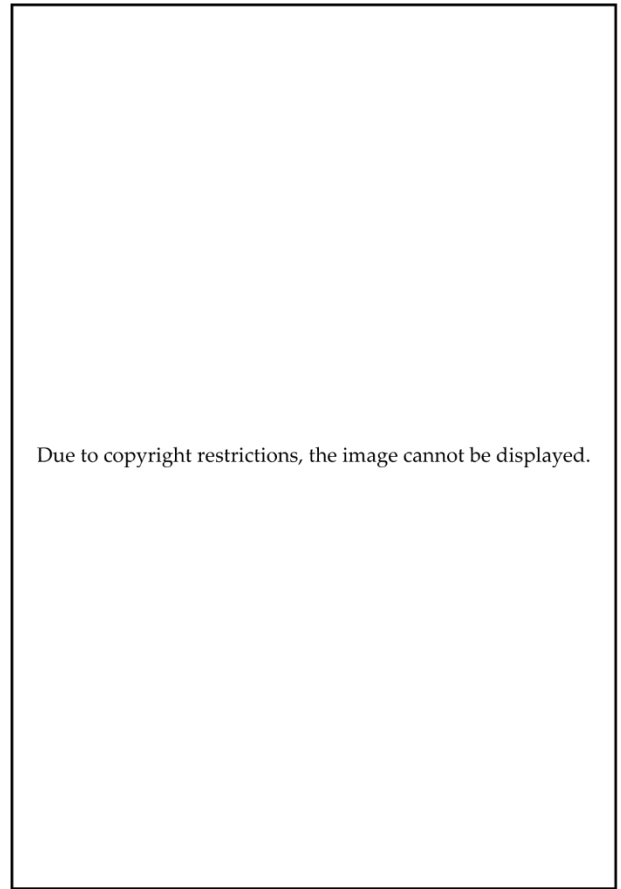


C.5 - Likewise, *The Passion of the Christ*.



Due to copyright restrictions, the image cannot be displayed.

C.6 – Kathryn Bigelow is obscured on *Zero Dark Thirty*'s poster.



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