GALICIA STUDIES IN LINGUISTICS, LITERATURE AND CULTURE: THE STUDENTS' VOICES

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THE PECULIAR CASE OF MR. ANDERSON'S APPROACH TO FILM-MAKING – THE OLD-TIMEY/NEW-TIMEY FEEL OF WES ANDERSON'S CINEMATOGRAPHY

Wes Anderson's biographical note

Wesley Wales Anderson, known to the public as Wes Anderson is an American writer, producer and director. He was born on May 1, 1969 in Huston, Texas to a mother, who worked as a relator and archaeologist and a father, who worked in advertising and public relations. His parents got divorced when he was eight. Anderson is the second of their three sons: his elder brother, Mel, is a physician, and his younger brother, Eric, is a writer and artist whose paintings and designs have been used by Anderson in several of his films. His family's history and personal histories of his parents and brothers are in a number cases mirrored or built upon in the stories of the characters he creates in his films.

Anderson graduated from St. John's School in Houston in 1987, which he later used as a prominent location in his motion picture *Rushmore*. He attended college while working part-time as a cinema projectionist. He graduated from the University of Texas at Austin with a degree in philosophy in 1990, where he met his future frequent collaborator, actor Owen Wilson.

Introduction

What is characteristic of the style of Wes Anderson's cinema is a sense of aesthetics very specific to his works. His films' distinctive features are harmonious, symmetrical shots and unparalleled attention to detail. What is also important is the pace of action in his scenes, which is a result of the camera following the characters, often closing up on their faces in symmetrical, point-of-view shots. But the most important part of Anderson's unique style are the tropes common to almost all of his films – 'hidden' under his visual refinement, visible only after a 'closer look' like the motifs of fatherlessness, unfulfilled love or death.

In this article there will be many parallels drawn not only between the works of Anderson himself but also between his and many other directors' and writers' works. We would like hereby to point out that we do not suggest that Wes Anderson was influenced by those other works or that there is any direct connection between his and other films and books mentioned, unless explicitly stated so.

The use of geometry in Anderson's films

Symmetry and geometrical, rectilinear patterns used in a great number of takes are some of the crucial tools, utilised by Anderson to build the unique climate of his stories. This also includes shots that, if frozen permanently, could easily be mistaken for well-planned, staged and professionally taken photographs.

The use of such geometrical, frozen or slow-paced takes is not a complete novelty in the history of the cinema, though they are not a popular trait. The directors to whose works Anderson's films are comparable in this regard are Buster Keaton, Akira Kurosawa or Stanley Kubrick among others. Some takes from Keaton's film *The General* (1926) seem to be almost copied by Anderson in his *The Life Aquatic with Steve Zissou*. Kurosawa on the other hand is known for using geometrical configurations of objects in a frame or for his extensive use of symmetry also in a manner very similar to Anderson. But the most prominent out of the three, when it comes to symmetrical and POV shots is Stanley Kubrick. He utilises symmetry very widely throughout all of his works, but in his case mainly to create in the viewer a sense of being overpowered by the object shown. He achieved exactly that with such depictions of the monolith in both instalments of his *Space Odyssey* (1968, 1984) or of the twin sisters waiting for the viewer at the end of the corridor in *The Shining* (1980).

Rushmore, *The Royal Tenenbaums*, *The Life Aquatic with Steve Zissou*, *Moonrise Kingdom* and *The Grand Budapest Hotel* start with introductions constructed almost entirely of such takes – snapshots from the lives of characters which purpose is to introduce the viewer into their world, enabling him to start watching the actual story with previous knowledge of the circumstances surrounding it. Apart from those short introductory stories, all of his films feature a great lot of such takes, which along with the director's great attention paid to the details of all shown elements, creates an omnipresent visual harmony, yet at the same time – through contrast – serve the purpose of highlighting the chaotic lives of the characters.

The frequent symmetrical, static, point-of-view close-ups of characters' faces, as opposed to widely utilised in Hollywood third person perspective, puts the viewer in the role of a participant rather than only a witness of the story. The fact of those takes being static as opposed to the usual way of motion storytelling, shifts the viewers' attention from the plot to the detail shown in the scene without the use of any other means apart from picture.

The recurring motif of death

The motif of death is an intrinsic part of human culture – film included – just as it is an inseparable part of life itself. Therefore, it is widely present in art as well. Among many well-known contemporary directors who apart from using death as the main axis of their plots also have very unique styles of film-making are Quentin Tarantino, Tim Burton or the Coen brothers. One of the very characteristic Coens' characters, that also would not seem foreign if featured in an Anderson's film, is Llewyn Davis, from *Inside Llewyn Davis* (2013), a very decadent and melancholic person whom a friend's death pushes into stagnation and fatigue with life. In that he resembles Ritchie Tenenbaum from Anderson's *The Royal Tenenbaums* who after losing hope of being ever again close to his sister – with whom he was secretly in love – after her wedding, experiences emotions very similar to Davis. An example of a positive impact of death on life is an award-winning film *Departures* (2008) by a Japanese director Yōjirō Takita. Daigo Kobayashi after losing his job as a cellist moves from Tokyo back to his home town in Yamagata where he eventually finds himself accepting a job consisting in preparing bodies for cremation in a ceremony known as encoffinment. After some initial, inner struggle to face the social and psychological difficulties caused by the fact of dealing closely with death and dead bodies, he finds out that the role he plays can not only very positively impact the lives of the members of families of the deceased, but also transform his own.

Anderson's *Rushmore* is a story of an eccentric student, Max Fisher, studying on a scholarship in a private school. Max's mother died when he was seven years old, which had impacted greatly the development of his personality. This loss pushes Max to control his surroundings, he takes part in all extracurricular activities possible, despite being described by the school's headmaster as the worst student, and comes up with alternative stories for the facts of his life that he finds unsatisfactory.

An attempt to cope with death by trying to control the persons around you is also present in the plot of *The Darjeeling Limited*. Three brothers have not seen each other since their father's funeral a year earlier and are reunited by the search of their mother who become a nun in India. The eldest of them, Francis, motivated by the sense of duty caused by being the oldest male in the family, tries to enforce his domination over the two younger ones, going as far as stealing their passports. But also in this case, even though it initially seems to bring chaos into the main characters' lives, the death of their father is what, in the end, brings them together. In the film there is also depicted death of an Indian, whom the brothers fail to rescue from drowning – also this apparent tragedy becomes an incentive for them to understand each other more deeply.

In *The Royal Tenenbaums*, the character failing to cope with a loss of a loved one was Chas Tenenbaum. In the film he is shown a year after his wife's tragic death, grossly overprotective of his two sons, which is shown to culminate in his waking them up at night to practice a fire emergency evacuation procedure.

Even though death is for Anderson's characters' a stimulus that initially pushes them into neurosis, it also eventually seems to turn out to be a positive force in their lives. In much the same way the death of the head of the Tenenbaum family, Royal Tenenbaum, at the very end of the film, finally reconciles its members, the death of Chas' wife brings him and his sons closer to each other and each instance of death depicted in any of Anderson's films has paradoxically a visibly positive feel to it.

The recurring father motif

Another of the recurring traits in Anderson's films is the father motif. As it was mentioned in his biographical note, at the beginning of this article, the director's own parents got divorced when he was 10 years old. In the plot of each of his films there are male characters present who search for a strong father figure in their lives. The persistence of this trope in Anderson's art may seem to suggests the importance of this matter to the director himself, and is presumably caused by his early separation from his own father.

In his first feature film, *Bottle Rocket*, the main character, Dignan strives to fill the apparent void, left by the lack of his own father, by seeking attention and acceptance of Mr. Henry. In *Rushmore*, Max Fisher, dissatisfied with his own father who is a barber, lies to Herman Blume, a successful entrepreneur and CEO of a company whom he tries to impress as a desired strong surrogate father figure, that the father is a neurosurgeon. *The Royal Tenenbaums* starts with the father-character, Royal Tenenbaum, explaining to three of his kids – Margo, Chas and Ritchie – that he and their mother decided to separate, which plays subsequently a crucial role in the children's future inner struggles and misfortunes. Royal's attempt to compensate them for the loss that his actions caused is the main axis of the films plot. Ned Plimpton, in *Life Aquatic with Steve Zissou*, after losing his mother to cancer, undertakes an attempt to reunite with his supposedly biological father, Steve Zissou. *The Darlieeling Limited* features three main characters – brothers travelling to India in an attempt to find their mother and come to terms with the recent death of their father, whose possessions they take along as visual symbols of their attachment to him. At the very end of the film they reconcile with their father's demise by jumping onto a departing train, leaving – in a very literal and symbolic gesture – their late father's former travel bags, suitcases and trunks behind. *The Fantastic Mr. Fox* is Anderson's only film where the father is neither deceased nor absent in the life of his son, Ash. Yet Ash desperately and unsuccessfully strives to live up to his father legacy

threatened by his cousin, Kristoff, who possesses all the characteristics that Ash lacks in the eyes of his father. In *Moonrise Kingdom* the main character, an orphaned scout Sam, still strongly attached to the memory of his late mother, unsatisfied with his foster parents, finds elements of the father he seeks in two men: his scoutmaster and the captain of the island police. In this film there is also another father figure present, the biological father of the lead female character, whom she finds defective as a role-model and whom she rejects along with her unfaithful mother by running away from home. The most complex and interesting though, is *The Great Budapest Hotel's* lead character, Zero, whose name very straightforwardly suggests his story. Not only is he an orphan with no family, but also a war refugee deprived of his country altogether. The fact of his statelessness seems to be Anderson's variation on the theme of fatherlessness in his filmography.

Apart from *Fantastic Mr. Fox*, Anderson's characters' search for a father never arrives at fruition. The surrogate fathers always fail to meet with their role and prove to be incompetent or insufficient.

The recurring motif of ill-directed love

All the unusual instances of love that Anderson includes in his films are not only present in the contemporary cinema, literature and western culture but have been present in the world's various cultures throughout their history. It is also another fixed element of nearly every instalment in Anderson's universum – the motif of love of the main male protagonist directed at a female character that in one way or another is, in terms of socially accepted relationships, not the right match for him.

Rushmore's main character, Max Fisher, falls for Rosemary Cross, who teaches English in the school he attends. Not only does he seem to try to fill with this infatuation the vacuum after his deceased mother, but he also pictures himself as a replacement for Rosemary's also recently departed husband whom she still mourns. He finds his own and her mourning a tangent point for his vision of them as soul-mates. What yet complicates the plot more is a fact of Herman Blume, whom Max sets as his role-model, having an affair with Rosemary.

Another example of such an ill-directed feeling is Ritchie Tenenbaum's pseudo-incestuous love for his step-sister, Margo in *The Royal Tenenbaums*, not-involving incest per se, since the two protagonists are not blood-related. His inability to cope with this feeling leads him to many dramatic decisions: in one of the film's retrospective scenes he is shown experiencing an emotional breakdown during one of his matches as a professional tennis player, caused by his sister having got married the day before. Also in the film's opening sequence he is told to be travelling alone on a yearlong cruise, on an ocean liner. Later in the film his emotional situation exacerbates yet further by the discovery of his best friend, Eli Cash, having an on-and-off affair with Margo. After a failed suicide attempt, he finally manages to reconcile with Eli, earn his father's approval of his love to his sister and confess his feelings to her. The fact of his feeling being depicted in the film in a positive light and the general social unacceptance of such close relationships between members of the same family leaves the viewer in an ethical quandary. Also the Tenenbaum family's father, Royal Tenenbaum, tries to win back his ex-wife's heart, oblivious to the fact of her just having agreed to her accountant's marriage proposal.

Yet another case of complicated love was portrayed in *Life Acquatic with Steve Zissou*. Ned Plimpton, Zissou's presumed biological son, while aboard Zissou's research ship, falls in love with Jane Winslett-Richardson, a journalist documenting Zissou's endeavours, to whom his father is also attracted. They manage to finally resolve the conflict caused by Zissou finding out about his son and Jane's affair, but this also leaves the viewer with an ethically ambiguous after-taste: the son and the father competing for the same woman, with the further complication of Jane being in advance pregnancy with neither of them.

In *The Darjeeling Limited* this motif is not as strongly pronounced, compared to other of Anderson's films, with one of the three main protagonists, Jack, having only a brief affair with Rita,

a stewardess on the train they travel on, who also appears to be in some relationship with the train's chief steward.

Moonrise Kingdom is, together with *Fantastic Mr. Fox*, one of the only two of Anderson's films where the main character is engaged in a relationship that does not cross the boundaries of social acceptance. The latter film lacks any controversial love examples, but in the former Suzy's – the main female protagonist – mother has a love affair with the police officer whom the main male character, Sam, Suzy's boyfriend, sees as a replacement for his father. Therefore, what the film depicts, are a girl and a boy in their teens falling in love with each other, but also their respective mother and pseudo-father having an affair.

The Grand Budapest Hotel also presents an example of love that can be considered the most unusual of all Anderson's films. Apart from the depiction of a feeling sprouting between Zero, the hotel's lobby boy, and Agatha, the main female protagonist, the film shows the love affairs of the hotel's concierge, Mssr. Gustave H. – a man in his late forties entering into love affairs exclusively with women in their eighties, who are said to be returning to the hotel repeatedly, solely for that reason. When, in one of their conversations, Zero expresses surprise at the age of his superior's lovers, Gustave H. replies '*I've had older.*'

The depictions of the feeling of love are present throughout all of Anderson's films. Love is what seems to be the counterweight to his protagonist's fatherlessness complex but also one of the key causes of the general chaos that his characters find themselves in. It is also the component that interconnects all of his characters.

The use of narration and voice-over in Anderson's films

Voice-over is a cinematic feature not particularly popular among film-makers, who prefer to use picture as a main tool of storytelling, presumably because they find the presence of a narrator too literary. Still, there are numerous examples of utilising voice-over narration in a manner similar to Anderson's.

It can be introduced into a story in a few different ways: as done by one of the characters taking part in the depicted events, as parts of a book written by one of the characters being read out loud to the viewer from outside of the shot or as a disembodied voice not belonging to any of the characters, commenting on the events shown. The above-mentioned were used generously by Anderson throughout *The Royal Tenenbaums* and *The Grand Budapest Hotel* and similarly by David Fincher in his *Fight Club* (1999), with another notable examples being Frank Darabont's *Shawshank Redemption* (1994) and Martin Scorsese's *Taxi Driver* (1976).

Voice-over narration is an element profusely utilised by Anderson in nearly all of his films. It plays the biggest part in his latest film *The Grand Budapest Hotel*. Narration there is a very complex one. The viewer is introduced into the story by the first narrator, the old Author, then the narration is taken over by the younger version of the same character and eventually by Mr. Moustafa. Every one of them at some point in the film talks directly to the camera, in voice-over, and to other characters. Exactly the same happens in the case of *Moonrise Kingdom*, whereas in *The Royal Tenenbaums* narration takes place on two planes: a visual one, as snapshots of chapters of a book describing the same events the film does are shown at the beginning of each of the parts the film is divided into, and as a voice-over.

Anderson's continuous collaboration with the same actors

In the history of cinematography there are innumerable cases of directors who, one film after another, collaborate with the same actors. A brief look into Wes Anderson's cast choices for his works leaves the viewer without any doubt as to whether he is one of such directors.

Examples of similar kind of friendship-based cooperation, as between Anderson and many of the actors starring in his pictures, can be also found in the films of another American director, Quentin Tarantino or between the director Steve McQueen and actor Michael Fassbender. In his works, Tarantino continuously returns to similar cast choices, with Tim Roth, Michael Madsen and Uma Thurman as prime examples. He is also friends with all the mentioned actors. McQueen and Fassbender are connected in a similar fashion with Fassbender playing main protagonists in numerous of McQueen's films, such as *Hunger* (2008), *Shame* (2011) and *12 Years a Slave* (2013) and being a common denominator of many of the director's works. Also Ingmar Bergman and many of his actresses, such as Liv Ullmann, Harriet Andersson, Bibi Andersson, Evie Dahlbeck, Gunnel Lindblom or Ingrid Thulin are yet other examples of a friendship and recurring collaboration between the director and the actors.

Anderson's collaboration with Owen Wilson started early, as the two have known each other already during their university years. Wilson starred in the very first of Anderson's films, *Bottle Rocket*, and continued his appearances in most of those which followed, playing parts of various importance for the story: in *Bottle Rocket* and *The Darjeeling Limited* he played the main and one of the main protagonists respectively, in *The Royal Tenenbaums*, *The Life Aquatic with Steve Zissou* one of supporting parts, and in only a very minor role of Mssr Chuck in *The Grand Budapest Hotel*. Also an important fact is that Wilson collaborated with Anderson not only as an actor, but also was a co-author of the screenplay for *The Royal Tenenbaums*.

A case of a very similar long term collaboration between the director and an actor is his work with Jason Schwarzman, who in 1998, at the age of 18, had his first ever film appearance as Max Fisher in Anderson's *Rushmore* and in 2007 not only starred in, but also co-authored the screenplay for *The Darjeeling Limited*. He also, just as Wilson, played a very minor role of Mssr. Jean in *The Grand Budapest Hotel*. He is an example of an actor whom the viewer can observe growing up with his every appearance in Anderson's film. In *Rushmore* he played a distressed teenager, but returned in *The Darjeeling Limited* as a matured and already experienced actor.

Yet, among the numerous cases of Anderson's continuous collaboration with the same people from the film industry, the most notable is undoubtedly that with Bill Murray. He has, as of yet, played in seven of the directors films, with roles ranging from main through supporting, to very minor ones. The films he starred in are chronologically: *Rushmore*, *The Royal Tenenbaums*, *The Life Aquatic with Steve Zissou*, *The Darjeeling Limited*, *Moonrise Kingdom*, *The Grand Budapest Hotel*. Anderson with his often tragicomical characters and Murray with his unwavering delivery of deadpan humour complement each other perfectly. Not only does Murray seem to fit like a glove a great number of roles created by Anderson, but privately he also is his friend. His person can be seen as a bridge between many of Anderson's works, creating in a viewer a sense familiarity with the story.

Humour in Anderson's films

Deadpan comedy with underlying dramatism seems to be at the root of Anderson's style. The features distinctive of this kind of comedy are dark humour, actors delivering lines detached, without a change in the facial expression or change of emotion, telling jokes which are funny often only in the context of the given shot.

Deadpan was present as early as the beginning of the 20th century in French slapstick comedy. In a 1907 film, *Premier Prix de Violoncelle (First Prize for the Cello)* anonymous actor plays a musician who in spite of being pelted with fruit, books and even his neighbours' furniture, keeps on playing, even as a wardrobe ends up landing on his head. The comic effect here was achieved by his resilience and lack of any reaction to – literally palpable here – criticism. Also Buster Keaton an early stage of his acting and directing career decided that by keeping his face deadpan he could provoke a bigger response.

The following two examples illustrate this kind of comedy which is again characteristic to all of Wes Anderson's films. In *The Life Aquatic with Steve Zissou*, Zissou returns to his home on a lonely island where his wife greets him saying with a perfectly straight face: '*Your cat is dead, Marmalade, a rattlesnake bit it in the throat*.' End of a joke. The second example is from *The Darjeeling Limited*, where the three main characters run out of a train compartment because a venomous snake that one of them bought has escaped from his box. They call a chief steward for help. The bearded steward, wearing a green uniform, eyes the three of them, enters the compartment with a flyswatter in his hand and emerges out of it seconds later holding the deadly animal by its neck. Even though seemingly not funny, when put in the context of the plot and the scene such jokes become classic examples of deadpan humour prevalent throughout all of Anderson's films. Characters played by Bill Murray in particular, such as Zissou himself, and situations surrounding them are characteristic to this kind of humour in Anderson's films.

Nostalgia, artificiality, rich ornamentation and the cult of objects

Obsession with ornamentation and artificiality as opposed to realism is visible in every of Anderson's films. All of the interiors in each of his films are crafted incredibly meticulously and harmoniously with attention to every detail. All parts of the design complement each other creating a perfect whole without any element ill-fitted, which is the very cause of the impression of unrealism in his films. Notable examples of this trope are, among others: all hotel room decoration elements being in different shades of yellow in his short film *Hotel Chevalier*, pink themed and intricately decorated interior of Mendl's pastry shop or full of Prussian military-like details, grey and beige Inspector Henckle's Office featured in *The Grand Budapest Hotel*, the highly-ornamented and gaudy style of the pink lobby and exterior of The Grand Budapest Hotel itself or it's blue-coloured public bathroom, marine life research instrument-clad interiors of Zissou's research vessel, Belafonte or the campy compartments, with framed wall art and bright and loud wallpaper and upholstery patterns of the train in *The Darjeeling Limited* among others.

The Royal Tenenbaums, *The Darjeeling Limited* and *Moonrise Kingdom* contain many of chief examples of nostalgic elements among Anderson's films. There he creates environments with a timeless feel to them owing to numerous borrowed elements from other time periods. His stories are not told chronologically – the present and the past occupy the same space for his characters. He also utilises colour pallets of pale hues of yellow, blue and pink that are strongly evocative of the 1960s and 70s, implying that the characters are stuck in time.

The soundtracks of *The Royal Tenenbaums*, *The Darjeeling Limited* also consists chiefly of bands the 1960s and 70s with notable examples of Nico, Cat Stevens, Paul Simon, The Kinks or Bob Dylan. The music used in the films results from the collaboration with music supervisor Randall Poster, who helps Anderson find and license musical pieces that add nuance, emotional depth and nostalgia to each scene. For *The Life Aquatic with Steve Zissou*, it was also him who helped Anderson pick out the David Bowie covers by Brazilian musician Seu Jorge, who later also agreed to star in the film.

Another element adding to artificiality of the world shown in Anderson's films is the easily dissectible architecture, constructed on a simple compartmentalized plan to create the viewer's spatial awareness, as opposed to real life buildings and interiors, which are constructed rather with utilitarianism than such simplicity in mind. Examples of this are Belafonte in *The Life Acquatic with Steve Zissou*, the Tenenbaum's and Suzy's (*Moonrise Kingdom*) homes or the train's compartments in *The Darjeeling Limited*.

When it comes to the cult of objects in Anderson's films there are many examples to name: the outfits, perfectly in order, as if ironed freshly, regardless of the situation, the characters' countless accessories and the most notable example, present if all of Anderson's films – books.

In a 2014 interview given to Paul Holdengräber, Anderson talked about both François Truffaut and Jean-Luc Godard, in respect to the materiality of the books in Truffaut's and the act of

reading in Godard's films:

(...) almost every Truffaut movie is his adaptation of a book he loves, and his movies are full of books. Their physical presence is a part of so many of his movies and, you know, probably no movie has more books than Fahrenheit 451. You know, they're being destroyed, but it's filled with them (...) I share that affection for books just even as objects as well as, you know, great stories (...) in Godard, we see this thing where people just read, they just there reading to us and there are long passages and you know there are words on the—there are words used in so many visual ways. (Holdengräber 2014)

Books in Anderson's work are constantly in the frame, often in the hands of characters. *The Royal Tenenbaums* opening sequence starts with a book describing the story told in a film being borrowed from a library. Similarly, *Fantastic Mr. Fox* also starts with a book by the same name being held by a disembodied hand. Similar shots are present at the beginning of *Rushmore* where also the English teacher, with whom main character is in love is reading aloud to a class of children and *The Grand Budapest Hotel* where among other numerous shots of people reading books there is Agatha, reading in her bed before sleep. In *Moonrise Kingdom* the main female protagonist, Suzy, takes along an entire suitcase filled solely with book when she runs away from home.

As mentioned in the part about the voice-over, there is also a personified narration present in numerous of Anderson's films. In *The Royal Tenenbaums*, the narration is done both visually and by voice-over. In *Moonrise Kingdom*, the narrator talks directly to the camera. In *The Grand Budapest Hotel* there are three narrators. The presence of such multi-layer narration – an element characteristic for books – and numerous of his films opening with a book titled the same as the film, gives the viewer an irresistible impression of not only watching a film, but through this medium also reading a book.

Conclusions

As pointed out in the above paragraphs there is apparent coherence to Wes Anderson's cinematography. All of the characteristic traits present in his films are consistently returned to, elaborated on and shown in different variations and configurations. Be it the omnipresent geometry, death as a factor bonding his characters, fatherlessness being a driving force of all of his protagonists' actions, his generous utilisation of forms of narration unusual to film, cast choices similar from film to film, his take on deadpan comedy or the nostalgic and artificial elements used to create the timeless feel of his stories – all those elements – even though present in film almost throughout its entire history, are cumulated in Anderson's cinematography with such abundance and, despite the amount and frequency of their use, refinement, that through this he has managed to create a style of film-making that has undoubtedly earned itself the right to be considered as a genre in itself.

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Hunger. 2008. Dir. Steve McQueen. Produced by Robin Gutch, Laura Hastings-Smith for Broadcasting Commission of Ireland, Channel Four Film, Film4.
Inside Llewyn Davis. 2013. Dir. Ethan Coen, Joel Coen. Produced by Ethan Coen, Joel Coen for Anton Capital Entertainment, Mike Zoss Productions, Scott Rudin Productions.
Meet the Parents. 2000. Dir. Jay Roach. Produced by Robert De Niro, Jay Roach and Nancy Tenenbaum for DreamWorks SKG, Universal Pictures.
Moonrise Kingdom. 2012. Dir. Wes Anderson. Produced by Wes Anderson for American Empirical Pictures.
Rushmore. 1998. Dir. Wes Anderson. Produced by Barry Mendel for Touchstone Pictures.
Shame. 2011. Dir. Steve McQueen. Produced by Iain Canning for Film4, UK Film Council.
Shawshank Redemption. 1994. Dir. Frand Darabont. Produced by Niki Marvin for Castle Rock Entertainment.
Space Odyssey. 1968. Dir. Stanley Kubrick. Produced by Stanley Kubrick for Stanley Kubrick Productions.
Taxi Driver. 1976. Dir. Martin Scorsese. Produced by Julia Phillips, Michael Phillips for Columbia Pictures.
The Aviator. 2004. Dir. Martin Scorsese. Produced by Sandy Climan for Miramax Films, Warner Bros.
The Darjeeling Limited. 2007. Dir. Wes Anderson. Produced by Wes Anderson for American Empirical Pictures.
The General. 1926. Dir. Clyde Bruckman, Buster Keaton. Produced by Buster Keaton for Buster Keaton Productions, Joseph M. Schenck Productions.
The Grand Budapest Hotel. 2014. Dir. Wes Anderson. Produced by Wes Anderson for Indian Paintbrush, Studio Babelsberg.
The Life Aquatic with Steve Zissou. 2004. Dir. Wes Anderson. Produced by Wes Anderson for American Empirical Pictures, Life Aquatic Productions Inc., Scott Rudin Productions.
The Royal Tenenbaums. 2001. Dir. Wes Anderson. Produced by Wes Anderson for Touchstone Pictures, American Empirical Pictures.
The Shining. 1980. Dir. Stanley Kubrick. Produced by Stanley Kubrick for Hawk Films, Peregrine.