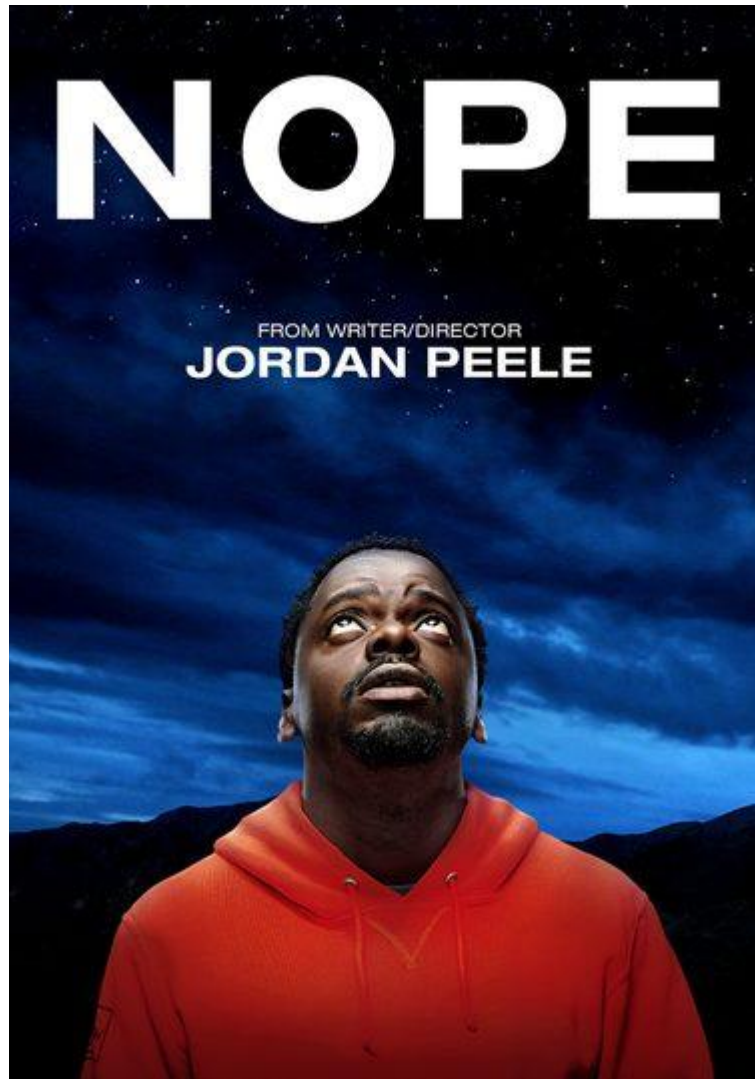


Analyzing the spectacle: Self-Reflexivity, the Backstudio Picture and the Society of the Spectacle in *Nope* (2022)

A textual analysis of *Nope*'s self-reflexive moments using notions of the backstudio picture to critique the entertainment industry, with the semantic/syntactic approach of Rick Altman.



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Abstract

This thesis examines how the film *Nope* uses the backstudio picture genre in its self-reflexive moments to critique the entertainment industry. While Jordan Peele has already solidified himself as a horror auteur with his other two films, *Get Out* and *Us*, there seem to be different opinions on what Peele wants to tell the audience with his newest movie, *Nope*. As such, during the movie there are out-of-place moments that seemingly don't fit within the main alien-catching storyline. In this thesis, I argue that these are self-reflexive moments of *Nope*, where the movie critiques its own entertainment industry.

Employing the semantic/syntactic approach from Rick Altman, this study finds that *Nope* uses a different genre to express this critique: the backstudio picture. By using theories from genre authors like Steven Cohan, Laurence Soroka, Winfried Nöth and Nina Bishara, I recognize elements of *Nope*, including its common themes about power and success, recurring cliché character types, and a self-reflexive mode of representation, which match with semantic and syntactic elements from the backstudio picture.

By reflecting on the *Society of the Spectacle* by Guy Debord, the thesis comes to the conclusion that *Nope*'s critique of the industry is based on it being obsessed with the spectacle, which leads to exploitation, power imbalance, and failure. By analyzing the movie's meaning, structure, and self-reflective moments, this thesis aims to help understand *Nope*'s critique of the entertainment industry and contribute to research around the backstudio picture genre.

Keywords: Jordan Peele, *Nope*, Backstudio Picture, *Society of the Spectacle*, semantic/syntactic approach

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Chapter 1 - Introduction

One of the most relevant filmmakers in the horror genre today is Jordan Peele. Peele is an American actor, comedian, writer, and director who has become a prominent figure in the entertainment industry in recent years.¹ He is best known for his critically acclaimed horror films exploring themes of race, identity, and societal issues. The horror *auteur* has been credited with putting thought-provoking political allegories and complex narrative stories in these two successful horror films. This unique vision and approach to horror that Peele has, has revamped a new horror in Hollywood.² But while his other two films, *Get Out* (2017) and *Us* (2019), are experienced as intimate horror stories about average American family life, his newest movie feels deliberately different.

In the summer of 2022, Peele released the third addition to his thrilling filmography: *Nope*. *Nope* is an alien-catching story about a brother and sister, named OJ and Emerald Haywood (played by Daniel Kaluuya and Keke Palmer), who own a horse training ranch called Haywood Hollywood Horses in California that provides horses to the entertainment industry. In the beginning of the film, their father Otis Sr. (Keith David), who was the owner of the training ranch, is suddenly killed when unexpected objects (keys and coins) come falling from the sky and stab him to death. After this, they notice something strange is happening in the clouds, which scares their horses. In the middle of the film it is revealed that the strange cloud is a UFO (named Jean Jacket by OJ) that only attacks when you look at it and then “sucks up” all electricity in its vicinity, making digital camera's functionality nonfunctional. Their goal then, is to be the first to capture footage of this creature so that they can get rich and famous from this spectacle.³ While Peele is known for horror films, the main genre of this story seems to be more science fiction mixed with western elements. As a result of this, critics have called this sci-fi-horror-western movie a “genre-disrupting masterpiece.”⁴

Genre is one of the most important factors in film, as it establishes expectations and structures a text. Genre theorists argue that categorizing movies is crucial to how texts of all kinds are interpreted, since it aids in finding the movie's social and cultural function.⁵ But these theorists also acknowledge the challenges that arise in defining and classifying genres, leading to debates and disagreements on various aspects of genre theory. The academic debate then brings up questions around what genre is, how we define a text as a certain

¹ Dawn Keetley, *Jordan Peele's Get Out: Political Horror* (Columbus, OH: Ohio State University Press, 2020), 2.

² Keetley, *Jordan Peele's Get Out*, 3.

³ *Nope*, directed by Jordan Peele (Universal Pictures, 2022).

⁴ Katie Walsch, “Movie review: ‘Nope’ another genre-disrupting masterpiece from Jordan Peele,” *Twin Cities*, July 21, 2022, <https://www.twincities.com/2022/07/21/movie-review-nope-another-genre-disrupting-masterpiece-from-jordan-peele/>

⁵ Glenn Creeber, *The Television Genre Book* (London: BFI, 2015), 3.

genre, and how to interpret a movie? Film scholar Rick Altman discusses these fundamental questions of film studies in his book "Film/Genre".⁶ According to him, the concept of film genre may seem simple, but it is actually very complex and has many aspects to consider.⁷ Altman builds on the work of other genre theorists, questioning whether their approaches can offer a complete perspective on genre, resulting in a new proposed model: a semantic/syntactic approach to genre.⁸ In this model, the analyst doesn't look at genre from one perspective but includes the semantic approach with the syntactic approach to create a more well-rounded model, which I will dive into more in the rest of this analysis.⁹

While looking at the entire movie for genre conventions with Altman's approach, which might give the viewer conventions about western/sci-fi/horror, as confirmed by critics, I want to put the focus of this analysis on what thought-provoking social criticism I think Jordan Peele wants to tell his audience with *Nope*. As such, during the film there are small narratives about the entertainment industry and the labor that is happening there that seemingly don't "fit within" the main plot line about catching the alien. The spectator is taken to a film set, an old sitcom set, and an amusement park, where they witness a series of mishaps and disturbances. Peele is known for incorporating aspects of social commentary into his films, criticizing the world he experiences through the horror genre.¹⁰ In this analysis, I suggest that *Nope* criticizes something that it is a part of: the entertainment industry. This phenomenon is known by the term "self-reflexive" and I will thus refer to these plots as "self-reflexive moments."

In this thesis, I argue that in these self-reflexive moments, *Nope* critiques the industry for being obsessed with spectacle, which leads to exploitation, power imbalance, and failure. Since these self-reflexive moments don't happen within horror conventions, the genre-disrupting *Nope* must arguably use a different genre when it critiques the industry. Hence, I introduce the genre: *The Backstudio Picture*. In "The Backstudio Picture and the Mystique of Making Movies," Steven Cohan resurrects the term backstudio pictures as, simply put, a genre of movies about filmmaking. More specifically, these films represent the industry by either glamorizing and/or mocking the current state of the business in Hollywood.¹¹ I recognize this genre is similar to how *Nope*'s story is told when they critique the obsession for spectacle in Hollywood.

⁶ Rick Altman, *Film/Genre* (London: British Film Institute, 1999), 1.

⁷ Altman, *Film/Genre*, 13.

⁸ Idem, 14.

⁹ Rick Altman, "A Semantic/Syntactic Approach to Film Genre," *Cinema Journal* 23, no. 3 (1984): 8. <https://doi.org/10.2307/1225093>.

¹⁰ Nurdan Akiner, "Handbook of Research on Contemporary Approaches to Orientalism in Media and Beyond," in *Analyzing Jordan Peele's Get Out with Fanonism* (Information Science Reference, 2021), 72.

¹¹ Steven Cohan, *Hollywood by Hollywood: The Backstudio Picture and the Mystique of Making Movies* (New York: Oxford University Press, 2019), 13.

This critique can be further seen through the lens of what French philosopher Guy Debord calls, a *Society of the Spectacle*. In Debord's book "The Society of the Spectacle," he makes a Marxist critique of contemporary consumer culture which, according to him, is obsessed with *the spectacle*. According to Debord, this results in an image-obsessed culture that only cares about *seeing* and *being seen* and consequently builds its spectacles upon *exploitation* and *erasure*.¹² Justin Chang, film critic for the LA Times, recognizes *Nope*'s critique of Hollywood's barbarism, which he sees as a representation of "the callousness of an industry that grinds dreams into dust and exacts a lot of unseen collateral damage."¹³ This unseen damage Chang mentions comes from the exploitation of workers and the erasure of this exploitation in the entertainment industry, which I argue *Nope* illuminates in these moments of self-reflexivity.

With this in mind, using Altman's theory and model, I want to argue that *Nope*, through these self-reflexive side plots, shows a new type of genre that is not mentioned in the "scifi-horror-western": the backstudio picture. And because genre theorists structure movies by genres to try and find their social function, looking at *Nope* for a different genre must result in interpreting the movie in a different way.¹⁴ This leads to my main question:

How do the self-reflexive moments in *Nope* use notions of the backstudio picture to critique the entertainment industry?

¹² Guy Debord, *The Society of the Spectacle*, translated by Donald Nicholson-Smith (New York, NY: Zone Books, 1995), thesis 4-66.

¹³ Justin Chang, "Review: Say yup to Jordan Peele's 'Nope,' the rare thriller Hollywood can look up to," Los Angeles Times, July 20, 2022, <https://www.latimes.com/entertainment-arts/movies/story/2022-07-20/nope-review-jordan-peelee-keke-palmer-daniel-kaluuya>

¹⁴ Creeber, *The Television Genre Book*, 3.

Chapter 2 - Theoretical framework

The backstudio picture

In 1937, the term "backstudio picture" was first coined by screenplay and Oscar-nominated screenwriter Frank Nugent, a reviewer for the New York Times at the time; the term can simply be defined as a genre of movies about filmmaking. The backstudio picture has a long history, with multiple "eras," starting in the 1920's with stories about the myths of success, stardom, and the thriving industry of Hollywood. The other era's stories revolved around either the impending failure of the studio system or glamorizing a nostalgic view of the past. But now in contemporary film, the backstudio genre has been revived as a source of postmodern satire, parody, or pastiche to deconstruct Hollywood's authenticity and try to show the negative side of Hollywood through a comedic look.¹⁵ While this comedic look might not be present in the genre-disrupting *Nope*, it is easier to see how the film fits within this not-so-specific genre. While this genre has been through multiple era's, no name has stuck to define it. The backstudio genre has academically been known under many labels with scholars like Richard Meyers, Patrick Donald Anderson, Rudy Behmler, and Tony Thomas. Film scholars have most often called this genre "movies about the movies" or "movies on movies." Other options are "the Hollywood-on-Hollywood" film, "Hollywood-focused films," and the "Hollywood about Hollywood" genre.¹⁶ While there is this ambiguity surrounding its name, Cohan assures that because of their longevity as a Hollywood product, it demands that backstudios be considered a genre in their own right.¹⁷ Nugent then proposed the name "backstudio picture" as a descendant from the *backstage musical*, which Cohan wants to revive in the academic debate.¹⁸ In this research, I will use backstudio pictures as the main concept, emphasizing the proposed term as a vital concept in academic discourse.

However, the instability of categorizing genres has been increasingly acknowledged and criticized, particularly by those who challenge traditional structures. Post-structuralist Jacques Derrida believed that most texts exhibit characteristics of more than one genre, or sometimes of multiple genres.¹⁹ According to Cohan, the backstudio picture often appears in the guise of other genres, such as musical, melodrama, comedy, biopic, film noir, or horror. This means that, while the backstudio picture does evidently connect with *Nope*, the fact that it exists within other genres makes it harder to analyze. Cohan argues that while the backstudio picture seemingly disappears into other genres, they do share common narratives centered around filmmaking in Hollywood or on the impact that the industry has on its

¹⁵ Cohan, *Hollywood by Hollywood*, 16-30.

¹⁶ Idem.

¹⁷ Idem, 16.

¹⁸ Idem, 15.

¹⁹ Idem, 2.

workers: making them backstudio pictures.²⁰ Cohan states that backstudio pictures knowingly acknowledge that nothing and nobody are really what they seem, on screen or off. They do this by revealing Hollywood's cinematic tricks and business practices as self-reflexive films and going so far as to critique the industry, like *Nope* does.²¹

Society of the Spectacle

This critique of the industry can be further seen through the lens of the *Society of the Spectacle*. In 1967, French philosopher Guy Debord's "Society of the Spectacle" provided a Marxist critique of contemporary consumer culture and mass media, highlighting the obsession with images, representations, and media's influence on society. Debord asserts that these "spectacles" are not just passive representations of reality but actively shape how we perceive the world around us, replacing genuine human interaction with an obsession for appearances and commodities.²²

In his fourth thesis, Debord further defines that "The spectacle is not a collection of images; rather, it is a social relationship between people that is mediated by images."²³ In this world of consumer society, reality and illusion blur, making social life not about living but about having.²⁴ The spectacle uses images to convince people what they need and must have, which is the projected image of commodities over authentic experiences and connections. As a result, this moves society further from a state of "having" into a state of "appearing," indicating that you have the image.²⁵ This view on spectacle and consumer society is what I will use to further support my argument around what *Nope* critiques.

Another author, Mike Wayne, specifically looks at how the horror genre has used the spectacle in his article "Spectres and Capitalism / Spectacle and the Horror Film". Wayne identifies two ways the spectacle represents the quality of life in these horror films in relation to capitalism. First of all, the spectacle can symbolize a decline in social connections and the ability to understand and relate to others. It reflects a diminishing capacity for interpersonal communication and recognition, supporting Debord's views around the Society of the Spectacle. Secondly, the spectacle can signify the repression and marginalization of specific social groups. It represents the struggles and injustices faced by these groups within a society.²⁶ Especially since Peele is known for representing the struggles of marginalized communities, this could support how *Nope* uses spectacles in relation to repression.

²⁰ Idem, 15.

²¹ Idem, 32.

²² Debord, *The Society of the Spectacle*, thesis 4.

²³ Idem.

²⁴ Idem, thesis 22.

²⁵ Idem, thesis 17.

²⁶ Michael Wayne, "Spectres and capitalism, spectacle and the horror film," in *Spectacle of the Real: from Hollywood to Reality TV and Beyond*, ed. Geoff King (Intellect Books; 2005), 201.

Looking back at how Debord sees the Society of the Spectacle in relation to film, in his 49th thesis he makes a statement about commodities as a fulfillment of desire. He argues that commercial filmmakers create commodities that represent pure desire, providing imaginary satisfaction and encouraging people to give up their real needs. The spectacle therefore promotes the idea that happiness comes from consuming commodities, reinforcing commodity fetishism.²⁷ Thesis 66 adds on to this phenomenon but turns it around, saying that the spectacle glorifies commodities rather than human achievements. Ultimately, there is a constant competition between commodities, alienating individuals from their true desires.²⁸ This phenomenon will be used to support the dominant patterns of *Nope*'s character arcs.

Genre theory

Genre categorization plays a vital role in understanding and analyzing films, even though its definitions are continually debated. The ongoing academic debate around film genres includes scholars like Rick Altman, Barry Langford, Steve Neale, Barry Keith Grant, and David Bordwell and Kristin Thompson.²⁹ Their main debate centers on defining what genres are and how genres should be defined. In Altman's research, he has delved into various approaches to understanding the film genre. One of his notable works in this area is the article titled "A Semantic/Syntactic Approach To Film Genre," which is highly regarded in the field and considered a significant contribution.³⁰ Altman recognizes two approaches that are mainly used within genre theory to define genres: the semantic approach and the syntactic approach.³¹ These terms stem from the scholarship of linguistics and semiotics. Semantics is then defined as the meaning of a word, phrase, text, symbol, or sign and syntax is the broader whole, the structure, and the (unwritten) rules and principles.³² In his book "Film/Genre" Altman explains these approaches further and looks at how they are used within genre theory. As such, the semantic approach looks at a list of common traits in genres like characters, locations, and props. These elements can be seen as the "building blocks" of a film. Because these elements are audiovisual components, it is easier to spot them, thus making it easier to reach a consensus on what genre they are part of.³³

But then Altman argues that choosing only the semantic approach will lead to only

²⁷ Debord, *The Society of the Spectacle*, thesis 49.

²⁸ Idem, thesis 66.

²⁹ Rick Altman, *Film/Genre* (London: British Film Institute, 1999), Barry Langford, *Film Genre: Hollywood and Beyond* (Edinburgh: Edinburgh U.P, 2005), Steve Neale, *Genre and Hollywood* (New York: Routledge, 2000), Barry Keith Grant, *Film Genre Reader III* (Austin: University of Texas Press, 2003).

³⁰ Altman, "A Semantic/Syntactic Approach to Film Genre," 6.

³¹ Idem, 10.

³² Altman, *Film/Genre*, 224.

³³ Altman, "A Semantic/Syntactic Approach to Film Genre," 10.

looking for elements in a film instead of viewing the whole film as a whole.³⁴ For example, the western has some recognizable semantic elements like horses and cowboys located in the Wild West and is therefore easily recognizable. Viewers don't need to watch the whole movie for it to be acknowledged as a western movie; they make that decision quickly based on sound, setting, or characteristic aspects. The liability of this approach is that it doesn't need a thorough analysis and therefore will remain known as a shallow genre, easily labeled.³⁵

The opposite approach to this is the syntactic approach, which uses these semantic "building blocks" to reveal meaningful underlying structures and expose the layout of a genre, but in turn sacrifices recognizability and broad applicability.³⁶ The syntax can be seen as the structure in which these building blocks are placed, which shows up in plot structure, character developments, and relationships. According to Altman, the syntactic approach is used to reveal meaningful underlying structures and the layers of a genre, but as a result, it sacrifices recognizability and broad applicability. As such, the syntactic approach requires much more attention to the whole movie and its structure.³⁷

While Altman says that these approaches have always been used separately, he argues that choosing either one of these approaches ignores the dual nature of the genre because genre isn't located in only common semantics or only in common syntax, but rather in the intersection between these, in the combined power of a dual correspondence. He maintains that these two ways of analysis are complementary and more thorough when they are combined. Therefore, Altman proposes a semantic/syntactic approach to genre study, which encompasses both approaches to create the best analysis of a movie's genre.³⁸ Especially since the backstudio picture is a genre that coexists with other genres, finding an approach that looks at the movie from different perspectives is key for this analysis.

Self-reflexivity

Cohan also defines the backstudio genre through the semantic/syntactic perspective that Altman introduced. In his first chapter, Cohan explains that the most common semantics he sees between films in this genre are: a common setting in Los Angeles, recurring themes about ambition, success, power, and labor, a predictable set of character types, and a self-reflexive mode of representation.³⁹ While these findings are of substantial use for this analysis of *Nope*, it is important to look at what other authors have to say about these notions. Laurence Soroka talks about the same genre, which he calls the

³⁴ Idem, 11.

³⁵ Idem.

³⁶ Idem.

³⁷ Idem.

³⁸ Idem.

³⁹ Cohan, *Hollywood by Hollywood*, 16.

Hollywood-on-Hollywood genre, and argues that one of the main problems in discussing this genre lies in defining what common factors unite these films into a group.⁴⁰ With such a wide range of aspects and films across the genre, identifying a single common phenomenon becomes a challenging task. However, like Cohan, Soroka discovers a shared element among these films: they each display a form of self-consciousness and, at least at a superficial level, reflexivity.⁴¹

Reflexivity means “consciousness turning back on itself,” implying that a self-reflexive film focuses on or reflects on itself. Winfried Nöth and Nina Bishara state that a film can achieve this by using various cinematic devices to draw attention to this reflexivity: “lines of the dialog, the “materialization” of filmic means, and in some less frequent cases, to the showing of the dispositif, the technical device of film production and film showing.”⁴² The backstudio picture focuses on the last cinematic device Nöth and Bishara mention, showing what goes on *behind the scenes*. According to William Siska, the aim of “traditional cinema” is to construct a reality that conceals the production process, preventing the viewer from being detached from the story being presented.⁴³ However, backstudio pictures break this convention by allowing viewers to glimpse the camera, lights, and technicians.

Even though some scholars have found a common characteristic between backstudio pictures, it is still unclear if they have a common syntax. Cohan actually argues that there isn’t necessarily a common syntax or underlying structure for the backstudio picture. He states that backstudio pictures don’t need to share a formal structure to be considered a genre because films in general and these films in particular move through multiple and overlapping genres, each having its own syntax.⁴⁴ Soroka reflects on these arguments and states that there is a common assumption in the academic field that the distinguishing feature of the backstudio picture is one of content (semantic) and not of form (syntactic). Soroka suggests that critics should try to recognize the function of the genres self-reflexivity as one of form, this is where he hints at self-reflexivity as a potential common syntax.⁴⁵ While I agree with Soroka that this could be a common syntax, I find that *Nope*’s self-reflexivity resembles both the semantic and the syntax of the movie. Which is exactly why I will use this concept to answer the main question, where they are combined like Altman intended to.

⁴⁰ Laurence Soroka, *Hollywood Modernism: Self-Consciousness and the Hollywood-On-Hollywood Film Genre* (Emory University, 1986), 5.

⁴¹ Soroka, *Self-Consciousness and the Hollywood-On-Hollywood*, 6.

⁴² Winfried Nöth and Nina Bishara, *Self-Reference in the Media* (Berlin, New York: De Gruyter Mouton, 2007), 133. <https://doi.org/10.1515/9783110198836>

⁴³ Mubashir Karim, “Don’t look at the camera: Jafar Panahi and his self-reflexive cinema,” *Smart Moves Journal Ijellh* (6):12 (2017), 203. <https://ijellh.com/OJS/index.php/OJS/article/view/2026>.

⁴⁴ Cohan, *Hollywood by Hollywood*, 16.

⁴⁵ Soroka, *Self-Consciousness and the Hollywood-On-Hollywood*, 13.

Sub-questions

To answer the main question, I set up two sub-questions:

- What semantic elements of *Nope* show notions of the backstudio picture genre where they critique the entertainment industry?
- What syntactic bonds of *Nope* show notions of the backstudio picture genre where they critique the entertainment industry?

Chapter 3 - Methodology

Sequence segmentation

Since *Nope* is 2 hours and 10 minutes long, I had to split up the text into feasible sections for it to be analyzed. A sequence segmentation was made to outline the film and break it down into its major and minor parts.⁴⁶ Since the analysis specifically needed a focus on the parts that include a representation of the entertainment industry, these scenes consisted mostly of the side plot parts of the movie. The finished segmentation can be seen in *Appendix 1 - Sequence segmentation*.

The analysis of the film is a textual analysis that uses the semantic/syntactic approach from Altman. For notions of semantics, the analysis focused on the movie's visual elements—its mise-en-scène, its camerawork, and its editing—as well as its audio elements—its soundtrack, music, dialogue, or lack thereof. According to Bordwell and Thompson, mise-en-scène exists through four general components: setting, costumes and props, lighting, and staging (acting and movement in the shot).⁴⁷ These semantic notions were picked up through a shot analysis. The finished shot analysis can be seen in *Appendix 2-5*.

The syntax looks at how these semantic “building blocks” are structured throughout the movie. To find this structure, the analysis looked at the movie's plot structure and character development. Cohan states that the backstudio picture genre doesn't have a common syntax. While others have already commented on this statement, I contend that with this analysis I am not looking to find the answer for the common syntax of the backstudio picture, but rather how the syntax of *Nope*'s self-reflexive moments could be added to further define this genre.

Corpusselection

The scenes were chosen on the basis that they were different from the main “alien catching” plotline and had a self-reflexive aspect to them, the *self-reflexive moments* as mentioned before. Besides this, the scenes were also chosen according to the four-part structure by Thompson to get a complete sense of the movie's syntax. In his book “The Way Hollywood Tells It” Bordwell further expands on explaining this structure, which stands for the four large parts in most mainstream narrative movies: the Setup, Complicating Action, Development and the Climax, plus an epilogue.⁴⁸

⁴⁶ David Bordwell and Kristin Thompson, *Film Art: An Introduction* (New York: McGraw Hill, 2010), 68.

⁴⁷ Bordwell, and Thompson, *Film Art: An Introduction*, 115.

⁴⁸ David Bordwell, *The Way Hollywood Tells It: Story and Style in Modern Movies* (Berkeley: University of California Press, 2006), 35.

Sequences were chosen according to these requirements from *Appendix 1 - Sequence segmentation*. But when choosing the scenes, it became clear that some scenes are better expressed in storylines. In these storylines it is the same story, with the same characters, in the relatively same setting, but since these scenes are spread out throughout the movie they offer different, and fuller, perspectives. This is why I've chosen to analyze four storylines rather than four separate scenes.

1. Filmset

Sequence 4 (08:10-14:00)

In this scene OJ and Emerald take care of the business their father left them: Haywood Hollywood Horses. They are filming a commercial with their horse, Lucky. This is the first scene shown after their father's death and begins right after the opening credits. According to Thomson's four-part structure, this would be called the *setup*. The *setup* typically runs 25 to 30 minutes in a 100- to 120-minute film and establishes the world, its characters and their purposes.⁴⁹ In this case we see how OJ and Emerald try to keep the business running, but ultimately fail at it. This sequence is chosen because it represents the present-day experience of working on a Hollywood film set.

2. Gordy's Home

Sequence 1 (00:00-01:44), Sequence 5D (18:45-21:50), Sequence 9 (57:40-1:03:15)

This sequence was chosen because in relation to the first scene, this one represents working on a film set in the past. The first scene is the opening shot, which is also a part of the *setup*. This opening shot consists of visuals of production houses, while an audiotrack of Gordy's Home is played. Gordy is an ape who, in this particular scene, is celebrating his birthday with the family he's living with in the sitcom Gordy's Home. After this we see Gordy covered in blood on the set. The next scene happens when Ricky "Jupe" Park (played by Steven Yeun) starts talking to OJ and Emerald about how he starred in Gordy's Home as "Lil Jupe". He then takes them to his secret Gordy's Home tribute room full of Gordy's Home items. There he talks about the horrific accident that happened from the perspective of a SNL skit. This would be part of what Thompson calls "Complicating Action" in which the movie refocuses on the central goals. In this case it would be the movie introducing and focusing on an entirely new situation, also known as a "countersetup".⁵⁰

At last, later in the movie, the actual accident at Gordy's Home is shown. This 1998 sitcom stars a regular comedy family with an adoptive son, Lil Jupe. After a balloon breaks Gordy freaks out and frantically starts attacking them. Just when Lil Jupe and Gordy have an

⁴⁹ Bordwell, *The Way Hollywood Tells It*, 35-36.

⁵⁰ *Idem*, 36.

unexpected intimate moment, Gordy gets shot. Looking at the four-part structure, this would be known as the *development* part. Thompson states that this part happens after an extensive set of premises, goals, and obstacles have been introduced. Yet, Thompson mentions, many of these sections don't show the protagonist making progress, but rather they serve to postpone the main action while dwelling on a subplot.⁵¹

3. Jupiter's claim

Sequence 5ABC (15:00-18:45), Sequence 10 (1:03:15-1:11:00)

This storyline tells the story of Ricky "Lil Jupe" Park and his theme park, "Jupiter's Claim". At first OJ, Emerald and Lucky arrive at Jupiter's Claim after the film set turns out to be a fiasco. After OJ sells Lucky to one of the workers, he and Emerald have a fight about being unreliable to their business. They then have a meeting with Ricky "Jupe" Park. OJ and Jupe start talking about business, but Emerald gets distracted by all the merchandise items in the room from Jupe's famous roles when he was young. This is part of the *setup*, in which the relationship between characters is becoming more clear.

The second part of this story happens right after we see the horrific Gordy's Home attack. This is also part of the *development*, in which the movie dwells on another subplot. Now, in the present, Jupe is with his wife rehearsing his big show, "Star Lasso Experience." His old co-star, Mary Jo Elliot is seen in the crowd, still heavily impaired from the attack. Jupe introduces his experience to the audience, in which they will see an alien he calls "the Viewers". But the alien interrupts his introduction and attacks them, leaving nothing behind. This sequence would thus represent the entertainment industry from a different perspective: as a child star and as a theme park entertainer.

4. TMZ rider

Sequence 13B (1:39:30-1:44:30)

This story is part of the final scenes of the movie, also known as the "Climax". According to Thompson, this *climax* revolves around the question of whether or not the goals can be achieved.⁵² In this case, the protagonist team is busy with the goal of getting the perfect shot of Jean Jacket, the alien. But during this *climax* an obstacle shows up: a TMZ guy. It is clear that he wants to get *the* shot first, but he isn't sure what it is that he is taking a picture of. After he gets severely injured, OJ comes to help but the TMZ guy only asks "Where is my camera?" and "Why aren't you filming this?" In the end, Jean Jacket kills him. This scene represents the entertainment news press and how far they will all go to get the perfect shot.

⁵¹ *Idem*, 37.

⁵² *Idem*, 38.

Chapter 4 - Analysis

Semantic elements of Nope

The first step in Altman's approach is looking for the semantic elements of a genre. The analysis of *Nope*, as outlined in the methods section, involves a shot analysis where these semantic building blocks become more clear. To reiterate, the building blocks that Cohan has already found between numerous backstudio picture films are: a common setting in Los Angeles, recurring themes about ambition, success, power, and labor, a predictable set of character types, and a self-reflexive mode of representation.⁵³ By examining the camerawork, mise-en-scene, and common themes in these scenes and comparing them to Cohan's ideas, I can determine whether the semantic elements of the film match the semantic elements of backstudio pictures. But I will also look at other building blocks that might contribute to the backstudio picture genre. These notions should especially be focused on how they critique the entertainment industry.

Opening shot in *medias res*

According to Thomas Elsaesser, opening sequences can be seen as the guideline for the rest of the movie because they straight away tell the audience what the movie essentially is and *set up* how the rest should be interpreted.⁵⁴ In this sequence, there are elements shown that the viewer will only understand later on in the movie when the full story around Gordy's attack is revealed.⁵⁵ As Bordwell and Thompson say "A film does not just start; it begins."⁵⁶ Therefore, looking at the semantic elements in this opening shot tells the viewer a lot about how to interpret the rest of the movie.

The opening sequence of *Nope* starts with the logos of Universal Pictures and Monkeypaw Productions, accompanied by an audio recording of a family celebrating Gordy's birthday.⁵⁷ According to Bordwell and Thompson, titles in opening sequences can set the tone for the rest of the movie by creating certain atmospheres and raising narrative expectations.⁵⁸ Amidst the family's conversation, an audience can be heard laughing and applauding.⁵⁹ The atmosphere is thus set around a sitcom with a live audience. As the second logo appears, the sounds of pants and grunts from a monkey are heard amidst the festivities.⁶⁰ These unsettling undertones foreshadow the tension to come.

The second part of the opening sequence then starts in silence with a black screen

⁵³ Cohan, *Hollywood by Hollywood*, 16.

⁵⁴ Thomas Elsaesser, *Persistence of Hollywood* (Florence: Taylor and Francis, 2012), 115.

⁵⁵ Elsaesser, *Persistence of Hollywood*, 117.

⁵⁶ Bordwell, and Thompson, *Film Art: An Introduction*, 86.

⁵⁷ Appendix 3, shot 1 and 2.

⁵⁸ Bordwell, and Thompson, *Film Art: An Introduction*, 86.

⁵⁹ Appendix 3, shot 1 and 2.

⁶⁰ *Idem*, shot 2.

containing a text (figure 13): “I will cast abominable filth at you, make you vile, and make you a spectacle - Nahum 3:6.”⁶¹ Opening the movie with such a strong/scary verse from the Old Testament gives the audience an expectation of what will happen in the movie and sets the tone for a gripping cinematic experience. But the biblical reference also speaks personally to the viewer, saying that it will make them a spectacle.

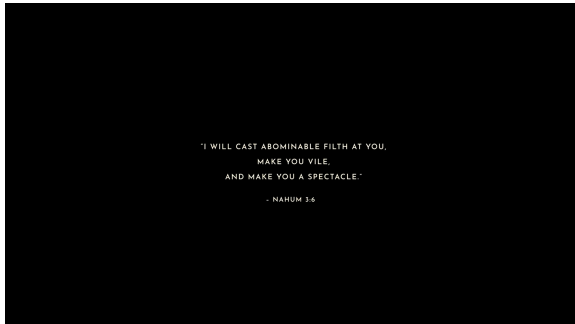


Figure 1 - Gordy's home, shot 4, 00:00:56



Figure 2 - Gordy's home, shot 5, 00:01:03

After this thrilling sentence, *Nope* finally gives the audience an image connected to the audio heard. Part three of the opening starts with a medium shot of a ballerina shoe standing up in the middle of the room while something is shaking and there are shuddering breaths heard in the background.⁶² Bordwell and Thompson mention that a movie might start in the middle of a series of actions to arouse curiosity in the viewer because they have to speculate on what has caused these events; this phenomenon is called opening in *medias res*.⁶³ Because of this *medias res* opening, the viewer has to find out what is happening and why they have entered during this particular scene. At the end of the opening, Gordy comes on the screen and looks straight into the camera, creating a *breaking the fourth wall* moment with the audience.⁶⁴ By having the character look back at us, combined with the mysterious biblical text referring to the viewers, the audience is included in the narrative, revealing that this movie will speak to the audience in a self-reflexive way.⁶⁵

***Nope's* mise-en-scène**

The next building blocks I will analyze are the visual elements of *Nope*, more specifically, I'm focusing on its mise-en-scène: setting, costumes and props, lighting and staging (acting and movement in the shot).⁶⁶

⁶¹ See figure 1, Appendix 3, shot 4.

⁶² See figure 2, Appendix 3, shot 5.

⁶³ Bordwell, and Thompson, *Film Art: An Introduction*, 168.

⁶⁴ Tom Brown, *Breaking the Fourth Wall: Direct Address in the Cinema* (Edinburgh University Press, 2012), 82.

⁶⁵ Idem, 83.

⁶⁶ Bordwell, and Thompson, *Film Art: An Introduction*, 115.



Figure 3 - filmset, shot 1, 00:08:12



Figure 4 - filmset, shot 19, 00:09:40

In sequence 4, OJ and Emerald take over their late father's business, Haywood Hollywood Horses.⁶⁷ The scene begins with a 23-second *extreme long shot* to establish the setting: a film set for shooting a commercial.⁶⁸ From this first image the viewer sees from the movie, it can be established that the setting is in Los Angeles—more specifically, one of Hollywood's many film sets.⁶⁹ Other locations in the movie are a television sitcom set in the 90's and a Wild West-themed amusement park called Jupiter's Claim that's also located in the California valleys.⁷⁰ These locations are all related to Cohan's semantic elements when looking for the backstudio picture, but they also tell a story about the different aspects of the entertainment industry. This gives *Nope* the opportunity to base its critique on multiple aspects of Hollywood.



Figure 5 - Gordy's home, shot 49, 00:59:15



Figure 6 - Gordy's home, shot 49, 01:00:00

Looking further than the semantic elements from Cohan, in this scene most of the props are items found on a television set: lighting equipment, green screen background, and a camera on wheels.⁷¹ Nöth and Bishara emphasize a focus on the shooting camera in these backstudio picture films. When *Nope* shows this shooting camera, it draws attention to the self-reflexivity.⁷² In sequence 9B there is a 53-second *Long Shot* which gives a tour of the

⁶⁷ Appendix 1, sequence 4.

⁶⁸ Appendix 2, shot 1.

⁶⁹ See figure 3 and 4.

⁷⁰ Appendix 1, sequence 5, 9 and 10.

⁷¹ Appendix 3, shot 49.

⁷² Nöth and Bishara, *Self-Reference in the Media*, 133.

sitcom set from Gordy's Home, slowly and sinisterly showing the aftermath of the attack.⁷³ The shot starts with the text "1998," indicating that this is not in the present (see figure 5), then the camera moves through the set, showing a few iconic movie set elements like cameras, lights and an "applause" sign (figure 6). There is a clear difference between the set elements the viewer saw earlier in the movie: because of a time difference, there are old cameras, older props and old televisions. *Nope* gives the viewer a show "behind the scenes," showing the shooting camera during multiple parts of the movie, using these to tell stories that end in failure because of the industry itself. Doing this with the time difference also gives the notion that the industry has been failing in many locations for many years and that that hasn't changed.

Character types

For the third building block, I will look for those that represent character types in backstudio pictures. Cohan says that the backstudio picture has a predictable set of character types, but he doesn't specify what set of character types.⁷⁴ Therefore, I will go off of my own assessment. In sequence 4, the viewer gets introduced to multiple cliché character types of a film set: the stressed 1st AD on set called Buster, the laidback commercial director Fynn with his crew following closely behind, the glamorous stuck-up actress Bonnie Clayton along with her entourage of assistants, and the aloof Antler Holst, who is introduced as the "legendary cinematographer."⁷⁵ In this scene all of these characters distinctly act as if they are better than OJ and Emerald. Cohan states that by revealing Hollywood's tricks and business practices, backstudio pictures knowingly acknowledge that nothing and nobody are really what they seem, on screen or off.⁷⁶ This is evidently shown when *Nope* critiques the people in power on a film set, by showing them as cliché character types.



Figure 7 - filmset, shot 2, 00:08:36

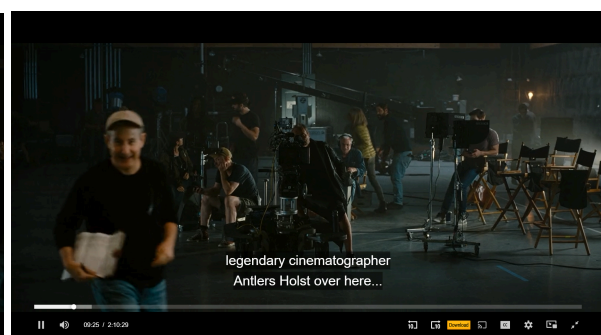


Figure 8 - filmset, shot 14, 00:09:25

⁷³ Appendix 2, shot 1.

⁷⁴ Cohan, *Hollywood by Hollywood*, 16.

⁷⁵ See figure 7 and 8, Appendix 2, shot 2-14.

⁷⁶ Cohan, *Hollywood by Hollywood*, 32.

Another part of the entertainment industry I see *Nope* critiquing is the entertainment news, more specifically *TMZ*. This is an American tabloid news organization that focuses mostly on entertainment gossip. They often have exclusive stories by showing up unexpectedly at a place of spectacle to get the first information or shot.⁷⁷ During sequence 13B, a new character gets introduced: a noisy TMZ rider who disrupts the big plan of the protagonists by showing up unexpectedly.⁷⁸ When Emerald mentions Jupiter's Claim to redirect the biker, he instantly gets interested like he knows that the story will be a big spectacle and quickly pulls out his professional camera.⁷⁹

RIDER: What's the matter? Don't you want to be on TV?

EMERALD: Man, I'm trying to tell you. You don't wanna go that way.

RIDER: Fuck it, your loss, nobody.⁸⁰

There is a power difference between he who holds the camera to where he wants and she who feels invaded with the camera in her face. He calls her a nobody, showing that he thinks that he's above her. After insulting Emerald, the rider takes off and crashes beneath Jean Jacket.⁸¹ Then, even when he is almost dead, he prioritizes capturing this moment of spectacle over his own life:

RIDER: Did you get that on camera? Why aren't you filming this?

RIDER: Where's my camera? I need my camera.⁸²

OJ: We're gonna get you out. Shut your eyes. Shut your eyes!

RIDER (CONT'D): Not before you take a picture. (screams as OJ lifts him)

Take a picture first!⁸³

During this exchange, the TMZ rider remains fixated on finding his camera, showing his strong ambition and commitment to catching the spectacle, even in pain. There also seems to be a disconnection from what he thinks is normal: he is confused about why OJ

⁷⁷ Ryan Mallough & Sarah Bader, "Point/Counterpoint: Should TMZ be considered a legitimate news source?" Fulcrum, September 25, 2014,

<https://thefulcrum.ca/opinions/pointcounterpoint-tmz-considered-legitimate-news-source/>

⁷⁸ Appendix 1, sequence 13B.

⁷⁹ Appendix 5, shot 10.

⁸⁰ Appendix 5, shot 13-15, 01:40:58 - 01:41:08.

⁸¹ Appendix 5, shot 21.

⁸² Appendix 5, shot 27, 01:42:51 - 01:42:56.

⁸³ Appendix 5, shot 32-33, 01:43:52 - 01:43:58.

tries to save him instead of profiting from or exploiting him. This matches Debord's notion in *Society of the Spectacle*, where because of this constant competition between commodities results in "alienating individuals from their true desires".⁸⁴ The TMZ rider is so alienated from reality, he believes the spectacle is more important than his life.

Ambition and success stories

One of the main themes in backstudio pictures are stories around ambition and success.⁸⁵ While these themes can clearly be seen in Emerald's need for fame and the already successful star Bonnie Clayton, there is another character in *Nope* who embodies ambition and success: Ricky "Lil Jupe" Park.⁸⁶ The viewer gets introduced to this traumatized child star in sequence 5, in his own amusement park, Jupiter's Claim.⁸⁷ This park is based off of his old character "Kid Sheriff."⁸⁸ But when Emerald notices a poster about the Gordy's Home incident, Jupe gives them access to a secret room within this park.⁸⁹



Figure 9 - Gordy's home, shot 19, 00:19:23

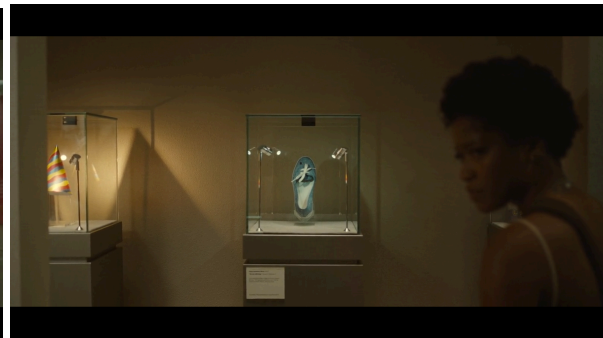


Figure 10 - Gordy's home, shot 22, 00:19:49

Jupe opens the hidden door, saying "I usually charge a fee for this".⁹⁰ The room is filled with all sorts of merchandise and special items from the Gordy's Home show.⁹¹ These items are all set up like spectacles behind special glass showrooms, carefully displayed as prizes evoking a sense of awe and desire.⁹² All the merchandise Jupe has in his room matches Debord's *Society of the Spectacle*, where the consumer society is all about *having* and appearance to *have* all the spectacles.⁹³ While giving a tour of the room Jupe explains further:

⁸⁴ Debord, *The Society of the Spectacle*, thesis 66.

⁸⁵ Cohan, *Hollywood by Hollywood*, 16.

⁸⁶ Appendix 1, sequence 4.

⁸⁷ Appendix 1, sequence 5.

⁸⁸ Appendix 3, shot 2.

⁸⁹ Appendix 3, shot 17.

⁹⁰ Appendix 3, shot 15.

⁹¹ See figure 9, Appendix 3, shot 19.

⁹² See figure 10, Appendix 3, shot 22.

⁹³ Debord, *The Society of the Spectacle*, thesis 22.

JUPE: One of the chimps that plays Gordy just hit his limit. It was 6 minutes & 13 seconds of havoc. The network tried to bury it, but it was *a spectacle*. People are just obsessed.⁹⁴

It can be concluded that while the Gordy incident was a tragic accident, it sounds like this was a huge success for Jupe. People became obsessed, so he profited from this spectacle by building a museum-like collection, letting people pay to come in, but also his entire career after that as a theme park entertainer. Later on, it does become clear that while Lil Jupe survived this incident, it was not without obvious trauma.⁹⁵ Yet he doesn't back away from using the spectacle for his ambition and his own success.

Jupe does not learn his lesson from working with exploited animals, perhaps because he thought that Gordy trusted him since he had a “special bond” that helped him survive. In sequence 10 Jupe’s Star Lasso Experience premieres, where he reinforces this notion as he whispers “You’re chosen.”⁹⁶ This moment reveals Jupe’s unwavering ambition to achieve fame, as he not only strives for it but genuinely believes that he is destined to shine due to him being, as he believes, *chosen*.



Figure 11 - jupiter's claim, shot 43, 01:06:34



Figure 12 - jupiter's claim, shot 44, 01:06:48

Balance between power and failure

In this section, I will talk about two stories containing someone wanting power over a trained (yet wild) animal that ultimately leads to failure. In sequence 4 Emerald does her safety talk and outlines two safety precautions when working with horses: to avoid making loud noises or sudden movements and to keep their cellphones off.⁹⁷ However, it's evident that the workers on set don't really care about OJ or Emerald.⁹⁸ Most of the crew has to listen

⁹⁴ Appendix 3, shot 24, 00:19:46 - 00:20:00.

⁹⁵ Appendix 3, shot 32. Jupe is hit with a flashback from the attack.

⁹⁶ Appendix 4, shot 43.

⁹⁷ Appendix 2, shot 33.

⁹⁸ Appendix 2, shot 34.

to those who have more power like Fynn, Buster, Bonnie, or Holst. So when OJ suggests giving the horse a break, he gets shut down by them:

OJ: We might wanna give him a break–

BUSTER: --We'll rehearse one first, and then break, yeah?

BONNIE: Well I'm ready to do one.

FYNN: OJ, she's ready to do one. Tell the horse we're ready to do one.⁹⁹

In this scene, *Nope* fits into notions of the backstudio picture because they shape perceptions of how the film industry works.¹⁰⁰ While this example already shows a power imbalance on a film set, it gets worse when one of the crew members brings out a VFX mirrored ball and holds it directly in front of Lucky's eyes.¹⁰¹ This sudden movement violates the first safety precaution, causing Lucky to kick back.¹⁰² Fortunately, no one was hurt. But as a result, Haywood Hollywood Horses is fired for “not doing their work correctly”, showcasing the power the industry has over less powerful workers.¹⁰³



Figure 13 - filmset, shot 50, 00:12:46



Figure 14 - filmset, shot 52, 00:12:50

In sequence 10 the viewer gets to meet the other Gordy's Home star who “survived”: Jupe's on-screen sister, Mary Jo Elliot.¹⁰⁴ She is seen in the crowd in a wheelchair, still heavily impaired from the attack; she wears a veil covering her face and a sweater with a picture of her from before the attack.¹⁰⁵ Having just watched the gruesome attack, the difference between their fates has become incredibly clear. One is on stage, boosting on his successful career as a child actor, and the other is disabled, unable to show her face while at the same time also boosting on her old career, as evidenced by her sweater. This reflects

⁹⁹ Appendix 2, shot 35, 00:12:08 - 00:12:21.

¹⁰⁰ Cohan, *Hollywood by Hollywood*, 16.

¹⁰¹ See figure 13, Appendix 2, shot 50.

¹⁰² See figure 14, Appendix 2, shot 52.

¹⁰³ Appendix 2, shot 54.

¹⁰⁴ See figure 15, Appendix 4, shot 31.

¹⁰⁵ See figure 16, Appendix 4, shot 39.

Debord's notion that in a Society of the Spectacle one does not care for their own well-being; they only care about having and showing the spectacle.¹⁰⁶



Figure 15 - jupiter's claim, shot 31, 01:05:13



Figure 16 - jupiter's claim, shot 39, 01:05:58

Jupe reiterates the confidence he has in his power as the chosen one when he announces to the audience that he believes the aliens trust him.¹⁰⁷ He introduces the alien as something that is part of the show, something he owns, has power over, and can exploit.¹⁰⁸ So when Jean Jacket arrives at an unplanned moment, the Park family tries to hide their stunned reaction:

JUPE: Uh, uh. Stay in your seats. So that was new. They're early...

AMBER: They're giving us a real show today!

AMBER: Bear with us now, trained animals can be unpredictable.¹⁰⁹

They truly believe, as a family, that they would have power over an alien, calling it a trained animal. This yet again insinuates that they have a disputed mindset about their own power, but they soon come to the conclusion that they can't control it.



Figure 17 - jupiter's claim, shot 72, 01:10:32



Figure 18 - jupiter's claim, shot 73, 01:10:48

¹⁰⁶ Cohan, *Hollywood by Hollywood*, 30.

¹⁰⁷ Appendix 4, shot 43.

¹⁰⁸ Appendix 4, shot 56.

¹⁰⁹ Appendix 4, shot 61/66, 01:09:28 - 01:10:07.

Then, Jean Jacket actually attacks, causing an electric surge and heavy winds blowing.¹¹⁰ This results in Mary Jo's veil being unveiled. This is the first time the audience (both in the diegetic and non-diegetic world) sees Mary Jo Elliot's face after being mutilated by Gordy.¹¹¹ Showing the results of Gordy's attack acts like a cautionary tale for Jupe, one that he unfortunately doesn't learn from. Because next up in this scene he, his family and his audience get sucked up by the alien and crushed in its mouth.¹¹² Ultimately, these scenes critique the industry by showing the power imbalances that happen there and the dangerous nature of wanting success through power and exploitation.

Syntactic bonds of Nope

According to Altman, films need to share common themes, along with similar elements and structures, to be classified as a genre. However, merely having a shared theme isn't sufficient; it's necessary that these building blocks be organized to find the syntax of a movie. Yet, there has been a discussion in the academic debate around whether the backstudio pictures have a common syntax. To find out if there is this structure in *Nope*, the analysis will focus on the movie's plot structure and character development.

Plot structure: The titles

One of the ways to find this plot structure is by looking at the sequence segmentation. When observing the semantic building blocks, there are consistent titles shown in *Nope* indicating that the movie is split up into chapters. In total there are five chapter titles, all referring to the name of an animal in the film: Ghost, Clover, Gordy, Lucky, and Jean Jacket. In these chapters the story of the animal in question is highlighted, which mostly ends with the animal getting killed by the end of that scene. But that doesn't necessarily mean that each chapter is completely about that animal. The first chapter title *Ghost* for example, starts off with Ghost running away because he's scared of Jean Jacket, but the rest of the chapter is about the team setting up cameras in the area to capture the alien on camera. So while this is an interesting observation, it doesn't lead to a common syntax.

Looking back at the sequence segmentation, the entire movie is split up into 16 sequences. The first five sequences are part of the *setup*, which takes around 20 minutes of the movie. During this, it establishes the world, its characters, their relations and their purposes. Sequences 6–10 are part of the *complicating action*, where the movie refocuses on the central goals and takes half an hour to get to that point. Then the largest part of the movie happens in the *development* part, which takes 45 minutes from sequence 10 until 13. This is most likely because the development in *Nope* serves to postpone the main action

¹¹⁰ Appendix 4, shot 71.

¹¹¹ See figure 17, Appendix 4, shot 72.

¹¹² Appendix 4, shot 73.

while dwelling on the subplots about Gordy's Home and the Star Lasso Experience. This is a distinguishing feature of *Nope*, which I argue has to be linked to the backstudio picture. The main plot of the movie doesn't need these subplots to make sense, but *Nope*'s critique lies at the core of these self-reflexive subplots. Without them, *Nope* barely critiques the industry and therefore wouldn't be considered a backstudio picture. The last three sequences then take another 25 minutes to finish the climax of the movie, where the protagonists fulfill their goals.

Character arcs/development

Next, I will analyze two different main character arcs and look at how these characters developed themselves throughout the movie. By doing this, I hope to find notions that connect to the backstudio picture to detect a common syntax.

OJ and Emerald

OJ and Emerald, the main characters in the movie, both have their individual story arcs but are frequently intertwined together, allowing for a joint analysis of their character development. Their journey begins when they inherit their father's business, Haywood Hollywood Horses, after he is suddenly killed.¹¹³ In one of the first scenes, OJ finds himself uneasy and out of his element, standing alone on a movie set, waiting for his sister to come and help him.¹¹⁴ While he struggles with the weight of carrying on his father's legacy and being reduced to "the horse guy", it also seems like he struggles with standing up for himself in a bigger (more powerful) crowd. Emerald, in contrast, demonstrates her ambition and versatility, claiming expertise in various domains *except* horse training: from directing and writing to producing and acting, with a dash of singing on the side.¹¹⁵ But despite her aspirations, she doesn't care about their horse business, meaning that she is stuck between two industries where she doesn't fit in. In the beginning of this movie, we thus see two characters struggling with finding their place within the entertainment industry: one has skill and the other has ambition, but they both lack what the other one has.

After they get fired from the film set for their horse going rogue, the duo goes to Jupe's amusement park to sell the horse. There they have a typical brother-sister quarrel, but this time it's about commitment to their business.¹¹⁶ These characters struggle with the balance between being siblings and being business associates. When they then meet Jupe, OJ confides in him about his intention to sell his horse, Lucky:

¹¹³ Appendix 1, sequence 2.

¹¹⁴ Appendix 1, sequence 4.

¹¹⁵ *Idem*.

¹¹⁶ Appendix 1, sequence 5B.

JUPE: Hi there. So um, who'd you bring me?

OJ: Uh, Lucky. He's my 2nd best horse, you know uh.

OJ: He lost focus. So, uh... I mean, I did too, but I can't fire myself.¹¹⁷

In this conversation, it becomes clear that ever since OJ inherited his father's business, he has lost focus and would like to fire himself because of that, if he could. This explains better why he had a hidden posture on the film set. In this room, Jupe holds a position of power because of money, granting him an advantage over OJ. During their conversation this becomes more clear when Jupe ignores OJ multiple times.¹¹⁸ In all of these scenes, OJ is constantly being put below by people in power and is slowly losing everything he owns.

This motivation is needed for the main storyline of the movie, where Emerald suggests that they should take the first picture of the spectacle to make money. Then their story takes a leap to the last part of the movie, where Emerald's journey takes a sharp turn when she confronts a TMZ rider who is ruining their big plan.¹¹⁹ The rider invasively points a camera in her face, which is something she must have always wanted (time in the spotlight), but in this case, she finds it invasive. When Emerald tries to warn him about the area, the rider shrugs her off, reducing her to a nobody and rides away.¹²⁰ This is a massive turning point for Emerald, who was always wanting to shine in the spotlight, now rejects it when a camera is pointed at her. This notion is exaggerated when the rider calls her a "nobody", something I believe this character would not have handled well in the beginning of their development arc.

When the rider crashes in their area, OJ goes against Emerald's warnings to save the TMZ rider. But while he is trying to save the rider from the alien, the TMZ'er only cares about capturing the moment on camera.¹²¹ In the beginning, OJ struggles with standing in the foreground and clashes with the workers in the industry. And while that is still the same in this scene, OJ does try his best to stand out, be a hero and help a man who, in his eyes, can be seen as an enemy.

¹¹⁷ Appendix 4, shot 18.

¹¹⁸ Appendix 4, shot 21.

¹¹⁹ Appendix 1, sequence 13B.

¹²⁰ Appendix 5, shot 13-15.

¹²¹ Appendix 5, shot 21.

At the end of the movie, both of the characters had an arc that was partly resolved. OJ is more confident by learning his own strengths, and Emerald is more confident in the position she is in with Haywood Hollywood Horses. Yet it does seem that both of the characters end the movie with a disliking towards the entertainment industry because of how the industry has failed them.

(Lil) Jupe

The viewer gets introduced to Jupe when OJ and Emerald come to meet him.¹²² At this moment, he is an entertainment park owner, who proudly shows his earlier work as Lil Jupe and Kid Sheriff. Emerald notices all the merchandise from his previous roles, to which Jupe eagerly shares stories from this time, revealing the nostalgia for his old stardom.¹²³ It becomes evident that Jupe values his entertainment past more than promoting his present-day business. A pivotal moment occurs when Jupe opens a hidden room filled with merchandise and treasures from the tragic incident in Gordy's Home. Jupe teasingly mentions his usual fee for accessing this room, hinting at his incentives for financial gain.¹²⁴ However, he makes an exception this time for them because the desire to showcase the spectacle itself is too important for him. The spectacle he shows however is a traumatic event in his life, which he now tries to profit off.

In the middle of the movie, the audience sees the tragic incident that unfolded in Gordy's Home in real time. The monkey that plays Gordy loses it and ends up killing almost the entire cast. At the end of this scene Gordy shows a connection with young Jupe who was hiding under the table.¹²⁵ It almost looks as if he sees himself mirrored in Jupe: a trapped being. Suddenly, Gordy gets shot and killed by authorities, leaving young Jupe as the only cast member to make it out of the attack unharmed.¹²⁶ But despite the traumatic impact it had on him, Jupe hides these emotions and recognizes the marketability of this spectacle, acknowledging people's obsession with such events. His attempt to capitalize on the tragedy demonstrates his unwavering ambition for success and a willingness to exploit his past experiences for personal gain.

In present-day Jupe is having a show called the Star Lasso Experience. He created this show after he found an alien in the sky, promising the audience that they were going to see an alien today. He thinks this because he believes the aliens trust him because he is, as he whispers to himself, the *chosen* one.¹²⁷ This moment reveals that Jupe has not learned

¹²² Appendix 1, sequence 5.

¹²³ Appendix 3, shot 4.

¹²⁴ Appendix 3, shot 15.

¹²⁵ Appendix 3, shot 49.

¹²⁶ Gordy shot

¹²⁷ Appendix 4, shot 43.

his lesson from working with “wild animals”, who are not meant to be controlled. This unwavering ambition to achieve fame still continues to show throughout the movie.

Then, when he tries to control OJ's horse, Lucky, for his show, Lucky resists his commands, another signal that he cannot have full control over everything he possesses.¹²⁸ This point then further proves itself when Jean Jacket, whom he thought he could control, starts to attack him and his audience. But in the face of impending danger, Jupe and his family still prioritize protecting their business's exclusivity of this spectacle over personal safety, by yelling at the audience to put their phones away.¹²⁹

Jupe's character arc shows someone who was once a famous child actor and struggles to replicate his past success. Despite the family's reality TV show and his amusement park venture, Jupiter's Claim, Jupe doesn't get the spectacle he had with Gordy's Home. Because of his relentless ambition, he believes he has the power to control everything, which only gets worse throughout the movie. Whereas OJ and Emerald had character arcs where they developed their flaws, Jupe stayed the same and got even more extreme in his ways by not learning from his mistakes and only having focus on the spectacle.

¹²⁸ Appendix 4, shot 56.

¹²⁹ Appendix 4, shot 66.

Chapter 5 - Conclusion

How do the self-reflexive moments in Nope use notions of the backstudio picture to critique the entertainment industry?

Altman emphasizes that semantic and syntactic notions should be combined to understand the movie as a whole. The conclusion to this thesis will be formed by combining the semantic elements and syntactic bonds from the thesis to examine how they portray the self-reflexive statements in these moments.

One significant semantic element in *Nope* is the recurring themes of ambitiousness, but also the realities of the power imbalance in the industry. The film portrays characters who strive for fame and recognition, only to find themselves consumed by the spectacle. Jupe, the TMZ rider, and Antlers Holst all get killed because they strove for the perfect spectacle to get them even more fame. But this theme around power imbalance becomes more clear when the movie introduces multiple exploited animals. This narrative of the movie exposes the exploitative nature of the entertainment industry, as characters like Jupe exploit personal traumas for profit and manipulate or control animals for the use of entertainment, until they lose control in the case of Gordy, Lucky, and Jean Jacket. This critique matches Debord's notions in *Society of the Spectacle*, where they only care about having the spectacle.¹³⁰ And moreover, these elements harmonize with Cohan's semantic elements of the backstudio picture.¹³¹

Another semantic element that contributes to self-reflexivity in the movie is the deliberate showcasing of the dispositif, the technical device of film production and film showing. Nöth and Bishara examine the notion that showing the shooting camera is a notion that can be used to display self-reflexivity.¹³² *Nope* draws attention to exposing the mechanisms that shape the viewer's experience, giving them a behind-the-scenes look.¹³³ Siska mentioned that blurring the line between reality and illusion not only challenges the viewer's perception of reality but is also a key aspect of self-reflexivity.¹³⁴ When this is combined with the ominous biblical reference in the beginning of the movie, which was partly directed towards the audience, it invites viewers to question the influence of media and their own role as consumers and interpreters of images.

Since there has been an ongoing discussion in the academic debate about the syntax of backstudio pictures, I tested whether the syntactic bonds in *Nope* could give more clarity. When examining the plot structure, I find that *Nope* has an extensive *development* part of the

¹³⁰ Debord, *The Society of the Spectacle*, thesis 22.

¹³¹ Cohan, *Hollywood by Hollywood*, 16-30.

¹³² Nöth and Bishara, *Self-Reference in the Media*, 133.

¹³³ Karim, "Don't look at the camera", 203.

¹³⁴ Siska, "Metacinema: A Modern Necessity," 285.

movie that was needed to base the backstudio picture in.¹³⁵ During this *development*, *Nope* displays these subplots that divert from the main story, where they critique the industry. Since the backstudio pictures are known for being in the guise of other genres, looking into whether other backstudio pictures are also based on subplots from the main story, might be valuable.

The character arcs of OJ and Emerald show a story where they developed their flaws, while Jupe stayed the same and got even more extreme in his ways. Their aspirations for success, struggles for recognition, and power imbalances over their narratives symbolize the broader themes of ambition, fame, and the use of tragedy for spectacles. The power dynamics and hierarchies observed in the film, emphasize the critique on the entertainment industry in multiple ways.¹³⁶ As so, in the end it does seem that they have a resentment towards the entertainment industry, because of how the industry has failed them.

Throughout the film, *Nope* explores the entertainment industry through its plot, characters, and relationships. In this thesis, I thus argue that in the self-reflexive moments, *Nope* critiques the industry for being obsessed with spectacle, which leads to exploitation, power imbalance and failure. While *Nope* addresses a lot of themes with the backstudio picture, I find that these three results are the most prevalent in the movie's storytelling.

Looking back on the entire research of this analysis, especially the usage of genre notions and the backstudio picture, I felt like an important theme was missing from Cohan's semantic list. I believe that the backstudio picture should include the notion of themes about failure and trauma in this list. This was seen in multiple aspects of the film and played an important role in most of the characters' development. This movie had a considerable amount of source material, which had to be scrapped for word limit purposes. For possible future studies I would recommend using Thompson's "Breaking the Glass Armor" to do a neoformalist analysis of *Nope*'s self-reflexive moments. Specifically, looking at the *motivation* for each scene is something that would give interesting results considering Peele's own motive for his films. I would argue that *Nope*'s self-reflexivity as a spectacle not only critiques the entertainment industry but also challenges the audience's passive consumption of media, making it a rich subject for exploration within a neoformalist framework.

¹³⁵ Bordwell, and Thompson, *Film Art: An Introduction*, 168.

¹³⁶ Cohan, *Hollywood by Hollywood*, 32.

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Appendix

Appendix 1 - Sequence segmentation

No.	Time	Description title	Narrative
1	00:00:00 - 00:01:44	Opening shot	<p>A - During the visuals of production houses, a soundtrack of Gordy's House is played. Gordy is an ape who in this particular scene is celebrating his birthday.</p> <p>B - Still only having sound, a balloon pops and there are screams. A text appears: "I will cast abominable filth at you, make you vile, and make you a spectacle. - Nahum 3:6"</p> <p>C - A bloody Gordy walks around a destroyed set, with a lifeless body next to him. We hear the whimpering of a kid. The scene stops when Gordy looks straight into the camera.</p>
2	00:01:45 - 00:06:00	The first death	<p>A - We get introduced to the horse ranch of Pops and OJ.</p> <p>B - whilst Pops is sitting on a horse, coins and other small metal items fall from the sky. Pops gets hit by the coins. OJ takes him to the hospital but it's too late.</p>
3	00:06:01 - 00:08:10	Opening credits	<p>A - The credits are shown on a strange background. Wind is heard rustling.</p> <p>B - The credits end with the horse rider movie, one of the first motion pictures to exist.</p>
4	00:08:11 - 00:14:30	Film set	<p>A - OJ is alone on a film set with Lucky the horse. Luckily Emerald comes in at the right time and gives the film set safety rules for working with horses.</p> <p>B - After this talk they start the first rehearsal, against OJ's wishes for a break. The crew brings in a VFX mirrored ball which scares Lucky. Lucky kicks back at a make-up bag, but no one gets hurt.</p> <p>C - OJ and Emerald are asked to leave the set.</p>
5	00:14:31 - 00:21:50	Introducing Lil Jupe	<p>A - OJ, Emerald and Lucky arrive at Jupiter's Claim. OJ sells Lucky to one of the crews.</p> <p>B - OJ and Emerald have a fight about being unreliable.</p> <p>C - They have a meeting with Ricky "Lil Jupe" Park. OJ and Jupe start talking about business but Emerald gets distracted by all the items in the room.</p> <p>D - Jupe starts talking about starring in Gordy's Home and then shows them his secret Gordy's Home tribute room. There he talks about the horrific accident that happened.</p>
6	00:21:51 - 00:31:00	First alien sight	<p>A - OJ and Emerald drink and smoke at home. They talk about their late father and how he truly changed the industry.</p> <p>B - Ghost (the horse) gets scared and runs away in the night.</p>

			C - First sighting of the alien, it doesn't attack.
7	00:31:01 - 00:52:30	Trying to get the first shot	A - Emerald has an idea for photographing the UFO, the shot Making money for the shot. B - Emerald and OJ go to the store for cameras. They end up meeting Angel who sets up the cameras for them. Angel gets intrigued. C - Emerald steals a bait horse from Ricky. OJ gets scared by Ricky's sons for stealing their horse. D - Clover (the decoy) is used to attract the alien. The alien attacks the decoy and then OJ, but he gets away.
8	00:52:31 - 00:57:40	Making progress	A - After the attack they realize the camera's didn't work because the alien messes with electricity. Emerald calls Antlers Holst from the advertising set and asks if he wants to help them get "the perfect shot". Holt knows that this implies the sighting of aliens and is intrigued but declines. B - After trying to help them get the shot the first time, Angel discovers that there is a strange cloud in the camera footage. A single cloud stays in the exact same spot, which according to OJ has been in that same place for months.
9	00:57:41 - 01:03:15	1998, Gordy's Home	A - There is a flashback through a camera's point of view of a cast shooting Gordy's Home, the 1998 sitcom that Ricky is in. After a balloon breaks Gordy, the ape, freaks out and frantically starts attacking. B - Now from a "normal" perspective the set is seen completely empty, "1998" appears on the screen. Now we see the perspective from Ricky who is hiding under the table, he watches as his other castmates get brutally attacked by Gordy. The ape notices Ricky and gives him a fist bump. Right at that moment Gordy gets killed by a gunshot.
10	01:03:16 - 01:11:00	The Star Lasso experience	A - Back to the present, Ricky is now with his wife rehearsing his big show. B - The word "Lucky" appears on screen. Apparently Ricky stole Lucky (OJ's horse) for his Star Lasso experience in Jupiter's claim. His old co-star Mary Jo Elliot is seen in the crowd, still heavily impaired from the attack. Ricky introduces his experience to the audience in which they will see an alien. C - The alien interrupts his introduction and starts attacking them. The alien then sucks them up in his "mouth" and continues to eat them all up.
11	01:11:01 - 01:27:00	Getting attacked again	A - OJ finds his horse Lucky at Jupiter's claim, he gets attacked by the alien but when he tries to escape he passes out. B - When he wakes up not much later he finds Lucky again and goes to the ranch. There OJ gets attacked again while Emerald and Angel are in the house. At this moment OJ realizes that the alien only attacks you when you look at it. And so they all escape.
12	01:27:01 - 01:36:00	New plan	A - Antlers Holst watches the news of a local Western theme park experiencing a mysterious mass disappearing. B - Angel, OJ and Emerald are eating in a diner restaurant. OJ discusses that he thinks they could actually "catch" the alien again.

			C - The group meets up at the ranch with Holst. They look defeated, but OJ still has hope. OJ gives the alien the name Jean Jacket. They make a plan to catch the alien on tape with a special camera from Holst that doesn't need electricity.
13	01:36:01 - 01:44:30	Jean Jacket attacks	A - "Jean Jacket" shows up on screen. The attack from the group begins, to get the alien to show himself. They've set up inflatable air dancers all over their terrain to know where Jean Jacket is. B- While they are busy getting the shot, suddenly a TMZ guy shows up. He is unrecognizable in full black clothing on a motorcycle and starts to ask tough questions about Jupiter's claim to Emerald. It is clear he wants to get the shot first. Emerald warns him, but he goes straight with his electric bike into Jean Jacket's anti-electric field. The rider gets injured, but when OJ comes to help him the TMZ guy only asks "where is my camera?" and "why aren't you filming this?" Jean Jacket kills him. C - Angel struggles with reloading Holst's camera. But right as Jean Jacket eats the rider, they get a shot of him flying back up in the air.
14	01:44:31 - 01:52:21	Greediness	A - The team tries again for the perfect shot and they succeed. But Holst isn't satisfied and wants more. Especially with the lighting and wants to try again. B - While looking for his golden hour picture, Holst gets eaten by Jean Jacket with all of the footage. Therefore the team loses everything they had. C - After this Angel gets attacked, but he escapes.
15	01:52:22 - 02:04:20	Ending show off	A - OJ and Emerald are the only ones left. They go back and forth with each other to distract Jean Jacket. OJ gets hurt, but Emerald leads Jean Jacket to Jupiter's claim with TMZ's bike. B - The Western theme park has a well in the center that is capable of taking pictures without electricity. Emerald has to put a coin in and then spin a wheel to time the picture correctly. She uses Jupiter's claims inflatable mascotte. Emerald successfully takes a picture of Jean Jacket with Ricky's machine. After Jean Jacket ate the inflatable, it dies because it isn't able to swallow it.
16	02:04:21 - 02:10:00	End credits	

Legenda shot analysis

Camera distance

ELS = Extreme Long Shot, LS = Long Shot, MLS = Medium Long Shot, MS = Medium Shot, MCU = Medium Close-Up, CU = Close-Up, ECU = Extreme Close-Up.

Cameraposition

L = Low, N = Normal, H = High.

Camera Movement

P = Pan, T = Tilt, C = Crane, ZI = Zoom In, ZO = Zoom Out, TS = Tracking Shot, A = Arc shot.

Appendix 2 - Filmset shot analysis

No.	Shot		Camera work			Mise en scene				Audio		
	Time	Length	Dist.	Po	M	Setting	Costume and props	Lighting	Staging	Dialogue	Music	Sound
1	00:08:12 - 00:08:35	23 sec.	ELS	N	S	INT. STUDIO STAGE. COMMERCIAL SET. DAY	Before the greenscreen, there's sand on the ground and a surfboard; a stunt harness and wire rig set up. There are cameras and materials all around.	There is natural lighting from outside, but mostly the studio is lit up by studio lights.	OJ holds Lucky (the horse), who's covered with dozens of pink tape tracking markers. They stand before the green screen in the sand.	BUSTER: OJ! (To Lucky) Oh. Hi horsie. OJ: Don't look at him in the eyes. Please. BUSTER: Okay. Ready for the safety meeting? OJ: Um... if it's okay, I need like 5- My team's almost here. BUSTER: --Your team's not here. Okay, hold... (into his headset) ...Sorry, I got the horse guy talking to me too. What's up..?	Music playing faintly: "La Vie C'est Chouette" by Jodie Foster.	Quiet chatter
2	00:08:36 - 00:08:42	6 sec.	LS	N	P		Bonnie wears a 1960's hair and makeup look. She wears a dive coat over a presumably scantily clad iconic beach look.		Star Bonnie Clayton joins the set. Fynn leads the crew in obligatory applause. Bonnie takes a bow.	BUSTER: Copy. Ladies and gentlemen. Ms. Bonnie Clayton on set. FYNN: Here she is, everybody! Take a look at all of that!		Applause, laughter
3	00:08:42 - 00:08:46	4 sec.	MCU	N	P		OJ wears a hat from their own horse company. The rest of his clothing is casual.			BUSTER: Fynn. This is OJ, our horse trainer.		Horse sound
4	00:08:46 - 00:08:49	3 sec.	MS	N	P					BUSTER: You remember these guys from "Flash Point"...? FYNN: Yeah. Hi.		
5	00:08:49 - 00:08:52	3 sec.	MCU	N	P					BONNIE: Uh, Your name is OJ?	Music gets louder	Horse sound

6	00:08:52 - 00:08:53	1 sec.	MS	N	P							
7	00:08:53 - 00:08:55	2 sec.	MCU	N	P					OJ: Yeah, Otis Jr.		Horse sound
8	00:08:55 - 00:08:58	3 sec.	MS	N	P					BONNIE: Oh, huh.		
9	00:08:58 - 00:09:01	3 sec.	MCU	N	P					FYNN (to Buster): Where's the other guy? Where's "Sr."--?		Horse sound
10	00:09:02 - 00:09:06	4 sec.	MS	N	P					BUSTER (to Fynn): He died. About six months ago.		
11	00:09:06 - 00:09:10	4 sec.	MCU	N	P					BUSTER: A bunch of random shit fell out of a plane. So I guess we're stuck with Junior over here.		
12	00:09:11 - 00:09:22	11 sec.	MS into LS	N	P	A whole crew is shown with all sorts of cameras and screens.				FYNN: No--Okay. Fuck. Great. How we lookin', Ant? HOLST: Good if we're selling a horse's ass.		
13	00:09:22 - 00:09:25	3 sec.	MLS	N	P					FYNN: That's uh		
14	00:09:25 - 00:09:29	4 sec.	MLS into MCU	N	P	Cinematographer Antlers Holst sits behind one of these machines. He's wearing all black, just like most of the crew.	These scenes have a lot of green or black colors.	Antlers Holst directs the shooting		FYNN (To Bonnie): That's Antlers Holst, legendary cinematographer. BUSTER (to OJ): --Let's go ahead and spin the horse.		
15	00:09:29 - 00:09:30	1 sec.	MCU	N	P					OJ: --But you had said "hold," so--		
16	00:09:30 - 00:09:31	1 sec.	MCU	N	P			The horse is facing the wrong way and needs to be turned.		BUSTER: --Now I'm saying "spin." Let's go.		Horse sound
17	00:09:31 - 00:09:35	4 sec.	MCU	N	P			OJ brings Lucky obediently in a 180. The entire crew watches. OJ ends up front and center		FYNN: Great and while that's spinning, can we get makeup?		

									facing the camera, uncomfortable.			
18	00:09:35 - 00:09:40	5 sec.	LS	N	P				The makeup artist and hair stylist shuffle onto the set with their bags.	BUSTER: Makeup for Miss Bonnie Clayton, please! 2ND AD (O.C.): Touch up!!! OJ: Hold on		Horse sound
19	00:09:40 - 00:09:43	3 sec.	MCU	N	P				They get too close to the horse.	OJ: Can you stay away from the back, please!? MAKEUP ARTIST: They told me to come here?		Horse sound
20	00:09:43 - 00:09:46	3 sec.	MCU	N	P					BUSTER: Good call OJ. Actually, gonna do a quick safety meeting.		Horse sound
21	00:09:46 - 00:09:50	4 sec.	MCU	N	P					BUSTER: Guys, this is OJ, our horse trainer...? Take it away.		
22	00:09:51 - 00:09:59	8 sec.	MLS	N	P					BUSTER: Kill the music please.	Music stops	Chatter quiets
23	00:09:59 - 00:10:01	2 sec.	LS	N	P				OJ visibly looks uncomfortable and clears his throat. All eyes are on him.			
24	00:10:02 - 00:10:11	9 sec.	MLS	N	P				OJ shuffles his feet in the sand.	OJ: My name is OJ and my sister is gonna be here in a minute, I think.		Silence
25	00:10:11 - 00:10:24	13 sec.	CU	N	P				As the crew's attention wanders from OJ, Emerald bursts into the sound stage.	GRIZZ: --Louder, please, we can't hear you in the back! OJ (louder): I said, we're your animal wranglers, with Haywood Hollywood Horses... Did you know that the very first... EMERALD (O.C.): Ayo....!		

26	00:10:25 - 00:10:27	2 sec.	ELS	N	P	Emerald arrives on the green screen set with a green sweater. She also wears summer clothing: bright colors and short/not warm pieces.		Emerald stumbles on multiple people when she comes running in.	EMERALD (O.C.): Excuse me..! Coming through. Yo! Thank you. Let me do that. Sorry brother!		A door opens
27	00:10:27 - 00:10:30	3 sec.	MLS into MCU	N	P			OJ stands to the side to let Emerald do her job.	OJ: --Safety meeting.--		
28	00:10:31 - 00:11:03	32 sec.	LS into MLS	N	ZI			Emerald sets a few steps forward. And presents her talk in a confident manner.	EMERALD: --Yeah. Hello! Sorry for the tardiness. My name is Emerald. That's OJ, and we are your animal wranglers today with Haywood Hollywood Horses. (clears throat) Now did you know that the very first assembly of photographs in sequential order to create a motion picture was a two second clip of a Black man on a horse...? Yes it was, yes it was! Now some of y'all know Eadweard Muybridge, the grandfather of motion pictures who took the pictures that made that clip... but does anybody know the name of that Black jockey that rode the horse...?		
29	00:11:04 - 00:11:11	3 sec.	MLS	N	P				HOLST: No.		
30	00:11:11 - 00:11:15	4 sec.	MCU	N	P				EMERALD: Nope. The first ever stunt man, animal wrangler and movie star rolled up in one and there's almost no record of em... That man was a Bahamian jockey that went by the name of Alistair E. Haywood. My great great-grandfather...		
31	00:11:16 - 00:11:34	18 sec.	MS	N	S			OJ looks signed off, like he doesn't want to be there.	OJ: Great. EMERALD: There's another "great" grandfather but that's why, up over at Haywood Ranch, as the only Black-owned horse trainers in Hollywood, we like to say "since the moment pictures could move, we've had skin in the game."		
32	00:11:34 - 00:11:36	2 sec.	MLS	N	P			Only FYNN laughs.			Small laugh

33	00:11:37 - 00:12:04	27 sec.	MS	N	S					EMERALD: --Let's discuss some of the safety precautions while we're on set. Shall we? One: Please refrain from loud noises, sudden movements and keep your cellphone ringers off, that'd be appreciated. Two: If you see something that looks unsafe for anyone, please alert myself, OJ, or your next in chain of command. And three... let's have a great shoot! Oh and I'm Emerald Haywood! I direct, write, produce, act. And I do a little singing on the side.... And I make a mean grilled cheese if you're looking for Crafty! I'll be over there...		Small applause
34	00:12:05 - 00:12:07	2 sec.	MS into MLS	N	P				Emerald wanders off with one of the crew to chat.			
35	00:12:08 - 00:12:21	13 sec.	(M)CU	N	P				OJ speaks in a soft voice, he isn't heard.	FYNN: Okay. That was great, that was a lot. Let's do a rehearsal. BUSTER: We should! Rehearsing! 2ND AD (O.C.):Rehearsing!! OJ: We might wanna give him a break-- BUSTER: --We'll rehearse one first, and then break, yeah?	Music starts again	
36	00:12:21 - 00:12:23	2 sec.	MCU	N	P					BONNIE: Well I'm ready to do one.		
37	00:12:23 - 00:12:24	1 sec.	CU	N	P					FYNN: OJ, she's ready to do one. Tell the horse we're ready to do one.		
38	00:12:24 - 00:12:25	1 sec.	MLS	N	P							
39	00:12:25 - 00:12:26	1 sec.	CU	N	P					FYNN: VFX, can we get the ball in here while we have a sec?		
40	00:12:26 - 00:12:28	2 sec.	MLS	N	P							

41	00:12:28 - 00:12:30	2 sec.	CU	N	P					OJ: Em... Em... FYNN: VFX, and uh.. OJ		
42	00:12:30 - 00:12:31	1 sec.	MLS	N	P					FYNN: You can, you can step off.		
43	00:12:31 - 00:12:34	3 sec.	CU	N	P					FYNN: step off, step out. OJ: Yeah, yeah.		
44	00:12:34 - 00:12:36	2 sec.	LS into MCU	N	P			Bonnie gets her hair and makeup fixed.		OJ: Em? BONNIE: What's the horse's name?!		
45	00:12:36 - 00:12:38	2 sec.	CU	N	P					OJ: Lucky.		
46	00:12:38 - 00:12:41	3 sec.	MCU into LS	N	P					BONNIE: Lucky? Well is he? FYNN: VFX		
47	00:12:41 - 00:12:42	1 sec.	CU	N	P					OJ: Yeah, Em?		
48	00:12:42 - 00:12:43	1 sec.	LS	N	P					FYNN: Uh, OJ, let's step off. EMERALD: You called me?		
49	00:12:43 - 00:12:44	1 sec.	CU	N	P					OJ: Hey, hey hey, hey MAKEUP: I'm trying to work	Music gets louder	
50	00:12:45 - 00:12:48	3 sec.	MCU	N	P		A VFX reference ball comes in.			OJ: What'd I tell you about that, man? FYNN: Hey, man, if she can't get near the back of the horse, what are we doing here?		
51	00:12:48 - 00:12:48	0,5 sec.	ECU	N	S			Lucky gets scared and kicks behind him, hitting the makeup bag.				A high pitched noise

52	00:12:48 - 00:12:56	8 sec.	LS	N	S				Powder explodes all over and the crew goes silent.	OJ: Hey, hey, hey, hey! Whoa whoa whoa whoa. CREW: Medic! FYNN: Are you okay?	Music stops	The horse neighs, sound of fallen makeup box
53	00:12:56 - 00:13:12	16 sec.	MS/MC U	N	P	INT. CREW PORT-A-POTTY. DAY	OJ's in a port-a-potty.	A small light gets through the door	OJ gathers and calms himself.		Music softly gets back up	Water running
54	00:13:13 - 00:13:34	21 sec.	MS into LS	N	P	INT/EXT. STUDIO STAGE. COMMERCIAL SET. DAY		Mostly outside natural light, there are still some studio lights shown on screen.	Grizz is one of the producers and talks with OJ. Members of the production mill about as a green VFX stand-in horse rolls onto the set.	GRIZZ: I know, Look. It's... maybe it's too soon, huh? Not the gig? Not ready yet? OJ (discreet): We need it. GRIZZ: Your father left a big hole. I know. There'll be others... Sorry. (Em runs by) Tell her I'm sorry. OJ: ...Thank you for the opportunity. GRIZZ: Of course.		Sound of fake horse being strolled in

Appendix 3 - Gordy's Home shot analysis

No	Shot Time	Lengt h	Camera work			Mise en scène				Audio			
			Dis.	Po	M	Setting	Costume and props	Lighting	Staging	Dialogue	Music	Sound	
1	00:00:00 - 00:00:26	26 sec.	Studio logo of Universal Pictures								Only audio. TOM: And of course I set it to Icelandic time because we share a love of the Aurora Borealis, Gordy. And... you have no idea how to tell time... LIL JUPE: Great gift, Dad. Way to think things through. PHYLLIS: Somehow you'd think a man who can send a rocket into space would be able to manage a halfway decent birthday present...Nope.	Fade up on he ambient energy of a live studio audience. A taping in progress.	Audience laughing

2	00:00:27 - 00:00:46	21 sec.	Studio logo of Monkeypaw Productions				LIL JUPE: You know Gordy? All things considered. Maybe my gift isn't that bad after all. MARY JO ELLIOT: Hey, Gordy. Surprise! PHYLLIS: Wow! Now there's a gift! MARY JO ELLIOT: Here you go, Gordy! Happy birthday! PHYLLIS: Oh, beautiful, Haley. TOM: Aw. GORDY: Hoo hoo hoo!	Audience awwing. Audience laughing. Gordy panting and grunting. Audience applauding. Sharp pop.	
3	00:00:47 - 00:00:51	4 sec.	Black screen				A Balloon POPS. An uneasy animalistic grunt begins.	Distorted, indistinct voices crying, speaking frantically. Voices stop. Child's breath shuddering.	
4	00:00:51 - 00:00:59	8 sec.	Black screen with text: "I will cast abominable filth at you, make you vile, and make you a spectacle. - Nahum 3:6"					Sharp pop	
5	00:01:00 - 00:01:06	6 sec.	MS	L	S	INT. GORDY'S HOME! SET. DAY On the foreground, out of focus, there is a broken lamp and a loose lamp shade. But also on the left side there is a low table with a person laying still beneath it, but only their legs are shown. The person has one ballerina sneaker on their right foot and wears light pink trousers. In the middle there are two sofa's, one is covered in blood. Between these sofa's there is the missing shoe of the person, standing straight up. Besides the shoe lays all kinds of wrapping paper. In the background is a different type of machine on wheels	The lighting is positioned that the middle is lit up the most, the fore and background is blurred.	A shaken up scene with a shoe thats standing up still in the middle of it while something is shaking in the background.	Shuddering breaths continue. Quiet, raspy whimpering.

11	00:18:25 - 00:18:28	3 sec.	MS	N	P	INT. JUPE'S OFFICE. "KID SHERIFF ROOM". DAY			OJ and Jupe have a conversation about a deal, this is a continuation from another scene analysed in Jupiter's Claim.					
12	00:18:25 - 00:18:35	10 sec.	CU	N	ZI	There is a poster of the Gordy's Birthday episode. On the top of the poster it says "MAD happy birthday". And beneath that is a picture of Gordy that has ruined everything and is standing on a blue couch.	Light comes in from one window, making a reflection.	Emerald looks at a specific poster on Jupe's walls.	JUPE: Oh yeah? Yeah, yeah. Actually OJ, that offer I made your dad is still on the table.	Eerie sounds.				
13	00:18:35 - 00:18:37	2 sec.	MCU	N	P			Jupe is eagerly distracted by Emerald. He gets up.	OJ: Oh.. JUPE: Let me.. Let- EMERALD: --Yoooo. Wait a minute.					
14	00:18:38 - 00:18:48	10 sec.	MS	N	TS		There is also a special light placed above the poster, to make it shine.	OJ looks annoyed and rests his head as Jupe gets next to Emerald.	JUPE: So that... (To OJ) OJ, have I shown you this? JUPE: Is in reference to the "Gordy's Home" incident. EMERALD: "Gordy's Home!" Yeah.. Yeah..					
15	00:18:49 - 00:19:04	5 sec.	MCU	N	P		It looks like the poster shines light as it reflects on their faces.	OJ stand up in defeat and joins them. They talk about how Jupe was a character on Gordy's Home the sitcom. He introduces them to a new secret room.	JUPE: So, "Gordy's Home!" is the shortlived but fabled sitcom I starred in '96 after "Kid Sheriff" blew up. EMERALD: Yo, my pops told me about this show. The monkey went crazy or something? JUPE: You know, I usually charge a fee for this.					
16	00:19:05 - 00:19:08	3 sec.	MS	N	P	The wood wall turns out to be a door.		Jupe manually pushes the wall, revealing it to be a door opening a dark room.	EMERALD: O damn. JUPE: Ta-da					Door opens.
17	00:19:09 - 00:19:14	5 sec.	MLS	N	S	INT. THE GORDY ROOM. DAY	A few trophy's and posters can already be seen in the dark.	It begins light a dark room, with only light coming in from behind them.	Jupe leads Em and OJ inside as he flicks on the lights and the music turns on.	90's music playing quietly.				Lightswitch turns on.

18	00:19:15 - 00:19:19	4 sec.	MCU	N	C	The room is full of merchandise of Gordy's Home. There are manequins wearing original clothing, some t-shirts are incased and hung up on the wall. There is a pictureposter of Jupe fist bumping Gordy.	Artificial lights all around the room light up. There are lights placed specially above the artifacts.	Jupe leads them around the room and points to a poster.	JUPE: That was the first exploding fist bump. EMERALD: What really? Y'all came up with that?		
19	00:19:20 - 00:19:25	5 sec.	MS into MCU	N	P	Next to the poster are old black and white pictures.		The room is a collection of all things "Gordy's Home!". Posters, signed headshots of the cast, production stills from the 90's sitcom.They pass a large photograph of Lil' Jupe on set with Gordy, practicing their trademark fist bump	JUPE: So, as I said, "Gordy's Home!" began airing in the fall of '96 and it was an immediate hit. OJ: [sighs]		
20	00:19:26 - 00:19:29	3 sec.	MLS	N	S	A glass display cabinet containing containing more special stuff.		OJ is annoyed and doesn't want to hear Jupe's story as he stands against the wall with his hands besides his upper body.	JUPE (CONT'D): Ratings were huge.		
21	00:19:30 - 00:19:36	6 sec.	MCU	N	C	At the end of the room there are special items who have their own display.	Each display has their own light.	Emerald looks around	JUPE (CONT'D): Pretty good reviews, and then one day, it just ook off... EMERALD: Yeah, yeah...		
22	00:19:37 - 00:19:42	5 sec.	MCU	N	P			Jupe keeps talking.	JUPE: Then one day, we're shooting an episode in Season 2..		
23	00:19:43 - 00:19:45	2 sec.	MCU	L	P	On the walls above are more black and white pictures.		Emerald keeps looking around, but looking more disturbed now.	JUPE (CONT'D): ..entitled "Gordy's Birthday." And, um... boom.		
24	00:19:46 - 00:20:00	14 sec.	MCU	N	P	Behind Jupe he has a TV that displays episodes.		During his story Jupe closes his eyes sometimes, like he tries his best not to remember it too lively.	JUPE (CONT'D): One of the chimps that plays Gordy just hit his limit. It was 6 minutes & 13 seconds of havoc.		
25	00:20:01 - 00:20:09	8 sec.	MCU	N	P			Emerald looks very disturbed at Jupe and shakes her head.	JUPE (CONT'D): The network tried to bury it, but it was a spectacle. People are just obsessed.		

26	00:20:10 - 00:20:20	10 sec.	MLS	N	ZO		One of the items is a watch.		When OJ gets mentioned into the conversation he opens up more and steps a bit forward to look at more items.	EMERALD: Wow, you're kiddin' me...OJ, you said you heard about that? OJ: Mm-hmm. That why they don't let you use chimps. That's part of the reason.		
27	00:20:20 - 00:20:25	5 sec.	MS	N	ZI		A typical set char that's half wood and half linnen.		Emerald looks all the way to the back, but looks scared. Jupe sits down in a "directors chair"	JUPE: There's a growing "Gordy's Home!" fan base out there. A Dutch couple paid me 50k to spend a night in here. I didn't ask.		
28	00:20:26 - 00:20:30	4 sec.	MS	N	ZI		One of the more important items is the shoe of Mary Jo, it has a little speckle of blood on it and stands up straight. In the display next to this is the birthday hat Gordy was wearing.	Emerald is out of focus and the shoe is in focus.	Emerald looks interested in the shoe but turns around to Jupe to ask the truth.	EMERALD: That's crazy. So what happened, really?		Indistinct sitcom chatter on TV.
29	00:20:31 - 00:20:40	9 sec.	MLS	N	P		A space helmet is in one of the displays.		Jupe fully sits down and puts one of his legs on top of the other. He tells the story with a smile.	JUPE: You haven't seen the "Bad Gordy" sketch on SNL? They pretty much nailed it better than I could.		
30	00:20:41 - 00:20:45	4 sec.	MLS	N	P				OJ and Emerald both look confused.	JUPE: No? Saturday Night Live? So it's Darryl Hammond as Tom,		
31	00:20:46 - 00:21:26	40 sec.	MS into MCU	N	ZI				Jupe tells the story with his hands and a lot of facial movements. He looks like he's selling the story to them.	JUPE (CONT'D): Ana Gasteyer as Phyllis, Cheri Oteri is Mary Jo Elliot. Scott Wolf's the host; he's me. But, of course, the star of the sketch is Chris goddamn Kattan as Gordy... and he is undeniable. The bit goes like this: Everyone is trying to celebrate the birthday but every time something reminds Gordy of the jungle, Gordy (Kattan) goes off. You know Kattan - eating it up, crushing it, he's a force of nature, he's killing it on that stage-	Eerie music slowly starts to come up.	
32	00:21:27 - 00:21:31	4 sec.	CU	N	P	INT. GORDY'S HOME! SET. DAY	Dining room table with a clothing over it. Lil Jupe has blood spatters on him and is wearing a white sweater.	Low lighting.	Lil Jupe is under the "dining room table." Blood on his face. He's terrified.		Music stops.	Shuddering breaths. Mary Jo wheezing.
33	00:21:31 - 00:21:39	8 sec.	MCU	N	ZO	INT. THE GORDY ROOM. DAY.			Back to the present. Jupe seems like he is hit with the	JUPE: Yeah, it's legendary, it's legendary shit.		

									flashback and not excited to tell the story anymore.			
34	00:21:40 - 00:21:48	8 sec.	MLS	N	P				Emerald laughs awkwardly and tries to get out of the situation.	EMERALD: I'm gonna have to go ahead and look that up on YouTube. You know, details. JUPE: Yeah. Totally.		
35	00:57:38 - 00:57:42	4 sec.	Black screen, with text: "Gordy"							TRAINER: All right, Gordy, we're almost ready, buddy.		Gordy hooting softly.
36	00:57:43 - 00:57:46	3 sec.	MS	N	T	INT. GORDY'S HOME! SET. DAY	Mary Jo is wearing a colourful stripy t-shirt. Her long brown hair is pulled up at the top into a small ponytail. She's wearing a bit of make-up. Behind her is a white door, that is typical for a family home.	The face of the screen has changed. It is smaller, has a vignette black out rim and has lines across the screen like a camera's interface.	Mary Jo looks around, she looks like she is waiting for something.	CREW: Here we go buddy, come on. He's ready.		Indistinct crew chatter.
37	00:57:46 - 00:57:49	3 sec.	MS	N	P		Phyllis her hair is brown and curled, she's wearing a bit of makeup and some earrings. She is wearing a big white necklace, a white dress and a pink cardigan above that. They sit on a blue couch that is in front of wooden stairs.		Phyllis smiles as Jupe looks anxiously around. They look each other happy in the eyes as the director calls for action.	DIRECTOR: Set. Here we go.		
38	00:57:50 - 00:57:59	9 sec.	MCU	N	P		Tom is wearing a blue hawaiian shirt. He has a gold ring on his ring finger, a silver watch on his wrist and brown big glasses on. He has gray hair and a gray beard. Behind him are two houselights, birthday decorations and a garland with colourful letters written "Happy Birthday" on it.		Tom talks down as he touches the watch on his wrist. When he realises he made a mistake he puts his arms to the side and looks dissatisfied.	DIRECTOR: And.. action. TOM: Of course I set it to Icelandic time, because we share a love of the Aurora Borealis, Gordy... And you have no idea how to tell time...		

39	00:57:59 - 00:58:06	7 sec.	MS	N	P				Lil Jupe responds sarcastically while Phyllis smiles at him.	LIL JUPE: Great gift, dad. Way to think things through.		Audience laughing.
40	00:58:07 - 00:58:09	2 sec.	MCU	N	P				Tom does a face palm.	PHYLLIS: Somehow you'd think a man who can get a rocket to space..		
41	00:58:10 - 00:58:20	10 sec.	MS	N	P		A small present wrapped in white paper with colourful dots on it.		Phyllis responds with a "dumb face". Lil' Jupe takes out a small wrapped present.	PHYLLIS (CONT'D): ..would be able to manage a halfway decent birthday present.. Nope. LIL JUPE: You know Gordy? All things considered. Maybe my gift isn't that bad after all.		Audience laughing.
42	00:58:21 - 00:58:24	3 sec.	MS	N	T		A very big box with green wrapping paper wrapped in green lint.		The family looks to the doorway. Mary Jo places a very large wrapped box onto the stage.	AUDIENCE: Aw. MARY JO ELLIOT: Hey, Gordy!! Surprise!		
43	00:58:25 - 00:58:30	5 sec.	MS	N	P				Phyllis looks excited as Lil Jupe sinks.	PHYLLIS: Wow! Now that's a gift!		Phyllis gasps in surprise. Audience laughing
44	00:58:31 - 00:58:33	2 sec.	MS	N	P				Mary Jo goes back to her "spot" and awaits for Jupe to say their line.			Gordy pants.
45	00:58:34 - 00:58:44	10 sec.	MS	N	T				Lil Jupe makes a mistake and has to start the line over again, everyone is supportive.	LIL JUPE: Oh, sorry. My.. DIRECTOR: That's all right. Pick it up from there. LIL JUPE: Wait a minute! What happened to we both failed at finding good presents?		Gordy panting.
46	00:58:45 - 00:58:50	5 sec.	MS	N	P				Mary Jo laughs and continues to give Gordy his present.	MARY JO ELLIOT: Here you go, Gordy! Happy birthday!		Audience laughing.
47	00:58:51 - 00:59:01	10 sec.	MS	N	P		Colourful balloons shaped like hearts and stars float up.		The box opens and 10 balloons float to the ceiling. They all look up, surprised and start clapping. A balloon is heard popping.	GORDY: [excited sounds] PHYLLIS: Oh, beautiful, Hayley. THE AUDIENCE LAUGHS AND APPLAUDS. And.... POP!!!		Gasps. Gordy panting excitedly. Balloon pops. Gordy screeching frantically

48	00:59:02 - 00:59:09	7 sec.	Black screen							TOM: Whoa, hey, hey, hey. No. No, no! Down! Down! Gordy! TRAINER: Down! MARY JO: No. Stop! TRAINER: Stop that!		Objects crashing. People screaming and panicked shouting.
49	00:59:10 - 01:00:03	53 sec.	LS	N	C	INT. GORDY'S HOME! SET. DAY	Electric wires, tables with food and drinks, lamps and other props spread around. A specific corner full with fake (?) plants. Set seats that have fallen over. A tv streaming content that the camera's are filming, three camera's, multiple lights and a microphone in the air.	The camera's interface is gone, it's back to the "normal" view. It starts out dark with red lighting, in the back is blue light. There are spotlights all around, pointing at the viewer but also at the stage. The stage is lit up the most, the rest is much darker.	The viewer is taking through the entire set starting from the hallway with all wires. On screen there is a text: "1998". The viewer goes by the cafeteria corner, through the plants storage to the filming set. The attack is still in progress in the living room set. The audience area is cleared out save for a couple stragglers hiding in the audience. In the end a little bit of Gordy is seen punching down.		No more screaming. Bell ringing steadily. Slow thumping. Rustling. Clacking, thumping. Gordy panting. Gordy hooting quietly. Squishing. Balloon pops. Objects scattering. Thumping gets louder. Mary Jo whimpers, gasps.	
50	01:00:03 - 01:00:05	2 sec.	Black screen								Silence.	
51	01:00:06 - 01:00:10	4 sec.	MS	L	P		The table has a yellow see through cloth draped over it. There are four dining room table seats behind him.	There is low lighting under the table.	Lil' Jupe Park hides under the dining room table and stares at what is happening in front of him and is scared. He's alone.		Shuddering breaths, heavy thumping. Mary Jo grunting in pain, balloon pops.	
52	01:00:11 - 01:00:20	9 sec.	MS	L	P/ T		(The setting is the same as the beginning scene of the movie)	The lighting is positioned that the middle is lit up the most, the fore and background is blurred.	A baloon pops as Gordy runs away. The camera looks around and then Gordy stand up on the couch, looks around		Mary Jo groaning, panting. Gordy hoots quietly.	
53	01:00:21 - 01:00:23	2 sec.	MS	L	P				Lil Jupe is scared and tries to hide a little bit more.		Shuddering breaths.	

54	01:00:24 - 01:00:29	5 sec.	MS	L	P/ T				Gordy jumps down and beats Mary Jo again until she's still.			Mary Jo whimpering. Gordy screams and Mary Jo screams. Heavy thumping, squishing.
55	01:00:30 - 01:00:33	3 sec.	CU	L	P				Lil Jupe jumps at the sight.			Flesh squishing. Footsteps.
56	01:00:34 - 01:00:41	7 sec.	MS	L	P/ T				Gordy does one last punch. Then suddenly Tom come out from hiding in the staircase and tries to make a run for it. Gordy stands in front of him and screams.	TOM: No! No! No!!! No, Gordy, please stop! D-D-Down! Down! Down! You sit! Down!		Gordy hooting frantically.
57	01:00:41 - 01:00:43	2 sec.	CU	L	P				Lil Jupe watches what is going on.			
58	01:00:44 - 01:01:02	18 sec.	LS	L	P/ T				Tom tries to run away but Gordy is faster. They run of set and when the door opens abit we get a peak at Gordy hitting Tom.	TOM whimpers: No, no, no. No! No! No Gordy! Stop ah! No! No!		Gordy screeching. Objects crashing. Heavy thumping.
59	01:01:03 - 01:01:07	4 sec.	CU	L	P				Lil Jupe looks around.			Gasping breaths. Heavy thumping continues.
60	01:01:08 - 01:01:16	8 sec.	LS	L	P/ T				A balloon pops again and drops down. The applause sign blinks. A moment of calm aftermath.			Thumping stops. A balloon pops.
61	01:01:16 - 01:01:21	5 sec.	CU	L	P				Jupe is petrified and breaths shallow.		Silence	

62	01:01:22 - 01:01:26	4 sec.	MCU	L	P		Mary Jo has one ballerina sneaker on their right foot and wears light pink trousers. In the middle there are two sofa's, one is covered in blood. Between these sofa's there is the missing shoe of the person, standing straight up with a speck of blood on it.		Jupe focuses on Mary Jo's right denim shoe which has come off her foot in the attack and has landed perfectly upright on its heel with one drop of blood on it.			Footsteps from Gordy, he hits a broken lamp. Sounds of broken glass.
63	01:01:26 - 01:01:28	2 sec.	CU	L	P				Lil Jupe's attention is caught when he hears Gordy's footsteps.			Lil Jupe pants.
64	01:01:29 - 01:01:57	28 sec.	MS	L	P/ T				Gordy returns with a dissonant gaze; closer now. His face and hands are red. Gordy taps the lifeless person at their foot, so see if they'll respond. But they don't and Gordy looks bored. He gets annoyed at his birthday hat and punches it off. Then Gordy sees Jupe under the table.			Gordy hits Mary Jo's foot.
65	01:01:58 - 01:02:00	2 sec.	CU	L	P				Lil Jupe looks scared to death.			Gasping breaths.
66	01:02:01 - 01:02:26	25 sec.	MS into CU	L	P/ T		The yellow cloth serves as a blurring item.		Gordy crawls towards Jupe and comes very close, he breaths against the yellow table cloth. He then seems to become excited.			Gordy excitedly panting and walking sounds.
67	01:02:27 - 01:02:29	2 sec.	CU	L	P				Lil Jupe looks confused.			Gordy hoots.
68	01:02:30 - 01:02:37	7 sec.	CU	L	P/ T				Gordy holds his bloody paw up in a fist bump.			Lil Jupe pants.
69	01:02:38- 01:02:49	11 sec.	MCU	N	P				Jupe reaches out his fist as well.			Gordy pants.

70	01:02:50 - 01:02:56	6 sec.	CU	L	P/T		Blood splatter all on the yellow cloth.		Their hands approach connection... near contact as Gordy looks Lil Jupe in the eye... Gordy's head is shot, explodes and he drops...			Indistinct radio chatter. Loud gunshot. Sirens wailing in the distance.
71	01:02:57 - 01:03:11	14 sec.	CU	L	P		Lil Jupe now has blood splatters on his face.		Lil Jupe looks traumatized and keeps on staring in front of him.	MAN: Seven, just on scene-- Oh, my god.	Music starts slowly as chatter and siren continue.	Urgent chatter.

Appendix 4 - Jupiter's Claim shot analysis

Shot		Lengt h	Camer awork			Mise en scène				Audio		
No.	Time		Dist.	P	M	Setting	Costume and props	Lighting	Staging	Dialogue	Music	Sound
1	00:14:55 - 00:15:06	11 sec.	ELS	H	S	EXT. JUPITER'S CLAIM. PARKING AREA. DAY	Cars parked. People walking to the entrance. A big balloon of the mascot is sticking out.	Natural day light.	OJ and Emerald walk from the parking lot to the entrance of Jupiter's Claim. A Frontier-Town theme park about the American West.	EMERALD: What happened to "Gold Rush"? OJ: "Gold Rush" went bankrupt. It's been this for three years. EMERALD: Damn.	Orchestral park music	Indistinct chatter
2	00:15:07 - 00:15:32	25 sec.	MS	N/H	C	EXT. JUPITER'S CLAIM. MAIN STREET. DAY	OJ, Emerald and Lucky look the same as on the film set. Lucky still has stickers on him. All the buildings in the park are 3/4 scale and look like an old American West town. There's a saloon, gold-panning station, wanted sign booth, kid-size		OJ, Emerald and Lucky walk through the front gates of the park. As OJ walks off, Emerald explores the park. She walks past a central well. A couple of park-going kids put a	WOMAN: Howdy folks. Welcome to Jupiter's Claim. AMBER (over speakers): Cowboys and cowgirls, just a little heads-up. Join us Fridays at 5:30 p.m. for the brand-spanking-new Jupiter's Claim Star Lasso Experience.		Horse neighing. Indistinct chatter.

							locomotive, petting zoo and a large, inflatable balloon of a "Kid Sheriff."		coin into a slot on the side of the well.			
3	00:15:33-00:15:36	3 sec.	LS	N	C		An old well in the center of the main street.		The kids turn an old-fashioned hand-crank and look down the well. Emerald also looks down.	GUY: Man look at this, I've never seen anything like it.		
4	00:15:36-00:15:37	1 sec.	LS	L	S	In the well.		Light comes from above the well.	All three look down into the well.			Clanking.
5	00:15:37-00:15:39	2 sec.	CU	N	S		An old picture maker, a ring surrounded by light bulbs with in the center a camera.	There is no light here, its dark. Until a lightbulb flashes.	As the crank turns, the old picture maker turns until it snaps, lights up and thus takes a picture.			Clicks. Snaps
6	00:15:40-00:15:49	9 sec.	MS into LS	N	C	Main street.	A man dressed like a gold miner, tries to "sell his gold" to Emerald.		The boys get mad at Emerald for photobombing.	EMERALD: Oh, shi- BOYS: Come on. EMERALD: I'm sorry, y'all. I'm sorry. Photobomb. BOYS: You ruined it. EMERALD: Yeah, my bad.		Chatter from the themepark.
7	00:15:50-00:15:57	7 sec.	LS	N	C		Lucky is still covered in stickers. The man that takes the horse is dressed like a cowboy.		OJ sells Lucky to an employee.	OJ: Lucky. Hang tight, I'll be back.	Orchestral themepark music changes into cowboy western music.	Horse neighing.
8	00:15:58-00:16:25	27 sec.	MS	N	TS	One of the side roads from main street.	Behind them are portable toilets in pink and orange.	As they walk to the side they step into the shadows.	OJ walks from the right to the left side of main street, Emerald follows him.	EMERALD: How many you sold? How many? OJ: 10. EMERALD: You sold 10 of Pop's horses? OJ: I'm gonna get 'em back. Can you stay out here? EMERALD: Why?	Music gets quite.	Playful chatter.
9	00:16:25-00:16:28	3 sec.	MCU	L	T	Stairs of one of the buildings.	Wooden stairs next to a wooden building.		Emerald questions OJ.	OJ: I'm developing business relationship, and you're a liability right now.		
10	00:16:29-00:16:31	2 sec.	LS	H	T			Emerald is in the light but OJ is in the shadow.	OJ and Emerald get into a discussion.	EMERALD: How am I a liability? OJ: How are you a lia- Don't promote your fuckin' side shit on a job.		

11	00:16:32 - 00:16:40	8 sec.	MCU	L	T						EMERALD: Oh my God. OJ (CONT'D): -Actor, singer, dancer, seamstress, motorcycles. You wanna promote something, promote this business.		
12	00:16:41- 00:16:51	10 sec.	LS	H	T				After they've said "fuck you" they walk up the stairs into the building.		EMERALD: No, OJ. No. First of all, that's not my "side shit." This is. And second of all, if anybody's a liability.. (chuckles). OJ: Fuck you! EMERALD: Nah fuck you.		
13	00:16:52- 00:16:56	4 sec.	MCU	N	P	INT. JUPE'S OFFICE. HALLWAY. DAY	A closeup on a poster of the Park family in front of their entrance.	There's a small reflection of light on the poster.	OJ and Emerald enter the building.		AMBER (on the phone): Hi there, it's Amber again from Jupe's Claim..? It does look like we were able to squeeze out a couple of extra press passes for the upcoming "friends and family preview..."		A door opens.
14	00:16:57- 00:17:01	4 sec.	LS	N	P		Amber has short red hair and also wears cowgirl-type clothing. The hallway is decorated in 70's style.	Light is coming in through the windows and the lights on the wall. There is not much light coming through.	OJ and Emerald pass Amber Park who is calling someone.		AMBER (CONT'D): Oh. No apology necessary. This is in reference to the biggest, "bestest",		Amber's voice is heard through a glass wall.
15	00:17:01 - 00:17:14	13 sec.	MS	N	C	Hallway to Jupe's office.	A poster of Kid Sheriff is in front of the door.	There isn't much light in the hallway.	OJ knocks on Jupe's door.		AMBER (CONT'D): ... brand new live show we have coming up here at the park which is sneaking right up on us.... MAN: Come in.		Knock on door. Amber's voice fades out.
16	00:17:15 - 00:17:21	6 sec.	MLS	N	P	INT. JUPE'S OFFICE. "KID SHERIFF ROOM". DAY	There are multiple posters and newspapers on the wall.	The light isn't on, it is dark.	They enter Jupe's office.		JUPE: OJ. Thanks for coming up! OJ: How you doing? This is my sister, Em.		
17	00:17:22 - 00:17:30	8 sec.	MCU	N	S		Ricky "Jupe" Park is wearing cowboy clothes as well. There are multiple posters on the other side of the room as well.	There are windows on the other side of the room, but they are mostly blocked by curtains.	Jupe greets them and sits down. Emerald closes the door.		JUPE: Hi there. So um, who'd you bring me? OJ: Uh, Lucky. He's my 2nd best horse, you know uh.		
18	00:17:31 - 00:17:35	4 sec.	MCU	N	S		On the desk there are a few random old Western items (feathers, scale) and a white cowboy hat. There is also a		Jupe and OJ talk business.		OJ: He lost focus. So, uh... I mean, I did too, but I can't fire myself..		

							red frisbee with the same picture as on the poster from Kid Sheriff.						
19	00:17:36 - 00:17:39	3 sec.	MCU	N	S		In the back there is a signed cowboy hat behind glass.			JUPE: That's good. EMERALD: --Hold up. This you?			Jupe laughs.
20	00:17:40 - 00:17:42	2 sec.	MLS	N	P		In front of Emerald there are Kid Sheriff merch and special items.	Emerald points to the items in front of her.		EMERALD: You literally the Asian kid from "Kid Sheriff"? OJ: Em, Em, Em..			
21	00:17:43 - 00:17:47	4 sec.	MS	H	P		Jupe holds an inked pen.		OJ tries to silence Emerald. But Jupe likes the question. OJ seems annoyed.	JUPE: No, it's okay. Yeah, I was "Lil' Jupe."			
22	00:17:48 - 00:17:51	3 sec.	MLS	N	P		Emerald has a small hand bag across her upper body.	Emerald looks into her bag to find her camera.		EMERALD: Ah, dude, you were literally my favorite. You mind if I get a picture real quick? OJ: Hey, you mind if we talk?			
23	00:17:52 - 00:17:58	6 sec.	MS	H	P			Jupe gives Emerald the space to look around.		JUPE: Yes. Of course. (To Emerald) Please, browse away. Su casa es mi casa. EMERALD: Thank you. I sure will.			
24	00:17:59 - 00:18:04	5 sec.	MCU	N	S				OJ and Jupe get back to business.	JUPE: Um so, same deal, yeah? 11-5? OJ: Yes. Thank you.			
25	00:18:05 - 00:18:07	2 sec.	CU	H	C		3D pictures of the cast of Kid Sheriff.	Emerald sees the old pictures.		EMERALD: That's 3D, yeah.			
26	00:18:08 - 00:18:09	1 sec.	MCU	N	T		There is a slate from Kid Sheriff.	Emerald asks about the cast. But OJ stops her.		EMERALD: Whatever happened to that Black boy? He was good. OJ: Stop, stop. EMERALD: He was good.			
27	00:18:10 - 00:18:21	11 sec.	MCU	N	S				OJ tries to get into business.	OJ: I actually wanted to lay some groundwork, to a pathway of buying some of 'em back. All right?			
28	00:18:22 - 00:18:25	3 sec.	MCU	N	S				Jupe tries to go along with OJ.	JUPE: Oh yeah? Yeah. Totally. Um..			
29	01:03:13 - 01:04:24	71 sec.	CU into MLS	N	ZO	INT. JUPE'S OFFICE. AFTERNOON	Jupe's hair is slicked back, he wears a microphone. He has a white shirt on with red cowboy like strings on his	Behind them are windows, but they are mostly blocked by curtains.	Jupe sits in his office smiling; deep in thought. Amber paces. She stops to rub his hand.	JUPE sighs and then chuckles. AMBER: Feelin' good? JUPE: Yep, feelin' good. AMBER: Good. AMBER: There we go. Run it one more time, babe?	Sad country music gets louder. But softer once		Birds chirping.

							collor. Amber is wearing a colourful cowgirl suit.			JUPE: Okay. What if I told you...	they start speaking.		
30	01:04:24 - 01:04:30	6 sec.	Black screen, with text: "Lucky"									Silence. Soft eerie music starts.	
31	01:05:10 - 01:05:17	7 sec.	LS	L	C	EXT. JUPITER'S CLAIM. STADIUM. AFTERNOON	Person in a wheelchair in front of orange seats, they have a hat on.	Beneath the platform isn't much light.	One person in a wheelchair is looking forward.	AMBER: Now we're not gonna let a few clouds kill our fun today, are we folks? So, without further ado, welcome to the Jupiter's Claim Star Lasso Experience!		Audience cheering.	
32	01:05:18 - 01:05:24	6 sec.	MCU	L	ZI		There is an ICEE machine, for multicoloured slushees. Between an audience who are wearing summer clothes, sunglasses and hats.	Natural light, the sun is shining.	The audience is applauding and the ICEE machine is twirling.	JUPE: How's everyone feelin' today? Alright! It's quite a doozy today.		Audience cheering.	
33	01:05:25 - 01:05:35	10 sec.	ELS	H	S		The stage is sand, the stands are arranged in a half circle. In the middle of the stage there is a box with green curtains.	The sky is filled with clouds, making the platform more shaded.	Jupe walks across the stage.	JUPE (CONT'D): I want to thank you guys for coming out here. But first, how about another round of applause for my Amber.		Audience applauding.	
34	01:05:36 - 01:05:38	2 sec.	MLS	N	P		Jupe is wearing a read suit with white flowers on it and is wearing a white cowboy hat. He's holding speaking cards.		Jupe is standing in front of the box.	JUPE (CONT'D): I'll tell you that woman is a saint for putting up with all my craziness.			
35	01:05:39 - 01:05:42	3 sec.	LS	N	P					JUPE (CONT'D): And to the knuckleheads up there. The staff! Shout-out!			
36	01:05:43 - 01:05:44	1 sec.	MLS	N	P		The audience filled 1/3 of the seats. In the back are staff on the green seats.	There are spot lights on the edge of the stadium.	The staff excitedly shouts.	STAFF: Whoooo!!!		Whooping, excited shouting.	
37	01:05:45 - 01:05:47	2 sec.	LS	L	T					JUPE: Alright, alright. That's enough.			
38	01:05:48 - 01:05:50	2 sec.	ELS	H	P		Amber is wearing a blue suit, with silver cowboy boots and a blue cowboy hat.		Amber claps.	JUPE (CONT'D): I also wanted to give a special thanks to an old costar of mine...			

39	01:05:51 - 01:06:00	9 sec.	MLS	N	P		Mary Jo, now mid-40's, is in an electric wheelchair, wears a hat, a veil, and a t-shirt of her old character from "Gordy's Home!". Her wheelchair is rainbow themed.		Mary Jo waves for the audience. Her face is covered.	JUPE (CONT'D): ...and my first crush: Mary Jo Elliot everyone!		
40	01:06:01 - 01:06:05	4 sec.	MLS	L	ZI					JUPE (CONT'D): Yeah, alright.		Scattered cheers. Small applause.
41	01:06:06 - 01:06:18	12 sec.	LS	L	ZI		Behind the stadium the balloon mascot sticks out.		Jupe tries to excite the audience by stepping up.	JUPE (CONT'D): You ready? Aw come on that ain't nothin'. Are you ready?!?		Crowd murmuring. Feedback squeals.
42	01:06:18 - 01:06:19	1 sec.	MS	L	P		In the back a staff member has a MacBook set up on their lap and has headphones on.		Jupe is satisfied when the audience is excited. A staff member clicks something on their MacBook.	JUPE (CONT'D): Here we go!		Cheering, applause.
43	01:06:20 - 01:06:47	27 sec.	MLS into MCU	L	ZI		On the back of Jupe's suit there is a picture of an alien spaceship.		Jupe stand with his back to the audience. When he's gathered himself, he tells the story to the audience.	JUPE whispers to himself: You're chosen. JUPE: What if I told you that in about an hour you'll leave here different. See, every Friday for the last six months...	Dramatic Western music plays.	
44	01:06:48 - 01:06:55	7 sec.	MLS	L	C					JUPE: ..my family and I have bore witness to an absolute spectacle.		
45	01:06:56 - 01:06:59	3 sec.	MCU	N	P				The audience looks excited.	JUPE (CONT'D): One you're gonna see today.		
46	01:07:00 - 01:07:05	5 sec.	LS	L	ZI				Jupe gestures back with his hands.	JUPE (CONT'D): So if I can just take you back to that first night.		
47	01:07:06 - 01:07:13	7 sec.	MS	L	P				Amber looks up at the staff member to change the music.		Change of music: rousing orchestral music plays	Keyboard clicks.
48	01:07:13 - 01:07:23	10 sec.	MLS	L	C				Jupe walks and talks like a true presenter.	JUPE (CONT'D): Right here in this exact spot, I'd had come over to wrangle a chestnut horse named "Trigger."		

49	01:07:24 - 01:07:34	10 sec.	ELS	H	S				There isn't much happening in the air.	JUPE (CONT'D): Now I can barely see my hand in front of my face for the fog. But I swear on my wife and children's lives..		
50	01:07:35 - 01:07:45	10 sec.	MCU	N	C				Jupe points towards the sky.	JUPE (CONT'D): ..at 6:13 pm, I see, a flying saucer.		
51	01:07:46 - 01:07:50	4 sec.	LS	N	ZI				The audience looks up with their mouths open.	JUPE (CONT'D): Ol' Trigger takes off straight into the gulch. Well...		
52	01:07:51 - 01:07:59	8 sec.	LS	N	ZO		Glass chamber with steel rims, containing Lucky in it.	A dust cloud forms, making a reflection of the audience on the glass chamber.	The large rectangular box in the center of the stage releases its walled curtains which fall to the ground revealing Lucky, OJ's horse, inside a glass chamber. Facing the valley.	JUPE (CONT'D): It's like he was goin' home.		Snaps fingers. Horse neighing.
53	01:07:59 - 01:08:01	2 sec.	MCU	L	S		In front of Lucky is a typical horse stable door in steel. Lucky is only wearing a black leash(?) on his head.		Lucky doesn't look excited.	JUPE (CONT'D): Now to be clear..		Audience applauding. Lucky hoffs softly.
54	01:08:02 - 01:08:24	22 sec.	MCU	N	ZI				A member drags away the curtain while Jupe continues to talk.	JUPE (CONT'D): ..what we saw was a flying saucer, no doubt about that, slightly flatter in front with a circular hole in the bottom two school bus lengths wide. Ladies and gentlemen, I kid you not. We are being surveilled by an alien species I call the "Viewers."		
55	01:08:25 - 01:08:32	7 sec.	MCU	L	ZI		A stand with the name "Star Lasso Experience" selling alien puppets and other merchandise like t-shirts.		Closeups on the crowd and the "star lasso experience".	JUPE (CONT'D): Though they've yet to emerge from their ship, I believe they trust me. If they didn't I'm not sure any of us would be here right now.		
56	01:08:33 - 01:08:53	20 sec.	MCS	N	S					JUPE (CONT'D): And so, as I said, in just under an hour, "The Star Lasso Experience" is gonna change you.	Rousing orchestral music ends.	
57	01:08:54 - 01:09:01	7 sec.	LS	N	P		The sons are dressed like aliens: a black fluffly suit with bald alien masks in their hands.		Jupe's attitude changes to a light hearted introduction of his sons, as he reaches his arms	JUPE (CONT'D): But first, my sons are gonna come out here and do a little number. Would that be all right...? AMBER (to her sons): Hustle. Go, go, go.	Upbeat music plays.	Audience applauding.

									open. His boys come out of the hallway.	JUPE: Alright, my little satellites, Colton, Phoenix, Max. Remember those names folks. All right, here we go!		
58	01:09:02 - 01:09:11	9 sec.	ELS	H	T	EXT. SKY. AFTERNOON	A flag line drops into frame, in front of the panoramic image of Jupiter's Claim.	Normal sunlight with shading from the cloudy weather.	Now from the point of view of the alien we watch Jupiter's Claim from the sky. The alien drops a flag line and roars.		Music stops.	Ricky's voice is heard in the distance. Soft rustling. Loud roaring.
59	01:09:12 - 01:09:22	10 sec.	MCU	N	ZI	EXT. JUPITER'S CLAIM. STADIUM. AFTERNOON.	A stationary cloud.	It's cloudy.	The alien cloud is now clearly visible.	MAN (in the audience): What is that? Do you guys see that?	Eerie music plays softly.	
60	01:09:23 - 01:09:27	4 sec.	LS	L	P		The shape of a spaceship is seen in the clouds.		The alien cloud releases more clouds from its "mouth".			Deep roaring.
61	01:09:28 - 01:09:38	10 sec.	MCU	N	P		The sons are now fully dressed.		Jupe and his family doesn't know what is going on.	JUPE: Uh, uh. Stay in your seats. So that was new. They're early... AMBER: They're giving us a real show today!		Lucky whinnies softly.
62	01:09:39 - 01:09:41	2 sec.	CU into LS	N	S			The sons and Amber are standing in the shadow.		JUPE: That they sure are. They are giving us a real show here today...! Um.... Uh...		
63	01:09:42 - 01:09:45	3 sec.	MCU into MS	N	P				Jupe tries to save the moment by acting like he knows what he is doing.	JUPE (CONT'D): They're ready, we're ready.		
64	01:09:46 - 01:09:54	8 sec.	MS	L	P				While an automated previously recorded message plays, the doors of Lucky open, but Lucky doesn't want to come out.	ANNOUNCER (recorded): Welcome to the Star Lasso Experience. Only at Jupiter's Claim. JUPE: Lucky, sst, sst... Go on!	Rousing orchestral music plays.	Jupe clicks tongue. Lucky neighs.
65	01:09:55 - 01:09:57	2 sec.	MS	N	P				The crowd is shocked and tries to pick up their cameras.	ANNOUNCER: Please remember to avoid using your cell phones or anyflash photography... AMBER: Cell phones off, y'all! ANNOUNCER (CONT'D): ...during the event.		

66	01:09:58 - 01:10:07	9 sec.	MCU	L	C				Lucky doesn't want to come out and Jupe looks scared.	AMBER: Bear with us now, trained animals can be unpredictable.		
67	01:10:08 - 01:10:10	2 sec.	CU	N	ZI				Jupe looks at the sky but doesn't see the alien.	ANNOUNCER: Now sit back, stay in your seats and enjoy..		Jupe breaths deeply.
68	01:10:11 - 01:10:12	1 sec.	MS	N	P				The crowd is confused and is talking with each other.	ANNOUNCER: [slowing, distorting] the Star Lasso Experien...		
69	01:10:13 - 01:10:19	6 sec.	MCU into CU	N	ZI		The ICEE machine stops turning.		The slushy machine dies as electricity disappears.		Music stops. Silence.	Machines power down.
70	01:10:20 - 01:10:27	7 sec.	MS	H	T		The crowd they are showing on the front row, are all wearing short pants with a t-shirt and a (cowboy) hat. They also all have a binocular and a bag with some sort of merchandise from Jupiter's Claim.		The crowd looks up in unison.			Gasping, murmuring. Deep roaring.
71	01:10:27 - 01:10:29	2 sec.	CU	L	S		Little plastic colourful windmills and colourful flower necklace are in her bag. A pink hat with a covered face scarf.		The wind starts blowing the windmills and the facecover of Mary Jo.			Wind rustling. Chattering, thumping from the alien.
72	01:10:30 - 01:10:36	6 sec.	MCU	H	T		On Mary Jo's T-shirt is an old picture of her in the sitcom show, she also has a fake wig on.		Mary Jo's face is revealed with a disfigured face as she stands up.			Deep roaring.
73	01:10:37 - 01:10:52	15 sec.	CU	H	T		Dust flies everywhere, Jupe loses his hat		Jupe looks up at the sky as the alien sucks up everything around him until he is also sucked in.			Wind rustling. Lucky neighing. People screaming. Panicked shouting. Roaring grows loader.

Appendix 5 - TMZ Rider shot analysis

No.	Shot		Camerawork			Mise en scene				Audio		
	Time	Length	Dist.	P	M	Setting	Costume and props	Lighting	Staging	Dialogue	Music	Sound
1	01:39:28 - 01:39:33	5 sec.	ECU	N	TS	EXT. HAYWOOD RANCH. WHISTLING FENCE. DAY.	A white electric motorcycle, there's a yellow smiley on it.	There's a shadow on the bike from the bike itself.	A motorbike is traveling at high speed.		Intense music	Motor whining up
2	01:39:34 - 01:39:38	4 sec.	MCU	N	S	EXT. HAYWOOD RANCH. DRIVEWAY. DAY	Angel is wearing a protective vest and Holst is wearing all black. They are under a net with camera gear.	Lighting from above the net leaves a shadow.	Holst is winding his non electric camera up to film.	HOLST: Who's this asshole?	Music dims	Holst's camera winding
3	01:39:39 - 01:39:43	4 sec.	ELS	H	S	From the high perspective of Angel and Holst we see the road leading up to the ranch.	A camera and net in the front of the frame.	The foreground is filled with shadows.	The rider comes up to the home.	ANGEL: Man in black on a white motorcycle. Over. EMERALD: No, no, no, shit.	Slow but intense music, stringed instruments make a melody.	Walkie talkie sound
4	01:39:44 - 01:39:58	14 sec.	LS	N	P	The road next to the house.	Emerald's wearing her normal clothes, which are a little oversized.	Natural lighting.	Emerald runs to the rider and approaches the vehicle.	EMERALD: Can I help you?	The musical instruments make a loud thump.	
5	01:39:59 - 01:40:02	3 sec.	MS	N	T	Idem.	The rider on the white motorcycle is dressed in all black and has around mirrored helmet. He holds a black camera.	Idem.	Rider starts filming the sky.	RIDER: You see that cloud?		The rider speaks with a mechanical tone, like through a microphone
6	01:40:03 - 01:40:05	2 sec.	MLS	N	P		One of the inflatable skydancers waves behind Emerald.		Emerald steps closer to the rider.	EMERALD: Hey man, who you with?		

7	01:40:06 - 01:40:10	4 sec.	MS	N	T				Rider turns his face towards Emerald but keeps on filming.	RIDER: Oh I'm sorry. Who are you?		
8	01:40:11 - 01:40:19	8 sec.	MLS	N	P			Through the mirrors of the motorcycle, a reflection of the rider is shown.	Rider turns his face back towards the sky.	EMERALD: Nobody. RIDER: You don't look like a nobody to me. EMERALD: Yeah look, we are doing a camera test... for a Verizon commercial, so I'm gonna need you to clear the road.		
9	01:40:20 - 01:40:30	10 sec.	MCU	N	P				Rider pauses and looks up when Emerald mentions Jupiter's Claim.	RIDER: This whole valley comes up as blurry on Google maps. You're really tucked away back here. EMERALD: Jupiter's Claim? Quicker if you go the other way around.		Sounds of a bag being rumbled. Leather suit rubbing on each other.
10	01:40:31 - 01:40:35	4 sec.	MLS	N	P		Two cameras attached to the same handle.		Rider reaches into his bag and pulls out two cameras towards Emerald.	RIDER: Yeah... Actually..... What did happen with Jupe Park and all those people?		Sound of camera opening and turning on.
11	01:40:36 - 01:40:43	7 sec.	MCU	N	ZO		Walkie talkie.		Emerald backs up and warns the others.	RIDER (CONT'D): He was basically your neighbor, right? So what? They vanished? You believe the flood narrative, do you?		
12	01:40:44 - 01:40:50	6 sec.	MLS	N	ZI				Angel looks up scared.	EMERALD (on her walkie-talkie): Fuck, guys. It's TMZ. ANGEL: Oh, fuck me. (over walkie talkie)		Walkie talkie sound.
13	01:40:58 - 01:41:01	3 sec.	MS	N	ZO				Rider is still pointing his camera to Emerald.	RIDER: What's the matter? Don't you want to be on TV?		
14	01:41:02 - 01:41:04	2 sec.	MLS	N	ZI				Emerald backs away from the rider.	EMERALD: Man, I'm trying to tell you. You don't wanna go that way.		
15	01:41:05 - 01:41:08	3 sec.	MS	N	ZO				Rider packs up his camera's and starts his motor.	RIDER: Fuck it, your loss, nobody.	Music gets more intense.	Motorcycle starts.
16	01:41:09 - 01:41:11	2 sec.	LS	L	P	Dust flies from the dirt road.			Rider takes off on the dirt road towards the alien.			
17	01:41:12 - 01:41:19	7 sec.	LS	L	TS				The rider is in the middle of all the inflatables.	EMERALD (on walkie as she runs back to security room): We still rolling? Over.		Walkie talkie sound.

18	01:41:20 - 01:41:26	6 sec.	ELS	H	TS					HOLST: Goddamn right we are.		Holst camera sound.
19	01:41:27 - 01:41:34	7 sec.	MCU	N	P	Middle of the ranch.	OJ is on a horse.		Rider zooms past OJ on the horse. The skydancers begin falling down.	EMERALD: Fellas, here it comes. Over.		Motorcycle zooms past. Emerald pants. Walkie talkie sound.
20	01:41:35 - 01:41:42	7 sec.	ELS	H	TS	View from the back of the security camera.	A security camera.	A shadow is cast on the field from the alien.	The rider is on the path in the field. The camera follows his movement.	ANGEL: Pop quiz guys. What happens when an electric bike going 60 mph hits an anti-electrical field going in the opposite direction?	Strings intensify.	Security camera turns.
21	01:41:43 - 01:41:47	4 sec.	MCU	N	TS				The motorcycle meets the invisible boundary where the sky dancers have quickly fallen like dominoes. The motorcycle stops and the rider gets thrown off.		Music stops.	Motor powering down, Rider screams
22	01:41:48 - 01:41:50	2 sec.	ELS	H	TS				They all watch as the body lays there in the "danger zone".	OJ/EMERALD/ANGEL: Shit / Fuck / We're all going to jail...		Walkie talkie sound.
23	01:41:55 - 01:41:58	3 sec.	CU	L	S	Site of the crash.	Broken pieces of camera.	There is smoke coming from the crash.	The rider has crashed and everything is broken.			Electric motor winding down
24	01:41:59 - 01:42:05	6 sec.	MCU	N	P				Angel speaks through the walkie talkie.	ANGEL: Oh fuck. There's no way that guy is alive.		Bleep from walkie talkie.
25	01:42:06 - 01:42:10	4 sec.	ELS	H	S				They look as the rider screams in pain.	HOLST: Ah shit.	Music starts to get up slowly.	Rider screams
26	01:42:11 - 01:42:16	5 sec.	MCU	H	P	A few feet from the crash.	OJ is wearing an orange sweater.		OJ wants to help the rider stay alive.	EMERALD: Goddamn! I told his ass not to go. I told him not to go.	Music gets into tempo.	
27	01:42:51 - 01:42:56	5 sec.	LS	L	S	At the crash site.	The riders clothes look busted.	The mirrored helmet reflects light.	OJ comes close to the rider, who is laying on the ground unable to move.	OJ (to Lucky): Whoa whoa whoa, hey hey hey, easy easy. RIDER: Did you get that on camera?	Strings thump once in music.	Horse neighs

28	01:42:57 - 01:43:01	4 sec.	LS	H	P				OJ tells rider not to move, but he doesn't listen.	OJ: Look at me, look at me, look at me! RIDER: What happened?		
29	01:43:02 - 01:43:04	2 sec.	LS	L	S		Parts of rider's body are broken, on his arm there is blood visible.		Rider tries to move.	OJ: Listen, listen. We gotta get you out of here. Eyes on me. RIDER: Where's my camera?		
30	01:43:05 - 01:43:10	5 sec.	MCU	H	P		His helmet is covered in dirt.		Rider winces in pain.	RIDER (CONT'D): I need my camera. Do you see it? OJ: Hey! Hey!		
31	01:43:34 - 01:43:37	3 sec.	CU	N	P				The alien is out of range, so the power is getting back up.	RIDER: Wait, where's your phone? Why aren't you filming this?		Rider panting. Motors powering up. Electronics powering up in high pitches.
32	01:43:52 - 01:43:56	4 sec.	MCU	H	ZI			There are dark clouds above, making the world darker.	up.	RIDER: No, no, no please, please don't. OJ: We're gonna get you out. Shut your eye. Shut your eye!		
33	01:43:56 - 01:43:58	2 sec.	LS	L	S		On the back of OJ's sweater it says "CREW"		OJ tries to pick up rider, but he struggles against him.	RIDER (CONT'D): Not before you take a picture. (screams as OJ lifts him) Take a picture first!	Intense music suddenly stops.	
34	01:44:18 - 01:44:19	1 sec.	MCU	L	P				Rider tries to convince OJ to take a picture.	RIDER: Be a Scorpion King.	Earie music.	
35	01:44:19 - 01:44:22	3 sec.	CU	H	P		On the mirrored helmet, there is one black peeping hole.	OJ looks at himself through the reflection of the helmet.	OJ sees a cloud appearing through the reflection.	RIDER: Make a name for yourself.		Booming, rumbling.
36	01:44:23 - 01:44:29	6 sec.	MCU into LS	H	C				OJ looks away. The alien appears from the clouds.	RIDER (CONT'D): What is that? OJ: My bad, man. RIDER: Hey.	Strings thump louder and louder.	Growling, the alien starts clicking.

37	01:44:30 - 01:44:35	5 sec.	LS	N	C				OJ leaves the rider. He squirms when he sees the alien. But gets sucked up anyway.	RIDER: Oh my god. My camera. I need my camera! Oh my God! Fuck!	Intense orchestra music.	Wooshing. Rider screaming.
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