

Table of Contents

Acknowledgments.....	7
1 Introduction	9
2 The Studio Logo.....	17
2.1 History and Function of the Logo.....	18
2.2 The Majors and the Minors.....	25
2.3 Contemporary (Specialty Division) House Style	26
2.4 Individualized Logo Presentation	29
3 The Motto	35
3.1 Definition and Function.....	35
3.2 Paratextual and Textual Qualities of the Motto.....	40
3.2.1 The Explicit Motto	40
3.2.1.1 The Extradiegetic Motto.....	40
3.2.1.2 The Hybrid	41
3.2.1.3 The Diegetic Motto	44
3.2.2 The Implicit Motto.....	46
4 The Title	51
4.1 General Functions of Titles	51
4.1.1 Identifying a Film	52
4.1.2 Designating the Subject Matter.....	53
4.1.3 Playing Up a Film	55
4.2 Looks of Titles.....	57
4.3 The Title as a (Moving) Picture.....	59
5 Cast of Characters.....	67
5.1 Characters/Actors: Names and Faces	67
5.2 Credits and Self-Referentiality	73
5.3 In Medias Res: Introductory Intertitles.....	75
6 The End	79
6.1 “The End” Then and Now	79
6.2 Transitions and Overlaps	80
6.2.1 Fade to Black vs. Superimposition of End Credits.....	81
6.2.2 The ‘Diegetic’ Fade to Black.....	82
6.2.3 Sound and Music.....	84
6.2.4 The Post-End Credit Scene	85

7	Claims and (Legal) Disclaimers	89
7.1	Origins	91
7.2	Placement.....	92
7.3	Unofficial (Dis)Claimers	94
7.4	Claimer vs. Disclaimer	96
7.5	More to Disclaim: Names, Places etc.	100
8	The Movie Tagline	105
8.1	Collection of Data.....	106
8.2	Definition.....	107
8.3	Function.....	108
8.4	Presence/Absence of Taglines	110
8.5	Taglines Then and Now.....	111
8.6	Relationship between Tagline and Poster Image.....	115
8.7	Relationship between Tagline and Title	117
8.8	Praise for the Film	118
8.9	Syntax, Semantics, Rhetoric.....	120
8.9.1	List and Twist	121
9	The Movie Novelization.....	129
9.1	The Business of the Cover.....	132
9.2	Holes in the Plot.....	142
10	A Look Back: Early Film and Its Fan Magazine Fictionizations	151
10.1	The Early Fan Magazine.....	152
10.1.1	The Adventure of the Hasty Elopement.....	154
10.1.2	From the Submerged.....	156
10.2	Pictures from the Pictures.....	159
11	Conclusion	163
12	Bibliography	167
12.1	Primary Sources.....	167
12.2	Secondary Sources.....	171