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SURVIVAL MOVIES. A THEOLOGICAL PERSPECTIVE

– PhD THESIS –

– SUMMARY –

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Summary

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This thesis is designed to be a monographic description of survival movies analyzed from the perspective of Christian anthropology as it is preserved and developed by the tradition of the Orthodox Church. I think that survival movies may offer today a direct path for the study of human nature because they describe people in crisis situations, when it is possible that they show their true characters. The essence of Christian anthropology is encapsulated within the well-known verses 26 and 27 from the first chapter of *Genesis* which describe man as made in the “image” and after the “likeness” of God. This way of approaching movies can be framed in the field of theology and film, a domain that has expanded in the recent decades.

The thesis contains, in addition to the introduction and conclusions, eleven chapters. Of these, the first five provide theoretical and historical frameworks of the films and present the method of analysis. The second part, composed of the last six chapters, is one that describes and analyzes cinematographic creations considered as significant. The conclusions summarize several attitudes extracted from survival movies, attitudes that make the image of God very visible in the characters.

The first chapter offers a perspective on this field of cinematic studies as well as of the fundamentals of the Orthodox Christian anthropology, as developed by St. Athanasius the Great, St. Basil the Great, St. Gregory of Nyssa, St. John Chrysostom and St. Maximus the Confessor, and also by contemporary theologians as Fathers Dumitru Stăniloae, Marin Ciulei, Nicolae Răzvan Stan or Professor Panayotis Nellas.

My method of study is mainly focused on the film characters and the way they appear and act during what I call “limit situation”. A term with a similar name was used by the German philosopher Karl Jaspers. At him, the limit situation is referring to a functional pattern of human existence. Karl Jaspers’ concept of *Grenzsituation* (Jaspers 229) is an ontological and psychological one while the term I propose is used rather as a narratological “tool”. Speaking

about the “core” of these two homonymous concepts, although they may start from the defining of the same inner realities and mechanisms of the human beings, from a certain point it becomes obvious that the two terms belong to different perspectives about life.

For the German philosopher and psychologist, the concept of limit situation belongs to his model of understanding humans as beings caught in the dynamics of transformation of *Grundsituationen* into *Grenzsituationen*. Jaspers speaks rather more about a self-regulatory system of the human being, as a self-regulatory attempt of the human being. The Orthodox Christian anthropology, whose perspective on humans I follow, understands persons as having a different inner functioning law. That’s why I regard the substance of the limit situation as a chance offered to humans to discover, even fragmentarily at first, their true nature, which stands in close relation to God. From the Orthodox Christian perspective, as I have shown above, human beings are understood as images of God whose existential path, fulfilment and vocation are given by the conscious effort of likeness to God, to deification (Stăniloae c 272). Speaking about “likeness”, Father Dumitru Stăniloae said that it “is not only the final state of deification, but the whole path of development of the image, through the will of the person stimulated and helped by the grace of God” (Stăniloae c 272). I consider to be somehow on this path even the film characters who do not declare through words their faith in God, but “by nature do what the law requires” (Romans 2:14).

From a formal point of view, as I have already said, in the sense used in my study, the “limit situation” is the narrative element that introduces great tension, a radical change in characters’ lives. It can begin with a change of the action space caused a plane crash, a kidnapping, a confinement in huge remote areas in nature or in small places like chambers, houses, cars, submarines, ships, planes, tunnels, mines, etc. Limit situations threaten the physical or spiritual lives of the characters, and sometime tend to change their way of understanding the world. I consider that, without naming it as such, Thomas Sobchack defines the “limit situation” in his own way, by saying that “most of the time in a survival film is spent depicting whereby the group, cut off from the securities and the certainties of the ordinary support networks of civilized life, forms itself into a functioning, effective unit” (Sobchack 15). This period when groups are “cut off from the securities” of their familiar universe is actually the “limit situation”.

Thomas Sobchack treats these extreme situations more as external threats and accidents that endanger mainly people’s physical safety. From the perspective offered by Christian

anthropology, the human being is made up of soul and body, and these two “come to life simultaneously” (Stăniloae c259). Therefore, human life (i.e. survival) cannot be viewed in the same way as that of animals because humans have a different vocation from theirs: that of deification (Plested 7).

As the Catholic author John Randall Sachs says, “human persons are spiritual, embodied creatures (...) who, above all are blessed with freedom, which guided by conscience (...), comes to its fulfilment in love for God and neighbor” (Sachs 9). I understand the term “embodied” as “having a body”. Seen this way, the fight to stay alive for humans may be approached at the level of complexity it deserves, touching at the same time both the physical and spiritual aspects of existence. The way in which Christian anthropology dissociates certain elements of God’s image (Stan 167) provides the film studies domain with a suitable tool for a refined analysis of both the qualities involved in the struggle for survival and of those that characters acquire as a result of this struggle. The first chapter of my thesis offers a description of this analytical “tool”, along with a presentation of the field of study that brings together Theology and Film.

The method of analysis used by my thesis aims to offer complete portraits (inner and exterior) of the characters before, during and after the limit situations. It tries to trace the presence of God’s image in characters presented when they, more often unconsciously, try to practice “the likeness with God”. The description of this method is also a part of the first chapter.

The second chapter is designed to approach survival movies from a very different perspective: that of the cinematic genre theory. Thomas Sobchack defined in 1988, for the first time, survival movies as a group belonging to the adventure genre (Sobchack 12). He approaches them from a social perspective, focusing his entire attention on how groups of people manage their survival efforts (Sobchack 12, 15). I consider that from his attempt to define this “genre”, things evolved in a very significant manner and that researchers have to take into account these changes and provide a more appropriate and complete description of the phenomenon. At the intersection of the Christian anthropology with genre theory, with narratology and with the historical approach, survival films begin to show their complexity and to reveal the spiritual importance of crucial human experiences. The historical approach has the capacity to present the development of the mode in which life and fight for it were understood over the years. The narratological perspective offers the possibility of studying of the several ways in which this idea of struggle for life was expressed and structured in particular films, providing at the same time

the benchmarks of a model able to gather together all the movies on this topic. The use of genre theory in the analysis of these films gives the possibility to both organize them according to their common elements and also understand the situations in which these creations use elements of other cinematic genres.

The study of these films according to the Orthodox Christian anthropology means the acceptance and the understanding of “the union between soul and body in the unity of the human person” as a “complete” one (Stăniloae c 261). This understanding redefines survival as a phenomenon that must refer to both, the soul and the body, as well as to their unity. The human person is defined as image of God called to His likeness, to be Christ-like (that means to be loving, free, wise, faithful, capable of self-sacrifice, etc). This perspective on humans provides an opportunity to understand why many characters from survival films act in apparently paradoxical ways, exposing themselves to pain, huge risks and even accepting self-sacrifice for the moral values they believe in, for other persons or for God. This is why the Orthodox Christian anthropological analysis of survival films is able to offer interesting and complex insights into the lives of their characters.

The third chapter builds a historical perspective by chronologically ordering significant titles of this class of films. Besides providing a good opportunity to describe the films, this chapter suggests some constants and metamorphoses of the idea of survival in cinema.

Chapter four proposes some other ways to classify survival films. First it presents them as “hybrids”, at the intersection with other cinematic genres, providing several examples. Secondly, the chapter suggests a possible way to order movies by the “purity” of survival story they contain. The third criterion of classification refers to the number of persons involved in the limit situations.

The fifth section of the thesis continues with much more details the perspective opened in the first part of the previous chapter describing the survival genre as a mixed one. This section of my work illustrates with examples how issues of survival are present in romantic films, Westerns, science-fiction or war movies. Chapter five concludes the part of my thesis dedicated to historical, theoretical and formal questions.

The succeeding chapters, organized as concentric circles, aim to analyze a number of artistic, cinematic definitions of struggle for life .The presentation starts from the biological aspects and advances more and more towards the spiritual horizons as they are revealed in the

characters. Starting with Claude Piantadosi's definition of survival which is expressed "in terms of interactions between an individual and its natural surroundings" (Piantadosi 1), chapter six presents the biological aspects of life preservation rendered in feature films. This chapter speaks about death, considered as failure and tragedy (unveiling nuances specific to each particular story). At the same time, it speaks also about the huge moral risks of (biological) surviving at any cost. It is partially a study of how the survival instinct looks in films, about what happens to people when biology dictates their deeds, and about the moral consequences of the selfish attitudes dictated by this instinct. This should be governed by love to be spiritually useful for humans (Carnell 15). The Orthodox Christian anthropology goes even further in defining humans as spiritual beings by emphasizing the unity between soul and body and especially by considering the body as placed "in a particular way inside the spirit" (Stăniloae c 251). Seen this way, the body becomes a part of the spiritual world.

Dealing with the issue of survival during epidemics and pandemics, chapter seven may be considered as analyzing a special case that exemplifies and nuances the previous chapter, at the same time opening new themes for meditation. The "epidemic films" (Zaniello b 65) provide an opportunity to describe and analyze how authorities react to this kind of challenge and how human relations develop under this kind of pressure.

Chapter eight introduces a debate about technology as another key-element which, maybe more than ever in the contemporary period, interferes with survival. As technology becomes more and more complex and more adaptable to human needs (Ellul 413), movies describe how it does not remain a simple tool, external to people. Technology may become an element disturbing the human nature, an enslaving tool when used by totalitarian regimes against their citizens. On the other hand, when carefully and morally used, it may remain a useful tool in the fight for survival, for both individuals and communities.

Chapter nine is an important step forward in describing what life and survival means to human beings by introducing in the "equation" of survival the idea of community and communion. Robert Wen considers that the sense of community represents "a higher value" that can "overrule" the survival instinct (Wen 42), while Orthodox Metropolitan John Zizioulas speaks about "the *kenotic* approach" towards people as "the Christological model of communion with others" (Zizioulas 6). Several films presented in this chapter promote the care and the

responsibility for others as a preferable spiritual survival solution instead of the brute and selfish instinct that is said to preserve biological life.

Following the path opened by this idea of responsibility each human should feel for others, the tenth chapter relates survival with morality. It presents, as they appear in movies, some moral elements that define human beings in the struggle for survival, which is often a struggle for the preservation and development of their own humanity, that is, the image of God inside of them. This image is accomplished by practicing the “likeness” with Him (Stăniloae c272). Starting from the films described in this chapter several moral issues as self-sacrifice, remorse and freedom are brought into debate.

Chapter eleven, the next concentric circle as we approach the mystery of the survival films characters, presents the transforming potential of the limit situations. The text of this section deals with two types of transformations: physical (external) and spiritual (inner), providing several examples from the superhero genre films as *Batman* (Martinson 1966) and (Burton 1989) or *Spider-Man* (Raimi 2000) to dramas as *Cast Away* (Zemekis 2000), *How I Ended this Summer* (Popogrebskiy 2010), *Into the Wild* (Penn 2007), *The Grey* (Carnahan 2011) or *Silence* (Scorsese 2016).

The conclusions of the study are designed to be the nucleus of the concentric circles described above. They are focused on defining several ways in which the image of God may be seen inside some film characters who are passing/have passed through survival limit situations. Unfortunately there are several characters that degrade from the moral point of view during the limit situations. Brian from *Sands of the Kalahari* (Endfield 1965), Paul Jenson from *Day of the Animals* (Girdler 1977), Will Caster from *Transcendence* (Pfiser 2014), Cheryl, Lee and Dawn from *Numb* (Goode 20015) or the bank robbers from *Blood and Money* (Barr 2020) are just some of these characters. They cover the image of God within them with hatred and abominable deeds.

Other survival films characters, who behave consciously or unconsciously according to the Lord’s commandments, reveal the image of God inside them through some of its elements as reason, will or sentiment (Stan 167). This revealing of God’s image in characters is presented in several hypostases. The conclusions enumerate them as: the rising from sins, the struggle to preserve humanity, perseverance, the bonds of love within the family, friendship, communion, remorse, forgiveness, the power to continue to live after you have gone through hardships, the vocation of freedom, the work of conscience, the power to tell the truth whatever the risk, the

spirit of self-sacrifice and faith in God. The image of God is also revealed in some characters during some essential encounters. Christopher McCandless from *Into the Wild* (Penn 2007) has several such encounters during his journey. Andrei and Ivan from *The Return* (Russian: *Vozvrashchenie*) (Zvyagintsev 2003) meet their mysterious father for their last journey together. Charlie Halliday and the Eskimo girl Kanaalaq from *The Snow Walker* (Smith 2003) raise their souls to the high temperature of communion and brotherhood while they travel through the tundra. These encounters build special relations between protagonists and provide extraordinary glimpses of truth. These relations put the characters' souls in special dispositions, close to the states of grace, and offer snapshots of God's image inside them.

The Christian understanding of humanity and of life gives us a surprisingly, but a clear and complete, perspective on what survival should really mean. From this perspective the goal of life is people's deification, is to become created beings, but like their Creator, united with Him because, as Saint Athanasius says: "God became man so that man might become divine" (Saint Athanasius qtd Harakas 170). Therefore, when limit situations occur, people should remember that they first must fulfil this spiritual vocation and bring or keep their souls of the path of approaching God.

Throughout the chapter of conclusions I have emphasized the Orthodox Christian anthropological approach, and I have presented several ways in which God's image (through its elements) can be distinguished inside the characters of survival films. Some climaxes of the limit situations that help the revealing of God's image present in every human being should be considered as moments of grace, as gifts from God. Without expressing and practicing the faith in Jesus Christ, people cannot remain for a long time in these blessed states, during which the souls fully express themselves.

Among the films I have analyzed there are at least two clear cases in which characters approach spiritual values as a direct consequence of passing through limit situations. I think of Louis Zamperini from *Unbroken* (Jolie 2014) and Eric LeMarque from *6 Below: Miracle on the Mountain* (Waugh 2017). Along with the biological survival instinct, the spiritual motivation helps these people to fight for their lives. Often survival instinct and the spiritual motivation complement and support each other, but there are cases when they are in contradiction. When this happens, it is better for the spiritual motivation to be stronger than the survival instinct and to prevail over fear and biology. Faith in Jesus Christ can offer this powerful spiritual

motivation. Through his powerful spirit Louis Zamperini remained free and “unbroken” in the Japanese labour camps, but it is faith in Christ and forgiveness that helped him to preserve his spiritual freedom after he was released. By using this combination of strength, faith and forgiveness, Louis Zamperini preserved his biological life and remained also alive from the spiritual point of view.

Mentioning John Behr’s interpretation to Saint Irenaeus of Lyons’ pneumatology, Anthony Briggman says that “all living human beings are body and soul made alive, indirectly (in temporal life) or directly (in eternal life), by the presence of the Holy Spirit” (Briggman 152). I understand from this assertion that all people are alive, but those who call the Holy Spirit, as they receive Him more and more, become more and more alive. The living human being is the one who finds inside himself/herself the image of the One after Whom he/she was created “all living human beings are body and soul made alive, indirectly (in temporal life) or directly (in eternal life), by the presence of the Holy Spirit” (Briggman 152). I understand from this assertion that all people are alive, but those who call the Holy Spirit, as they receive Him more and more, become more and more alive. The living human being is the one who finds inside himself/herself the image of the One after Whom he/she was created. A human being becomes fully human when he/she no longer covers this image inside of him/her, when he/she wants to develop it, even through passions, in Jesus Christ. Father John Behr interprets in this way Saint Ignatius of Antioch’s wish of not to be stopped from his way to the martyrdom for Christ. Saint Ignatius considers that only when he will reach that moment of his life he will be human (Behr 3) “indeed”:

I insisted so much on the spiritual component of survival because the contemporary films that refer to this idea are complex creations and they led me to this path in order to analyze them in a proper manner. Throughout my thesis I have presented the survival movies from some different theoretical perspectives: one based on genre theory and another, historical. I have analyzed particular films mainly from the narrative point of view and also according to a method based on the Orthodox Christian anthropology. I have approached survival as a biological reality, but also as one related to technology, community and morality. I have put a special emphasis on the potential for inner transformation that the limit situations encountered in the movies have in the lives of the characters, namely on the survival understood as spiritual reality. Through this, I have completed and surpassed the predominantly social and community perspective from which

Thomas Sobchack regarded this kind of films in the 80s of the last century. The introduction and the development of the concept of spiritual survival film helped me to make more flexible the criteria according to which a film can be considered as belonging to the survival type and to expand the list of the films that can fit into this category. This also happens because, as I said before, survival movies become more and more interesting and complex along the years, especially along the last three decades. Born as a subgenre of the adventure genre, as it was introduced by Thomas Sobchack (Sobchack 12), due to its overlap across the borders of other “traditional” genres, survival movies has become in the late years very prolific in form. They blend survival stories with love stories (*Love Story, Adrift, Backcountry, The Canyon, Submergence*), with war stories (*Lone Survivor, Dunkirk, The Pianist, Hacksaw Ridge, The 12th Man, Land of Mine, The Last Full Measure*), with Western stories (*Jeremiah Johnson, Meek’s Cutoff, Hostiles, Never Grow Old, The Salvation*), with SF stories (*Logan’s Run, Soylent Green, Fahrenheit 451, 1984, Equilibrium, Equals, The Road*), with existential and philosophical stories (*Cool Hand Luke, Walkabout, Lord of the Flies, Testament, 127 Hours, Far from Men, Jungle, Right at Your Door, Wild, The Snow Walker, How I Ended This Summer, The Return, Into the Wild, The Deep, Cast Away, Unbroken, The Grey, All is Lost!, Room, Leave No Trace, Arctic*) and provide real masterpieces. I consider these films as masterpieces especially for the fact that they are able to offer profound and accurate portrayals of contemporary people while their souls are unveiled, tested and transformed by the passing through limit situations. That’s why my analysis focused especially on characters.

Survival films have a great capacity to describe people because they capture their image in crisis situations, when “masks fall” and when their true nature can be revealed. This true nature is, according to Orthodox Christian anthropology, always the image of God inside of them. I revealed this image of God in the characters of the survival films by unfolding it into its elements (Stan 167). I considered that these elements are the sources of the behaviours presented in films and that’s why they can be “extracted” from these behaviours and used as proofs of the manifestation of God’s image in characters. In the characters who live consciously the faith in Christ the elements of God’s image can be very clearly distinguished, and it can be seen/understood the way in which this image is fulfilling its vocation through “the movement of likeness” (Stăniloae c 273). Among these heroes are Father Laforgue from *Black Robe* (Beresford 1991), Nate Saint and the missionaries from *End of the Spear* (Hanon 2005) or

Fathers Ferreira, Garupe and Rodrigues and the Christians from *Silence* (Scorsese 2016). In characters who are not explicitly interested in the Christian faith, these elements of God's image can be expressed in several ways: as the correcting of a wrong behaviour, as the struggle to preserve their humanity, as the listening to the voice of the conscience, as help offered to others, as perseverance, as love for family members, as friendship, as remorse for something they did wrong, as forgiveness, as endurance, as vocation for freedom, as spirit of self-sacrifice, as love. For the characters who deliberately choose the wrong path, as Brian O'Brian from *Sands of the Kalahari* (Endfield 1965) or Tubal-Cain from *Noah* (Aronofsky 2014), I find very appropriate Father Dumitru Stăniloae's statement according to which, inside them, "the structures of human nature remain essentially the same, but they are activated in a sense opposite to (this) nature" (Stăniloae c 273).

My approach intends to offer different perspectives, able to capture both the diversity of survival films and to reveal, in terms of the Christian anthropology, the treasure of portraits and human experiences they contain. By adding the spiritual component to the understanding of these films, my study redefines and expands the survival movies group and invests these films with the capacity to compose, as in a huge puzzle, a possible cinematic portrait of contemporary human.

As a final consideration, I underline the fact that, due to historical conditions related to the COVID 19 pandemic, due to a great interest of the public in survival stories and in scenarios referring to mankind's relationships with its own technology, due to their special focus on the human nature and due to the increasing number of masterpieces of the late years, it is possible that survival films will become soon one of the major cinematic genres.

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- *A Walk to Remember*. Directed by Adam Shankman, performances by Mandy Moore, Shane West and Peter Coyote, Warner Bros, 2002.
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- *Airplane!* Directed by Jim Abrahams and David Zucker, performances by Robert Hays, Julie Hagerty and Leslie Nielsen, Paramount Pictures, 1980.
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- *Bitter Harvest*. Directed by George Mendeluk, performances by Max Irons, Samantha Barks and Terence Stamp. Tell Me a Storey, 2017.
- *Black Hawk Down*. Directed by Ridley Scott, performances by Josh Hartnett, Ewan McGregor and Tom Sizemore, Revolution Studios, 2001.
- *Black Robe*. Directed by Bruce Beresford, performances by Lothaire Bluteau, Aden Young and Sandrine Holt, Alliance Communications Corporation, 1991.
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- *Blast from the Past*. Directed by Hugh Wilson, performances by Brendan Fraser, Alicia Silverstone and Christopher Walken, Forge, 1999.
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- *Blood and Money*. Directed by John Barr, performances by Tom Berenger, Kristed Hager and Paul Ben-Victor, Allagash, 2020.
- *Breaking In*. Directed by James McTeigue, performances by Gabrielle Union, Billy Burke and Richard Cabrall, Will Packer Productions, 2018.
- *Breakthrough*. Directed by Roxann Dawson, performances by Marcel Ruiz, Topher Grace and Sarah Constible, Fox 2000 Pictures, 2019.
- *Buried*. Directed by Rodrigo Cortes, performances by Ryan Reynolds, José Luis García Pérez and Robert Paterson, Versus Entertainment, 2010.
- *Captain Phillips*. Directed by Paul Greengrass, performances by Tom Hanks, Barkhad Abdi and Barkhad Abdirahman, Scott Rudin Productions, 2013.

- *Cast Away*. Directed by Robert Zemeckis, performances by Tom Hanks, Helen Hunt and Paul Sanchez, Twentieth Century Fox Film Corporation, 2000.
- *Children of Men*. Directed by Alfonso Cuarón, performances by Julianne Moore, Clive Owen and Chiwetel Ejiofor, Universal Pictures, 2006.
- *Code 46*. Directed by Michael Winterbottom, performances by Tim Robbins, Samantha Morton and Om Puri, BBC Films, 2003.
- *Colossus: The Forbin Project*. Directed by Joseph Sargent, performances by Eric Braeden, Susan Clark and Gordon Pinsent, Universal Pictures, 1970.
- *Contagion*. Directed by Steven Soderbergh, performances by Matt Damon, Kate Winslet and Jude Law, Warner Bros., 2011.
- *Cool Hand Luke*. Directed by Stuart Rosenberg, performances by Paul Newman, George Kennedy and Strother Martin, Jalem Productions, 1967.
- *Cube*. Directed by Vincenzo Natali, performances by Nicole de Boer, Mauricea Dean Wint and David Hewlett, Cube Libre, 1997.
- *Cutterhead*. Directed by Rasmus Kloster Bro, performances by Christine Sonderris, Kressimir Mikic and Samson Semere, Beo Starling, 2018.
- *Cyclone*. Directed by René Cardona Jr., performances by Arthur Kennedy, Carroll Baker and Lionel Stander, Corporación Nacional Cinematográfica (CONACINE), 1978.
- *Damnation Alley*. Directed by Jack Smight, performances by Jan-Michael Vincent, George Peppard and Dominique Sanda, Twentieth Century Fox Film Corporation, 1977.
- *Dances with Wolves*. Directed by Kevin Costner, performances by Kevin Costner, Mary McDonnell and Graham Greene, Tig Productions, 1990.
- *Day of Animals*. Directed by William Girdler, performances by Christopher George, Leslie Nielsen and Lynda Day George, Film Ventures International (FVI), 1977.
- *Day the World Ended*. Directed by Roger Corman, performances by Richard Denning, Lori Nelson and Adele Jergens, Golden State Productions, 1955.
- *Dead Man Walking*. Directed by Tim Robbins, performances by Susan Sarandon, Sean Penn and Robert Prosky, Havoc, 1995.

- *Deep Impact*. Directed by Mimi Leder, performances by Robert Duvall, Tea Leoni and Elijah Wood, Paramount Pictures, 1998.
- *Defiance* Directed by Edward Zwick, performances by Daniel Craig, Liev Schreiber and Jamie Bell, Paramount Vantage, 2008.
- *Deluge*. Directed by Felix E. Feist, performances by Peggy Shannon, Lois Wilson, and Sidney Blackmer, K.B.S. Productions Inc., 1933.
- *Detour*. Directed by William Dickerson, performances by Neil Hopkins, Brea Grant and John Forest, Fishbowl Films, 2013.
- *Divergent*. Directed by Neil Burger, performances by Shailene Woodley, Theo James and Kate Winslet, Summit Entertainment, 2014.
- *Dunkirk*. Directed by Christopher Nolan, performances by Fionn Whitehead, Barry Keoghan and Mark Relance, Syncopy, 2017.
- *Dying Young*. Directed by Joel Schumacher, performances by Julia Roberts, Campbell Scott and Vincent D'Onofrio, Fogwood Films, 1991.
- *Earthquake*. Directed by Mark Robson, performances by Charlton Heston, Ava Gardner and George Kennedy, Universal Pictures, 1974.
- *Elysium*. Directed by Neil Blomkamp, performances by Matt Damon, Jodie Foster and Sharlto Copley, TriStar Pictures, 2013.
- *End of the Spear*. Directed by Jim Hanon, performances by Louie Leonardo, Chad Allen and Jack Guzman, Every Tribe Entertainment, 2005.
- *Equals*. Directed by Drake Doremus, performances by Nicholas Hoult, Kristen Stewart and Vernetta Lopez, Freedom Media, 2015.
- *Equilibrium*. Directed by Kurt Wimmer, performances by Christian Bale, Sean Bean and Emily Watson, Dimension Films, 2002.
- *Enemy of the State*. Directed by Tony Scott, performances by Will Smith, Gene Hackman and Jon Voight, Touchstone Pictures, 1998.
- *Escape from Alcatraz*. Directed by Don Siegel, performances by Clint Eastwood, Patrick McGoohan and Roberts Blossom, Paramount Pictures, 1979.
- *Escape from Wildcat Canyon*. Directed by Marc Voizard, performances by Dennis Weaver, Michael Caloz and Peter Keleghan, Cypress Point Productions, 1998.

- *Evan Almighty*. Directed by Tom Shadyac, performances by Steve Carell, Morgan Freeman and Lauren Graham, Universal Pictures, 2007.
- *Everest*. Directed by Baltasar Kormakur, performances by Jason Clarke, Ang Phula Sherpa and Thomas M. Wright, Working Title Films, 2015.
- *Ex Machina*. Directed by Alex Garland, performances by Alicia Vikander, Domhnall Gleeson and Oscar Isaac, A24, 2014.
- *Fahrenheit 451* Directed by Francois Truffaut, performances by Oscar Werner, Julie Christie and Cyril Cusack,Anglo Enterprises, 1966.
- *Far from Men* (French: *Loin des hommes*). Directed by David Oelhoffen, performances by Viggo Mortensen, Reda Kateb and Djemel Barek, One World Films, 2015.
- *Fatal Contact: Bird Flu in America*. Directed by Richard Pearce, performances by Joely Richardson, Scott Cohen and Justina Machado, American Broadcasting Company, 2006.
- *Five*. Directed by Arch Oboler, performances by William Phipps, Susan Douglas Rubes and James Anderson, Arch Oboler Productions, 1951.
- *Flight of the Phoenix*. Directed by John Moore, performances by Dennis Quaid, Miranda Otto and Giovanni Ribisi, Twentieth Century Fox Film Corporation, 2004.
- *Flu* (Korean: *Gamgi*). Directed by Sung-su Kim, performances by Jang Hyuk, Soo Ae and Min-ah Park, iLove Cinema, 2013.
- *Force Majeure* (Swedish: *Turist*). Directed by Ruben Ostlund, performances by Johannes Kuhnke, Lisa Loven Kongsli and Clara Wettergren, ARTE, 2014.
- *Forest of the Hanged* (Romanian: *Pădurea spânzuraților*). Directed by Liviu Ciulei, performances by Victor Rebengiuc, Liviu Ciulei and Ștefan Ciobotărașu, România Film, 1965.
- *Fox-Hunter* (Romanian: *Vulpe-vânător*). Directed by Stere Gulea, performances by Oana Pellea, Dan Condurache and Mara Grigore, Ecco-Film Berlin, 1993.
- *Free State of Jones*. Directed by Gary Ross, performances by Matthew McConaughey Gugu Mbatha-Raw and Mahershala Ali, Route One Entertainment, 2016.
- *Fury*. Directed by David Ayer, performances by Brad Pitt, Shia LaBeouf and Logan Lerman, Columbia Pictures, 2014.

- *Ghost Dog: The Way of the Samurai*. Directed by Jim Jarmusch, performances by Forest Whitaker, Henry Silva and John Tormey, Pandora Filmproduktion, 1999.
- *Gog*. Directed by Herbert L. Strock, performances by Richard Egan, Constance Dowling and Herbert Marshall, Ivan Tors Productions, 1954.
- *Gravity*. Directed by Alfonso Cuarón, performances by Sandra Bullock, George Clooney and Ed Harris, Warner Bros., 2013.
- *Grizzly*. Directed by William Girdler, performances by Christopher George, Andrew Prine and Richard Jaeckel, Joda Productions, 1976.
- *Hacksaw Ridge*. Directed by Mel Gibson, performances by Andrew Garfield, Sam Worthington and Luke Bracey, Summit Entertainment, 2016.
- *Hangman*. Directed by Johnny Martin, performances by Al Pacino, Karl Urban and Brittany Snow, Patriot Pictures, 2017.
- *Hey, I am Alive!* Directed by Lawrence Schiller, performances by Edward Asner, Sally Struthers and Milton Selzer, Charles Fries Productions, 1975.
- *Hidden*. Directed by Matt and Ross Duffer (known as The Duffer Brothers), performances by Alexander Skarsgård, Andrea Risenborough and Emily Alyn Lind, Primal Pictures, 2015.
- *Hostiles*. Directed by Scott Cooper, performances by Scott Shepherd, Rosamund Pike and Ava Cooper, Grisbi Productions, 2017.
- *Hours*. Directed by Eric Heisserer, performances by Paul Walker, Genesis Rodriguez, and Nancy Nave, Safran Company, 2013.
- *How I Ended this Summer* (Russian: *Kak ya provyol etim letom*). Directed by Aleksey Popogrebskiy, performances by Grigoriy Dobrygin, Sergey Puskepalis and Igor Chervich, Koktebel Film Company, 2010.
- *I, Robot*. Directed by Alex Proyas, performances by Will Smith, Bridget Moynahan and Bruce Greenwood, Twentieth Century Fox Film Corporation, 2004.
- *Idiocracy*. Directed by Mike Judge, performances by Luke Wilson, Maya Rudolph and Dax Shepard, Twentieth Century Fox Film Corporation, 2006.
- *In the Heart of the Sea*. Directed by Ron Howard, performances by Chris Hemsworth, Cillian Murphy and Brendan Gleeson, Warner Bros, 2015.

- *In the Deep* (aka *47 Meters Down*). Directed by Johannes Roberts, performances by Mandy Moore, Claire Holt and Matthew Modine, Tea Shop & Film Company, 2016.
- *Insurgent*. Directed by Robert Schwentke, performances by Shailene Woodley, Ansel Elgort and Theo James, Summit Entertainment, 2015.
- *Interstellar*. Directed by Christopher Nolan, performances by Matthew McConaughey, Anne Hathaway and Jessica Chastain, Paramount Pictures, 2014.
- *Into the Grizzly Maze*. Directed by David Hackl, performances by James Marsden, Thomas Jane and Piper Perabo, Paul Schiff Productions, 2015.
- *Into the Wild*. Directed by Sean Penn, performances by Emile Hirsch, Marcia Gay Harden and William Hurt, Paramount Vantage, 2007.
- *Jaws*. Directed by Steven Spielberg, performances by Roy Scheider, Robert Shaw and Richard Dreyfuss, Zanuck/Brown Productions, 1975.
- *Jaws 2*. Directed by Jeannot Szwarc, performances by Roy Scheider, Lorraine Gary, Murray Hamilton, Universal Pictures, 1978.
- *Jeremiah Johnson*. Directed by Sydney Pollack, performances by Robert Redford, Will Geer and Delle Bolton, Sanford Productions (III), 1972.
- *Jungle*. Directed by Greg Mclean, performances by Daniel Radcliffe, Thomas Kretschmann and Joel Jackson, Babber Films, 2017.
- *Just a Breath Away* (French: *Dans la brume*). Directed by Daniel Roby, performances by Romain Duris, Olga Kurylenko and Fantine Harduin, Quad Productions, 2018.
- *Katyn*. Directed by Andrzej Wajda, performances by Andrzej Chyra, Maya Ostaszewska and Artur Zmijewski, Akson Studio, 2007.
- *Killing Time*. Directed by Florin Piersic Jr., performances by Florin Piersic Jr., Cristian Gutau and Olimpia Melinte, Kinosseur, 2011.
- *King Kong*. Directed by Merian C. Cooper and Ernest B. Schoedsack, performances by Fay Wray, Robert Armstrong and Bruce Cabot, RKO Radio Pictures, 1933.
- *Kingdom of the Spiders*. Directed by John “Bud” Cardos, performances by William Shatner, Tiffany Bolling and Woody Strode, Arachnid Productions Ltd., 1977.
- *Kon-Tiki*. Directed by Joachim Ronning and Espen Sandberg, performances by Pål Sverre Hagen, Anders Baasmo Christiansen and Gustaf Skarsgård, Recorded Picture Company (RPC), 2012.

- *Land of Mine* (Danish: *Under sandet*). Directed by Martin Zandvliet, performances by Roland Moller, Louis Hofmann and Joel Basman, Nordisk Film, 2015.
- *Last Dance*. Directed by Bruce Beresford, performances by Sharon Stone, Rob Morrow and Randy Quaid. Touchstone Pictures, 1996.
- *Life is Beautiful* (Italian: *La vita e bella*). Directed by Roberto Benigni, performances by Roberto Benigni, Nicoletta Braschi and Giorgio Cantarini, Melampo Cinematografica, 1997.
- *Life as a House*. Directed by Irwin Winkler, performances by Hayden Christensen, Kevin Kline and Kristin Scott Thomas, Winkler Films, 2001.
- *Lifeboat*. Directed by Alfred Hitchcock, performances by Tallulah Bankhead, John Hodiak and Walter Slezak, Twentieth Century Fox Film Corporation, 1944.
- *Lone Survivor*. Directed by Peter Berg, performances by Mark Wahlberg, Taylor Kitsch and Emile Hirsch, Film 44, 2013.
- *Lord of the Flies*. Directed by Harry Hook, performances by Balthazar Getty, Chris Furrh and Danuel Pipoly, Castle Rock Entertainment, 1990.
- *Lost in the Barrens*. Directed by Michael J. F. Scott, performances by Nicholas Shields, Evan Adams and Lee J. Campbell, Atlantis Films, 1990
- *Lost in the Desert*. Directed by Jamie Uys, performances by Wynand Uys, Jamie Uys and Lady Frolic of Belvedale, Mimosa Films, 1975.
- *Love Story*. Directed by Arthur Hiller, performances by Ali MacGraw, Ryan O'Neil and John Marley, Paramount Pictures, 1970.
- *Mad Max*. Directed by George Miller, performances by Mel Gibson, Joanne Samuel and Hugh Keays-Byrne, Kennedy Miller Productions, 1979.
- *Man in the Wilderness*. Directed by Richard Sarafian, performances by Richard Harris, John Huston and Henry Wilcoxon, Limbridge, 1971.
- *Marooned*. Directed by John Sturges performances by Gregory Peck, Richard Crenna and David Janssen, Columbia Pictures Corporation, 1969.
- *Meek's Cutoff*. Directed by Kelly Reichardt, performances by Michelle Williams, Bruce Greenwood and Paul Dano, Evenstar Films, 2010.
- *Memento*. Directed by Cristopher Nolan, performances by Guy Pearce, Carrie-Anne Moss and Joe Pantoliano, Newmarket Capital Group, 2000.

- *Metropolis*. Directed by Fritz Lang, performances by Brigitte Helm, Alfred Abel and Gustav Fröhlich, Universum Film (UFA), 1927.
- *Miracles Still Happen*. Directed by Giuseppe Maria Scotese, performances by Susan Penhalion, Paul Muller and Graziella Galvani, Cinecita Studios, 1974.
- *My Life Without Me*. Directed by Isabel Coixet, performances by Sarah Polley, Scott Speedman and Mark Ruffalo, El Deseo, 2003.
- *Never Grow Old*. Directed by Ivan Kavanagh, performances by Emile Hirsch, John Cusack and Deborah Francois, Ripple World Pictures, 2019.
- *Noah*. Directed by Darren Aronofsky, performances by Russel Crowe, Jennifer Connelly, and Ray Winstone, Paramount Pictures, 2014.
- *Noah's Ark*. Directed by Michael Curtiz and Darryl F. Zanuck, performances by Dolores Costello, George O'Brien and Noah Beery, Warner Bros, 1928.
- *No Escape*. Directed by John Erick Dowdle, performances by Lake Bell, Pierce Brosnan and Owen Wilson, Bold Films, 2015.
- *North Face* (German: *Nordwand*), Directed by Philipp Stölzl, performances by Benno Fürmann, Florian Lukas and Johanna Wokalek, Dor Film-West Produktionsgesellschaft, 2008.
- *Numb*. Directed by Jason Goode, performances by Jamie Bamber, Marie Avgeropoulos and Aleks Paunovic, Hope of Glory Pictures, 2015.
- *O, Brother, Where are Thou?* Directed by Joel and Ethan Coen, performances by George Clooney, John Turturro and Tim Blake Nelson, Touchstone Pictures, 2000.
- *On Her Majesty's Secret Service*. Directed by Peter R. Hunt, performances by George Lazenby, Diana Rigg and Telly Savalas, Eon Productions, 1969.
- *On the Beach*. Directed by Stanley Kramer, performances by Gregory Peck, Ava Gardner and Fred Astaire, Stanley Kramer Productions, 1959.
- *Open Water*. Directed by Chris Kentis, performances by Blanchard Ryan, Daniel Travis and Saul Stein, Plunge Pictures LLC, 2003.
- *Open Water 2: Adrift*. Directed by Hans Horn, performances by Susan May Pratt, Richard Speight Jr. and Niklaus Lange, Orange Pictures, 2006.

- *Open Water 3: Cage Dive*. Directed by Gerald Rascionato, performances by Joel Hogan, Josh Pothoff and Megan Peta Hill, Susan May Pratt, Richard Speight Jr. and Niklaus Lange, Just One More Productions, 2017.
- *Outbreak*. Directed by Wolfgang Petersen, performances by Dustin Hofman, Rene Russo and Morgan Freeman, Warner Bros., 1995.
- *Panic in the Streets*. Directed by Elia Kazan, performances by Richard Widmark, Paul Douglas and Barbara Bel Geddes, Twentieth Century Fox, 1950.
- *Panic in Year Zero!* Directed by Ray Milland, performances by Ray Milland, Jean Hagen and Frankie Avalon, Roger Corman Productions, 1962.
- *Panic Room*. Directed by David Fincher, performances by Jodie Foster, Kristen Steward and Forest Whitaker, Columbia Pictures Corporation, 2002.
- *Papillon*. Directed by Franklin J. Schaffner, performances by Steve McQueen, Dustin Hoffman and Victor Jory, Solar Productions, 1973.
- *Passengers*. Directed by Morten Tyldum 2016, performances by Jennifer Lawrence, Chris Pratt and Michael Sheen, Columbia Pictures, 2016.
- *Planet of the Apes*. Directed by Franklin J. Schaffner, performances by Charlton Heston, Roddy McDowall and Kim Hunter, APJAC Productions, 1968.
- *Platoon*. Directed by Oliver Stone, performances by Charlie Sheen, Tom Berenger and Willem Dafoe, Hemdale, 1986.
- *Poarta albă*. Directed by Nicolae Mărgineanu, performances by Cristian Bota, Sergiu Bucur and Iulian Burciu, Ager Film, 2014.
- *Pompeii*. Directed by Paul Andersen, performances by Kit Harington, Emily Browning and Kiefer Sutherland. TriStar Pictures, 2014.
- *Portrait of the Fighter as a Young Man* (Romanian: *Portet al luptătorului la tinerețe*). Directed by Constantin Popescu, performances by Constantin Diță, Bogdan Dumitrache and Ionuț Caras, Filmex Romania, 2010.
- *Preservation*. Directed by Christofer Denham, performances by Wren Schmidt, Pablo Schreiber and Aaron Staton, Present Pictures, 2014.
- *Pressure*. Directed by Ron Scapello, performances by Danny Huston, Matthew Goode and Joe Cole, Bigscope Films, 2015.

- *Prey*. Directed by Darell Roodt, performances by Bridget Moynahan, Peter Weller and Carly Schroeder, Anant Singh Production, 2007.
- *Q.E.D (Quod erat demonstrandum)*. Directed by Andrei Gruzsniczki, performances by Sorin Leoveanu, Ofelia Popii and Florin Piersic Jr., ICON Production, 2014.
- *Rabbit Proof Fence*. Directed by Philip Noyce, performances by Everlyn Sampi, Tianna Sansbury and Kenneth Branagh, Rumbalara Films, 2002.
- *Rescue Dawn*. Directed by Werner Herzog, performances by Christian Bale, Steve Zahn and Jeremy Davie, Metro-Goldwyn-Mayer (MGM), 2006.
- *Red Planet*. Directed by Antony Hoffman, performances by Val Kilmer, Carrie-Anne Moss and Tom Sizemore, Warner Bros., 2000.
- *Reservoir Dogs*. Directed by Quentin Tarantino, performances by Harvey Keitel, Tim Roth and Michael Madsen, Live Entertainment, 1992.
- *Right at Your Door*. Directed by Chris Gorak, performances by Mary McCormack, Rory Cochrane and Tony Perez, Lionsgate, 2006.
- *River*. Directed by Jamie M. Dagg, performances by Rossif Sutherland, Douangmany Soliphanh and Sara Botsford, REDLABdigita, 2015.
- *Robinson Crusoe*. Directed by George Miller and Rod Hardy, performances by Pierce Brosnan, William Takaku and Polly Walker, Miramax, 1997.
- *Robinson Crusoe*. Directed by Luis Bunuel, performances by Dan O’Herlihy, Jaime Fernández and Felipe de Alba, Producciones Tepeyac, 1954.
- *Robinson Crusoe on Mars*. Directed by Byron Haskin, performances by Paul Mantee, Victor Lundin and Adam West, Aubrey Schenck Productions, 1964.
- *Room*. Directed by Lenny Abrahamson, performances by Brie Larson, Jacob Tremblay and Sean Bridges, Element Pictures, 2015.
- *Runaway Train*. Directed by Andrey Konchalovsky, performances by John Voight, Eric Roberts and Rebeca De Mornay, Golan-Globus Productions, 1985.
- *Salvo*. Directed by Fabio Grassadonia and Antonio Piazza, performances by Saleh Bakri, Luigi Lo Cascio and Sara Serraiocco, Acaba Produzioni, 2013.
- *San Andreas*. Directed by Brad Peyton, performances by Dwayne Johnson, Carla Gugino and Alexandra Daddario, New Line Cinema, 2015.

- *San Francisco*. Directed by W.S. Van Dyke, performances by Clark Gable, Jeanette MacDonald and Spencer Tracy, Metro-Goldwyn-Mayer (MGM), 1936.
- *Sanctum*. Directed by Alister Grierson, performances by Rhys Wakefield, Allison Cratchley and Christopher James Baker, Universal Pictures, 2011.
- *Sands of the Kalahari*. Directed by Cy Endfield, performances by Stanley Baker, Stuart Whitman and Susannah York, Joseph M. Schenck Enterprises, 1965.
- *Save Private Ryan*. Directed by Steven Spielberg, performances by Tom Hanks, Matt Damon and Tom Sizemore, Dreamworks Pictures, 1998.
- *Schindler List*. Directed by Steven Spielberg, performances by Liam Neeson, Ralph Fiennes and Ben Kingsley, Universal Pictures, 1993.
- *Seven Days, Seven Nights*. Directed by Ivan Reitman, performances by Harrison Ford, Anne Heche and David Schwimmer, Caravan Pictures, 1998.
- *Silence*. Directed by Martin Scorsese, performances by Andrew Garfield, Adam Driver and Liam Neeson, Cappa Defina Production, 2016.
- *Skyscraper*. Directed by Rawson Marshall Thurber, performances by Dwayne Johnson, Neve Campbell and Chin Han, Legendary Entertainment, 2018.
- *Solis*. Directed by Carl Strahie, performances by Syeven Ogg, Alice Lowe and Sid Phoenix, Godfinch Studios, 2018.
- *Solo*. Directed by Hugo Stuenkel, performances by Alain Hernandez, Aura Garrido and Ben Temple, Fargo Entertainment, 2018.
- *Someplace in the East (Romanian: Undeva în Est)*. Directed by Nicolae Mărgineanu, performances by Remus Mărgineanu, Valentin Voicilă, Dorel Vișan and Călin Nemeș, Solaris Films, 1991.
- *Soylent Green*. Directed by Richard Fleischer, performances by Charlton Heston, Edward G. Robinson and Leigh Taylor-Young, Metro-Goldwyn-Mayer (MGM), 1973.
- *Spider-Man*. Directed by Sam Raimi, performances by Tobey Maguire, Kristen Dunst and Willem Dafoe, Columbia Pictures, 2002.
- *Stagecoach*. Directed by John Ford, performances by John Wayne, Claire Trevor and Andy Devine, Walter Wanger Productions, 1939.

- *Stalker* (Russian: *Stalker*). Directed by Andrey Tarkovsky, performances by Alisa Freyndlikh, Aleksandr Kaydanovsky and Anatoly Solonitsyn, Mosfilm Studios, 1979.
- *Still Alice*. Directed by Richard Glazer and Wash Westmoreland, performances by Julianne Moore, Alec Baldwin and Kristen Stewart, Lutzus-Brown, 2015.
- *Submergence*. Directed by Wim Wenders, performances by Alicia Wikander, Celyn Jones and Janik Shumann, Backup Media, 2017.
- *Sully*. Directed by Clint Eastwood, performances by Tom Hanks, Aaron Eckhart and Laura Linney, Flashlight Films, 2016.
- *Survival Family* (Japanese: *Sabaibaru famirî*). Directed by Shinobu Yaguchi, performances by Fumiyo Kohinata, Eri Fukatsu and Yuki Izumisawa, Altamira Pictures Inc, 2017.
- *Survival Quest*. Directed by Don Coscarelli, performances by Lance Henriksen, Mark Rolson and Steve Antin, Starway International Inc, 1989.
- *Surviving the Game*. Directed by Ernest Dickerson, performances by Rutger Hauer, Ice-T and Charles S. Dutton, New Line Cinema 1994.
- *Tabu: A Story of the South Seas*. Directed by F.W. Murnau, performances by Anne Chevalier, Matahi and Hitu, Murnau-Flaherty Productions, 1931.
- *Testament*. Directed by Lynne Littman, performances by Jane Alexander, William Devane and Rosie Harris, Paramount Pictures, 1983.
- *The 12th Man* (Norwegian: *Den 12. mann*). Directed by Harald Zwart, performances by Thomas Gullestad, Johnatan Rhys Meyers and Marie Blokhus, Nordisk Film Production AS, 2017.
- *The 25th Hour* (French: *La vingt-cinquieme heure*). Directed by Henri Verneuil, performances by Anthony Quinn, Virna Lisi and Gregoire Aslan, Metro-Goldwyn-Mayer, 1967.
- *The 33*. Directed by Patricia Riggen, performances by Antonio Banderas, Rodrigo Santoro and Juliette Binoche, Alcon Entertainment, 2015.
- *The Afternoon of a Torturer* (Romanian: *După-amiaza unui torționar*). Directed by Lucian Pintilie, performances by Gheorghe Dinică, Radu Beligan and Ioana Ana Macaria, Filmex, 2001.

- *The Andromeda Strain*. Directed by Robert Wise, performances by James Olson, Arthur Hill and David Wayne. Universal Pictures, 1971.
- *The Birch Wood* (Polish: *Brzezina*). Directed by Andrzej Wajda, performances by Daniel Olbrychski, Olgierd Lukaszewicz and Emilia Krakowska, PP Film Polski, 1970.
- *The Concorde ... Airport '79*. Directed by David Lowell Rich, performances by Alain Delon, Susan Blakely and Robert Wagner, Universal Pictures, 1979.
- *The Day after Tomorrow*. Directed by Roland Emmerich, performances by Dennis Quaid, Jake Gyllenhaal and Emmy Rossum, Twentieth Century Fox, 2004.
- *The Exterminating Angel* (Spanish: *El Angel Exterminador*). Directed by Luis Bunuel, performances by Silvia Pinal, Jaqueline Andere and Enrique Rambal, Barcino Films, 1962.
- *The Black Pimpernel* (Swedish: *Svarta nejikan*). Directed by Asa Faringer and Ulf Hultberg, performances by Michael Nyqvist, Lumi Cavazos and Kate del Castillo, Moviefan Scandinavia A/S, 2007.
- *The Chamber*. Directed by Ben Parker, performances by Johannes Kuhnke, Charlotte Salt and James McArdle, Edicris, 2017.
- *The Chamber*. Directed by James Foley, performances by Chris O'Donnell, Gene Hackman and Faye Dunaway, Universal Pictures, 1996.
- *The Canyon*. Directed by Richard Harrah, performances by Eion Bailey, Yvonne Strahovski and Will Patton, Middle Fork Productions, 2009.
- *The Death of Mister Lăzărescu* (Romanian: *Moartea domnului Lăzărescu*). Directed by Cristi Puiu, performances by Doru Ana, Monica Bârlădeanu and Alina Berzunteanu, Mandragora, 2005.
- *The Decline* (French: *Jusqu'au declin*). Directed by Patrice Laliberte, performances by Guillaume Laurin, Marie-Evelyn Lassard and Real Bosse, Couronne Nord See, 2020.
- *The Deep*. Directed by Baltasar Kormakur, performances by Ólafur Darri Ólafsson, Stefán Hallur Stefánsson and Joi Johannsson, Blueeyes Productions, 2012.
- *The Defiant Ones*. Directed by Stanley Kramer, performances by Tony Curtis, Sidney Poitier and Theodore Bikel, Curtleigh Production, 1958.

- *The Disappeared*. Directed by Shandi Mitchell, performances by Billy Campbell, Shawn Doyle and Brian Downey, Two Dories Film, 2012.
- *The Edge*. Directed by Lee Tamahori, performances by Anthony Hopkins, Alec Baldwin and Elle Macpherson, Art Linson Productions, 1997.
- *The Enchanted Grove* (Romanian: *Dumbrava minunată*). Directed by Gheorghe Naghi, performances by Diana Muscă, Ernest Maftei and Elena Drăgoi, Casa de Filme Unu, 1981.
- *The End of the World* (Danish: *Verdens undergang*). Directed by August Blom, performances by Olaf Fønss, Carl Lauritzen and Ebba Thomsen, Nordisk Film, 1916.
- *The Poseidon Explosion* (Romanian: *Explozia*). Directed by Mircea Drăgan performances by Radu Beligan, Gheorghe Dinică and Toma Caragiu, România Film, 1973.
- *The Flight of the Phoenix*. Directed by Robert Aldrich, performances by James Stewart, Richard Attenborough and Peter Finch, The Associates & Aldrich Company, 1965.
- *The Green Mile*. Directed by Frank Darabont, performances by Tom Hanks, Michael Clarke Duncan and David Morse, Castle Rock Entertainment, 1999.
- *The Grey*. Directed by Joe Carnahan, performances by Liam Neeson. Dermot Mulroney and Frank Grillo, Open Road Films, 2011.
- *The Hunger Games*. Directed by Gary Ross, performances by Jennifer Lawrence, Josh Hutcherson and Liam Hemsworth, Lionsgate, 2012.
- *The Hunt*. Directed by Craig Zobel, performances by Betty Gilpin, Hilary Swank and Ike Barinholtz, Blumhouse Productions, 2020.
- *The Hurricane*. Directed by John Ford and Stuart Heisler, performances by Dorothy Lamour, Jon Hall and Mary Astor, Samuel Goldwyn Company, 1937.
- *The I Inside*. Directed by Roland Suso Richter, performances by Ryan Philip, Sarah Polley and Piper Perabo, MDP Worldwide, 2004.
- *The Impossible* (Spanish: *Lo imposible*). Directed by J. A. Bayona, performances by Naomi Watts, Ewan McGregor and Tom Holland, Mediaset España, 2012.
- *The Inner Circle*. Directed by Andrei Konchalowski, performances by Tom Hulce. Lolita Davidovich and Bob Hoskins, Numero Uno International, 1991.

- *The Killing Fields*. Directed by Roland Joffé, performances by Sam Waterston, Haing S. Ngor and John Malkovich, Goldcrest Films International, 1984.
- *The Killing Room*. Directed by Jonathan Liebesman, performances by Nick Cannon, Clea DuVall and Timoty Hutton, Winchester Capital Partners, 2009.
- *The Last Survivors*. Directed by Lee H. Katzin, performances by Martin Sheen, Diane Baker and Tom Bosley, Bob Banner Associates, 1975.
- *The Last Days of Pompeii* (Italian: *Gli ultimi giorni di Pompei*). Directed by Mario Caserini and Eleuterio Rodolfi, performances by Fernanda Negri Pouget, Eugenia Tettoni Fior and Ubaldo Stefani, Società Anonima Ambrosio, 1913.
- *The Last Full Measure*. Directed by Todd Robinson, performances by Sebastian Stan, Alison Sudol and Asher Miles Fallica, Foresight Unlimited, 2019.
- *The Martian*. Directed by Ridley Scott, performances by Matt Damon, Jessica Chastain and Kristen Wiig, Twentieth Century Fox Film Corporation, 2015.
- *The Matrix*. Directed by Wachowski Brothers, performances by Keanu Reeves, Laurence Fishbourne and Carrie-Ann Moss, Warner Bros., 1999.
- *The Maze Runner*. Directed by Wes Ball, performances by Dylan O'Brian, Kaya Scodelario and Will Poulter, Twentieth Century Fox Film Corporation, 2014.
- *The Naked Prey*. Directed by Cornel Wilde, performances by Cornel Wilde, Gert van den Bergh, and Ken Gampu, Sven Persson Films, 1965.
- *The Omega Man*. Directed by Boris Sagal, performances by Charlton Heston, Anthony Zerbe and Rosalind Cash, Walter Seltzer Productions, 1971.
- *The Pack*. Directed by Nick Robertson, performances by Jack Campbell, Anna Lise Philips and Katie Moore, Breakout Movies, 2015.
- *The Pianist*. Directed by Roman Polanski, performances by Adrien Brody, Thomas Kretschmann and Frank Finlay, R.P. Productions, 2002.
- *The Poseidon Adventure*. Directed by Roland Neame and Irwin Allen, performances by Gene Hackman, Ernest Borgnine and Shelley Winters, Twentieth Century Fox Film Corporation, 1972.
- *The Postman*. Directed by Kevin Costner, performances by Kevin Costner, Will Patton and Larenz Tate, Tig Productions, 1997.

- *The Prisoner of Shark Island*. Directed by John Ford, performances by Dorothy Lamour, Jon Hall and Mary Astor, Samuel Goldwyn Company, 1936.
- *The Reef*. Directed by Andrew Traucki, performances by Damian Walshe-Howling, Gyton Grantley and Adrienne Pickering, Lightning Entertainment, 2010.
- *The Return* (Russian: *Vozvrashchenie*). Directed by Andrey Zvyagintsev, performances by Vladimir Garin, Ivan Dobronravov and Konstantin Lavronenko, Ren Film, 2003.
- *The Revenant*. Directed by Alejandro Inarritu, performances by Leonardo DiCaprio, Tom Hardy and Will Poulter, Regency Enterprises, 2015.
- *The River Wild*. Directed by Curtis Hanson, performances by Meryl Streep, Kevin Bacon and David Strathairn, Universal Pictures, 1994.
- *The Road*. Directed by John Hillcoat, performances by Viggo Mortensen, Charlize Theron and Kodi Smit-McPhee, Dimension Films, 2009.
- *The Salvation*. Directed by Kristian Levring, performances by Mads Mikkelsen, Eva Green and Jeffrey Dean Morgan, Zentropa Entertainments, 2014.
- *The Shawshank Redemption*. Directed by Frank Darabont, performances by Tim Robbins, Morgan Freeman and Bob Gunton, Castle Rock Entertainment, 1994.
- *The Shallows*. Directed by Jaume Collet-Serra, performances by Blake Lively, Oscar Jeanada and Angelo Josue Lozano Corzo, Columbia Pictures, 2016.
- *The Silence*. Directed by John Leonetti, performances by Stanley Tucci, Kieran Shipka and Miranda Otto, Constantin Film, 2019.
- *The Snow Walker*. Directed by Charles Martin Smith, performances by Barry Pepper, Annabella Piugattuk and James Cromwell, Infinity Media, 2003.
- *The Surface*. Directed by Gil Cates Jr, performances by Sean Austin, Mimi Rogers and Chris Mulkey, Good Note Productions, 2014.
- *The Terminal*. Directed by Steven Spielberg, performances by Tom Hanks, Catherine Zeta-Jones and Chi McBride, Dreamworks, 2004.
- *The Three Burials of Melquiades Estrada*. Directed by Tommy Lee Jones, performances by Tommy Lee Jones, Barry Pepper and Dwight Yoakam, EuropaCorp, 2005.

- *The Towering Inferno*. Directed by John Guillermin, performances by Paul Newman, Steve McQueen, William Holden, Twentieth Century Fox Film Corporation, 1974.
- *The Vanishing*. Directed by Kristoffer Nyholm, performances by Peter Mullan, Gerald Butler and Emma King, Mad As Birds, 2018.
- *The Way Back*. Directed by Peter Weir, performances by Jim Sturgess, Ed Harris and Colin Farrell, Exclusive Films, 2010.
- *The Wind*. Directed by Victor Sjöström, performances by Lillian Gish, Lars Hanson and Montagu Love, Metro-Goldwyn-Mayer (MGM), 1928.
- *Things to Come*. Directed by William Cameron Menzies, performances by Raymond Massey, Edward Chapman and Ralph Richardson, London Film Productions, 1936.
- *Three Billboards over Ebbings, Missouri*. Directed by Martin McDonagh, performances by Frances McDormand, Woody Harrelson and Sam Rockwell, Blueprint Pictures, 2017.
- *Titanic*. Directed by James Cameron, performances by Leonardo DiCaprio, Kate Winslet and Billy Zane, Twentieth Century Fox, 1997.
- *Trahir*. Directed by Radu Mihăileanu, performances by Johan Leysen, Alexandru Repan and Mireille Perrier, Parnasse Production, 1993.
- *Trapped*. Directed by Vikramaditya Motwane, performances by Rajkummar Rao, Geetanjali Thapa and Shiladitya Sen, Phantom Films, 2016.
- *Trahir*. Directed by Radu Mihăileanu, performances by Johan Leysen, Alexandru Repan and Mireille Perrier, Parnasse Production, 1993.
- *Terror out of the Sky*. Directed by Lee H. Katzin, performances by Efrem Zimbalist Jr., Dan Haggerty and Tovah Feldshuh, Alan Landsburg Productions, 1978.
- *Touching the Void*. Directed by Kevin MacDonald, performances by Simon Yates, Joe Simpson and Brendan Mackey, FilmFour, 2003.
- *Twelve Monkeys*. Directed by Terry Gilliam, performances by Bruce Willis, Madeleine Stowe and Brad Pitt, Universal Pictures, 1995.
- *US Marshals*. Directed by Stuart Baird, performances by Tommy Lee Jones, Wesley Snipes and Robert Downey Jr., Warner Bros., 1998.
- *Unbroken*. Directed by Angelina Jolie, performances by Jack O'Connell, Miyavi and Domhall Gleeson, 3 Arts Entertainment, 2014.

- *Under The Volcano*. Directed by John Huston, performances by Albert Finney, Jacqueline Bisset and Anthony Andrews, Conacite Uno, 1984.
- *Unknown*. Directed by Simon Band, performances by Jim Caviezel, Greg Kinnear and Bridget Moynahan, Rick Lashbrook Films, 2006.
- *Vertical Limit*. Directed by Martin Campbell, performances by Scott Glen, Chris O'Donnell and Bill Paxton, Columbia Pictures, 2000.
- *Volcano*. Directed by Mick Jackson, performances by Tommy Lee Jones, Anne Heche and Gaby Hoffmann, Twentieth Century Fox, 1997.
- *Walkabout*. Directed by Nicolas Roeg, performances by Jenny Agutter, David Gulpilil and Luc Roeg, Max L. Raab Productions, 1971.
- *Wanted*. Directed by Timur Bekmambetov, performances by Angelina Jolie, James McAvoy and Morgan Freeman, Universal Pictures, 2008.
- *When Worlds Collide*. Directed by [Rudolph Maté](#), performances by [Richard Derr](#), [Barbara Rush](#) and Peter Hanse, Columbia Pictures Corporation, 1951.
- *White Water Summer*. Directed by Jeff Bleckner, performances by Kevin Bacon, Sean Astin and Jonathan Ward, Columbia Pictures Corporation, 1987.
- *Wild*. Directed by Jean-Marc Vallee, performances by Reese Witherspoon, Laura Dern and Gaby Hoffmann, Fox Searchlight Pictures, 2014.
- *Wrecked*. Directed by Michael Greenspan, performances by Adrien Brody, Caroline Dhavernas and Ryan Robbins, Independent Edge Films, 2010.
- *Zelig*. Directed by Woody Allen, performances by Woody Allen, Mia Farrow and Patrick Horgan, Orion Pictures and Warner Bros., 1983.