67. Film Element: Static Shot

A *static shot* occurs when the camera is locked down on a tripod. Though the objects within the frame might move, the view of the scene is fixed like that seen through a window or framed by a proscenium arch.

Film Example: *Klute*

First Static Wide-Shot
The opening shot of Alan J. Pakula's *Klute* is a static wide-angle shot that looks like a picture postcard of an American family sharing a holiday dinner. The shot is still, perfectly balanced. Notice the symmetry of the dining room table and chairs, the window panes and the two balanced flower pots in the center pane. Each pot is hung along the same plane and is the same size.

After a moment the camera pans around the table introducing us to individual guests. The scene concludes with two static shots of the husband and wife toasting each other. Then we cut to the husband's chair in another static shot.

The husband's chair is now empty.

Second Static Wide-Shot
Now we return to the same wide shot that opened the film — the static proscenium arch shot of the dining room table. Now we realize this is another time. The frame is darkly lit and the children and family members are gone. The symmetry is also lost. One character stands with his back to us. One sits at an angle to the camera. There is a huge empty space behind the wife not present in the opening shot. Against the window panes, the flower pots hang asymmetrically.

Dramatic Value

A static shot is easily compared to another similarly composed static shot. Their stillness helps us see changes. In this pairing, the symmetry of the first shot helps us notice deviations of the second shot. We know by comparing the two static shots that something terrible has happened.

Script Note

You will notice that the cutting in the movie is slightly different than what is suggested in the script excerpt that follows.

Klute (1971)

Screenplay: Andy and Dave Lewis, June 26, 1970, Final.

```
1. INT. DINING ROOM - TOM GRUNEMANN HOUSE - DAY
```

CLOSE SHOT of TOM GRUNEMANN, attractive young executive, sitting at the head of the dining room table carving a turkey for Thanksgiving Day dinner. There are joyous sounds of celebration. The CAMERA PANS around the table revealing the happy family and guests. Among them are KLUTE and CABLE.

Camera stops at Mrs. Grunemann who sits at the foot of the table opposite her husband. She smiles across at him with pleasure. We cut to Tom Grunemann smiling back at her. We cut back to a close-up of Mrs. Grunemann looking back at her husband with love.

We cut back to Tom Grunemann's chair - only now it is empty. The joyous sounds disappear on this cut. It appears that Tom Grunemann has disappeared before our eyes. One moment he is there, and the next moment he is gone. The camera pans back down the table, and now it is empty except for Grunemann's children and Mrs. Grunemann. She is now dressed in something dark. She and the three children sit eating another meal in emptiness. She has changed from a joyous woman to a woman bereaved.

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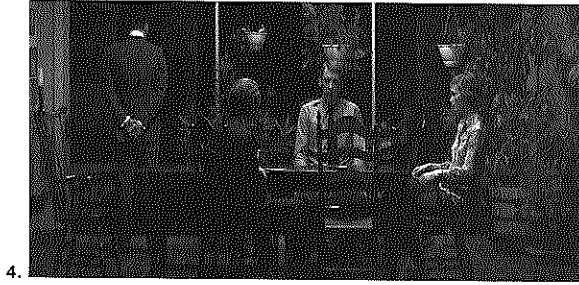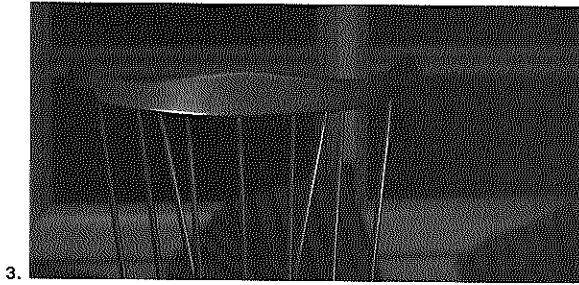
68. Film Element: Pan

A pan usually occurs when the camera is seated on a tripod and pivots to the left or the right along a horizontal plane. It can also be handheld. In the process of moving the camera, new information is revealed. It could be about the parameters of a location, an important clue, or a hidden character.

Film Example: *Dances with Wolves*

In the opening scene in *Dances with Wolves* a pan reveals John J. Dunbar's point-of-view as he scans the bloody surgery tools nearby. In having seen what Dunbar sees, when Dunbar decides against the amputation, we understand the decision.
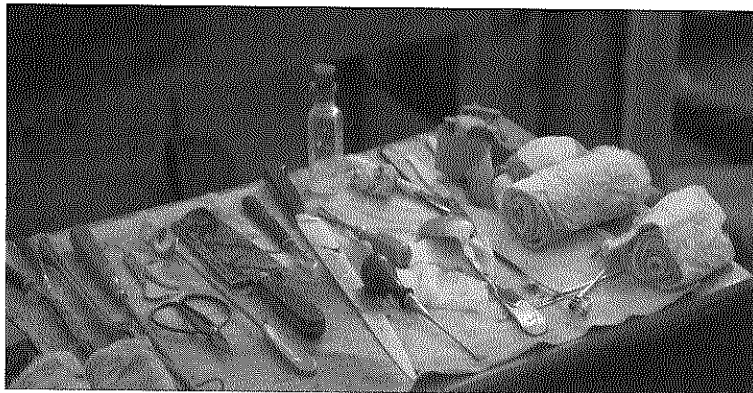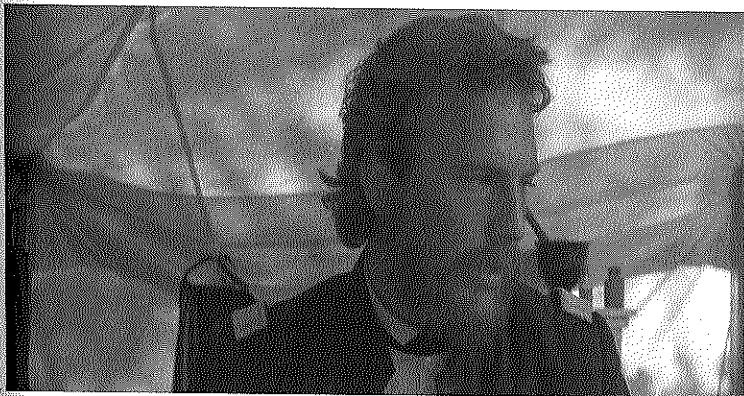
Dramatic Value

Instead of cutting to reveal information, panning offers another option. This includes depicting the information in real time with continuous movement. The movement suggests a certain fluidity. A POV shot is one kind of pan; there are many others.

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69. Film Element: Tilt-Up (Character)

A *tilt-up* is when the camera moves up on a vertical axis. It is usually used as a reveal.

Film Example: *The Professional*

The tilt-up is used to introduce the character of young Mathilda in *The Professional*. The slow continuous tilt-up asks the audience to notice the contradictions in her clothing. She is at the same time child and woman; tough and gentle. The tilt-up starts with her boots, moves over her comic book leotards, past her teenager's jewelry to her gentle, vulnerable face that is hidden behind an ornate railing. The tilt-up gives the audience the time to take in each wardrobe element separately and notice their contradiction, which is central to her character.

Dramatic Value

A close-range tilt is like a moving close-up. It directs the audience to details that they may not otherwise notice.

Other Films

Citizen Kane (See Film Element 23)

The Professional (*Léon*) (1994) (Scene 7, Page 6)

Screenplay: Luc Besson, Seaside, 1993.

Though the tilt is not referenced here, the contradictions that the tilt will later capture are established. Here's the excerpt from the script.

```
38.INT. APARTMENT BUILDING - DAY
LEON walks up the stairs. He seems a little tired.
Arriving on his floor, LEON comes across a 12-year GIRL sitting
on the stairs. She hides her cigarette when she sees him.
The GIRL is adorable - half-angel, half-devil. She's not yet
a woman, but she's also no longer a child. In any case, she's
extremely attractive.
They exchange distant smiles. LEON notices her black-eye and
bruised cheek.
He walks past her, then walks back.
```

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70. Film Element: Tilt-Down

A *tilt-down* is when the camera moves down on a vertical axis. It is usually used as a reveal.

Film Example 1: *Fargo*

The first example from *Fargo* is a conventional use of the tilt-down. The top of the shot catches a freeway sign. The bottom of the tilt picks up a car. The tilt connects the two, establishing the car's location.

Film Example 2: *Fargo*

The second example is almost identical. Instead of a freeway sign announcing location, the scene picks out a huge, eerie statue of Paul Bunyan. The statue has a plaque announcing the town ahead, in this case Brainerd. Shot at night and starting with a slim slice of Bunyan's forehead, the shot gives the audience location information as well as setting up atmosphere.

Dramatic Value

Both shots set up location. One links a specific car with the location, the other focuses on atmosphere. The Paul Bunyan shot also underscores the forbidding size of Bunyan — it's as though only a moving shot could capture all of him. This is similar to the tilt-up used to capture Kane's immense estate mentioned earlier (Film Element 23).

Script Note

The script excerpt refers to Film Example 1, a staple use of the concept. It shows writers how to express the idea. The images of Paul Bunyan, Film Example 2, were included to show a more dramatic use of the camera move.

Fargo (1996) (Page 61)

Screenplay: Joel Coen & Ethan Coen, Draft: Nov. 2, 1994.

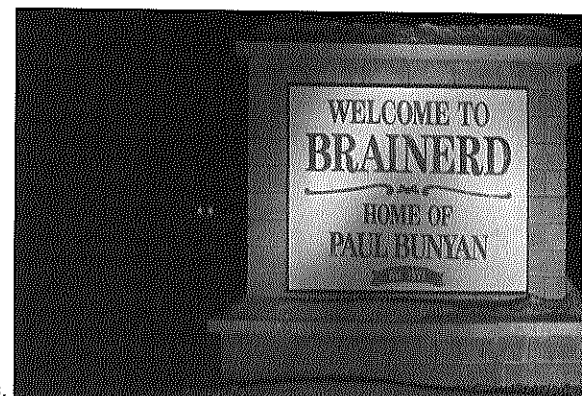### *Film Example 1*

```
A GREEN FREEWAY SIGN

Pointing to the exit for the MINNEAPOLIS INTERNATIONAL
AIRPORT.

A tilt down reveals Carl behind the wheel of the Ciera
taking the turn.

An airport sign reads LONG TERM PARKING.

Carl takes a ticket and drives up the parking ramp.
```

Film Example 2

TILT-DOWN

71. Film Element: Rotation

Because of the stability normally desired, a camera rotation is usually created by rotating the camera when secured on a tripod. A camera rotation spins the image around causing a disorienting effect. Here's how a 90-degree rotation was used in *Bound*.

Film Example: *Bound*

Ceasar, a mobster, arrives home with a sack full of bloodied cash. The next day his girlfriend tells her friend, Corky, about the events of the evening. We cut back and forth between the storyteller in the present, and the events of the night before.

As the events occur over an extended period, a camera rotation is slipped in the middle of the storytelling. It divides the story into two units acting like a curtain drop in theatre or the chaptering of a novel.

In this instance the "two chapters" represent a change in the evening's tone: from "mobster-normalcy" to "mobster-surreal." The rotation indicates the changeover.

Dramatic Value

The movement of the camera itself works as a metaphor characterizing the tone of the evening. In this case the camera rotation works to separate two parts of a recollection.

Script Note

Notice in the script excerpt that writers-directors Larry Wachowski and Andy Wachowski don't describe the camera move, they just describe its effect.

Script Excerpt: We cut in at the end of the scene where Ceasar's girlfriend, Violet, begins to explain the events from the night before. Here's how we come into the camera rotation.

Other Films

Apocalypse Now (opening dissolves)

See images from *Apocalpyse Now* on the next page.

Bound (1996) Page 43)

Screenplay: Larry Wachowski & Andy Wachowski, First Draft, September 28, 1994.

```
INT. CORKY'S APARTMENT - DAY
                    VIOLET
          It was unreal...
```

Moving in on her face.

MATCH CUT TO:

Benjamin Franklin's face on a hundred dollar bill.

```
INT. CEASAR'S APARTMENT
```

Franklin's face rotates as we pull back seeing rows of bills carefully paper-clipped to lines of string.

```
                    VIOLET (V.O.)
          Hundred's, paper clipped
          everywhere like leaves.
```

Eyes filled with green, Violet turns inside the laundry lines of money until she sees Ceasar.

Wearing his undershirt, he is across the room standing at the ironing board, ironing every single bill.

He seems to have one eye on her, one eye on his work.

```
                    VIOLET (V.O.)
          Then one by one he ironed all
          of it.
```

He sprays starch across several bills and presses the steaming iron to them.
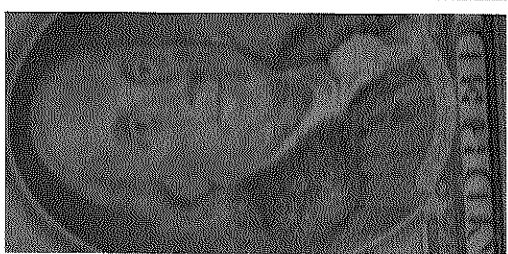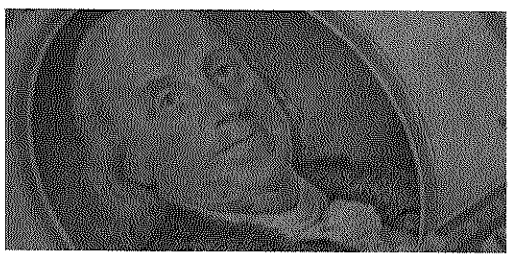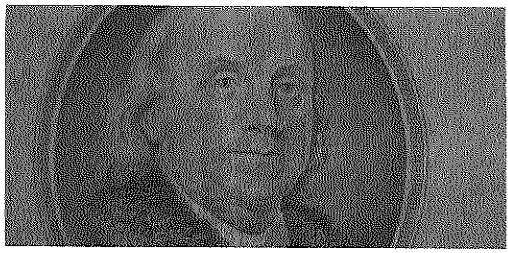
```
                    CORKY (V.O.)
          Did he sleep?
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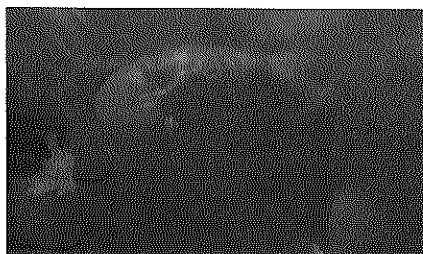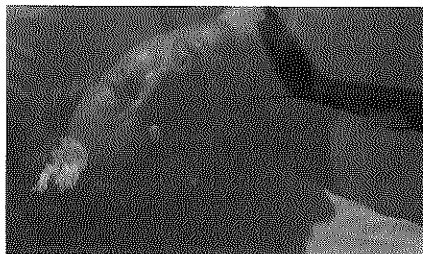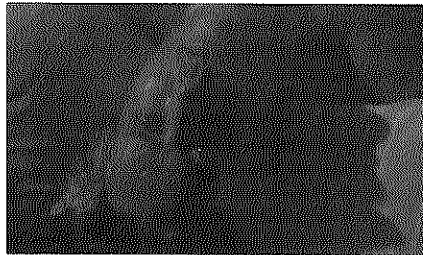

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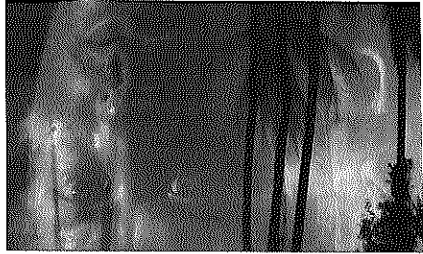
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72. Film Element: Tracking Shot

Technically, a *tracking shot* occurs when the camera is mounted on a dolly and glides along tracks. This allows the camera to move smoothly along a fixed path. Much like train tracks, the camera tracks can form a linear or curved pattern. Today, the term tracking shot is also used to refer to shots that effect the look of a tracking shot. The camera may be mounted on a car, dolly, or other moving vehicle that "tracks" with the subject.

Tracking is used for a variety of situations. The camera can track along the faces of a jury as it does in the opening courtroom scene in *American Beauty*. This way the audience can study each individual face as they are revealed in the "moving close-up." The camera can also track around an object, as it does the jewel thieves in the opening diner scene in *Reservoir Dogs*.

In *Marathon Man* and *The 400 Blows*, extended tracking shots occur as the camera runs alongside its protagonist.

One of the most ingenious uses of a tracking shot is seen in *Fatal Attraction*. Here's the set-up. It's an incredible shot.

Film Example: *Fatal Attraction*

Dan (Michael Douglas) has a perfect life. Then one day he decides to go for drinks with an attractive colleague (Glen Close). While the two talk, a tracking shot is brilliantly used to show us the two faces of Michael's character.

The shot that precedes the tracking shot is an over-the-shoulder shot favoring Douglas (Image 1). This is Douglas' "good side" where he talks about:

a) how as a dutiful son and lawyer he helped his mother with her divorce. Then we cut behind Douglas, and starting on his "good side," track over to his "bad side" (Image 2-4).

b) Now the conversation shifts as Douglas and Close discuss "discretion" which leads to their weekend fling. In one brilliant tracking shot we go from Douglas' "good side" to his "bad side" and from dutiful son to cheating husband.

Dramatic Value

The camera movement parallels Michael's outer and inner self. It's a brilliant, unexpected use of the device.
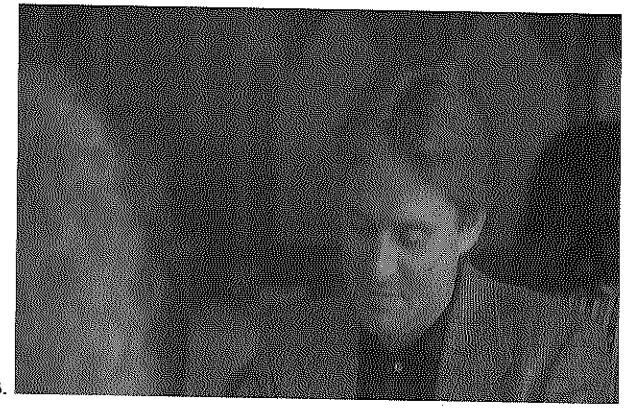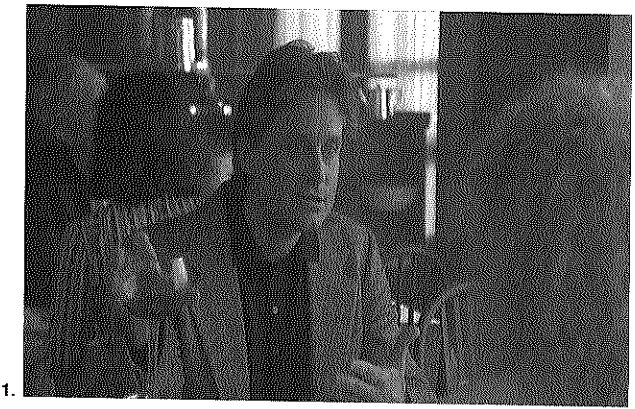
Other Films

Marathon Man

American Beauty

The 400 Blows

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73. Film Element: Circular

Circular motion is an effect that can be created with a hand-held camera, Steadicam, or tracks.

A circular shape can be linked to any number of ideas. In the opening scenes of the following two films, circular motion is exploited to plant the idea of conspiracy. Circular motion is also used to establish the idea of groups — insiders and outsiders — upon which both stories depend.

Film Example: *Reservoir Dogs*

Reservoir Dogs uses a circular tracking shot to introduce its "den of thieves" — eight jewelry thieves seated in a circle at a Denny's-like diner. At first the camera circles around their table. The audience is given the role of "outsider." By the end of the scene, our degree of access changes. The camera is now stationary, seated on a tripod, and positioned between characters at the table. It's as though the jewel thieves have pushed a chair up to the table and invited the audience to join in. Now we see unobstructed close-ups, and longer takes with extended dialog passages. The chair is pushed back from the others just a little, indicating privileged access, but not full membership.

The circular indicates outsider status, and the contrasting stationary camera indicates "insider" status. Later we will learn that we have been watching in the aftermath of the thieves conspire to pull off a robbery and against each other. Despite the appearance of access, and what appears to "insider" status, we have no real knowledge yet of what the scene means. This is almost identical to the set-up in *The Conversation*.

Film Example: *The Conversation* (Not Pictured)

As in *Reservoir Dogs*, *The Conversation* uses the circle to introduce the idea of conspiracy. In the opening scene, the camera follows the movie's yet unidentified conspirators who move in a circle around a noon-day crowd. Later we will understand that they are conspirators, not victims.
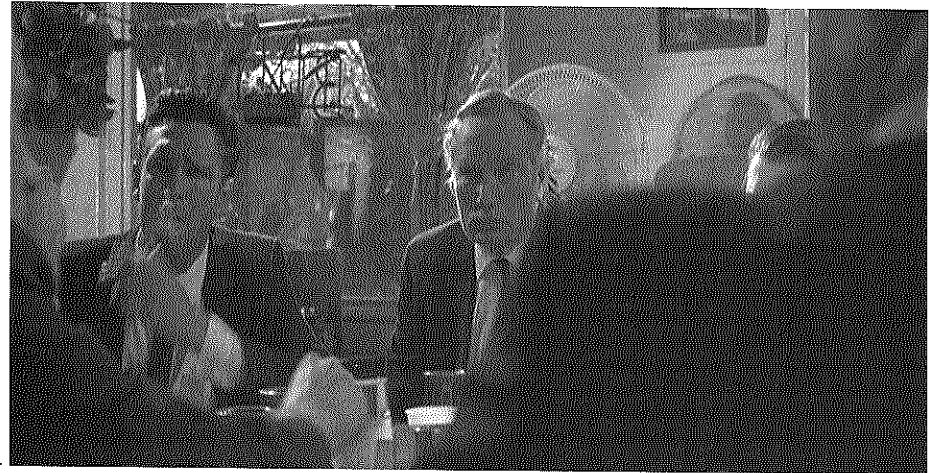
Dramatic Value

In both cases the circular is used to foreshadow a conspiracy that is later revealed. Having the camera's motion physically externalize thematic ideas greatly deepens the audience engagement and overall power of the storytelling.

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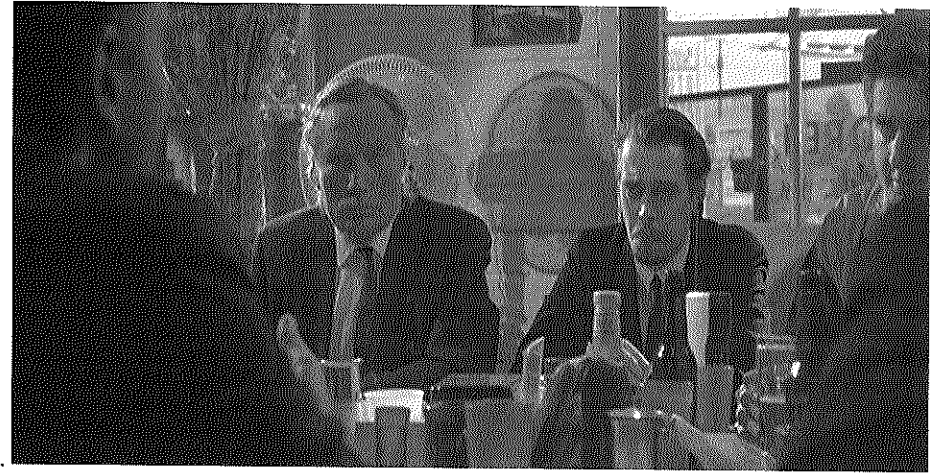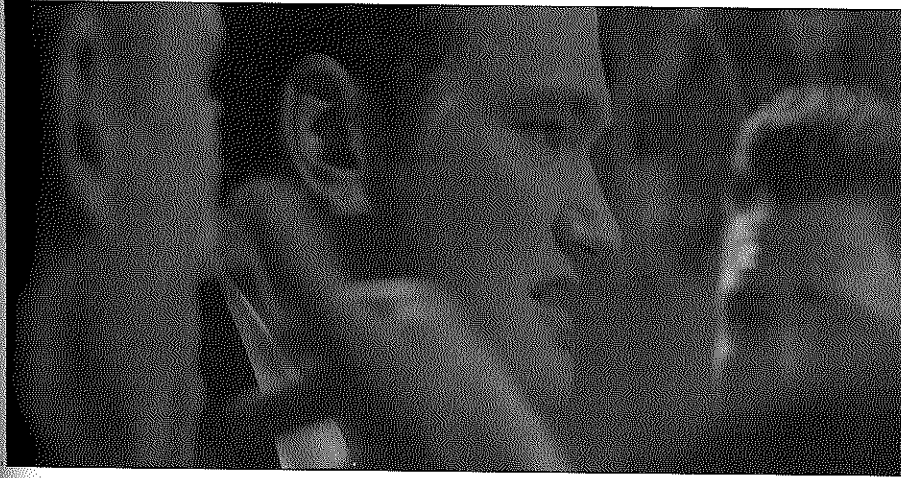
74. Film Element: Push-in — Pull-Out

A *Push-In* occurs when the camera is seated on a dolly and "pushes in" toward an object. This causes the view to narrow. A Push- In and Track-In are often used interchangeably. Traditionally, however, a Track-In means that the dolly is mounted on tracks.

A *Pull-Out* occurs when the camera is seated on a dolly and pulls away from an object. This causes the view to widen. Pull-Out, Push-Out, Pull-Back, or Widen-Out are often used interchangeably.

Camera Move: A Push-In on one object in one location, followed by a Pull-Out on an identical or similar object in another location is a staple technique. Often it is just done as an effect, to get in and out of locations. But it can also be used with dramatic purpose — one of which is comparison. The audience sees the same object in two environments and immediately compares them. Here's how a "Push-In — Pull-Out" was used in Fargo.

Film Example: *Fargo*

Two thugs are holed up in a cabin on the outskirts of town. Their kidnap victim is seated in a chair with her hands tied and a toque pulled down over her face. One of the thugs looks around him. He stares at the rhythmic breathing of his victim's breath as it streams through the toque. He looks over at his partner who is pounding at the broken TV. As the thug focuses on his partner's idiotic behavior, the camera pushes in until only the TV screen is seen. We hold on the screen until a clear picture forms. Then the camera pulls back. As it pulls back we realize it's a different TV in a different location. We then cut to the new TV viewer who is Marge. She is in bed with her sleepy husband beside her.

Dramatic Value

Both scenes have couples watching TV late at night. One is a pair of reckless thugs, the other a blissful couple expecting a baby. The combined shot helps to remind us of the different paths life can take. The shot uses a singular object to contrast two environments and their characters.

Fargo (1996)

Screenplay: Joel Coen & Ethan Coen, Draft: Nov. 2, 1994.

We are jumping in mid-scene...

```
INT. CABIN

WE TRACK IN ON CARL SHOWALTER, WHO STANDS OVER AN OLD black-and-
white television. It plays nothing but snow. Carl is banging on
it as he mutters:
                        CARL
            ... days...be here for days with a -
            Dammit! - a goddamn mute ... NOTHIN' TO DO ... AND THE
            FUCKING - DAMMIT!....
Each "dammit" brings a pound of his fist on the TV.
                        CARL
            ... TV doesn't even... plug me in, MAN...
            GIMME A - DAMMIT! - signal... Plug me into the
            ozone, baby... Plug me into the ozone - FUCK!...
WITH ONE LAST BANG WE CUT:

BACK TO THE TELEVISION SET

In extreme close-up an insect is lugging a worm.
                        TV VOICE-OVER
            The bark beetle carries the worm to the nest...
            where it will feed its young for up to six weeks....
A pull back from the screen reveals that we are in Marge's
house.

Marge and Norm are watching television in bed. From the TV we
hear insects chirring.
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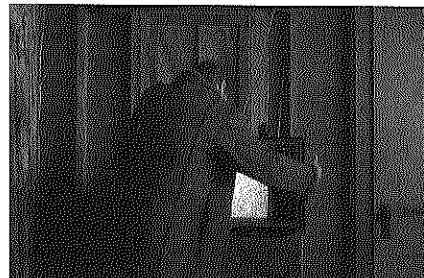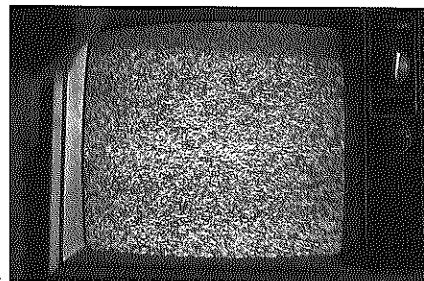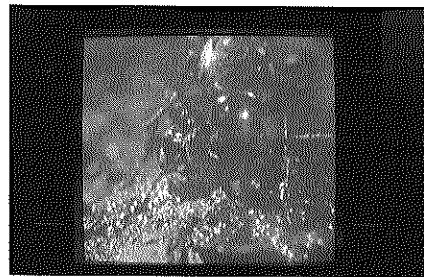

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75. Film Element: Crane

A *crane shot* is created by attaching the camera to the arm of a crane. The camera can be raised or lowered. The crane can also be stationary or moving. A crane is often used to deliver high-angle shots that look down on a scene.

### Film Example: *Touch of Evil*

In a still unparalleled scene, Orson Welles opens *Touch of Evil* with a legendary crane shot. The shot starts with a close-up of a ticking clock, then pulls up and over a busy border town at night. The shot moves smoothly along linear planes, its movement seemingly prompted by anticipating the action.
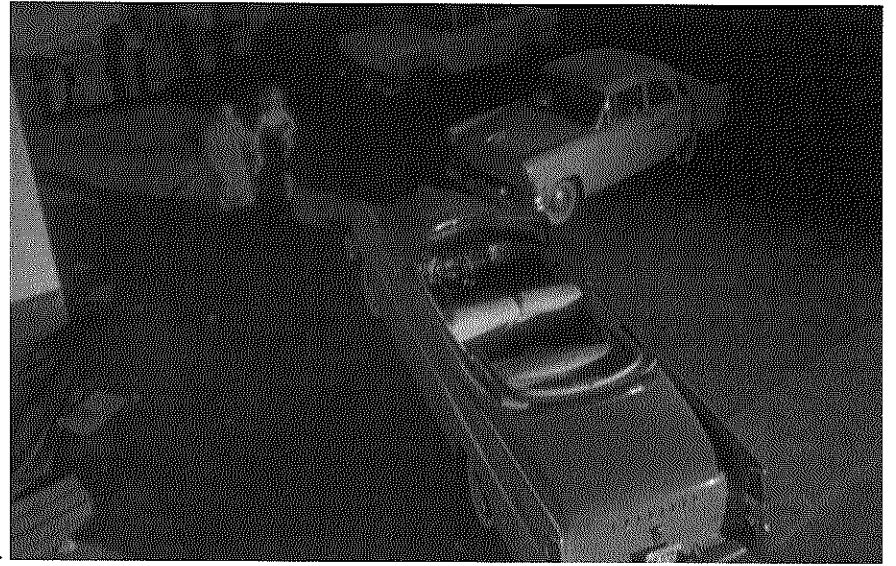
Dramatic Value

The opening of *Touch of Evil* has an almost omniscient quality. This has to do with its seemingly effortless ability to reveal "secrets" and pertinent events almost suggesting foreknowledge. The overall effect is a highly controlled, smoothly rendered picture of the events.
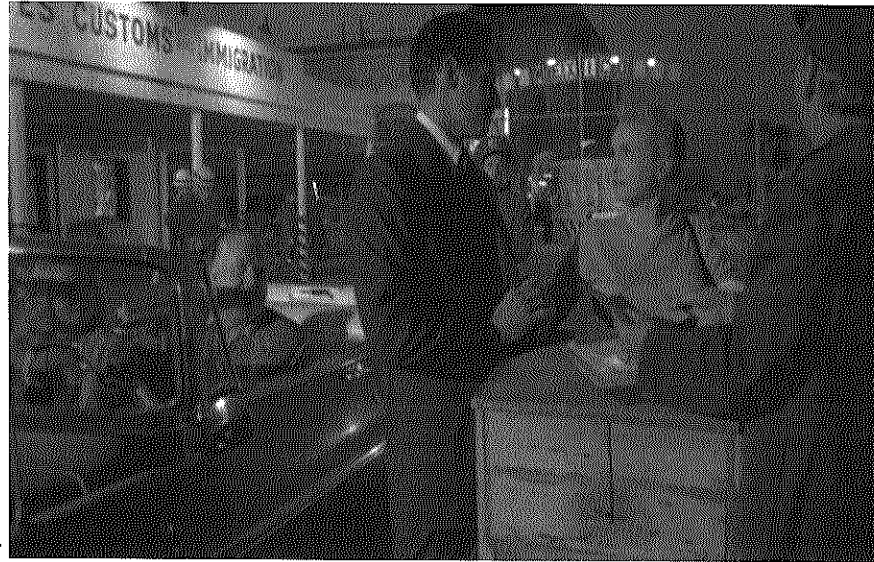
Other Films

The Player (homage to this shot from *Touch of Evil*)
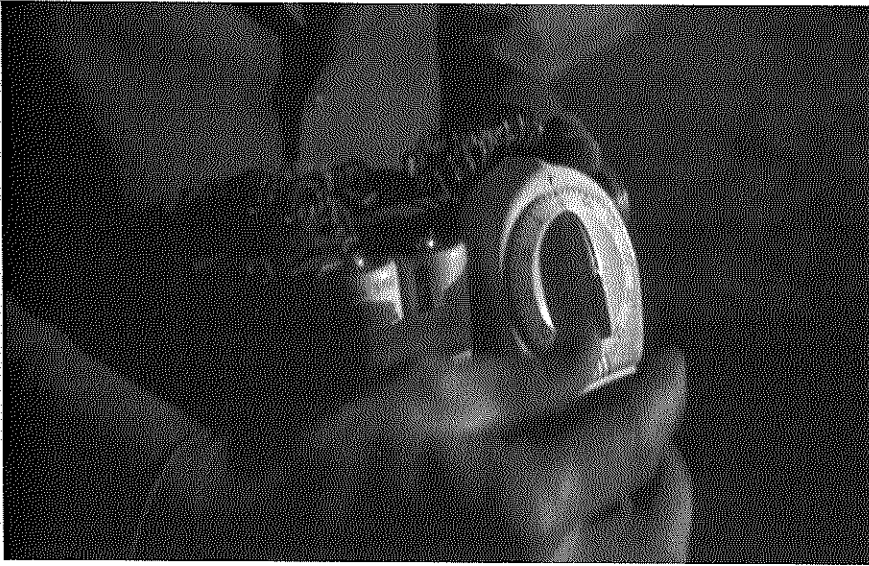
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76. Film Element: Handheld

A handheld shot occurs when the camera is removed from the tripod and is literally "handheld" by the camera operator. The effect creates an unstable image. The bumpier the shot, the more instability can be suggested. The impact of the shot is often exaggerated by juxtaposing it with a smooth shot or one that is locked down.

Film Example: *Touch of Evil*

In the filmed version of *Touch of Evil* the legendary crane shot starts with a close-up, then moves to a high-angle. It then continually reconfigures itself moving across town while we wait for the ticking bomb to go off.

First Shot — Order
The opening crane shot is orchestrated with precision and parallels the ordered world of a young couple when suddenly—a car bomb goes off.

Second Shot — Chaos
Once the bomb explodes the camera changes. The smooth movement of the crane shot is replaced by the chaotic movement of the incoming shot.

Script Note

In the script version Orson Welles uses a handheld shot to suggest the instability in the aftermath scene. He has a camera operator run behind the lead characters through the crowd.

In the filmed version the chaos is expressed by placing the camera on a bumpy vehicle that rides in front of the characters shooting back at them. The bumpy ride helped further realize the chaos a handheld shot suggests.

Dramatic Value

A handheld shot is often used to suggest instability. It is especially effective when contrasted to a stable image.

Touch of Evil (1958)

Screenplay: Orson Welles, Rev. Final Screenplay, Feb. 5, 1957.

We jump in at the end of the crane shot scene. The camera then changes to handheld. See Reverse Angle below.

Border Check Point

Just as their lips meet -- there is a deafening explosion! A sudden glare of flame lights the darkness ahead...

QUICK FLASH - THE FLAMING WRECK OF THE CAR

A great hub-bub as a crowd starts to gather. Distantly the shrilling of police WHISTLES is heard... and then the screams of an approaching SIREN...

REVERSE ANGLE

The following sequence photographed with a hand camera- the operator following Mike and Susan through the crowd on foot.

Mike, followed by Susan, is running forward when an OLD MAN (a field-hand type) dashes by, going in the other direction. Mike stops him and there is a swift exchange in Spanish.

                    SUSAN
          Mike! --what's happened?

The old man dashes OFF SCENE.

Mike continues hurrying toward the scene of the accident, Susan tagging along at his side.
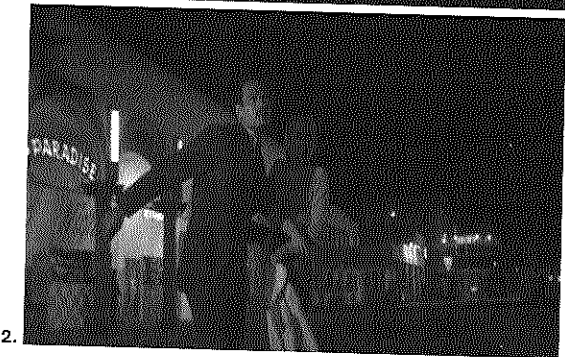
                    MIKE
          It exploded --

                    SUSAN
               (breathlessly, by now
               they are almost running)
          Just the car? --How could it do that?

The scene continues---

77. Film Element: Handheld

Film Example: *Pulp Fiction*

As discussed in the previous section, the handheld shot can be used to suggest instability, especially when contrasted with a stable, locked-down shot. In this well-known scene from *Pulp Fiction,* chaos erupts when a drug dealer, his girlfriend, and clients realize that the woman on their carpet is about to overdose.

Here the camera zips back and forth between screaming characters. It's as though the handheld camera is depicting the POV of the audience, and the audience itself is standing in the middle of the room.

Dramatic Value

As both examples illustrate, the handheld shot is made more effective when it is contrasted with its opposite, a locked-down shot. It can add further dimension when used as a POV shot as well.

Pulp Fiction (1994)

Screenplay: Quentin Tarantino, May 1993.

Stories by: Quentin Tarantino & Roger Roberts Avary

WE START in Lance's and Jody's bedroom.

Jody, in bed, throws off the covers and stands up. She's wearing a long tee-shirt with a picture of Fred Flintstone on it.

We follow HANDHELD behind her as she opens the door, walking through the hall into the living room.

> JODY
> It's only one-thirty in the goddamn
> mornin'! What the fuck's goin' on
> out here?

As she walks in the living room, she sees Vincent and Lance standing over Mia, who's lying on the floor in the middle of the room.

From here on in, everything in this scene is frantic, like a DOCUMENTARY in an emergency ward, with the big difference here being nobody knows what the fuck they're doing.

> JODY
> Who's she?

Lance looks up at Jody.

> LANCE
> Get that black box in the bedroom I
> have with the adrenalin shot.

1.

2.

3.

78. Film Element: Steadicam

The Steadicam was introduced in the 1970s and immediately appeared in films like *Rocky* and *The Shining*. Since then it has been a staple tool used in motion pictures.

The Steadicam takes the camera off the fixed tripod and gives it the freedom of a handheld shot. However, the Steadicam's stabilization device smoothes out the bumpiness of the handheld shot making Steadicam shots appear to "float."

Here's how Martin Scorsese used an extended Steadicam shot to deepen characterization in *Goodfellas*.

Film Example: *Goodfellas*

Henry is an up-and-coming mobster. In this scene he has decided to introduce his girlfriend, who is an outsider, to his mob life. Rather than take her through the front door of the Copacabana and wait in line, he takes her through the back way. The Steadicam floats with the couple through long basement hallways and the huge kitchen. Throughout, Henry tips busboys, chefs, waiters, and the maitre d', impressing his new girlfriend. Henry's exposure of his hidden mob life to his girlfriend is paralleled by the backdoor view we are given of the club.

Dramatic Value

In this scene the Steadicam's fluidity has been exploited to suggest Henry's ease of access to the spoils of the good life and his dream-like good luck.

The Steadicam's ability to move in and out of places, then suddenly spin around to a wide shot has also been exploited in horror films like *The Shining* and the *Halloween* series. On the other hand its fluid quality has also been used to suggest dreams and fantasies.

Other Films

Rocky (Philadelphia courthouse stairs)

Halloween (see introductory POV shot)

Bonfire of the Vanities

The Shining

notion

out

ough
ways
mob

and

Goodfellas (1990) (Scene 46, Page 35)

Screenplay: Nicolas Pileggi. Script Draft 1/12/89.
Book: *Wiseguy*, by Nicholas Pileggi. See Chapter Credits
for final writing credits.

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EXT. COPACABANA - NIGHT

HENRY gives the keys and a rolled-up twenty-dollar
bill to the DOORMAN at the building across the
street and steers KAREN toward the Copa.

                    KAREN
              What are you doing? What about
              the car?

                    HENRY
              (while pushing her
              through the crowd
              waiting to get in)
              He watches it for me. It's
              better than waiting at a garage.

WE SEE HENRY deftly steer KAREN away from the
Copa's main entrance and down the basement steps. A
HUGE BODYGUARD, eating a sandwich in the stairwell,
gives HENRY a big "hello." WE SEE HENRY walk right
through the basement kitchen, which is filled with
CHINESE and LATINO COOKS and DISHWASHERS who pay
no attention. KAREN is being dragged along, open-
mouthed, at the scene. HENRY starts up a stained
kitchen staircase through a pair of swinging doors
and suddenly KAREN sees she is inside the main
room. The harried MAITRE D' (he is surrounded by
customers clamoring for their tables) waves happily
at HENRY and signals to a CAPTAIN. WE SEE a table
held aloft by TWO WAITERS wedging their way toward
the stage and plant the table smack in front of
what had until that moment been a ringside table.
As HENRY leads KAREN to their seat, she sees that
he is nodding and shaking hands with MANY of the
OTHER GUESTS. WE SEE HENRY quietly slip twenty-
dollar-bills to the WAITERS.
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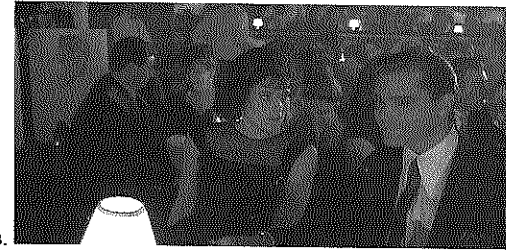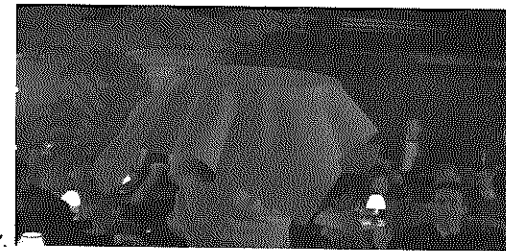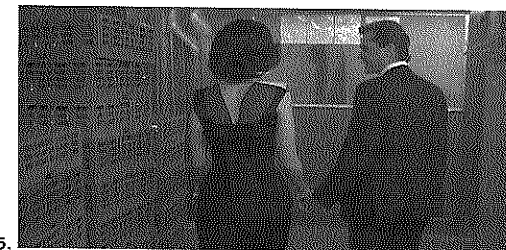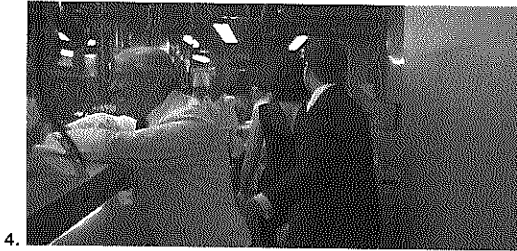
79. Film Element: Aerial

An *aerial shot* is taken from an elevated site, such as a plane, helicopter, or mountain top. In delivering the image from a bird's eye point-of-view, the shot's graphics more easily lend themselves to symbolic use. Here's how Jane Campion put an aerial shot to work in *The Piano*.

Film Example: *The Piano*

After a day at the beach, Ada (Holly Hunter) heads toward home. Hunter's young daughter trails her like a duck. Their footsteps leave a long sweeping trail in the mud. From some distance, Hunter's soon-to-be-lover (Harvey Keitel) looks after the two trying to decide if he should follow the path laid down by Hunter.

The aerial shot enables us to graphically see Keitel make his decision. From the aerial shot we can see the long path cut in the mud with Keitel positioned on one side, Hunter and her daughter on the other. When Keitel traces Hunter footsteps along the path, we know he has made a decision to pursue Hunter romantically.

The shot is also able to reveal the "beach art" left behind from their day at the beach. It's not clear what it is. It could be a be a seahorse, maybe a treble clef. In either case, it dramatically presents Ada's yet unseen whimsical nature.

Dramatic Value

The aerial shot is able to graphically depict Keitel's decision to pursue Hunter. It also shows us the stunning image of the "beach art" which could only be fully seen from this height.
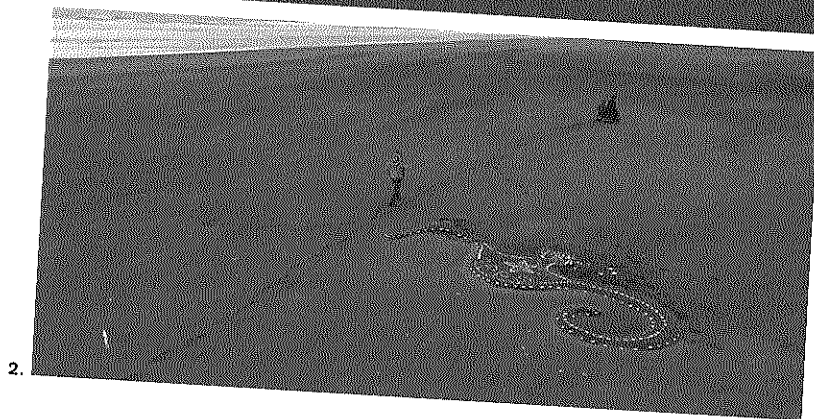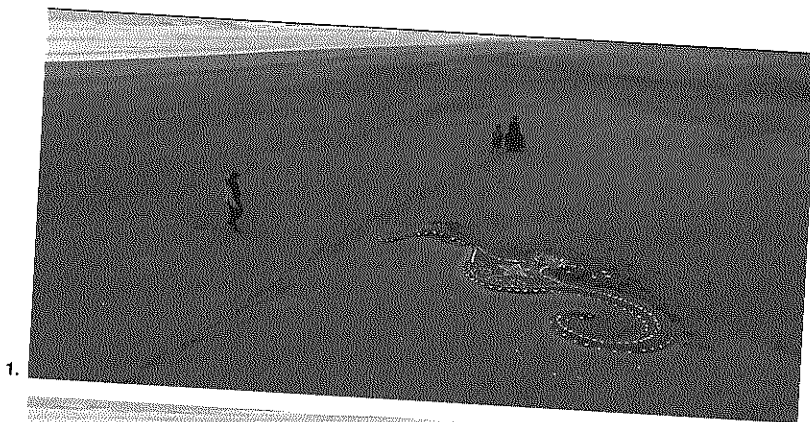
Other Films

Psycho

American Beauty

The Piano (1993) (Scene 31)

Screenplay: Jane Campion, 4th draft, 1991.

Sc 31 EXT. BEACH - NIGHT

From a helicopter, the camera tracks along the
beach, following the crashing wave line, to find
the piano.

Script Note: *In the film the aerial tracking shot
"finds" the seahorse-treble clef, instead of the
piano.*

1.

2.

Chapter Credits By Film Element

67. Klute (1971)
Writer: Andy Lewis (Screenplay)
Writer David Lewis (Screenplay)
Director: Alan J. Pakula
Production Company: Gus Productions
Production Company: Warner Bros.
Distributor: Warner Bros.

68. Dances With Wolves (1990)
Writer: Michael Blake (Screenplay)
Writer: Michael Blake (Novel)
Director: Kevin Kostner
Production Company: Tig Productions
Production Company: Majestic Films International
Distributor: Image Entertainment

69. The Professional (1994)
Writer: Luc Besson (Screenplay)
Director: Luc Besson
Production Company: Gaumont International
Production Company: Les Films du Dauphin
Distributor: Columbia TriStar Home Video (USA) DVD

70. Fargo (1996)
Writer: Joel Coen (Screenplay) &
Writer: Ethan Coen (Screenplay)
Director: Joel Coen
Director: Ethan Coen (Uncredited)
Production Company: Gramercy Pictures
Production Company: Polygram Filmed Entertainment
Production Company: Working Title Films
Distributor: Concorde Home Entertainment (1998) DVD
Distributor: Gramercy (USA) Theatrical

71. Bound (1996)
Writer: The Wachowski Brothers & The Wachowski Brothers
Director: The Wachowski Brothers & The Wachowski Brothers

Production Company: Dino de Laurentiis Productions
Production Company: Spelling Films
Distributor: Gramercy Pictures

72. Fatal Attraction (1987)
Writer: James Dearden (Screenplay) (also earlier version)
Writer: Nicholas Meyer
Director: Adrian Lyne
Production Company: Paramount Pictures
Distributor: Paramount Home Video (USA) (DVD)

73. Reservoir Dogs (1992)
Writer: Quentin Tarantino (Screenplay)
Writer: Roger Avary (Background radio dialog writer)
Director: Quentin Tarantino
Production Company: Live Entertainment
Production Company: Dog Eat Dog Productions
Distributor: Artisan Entertainment 2002 (USA) (DVD)
Distributor: Miramax Films

74. Fargo (1996)
Writer: Joel Coen (Screenplay) &
Writer: Ethan Coen (Screenplay)
Director: Joel Coen
Director: Ethan Coen (Uncredited)
Production Company: Gramercy Pictures
Production Company: Polygram Filmed Entertainment
Production Company: Working Title Films
Distributor: Concorde Home Entertainment (1998) (DVD)
Distributor: Gramercy (USA) Theatrical

75. Touch of Evil (1958)
Writer: Orson Welles (Screenplay)
Writer: Paul Monash (Screenplay Uncredited)

Writer: Whit Masterson (Novel Badge of Evil)
Director: Orson Welles
Production Company: Universal International Pictures
Production Company: Universal Pictures
Distributor: MCA/Universal Pictures

76. Touch of Evil (1958)
Same as above.

77. Pulp Fiction (1994)
Writer: Quentin Tarantino (Screenplay)
Writer: Quentin Tarantino (Stories)
Writer: Robert Avary (Stories)
Director: Quentin Tarantino
Production Company: A Band Apart
Production Company: Jersey Films
Production Company: Miramax Films
Distributor: Miramax Home Entertainment (USA) (DVD)

78. Goodfellas (1990)
Writer: Nicholas Pileggi (Screenplay) &
Writer: Martin Scorsese (Screenplay)
Writer: Nicholas Pileggi (Book Wise Guy)
Director: Martin Scorsese
Production Company: Warner Brothers
Distributor: Warner Brothers Home

79. The Piano (1993)
Writer: Jane Campion
Director: Jane Campion
Production Company: Australian Film Commission, CiBy, New South Wales and Television Office
Distributor: Miramax Films