

SCRIPT

Quentin Tarantino's
R E S E R V O I R D O G S

Registered WGAW

Revised 7/6/91

DOG EAT DOG PRODUCTIONS, INC.

Director: Quentin Tarantino
Producer: Lawrence Bender
Executive Producers:
Richard Gladstein
Ronna Wallace
Monte Hellman

RESERVOIR DOGS

1 INT. UNCLE BOB'S PANCAKE HOUSE - MORNING

Eight men dressed in BLACK SUITS, sit around a table at a breakfast cafe. They are MR. WHITE, MR. PINK, MR. BLUE, MR. ORANGE, MR. BROWN, NICE GUY EDDIE CABOT, MR. BLONDE, and the big boss, JOE CABOT. Most are finished eating and are enjoying coffee and conversation. Joe flips through a small address book. Mr. Pink is telling a long and involved story about Madonna.

MR. PINK

"Like a Virgin" is all about a girl who digs a guy with a big dick. The whole song is a metaphor for big dicks.

MR. BLUE

No it's not. It's about a girl who is very vulnerable and she's been fucked over a few times. Then she meets some guy who's really sensitive--

MR. PINK

--Whoa...whoa...time out Greenbay. Tell that bullshit to the tourists.

JOE

(looking through his address book)

Toby...who the fuck is Toby?
Toby...Toby...think...think...
think...

MR. PINK

It's not about a nice girl who meets a sensitive boy. Now granted that's what "True Blue" is about, no argument about that.

MR. ORANGE

Which one is "True Blue?"

NICE GUY EDDIE

You don't remember "True Blue?"
That was a big ass hit for Madonna. Shit, I don't even follow this Tops in Pops shit, and I've at least heard of "True Blue."

(CONTINUED)

1 CONTINUED: [2]

MR. PINK (CONT'D)

I mean all the time, morning, day, night, afternoon, dick, dick, dick, dick, dick, dick, dick, dick, dick, dick.

MR. BLUE

How many dicks was that?

MR. WHITE

A lot.

MR. PINK

Then one day she meets a John Holmes motherfucker, and it's like, whoa baby. This mother fucker's like Charles Bronson in "The Great Escape." He's diggin tunnels. Now she's gettin this serious dick action, she's feelin something she ain't felt since forever. Pain.

JOE

Chew? Toby Chew? No.

MR. PINK

It hurts. It hurts her. It shouldn't hurt. Her pussy should be Bubble-Yum by now. But when this cat fucks her, it hurts. It hurts like the first time. The pain is reminding a fuck machine what it was like to be a virgin. Hence, "Like a Virgin."

The fellas crack up.

JOE

Wong?

MR. PINK

Fuck you, wrong. I'm right! What the fuck do you know about it anyway? You're still listening to Jerry-fucking-Vale.

JOE

Not wrong, dumb ass, Wong! You know, like the Chinese name?

(CONTINUED)

STORYBOARD



ALFRED
HITCHCOCK'S
"The Birds"

TECHNICOLOR®

ALFRED HITCHCOCK'S *THE BIRDS*, 1963

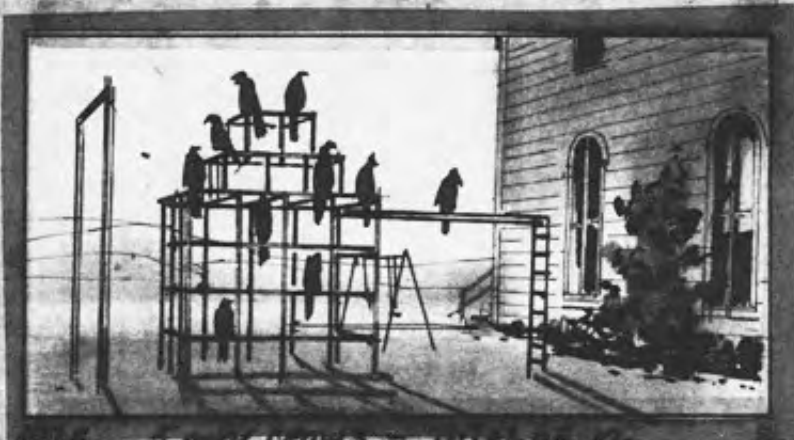








417F



3 THREE CROWS



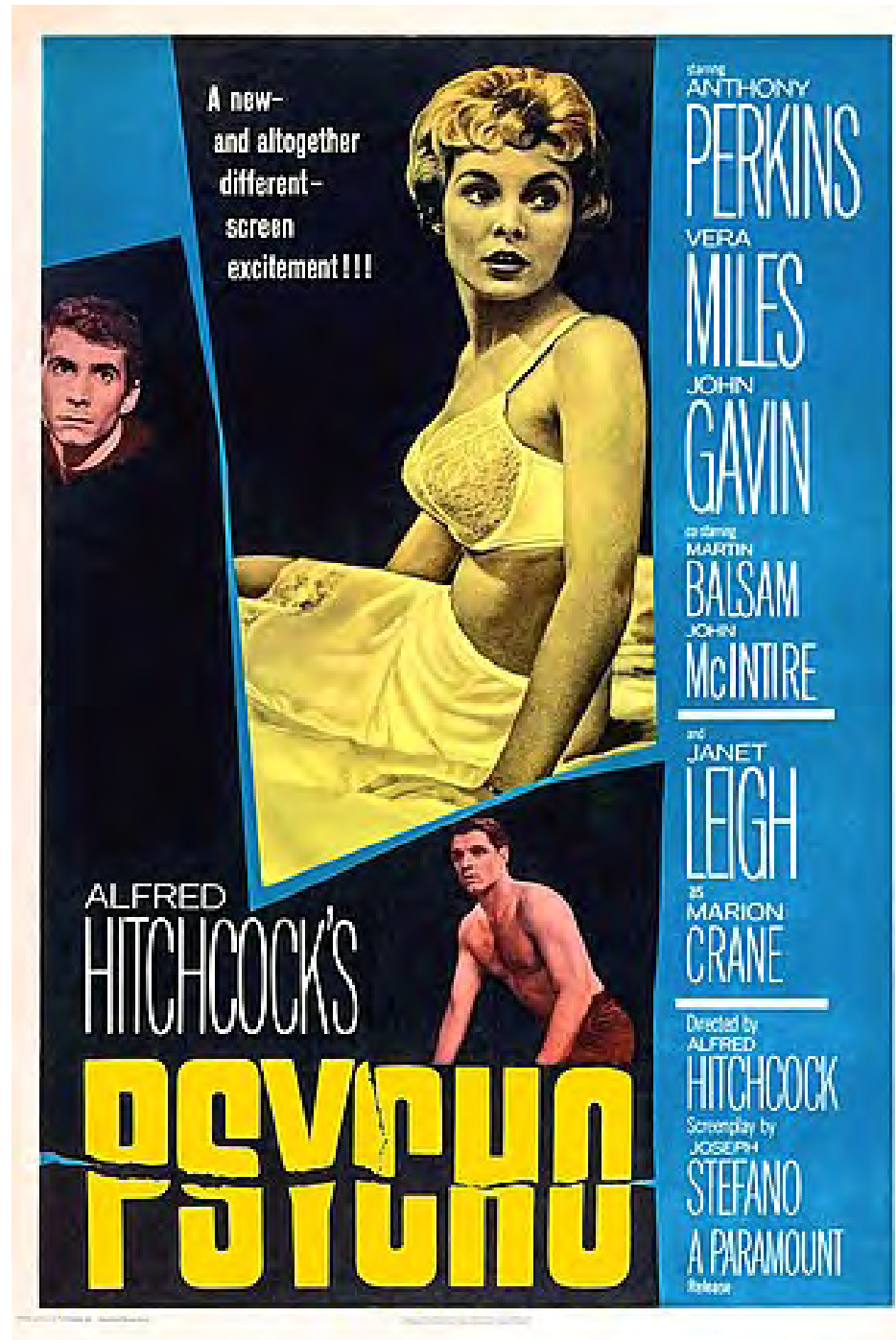
Art. 12

417H- HOLD FOR 20 OR 30 FEET.

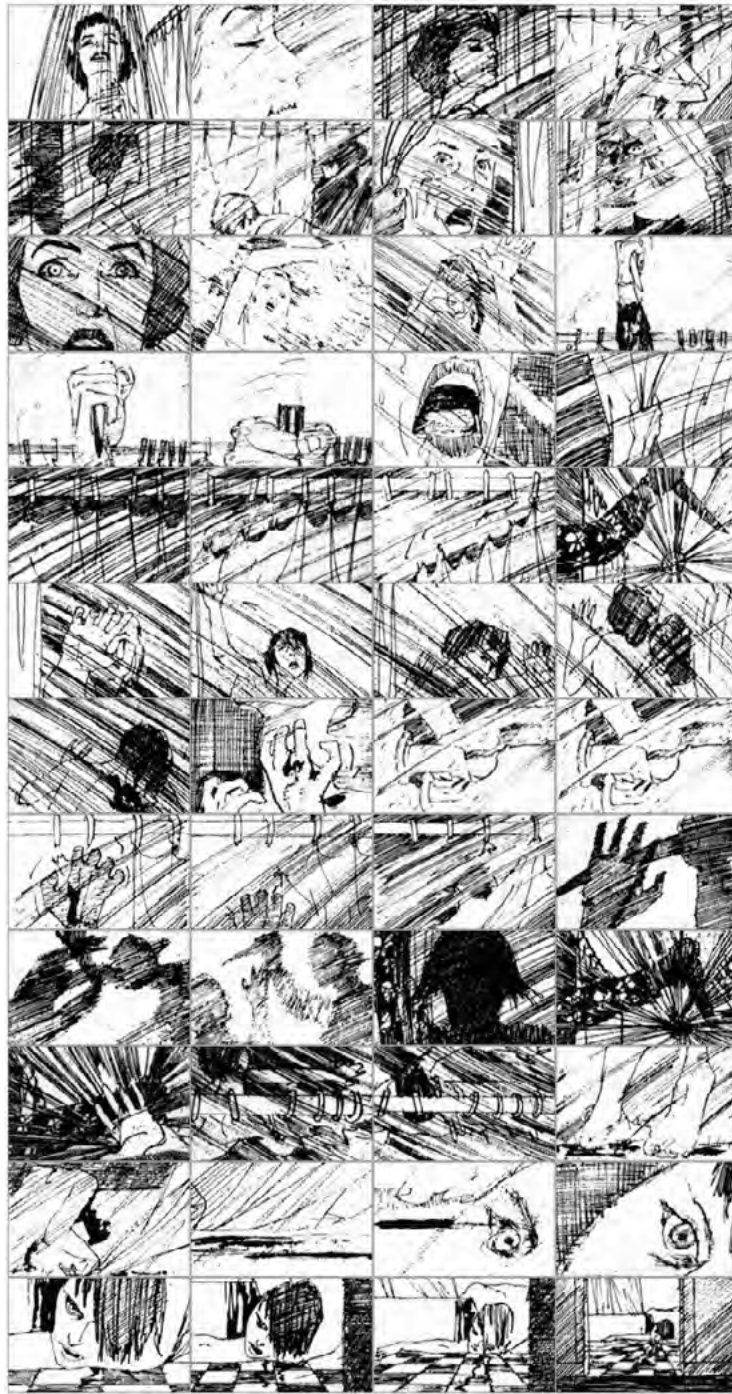
4
11



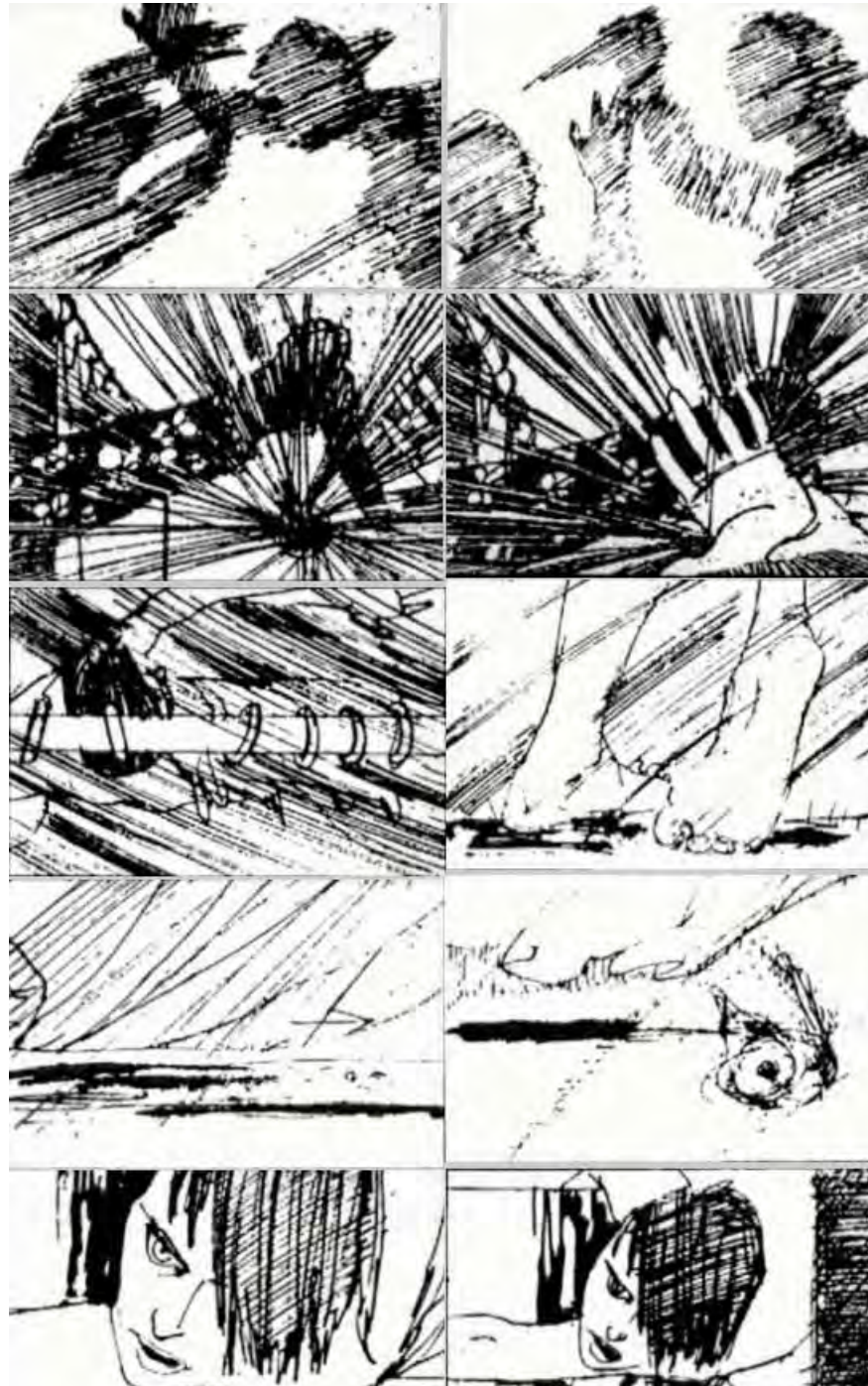
ALFRED HITCHCOCK'S *THE BIRDS*, 1963 / ROBERT BOYLE'S STORYBOARD



ALFRED HITCHCOCK'S *PSYCHO*, 1959

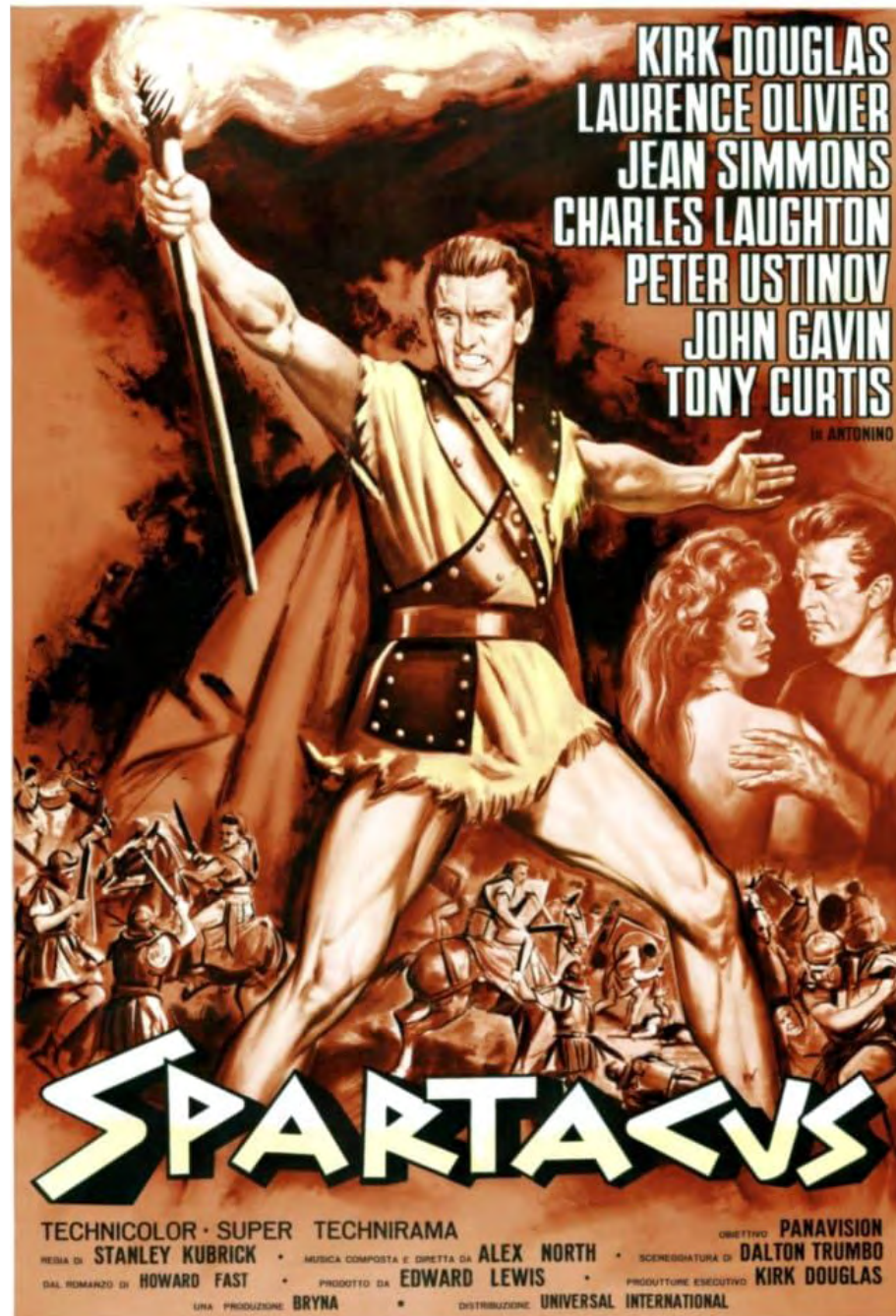


ALFRED HITCHCOCK'S *PSYCHO*, 1959 / SAUL BASS'S STORYBOARD



ALFRED HITCHCOCK'S *PSYCHO*, 1959 / SAUL BASS'S STORYBOARD





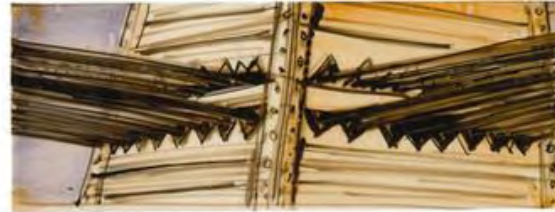
KIRK DOUGLAS
LAURENCE OLIVIER
JEAN SIMMONS
CHARLES LAUGHTON
PETER USTINOV
JOHN GAVIN
TONY CURTIS

in ANTONINO

SPARTACUS

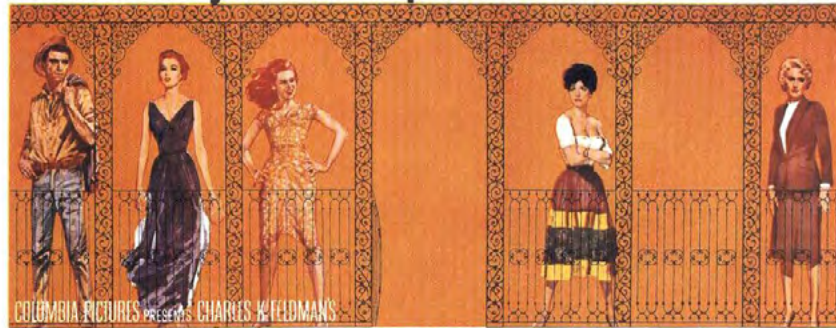
TECHNICOLOR • SUPER TECHNIRAMA
REGIA DI **STANLEY KUBRICK** • MUSICA COMPOSTA E DIRETTA DA **ALEX NORTH** • SCENEGGIATURA DI **DALTON TRUMBO**
DAL ROMANZO DI **HOWARD FAST** • PRODOTTO DA **EDWARD LEWIS** • PRODUTTORE ESECUTIVO **KIRK DOUGLAS**
UNA PRODUZIONE **BRYNA** • DISTRIBUZIONE **UNIVERSAL INTERNATIONAL**

STANLEY KUBRICK'S *SPARTACUS*, 1960



STANLEY KUBRICK'S *SPARTACUS*, 1960 / SAUL BASS'S STORYBOARD

† a side of life you never expected to see on the screen! †



WALK ON THE WILD SIDE

a new kind of love-story starring

LAURENCE HARVEY

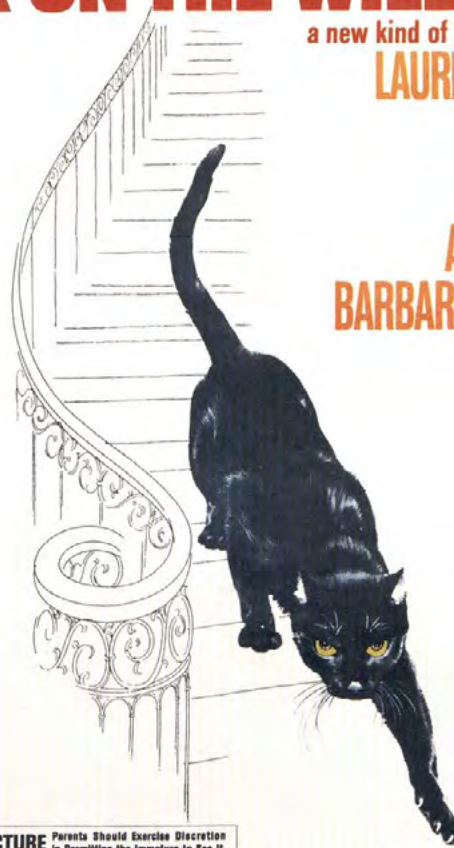
CAPUCINE

JANE FONDA

ANNE BAXTER

BARBARA STANWYCK

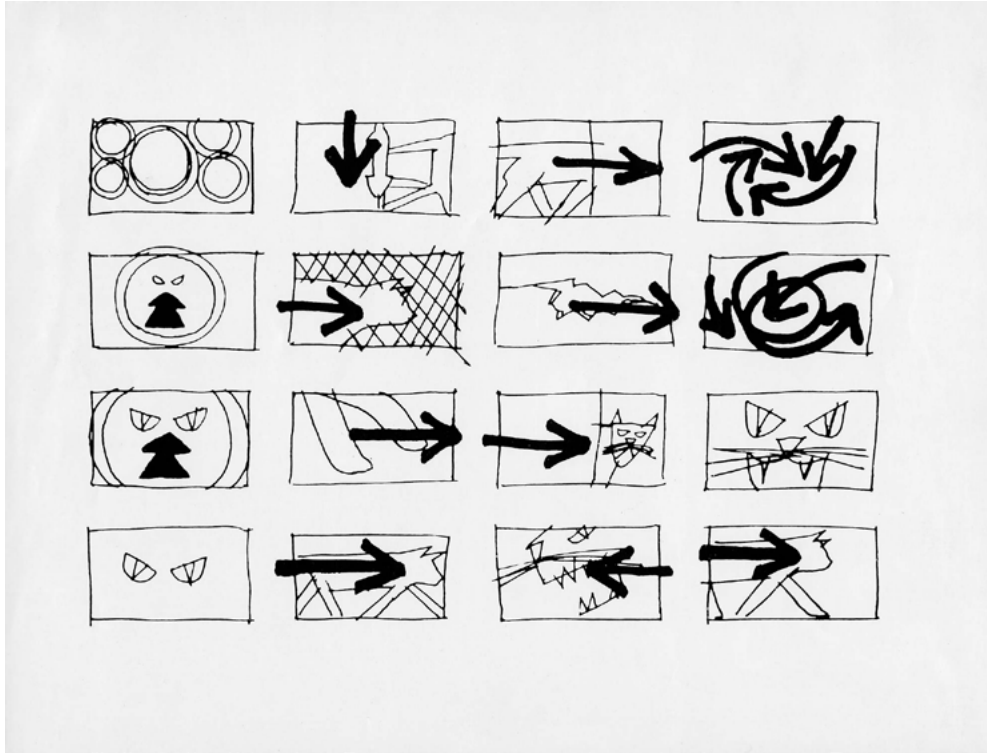
as "JO"



THIS IS AN ADULT PICTURE Parents Should Exercise Discretion in Permitting the Immature to See It.

JOANNA MOORE Screenplay by JOHN FANTE & EDMUND MORRIS based on the novel by NELSON ALDRICH Produced by CHARLES K. FELDMAN Directed by EDWARD DMYTRYK †

EDWARD DMYTRYK'S *WALK ON THE WILD SIDE*, 1962



EDWARD DMYTRYK'S *WALK ON THE WILD SIDE*, 1962 / SAUL BASS'S STORYBOARD

FILMING / EDITING

MONTAGE DE CONTINUITÉ

--> fluidité, continuité spatiale et temporelle

p.ex. steady shot, etc.

MONTAGE DE DISCONTINUITÉ

--> effets de rythme rapide

p.ex. jump cuts, split screen, etc

TRANSITIONS VISUELLES

--> fade in / fade out, dissolve, etc.



STEADY SHOT

NOTHING
EVER
HELD
YOU
LIKE
ALFRED
HITCHCOCK'S



ROPE



STARRING
JAMES STEWART

IN COLOR BY
TECHNICOLOR

Presented by
WARNER BROS.

JOHN DALL · FARLEY GRANGER · SIR CEDRIC HARDWICKE

CONSTANCE COLLIER · JOAN CHANDLER

A TRANSATLANTIC PICTURES PRODUCTION

Screen Play by Arthur Laurents
From the Play by Patrick Hamilton
Director of Photography
Joseph Valentine, A.S.C.



ALFRED HITCHCOCK'S *THE ROPE*, 1948



Hitchcock uses roving camera, sliding walls and long takes to film stage thriller in one set

Look Movie Review

ROPE

"It's only a photographed stage play" was the complaint rightly leveled at many an early talkie. This frequent criticism made Hollywood wary in adapting Broadway hits. Screen writers strained to get their characters out-of-doors and on the move. Now Alfred Hitchcock reverses the whole business with *Rope*, his first independent production. In this Transatlantic

Picture, released by Warner Bros., the ace producer-director deliberately photographs a stage play, even confines it to one set and allows no time lapses.

Of course the Master does it with a difference. *Rope* is admittedly an experiment. For years, Hitchcock has tried occasional long takes of continuous action, made with a single moving camera—as opposed to the usual short scenes from different angles intercut with closeups. Eager to use this technique for an entire film, he recalled a play ideally suited to it—Patrick Hamilton's 1929 London hit, *Rope* (called *Rope's End* in New York). The action of this melodrama takes place in one apartment within an hour and a half. Two Oxford students strangle a classmate and serve a dinner to his relatives and friends from a chest containing his body. A former teacher, who unwittingly motivated the "thrill murder," suspects and finally exposes it.

For his movie, Hitchcock made the setting a New York penthouse and the killers Harvard

men. His cast—nine including the briefly seen victim—was carefully chosen and intensively rehearsed. Starred as the teacher, James Stewart makes the character, unpleasant in the play, mainly sympathetic. John Dall is properly hateful as the chief murderer and Farley Granger builds suspense as his unnerved partner. Cedric Hardwicke, Constance Collier, Joan Chandler, Douglas Dick and Edith Evanson keep other roles up to Hitchcock standards. But the real star is Hitchcock himself.

The maker of such classics as *39 Steps* and *Rebecca* used all his ingenuity to get movement and variety into *Rope*'s limited scene. He had the camera mounted on a specially-built dolly to give it access to all parts of the set (see heavy line above) as "wild walls" (see page 94) and rolling props made way for it. In his first Technicolor film, he paralleled the drama's mounting tension with sunset hues, deepening gloom and a climactic flashing sign. His photographed stage play is indeed a stunt, but it's also an exciting 80 minutes.

"Rope" tells of a murder and its detection

To prove himself "superior to traditional moral concepts," Brandon Shaw (John Dall), aided by his friend, Philip Morgan (Farley Granger), strangles a Harvard classmate, David Kentley. **1** Their crime exhilarates Brandon as he wipes a glass David used, but Philip, shaken by remorse and fear, stares at the chest in which the body lies. Brandon's macabre plan includes a party in his Manhattan penthouse at which David will be expected. **2** Philip's tension increases when Brandon decides to transfer the buffet from the dining room to the top of the "coffin." **3** The guests include David's aunt (Constance Collier); his fiancée (Joan Chandler); his

former best friend (Douglas Dick); his father (Cedric Hardwicke) and Rupert Cadell (James Stewart), former prep-school teacher of the murderers and their victim. Rupert's discussions of the superior intellect and its privileges had great influence on Brandon, and his presence at the party offers a special challenge to him.

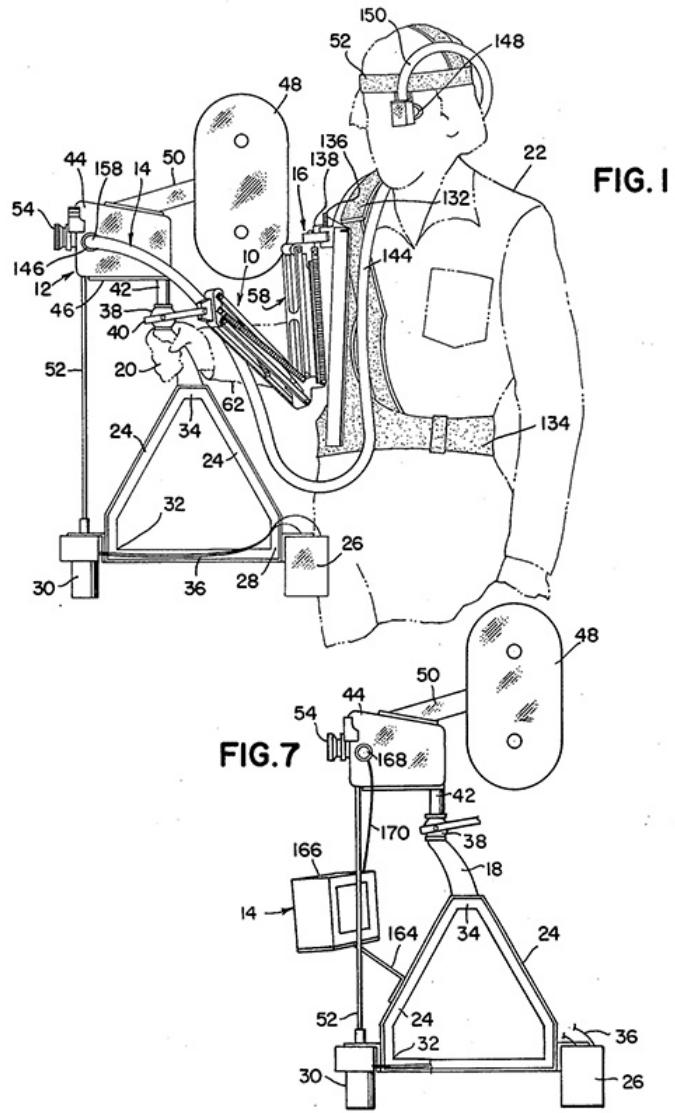
Philip's nervous outbursts and David's failure to appear disturb the gathering, but **4** Brandon deals coolly with the growing suspicion of David's girl and Rupert. Alarmed at David's absence, Mr. Kentley prepares to leave, taking some books given him by Brandon, who has tied them with the rope used to throttle his son. **5** Rupert sees

Philip start at the sight of the rope. **6** As Rupert leaves, the housekeeper (Edith Evanson) hands him the wrong hat. In it he finds the initials "D. K."

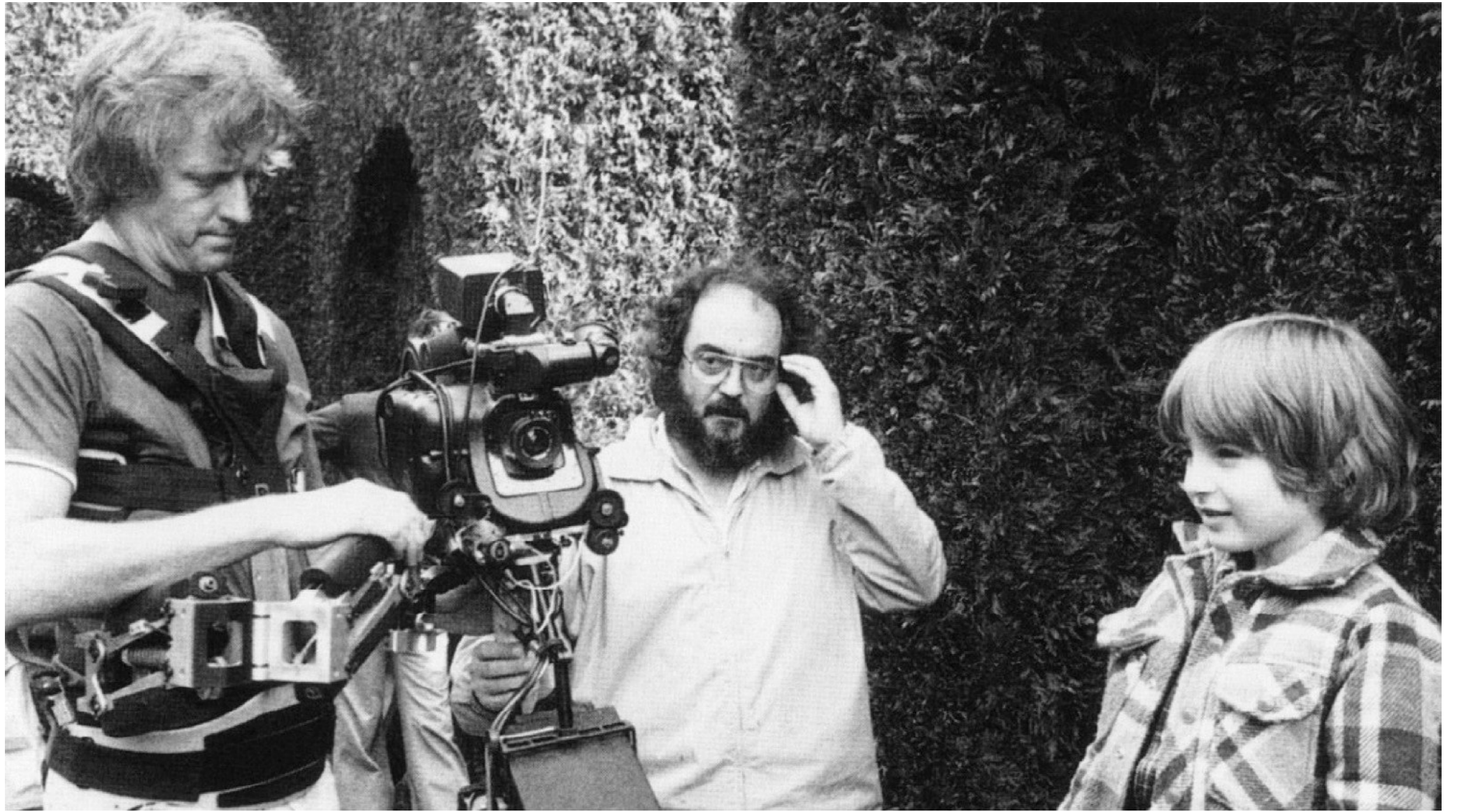
His guests gone, Brandon congratulates himself on the success of his grim "party." Heavy drinking has done little to lessen Philip's anxiety and **7** Rupert's unexpected return, on the pretext of having left his cigaret case, terrifies him. He breaks when he sees Rupert has brought the rope back with him. He tries to shoot Rupert but misses. Rupert wrests the gun from him and **8** insists on opening the chest. Appalled by what he finds and by Brandon's "explanation" of it, he holds the murderers for the police.







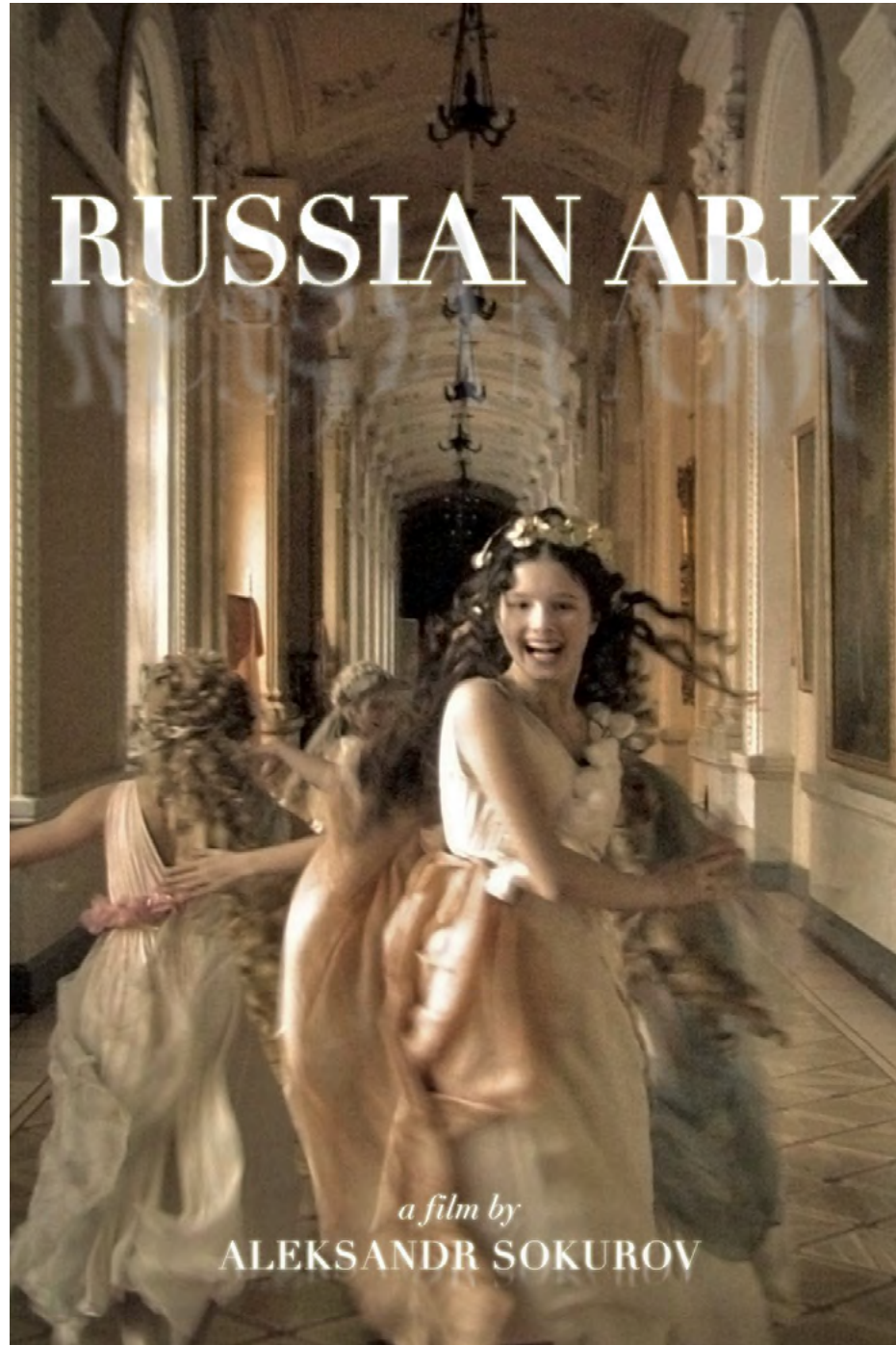
GARETT BROWN'S PATENT FOR THE STEADICAM, 1973



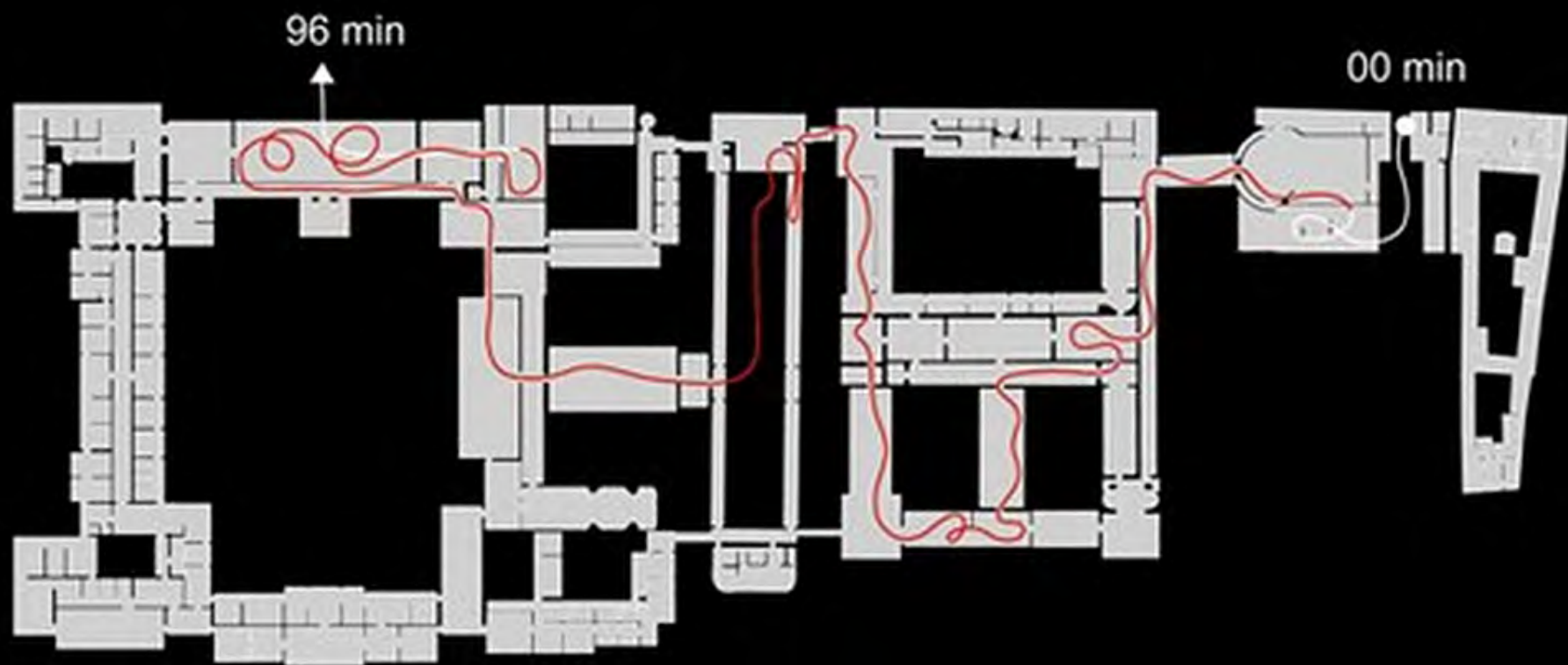


STANLEY KUBRICK'S
THE SHINING

STANLEY KUBRICK'S *THE SHINING*, 1980



ALEKSANDR SOKUROV'S *RUSSIAN ARK*, 2002



SOKUROV'S PATH through the HERMITAGE

POSTER / IMAGE

"It could be the most terrifying motion picture I have ever made!"— *Alfred Hitchcock*

"...and remember, the next scream you hear may be your own!"



ALFRED HITCHCOCK'S "The Birds"

TECHNICOLOR®

STARRING

ROD TAYLOR · JESSICA TANDY
SUZANNE PLESHETTE *and Introducing* 'TIPPI' HEDREN

Based on Daphne Du Maurier's Classic Suspense Story!



*A Fascinating
New Personality*



Screenplay by EVAN HUNTER · Directed by ALFRED HITCHCOCK