

Killing Bill: a Tarantino inspired film series

Bel Destefani
Intro to MIAP
December 7, 2010

*When people ask me if I went to film school
I tell them, "No, I went to films."
—Quentin Tarantino*

In the fall of 2009 and spring of 2010 I interned for a Durham, N.C.-based documentary film festival, Full Frame. While I sat through the numerous five-hour selection committee meetings, I listened intently on the opinions of the committee members as to why a certain film would be right or wrong for the festival. I was fascinated by their picks. Then when the docs were chosen and the programming department—the department I interned for—had to sit down and curate which films would play in what theater, at what time and what day I became even more curious as to how they curated the entire process. Not only did my love of documentary films grow but also my curiosity for festival programming. That is why when my initial proposal of doing an oral history of the New York Film Festival fell through, my brain instantly leaped to curating a film series.

When it came to deciding the topic of my film series I knew I wanted it centered around Quentin Tarantino, if only because of my knowledge and enthusiasm for his works. However, I did not just simply want to build a film series centered on his works because much of what he has done has been seen and lauded extensively within our lifetime. Instead I thought it might be interesting to examine the influences in some of his films, which are not that well known in mainstream cinema. I knew that Tarantino, before becoming a filmmaker, worked at a video store and became a film buff by watching over and over the films in the store. His films consequently are all rife with references and homages to several different film genres. With that in my mind, I chose my favorite film of his, *Kill Bill*—I include both volumes together and consider them one film since the

second is more of a continuation than a sequel—and decided to explore all the different genres within it. Furthermore, and most importantly, I delineated the practical aspects that are required of staging a film series.

Part I: The Genres and Their Films

Kill Bill is a two-volume film with *Vol. 1* released in 2003 and *Vol. 2* in 2004. It follows the story of the Bride (Uma Thurman), a martial arts trained assassin that is brutally assaulted and left for dead, but survives and spends four years in a coma. When she wakes up she discovers that not only has she lost four years of her life, but also the baby she was carrying when she was nearly killed. For her, this is an unforgivable act and thus goes about seeking revenge on the people that tried to kill her and her baby: her former colleagues, the Deadly Viper Assassin Squad, and her former boss, mentor and lover Bill (David Carradine)—the man who sanctioned the kill hit.

Tarantino's extensive references to other film genres within his own films demonstrate his deep love of cinema. *Kill Bill* features four main genres—the Samurai film, the Yakuza film, the Wuxia tradition and the Spaghetti Western—with a focus on female empowerment.

Female Empowerment

One of the many reasons I love Tarantino is because he is able to create strong female characters that are gun slinging, sword wielding, bad-asses. Out of the nine films that he has directed four of them have centered on a female protagonist that is capable of holding her own in a male dominated world. These female characters are not your typical

“damsels in distress” in need of rescuing from a male protagonist. In *Kill Bill*, the Bride is a bloody thirsty killer set on seeking revenge on those who tried to kill her and her baby, especially Bill. Two of the films that I have chosen for my films series, *Lady Snowblood* and *Thriller: A Cruel Picture (Or They Called Her One Eye)* feature female protagonists taking vengeance on the men that have wronged them.

Lady Snowblood is a 1973 Japanese film based on the eponymous manga. It was directed by Toshiya Fujita and stars Meiko Kaji as the titular character Yuki. Before Yuki was born, her mother, Sayo, was brutally raped after watching her husband and son get murdered. Sayo vows to take revenge on the men that killed her husband and son and after some time she manages to kill one of them. She is then sent to prison and seduces any prison guard she can in order to impregnate herself so that she may pass on her quest for revenge. She finally bears a daughter, Yuki, but dies in childbirth. Yuki is then trained to fight so she can continue on with her mother’s quest for revenge.

This quest for revenge closely mirrors the Bride’s quest in *Kill Bill*. However, it is the character of O-Ren Ishii portrayed by Lucy Liu that was modeled after Yuki’s storyline and much of O-Ren’s background, such as the murder of her parents and her subsequent revenge on the murderers, is the main plot of *Lady Snowblood*. Additionally many scenes from *Kill Bill*, such as the duel in the snow-covered garden between the Bride and O-Ren and the animated sequence, are taken directly from *Lady Snowblood*. This is clearly a movie that heavily influenced Tarantino in writing the storyline for *Kill Bill*.

While *Lady Snowblood* may have influenced O-Ren’s storyline in *Kill Bill*, *Thriller A Cruel Picture (Or They Called Her One Eye)* was the primary source for the

character Elle portrayed by Darryl Hannah. This 1974 Swedish film was directed by Bo Arne Vibenius and stars Christina Lindberg as the mute female protagonist, Frigga, exacting revenge on the men who raped her. When she was a little girl, Frigga was physically assaulted, an act that left her so traumatized that she is no longer able to talk. On her way to speech therapy one day, she accepts a ride from a handsome stranger, Tony, who then drugs her with heroine and tells her she is now dependent on heroin and cannot last more than 48 hours without it. This forces her to prostitute for him. She injures her first client and so Tony punishes her by removing one of her eyes and sending a vicious letter to her parents in which he pretends to be Frigga and tells them she hates them. Her parents, so distraught by the loss of their daughter, kill themselves. Having lost all of this, Frigga decides to exact her revenge in a most brutal way. While Frigga's story might not be exactly the same as Elle's story, both are ferocious blonde bombshells with only one ruthless eye set on killing.

The Samurai Film

A Brief History of the Samurai Film

In Japan, this genre is known as *chambara* which literally means, "sword fighting." The rise of the *chambara* film occurred in post-WWII Japan with more action-based sequences and more violent characters with psychologically scarred warriors. The most fundamental part of the *chambara* hero, however, is that he must wield a sword. According to Alain Silver in his book *The Samurai Film*, "The sword may be seen as *chambara*'s fundamental icon and the whole genre as a manifestation of that ideal which

regarded the swordsman and his weapon as one.”¹ This is true of the Bride in *Kill Bill* since we rarely see her without her sword and the way she wields it marks her ability as a warrior.

As samurai in *chambara* films can be either a *ronin* (a masterless warrior) or a *kyokaku*, but he must always adhere to *Bushido*, or the “Way of the Warrior,” which emphasized honor, loyalty, obedience and self-sacrifice.² Most importantly, a warrior must be able to defend his honor until his death, otherwise he’d have to commit suicide to save his reputation. Often taking place in the Tokugawa era of 1600 to 1868, the samurai constantly encountered situations in which he had to choose between what is right, *ninjo*, and his obligation to his lord and clan, *giri*. On occasion a samurai may exact revenge if it is because of loss of someone important to the samurai—a parallel we closely see in *Kill Bill*.

The genre lasted well into the 1970s, but overexposure led to trite screenplays and uninteresting cinematography. However, to this day, the *chambara* films have most impacted other genres such as the Yakuza films, the Spaghetti Westerns and science fiction, like *Star Wars*.

Shogun Assassin

The 1980 *Shogun Assassin* is actually a re-edit and recompilation of the first two films in the six-part *Lone Wolf and Cub* series, using the first twelve minutes of the first film, *Lone Wolf and Cub: Sword of Vengeance* and most of *Lone Wolf and Cub: Baby Cart at the River Styx*. It was directed by Robert Houston and stars Tomisaburo

¹ Alain Silver. *The Samurai Film*. (New York: Overlook Press, 2005) 35.

² *Ibid*, 36.

Wakayama as Ogami, a great samurai who serves as the Shogun's decapitator during sometime in the Edo period (1603-1868). As the Shogun grows older he becomes more senile and paranoid and begins to suspect that his samurai Ogami might kill him and sends his ninjas to dispose of him. They are unsuccessful in their attempt, but do manage to kill his wife, leaving him to raise his son alone and vowing to avenge her death. He travels as a mercenary until he can face the Shogun's three Masters of Death and then finally the Shogun himself.

I chose this film for the film series not only because it's a good example of a samurai film, in which the samurai is a psychologically scarred warrior, but also because the Bride and her daughter watch the beginning of the film in *Vol. 2*. Furthermore, much like the samurai Ogami, the Bride must face various opponents before she finally can go up against the person she most wants to kill, Bill. She must pass these tests in order to advance and therefore these tests mark her as a worthy opponent for Bill, rendering her capable of killing him in the end, just like in *Shogun*.

The Yakuza Film

A Brief History of the Yakuza Film

Yakuza derives from the 17th century *machi-yakko*, a “band of young townsmen...who organized to oppose the *hatamano-yakko*. Living on the fringes of the law themselves, the *machi-yakko* became folk heroes, with songs, stories, and plays retelling their exploits.”³ By the 18th century the *machi-yakko* involved into two groups: the *bakuto*, or gamblers, and the *tekiya*, or the peddlers. Eventually the *bakuto* came to be

³ Mark Schilling. *The yakuza movie book: a guide to Japanese gangster films*. (Berkeley: Stone Bridge Press, 2003) 20.

called the *yakuza*, or “eight, nine, three”—a losing hand in a traditional card game. Later the *yakuza* came to mean the *tekiya* as well.

Each Yakuza group was “organized into hierarchies, with an *oyabun* (boss or, literally, father) administering to the needs of his *kobun* (subordinates, or, literally, “children”) in return for their unswerving loyalty.”⁴ This relationship was superior to blood ties and was deeply rooted in ritual and adherence to a code, *jingi* (chivalry or honor), which required them to accept punishment or death if they ever betrayed their *oyabun*.⁵

The Golden age of the Yakuza film was during the 1960s with the *ninkyō eiga*, or “chivalry films.” But it slowly began to decline by the early 1970s with the over-saturation of sentimental films that depicted the theme of *giri-ninjo* in which the hero was “forced to choose between his own interests and an obligation that may cost him his life. The hero typically finds himself on the side of a gang that seeks to uphold tradition, against stronger, ruthless rivals who have been corrupted by materialism, individualism, and other Western values (or are just plain bad characters).”⁶

Furthermore, one important aspect of the Yakuza films is during the climax we have a showdown between the hero and the bad guys usually with the hero wielding a Japanese sword to deadly effect.”⁷ This last trope can be seen at the end of *Vol.1* when the showdown between our hero, the Bride, and the bad guy, O-Ren, culminates in a winner takes all battle with each wielding a Japanese samurai sword.

⁴ Ibid, 20.

⁵ Ibid, 20.

⁶ Ibid, 23.

⁷ Ibid 23.

Battles Without Honor and Humanity

Battles Without Honor and Humanity is the first of what would later be called *The Yakuza Papers* and centers around Shozo Hirono (Bunta Sugawara) and his life spanning a ten-year period. It's based on actual events of real-life gangsters. The story begins in the streets of Japan just after Hirono kills a rival punk in a street fight and is sent to jail where he becomes friends with Wakasugi (Tatsuo Umemiya), a lieutenant for a Yakuza gang. Once he's released he's recruited into a rivaling Yakuza gang. Both gangs maintain a semblance of peace until a city council election causes war to erupt between them with Hirono torn in the middle.

I choose this particular Yakuza film out of the multitude of great examples because it was pivotal in reviving the declining Yakuza film industry. It was one of the first Yakuza films to portray a much more cynical world and to showcase the Yakuza themselves as less than honorable in their adherence to the *jingi* code. I believe that *Kill Bill* also exemplifies this lack of *jingi* among characters, such as Bill and Elle, that once sought to follow an honorable code but have lost their way. Moreover, O-Ren's Yakuza gang, The Crazy 88s, even though they honorably fight for their *oyabun*, their ideologies and abuse of power lie more closely with the lack of *jingi* seen in *Battles* rather than with the "chivalry films" of the earlier Yakuza films.

The Wuxia Tradition

A Brief History of the Wuxia Tradition

In his book *Chinese Martial Arts Cinema: The Wuxia Tradition*, Stephen Teo explains that "the *wuxia* film is the oldest genre in the Chinese cinema that has remained

popular to the present day.”⁸ The term *wuxia* is a Cantonese compound word from the words *wu* meaning “martial” or “military” and *xia* meaning “honorable” or “chivalrous.” Just like the Japanese samurai and Yakuza films, the Chinese *wuxia* places a heavy emphasis on the warriors honor. Unlike, the Japanese genres though, the *wuxia* warriors are free agents and do not serve any sort of master. They are often from the lower social classes and fight for those who are poor and oppressed.

Originally dating back to the 1920s, the films by director King Hu and the Shaw Brothers Studios were the first films to stylize the action martial arts sequences using sophisticated wire choreography and trampoline assisted acrobatics called “wire fu.”⁹ Tarantino heavily used these techniques during the fight sequence in the House of Blue Leaves. Extensive, but beautifully choreographed, wire fu can be seen propelling the Bride in her martial arts.

The *wuxia* tradition was recently reintroduced to Hollywood with Ang Lee’s *Crouching Tiger, Hidden Dragon* which then led to Zhang Yimou’s *Hero* and *House of Flying Daggers*. This has reawakened a desire for a tradition that is timeless.

Come Drink with Me

Widely considered as one of the greatest films of its genre, the 1966 film *Come Drink with Me* was directed by King Hu and stars Cheng Pei-Pei as Golden Swallow, a woman who is sent to rescue her brother after he is kidnapped by a bandit gang and held for ransom in exchange for their leader’s freedom. Guided by a kung fu master-in-disguise, Fan Da-Pei (Elliot Ngok) who is only known as “Drunken Cat,” Golden

⁸ Stephen Teo. *Chinese martial arts cinema: the Wuxia tradition*. (Edinburgh: Edinburgh University Press, 2009) 1.

⁹ Ibid, 8.

Swallow tracks down the men who took her brother to a Buddhist temple. There she is nearly killed by a poisonous dart, but is rescued by Fan and he reveals to her that he is a great martial arts leader and is the leader of a Kung Fu society. Fan manages to negotiate the exchange of Golden Swallow's brother for the bandit leader, but both he and Golden Swallow must fight off, using their proficient Kung Fu skills, the bandits and an evil abbot, once Fan refuses to hand over the bandit leader.

I chose this film for the series because of its renowned popularity and because it is a personal favorite of Tarantino's. What's more, as mentioned before, the acrobatic techniques used in the film are reminiscent of the ones Tarantino used during the martial arts sequence in *Vol. 1*.

The Spaghetti Western

A Brief History of the Spaghetti Western

The Spaghetti Western is a sub-genre of the Western so named because it “signifies that Italians make these Westerns, in the sense of [financing, participation behind the camera, and in front of the camera].”¹⁰ Its emergence in the early 1960s was due in large part to Italian filmmaker Sergio Leone best known for his *Dollars Trilogy*. Many of the Spaghetti Westerns have a heavy Spanish and Mexican influence, with the former serving as a film location and the latter as the backdrop for the narrative.

Typical themes within the genre were of the Mexican revolution and bandits, often times taking place between the borders shared by Mexico and the US. Unlike the Western, however, which featured honorable heroes saving a damsel in distress or

¹⁰ Fridlund, Bert. *The spaghetti Western: a thematic analysis*. (Jefferson, N.C.: McFarland & Co., 2006) 4.

villages by the savage Indians, Spaghetti Westerns featured gun-toting anti-heroes out for their own gain. We see this most notably in the character Budd, Bill's brother and one of the assassins that tried to kill the Bride. It's obvious he fancies himself a cowboy because he lives in the desert, wears a cowboy hat and chews tobacco. Yet, he's not like the heroes seen in Westerns but rather like those in the Spaghetti Westerns, since the manner in which he tries to kill the Bride is less than honorable—there is no duel, but rather a sneak attack and then he buries her alive. We then see that Budd only really cares about money because he sells a priceless Hattori Hanzo sword for a quick buck.

A Fistful of Dollars

This 1964 Sergio Leone-directed film was one of the first films of the Spaghetti western and launched the genre's popularity, the latter of which is why I chose it for my films series. It is the first of the "Dollars Trilogy," which includes *For a Few Dollars More* and *The Good, the Bad and the Ugly*. Largely influenced by Akira Kurosawa's samurai film *Yojimbo*, this film stars the legendary Clint Eastwood as Joe, a stranger that arrives in a Mexican town and is told by an innkeeper that there is a bitter feud between two families, the bandit Rojo brothers and Sheriff Baxter's family, vying for control of the town. The stranger uses this opportunity to gain money from the situation by playing both families against each other when he learns that a shipment of gold is coming through. He ends up witnessing the Rojo brothers murder the soldiers that accompanied the gold and then taking the gold for themselves. The stranger tells both sides that there were two "survivors" and while the Rojo brothers race to silence them, the Baxter family races to question them, leaving the gold unattended and ready for the Stranger to steal.

Concluding the series

To conclude the series I would like to show both volumes of *Kill Bill* as a double feature on the last night. I think that it is important to see the film one last time so that everyone could see how the films I selected for the series actually come into play in Tarantino's film.

Part II: The Nuts and Bolts of Programming a Film Series

Location, location, location

When it came time to decide where I wanted to screen the film series I immediately thought of the Michelson Theater. Many reasons factored into my decision, but perhaps the most important was the fact that if I were to have it in the Michelson Theater than my event most likely could be co-sponsored by NYU's Cinema Studies department. This would include free venue as well as free security and film projection. The idea of cutting the cost of the venue and labor out of my budget was most appealing since I knew that obtaining the prints of each film would be my most expensive cost.

Furthermore, since I work for the department as a projectionist I knew that I would not only be comfortable in the venue—having projected there many times—but I also have a working relationship with both Cathy Holter and Jeff Richardson who are in charge of putting these events on. I knew that whatever problem arose they would be most supportive in assisting.

I chose March of 2011 to screen the series, because March is Tarantino's birthday month and Wednesdays at 8 p.m. to screen the films because I knew that people would be more likely to see a non-theatrical film when they didn't have prior weekend plans.

Obtaining the Prints

Unfortunately the task of acquiring the prints needed was not as easy as I thought it would be. I knew that copyright law forbids the use of DVD copies of films for public exhibition such as these so my only hope for screening them was to obtain a 35mm print of each. However, having never needed to find 35mm prints of films, I did not know where to rent them.

I did, nonetheless, remember that the films series which projected for, Freewater Presentations, at my alma mater, would obtain their prints through a commercial distributor. After much Google searching I was able to find that the company was called Swank Motion Pictures and that they frequently license non-theatrical venues with exhibition rights. Luckily three of the eight films—*A Fistful of Dollars*, *Kill Bill Vol. 1* and *Vol. 2*—I wanted to screen were available from Swank for a modest fee and considerable paperwork.

After speaking with Ann Harris about this project and of my difficulties finding prints, she suggested I do a search for previous film series that had screened the films I was looking for. *Thriller* was the first film I found and it had been screened as part of a Swedish film festival in 2007 by ICA Klubb Super 8. I contacted ICA Klubb Super 8 to see where they had gotten their print by going to their website and even though it was in Swedish, they did have a small English section for international sales. I emailed the

representative and he told me that a 35mm print of the film does not exist anymore and that I should contact the US distributor about screening a DVD—I did, but no response was given. However, the ICA Klubb Super 8 rep, Rickard Gramfors, did offer to have Christina Lindberg come to the film series for the price a of a plane ticket, lodging and food.

For the rest of the films I had even worse luck. The Library of Congress will be screening *Shogun Assassin* in mid-December, but their archives rep is on vacation until then and could not be reached for inquiry. For *Come Drink with Me*, I contacted UCLA because they had screened it in 2003, but the curator of the series was no longer at UCLA and no one else had information as to how the print was obtained. For *Lady Snowblood*, I saw that the Japan Society had screened it in 2009 and their rep, Fumiko Miyamoto, was most helpful in answering my questions, but she could not tell me who they got their print from since it was not she who curated the series, but a colleague of hers that is out of town. She did, however, give me a rough estimate as to how much the film cost. And lastly for *Battles Without Honor and Humanity* I contacted the Asia Society since they screened the film in 2009, but I left a voicemail and no one returned my call.

In the end, with more time I know that could find the remaining prints, but it's comforting to know that there is a company that licenses many films to non-theatrical venues and thus obtaining a few prints was quite easy.

The Budget

The budget turned out to be approximately \$6800 (see Appendix B). Since the event would be co-sponsored by NYU's Department of Cinema Studies, the venue, the

security and the projection would be free. The rest of the costs are predominately of the prints and Christina Lindberg's special appearance for her Q&A after the film. Much less of the budget would be allotted to food and publicity.

The prints were the most expensive because there were eight to be found. Although I could not find all the prints I needed, I estimated costs based on the price of the prints I did find. Swank told me that they would charge, shipping included, \$530 for *A Fistful of Dollars* and \$385 for each *Kill Bill* film. Based on that number I estimated \$500 for each of the remaining prints, making the grand total for prints \$3,300.

The second highest cost would be airfare for Christina Lindberg and her companion. Luckily, she does not have an appearance fee but does require that the event pay for her and her companion's airfare, lodging, transportation and meals. Based on airline tickets at the moment, I have allotted \$850 for airfare from Sweden for Christina and her guest. The average price for a cheap hotel in the NYU area was around \$150 per night. Then plus their meals and transportation made their sub-total \$2,230.

Lastly, the final two costs were for the food and wine at the reception and for publicity. Most of my publicity techniques require very little money except for printing out posters and programs for each film, which came out to about \$700. As for the food and wine, I would like to hold a reception with sushi before the *Kill Bill* double feature and so I have allotted about \$420 for the cost.

Since the grand total is approximately \$6800, this is money I would either have to pay out of pocket, fundraise or obtain via sponsorship—or perhaps all three. There are various organizations that I think I could contact for funds, such as the Japan or Asia

Society or maybe even the Film Society of Lincoln Center, but the spoke of this is beyond the research of this project.

Publicity

My publicity for this series would consist of a two-part strategy. First, I would create an online presence by constructing a website for the event and using social media to advertise it. My online campaign would be very aggressive. The website would be hosted on Wordpress and would contain a separate entry for each film detailing the location of the screening and time as well as a brief synopsis and trailer. I would advertise the blog postings on Facebook and Twitter every time I added a new one. Furthermore, I'd engage my Twitter and Facebook followers by asking questions and posting links related to the film series, such as "What is your favorite Tarantino film?" or "Click here to check out Tarantino's top 20 movies in the last 17 years." I think it's important to not just solicit followers but also to engross them in some sort of online conversation.

Second, I would create a more tangible presence by putting up posters that I created for each of the films around the NYU community. I would also send out press releases to local media outlets, such as on-campus papers and perhaps smaller weekly newspapers, in the hopes that they would write about the event. Lastly, I'd contact film societies, such as the Japan Society or the Swedish Film Society, to have them hopefully advertise the series. By publicizing with them I could reach a larger audience of film lovers.

To create more of a buzz I would most likely try to convince Professor Zheng Zhang, who teaches a film class on martial arts every year to introduce the series. Having a scholarly influence on the film series could help to validate it. Also, in the budget I have allotted money for Christina Lindberg, star of *Thriller: A Cruel Picture*, to attend a Q&A after the film and to sell her DVDs and photos. This would hopefully attract her fans that seldom have a chance to see her in the United States.

In conclusion

Although the film series arose out of failure, it became a project I quite thoroughly enjoyed researching and planning. Learning the practical aspects of curating a film series I found to be quite fascinating and could prove to be essential to me if I decide to get into festival programming or curating. My only regret in this project is that it is not actually real. I would have loved to make this film series come to life.

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Appendix A: Login to Social Media and Presentation

Sliderocket Presentation

- Login: kbfilmseries@gmail.com
- Password: introtomiap

Wordpress

- URL: kbfilmseries.wordpress.com

Facebook

- URL: <http://www.facebook.com/pages/Killing-Bill-a-Tarantino-inspired-film-series/112227422178719>

Twitter

- URL: twitter.com/kbfilmseries

Killing Bill

a Tarantino inspired film series



March 2 - April 13

Wednesdays at 8pm

721 Broadway, Michelson Theater



About the series

When people ask me if I went to film school I tell them, "No, I went to films."

—Quentin Tarantino

This film series is dedicated to exploring the films and genres that made one of Tarantino's greatest films, and my personal favorite, *Kill Bill*.

Like most of Tarantino's films, *Kill Bill* is an homage to various film genres that Tarantino admires and loves. Six films were chosen to represent each genre. The film series culminates with a double feature of *Kill Bill Vol. 1* and *Vol. 2*.

**This has been an
Intro to MIAP project
brought to you by:**

Bel Destefani
First year MA in Cinema Studies
December 7, 2010

**Co –sponsored by
NYU’s Department of Cinema Studies**

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Jeff Richardson
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The entire Intro to MIAP class

Zheng Zhang
Fumiko Miyamoto
Brian Fox
Rickard Gramfors



Lady Snowblood

1973, 35mm, 97 min
March 2, 2010. 8 p.m.

Directed by: Toshiya
Fujita
Starring: Meiko Kaji

Lady Snowblood is a
1973 Japanese film
based on the manga of
the same name. Meiko
Kaji plays the titular
character, Yuki, whose
mother, Sayo, was
brutally raped after

watching her husband and son get murdered, before Yuki
was born. Sayo vows to take revenge on the men that
killed her husband and son and after some time she
manages to kill one of them. She is then sent to prison and
seduces any prison guard she can in order to impregnate
herself so that she may pass on her quest for revenge. She
finally bears a daughter, Yuki, but dies in childbirth. Yuki
is then trained to fight so she can continue on with her
mother’s quest for revenge. Yuki is the main inspiration
for the character of O-Ren in *Vol. 1*.



Thriller: A Cruel Picture (Or They Called Her One Eye)

1974, 35mm, 82 min
 March 9, 2010. 8 p.m.

Directed by: Bo Arne Vibenius
 Starring: Christina Lindberg

This 1974 stars Christina Lindberg as the mute female protagonist, Frigga,

exacting revenge on the men who raped her. When she was a little girl, Frigga was physically assaulted, an act that left her so traumatized that she is no longer able to talk. On her way to speech therapy one day, she accepts a ride from a handsome stranger, Tony, who then drugs her with heroine and tells her she is now dependent on heroin, forcing her to prostitute for him. She injures her first client, so Tony punishes her by removing one of her eyes and sending a vicious letter to her parents that causes them to kill themselves. Having lost everything, she decides to exact her revenge. Frigga is the primary source for the character Elle portrayed by Darryl Hannah.



Kill Bill – Double Feature!

2003 & 2004, 35mm,
 111 min & 136 min
 April 13, 2010. 8 p.m.

Directed by: Quentin Tarantino
 Starring: Uma Thurman, David Carradine, Lucy Liu, Daryl Hannah, Michael Madsen, Sonny Chiba

The Bride was a ruthless trained killer working for a man named Bill. But all that changed when she found out she was pregnant and quit the biz. This did not sit well with her boss and lover Bill who ordered her murder after he found out she marrying another man. This Tarantino classic follows the Bride as she goes on a “roaring rampage of revenge” on Bill and the five assassins that were instrumental in her attempted murder. Exquisitely filmed, *Kill Bill Vol. 1* and *Vol. 2* feature amazing martial arts skills, excellent sword wielding, mountains of blood shed and a soundtrack that is begging to be purchased on iTunes.



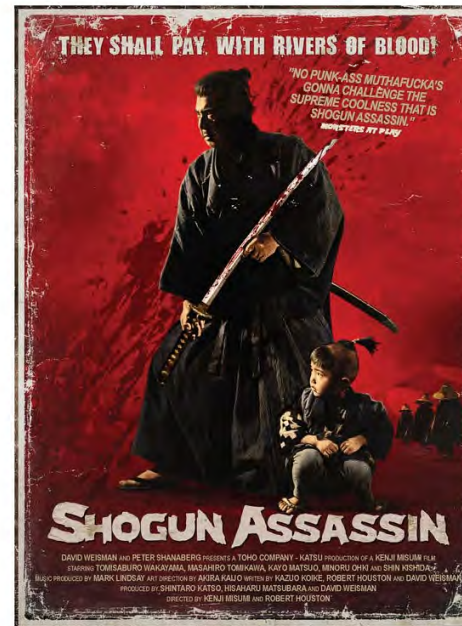
Come Drink With Me

1966, 35mm, 95 min
March 30, 2010. 8 p.m.

Directed by: King Hu
Starring: Cheng Pei-Pei,
Elliot Ngok

Widely considered as one of the greatest films of its genre, this film was directed by King Hu and stars Cheng Pei-Pei as Golden Swallow, a woman who is sent to rescue her brother after a bandit gang kidnaps him

and hold a him for ransom in exchange for their leader's freedom. Guided by a kung fu master-in-disguise, Fan Da-Pei (Elliot Ngok) who is only known as "Drunken Cat," Golden Swallow tracks down the men who took her brother to a Buddhist temple. There she is nearly killed by a poisonous dart, but is rescued by Fan and he reveals to her that he is a great martial arts leader and is the leader of a Kung Fu society. Fan manages to negotiate the exchange of Golden Swallow's brother for the bandit leader, but both he and Golden Swallow must fight off, using their proficient Kung Fu skills, the bandits and an evil abbot, once Fan refuses to hand over the bandit leader.



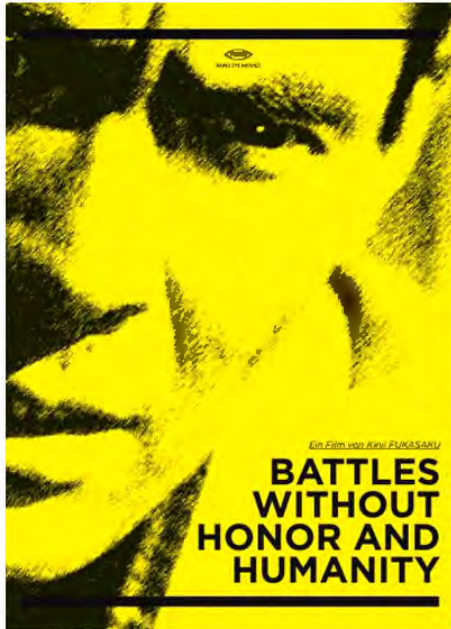
Shogun Assassin

1980, 35mm, 85 min
March 16, 2010. 8 p.m.

Directed by: Robert
Houston
Starring: Tomisaburo
Wakayama

In this 1980 Japanese film composite of the six-part *Lone Wolf* series, Ogami is a great samurai who serves as the Shogun's decapitator during

sometime in the Edo period (1603-1868). As the Shogun grows older he becomes more senile and paranoid and begins to suspect that his samurai Ogami might kill him and sends his ninjas to dispose of him. They are unsuccessful in their attempt, but do manage to kill his wife, leaving him to raise his son alone and vowing to avenge her death. He travels as a mercenary until he can face the Shogun's three Masters of Death and the finally the Shogun himself.



Battles Without Honor and Humanity

1973, 35mm, 99 min
March 23, 2010. 8 p.m.

Directed by: Kinji Fukasaku
Starring: Bunta Sugawara, Hiroki Matsukata

Battles Without Honor and Humanity is the first of what would later be

called *The Yakuza Papers* and centers around Shozo Hirono (Bunta Sugawara) spanning a ten-year period. It's based on actual events of real-life gangsters. The story begins in the streets of Japan just after Hirono kills a rival punk in a street fight and is sent to jail where he becomes friends with Wakasugi (Tatsuo Umemiya), a lieutenant for a Yakuza gang. Once he's released he's recruited into a rivaling Yakuza gang. Both gangs maintain a semblance of peace until a city council election causes war to erupt between them with Hirono torn in the middle.



A Fistful of Dollars

1964, 35mm, 99 min
April 6, 2010. 8 p.m.

Directed by: Sergio Leone
Starring: Clint Eastwood

One of the first films of the Spaghetti western and launched the genre's popularity. It's the first of the "Dollars Trilogy."

Largely influenced by Akira Kurosawa's samurai film *Yojimbo*, this film stars the

legendary Clint Eastwood as a stranger that arrives in a Mexican town and is told that there is a bitter feud between two families, the bandit Rojo brothers and Sheriff Baxter's family, vying for control of the town. The stranger uses this opportunity to gain money from the situation by playing both families against each other when he learns that a shipment of gold is coming through. He witnesses the Rojo brothers murder the soldiers that accompanied the gold and then taking that gold. The stranger tells both sides that there were two "survivors" and while the Rojo brothers race to silence them, the Baxter family races to question them, leaving the gold unattended and ready for the Stranger to steal.

**Appendix B:
Preliminary Budget for Killing Bill Film Series**

Item	Description	Cost (\$)
Films (incl. shipping)	Lady Snowblood	
	Thriller: A Cruel Picture (Or They Called Her One Eye)	500
	Shogun Assassin	500
	Battles Without Honor and Humanity	500
	Come Drink With Me	500
	A Fistful of Dollars	530
	Kill Bill Vol. 1	385
	Kill Bill Vol. 2	385
	Sub-total	3,300
Guest Speakers	Christina Lindberg	0
	Zheng Zhang (gift card)	150
	Sub-total	150
Venue	Michelson Theater	0
	Sub-total	0
Staff	Projectionist	0
	Security	0
	Sub-total	0
Travel and Lodging	Airfare - Christina Lindberg	850
	Airfare - CL's companion	850
	Hotel - Christina Lindberg and companion (2 nights)	300
	Taxi - Christina Lindberg and companion	30
	Sub-total	2,030
Food	Christina Lindberg and companion food allotment	200
	Reception food (sushi)	300
	Reception wine (6 bottles at \$20)	120
	Sub-total	620
Publicity	Posters (50 8.5x11 per film)	350
	Programs (50 per film screening)	350
	Sub-total	700
Total		6,800