

WRITTEN REASONS FOR DECISION SECTION 12

TITLE OF PUBLICATION: Kill Bill Vol. 2

OFLC REF:400519

HEADNOTE

Type of Publication: Film 35mm

Title of Publication: Kill Bill Vol. 2

Other known title: Not Stated

**OFLC Publication
Reference No:** 400519

Decision: Objectionable except if the availability of the publication is restricted to persons who have attained the age of 16 years.

Display Conditions: Nil.

Descriptive Note: Contains violence, offensive language and drug use.

The film entitled *Kill Bill Vol. 2* is classified as objectionable except if the availability of the publication is restricted to persons who have attained the age of 16 years. This classification is due to the manner in which the publication deals with matters of violence and cruelty, and to a lesser extent, crime.

The publication is a 35mm American film made by the well-known auteur and cinephile Quentin Tarantino. The film is the sequel to the *Kill Bill Vol. 1*, and follows the character known as "The Bride" as she executes what she calls "a roaring rampage of revenge" on a group of assassins.

The film's story is told with frequent digressions in the form of flashbacks. The film begins with a brief black and white sequence explaining why The Bride is set on vengeance, before the focus returns to her quest. She systematically hunts down two of the assassins, one of whom reveals that The Bride's real name is Beatrix Kiddo. Another flashback shows Beatrix's training in kung fu by a master named Pai Mei, who taught her the legendary fatal kung fu manoeuvre called "the five point palm exploding heart technique". When Beatrix catches up with her final prey Bill, he introduces her to her daughter BB before she kills him

using the five point palm exploding heart technique. The story ends with Beatrix and BB watching cartoons together and the words "The lioness has reclaimed her cub".

The story is divided into sections, which are preceded by chapter titles such as "Chapter Seven: The Lonely Grave Of Paula Schultz". The film is strongly influenced by classic films and film genres, including film noir, horror and 1970s kung fu movies. Overall, the film has an especially Western flavour in terms of camera shots, settings, chapter names and themes. Ennio Morricone music is used throughout the film but Johnny Cash tunes, pop music and brassy funk are also present. Characters in the film frequently use offensive language.

The publication deals with matters of crime in the form of drug use. At one point the boss of a strip club and one of the strippers are depicted snorting white powder from a mirror. These characters do not have much impact on the plot and this sequence merely adds to the viewer's impressions of the club and the boss as seedy. During another sequence a character makes a reference to smoking cannabis which is both off-hand and humorous.

The publication deals with cruelty. The strongest instances of cruelty in the publication are discussed below in terms of s3(3)(a)(i).

The publication deals with matters of violence. The violent sequences vary in terms of their presentation, and include sword fights, kung fu and hand to hand combat. The most humorous treatment of violence is contained within "Chapter Eight: The Cruel Tutelage Of Pai Mei". In several sequences Beatrix fights with Pai Mei, with and without traditional martial arts weapons. The fighting is stylised and unrealistic, for example, at one point the master stands on the blade of Beatrix's sword.

The strongest examples of violence in the publication are discussed below in terms of s3(3)(a)(i).

The publication does not deal with any matters that require discussion under s3(2) of the FVPC Act.

The terms of s3(3)(a)(i) relate to the extent and degree to which, and the manner in which, the publication describes, depicts or otherwise deals with acts of torture, the infliction of serious physical harm, or acts of significant cruelty. The film is set in a stylised world in which cruelty and violence are techniques the characters use in order to stay alive. As the main characters are all assassins, they deal in violence and cruelty as their trade.

Possibly the strongest image of violence and the effect of violence takes place early in the film, as part of the summing up of the story so far. Beatrix's bloody and beaten face is depicted in close-up, as Bill talks to her about his sadism. A gun then appears in the frame as Bill shoots Beatrix in the head, causing blood to burst by her ear. The sequence has the effect of establishing Beatrix's motives for vengeance. The impact of this image is lessened somewhat by the fact that it is in black and white, which makes the detail harder to see.

This contrasts with the scene of the massacre at Beatrix's wedding rehearsal. The viewer sees a long shot of the building in which the rehearsal is taking place. Gunshots are heard and the blaze of guns is seen. The viewer is thus distanced from the violence.

The characters often delay killing other characters in order to murder them in highly complicated ways. For example, at one point Bill's brother Budd shoots Beatrix in the chest with rock salt before injecting her with a tranquiliser, and when Beatrix wakes up she finds that she is to be buried alive.

Later on, Elle Driver, who is another assassin whom Beatrix hunts down, sets up a plan in which Budd opens a bag and is stung in the eye by a deadly snake. There are close-up shots of his swelling face as Elle reads out information from the internet about the snake poison's effects.

Elle and Beatrix fight each other in Budd's flimsy trailer home, knocking through walls and demolishing furniture. The action in this sequence takes place very quickly, and at times a split screen is used in order to show both women. Elle stabs through Beatrix's foot with her high heel, and Beatrix holds Elle's head down in the toilet bowl.

Eventually Elle and Beatrix face each other, each holding a sword. A flashback then shows Elle screaming with a bloody face because Pai Mei plucked her eye out. When the present-day action resumes Beatrix plucks out Elle's remaining eyeball, drops it onto the ground and grinds it underneath her bare foot. The scene ends with Elle writhing in agony on the floor as Beatrix leaves the trailer.

The scene in which Beatrix kills Bill is perhaps an anti-climax. Beatrix and Bill fight briefly whilst sitting down, and then Beatrix performs "the five point palm exploding heart technique". This technique involves Beatrix causing blood to appear on Bill's chest. After taking five steps, Bill collapses and dies.

The most sustained sequence of cruelty involves Budd's treatment of Beatrix. When Budd captures Beatrix, he rings Elle Driver to say that he is planning to kill Beatrix, and her instructions are that Beatrix "must suffer to her last breath". Budd proceeds to throw the bound Beatrix into a coffin which he nails shut, lowers into a deep grave and covers with dirt.

The sequence in which Beatrix is trapped inside the coffin is extremely tense. Beatrix's absolute terror is emphasised through the use of close ups of her eyes and the noise of her panting. At several points the viewer only hears the noise of her breathing, and the screen is black, reflecting the absolute darkness of the coffin. The trapped feeling is also emphasised by all the claustrophobic shots which demonstrate precisely how small the coffin is.

Several factors slightly lessen the tension of this sequence. For example, there are elements of humour during the scene in which the grave is prepared. The story also cuts away to a flashback of Beatrix's instruction in martial arts which she then uses to break through the coffin.

Other examples of cruelty during the film include Pai Mei sweeping the hungry Beatrix's food onto the floor to teach her a lesson. Most of the latter parts of the film, however, explore the limits of each character's cruelty. The characters are over the top, but each adheres to rigid personal codes. Beatrix is unable to kill Bill in front of her daughter, and another female assassin is persuaded not to kill Beatrix because she is pregnant. Beatrix tells her that she is "the deadliest woman in the world but right now I'm scared shitless for my baby". Later she explains to Bill that she left him and tried to get married in order to provide her baby with choices, and a clean slate.

The dominant effect of the publication as a whole is of a colourful, stylish, violent and humorous film full of quirky characters and witty dialogue. The publication has merit in that it is made by a well-known director/writer, whose work is much discussed. The film is well made and shot, with dazzling performances.

The previous film in the series, *Kill Bill Part 1* was examined by the Office, and was classified as objectionable except if the availability of the publication is restricted to persons who have attained the age of 18 years, with the descriptive note "Contains graphic violence and offensive language". This decision was registered on 9 October 2003. The Film and Literature Board of Review then classified the film as objectionable except if the availability of the publication is restricted to persons who have attained the age of 18 years, with the descriptive note "Contains graphic violence and offensive language". That decision was registered on 23 March 2004.

The tone of *Kill Bill Vol. 2* is much lighter than the first film in the series. There is a lot more dialogue and character development in the second film, including an emphasis on loving relationships that is absent in *Kill Bill Part 1*. Whereas the first film was based around prolonged fight sequences, the fight scenes in *Kill Bill Vol. 2* are much shorter, and punctuate the film rather than forming the basis of it. There is an emphasis in *Kill Bill Vol. 2* upon the characters' emotions and morality. These elements have the effect of balancing the less frequent depictions of violence in the current publication to a certain extent.

The unrestricted availability of the publication is likely to be injurious to the public good due to its treatment of matters of cruelty and violence. Older teenagers and adults will be able to recognise the context and themes of the feature, particularly its ironic humour and references to other films and film genres. This has the effect of making the availability of the film unlikely to injure the public good if it is restricted to older teenagers and adults. The availability of *Kill Bill Vol. 2* is therefore restricted to persons who have attained the age of 16 years.

Written reasons are not legally required for section 12 submissions, but it is the policy of the Classification Office to provide them.

Date 15/04/04	OFLO Ref 400519
Applicant Film & Video Labelling Body Inc.	
Applicant to Labelling Body Buena Vista International	
Title (On Screen) Kill Bill Vol. 2	
Other Screen Titles Not Stated	
Director/s Quentin Tarantino	
Producer/s Lawrence Bender	
System Format Film 35mm	Country of Origin USA
Language/s English, Chinese Cantonese	

Classification Objectionable except if the availability of the publication is restricted to persons who have attained the age of 16 years.	
Descriptive Note Contains violence, offensive and drug use.	
Excision/s N/A	Date Cleared N/A
Total Running Time 138:18	Total Running Time after Excisions N/A

- 0-08 Miramax
piano JD
- 0-18 v/lover
- 0-24 A Band Apart Uma Thurman
- 0-38 b + w beaten face ♀ → gunshot blood on ear. "sadistic..." - 0 →
- 1-00 b + w ♀ in car, talks abt coma + roaring rampage of revenge. Noir style.
- 1-46 "I am gonna kill Bill"
- 1-52 Vol. 2
- 2-04 Chapter Six Massacre At Two Pines.

b + w. chapel. ♀ v/lover abt chapel massacre → wedding rehearsal.

3.25 discuss wedding. T.B, w. Rufus (black piano player)

4.39 humorous discuss'n seating arr.g-nts. T.B & guests coming. T.B v. pregnant in white dress.

6.27 ♂ o/side chapel plays flute. "Hello kiddo" to T.B.

7.55 Bill + T.B talk. Groom = Tommy.

8.50 Tommy owns used record store. M. conversat'n → T.B w/ks in the store.

10.23 Bill wants to come to wedding. Tommy + Bill meet. B. intruded at her father. She = "Arlene".

12.40 m. conversat'n. Bill wants to watch rehearsal.

13.27 T.B cries, kisses B. on lips, puts on veil. Ominous ♪

14.16 cam backs out of chapel. 4 men in black advance w. guns.

14.44 noise of gunshots. O/side building. Bell.

15.01 R.C.

15.09 colour. Desert. Bill + ♂ talk by trailer abt all the bodyguards. T.B killed.

6.17 ♂ & kept up w. his sword-play, hacked his "priceler" sword.

7.15 T.B's name beeped in conversat'n. Bill tries to enlist ♂'s help despite ♂'s anger @ him.

17.55 ♂ - "that ♀ deserves her revenge + we deserve to die".

18.27 Chapter Seven The Lonely Grave Of Paula Schultz.

18.51 ♂ @ w/k (titty bar, he = bouncer).
No customers.

19.27 ♂ + ♀ snort cocaine - "Be somebody baby".

19.58 Larry (boss) tells ♂ ♀ being late f. w/k.

20.48 Fucking... asshole etc. Larry crosses his name off schedule, tells him to go home till called.

23.12 ♀ tells ♂ to clean up shitty water fr broken toilet.

23.55 ♂ back @ trailer, goes inside noise of crockery walking.

24.36 T.B under trailer in balaclava, sword. Johnny Cash JB. T.B poned w. sword beside door.

26.19 T.B removes balaclava. ♂ shoots her in chest, blows her backwards onto ground. wound is shown.

28.00 Leone style JB. ♂ talks to T.B "clande dose of rock salt deep in the tits". blood on T.B's chest. ♂ holds gun.

27.59 T.B spits blood onto ♂'s face he spits tobacco juice onto hers.

28.38 ♂ puts tranquiliser in T.B's butt. she falls asleep, on front on ground.

29.18 ♂ on phone, body in bgnd. ♂ talks

to Elle Driver "wrong brother you hateful bitch". He = Bob.

30.16 Bob holds T.B.'s sword, tells Elle, asks for a million \$ for sword. Elle - "One condition. She must suffer to her last breath."

31.23 Moon. Country Rd. T.B.'s bound body.

32.15 Bob drags T.B. along ground by feet. Graveyard. Open coffin ^(body) headstone "Paula Schultz". Bob helps digger out of hole. "this bitch is furious" "is she the cutest little bland pussy..."

34.21 R.C. Bob holds mace to T.B.'s eyes as they grab her. "you're going under the ground. Irite". Thr. to burn eyeballs out of head by pray'g whole can of mace.

36.07 claps of eyes. Bob - "this is to break my brother's heart". Coffin lid nailed down w. T.B. inside.

36.58 dark, T.B. pants + sobs. Noise of dirt?

38.03 T.B. turns on torch. Dirt noise conts. B+ w effect. T.B. hits lid, sobs.

39.19 torch shows edges of coffin.

39.48 Chapter Eight The Cruel Tutelage Of

Pai Mei
T.B. lies by fire. Bill plays flute, tells story abt Pai Mei.

41.54 story conts. Pai Mei slighted when Shalin monk returns nod of greeting + massacres all the monks. Origin of "5 point palm exploding heart technique" -> deadliest blow in martial arts.

43.57 Bill tells T.B. to always follow/obey Pai Mei ∴ if don't he will snap yr back etc. as twigs.

45.01 Bill tells T.B. she has been accepted as student (of Pai Mei?)

46.19 R.C.

46.51 T.B. climbs steps to Asian ♂, bows bef. him, calls him "master". Subtitles as spk Mandarin, Cantonese, Jap. se.

48.55 T.B. + ♂ talk abt her abilities in martial arts. He = contemptuous of her.

50.48 ♂ challenges T.B. to land single blow. Fight → he dodges, stands on her sword, takes sword fr. her, tells her her Kung fu = pathetic.

52.13 Fighting w/out weapons. V. Fast. Upbeat 70s style. T.B. lands on ground, has arm twisted. Cracking sound.

53.46 ♂ announces her training will begin next day.

54.09 training → hitting wood, she learns to burst thru it, slowly. Bloody knuckles.

55.24 montage of training. Stylized fighting. Cont's w/ k w. wood.

56.33 shaking T.B. unable to eat rice w. chopsticks. He throws her food on floor. Sound of rain.

58.8 grave. Clup dirt. T.B. examining inside of coffin w. torch on; braces feet ag. bottom, removes boots + bonds. Leone style Jd.

1.00.04 cuts thru wrist bonds, holds torch in mouth.

- 1.01.19 knocks on wood. "Ok Pai Mei, here I come". hitting ag. wood → blood on wood. Wood shatters, dirt flows down.
- 1.02.29 T.B rises up thru earth. Hand thru ground ^{then} emerges. Covered in dirt gasping for breath.
- 1.03.40 T.B in diner → amazed ♂. "may I have a glass of water please".
- 1.03.48 Chapter Nine Elle and I. Elle driving, pulls up @ Bob's trailer. Loud '60s style rock.
- 1.05.09 T.B walking. Then watches Elle.
- 1.06.35 Elle + Bob talk in trailer. Elle writes down name on grave. Bob mixes drink in blender.
- 1.08.29 Elle + Bob talk.
- 1.10.25 Bob unloads \$, snake in bag bites him several times in face.
- 1.10.59 Bob collapses, swollen eye. "black mamba, this is Bob" → Elle. she reads out internet info. on the snake.
- 1.12.50 chip Bob's face, whimpering + snorting.
- 1.13.55 Elle gathers up \$ fr. floor, talks to Bill on cell, tells Bill Bob = dead.
- 1.15.05 Beatrice Cato = T.B. (Elle says Paula Schultz's grave = her final resting place).
- 1.15.43 Elle + B.C fight. Struggle over sword. Bloody faces, split screen briefly. V-fast heel then foot, tobacco juice in face. Loud sound fix. Elle thru wall. Crunching, puppy body sounds.

1.17.27 Elle's head in toilet, shown upwards
M. hand to hand.

1.18.09 Elle + B.C face up, both w. swords
B.C bloody face.

1.18.50 Elle's bloody face, screams → Pai Mei
plucked her eye out f. P.M dies aft.
Elle poisoned his fish heads.

1.19.59 "bitch you don't have a future" - B.C.
Claps face.

1.20.35 Fight w. swords. Elle cut in other eye
rolls on ground, blood B.C drops eyeball
on ground, pummels it w. foot.
Elle still writhes screaming.

1.21.47 B.C exits, limping.

1.22.05 R.C
Last Chapter Face To Face
Children sing, shots of Palm trees.

1.22.37 B.C in blue convertible, sunglasses,
drives thru Palm trees, visits Esteban/Verbae
a father figure of Bill's.

1.24.22 Esteban = sleazy, B.C flirts w. him, asks
him where Bill is.

1.26.25 B.C says her 'pussy wagon' died on her.

1.27.23 ♀ w. disfigured face, uses E-i bankie
to mop up spit. E. tells B.C Bill = on
road to Salinas.

1.28.23 ~~kw~~ driving

1.28.01 B.C w. gun + sword enters ^{hotel} suite,
little girl w. plastic gun "hey mommy".
Bill + girl = play'g.

1.30.22 B.C tear in eye. Bill - "you're dead"

mommy, & die": B.C. fakes death.

1.31.13 B.C. + daughter hug.

1.33.05 Bill + Bebe (daughter) talk to B.C., tell her how pretty she is. Bebe calls Bill "daddy".

1.35.28 Discuss'n of how Bebe killed her goldfish by stepping on it.

1.36.22 Bill tells Bebe he shot B.C. + that it made him sad.

1.38.12 R.C. Bebe + B.C. watch kung fu video.

1.39.42 pop Jt. B.C. puts ^{sleeping} Bebe to bed.

1.41.29 Bill + B.C. talk. Bill proposes they go to private beach to sword fight. Bill shoots when B.C. goes f. sword "ha ha I'm just fucking with you".

1.44.08 Bill talks to B.C. He shoots her w. large dart in knee, full of truth serum. Bill talks abt superhero comic Beatrix Kiddle b'ks.

1.46.32 Superman diff. + born as Superman. Clark Kent = costume, critique on human race. ~~Cats~~ w. B.C.'s alter egos Arlene Plimpton.

1.48.19 Bill says B.C. = 'natural born killer' not 'worker bee'.

1.49.15 B.C. cries as Bill asks questions.

1.50.27 B.C. tells Bill she was sick when left f. last job. - B.C. Flashback later pregnancy test. "Fuck!".

1.51.55 assassin shoots thru door. "I'm a fuckin' surgeon w. this shotgun". Standoff

→ both ♀s point gun B.C says she's pregnant.

1.53.11 "I'm the deadliest ♀ in the world but right now I'm scared shitless for my baby."

1.53.51 assassin ♀ 1'kr @ box + test strip.

1.54.32 B.C tells assassin to go home + she'll do same. Assassin - "congratulations" + exits.

1.55.07 present day. B.C says Ice pregnant + do Bill's tasks ∴ was going to be a mother. Didn't want to lose daughter to Bill, wanted daughter to be born w. clean slate.

1.57.10 Bill says initially thought B.C was dead + then tracked her down.

1.58.38 "There are consequences to breaking the heart of a murdering bastard" - Bill.

1.59.35 Bill + B.C fight sitting down. She does 5 point exploding palm technique on him → blood fr. his mouth.

2.00.45 "you're my favourite person but every 100 in a while you can be a real cunt" - Bill.

2.01.52 Bill stands to Leone style Jd. Collapses in grass.

2.03.01 R.C.

2.03.14 Next Morning.

Bebe watches cartoon. B.C lies on bathroom floor crying/laughing. "thank you".

2.04.57 B.C + Bebe watch tv.

2.05.04 The Lioness has reclaimed her cub
Wrt + excerpts of all charis
B.B Beatrix Kiddo

2.08.32 credits
"Kill Bill"
Uma Thurman, David Carradine, Chris Nelson

2.18.08 b+w ~~U~~ back of a's head as U.T
"plucks" out eyeball → laughter "shall we
2.18.13 ends (138.13) try that again?"