

OVER BLACK

We hear labored breathing.

BLACK FRAME QUOTE APPEARS:

"Revenge is a dish best served cold"

- Old Klingon Proverb -

QUOTE FADES OUT

WE STAY ON BLACK

...breathing continues...

Then a MAN'S VOICE talks over the breathing;

MAN'S VOICE (O.S.)
Do you find me sadistic?

CUT TO:

BLACK AND WHITE CU of a WOMAN

lying on the floor, looking up. The woman on the floor has just taken a severe spaghetti-western-style gang beating. Her face is bloody, beaten up, and torn. The high contrast B/W turning the red blood into black blood.

A hand belonging to the off-screen Man's Voice ENTERS FRAME holding a white handkerchief with the name "BILL" sewn in the corner, and begins tenderly wiping away the blood from the young woman's face. Little by little as the Male Voice speaks, the beautiful face underneath is revealed to the audience.

But what can't be wiped away, is the white hot hate that shines in both eyes at the man who stands over her, the "BILL" of the title.

In another age men who shook the world for their own purposes were called conquerors. In our age, the men who shake the planet for their own power and greed are called corrupters.

And of the world's corrupters Bill stands alone. For while he corrupts the world, inside himself he is pure.

BILL'S VOICE (O.S.)
I bet I could fry an egg on your
head about now, if I wanted to.

He continues wiping away the blood.

BILL'S VOICE (O.S.)

No kiddo, I'd like to believe, even now, you're aware enough to know there isn't a trace of sadism in my actions... Okay - Maybe towards these other jokers - bot not your.

OVERHEAD SHOT

We see for a moment, A WIDE SHOT looking down at the woman on the floor. Bill (from behind) bent down over her. Four others in black suits, standing over her (three are female, one is male). And about four DEAD BODIES lying in their own blood.

We also see we're in a wedding chapel that's been redecorated by blood death and gunfire. And firstly or lastly, depending on the viewer, that the woman on the floor is dressed in a white bridal gown.

This woman is our Heroine, and from this moment forth she will only be referred to as The BRIDE.

Back to CU of The BRIDE.

The BRIDE on the floor. Her pretty face is wiped clean.

BILL'S VOICE (O.S.)

No Kiddo at this moment, this is me at my most masochistic.

While still in her CU The Bride speaks for the first time in the picture. She looks up at the man standing over her and says;

THE BRIDE

Bill, I'm pregnant. It's your baby.

After saying the "y" in "baby", we hear a BANG and The Bride receives a bullet in the side of her head.

CUT TO:

BLACK SCREEN: Presentation Credit

"The 4th Film by QUENTIN TARANTINO"

CUT TO:

B/W CU of a Young MAN in a TUXEDO. Shot to death.

The BRIDE speaks to us in a VO;

THE BRIDE (V.O.)

That's Tim, Arthur's best friend.

CU A PRETTY YOUNG WOMAN in a frilly pink dress with two bullet holes in her.

THE BRIDE (V.O.)
That's his girlfriend Janeen.

CU A PLUMP YOUNG WOMAN, shot to death, wedding bouquet still clutched in her dead fist.

THE BRIDE (V.O.)
That's my best friend from work
Erica.

AN OLDER MAN IN A BLACK SUIT shot fulla holes.

THE BRIDE (V.O.)
That's the minister. I think his
name was Reverend Hillhouse.

A DEAD OLDER WOMAN by his side in an old-fashioned flower print dress.

THE BRIDE (V.O.)
That's his wife.

A DEAD OLDER WOMAN slumped over an organ.

THE BRIDE (V.O.)
Organ player, don't know her name.

A YOUNG MAN IN A TUXEDO WITH HIS FACE BLOWN OFF.

THE BRIDE (V.O.)
That's Arthur. Arthur Plympton. The name on his driver's license was Charles Arthur Plympton, but for some reason he preferred Arthur. Maybe if he went by Carles people would have called him Charlie. If that was his reason for going by Arthur I can understand it. Nothing wrong with the name Charlie, except he didn't look like a Charlie, he looked like an Arthur. Obviously you'll have to take my word on this. Speaking of names, I was about two seconds away from becoming Mrs. Charles Arthur Plympton.

And then finally, The Bride.

THE BRIDE (V.O.)
And that, that's me. I'm the Bride.

We do a DISSOLVE from the Bride looking dead in the bridal gown to The Bride, still in B/W, still in a bridal gown, but the asswippin she took in the scene before must have been in the past, because she looks like a million dollars now, three million even.

1 INT. CAR - MOVING - NIGHT

1

The Bride behind the wheel of a Volkswagen Karman Ghia convertible. Her long blodne hair whipping in the wind. A PROCESS SHOT PLAYS behind her.

THE BRIDE (V.O.)

Looked dead, didn't I? Well I wasn't, but it wasn't for lack of trying, I can tell you that. Actually Bill's last bullet put me in a coma. A coma I was to lie in for five years. When I woke up, ...I went on what the movie advertisements refer to as a Roaring Rampage of Revenge. I roarded and I rampaged and I got bloody satisfaction. In all, I've killed 33 people to get to this point right now. I have only one more. The last one. The one I'M driving to right now. The only one left. And when I arrive at my destination..... I'm gonna Kill Bill.

TITLE SEQUENCE

As a female-sung ballad of heartbreaking lament plays on the soundtrack, we see the credits of "Kill Bill" play over the Bride in her bridal gown, driving to the film's climax.

The sequence ends with the Bride arriving at Bill's home.

WE FADE TO BLACK

BLACK FRAME

TITLE APPEARS:

Chapter one

"2"

CUT TO:

EX CU The BRIDE's EYEBALL IN GLORIOUS COLOR

WE CUT OUT ONE...TWO...THREE...TO A
CU of The BRIDE IN GLORIOUS COLOR

She's sitting in a parked pickup truck. Her eyes focused on something.

The BRIDE'S POV:

A very homey three-bedroom house in the affluent suburb of Pasadena, California. A purple Dodge Neon sits parked in the driveway. A tricycle, a big wheel, and a few toys sprinkle the grass on the front yard. A mailbox with the name "The BELLS" on it sits out in front of the lawn. We hear but don't see ice cream truck bells.

SUBTITLE APPEARS AT SCREEN BOTTOM:

"The city of PASADENA, CALIFORNIA"

We hear a Car Door Open and Close....THEN....The Bride Walks into the shot, heading for the front door.

EX CU: A long, white female finger pushes a doorbell.

2 EXT. RESIDENTIAL PASADENA STREET - DAY

2

The front door opens and an attractive black HOUSEWIFE the same age as The Bride stands in the doorway.

The Housewife's face shows immediate recognition of the blonde on her doorstep.

The BRIDE on the porch; we do a quick Shaw-Brothers-style Zoom into her eyes.

FLASHBACK - SPAGHETTI WESTERN STYLE

(That means our Heroine is remembering something, and we see it with an orange filter.)

We're back inside the wedding chapel. The Bride is taking the beating of her life by four people in black suits. A black woman PUNCHES HER in the face... WE see it's the black housewife, five years earlier.

The BRIDE ON THE PORCH

We Zoom quick out of her eyes to CU, a VENGEANCE THEME PLAYS LOUD ON THE SOUNDTRACK. (Whenever we hear this theme throughout the picture, we'll quickly learn what accompanies it is The Bride goin Krakatoa all over whoever's ass happens to be in front of her at that moment.)

As the Vengeance Theme plays, a Vein in The Bride's forehead begins to pulsate. When the Vengeance Theme stops, The Bride ATTACKS The Housewife.

3 INT. HOUSEWIFE'S NICE HOME - DAY

3

The white woman and the black woman FLY into the center of the living room, CRASHING onto her coffee table in front of the sofa.

These two wildcats go at each other savagely, TUMBLING OVER the couch, clawing and scratching all the way, landing together on the plush carpet.

The HOUSEWIFE KICKS The Bride, sending her CRASHING backwards into the small table where the phone, a note pad (for messages), and the mail is kept.

The Housewife scrambles up on her feet, but is caught by a FLYING TACKLE from behind by The Bride that sends them both into.....

An ornamental iron and tempered-glass bookcase that has framed family photos, display toys, some African art, and a collection of painted commemorative plates depicting the negro experience in the American military. Starting with a plate featuring Cripis Atkins in the revolutionary war, negro troops in union blue during the civil war, Buffalo soldiers fighting Indians, the Jim Crow troops of the first world war, the colored troops of world war two, Korea, Vietnam, and finally Colin Powell....The Bride and The Housewife CRASH THROUGH all this reducing everything to rubble.

They land hard on the floor covered in broken glass, locked in grapple, each trying to get the best of the other one,... When The Housewife HEADBUTTS The Bride in the nose.

The HOUSEWIFE hops off The Bride, runs into the kitchen, opens a drawer and comes out with a HUGE MOTHERFUCKIN BUTCHER KNIFE.

The BRIDE rises from the floor, and WHIPS OUT a KNIFE in a sheath hanging from her belt known as a SOG. (A SOG is a long, double-edged knife that's as sharp as a razor, and is what Navy Seals use to kill humans with.)

The Bride backs up into the mess of the now totally demolished living room.

The two woman stalk each other, each holding her blade, each looking like they know how to use it, each waiting for the other to make a mistake so they can plunge their blade deep into the other one.

Blood and sweat dript off of the faces of the two women locked in life and death combat.....

....When The back kitchen door opens, and a FOUR-YEAR-OLD LITTLE GIRL, carrying a lunch box steps inside.

FOUR-YEAR-OLD GIRL
Mommy, I'm home!

The two warrior women whose eyes reflect only combat concentration, suddenly switch upon hearing the four-year old's voice. The Housewife's eyes flash a look of pleading to the eyes of The Bride.

The Bride seems to answer back; "Okay."

The Black woman and the white woman hide their edged weapons behind their backs, as the Four-Year-Old Little Girl walks into the newly destroyed living room.

The Housewife switches to her mommy voice.

THE HOUSEWIFE
Hey baby, how was school?

The Little Girl is flabbergasted at the mess, and the condition of her mother, who looks like she's just been in a bar room brawl.

LITTLE GIRL
Mommy, what happened to you and the T.V. Room?

THE HOUSEWIFE
Oh, that good for nothin dog of yours, got his little ass in the living room and acted a damn fool, that's what happened.

LITTLE GIRL
Barney did this?

She says it with the slightest hint of skepticism, then tries to enter the living room.

THE HOUSEWIFE
Now baby, you can't come in here, there's broken glass all over the floor, and you gonna cut yourself.

The little girl's eyes go to the blonde lady in the living room who she ain't never seen before, who also looks like she's been fighting.

The Bride smiles at the confused Little Girl.

THE HOUSEWIFE
This is a old friend of mommy's I
ain't seen in a long time.

THE BRIDE
Hello sweety, I'm
(BLEEP)
, what's your name?

* Whenever during the picture somebody says The Bride's real name, it will be BLEEPED OUT ON THE SOUNDTRACK, ...that is, till I want you to know. *

The shy, suspicious little girl doesn't say anything, she just stares at the blond lady.

THE HOUSEWIFE
Her name is Nikki.

THE BRIDE
Nikki. What a pretty name for such a
pretty little girl. How old are you
Nikki?

Nikki still says nothing, only stares.

THE HOUSEWIFE
Nikki,
(BLEEP)
aked you a question.

NIKKI
(to The Bride)
I'm four.

THE BRIDE
Four years old, aye. You know I once
had a little girl. She'd be five
right now. Maybe you two could of
played with each other.

THE HOUSEWIFE
Now baby, me an
(BLEEP)
have some grown-up talk to talk
about, so you go in your room now
and leave us alone till I tell you
to come out.

The child doesn't move, so the mother repeats herself.

THE HOUSEWIFE

(snapping her fingers)
Nikkia - in your room - now.

The little girl slowly walks away and disappears behind the door of her bedroom.

The two women turn to face each other, masquerade and combat both finished.

THE HOUSEWIFE
Want some coffee?

THE BRIDE
Yeah, sure.

The two women move into the kitchen. The Bride re-sheaths her SOG, and The Housewife puts the butcher knife back in the drawer.

The Bride sits down at the kitchen table, while The Housewife pours both of them coffee.

THE HOUSEWIFE
Cream and sugar?

THE BRIDE
Both, please.

As The Housewife fixes the coffee, we hear The Bride's VOICEOVER ON THE SOUNDTRACK:

THE BRIDE (V.O.)
This Pasadena homemaker's name is Jeanne Bell. Her husband is Dr. Lawrence Bell. But back when we were acquainted, five years ago, her name was VERNITA GREEN. Her code name, was "COBRA"..... Mine was BLACK MAMBA.

The two combat artists sit at the kitchen table, drinking coffee out of Vernita's coffee mugs.

THE BRIDE
Were you expecting me?

VERNITA
Yes and no. Bill got in touch with me right after you woke up, and then again a little later after your episode in Japan.
(pause)
So I suppose it's a little late for a apology, huh?

THE BRIDE

You suppose correctly.

VERNITA

Even if I was sincere?

THE BRIDE

Oh. I'm quite positive you're sorry,
now.

Vernita says to the Bride across the table furiously but with
low volume;

VERNITA

Look bitch, I need to know if you're
gonna start anymore shit around my
baby girl!

THE BRIDE

You can relax for now. I'm not going
to murder you in front of your
daughter.

VERNITA

That's being more rational than Bill
led me to believe you were capable
of.

THE BRIDE

Well that's a demonstration of
Bill's complete ignorance when it
comes to the subject of me, and what
I'm thinking, and what I might do.
It's mercy, compassion, and
forgiveness I lack, not rationality.

She pauses for effect -- the ham.

THE BRIDE

I'll wait for now, but I won't wait
for long. I'll allow you to choose a
time and place for us to meet again,
preferably as far away from Nikki as
possible. I could have just HIT you,
I didn't, I demand respect for that.
Since this is not a HIT, consider it
a DUEL. And as two former Deadly
Vipers, we will observe Viper rules
of honor. One on one - no help - no
bushwhackin - no treacherous weapons
- on weapon of choice - our skill
and our bodies.

Vernita says her name;

VERNITA

*

(BLEEP)

*

THE BRIDE

- I'm not through telling you. Failure to keep our date, or duplicity of any kind, will result in me putting a xoxo hollow point bullet into the back of your skull from a window of a building across the street from Nikki's elementary school. Now, feel free to respond.

VERNITA

Look...I know I fucked you over. I fucked you over bad. I wish to God I hadn't, but I did.

The blonde listens to the black woman with a poker face.

VERNITA

If I could go back in a machine I would, but I can't. All I can tell you is I'm a different person now.

THE BRIDE

I don't care.

VERNITA

Be that as it may, I know I do not deserve mercy or forgiveness. However, I beseech you for both on behalf of my daughter.

THE BRIDE

-- Bitch, you can stop right there.

The B-word stops Vernita short, almost like a cold-handed slap in the face (it should affect the audience that way as well).

THE BRIDE

(leans in close)

Just because I have no wish to murder you before the eyes of your daughter, does not mean parading her around in front of me is going to inspire sympathy. You and I have unfinished business. And not a goddamn fuckin thing you've done in the subsequent five years -

including getting knocked up - is going to change that.

VERNITA

You have every right to wanna get even --

THE BRIDE

-- But that's where you're wrong, Vernita. I don't want to get even. To get even, even Steven. I would have to kill you, go into Nikki's room, kill her, then wait for your old man, Dr. Bell, to come home and kill him. That would make us even. No, my unborn daughter will just hafta be satisfied with your death at her mother's hands.

Vernita knows no matter what else is said, blood will spill.

VERNITA

When do we do this?

THE BRIDE

It all depends... When do you want to die? Tomorrow? The day after tomorrow? That's about as long as I'll wait.

VERNITA

How bout tonight, bitch?

THE BRIDE

Spendid. Where?

VERNITA

There's a baseball diamond where our little league has its games, about a mile from here. We meet there around two-thirty in the morning, dressed all in black, your hair in a black stocking, and we have us a knife fight, we won't be bothered. I have to fix Nikki's cereal.

As they continue to talk, Vernita pulls down a cereal bowl for her daughter and lays it on the kitchen counter.

THE BRIDE

Bill said you were one of the best ladies he'd ever seen with an edged weapon.

Vernita moves to another kitchen cabinet, and pulls down a box of the sugar cereal, "Kaboom."

VERNITA

Fuck you, bitch, I know he didn't qualify it, so you can just kiss my motherfuckin ass, Black Mamba.

(snorts to herself)

Black Mamba, I shoul'da been motherfuckin Black Mamba.

As the two females continue to talk, Vernita reaches her hand inside the cereal box.

THE BRIDE

Weapon of choice? And if you want to stick with your butcher knife, I'm cool with that.

VERNITA

Very funny.

Vernita FIRES A GUN from inside the cereal box at The Bride....

.... The bullet explodes out of the cardboard box, and HITS the coffee mugh directly in front of The Bride, BLOWING IT TO SMITHEREENS.

The Bride THROWS HERSELF ON THE FLOOR....

Vernita pulls the gun out of the cereal box and FIREES again...

...The bullet HITS THE FLOOR of the tiny kitchen...

...The Bride moves under the kitchen table, then using her back, LIFTS THE TABLE OFF THE GROUND, RAMMING IT STRAIGHT INTO Vernita, pinning her flat up against the table top, and the kitchen counter.

While her left hand holds the table, her right hand goes to the SOG on her belt, her fingers wrap around the blade's grip, lifting it up out of the sheath and PLUNGING IT THROUGH THE TABLE TOP up to the handle, with all the SOG's steel entering Vernita's abdomen.

The table falls back to the floor with the dying homemaker pinned to it. The two former colleagues meet eyes.

VERNITA

Sorry, bout the bushwhack. Please don't...

THE BRIDE

Do to your daughter, what you did to mine...

(she takes her hand)

...I won't.

Vernita dies.

The Bride removes her Sog, looks up and sees little Nikki standing in the doorway of her room. The little girl sees her mother dead on the floor, lying in her own blood. And she sees the blonde lady standing over her mother, bloody knife still in her hand. But oddly enough, Nikki doesn't cry. The little girl locks eyes with the big girl, and holds her stare.

As she talks to the little girl, she removes an already stained with blood white handkerchief with the name "BILL" sewn on it. And the blonde wipes the girl's mother's blood off her blade.

THE BRIDE

It was not my intention to do this in front of you. For that I'm sorry. But you can take my word for it, your mother had it coming. When you grow up, if you still feel raw about it, I'll be waiting.

And with that apology, statement, and invitation, The Bride walks out the kitchen side door, leaving the little girl to her mourning.

4 EXT. VERNITA'S HOME - DAY**4**

The Bride walks down the dead woman's driveway to her vehicle. She glances at the lawn toys one more time as she makes here getaway.

She climbs into her big, yellow pickup truck, with the words "Pussy Wagon" written across the flatbed's hatch door in a pimpy font. She takes out a ringed notebook and turns to a page that's headline reads;

DEATH LIST FIVE

On the pager are five names numbered going down the page written in red ink.

The first name has a line drawn through it with black ink.

The second name on the list is;

VERNITA GREEN

COBRA

The Bride takes a black felt pen and draws a line through Vernita's name. Turns on the truck's engine and drives out of the residential district.

FADE TO BLACK.

OVER BLACK

TITLE CARD:

Chapter two

"The comatose Bride"

FADE UP ON:

CU The comatose Bride

lying in her hospital bed, wide open unblinking sightless eyes, that constantly stare yet see nothing. The Bride is at the beginning of her comatose journey.

A SUBTITLE APPEARS:

under her face.

"Five years and four months earlier in the city of El Paso, Texas"

Although we're only in a tight CU, we can tell a few things: one, she's in her hospital room; two, she's alone; three, it's night; and four, one hellva RAINSTORM is pounding outside.

5 EXT. EL PASO GENERAL HOSPITAL - NIGHT

5

The rain pisses down in buckets in front of the hospital...

WHEN...

THE WHEEL TO AN ALFA ROMEO ROLLS INTO FRAME AND STOPS.

THE CAR DOOR OPENS AND TWO YELLOW GALOSHES STEP OUT INTO THE WET NIGHT.

OVERHEAD SHOT

A RED UMBRELLA OPENS AS RAIN FALLS DOWN.

CU THE BACK OF A HEAD WEARING A YELLOW RAINSLICKER HOOD, FRAMED BY THE RED UMBRELLA ABOVE IT, WHICH WATER CASCADES DOWN AND BEATS A RHYTHM AGAINST.

THE FIGURE IN THE YELLOW RAINSLICKER WITH THE RED UMBRELLA (WHO WE CAN GUESS IS FEMALE) STARTS WALKING TOWARDS THE HOSPITAL.

WE GO TO SPLIT SCREEN

LEFT SIDE

CU The Bride's unblinking comatose sleep.

RIGHT SIDE

The back of the yellow slicker - walking in the rain towards the hospital's entrance.

CU her yellow galoshes slapping against the wet asphalt, and splashing through puddles.

CU THE BRIDE IN HER COMA CU THE HOSPITAL'S

electrical doors -

WOOSH - OPEN.

We follow behind the woman in the raincoat as she walks from outside into the hospital down the hall, and into the ladies room door.

CU THE BRIDE IN HER COMA

EX CU OF A WHITE WOMAN'S SHAPELY BAREFOOT ANKLE AND LEG stepping into a sheer, white stocking.

INSERT: OF THOSE LONG, WHITE LEGS STEPPING INTO A WHITE NURSE'S UNIFORM.

INSERT: OF THE ZIPPER IN THE BACK ZIPPING UPWARDS.

INSERT: OF WHITE, SHEER STOCKING FEET STEPPING INTO WHITE NURSE'S ORTHOPEDIC SHOES.

-

INSERT: OF A SYRINGE NEEDLE STUCK IN A VIAL

The liquid is drawn up into the syringe.

SOME WRITTEN TEXT APPEARS BELOW IMAGE THAT READS:

"A lethal cocktail of Bill's own concoction. He calls it, 'Goodbye forever'."

INSERT: THE DEADLY SYRINGE IS PLACED ON A NURSE'S TRAY

INSERT: A LITTLE WHITE NURSE'S CAP IS PLACED ON TOP of the woman's blonde head.

6 INT. HOSPITAL CORRIDOR - NIGHT

6

The door marked "ladies" is opened, and a beautiful 6-foot blonde in a white nurse's uniform, with a matching white eye patch over her left eye, steps out, carrying the nurse's tray with the "Goodbye forever"-filled syringe on it.

She walks down the corridor towards The sleeping Bride's room.

SUBTITLE UNDERNEATH BLONDE NURSE:

"ELLE DRIVER MEMBER OF The DEADLY VIPER ASSASSINATION SQUAD
CODENAME: CALIFORNIA MOUNTAIN SNAKE"

END OF SPLIT SCREEN STAY WITH ELLE'S SIDE

7 INT. THE BRIDE'S HOSPITAL ROOM - NIGHT

7

The Bride, alone in her bed, alone in her coma, alone in her room.

Elle Driver opens the door to her room and steps inside.

The female assassin approaches the comatose woman.

EX CU ELLE DRIVER'S EYE AND WHITE EYE PATCH looking down at her sleeping target, victim, rival, and opposite number.

EX CU The BRIDE'S EYES

wide open - blank stare.

Elle standing over The Bride's hospital bed, says to her;

ELLE

I might never of liked you. Point in fact I despise you. But that doesn't suggest I don't respect you. You were a master of a profession that's most difficult to master. Dying in our sleep is a luxury our kind is rarely afforded. My gift to you.

As she lifts the syringe off the tray....

Her cell phone RINGS....

She curses to herself...there can be only one person on the other end....she answers it.

ELLE

Hello, Bill.

(pause)

Affirmative.

(pause)

Comatose.

(pause)

I'm standing over her right now.

(pause)

What!

The female assassin turns away from the wide-eyed stare of The Bride, and paces the hospital room talking in the cell phone.

ELLE

Don't fuckin ssshhh me! If you think I came all the way down to Texas - in a dog and cat rainstorm no less - just to tuck sleeping beauty in bed - you got another fuckin thing comin -

(pause, then real loud)

You don't owe her Shit!!

(then again, but quieter)

You don't owe her shit.

(pause)

Man, fuck that bitch!

(pause)

Oh you're not are you? Well Bill, you never leave a job half done. A great teacher taught me that once, he looked a whole lot like you.

Elle pauses as Bill on the other line has his say. We don't hear his side, we stay with Elle as he talks. We can tell by her face, he's making some sense. After awhile she answers back;

ELLE

I guess.

(pause)

No, I don't need to guess, I know.

(pause)

Affirmative.

(pause)

I love you too, bye bye.

The female assassin puts the phone away and looks down at The comatose Bride with the open eyes. Even though her face is expressionless, she almost seems to be smiling.

ELLE

Thought that was pretty funny didn't ya? Word of advice shithead, don't you ever wake up.

Elle leans closer to the Bride's face.

ELLE

Ya know now I get a better look at you, you're not so damn pretty. Yeah, you go that Venus thing going for you but...ya know, now I get a closer look at you you're kinda weird looking. You got this big nose that doesn't fit with the rest of your face, your eyes are two different sizes. And look at your skin...My complexion is way better than yours --

The Bride does one of her motor reflex functions...She SPITS in Elle's face.

Elle springs up, wipes the spit off her cheek and looks down at The comatose Bride in her bed.

ELLE

Oh, no you didn't.

She grabs The Bride by the front of her hospital gown...

....Yanks Her up to a sitting position...

...And PUNCHES her hard in the face three times.

ELLE

If you ever take your ass out of this Goddamn bed for as long as you fuckin live, I will beat you into the ground, bitch!

8 INT. HOSPITAL CORRIDOR - NIGHT

8

Elle Driver in her nurse's uniform, angrily walks down the hallway. She passes by a DOCTOR, STRUGGLING WITH A PATIENT BLEEDING PROFUSELY on a gurney.

DOCTOR
(yelling)

Nurse come here quick, we're losing
this man!

Elle doesn't even look back.

ELLE
Tough titty, I quit.

She walks out of the SHOT.

FADE TO BLACK.

BLACK FRAME

TITLE CARD:

Five years later.

CUT TO:

9 INT. THE COMATOSE BRIDE'S HOSPITAL ROOM - NIGHT

9

The CAMERA is in a corner of the ceiling, looking down on the comatose Bride, who lies motionless in her bed.

WE HEAR the sound of a BUZZING MOSQUITO, doing loop de loops and figure eights in the air, looking for some warm blood.

The BUZZING stops....

MACRO CU

of mosquito on The Bride's forearm, its stinger dug in her flesh, visibly drawing blood from its host.

CU MOSQUITO'S FACE

drinking her blood.

MACROSHOT OF MOSQUITO ON FOREARM

drinking blood...when The Bride's hand comes into FRAME and SQUASHES the bug flat. Her fingers FLICK the dead bug away.

CU The Bride

her wide-open eyes, that have stared in a constant gaze for the last five years, finally...slowly...softly...shut.

BEAT

They SUDDENLY POP OPEN.

The BRIDE SITS BOLD UPRIGHT IN BED.

She has no idea where the fuck she is. WE DO A SHAW BROTHERS STYLE QUICK ZOOM INTO A CU OF HER FACE.

QUICK CUT TO A FLASHBACK SPAGHETTI-WESTERN STYLE back at the wedding chapel, gun pointed down at our face.

THE BARREL EXPLODES LEAT AT US - BANG!

QUICK CUT BACK TO The BRIDE IN HER HOSPITAL BED, BANK still echoing in her ears. She lets out a SCREAM OF PAIN and her hand goes to the side of her head, as if she were just shot.

Her hand feels the metal plate embedded in the side of her skull where the hole was. She knocks against it with her knuckle...it goes...TINK...TINK.

Suddenly she says out loud;

THE BRIDE

My baby.

Her hand goes down to her belly, unly to find it not swollen but flat. She doesn't understand, lifts up her hospital gown and sees a JAGGED SCAR which runs down her abdomen. Her fingertips trace it.

She quickly looks at the palm of her and and counts the lines.

MACRO CU The LINES IN HER PALM look like a road map.

She stops counting, shocked;

THE BRIDE

(to herself)

Five years.

She counts again.

THE BRIDE

(a statement)

Five years.

The Bride's two eyes fill with tears as she realizes her baby is long gone.

WHEN SUDDENLY...

She hears the STEP...STEP...STEP...OF BILL'S BOOTS WALKING TOWARDS HER ROOM....

WE SEE THE CINEMATIC EQUIVALENT OF A COMIC BOOK THOUGHT

BALLOON by her head. INSIDE OF IT WE SEE BILL'S BLACK BOOTS walking across the wood floor of the wedding chapel.

10 INT. HOSPITAL CORRIDOR - THE BRIDE'S FLOOR - NIGHT

10

We see a HOSPITAL ORDERLY'S bright red and white Reeboks softly slapping against the smooth surface of the institution's floor. They make a sound nothing like Bill's shoes.

SCREEN GOES TO SPLIT SCREEN

LEFT SIDE

The BRIDE listening to them getting closer. WE HEAR the STEP...STEP...STEP...in time with Orderly's sneakers.

RIGHT SIDE

Orderly's Reeboks walking down the hospital corridor.

CAMERA MOVES UP TO Orderly's face, leading two TRUCKDRIVERS.

The Bride HEARS BILL'S VOICE SPEAK FOR THE ORDERLY;

BILL'S VOICE
(in time)
She's right in here.

ORDERLY
(in time)
She's right in here.

SPLIT SCREEN FINISHES

STAY WITH The BRIDE'S SCREEN

The Bride decides the best course of action, till she gets her bearings, is to play possum. She throws herself back down on the bed, just as the three men enter her room.

They see just what they expected to see, The Bride lying in her bed in her coma.

She duplicates her comatose eyes-wide-open-fixed stare.

Except knowing she's awake, and sees everything in front of her, creates a slightly different effect.

The Bride, however, while she sees the Two Truckdrivers for what they are, when she sees The Orderly she sees Bill, when The Orderly talks she hears Bill. WE HOWEVER WILL NEVER SEE BILL'S FACE COMPLETELY.

The Orderly takes her shee covering off, and hitches up her hospital gown till her blonde pussy is exposed. He does kind of a "TA-DA" presentation of her vagina.

THE ORDERLY

Now is that the cutest little blonde pussy you ever saw, or is that the cutest little blonde pussy, YOU-EVEA-SAW?

Trucker #2 (Gerald) would tend to agree, Trucker #1 (Warren) fronts.

WARREN

I seen better.

CU The BRIDE

EYES WIDE OPEN PLAYING POSSUM. She can't believe she's being exhibited in this manner. A look of chagrin crosses her trying-to-be expressionless face, "I've seen a fuck load better than you, fatass."

THE ORDERLY

Yeah, in a movie - maybe. But I know damn well this is the best pussy you ever saw you had touchin rights to. The price is seventy five dollars a fuck gentlemen, you gittin your freak on or what?

The Truckers pay the bill of fare.

As The Orderly counts The Truckers' money, he lays out the rules;

THE ORDERLY

Here's the rules; Rule number one; no punchin 'er. Nurse comes in tomorrow an she got 'er a shiner - or less some teeth, jig's up. So no knuckle sandwiches under no circumstances. And by the way, this little cunt's a spitter - it's a motor reflex thing but spit or no, no punchin. Now are we absolutely positively clear about rule number one?

TWO TRUCKERS

Yeah.

THE ORDERLY

Rule number two; No monkey bites, no hickeys - in fact no leavin no marks of no kind. But after that, it's allll goooood. Her plummin down there don't work no more, so feel free to cum in 'er all ya wont. Keep the noise down - try not to make a mess, and I'll be back in twenty.

The Orderly turns to leave, then remembers something, and turns back. He takes out the most disgusting jar of vaseline in the history of cinema, and hands it to Warren.

THE ORDERLY

Oh by the way, not all the time, but sometimes this cunt's cunt can get drier than a bucket of sand. If she dry, lube up with this and you'll be goo to go. BON-APPETIT, gentlemen.

And with that, The Orderly's gone.

The BRIDE'S POV:

As soon as he leaves the Two Truckers start giggling. Warren begins to unbuckle the belt that lies beneath his belly.

While he looks down to accomplish this, The BRIDE'S POV BLINKS.

GERALD

Hey Warren, she just blinked.

WARREN

He said she can't blink.

GERALD

I know what he said, I'm tellin ya she just did.

Warren drops his Levi's to his ankles.

WARREN

Just wait, when I get through with this little dumbbell, she gonna stand up and recite the Gettysburg Ad-dress.

Warren begins to climb up on the bed and mount The Bride.

Before he does he stops, and looks back to Gerald.

WARREN

Hey, Gerald.

GERALD

Yeah?

WARREN

This shit ain't no peep show. Go out in the hall and I'll let ya know when it's your turn.

GERALD

Awww c'mon, I gotta leave the room?

WARREN

I can't get no erection wit you lookin at me, so go on.

GERALD

Well, just hurry up then.

Gerald leaves the room; we go out with him in the hallway.

11 INT. HALLWAY - HOSPITAL - NIGHT

11

Gerald paces, waiting for his turn behind the door.

THEN...

He hears behind the door a commotion, then Warren SCREAM LIKE A BITCH. He bangs on the closed door and says;

GERALD

He man, keep it down in there, I can hear your ass out here.

More falsetto SCREAMS behind the door...

THEN...

The HEAVY THUD of a body falling. Not what the expected.

12 INT. THE BRIDE'S ROOM - NIGHT

12

Gerald pushes open the door to see one hellva sight. His buddy, bloody and lying motionless on the floor, and The Bride lying haphazardly on the bed, in her coma.

He moves to his buddy, who's dead. Then moves to The comatose Bride... Who SUDDENLY SPRINGS TO LIFE, GRABBING him by the front of his shirt, YANKING HIM DOWN TO HER, and PLUNGING the I.V. NEEDLE in her arm DEEP INTO HIS TEMPLE, THEN TWISTING IT AROUND and AROUND, turning the right side of his brain into scrambled eggs a la The BRIDE.

She tosses the now brain-dead Gerald to the floor.

The BRIDE upon waking, without leaving the bed where she lay the last five years, has just killed two men. She throws off the bloody blankets, whips her legs off the side of the bed, and tries to stand - THEN QUICKLY FALLS OUT OF FRAME. WE HEAR THE CRASH BELOW FRAME.

The Bride is flat on the floor. Her legs and feet don't work.

Which means she's stuck on the floor with only a functioning top half, and a completely useless bottom half. What's a girl to do?

13 INT. HOSPITAL CORRIDOR - NIGHT

13

The elevator doors open, and The Orderly steps out.

BACK TO The BRIDE

She hears the sound of Bill's boots approaching the room... STEP...STEP...STEP...

She sees Gerald has a Trucker's knife in a holster attached to his belt. Her hands removes it.

The Orderly swaggers down the hall to The Bride's room, red Reeboks slapping against the smooth floor.

CU The BRIDE

She SNAPS the knife's BLADE OPEN in her CU.

The Orderly pushes open The Bride's door, stopping in shock.

The ORDERLY'S POV:

He sees an empty bed with bloodstains on it, Two dead Truckers on the floor, and no Bride.

ORDERLY

Oh shit!

WE GO TO SLOW MOTION as he freaks, Then PAN DOWN HIM... Past shirts - pants - to his Reeboks...Once on the floor WE SEE The BRIDE, curled up low next to the doorway, behind his ankles, knife ready. WE GO BACK TO 24 FRAMES A SECOND. He steps into the room; when he does The Bride reaches out and SLASHES both of his Achilles tendons.

The STANDING ORDERLY lets out a "YELP," adn FALLS OUT OF FRAME.

IMPACT CUT

The Orderly HITTING the floor face first. The boy is stunned.

The BRIDE (Confined to the floor) crawls over and drags the stunned fucker across the floor, placing his melon head between the door and the door frame.

Then taking the door in her right hand.

SLAM!

SLAM!

SLAM!

SLAMMING HIS HEAD THREE TIMES BETWEEN THE DOOR AND THE DOOR FRAME.

The ORDERLY lies on the floor in a stange state of consciousness. He's in both excruciating pain, and quite sure he's lost his mind, since at this moment he's lying on the floor, looking up at The comatose Bride asking him questions.

THE BRIDE
Where's Bill?

THE ORDERLY
(hurt and confused)
Who?

SLAM!

He screams.

THE BRIDE
Bill! Where is Bill!

THE ORDERLY
I dunno no Bill.

SLAM!

THE BRIDE
I saw him here myself.....

|SLAM!
....Now do you tell me where he is,
or do I beat your fuckin brains in?

SLAM!

THE ORDERLY

Please please stop, don't hit me again!

THE BRIDE
Where is Bill?

SLAM!

Suddenly The Bride sees the gold coke straw around his neck, that she thought she'd seen earlier on Bill. She snatches it from around his neck.

THE BRIDE
Where did you get this from?

THE ORDERLY
That's mine.

SLAM!

THE BRIDE
Bullshit! I saw Bill wearing it in this room ten minutes ago.

SLAM!

Then The Bride looks down and sees two tatoos on the Orderly's hand - one spelling "B.U.C.K." on each finger of his left hand. And another spelling "F.U.C.K." on the fingers of his right.

The Bride seems to look inside her own mind - Whenever she does this A SPECIAL THEME MUSIC WILL PLAY (We'll call it her REMEMBERING THEME).

WE DO A QUICK SHAW BROTHERS ZOOM INTO HER EYES -

We see Buck enter her room that first night, five years ago.... He's holding in his hand one of those big flashlights you use in a tent when camping. -- It gives off a soft blue light. Buck examines The Bride through the blue.

BUCK
Well, ain't you the slice of cutie pie they all said you wuz. Well Ma'am, I'm from Longview Texas, my name's Buck, and I'm here to fuck.

He starts to unbuckle his belt.

WE ZOOM OUT OF HER EYES INTO A CU. The REMEMBERING THEME CUTS OFF. She looks down at Buck and says;

THE BRIDE
Your name's Buck, right? And you
came to fuck, right?

A "how the fuck does she know look," crosses his face.

The Bride looks down at him....The VENGEANCE THEME BEGINS PLAYING LOUDLY ON The SOUNDTRACK, and the VEIN IN HER FOREHEAD BECOMES PRONOUNCED and begins to PULSATE IN TIME WITH The MUSIC. Every time The Bride comes face to face with a tormenter, this Theme will play on the soundtrack. By mid movie this music should drive the audience wild with orgasmic anticipation of the carnage to come...

...and With the door in her hand and one mighty slam, this Longview Texas boy is sent to the Promised Land.

She searches the dead man's pockets, coming up with a brown wallet that says on it, "BIG EL PASO PIMPIN," loaded with lettuce. She also pulls out a set of car keys on a pickup truck key chain that has the words, "Pussy Wagon" on it written in a pumpy font. She gathers up all these items, and Gerald's knife, then begins to strip Buck of his orderly uniform.

14 INT. UNDERGROUND PARKING LOT - NIGHT

14

The elevator doors to the hospital's underground parking lot open, revealing The Bride in Buck's orderly scrubs in a wheelchair.

She wheels out of the elevator fast into the parking lot. Her arms spinning the wheels as she goes down the line of cars, looking for a pickup truck that Buck would own...she stops.

What made The Bride stop. The ass end of a big, yellow 4x4 hard-body pickup truck, with flames painted along the side, and the words, "PUSSY WAGON," written along the flat-bed hatch door. Pumpy font.

The Bride looks at Buck's key chain in her hand.

EX CU CAR KEY in truck door lock, it turns.

EX CU TRUCK DOOR LOCK POPS UP OPEN.

15 INT. BACKSEAT OF BUCK'S TRUCK - NIGHT

15

The Bride pulls herself up into the backseat of Buck's pickup truck. Once in the backseat, she shoves the wheelchair away.

It rolls out of control down the parking ramp, and CRASHES.

Now The Bride's lying vertically in Buck's truck's backseat.

Seemingly out of danger - at least out of sight - but she's still stuck hiding in the hospital. And until she regains full use of her legs and feet, this little Bride ain't goin anywhere or doin anything.

Lying flat, with the back of her head propped up against the door, her long, lifeless legs stretched out in front of her, her two bare feet at the end of them, pointing to the sky, the Bride focusses her eyes, her stare, her thoughts, her strength, and all her concentration....on her big toe.

SLOW ZOOM INTO BIG TOE....

SLOW ZOOM INTO HER FACE....

SLOW ZOOM INTO BIG TOE....

SLOW ZOOM INTO FACE.

THE BRIDE
(monotone)
Wiggle your big toe.

Toe doesn't move an inch.

THE BRIDE
Wiggle your big toe.

It doesn't move.

THE BRIDE
Wiggle your big toe.
(VOICE OVER)
As I lay in the back of Buck's pickup truck, trying to will my limbs out of entropy, I could see the faces of the cunts who did this to me, and the dick responsible. Members all of Bill's brainchild; "The Deadly Viper Assassination Squad."

TITLE SEQUENCE

For what looks like a 60's television show about an ALL-GIRL HIT SQUAD, complete with its own LALO SHIFFRIN THEME MUSIC.

Against a BRIGHT ORANGE BACKGROUND, A SNAKE WITH SIX HEADS (All different breeds), DONE IN A COOL BUT LOW-BUDGET SPEED RACER-STYLE OF ANIMATION, rears its heads to strike.

The IMAGE FREEZES... AND THE SHOW'S TITLE (In an especially cool font) AND LOGO (The black silhouette of five sexy gals each with a samurai sword hanging from their hip, and one guy in a black suit) APPEAR BENEATH IT.

"The DEADLY VIPER ASSASSINATINO SQUAD the D.i.v.A.S."

The SHOW CAST CREDITS START:

WE SEE The BRIDE doing something cool...FREEZE

SCREEN GOES ORANGE except for a SCOPE-SIGHT RIFLE GRAPHIC WITH CROSSHAIRS over The Bride's face. OFF TO THE SIDE IS HER IDENTIFYING CREDIT;

"Starring (The Bride's real name is covered by a stamp that reads) CLASSIFIED as BLACK MAMBA"

A beautiful Japanese woman wielding a samurai sword - FREEZE
ORANGE B.G. SCOPE-SIGHT GRAPHIC

"Starring O-REN ISHII as COTTONMOUTH"

VERNITA GREEN doing something cool - FREEZE

SAME GRAPHIC

"Starring VERNITA GREEN as COBRA"

The older, male doing something cool - FREEZE

SAME GRAPHIC

"Starring BUDD as SIDEWINDER"

ELLE DRIVER doing something cool - FREEZE

ORANGE B.G. SCOPE-SIGHT GRAPHIC;

"Starring ELLE DRIVER as CALIFORNIA MOUNTAIN SNAKE"

As the DEADLY VIPER ASSASSINATION SQUAD OPENING THEME PLAYS WE SEE VARIOUS SHOTS of The Vipers (all dressed alike in the same BLACK, SKINTIGHT CAT SUITS, except for Budd, the male who wears a BLACK SUIT) all doing exciting shit. It ends with the reappearance of the six-headed snake logo, and the six, black silhouettes.

The FINAL CREDIT APPEARS;

"Created and Produced by BILL"

WE MOVE INTO A HEAD and SHOULDERS CU OF The BRIDE'S BLACK SILHOUETTE.

THE BRIDE (V.O.)

Now after five years of beauty sleep
I knew absolutely nothing about my
enemies' strengths weakness or
whereabouts. But as fated by God
vengeance would have it, I who knew
nothing - knew one thing. As sure as
God made little green apples...

WE MOVE FAST TO O-REN ISHII'S SILHOUETTE, The SILHOUETTE
BECOMES A POSED PICTURE OF O-REN in all her Deadly Viper
glory.

THE BRIDE (V.O.)

....if O-Ren Ishii, the first name
on my Death List, was still alive...
she'd live in Japan. O-Ren Ishii,
made her first acquaintance with
death at the age of eleven.

FLASH ON

CU O-REN (11-years old), hiding under a bed, watching...

...her FATHER (dressed in the uniform of a sergeant for the
American Army) fighting THREE YAKUZA GANGSTERS. He kills one
with his bare hands. The other two slice him to death with
samurai swords...

...and her MOTHER being raped by the same men. When they
finish, they SHOOT her.

Little O-Ren watches, hidden from sight, with the eyes and
face of a stone.

THE BRIDE (V.O.)

It was at that age, a half-Chinese,
half-Japanese American Army brat
witnessed the murder of her Master
Sergeant father. And the rape, then
murder of her mother at the hands of
Japan's most ruthless Yakuza boss,
Boss Matsumoto. She swore
revenge...luckily for her, Boss
Matsumoto was a pedophile.

SHOCK CUT

O-REN ON TOP OF BOSS MATSUMOTO PLUNGING A HUGE KNIFE INTO HIS
CHEST. A STREAM OF RED BLOOD SHOTS UP OUT OF HIM like a
geyser. Boss is naked, O-Ren wears a Japanese schoolgirl
uniform.

THE BRIDE (V.O.)

At thirteen, she got her revenge.

The Boss's screams cause TWO OF BOSS'S MEN to run into the room, only to be SHOT DOWN by O-Ren, as she removes a gun from a holster strapped to her thigh.

The 20-YEAR OLD O-REN ISHII

on a rooftop with a high-powered, scope-sight rifle up to her eye. Her EYE is HUGELY MAGNIFIED in the SCOPE.

THE BRIDE

By twenty, she was one of the tip
top of female assassins in the
world.

She fires.

16 INT. CAR - DAY

16

A Central American General riding backseat of his government vehicle. TWO BEAUTIFUL LATIN WOMEN in one-piece bathing suits sit on either side of him. They both wear sashes down their front; one reads, "Miss Panama," the other reads, "Miss Venezuela." As we cut to this shot, he has both hands on each of their bare knees. He's laughing as the TOP OF HIS HEAD is BLOWN OFF.

The 23-YEAR OLD O-REN ISHII

stands before Bill and The Bride. (Bill is not clearly viewed.)

THE BRIDE (V.O.)

At twenty-three she joined Bill's
Deadly Vipers...

The 25-YEAR-OLD O-REN ISHII

BEATING UP the pregnant Bride with the other Vipers...

THE BRIDE (V.O.)

At twenty five she did her part in
the killing of eight innocent
people, including my unborn
daughter, in a small wedding chapel
in El Paso Texas. But on that day,
five years ago, she made one big
mistake...

POSED FIGURE of the BRIDE in all her pre-beating bridal gown glory.

THE BRIDE (V.O.)
...she Should of killed nine.
However, before statisfaction would
be mine, first things first...

CU The BRIDE IN BUCK'S TRUCK

An hour and a half later from the last time we saw her.

THE BRIDE
Wiggel your big toe.

CU The BRIDE'S BIG TOE

wiggles - slightly.

THE BRIDE
Hart part's over. Now let's get
these other piggies wiggling.

FADE TO BLACK.

BLACK FRAME SUBTITLE APPEARS:

"Thirteen Hours Later"

BEGIN MUSIC MONTAGE

FADE UP ON:

17 INT. UNDERGROUND PARKING LOT - DAY

17

Pavement of the parking lot. We HEAR a CAR DOOR OPEN
OFFSCREEN, then The Bride's bare foot comes from above FRAME,
stepping down INTO The SHOT.

She walks around to the driver's side and climbs in.

She sticks Buck's ignition key in its slot and turns.

The truck's engine RUMBLES to life.

She spies a pair of Elvis T.C.B. SUNGLASSES lying on the
dash. She puts them on.

18 EXT. TEXAS STREETS/ INT. TEXAS STORES - DAY

18

The Bride drives Buck's big, yellow pussy wagon all over El
Paso buying supplies.

WE FOLLOW Her bare feet into a clothing store.

Her feet, legs, and ass slip into a new pair of LEVI'S.

Her hands grab a pair of CHERRY BROWN COWBOY BOOTS.

Then slips on the cowboy boots.

Chooses another TOP.

And finds a warm JACKET.

She opens Buck's "BIG EL PASO PIMPIN" wallet, and pays for the items.

She emerges from the store wearing her new outfit, and climbs back in the truck.

She drives, stopping at a DEPARTMENT STORE, and walking inside.

She picks up a SHOVEL, a HAND PICKAXE, a big CAMPING FLASHLIGHT, a MAP OF TEXAS, a writing NOTEBOOK, and a bunch of RED and BLACK FELT PENS.

While the Bride is buying items in the department store we'll CROSSCUT....

....with her driving the pussy wagon up to a low-rent motel called, "The Texican"....

...Her Registering with the OLD BASTARD of a desk clerk, getting the key, and paying him out of the "BIG EL PASO PIMPIN" wallet....

...her drawing a bath in the bathroom of the motel room...

Shampoo is taken off the shelf of the department store...

...conditioner...

...a bar of soap...

...hot water runs out of the bathtub faucet...

...steam rises off the hot bathwater...

...she pulls down a bunch of bath products, like bubble bath, salts, apricot this - kiwi that, we see her pour all the items in the bathwater...

...then we see her bare foot enter the bathwater...

...then Lower her whole body into the bathwater...

...now submerged in the warm bathwater, by herself, perfect MUSIC CUE ON SOUNDTRACK, she begins to cry...her poor heart has been shattered and five years of tears come flooding out of her.

She cries for her baby...

She cries for the motherhood robbed from her...

She cries for all the innocent people at the wedding chapel, who died simply because they were unlucky enough to cross her path...

She cries for the betrayal at the hands of her lover...

She cries for the treachery at the hands of her comrades...

She cries for the five years of life snatched from her...

She cries for the countless violations she endured while incapacitated...

And finally, she cries for all the misery she will cause the undeserving.....enroute to Bill's retribution. Retribution that begins the minute she steps out of this bathtub.

She curls up into a fetal position inside the tub of warm water...weeping.

We DOLLY back...to give our heroine some privacy...WE DISSOLVE through the bathroom door...Till we're on the other side, filming a closed door with crying on the other side.

When she's finished shedding tears, is when she'll begin shedding blood.

When the bathroom door opens, the woman that emerges, has closed out all of her emotions...save from one...revenge.

It's that woman, in her new outfit, that climbs into the yellow pussy wagon, puts the T.C.B. Sunglasses over her eyes, and starts the engine that sets into motion the gory story to follow.

END OF MUSIC MONTAGE

19 EXT/INT. BUCK'S TRUCK DRIVING IN DESERT - MOVING - NIGHT 19

POV THROUGH WINDSHIELD:

The truck shines its headlight beams on an open patch of prairie wasteland. We see dirt, rocks, plants, and an oil derrick pumping up and down.

The Bride STOPS the truck.

Taking her flashlight with her, The Bride walks into the headlight beams towards one rock on the ground in particular.

She lifts it off the ground, there's an X on it's underside.

She smiles. If the X hadn't been there, she would have taken it as a sign that her vengeance quest was never meant to be.

But as it is there, it would appear that fortune has smiled on The Bride and her bloody intentions.

She walks back to the truck, takes the shovel and the hand pickaxe out from the flatbed, reaches into the truck cab and CHANGES THE MUSIC TO A POUNDING HEAVY METAL ANTHEM.

CU The BRIDE'S COWBOY BOOTS next to the X ROCK

IN TIME WITH The METAL, The Bride's cowboy boots count out ten paces from the rock.

When the boots stop, the flashlight ENTERS THE SHOT illuminating the spot, THEN...the shovel ENTERS, striking deep in the unmarked earth.

20 EXT. TEXAS DESERT - NIGHT

20

Deep in the middle of Fuck-Knows Texas, lit by the headlights of Buck's 4x4, The Bride digs a hole in the ground.....TILL...

She HITS SOMETHING HARD.

She gets down on her knees, hacking away at the dirt with the hand pickaxe, till a large box covered in plastic is revealed. She hoists it up out of the earth.

She rips off the plastic, revealing a large, green Army footlocker, untouched by the condensation of being buried in the ground for over five years. Flipping the two locks open, she lifts the lid, placing the big camping flashlight on the rim.

Unfolding a sleeping bag long-ways, she bought at the department store. The Bride begins collecting the contents of her buried treasure, and laying them on the sleeping bag.

We see her remove them from the footlocker, one by one.

The HEAVY METAL CONTINUES ON THE SOUNDTRACK.

2 9mm AUTOMATICS, w/ AMMO

and HOLSTERS.

1 small HAND GUN, w/ AMMO

and HOLSTER (which fits around the thigh).

1 SNUB NOSE .38

w/ ANKLE HOLSTER.

1 double-edged SOG KNIFE

w/ HOLSTER

1 MOSSBERG PUMP ACTION SHOT GUN w/ AMMO

1 SILVER STEEL BOOMERANG, w/ a double-sided razor's edge w/
HOLSTER.

1 old fashioned STRAIGHT RAZOR

1 BLACK VERTICAL ATTACHE CASE.

She flips it open, and inside broken down into four separate
pieces is a HIGH-POWERED, SCOPE-SIGHT RIFLE.

1 MANILA ENVELOPE.

She reaches in and pulls out a PHOTOCOPY OF HER SONOGRAM.

There on the page is a photocopy of her unborn baby girl. A
fierce grimness crosses her face as she places the sonogram
back in the envelope.

1 CLEAR ZIP-LOCK BAG containing a PHONY I.D. and BANK BOOK
both w/ the name "CANDY RALSTON" on them. Reaching back in
the locker she pulls out the final item,

1 SMALL KEY attached to a "DEALY VIPERS" KEY CHAIN.

She rolls up the weapons in the sleeping bag, and drives off.

The HEAVY METAL CONTINUES...

CU SIGN reading, COMMONWEALTH BANK OF TEXAS

21 INT. COMMONWEALTH BANK OF TEXAS - DAY

21

CU The BRIDE standing at a teller window, she holds up her
key.

INSERT: 1 BANK BOOK and 1 DRIVER'S LICENSE w/ The Bride's
photo on it and the name "CANDY RALSTON" on each.

22 INT. SAFETY DEPOSIT VAULT - DAY 22

The Bride, with a big athletic bag slung over her shoulder, watches a TELLER remove four safety deposit boxes.

23 INT. PRIVATE AREA - DAY 23

Where you look inside your safety deposit box by yourself.

The Bride opens up the first box...

...It's filled w/ CASH.

She opens up the second box....

...It's filled w/ CASH.

She opens up the third box....

....It's filled w/ CASH.

She opens up the fourth box....

....She Takes out a BAG. Inside the bag are 14 FORGED PASSPORTS and DRIVER'S LICENSES in 14 different names.

Also in the box, is one COMPACT REFRIGERATOR CASE. She opens it, inside are 2 BEAUTIFUL HANDMADE GOLD SYRINGES and 1 VIAL OF FLUID.

A SUBTITLE APPEARS UNDERNEATH:

TRUTH SERUM of Bill's own concoction.

He calls it, "The Undisputed Truth."

AS The HEAVY METAL CONTINUES...WE see The BRIDE leaving the bank, all the weapons she needs, all the money she needs, taking the first step on her bloody trail...

A RINKY DINK GRAPHIC OF A MAP OF JAPAN

The tiny figure of a black AIRPLANE flies over the map, leaving a dotted-line trail behind it. We move into the black airplane and DISSOLVE to

24 INT. AIRPLANE - FLYING 24

OVERHEAD SHOT

of the Bride in her passenger seat, flying to Japan. We see she's holding a clean white handkerchief. She's sewing the

name "Bill" in the corner.

END OF MUSIC MONTAGE. BLACK FRAME

TITLE CARD:

CHAPTER THREE

The MAN From OKINAWA

FADE UP ON:

25 INT. SUSHI BAR - OKINAWA, JAPAN - DAY

25

The ENTRANCE to a tiny sushi bar, covered by a Japanese curtain....

SUBTITLE APPEARS:

"The City of OKINAWA, JAPAN"

....The fabric is moved aside, and The Bride enters the shot, and the tiny establishment.

The little fish and sake bar is the definition of the word cozy. Besides The Bride, the only other person inside is The SUSHI CHEF, who smiles at her behind the midget bar.

This Japanese man in his mid-fifties greets the tall, blonde western girl with a turned-on-for-the-tourists affability.

SUSHI CHEF (ENGLISH)

English?

THE BRIDE (ENGLISH)

Almost -- American.

SUSHI CHEF (ENGLISH)

Ahhhh,...America, welcome...
Welcome... My English -- Very good.

The Bride smiles at this and walks further inside. She doesn't come across as one of the world's deadliest assassins, but instead as a sweet, slightly airheaded, American tourist.

THE BRIDE (JAPANESE)

Domo.

The Sushi Chef gives an exaggerated look of surprise, and says;

SUSHI CHEF (ENGLISH)

Oh, "Domo", Very good -- very good,
you speak Japanese?

THE BRIDE (ENGLISH)
Nooo, just a few words I learned
since yesterday. - May I sit at the
bar?

SUSHI CHEF (ENGLISH)
Sure sure sure - sit. What other
words did you learn - excuse me --

The Sushi Chef YELLS IN JAPANESE, to someone OFFSCREEN.

The Bride thinks the restaurant so small it's almost hard to
imagine there could be a back room to it.

Before getting a response from whoever it was he was yelling
to a moment ago, The Sushi Chef turns back to The Bride.

SUSHI CHEF (ENGLISH)
-- What other Japanese you learn?

The Bride puts on a thinking face.

THE BRIDE (ENGLISH)
Oh...let's see..."Arigato."

SUSHI CHEF (ENGLISH)
"Arigato"...Very good.

THE BRIDE (JAPANESE)
..."Ah-So"...

SUSHI CHEF (JAPANESE)
"Ah-So!" You know what "Ah-So"
meansß

THE BRIDE
"I See."

SUSHI CHEF
I see - Very good.

THE BRIDE
I already said "Domo", right?

SUSHI CHEF (ENGLISH)
Yes.

THE BRIDE (JAPANESE)
"Kon-netie-wa."

The Sushi Chef goes "Oooh" like he's just discovered the answer to a mystery.

SUSHI CHEF (ENGLISH)
..."Kon-nichi-wa"...repeat please.

THE BRIDE (JAPANESE)
"Kon-nichi-wa?"

Saying with surprise and admiration;

SUSHI CHEF (ENGLISH)
Most impressive...you say Japanese words, like you Japanese.

The Bride smiles and lets loose with a girlish giggle.

THE BRIDE
Now you're making fun of me.

SUSHI CHEF (ENGLISH)
No no no - serious business.
Pronunciation - very good. You say "Arigato" ...like we say "Arigato."

THE BRIDE (ENGLISH)
Well, thank you - I mean...arigato.

SUSHI CHEF (ENGLISH)
You should learn Japanese - very easy.

THE BRIDE (ENGLISH)
No kidding, I heard it's kinda hard.

Whenever the Sushi Chef doesn't either hear your or understand you, he yells the word;

SUSHI CHEF (ENGLISH)
What!

And everybody always speaks LOUDER and CLEARER immediately afterwards.

THE BRIDE (ENGLISH)
I always heard it was difficult.

SUSHI CHEF (ENGLISH)
Yes yes yes - most difficult. But you have Japanese tongue.

THE BRIDE (ENGLISH)
Maybe I was Japanese in another life.

The Sushi Chef proclaims as if he should know;

SUSHI CHEF (ENGLISH)
Most definitely, most definitely
Japanese in another life.

He sets an order of colorful, raw fish in front of the young blonde woman, that not only looks good, it looks beautiful.

THE BRIDE (ENGLISH)
How did you know tuna's my favorite?

SUSHI CHEF (ENGLISH)
What!

THE BRIDE (ENGLISH)
Tuna's my favorite.

SUSHI CHEF (ENGLISH)
Ah, thank you very much.

He YELLS OFFSCREEN in Japanese agai. A little BALD JAPANESE MAN with a shitty attitude, comes out from the back room. He heads for the tall blonde asking in a grumbly voice in Japanese, "What she wants to drink?"

THE BRIDE (ENGLISH)
(to the bald man)
I beg your pardon?

The Sushi Chef pantomimes drinking.

SUSHI CHEF (ENGLISH)
- Drink -

THE BRIDE (ENGLISH)
Oh yes, a bottle of warm sake.

SUSHI CHEF (ENGLISH)
Ahhh sake,
(he holds up his thumb)
Very good.

In Japanese he YELLS/ORDERS the warm sake, the little Bald Man disappears. The Bride takes a bite out of her fish.

SUSHI CHEF (ENGLISH)
First time in Japan?

THE BRIDE (ENGLISH)
A-huh.

SUSHI CHEF (ENGLISH)
What!

THE BRIDE (ENGLISH)
Yes, this is my first time.

As the chef slices the next portion with a large knife, he asks;

SUSHI CHEF (ENGLISH)
What brings you to Okinawa?

THE BRIDE (ENGLISH)
I came to see a man.

SUSHI CHEF (ENGLISH)
Aaahh, you have friend live in Okinawa?

THE BRIDE (ENGLISH)
Not quite.

SUSHI CHEF (ENGLISH)
Not friend?

THE BRIDE (ENGLISH)
I've never met him.

The Sushi Chef continues slicing.....

SUSHI CHEF (ENGLISH)
Who is he, may I ask?

THE BRIDE
Hattori Hanzo.

There's a break in the Sushi Chef's slicing. After a beat, he brings a bloody finger INTO FRAME and sticks it in his mouth.

The little Bald man appears with a bottle of warm sake, he pours one for The Bride, then disappears again.

As The Bride sips the sake, she looks at the chef.

As The Sushi Chef sucks his finger, he looks at The Bride.

The Sushi Chef drops the voice he had been using up to that point...and IN JAPANESE SUBTITLED IN ENGLISH asks;

SUSHI CHEF (JAPANESE)
What do you want with Hattori Hanzo?

The Bride answers in Japanese;

THE BRIDE (JAPANESE)
I need Japanese steel.

SUSHI CHEF (JAPANESE)
Why do you need Japanese steel?

THE BRIDE (JAPANESE)
I have vermin to kill.

SUSHI CHEF (ENGLISH)
You must have big rats you need
Hattori Hanzo steel.

THE BRIDE (ENGLISH)
Huge.

26 INT. HATTORI HANZO'S ATTIC - DAY

26

The trap door in the floor opens up, and HATTORI HANZO (Sushi Chef), climbs inside the room, followed by The Bride.

The room has many handcrafted samurai swords in hand-carved wooden sheaths resting on wooden racks running the length of the second half of the attic.

The Bride walks down the row of Japanese steel, looking and touching the shiny wood. She looks behind her to Hanzo who is still by the trap door, and says;

THE BRIDE (JAPANESE)
May I?

The Sushi Chef answers in ENGLISH;

HANZO (ENGLISH)
Yes you may.....

She starts reaching for one...

HANZO (ENGLISH)
...try the second one down in the
sixth row on your left.

She finds it lying sleeping in its shiny, black sheath.

Her hand lifts it from the rack.

She UNSHEATHS the steel, partially....then with GREAT FLOURISH....completely.

Hanzo's mouth forms a smile.

HANZO (ENGLISH)
Funny, you like samurai swords...

He pulls a baseball out of his pocket.

HANZO (ENGLISH)
...I like baseball.

THEN SUDDENLY - HE THROWS THE BASEBALL HARD, right at The Bride's head....

QUICK AS A WHIP, SHE SLICES THE BALL IN HALF, IN MID AIR.

The two perfectly cut baseball pieces, hit the floor.

He gives her a slight nod, then crosses the attic towards her.

HANZO (JAPANESE)
I wanted to show you these....
However someone as you, who knows so much must surely know, I no longer make instruments of death. I keep these here for their ascetic and sentimental value.
(he takes both sword and sheath from her...)
Yet proud tho I am of my life's work...
(...he closes them together)
I am retired.

THE BRIDE (ENGLISH)
Then give me one of these.

HANZO (ENGLISH)
These are not for sale.

THE BRIDE (ENGLISH)
I didn't say, sell me. I said, give me.

HANZO (ENGLISH)
And why should I be obliged to assist you in the extermination of your vermin?

THE BRIDE (ENGLISH)
Because my vermin, is a former student of yours. And considering the student, I'd say you had a rather large obligation.

Hattori Hanzo goes to a dusty window, and writes the name, "BILL" on it with his finger.

The blonde girl nods her head yes.

The proud warrior moves over to the door in the floor,
throwing it open.

He points into a corner...

HANZO (JAPANESE)
...You can sleep there...

.....starts to descend....

HANZO (JAPANESE)
...it will take me a week to make
the sword...

.....before his head disappears, he says;

HANZO (JAPANESE)
...I suggest you spend it
practicing.

...he closes the door behind him.

She smiles slightly...then moves over to the window, takes
out a handkerchief, and wipes Bill's name off.

FADE TO BLACK.

OVER BLACK TITLE APPEARS:

"One week later"

Under black we hear Hattori Hanzo's voice in Japanese and
read the subtitles;

HANZO (V.O.; JAPANESE)
I'm done doing what I swore an oath
to God 28 years ago to never do
again. I've created, "something that
kills people." And in that purpose I
was a success.

FADE UP ON:

CU HATTORI HANZO

HANZO (JAPANESE)
I've done this, because
philosophically I'm sympathetic to
your aim.

EX CU The HANZO SWORD

TRACKING EX CU of the Hanzo sword in its shiny, black wood
sheath. At the base of the sheath, by the handle, he's carved

the face of a lioness...

HANZO (V.O.; JAPANESE)

I can tell you with no ego, this is my finest sword. If on your journey, you should encounter God, God will be cut.

CU HANZO.

HANZO (JAPANESE)

Revenge is never a straight line. It's a forest. And like a forest it's easy to lose your way...to get lost... to forget where you came in. To serve as a compass, a combat philosophy must be adopted that can be found in the secret doctrine of the Yagu Ninja. And now my yellow haired warrior, repeat after me;

We go back and forth between CU of HANZO reciting the doctrine like a samurai drill instructor and the Bride repeating it.

HANZO (JAPANESE)

"When engaged in combat, the vanquishing of thine enemy can be the warrior's only concern...

The Bride repeats this...

HANZO (JAPANESE)

...This is the first and cardinal rule of combat...

The Bride repeats this...

HANZO (JAPANESE)

...Suppress all human emotion and compassion...

The Bride repeats this...

HANZO (JAPANESE)

...Kill whoever stands in thy way, even if that be Lord God, or Buddha himself...

The Bride repeats this...

HANZO (JAPANESE)

This truth lies at the heart of the art of combat. Once it is

mastered... Thou shall fear no
one... Though the devil himself may
bar thy way...

The Bride repeats this... Her eyes look at the greatest maker
of swords on this earth and says;

THE BRIDE

Domo.

EX CU The Hanzo Sword,

her white hand with her long fingers COMES INTO FRAME and
removes the beautiful, artful instrument of vengeance.

FADE TO BLACK.

OVER BLACK

TITLE CARD:

Chapter Four

SHOWDOWN at HOUSE OF BLUE LEAVES.

CUT TO:

A BLANK PIECE OF DRAWING PAPER

A hand comes in and, as the Bride talks over this image,
draws with a piece of charcoal, a portrait of the geisha
regaled O-REN ISHII.

THE BRIDE (V.O.)

When fortune smiles on something as
violent and ugly as revenge, at the
time it seems proof like no other,
that not only does God exist, you're
doing his will. At a time when I
knew the last about my enemies, the
first name on my death list, was the
easiest to find. But of course, when
one manages the difficult task of
becoming queen of the Tokyo
underworld, one doesn't keep it a
secret, does one?

The charcoal drawing gets color and becomes ANIMATED, turning
into a JAPAMATION O-REN...

JAPANESE ANIMATION SEQUENCE

We see Japamation-style images of The Bride's verbiage.

THE BRIDE (V.O.)

At the age of twenty, Bill backed his Nippon progeny financially and philosophically in her Shakespearian-in-magnitude power struggle with the other Yakuza clans, over who would rule vice in the city of Tokyo.

Japamation images of O-Ren and her Army, taking on ANOTHER YAKUZA ARMY, among falling cherry blossoms.

WE CUT BACK AND FORTH between cartoon images of this and the real life real McCoy samurai sword battle.

O-Ren's ability is simply amazing.

THE BRIDE (V.O.)

When it was all over, it was the geisha-regaled O-Ren Ishii that proved the victor.

27 INT. JAPANESE NIGHT CLUB

27

O-Ren has just become the official leader of crime in the city of Tokyo. The six Yakuza clan bosses, each with TWO BODYGUARDS standing behind them, toast their new leader, with much laughter and drinking...all except one...BOSS TANAKA.

THE BRIDE (V.O.)

And just in case you're wondering how could a half breed Japanese Chinese American become the boss of all criminal activity in Tokyo, Japan,... I'll tell you. The subject of O-Ren's blood and nationality came up before the council only once. The night O-Ren assumed power over the crime council.

Boss Tanaka is the picture of angered ambiance among the alcohol-fueled frivolity.

THE BRIDE (V.O.)

The man who seems bound and determined to break the mood is Boss Tanaka. And what Boss Tanaka thinks is...

Boss Tanaka brings his fist down on the table, smashing the plate in front of him into itty bitty pieces.

The party comes to a halt as all eyes go to the leader of the Tanaka Crime Family.

CRIME FAMILY LEADER #2 (JAPANESE)
Tanaka? What's the meaning of this outburst? This is a time for celebration.

BOSS TANAKA (JAPANESE)
And what exactly should I be celebrating? The perversion of our illustrious council?

The Bosses all react with shock and outrage...O-Ren remains cool. She raises her voice for the first word, but lowers it for the rest of the sentence.

O-REN (JAPANESE)
Gentlemen...Boss Tanaka obviously has something on his mind. Allow him to express it.

BOSS TANAKA (JAPANESE)
My father...
(looking at a clan head)
...along with yours and...
(looking at another)
...along With yours, started this council. And while you drink like fish and laugh like donkeys, they weep in the afterlife over the perversion committed today.

The BOSSES react again...O-Ren;

O-REN (JAPANESE)
Silence!
(then composed)
Of what perversion do you speak, Tanaka?

Boss Tanaka looks at the female half-breed American and says;

BOSS TANAKA (JAPANESE)
I speak, Mistress Ishii,...of the perversion done to this council, which I love more than my own children,...by making a half Chinese American its leader.

Then...

Faster than you can say Jimminy Cricket,...

O-Ren's samurai sword is unsheathed...

Boss Tanaka's head is liberated from its body...

The head hits the floor...

And from the spot between its shoulder blades, a geyser of blood shoots up in the air.

The BOSSES who were shocked at Tanaka's words are even more flabbergasted at O-Ren's response.

The two bodyguard's, standing behind Boss Tanaka, hands go to their swords and draw them.

O-Ren turns her blade in their direction.

The Bosses and their bodyguards say nothing, ...only watch.

The lady looks across at the two men and says in an authoritative voice;

O-REN (JAPANESE)
Fight me or work for me.

They look at her for a moment, then they lower their swords.

O-REN (JAPANESE)
Drop them on the ground.

They do.

O-REN (JAPANESE)
Get behind me.

They do.

O-REN (JAPANESE)
Get on your knees.

They do.

O-REN (JAPANESE)
Put your foreheads on the floor.

They do.

O-REN (JAPANESE)
Keep your mouths shut.

You better believe they do.

The mistress' eyes go to the other bosses looking at her.

As she speaks English, bodyguard translators translate for their bosses.

O-REN

I'm going to say this in English so you know how serious I am. As your leader, I encourage you to -- from time to time and always in a respectful manner, and with the complete knowledge that my decision is final -- to question my logic. If you're unconvinced a particular plan of action I've decided is the wisest, tell me so. But allow me to convince you. And I will promise you, right here and now, no subject will be taboo...except the subject that was just under discussion.

O-REN (JAPANESE)

(to a bodyguard)

Hand me that head.

He picks it off the floor and meekly offers it to the Queen.

She takes it by the hair and holds it up as she speaks.

O-REN (ENGLISH)

The price you pay for bringing up either my Chinese or my American heritage as a negative is, I collect your fuckin head.

(now completely American)

Just like this fucker here. Now if any of you sonsabitches got anything else to say, now's the fuckin time.

Nobody says anything.

O-REN (ENGLISH)

I didn't think so.

(pause)

Meeting adjourned.

28 EXT. THE HOUSE OF BLUE LEAVES - JAPANESE RESTAURANT

28

The entire O-Ren Ishii crew moves through the restaurant. The CUSTOMERS all look up now as the crew passes. The restaurant staff acts as if the Shogun himself has just showed up on their doorstep demanding a meal. No doubt if the meal is not satisfactory the staff will gladly slice off a finger. The door to a private dining room is slid open, the crew steps inside, the door is slid shut.

29 INT. PRIVATE DINING AREA - RESTAURANT - NIGHT**29**

The private dining area of the Japanese restaurant. The patrons are surrounded by white paper walls. The CAMERA CIRCLES around O-REN ISHII.

Sitting in between her, two personal bodyguards, the Yubari sisters, YUKI AND GO GO. The Yubari sisters are younger than O-Ren; Yuki is sixteen and Go Go is seventeen. Both girls are dressed in Japanese schoolgirl uniforms complete with plaid skirts and matching blazers.

FLASH ON

EX CU OF AN EYEBALL (The BRIDE's)

On her right is her French and Japanese lawyer, SOFIE FATALE.

FLASH ON EX CU OF AN EYEBALL

The bunch of mop-topped young men, who all wear black suits, white shirts, thin black ties and Kato masks over their eyes, are her soldiers, "The CRAZY 88."

FLASH ON

EX CU OF AN EAR, The Bride's fingers come into FRAME and move blonde hair out of the sensory appendage's way.

And finally there's a tall dark American in a black suit sans Kato mask -- that's O-Ren's head of security, MR. BARREL.

They're all drinking and having a good time as Sofie tells a joke in Japanese.

THE BRIDE (V.O.)

The mop tops in black suits and Kato masks were O-Ren's soldiers, "The Crazy 88." The two young girls in the schoolgirl uniforms are her personal bodyguards, the Yubari sisters. Yuki, aged sixteen, and Go Go, aged seventeen. The pretty lady who's dressed like she's a villain on Star Trek is O-Ren's best friend and her lawyer, Sofie Fatale. And finally, the American in the black suit but sans Kato mask, O-Ren's head of security, Mr. Barrel.

SUDDENLY O-Ren hears something. Like a deer in the forest, her head springs up on alert. It's almost as if she's listening to The Bride's narration.

The Bride's NARRATION SUDDENLY STOPS IN MIDSSENTENCE --

O-Ren removes a SMALL DAGGER-DART from the folds of her robe and THROWS IT in the direction of the sound.

CU The BRIDE dressed in a kimono

on the other side of the private dining room's paper wall.

The DART FLIES THROUGH The PAPER, STREAKS BY HER FACE, almost taking off the tip of her nose in the process.

INSERT: DART EMBEDS ITSELF IN A WOOD POST.

O-Ren's action instantly brings the room's frivolity to a halt. Mistress Ishii silently orders Go Go and Yuki to retrieve the eavesdropper.

30 INT. JAPANESE RESTAURANT - NIGHT

30

The white paper door to O-Ren's dining room SLAMS OPEN. Yuki and Go Go step into the corridor.

All trace of the Bride has vanished.

They look out over the restaurant, patrons look normal.

Whoever was there is gone now.

Go Go removes the small dagger from the wood post and the Yubari sisters go back into the private dining room, SLAMMING the door behind them.

ONE SHOT

CU The BRIDE

at the bar, in her kimono, drinking a colorful cocktail. She observes all the activity by O-Ren's private dining room.

When the Yubari sisters go back inside, the Bride climbs off her barstool and goes through the restaurant...into the parking area...and up to her rental car. She opens the door.

Takes off her Japanese kimono, underneath is a one-piece yellow track suit with a black stripe going down both sides, like the one Bruce Lee wears in "Game of Death." She tosses the kimono in the trunk, then removes the sheathed Hanzo sword. With the sword of vengeance in her hand, we follow her back inside the restaurant. She looks upstairs to the O-Ren dining room. We see Yuki Yubari and Sofie Fatale, slide open the door, and walk down the stairs together. When they get to the bottom, they give each other a kiss goodbye, and Yuki

leaves the restaurant, while Sofie makes her way to the bathroom...only to have The Bride, now dressed in her Bruce Lee yellow outfit and samurai sword in her hand, bar her way.

END OF SHOT

BACK AND FORTH

between CU's of the two women, face to face.

SOFIE (JAPANESE)
(to Bride)
Can I help you?

THE BRIDE (JAPANESE)
Yes, I am looking for the attorney
of O-Ren Ishii, Sofie Fatale. Would
that be you?

SOFIE (JAPANESE)
I'm Mistress Ishii's attorney. How
can I help you?

The Bride PUNCHES her in the face.

31 INT. O-REN'S PRIVATE ROOM

31

Aside from drinking like fishes, what is the queen of the Tokyo underworld - Mistress O-Ren Ishii - and her private army doing when we cut back?

Singing karaoke, of course.

It's Crazy 88 MIKI's turn at the mike and he's having a whale of a good time singing Dionne Warwick's "Walk On By," in Japanese....

WHEN...

A COMMOTION is heard being made by the restaurant staff and the other patrons, from the other side of the white paper wall...Just as they all start to notice it, they hear;

THE BRIDE (O.S., JAPANESE)
O-Ren Ishii! You and I have
unfinished business!

The Crazy 88 spring to their feet. One slides open the door.

They see O-Ren's lawyer, Sofie Fatale, standing in the middle of the restaurant, her left arm completely outstretched, hand gripped around a post. She has a terrified look on her face.

Before anybody on O-Ren's side of the room can say anything ...The Bride steps out from behind Sofie.

O-REN'S reaction shows how effective the element of surprise turned out to be. She says The Bride's name softly to herself; it's BLEEPED OUT.

The Bride

The VENGEANCE THEME BURSTS ON THE SOUNDTRACK...The Vein on her forehead begins to pulsate. WE DO A QUICK SHAW BROTHERS ZOOM INTO HER EYES. A SPAGHETTI-WESTERN FLASHBACK of O-Ren beating the shit outta her at the wedding chapel IS SUPERIMPOSED OVER HER EYES. The FLASHBACK DISSOLVES, we ZOOM BACK INTO A CU, the vein stops pulsating, and the theme STOPS PLAYING OVER THE SOUNDTRACK, LEAVING A CLEAN, COLORFUL CU of The Bride loaded for bear.

She raises her Hanzo sword, and Slices off Sofie's Arm at the Shoulder with one stroke.

SOFIE

Spewing and Gushing Blood from her stump, twists her body in agony, painting the floor and the walls with giant Splashes of Red, as her body hits the floor, twitching in both surprise and shock.

The CRAZY 88 run out into the dining area and create a human wall between themselves and their Mistress.

MR. BARREL AND GO GO take positions on either side of O-Ren.

O-REN seated in a shogun's seat, rises furiously to her feet.

O-REN (JAPANESE)

You bastard!

The Bride does a swipe in the air with her sword; Sofie's blood flies off the blade.

The entire floor of the dining room lies between the two warring parties.

THE BRIDE vs. The Crazy 88

The restaurant's STAFF and PATRONS sit or stand rigidly in fear.

O-Ren says loudly to the room;

O-REN (JAPANESE)

Sorry everybody, but I'm afraid we're going to have to close the

place. There's some private business that we must attend to now.

The Staff and The Customers Stampede the exits.

The Bride, The Crazy 88, and O-Ren hold their ground without moving a muscle, till the dining room, as well as the entire restaurant known as "The House of Blue Leaves," is deserted of every human not engaged in the face-off that precedes combat.

O-Ren gives a simple order;

O-REN

Miki.

MIKI, one of The Crazy 88 (The little one), steps forward, unsheaths his sword, and yells at the yellow clad blonde.

MIKI (JAPANESE)

You had it coming bastard!

Raising his samurai sword high, he Charges, Screaming A Banzai Scream...

The Bride turns to face him.

Miki Charging and Screaming...

The Bride slowly raises the Hanzo Sword into Striking Position.

Miki Charging and Screaming, almost on top of her.

The Bride, sword in position, waits for her opponent to arrive.

Miki arrives at his destination, he Swings...

The Bride Swings...

The Hanzo Sword Slices Miki's inferior blade in half. Miki looks down at the impotent weapon in his hand.

The Bride Thrusts her sword through Miki's abdomen, then Lifts the little guy off the ground straight up in the air.

Miki screaming, Impaled on her blade like a fish at the end of a spear. Held up in the air, restaurant light fixtures in the B.G.

O-Ren and her crew watch stunned.

The Bride Drops the shishkabobbed Miki into the koi pond that starts outside the restaurant and ends inside, with a huge blue splash. Koi pond - Blue water - Orange and yellow fish - Red blood - Dead man.

The BRIDE looks up from the pond, across the length of the floor, into the eyes of O-Ren Ishii.

She takes one step forward, hears the slightest noise, Twirls the samurai sword in the air once, drops to one knee, and thrusts the sword into the beige-colored carpet-covered floor. The sword sticks in the floor half way...

The Sound of human death rises from underneath the floor...

OVERHEAD SHOT

Looking down on The Bride at one end and O-Ren and her crew at the other. A Red Circle appears where the blade is buried in the floor...The red circle grows larger...and larger...and larger...and larger still...

Leaving the sword stuck in the floor, handle sticking straight up in the air, The Bride rises up from her one knee, and straight and tall, staring down the queen of the Tokyo underworld.

O-Ren her eyes narrow with rage. She screams out another order;

O-REN (JAPANESE)
Tear the bitch apart!

The six remaining Crazy 88 unsheath their swords at the same time with a GREAT SOUND EFFECT.

They circle the Bride.

The BRIDE

Inside the circle of Combatants who surrounded her. She Whips the sword out of the floor and raises her blade diagonally in front of her. Her eyes are reflected in the shiny steel.

Holding her sword in the diagonal position, The Bride can see reflected in the shiny blade, whoever stands behind her.

The six Crazy 88 Attack...

The BRIDE does a Zatoichi-like SWISH-SLASH-SWISH with her steel blade.

Four boys die an immediate samurai blade-inflicted death, SCREAMING GRUNT, TWITCHING BODY, FROZEN IN THE STANCE IT WAS

SLASHED IN, RED BLOOD SQUIRTING FROM WOUNDS, THEN A CRASHING COLLAPSE TO THE FLOOR.

The last two put up more of a fight...but then one of them is SLASHED and FALLS and the last one is SLASHED AND CRASHES THROUGH the restaurant's big picture window.

EX CU The EYES

of The Bride, pointed down at the bodies by her feet,

....BEAT

...they Look back up at O-Ren.

O-REN standing in between Go Go and Mr. Barrel. Her eyes narrow.

The BRIDE swipes the air with her sword, the blood of the dead attackers flies off.

GO GO and MR. BARREL unsheath their swords.

WHEN...

We hear a LOUD SOUND of many ENGINES behind the Bride. Then behind her, through the broken pictures window we see seventeen motorcycles pull up to the parking lot. All the riders wear black suits with kato masks, and all carry samurai swords.

The BRIDE looks from the reinforcements to O-Ren.

O-REN smiles.

O-REN (ENGLISH)
(to the Bride)
You didn't think it was going to be that easy, did you?

THE BRIDE (ENGLISH)
(to O-Ren)
You know, for a second there, yeah I did.

O-Ren smiles...

O-REN (ENGLISH)
Silly rabbit...

Both O-Ren and the Bride finish the phrase together,...

O-REN/THE BRIDE
...Trix Are for kids.

This is something they used to say back when they fought alongside of each other as "Vipers."

The seventeen Crazy 88 reinforcements come running into the restaurant and with drawn swords surround The Bride.

As a HEAVY METAL COMBAT BEAT begins to PULSATE ON THE SOUNDTRACK, The Boys and The Bride have a Spaghetti Western Stand-off.

We do a 360 INSIDE the CIRCLE of The Crazy 88, who surround the yellow-haired warrior. Not all have Samurai swords; one JUGGLES TWO HATCHETS, another TWIRLS A THREE-STAFF TRIPLE IRON over his head.

As the Heavy Metal music builds...We Cut to various Shots of The Two Opposing Forces Preparing to Strike....Hands on Sword Handles...Feet finding Combat Stance...etc...

....Until Heavy Metal reaches its Breaking Point...

...At that point, the Metal EXPLODES OVER THE SOUNDTRACK...IN TIME WITH The BRIDE EXPLODING INTO A VIOLENT KILLING MACHINE ON SCREEN.

As she matches skill with the army of black-suited boys, arms flailing, silver blade Clashing and Slashing, long blonde hair whipping like a whirling dervish....

...She's a Goddess of War Venus.

Not only is the FIGHT CUT TO THE HEAVY METAL MUSIC, but The Bride seems to be somewhat dancing to it as she fights.

This explosion of furious violence is punctuated CINEMATICALLY BY THE COLOR IN THE FILM POPPING OFF, and the fight being filmed in HIGH CONTRAST BLACK AND WHITE, turning the squirting, spewing geysers of BLOOD FROM CRIMSON RED TO OIL BLACK.

Many members of The Crazy 88 are Sliced, Slashed, and liberated from the limbs they were born with at The Bride's blade.

Some SPECIFIC MOMENTS

While Clashing swords, The Bride whips the silver Boomerang out of its holster, and Throws it...

....It Twirls Through the Air...

...Embedding itself longways in one of the boy's faces.

The Bride does a Mid-Air Somersault over the head of an Attacker, landing solid on her feet behind him...Slash, he's Out.

The Bride is knocked to the floor, her Attacker stands over her to Spear the young blonde, Her Legs Spring Up In The Air, Ankles Lock Around The Boy's Neck.

She throws him down to the ground. With his neck still in the vise-like grip of her ankles, She removes The SOG Knife from its sheath and Plunges it Deep Into The Boy's Chest.

While still on the ground, an Attacker Charges at her.

Yanking the Boomerang out of the Dead Boy's Face, She Sends It Flying in the Charging Man's path...

...Boomerang Twirling Through the Air Close to the Ground...

...Chopping Off the Charging Attacker's Foot in Mid Step, he falls flat.

The Bride jumps up onto an attacker's shoulders. She locks her legs around him so he's helpless at shaking her off.

...she swings down with her sword, and cuts the man's hands off.

So while the helpless man with no hands screams, the now nine foot tall Bride fights with the others.

When she's through she brings the blade across the man she's perched on's throat. He falls to his knees, bringing the Bride back to the floor like an alevator.

As soon as her soles touch ground, she's off his shoulders, somersaulting on the floor, bringing her blade up between an attacker's legs into his groin.

He lets out a scream, as she yanks her blade free.

ONE ATTACKER steps out from the rest, "The Best One." He Twirls his sword expertly, challenging the young woman to, "Come get a piece."

The Bride does a screaming charge towards him.... ...Sword raised, The Attacker stands his ground, calm - steady, waiting for the blonde-haired locomotive to collide.....They meet.....

SWING - CLASH - DANCE - SEPARATE - SWING - CLASH - SPIN - CLASH - LOCK - TWIRL - SEPARATE -

They match each other blow for blow, till one makes a mistake. It's the male. The Bride's swing, that's neither clashed or blocked, slices off his right arm.

...The arm, still gripping the samurai sword, drops to the floor.

The Bride pushes the Hanzo Sword right through the middle of his chest.

Only half of the Crazy 88s that started the fight remain alive, or intact...They start to approach...The Bride, still holding the sword that's still impaling the skilled Attacker, backs up, keeping his body between her and the remaining killers.

Like a boxer, The Bride uses the momentary break in the action, to rest on her feet.....THEN...yanks the blade from his chest cavity....The Body Twitches - Spasms - Grunts and Crashes to the floor.

The Attackers start to close in...The Bride readies herself for their attack....THEN (in perfect time with the Heavy Metal)...Drops to the floor on her back, Spinning like a top.

She Swings and Slashes and Cuts down below at their legs and feet, like some hellish samurai sword-weilding turtle flipped over on its shell....

Many black-suited, mask-wearing boys drop to the ground.

...Still Spinning like a break dancer, she spins up on top of her head, and Pops back up on her feet.

And then there were seven.

The seven remaining sword-weilding, black-suited boys moved out of range of the Bride's blade when she dropped to the floor. Now spread out, they make a large half-circle.

The Bride, slowly points the tip of her blade to the floor, lowers herself to one knee and slightly bows her head. In repose.

EX CU The Bride's eyes

pointed up, watch them move closer, COLOR COMES BACK INTO THE FILM. We see her face is splashed with blood.

O-REN

WHIPS OPEN a red fan.

GO GO stands by the restaurant's junction box, she flips the switch.

The room goes dark.

The Crazy 7 make a wide circle around the blonde who's still on the floor....

...Looking down on her breathing hard in the shadows. As she breathes in and out, The FACE OF A LIONESS IS SUPERIMPOSED OVER HER FACE.

Breathe in (Bride) - Breathe out (Lioness) - Breathe in (Bride) - Breathe out (Lioness)

The Bride rises to her feet...

The Crazy 7 move in a circle around The Bride, she moves in a circle inside of their circle, all eight of them move in rhythm with the Metal...

The Heavy Metal Music builds....to a big finish...THEN both Music and The Bride Explode!

WIDE SHOT - FRAMED LIKE A KABUKI STAGE

With the lights off, The White paper wall the eight killers fight in front of turns a Psychedelic Bright Blue. The snow falling outside is reflected against the paper wall like black snow falling on a blue shadow puppet stage.

The eight samurais are Black Silhouettes against the blue backdrop. They begin to combat in a dance of blood, steel and death. The Bride does a sword-weilding dosey-doe with all sword-weilding partners.

She CLISH-CLASH-CLISH-CLASHES with all of them - They separate - stalk each other for a moment to the beat - then CLISH-CLASH-CLISH-CLASH again, with The Bride killing or hacking the limbs of one unlucky dance partner at each encounter - Sometimes during the separation, The Bride crouches down low in repose while the others continue to circle stalk...THEN...She Strikes again.

We Cut in closer whenever we need to.

Finally the last of O-Ren's soldiers falls to the Bride's sword.

GO GO

Standing by the junction box, flips a switch turning the lights back on. The electricity shines light on...

The BRIDE

Splashed all over with blood. Blood painting the floor, walls and ceiling. Dead bodies, several limbs, and horribly wounded men who have yet to die, litter the ground.

With a big "Whoosh" in the air, the blood of O-Ren's subordinates fly off the blonde avenger's blade.

Then saying to the foes who litter the ground.

THE BRIDE (JAPANESE)

Those of you lucky enough to still
have your lives. Take them with you.
But leave the limbs you've lost.
They belong to me now.

The wounded men, crawl out of the restaurant.

The yellow-haired crimson-covered woman, looks to the last remaining combatants...Mr. Barrel, Go Go Yubari, and O-Ren Ishii.

Go Go steps forward and removes her weapon, it's not a samurai sword. It's a heavy metal ball at the end of a long chain.

She begins TWIRLING it above her head. Each rotation makes a WHOOSH sound in the air.

BALL AND CHAIN in a 3-D-like effect, the metal ball comes right at us.

The BRIDE ducks out of the way, the heavy ball destroying a large chunk of wood post behind her.

Go Go eyes focused on her enemy...WHOOSH...WHOOSH...WHOOSH...she lets fly...

The ball and chains wrap around the blade of the Hanzo sword...

...Go Go yanks...

...the Hanzo sword FLIES out of her grip.

GO GO

smiles...then...WHOOSH...WHOOSH...

The BRIDE

removes her boomerang and THROWS it at Go Go.

The BOOMERANG

TWIRLS through the air heading right for Go Go.

BAM

The young bodyguard swats it out of the air with her ball and chain. She lifts up her chain and the boomerang lies bent, on the floor. She looks across at her opponent...WHOOSH... WHOOSH...WHOOSH..she LETS FLY. It Strikes the Bride in the chest, knocking her on her back...

...Go Go twirls it over her head and sends it towards the Bride on the floor. The Bride rolls out of the way, the metal ball PUNCHES a hole in an overturned table instead.

The weaponless Bride wrestles a table leg loose from its purpose.

She hops up on a table, table leg in hand, ready to fight.

Go Go hops up on a table...

As they fight they hop from table to table...

Go Go throws her ball and chain...

...The Bride - QUICK AS A WHIP...

BATS it away with the table leg.

Go Go lets loose with the balls and chain...it wraps around the Bride's ankle...Go Go YANKS...

...The Bride's leg is yanked out from under her, she FALL CRASHING through another table.

Go Go jumps on top of the Bride, attacking her with a samurai short sword. The Bride uses the table leg to block it.

The women fight fiercely, locked in grapple, each face ugly with struggle. Go Go lets her left earlobe get too close to the Bride's mouth...the Bride BITES DOWN on it. Go Go screams as the lower part of the appendage is bitten off, and she rolls off the Bride. The Bride comes at her, bringing the table leg -- WHOOPS UPSIDE HER HEAD -- WHOOP-WHOOP-SIDES-HER HEAD.

The girl in the schoolgirl uniform falls on her back, and delivers a powerful "C.K." to the Bride from below, dropping her to her knees.

O-Ren is UP, and wraps the chain around the Bride's neck and begins to strangle.

The chain digs into the Bride's throat.

The Bride brings the table leg, which has a couple of nasty looking nails in it, hard against the Japanese girl's thigh.

The nails cut through the plaid school uniform skirt into her flesh...the Bride rips out the nails, taking some leg meat with them.

Go Go lets out a horrific scream.

The Bride brings the table leg down on the toe of the young girl's white tennis shoe. The nails stick in, the white shoe becomes stained with red.

Go Go SCREAMS letting loose of the chain...falling on the floor.

The Bride unwraps the chain around her neck, and begins breathing air into her lungs.

Go Go tries to escape, dragging her fucked-up leg with her...

The Bride rises from the floor and begins, twirling Go Go's weapon above her head.

Go Go, fast as she can, climbs up the stairs to the second floor...

The Bride stands at the bottom of the stairs, twirling the ball and chain over her head.

Go Go frantically, and in great pain, climbs the stairs... She gets to the top.

The Bride lets loose with the ball and chain...

It HITS the female bodyguard and one half of the Yubari sisters, smack DAB in the back of the head.

CU GO GO

We see her face as she's delivered a death blow right behind it. We see behind her eyes and features, her life and spirit shatter like a teapot.

Like a discarded rag doll, Go Go Yubari TUMBLES down the staircase landing in a pile at the Bride's feet. Dead before the tumble began.

The Bride throws the ball and chain to the floor. Her eyes go to the last two remaining combatants...

...Mr. Barrel and O-Ren Ishii.

THE BRIDE (JAPANESE)
Any more subordinates for me to
kill, O-Ren?

Mr. Barrel says;

MR. BARREL
One last one.

THE BRIDE
You're Mr. Barrel, right?

MR. BARREL
And you're Black Mamba.

THE BRIDE
Our reputations precede us.

MR. BARREL
Apparently.

THE BRIDE
Tell me Mr. Barrel, why don't you
wear your Kato mask? Are you and
iconoclast?

Mr. Barrel takes out a kato mask on a stick, like from a 17th
Century costume ball, and holds it over his eyes.

MR. BARREL
I don't like that rubber band. It
fucks up my hair.

THE BRIDE
You shouldn't work for her.

MR. BARREL
Too late.

THE BRIDE
It's not too late to quit.

MR. BARREL
Do you have choices?

THE BRIDE
No.

MR. BARREL
I know exactly how you feel.

THE BRIDE
This has nothing to do with You and
I, and everything to do with me

taking satisfaction from that bitch behind you. And there's absolutely positively no way I'M going to leave here without taking that satisfaction. So Mr. Barrel, you have to stand aside. And that means you must quit, right now.

MR. BARREL

I can't.

THE BRIDE

Yes you can.

MR. BARREL

No I can't.

THE BRIDE

Don't say "Can't", there are no "Cant's." Yes - You - Can.....

O-REN ISHII

Screams at her "...last line of defense;"

O-REN (ENGLISH)

What are you waiting for? Are you on a date? Attack her you fool!

THE BRIDE

Oh my God...

(pause)

...She just called you a fool. She just called you a fool in front of me. Not only am I your opponent. I'm a female fellow countryman. And you're going to risk your life - to say nothing of harming me - for a woman who refers to you as a fool?

O-REN is furious, and slaps Mr. Barrel on the shoulder.

O-REN (JAPANESE)

Attack, Goddamn you!

The Bride acts like she's embarrassed to witness what she just saw.

Mr. Barrel spins in O-Ren's direction shooting her a look she's never seen from him before.

He then looks back to the Bride.

Her eyes are waiting for his. She says with just the slightest hint of plea in her voice;

THE BRIDE
I'll owe ya one.

He looks at her a BEAT longer...then says as he resheaths his sword;

MR. BARREL
The things I do for a pretty face.

INSERT: The Blade sliding back down into the Sheath, The Handle locks into place with a Click.

He looks back over his shoulder at his former Mistress, and says;

MR. BARREL (JAPANESE)
I quit.

O-Ren fries and egg on her head.

Then with his sheathed Sword in his right hand, and his left hand in his pants pocket, he walks across the carnage-strewn room and out the front door. As he walks, when he's parallel with the Bride, He stops and says;

MR. BARREL
About that one you owe me.

THE BRIDE
Yes?

MR. BARREL
I'm gonna collect someday, you know?

THE BRIDE
I'll be disappointed if you don't.

He continues walking without a look back. Before he Exits the restaurant, he throws a look in Sofie's direction, Who's lying minus her arm in a pool of her own blood, and says;

MR. BARREL
Tough luck bout that arm Sofe.

He exits the Movie.

O-REN and The BRIDE match eyes. The Japanese gal says;

O-REN (ENGLISH)
Very funny.
(pause)

Your instrument is quite impressive.

THE BRIDE (JAPANESE)

Domo.

O-REN (JAPANESE)

Where was it made?

THE BRIDE

Okinawa.

O-REN (JAPANESE)

Whom in Okinawa made you this steel?

THE BRIDE

This is Hattori Hanzo steel.

O-REN (JAPANESE)

YOU LIE!!

The Bride just smiles at her rival's response.

O-Ren's composure returns.

O-REN (JAPANESE)

Swords however never get tired. I hope you've saved your energy. If you haven't, you might not last five minutes.

(pause)

Have you seen the garden in this establishment?

THE BRIDE (JAPANESE)

No.

O-REN (JAPANESE)

Oh, you really should. It's quite beautiful. Allow me.

O-Ren moves out of the position she's stood in for the entire battle. She steps on the doormat of a corpse, that serves the same purpose of a bottom step, and moves over to the white paper wall and slides it open....REVEALING....

.....A WHITE WINTER WONDERLAND, set against a Jet Black sky.

A Snow-covered Japanese Garden awaits right outside. Snow falls from the sky (Slightly artificial, not phony - but Operatic/Theatrical). O-Ren stands next to the Bride in the doorway looking out into the white night.

O-REN (JAPANESE)

As last looks go, you could do worse.

The Queen of the Tokyo Underworld steps outside...

The Bride follows her...

32 INT. SNOW-COVERED JAPANESE GARDEN - NIGHT

32

As snow falls around them, they stand the correct distance from one another.

COMBAT MUSIC BEGINS PLAYING, but not Japanese drums - Spanish Flamenco Guitar.....

The Bride Unsheaths her Sword Quickly...Holding it out in front of her...Tip of Blade pointed at O-Ren...Sword's Handle and her Fingers wrapped around that handle, up by her cheek...Her eyes are Reflected on the Blade...Snow falls around her.

O-Ren begins walking forward towards the Bride...She raises up her Sword, still in its sheath, in front of her face vertically...then begins slowly unsheathing it...Snow falls around her.

O-REN'S FEET

White socks in wooden clogs, walk forward, Crunching Snow underneath them...

The BRIDE

Holding Sword...Eyes reflected in Blade...her Yellow Sneakers Crunching snow underneath them...

O-REN

when her Sword is fully unsheathed, the Japanese combat artist holds both arms straight out at her sides, Sword in one hand - Wood sheath in the other, like a bird....

....The Two Women circle each other....

They SWING - CLASH - DANCE - SEPARATE...CIRCLE...SWING - CLASH - DANCE - SEPARATE...

O-REN LEAPS in the air does a Somersault over the Bride's head, landing behind her opponent. She brings her Sword down in a Slashing Swing...

SLASHING The BRIDE across her back - Spinning her around...

O-Ren goes in for the kill...The Bride meets her blade... The Blades Clash and Lock...The Two Women's faces come together as the Blades become entangled...

O-Ren moves her arm in a counter-clockwise motion that loosens the grip enough to bring her sword handle hard into The Bride's mouth...

Knocking her backwards over a small, stone bench - Flat on her ass in a koi pond.

- The Combat Guitar Stops -

O-Ren doesn't charge the fallen blonde, She laughs;

O-REN (ENGLISH)

Silly Caucasian girl likes to play
with samurai swords. Bill might of
humored you, but you will find
neither humor nor mercy at my blade.
Now unless you intend to commit
sepeku among the koi, stand up and
fight. You may not be able to fight
like a samurai, but you can at least
die like a samurai.

The Combat Guitar starts again...As The Bride slowly rises out of the koi pond. She brings up her sword and Says Calmly to O-Ren in Japanese;

THE BRIDE (JAPANESE)

Attack me. With everything you have.

The Two Women Clash Swords furiously, their attack ends with

The Bride's Striking O-Ren - not fatally - but deep. They separate...

...breathing hard...Cold Air coming out of their mouths like two locomotives...

O-Ren looks down to her wound, then back up to The Bride. The respect for the Bride's ability is transparent.

The Two Women Circle Stalk each other again...

Red Blood running down Yellow Legs onto Yellow Sneakers...

Wooden Clogs crunching the Snow, Blood trail dripping down legs staining White Socks with Red...

They Attack, the Geisha figurine and The tall western girl with the mane of Whipping Blonde Hair. They Swing - Twist - Turn - Clash, matching blow for blow till they both back off.

Both Women are out of breath and have to stop to recuperate.

As they both drink the harsh cold air into their lungs, leaving red blood stains in the white snow, the two females have the same thought. The next clash will be their last.

O-REN (JAPANESE)
I apologize for ridiculing you
earlier.

THE BRIDE (JAPANESE)
Accepted.

They continue breathing...

THE BRIDE (JAPANESE)
Ready?

O-REN (JAPANESE)
Yes.

The Flamenco Guitar begins again, as The Two Women Circle each other for their final attack.

With all the quickness and skill at their command, they clash in a superb display of Samurai Swordplay...TILL...They Find themselves on opposite sides of a garden wall...

...The Bride and O-Ren both begin Running diagonally through the snow, Swords held up high, Facing each other, Continuing to run even after they passed the wall, Screaming their Samurai hearts out...

UNTIL...

They both SWING...

...can't tell who got who...

A SCALP OF LONG, BLACK HAIR FLIES THROUGH THE AIR, landing in the white snow.

CU O-REN ISHII

facing away from the Bride. Sword still in her hand. We see she doesn't have the TOP OF HER HEAD ON. A touch of her BRAIN is exposed. Blood Droplets streak her face like raindrops.

The Queen of the Tokyo Underworld, who's regime has just ended with one swing, stares off into space.

O-REN (ENGLISH)
That really was a Hattori Hanzo
sword...

Her sword FALLS from her grip...in the snow by her feet.

O-REN (ENGLISH)
I always dreamed of owning one...

O-Ren FALLS to her knees, toppling forward.

Left Cheek in the snow, just barely alive, She says;

O-REN (ENGLISH)
Did he make it for you?

THE BRIDE (ENGLISH)
Yes.

The Last thing she says before she dies;

O-REN (ENGLISH)
...He must of liked you.

With her cheek resting against the snow, her eyes close and she's gone.

The BRIDE

removes a white handkerchief (The One we saw her sewing earlier with "Bill" in the corner), and uses it to wipe the blood, once belonging to the first name on her death list, off her Hanzo Steel.

EX CU THE HANZO SWORD

is returned back to its sheath. The LION'S HEAD that Hanzo carved into the wood seems pleased.

CUT TO:

The BRIDE now wearing a yellow, faceless motorcycle crash helmet on her head, stands FRAMED in a TRUNK SHOT.

SOFIE FATALE

Minus an arm, lies curled up in the trunk of her MAZDA XOXO.

The BRIDE slams the trunk, SCREEN BOES BLACK...

The MAZDA driving down the road at supersonic speed.

The BRIDE behind the wheel wearing her crash helmet. It looks like an insert from "GRAND PRIX."

POV THROUGH WINDSHIELD car speeding...then stopping.

BLACK SCREEN

The BRIDE lifts up trunk lid, we look up at her FRAMED in the TRUNK SHOT. Helmet on head making her faceless, gold Deadly Viper syringe in her hand.

When she speaks it comes out of a VOICE BOX at the bottom of the helmet. Turning her voice deeper and electronically spooky. The two women speak Japanese to each other.

THE BRIDE (JAPANESE)
I've kept you alive for one reason.
Information. Being O-Ren's lawyer, I
take it you're familiar with Bill?

SOFIE (JAPANESE)
Yes.

THE BRIDE (JAPANESE)
In fact, I'd guesstimate, you worked
for Bill before O-Ren, and that's
how it is you came to work for O-
Ren. Am I correct?

SOFIE (JAPANESE)
Yes.

THE BRIDE (JAPANESE)
I thought so. Give me the arm you
have left.

SOFIE (JAPANESE)
Why?

THE BRIDE (JAPANESE)
I want information. Now gimme your
arm.

Sofie offers up her remaining arm.

She injects Sofie with the gold syringe.

THE BRIDE (JAPANESE)
The cocktail racing through your
bloodstream at this moment is Bill's
own recipe. He calls it "The
Undisputed Truth."

Sofie is injected.

THE BRIDE (JAPANESE)
Okay, first things first. Where was
the other Yubari sister? Yuki?

SOFIE (JAPANESE)
Yuki's sick. She went home early.

THE BRIDE (JAPANESE)
Do tell? What's wrong with her?

SOFIE (JAPANESE)
She has a cold.

THE BRIDE (JAPANESE)
Awww poor baby. What do you think
she'll do when she finds out what
happened?

SOFIE (JAPANESE)
She'll wail with grief.

SHOCK CUT TO

YUKI YUBARI upon hearing the news of her sister's death...

She SCREAMS!

BACK TO SOFIE

SOFIE
She'll drink excessively.

BACK TO YUKI

Big bottle of sake in her mouth pointed bottom up.

BACK TO SOFIE

SOFIE
She'll start trouble.

BACK TO YUKI

sitting at a bar in drunken stupor. An OLDER JAPANESE MAN in
a business suit sits next to her at the bar...he puts the
make on her.

BUSINESS SUIT (JAPANESE)
Do you like Ferraris?

Yuki staring out into space, says with a drunken voice;

YUKI (JAPANESE)
Ferrari...Italian trash.

She slowly turns to face the older Japanese man in the
business suit.

YUKI (JAPANESE)
Do you find me hot?

The man in the business suit giggles at her boldness; she gets annoyed;

YUKI (JAPANESE)

Don't laugh! Do you want to fuck me,
yes or no?

BUSINESS SUIT (JAPANESE)

Yes.

THEN...

He lets out a GRUNT coming from below.

We see she has stabbed him in the belly with a samurai short sword, and is slowly dragging the blade across his abdomen, creating a big red grin across his mid-section.

TWO SHOT YUKI AND BUSINESS SUIT

Yuki focused, Business Suit penetrated...She opens him up more...he feels every inch of the blade's progress.

YUKI (JAPANESE)

How bout now, big boy, do you still
wish to penetrate me...

Blade cuts deeper...

YUKI (JAPANESE)

Or is it I who has penetrated you.

And with her last line, does the final disemboweling slice that sends his insides spilling out onto the barroom floor.

BACK TO SOFIE

SOFIE (JAPANESE)

When she stops shedding tears,
she'll start shedding blood.

THE BRIDE (JAPANESE)

Best guess, what will she do?

SOFIE (JAPANESE)

I don't hafta guess, she'll come
after you.

THE BRIDE (JAPANESE)

Will she ever give up?

SOFIE (JAPANESE)

She won't have to. When she finds
you, I don't know who will win. But

what I do know is, she will find you.

THE BRIDE (JAPANESE)
Is she more skilled than I?

SOFIE (JAPANESE)
Skilled won't be the word.

THE BRIDE (JAPANESE)
Don't be coy with me, bitch. What would be the word?

SOFIE
Crazy.

The Bride takes this in...then moves on.

THE BRIDE (JAPANESE)
Okay, now I want all the information on the Deadly Vipers,... What they've been doing and where I can find them.

33 EXT. TOKYO GENERAL HOSPITAL - NIGHT

33

The big hospital of TOKYO is located by a hill by the highway. Sofie's MAZDA pulls off the highway to the side.

The Bride hops out of the car, runs to the back, opens the trunk, takes out Sofie's body, and rolls it down the hill....Sofie stops rolling in front of the entrance of the huge hospital.

CUT TO:

CU SOFIE in a hospital environment. Bill's voice speaks to her OFF SCREEN;

BILL (O.S.; ENGLISH)
Sofie, Sofie, my Sofie, I'm so sorry.

SOFIE (ENGLISH)
Please forgive my betrayal --

He shhhh's her off screen;

BILL (O.S.; ENGLISH)
-- no more of that. I invented that truth serum. Once it entered your bloodstream, you no longer had a choice.

SOFIE (ENGLISH)

But, still --

BILL (O.S.; ENGLISH)

-- But still -- nothing, except my aching heart over what she's done to my beautiful and brilliant Sofie.

(pause)

If you had to guess why she left you alive, what would be your guess?

SOFIE (ENGLISH)

Guessing won't be necessary. She informed me.

BACK TO THE BRIDE AT THE TRUNK

THE BRIDE (ENGLISH)

I'm allowing you to keep your wicked life for one reason and one reason only. So you can tell him, in person, everything that happened here tonight. I want him to witness the extent of my mercy..., by witnessing your deformed body. I want you to tell him, all the information you just told me. I want him to know what I know. I want him to know I want him to know.

Then with SUPERMAN X-RAY VISION we see through the helmet to the Bride's face inside as she says the last line.

THE BRIDE (ENGLISH)

And I want them all to know, they'll all soon be as dead as O REN.

WE CUT TO A

CU of SOFIE

WE PAN to a CU of YUKI

Bill says off screen;

BILL (O.S.; JAPANESE)

If O-Ren was number one, unless she's being tricky, Vernita Green will be number two.

YUKI (JAPANESE)

Where is Vernita Green?

BILL (O.S., JAPANESE)

Los Angeles. Vernita's in Pasadena.
But the woman you want will hold up
in a low budget motel, fifteen of
twenty minutes away from stepping on
board a plane departing LAX. If I
had to bet...I'd say Hawthorne.

Yuki blows a pink bubble gum bubble, it pops and she says in
English;

YUKI (ENGLISH)
California, here I come.

CUT TO:

CU HATTORI HANZO

He's sewing something that requires a lot of concentration.

CU The BRIDE'S BARE BACK

What he's sewing is, the NASTY SLASH O-Ren gave the Bride on
her back, closed with a simple needle and thread.

CU The BRIDE lies naked on her stomach, head up, chin resting
on her folded hand, feeling no pain at the needle piercing
her flesh. The sleeping giant is awake, and in her eyes we
see she's filled with a terrible resolve.

As Hanzo sews, he recites in Japanese the Yagu mantra, the
Bride recites in Japanese after him.

EX CU: O-REN ISHII'S name written in the Bride's notebook
with the number one next to it. A black felt pen comes into
frame and draws a line through the name.

FADE TO BLACK.

BLACK FRAME

TITLE CARD:

Chapter five

YUKI'S REVENGE

We hear music under this card...

MONTAGE OF YUKI coming to Los Angeles cut to music.

We see YUKI dressed in her Japanese private schoolgirl outfit
with white blouse, plaid skirt, bobby socks, blazer, and
barrettes in her hair, flying on a jet enroute to Los

Angeles. She paints her fingernails with bubble gum-colored nail polish.

Yuki walks through LAX.

Yuki standing next to a CAR SALESMAN on a California car lot. She points at a car in front of her.

We see her cool convertible sports car and her finger pointing at it.

We see Yuki behind the wheel of the sports car, driving as fast as she can through the twists and turns of the Hollywood Hills, laughing all the way.

We see Yuki running around all over LA, Hollywood and Disneyland taking pictures with her disposable Barbie camera.

SPLIT SCREEN

PHOTO: Yuki posing with a The Bride walking celebrity she's bumped into. through LAX.

Yuki behind the velvet ropes of a Hollywood premiere with the other fans. She watches the STARS walk the red carpet with her autograph book in her hand.

YUKI screaming on a roller-coaster.

PHOTO: At Disneyland. Doing a Bonnie and Clyde-style pose with a Captain Hook. And another photo in between Chip N' Dale.

CU YUKI walking, stalking, and eating huge ice cream waffle cone.

CU The BRIDE

walking through LAX.

SPLIT SCREEN

YUKI'S SIDE

We see Yuki is tailing the Bride through LAX.

THE BRIDE'S SIDE

We see The Bride is being followed by Yuki. Our heroine is unaware.

Yuki driving her sports car. The Bride renting a Stalking. motel. We see Yuki's car drive by in the B.G. through the motel's picture window.

MEDIUM CU of Yuki wearing a YUKI'S POV: white uniform, and taking money. Her eyes watch something off screen.

The Bride entering her yellow pickup truck parked in front of Vernita's house.

We see Yuki is dressed like EX CU: VERNITA GREEN'S an ice cream man, and is selling ice cream to kids notebook. She draws a from an ice cream truck on black felt pen through Vernita's block.

THE BRIDE
(to herself)
Two down, and three to go.

FULL SCREEN
We stay with Yuki's side as she stops across the street from the Bride. During their face-off we only see the Bride at a distance.

The Bride is in the b.g., back to us packing her trunk, just about ready to make a clean getaway...

WHEN...

Yuki yells to the figure across the street.

YUKI (JAPANESE)
Conigute wa!

We see the back-turned figure of the Bride slightly freeze upon hearing the Japanese greeting. Without turning around she says;

THE BRIDE (JAPANESE)
Conigute wa.
(pause)
Yuki?

YUKI (ENGLISH)
Bingo!

THRILLER MUSIC begins on the soundtrack.

The Bride turns around to face the young avenger.

THE BRIDE (JAPANESE)
Can I help you?

YUKI (JAPANESE)
You can kill yourself.

Yuki giggles.

YUKI (JAPANESE)
Taking a trip?

THE BRIDE (JAPANESE)
I was.

YUKI (JAPANESE)
You still are. One way.

THE BRIDE (JAPANESE)
I know you feel you must avenge your
sister. But I beg you...walk away.

Yuki giggles.

YUKI (JAPANESE)
You call that begging? You can beg
better than that.

Yuki giggles. Then she takes out a flashlight, and switches
on the beam.

YUKI (JAPANESE)
Can I see your face? I've heard your
beauty is exquisite. I would like to
see for myself.

THE BRIDE (ENGLISH)
Sure.

Yuki shines the flashlight beam in the Bride's face.

YUKI (JAPANESE)
Ohhhh,...look how pretty your face
is. Oooohhh,... I want to touch it.

THE BRIDE
Domo.

YUKI (JAPANESE)
Your face is so pretty, I just want
to put both of my palms against your
cheeks and give you little tiny
kisses.

Yuki then shines the flashlight up into her own face.

YUKI (JAPANESE)
How do I look?

THE BRIDE (JAPANESE)
Very pretty.

YUKI (JAPANESE)

You're just saying that 'cause I told you how pretty you are.

THE BRIDE (JAPANESE)
Yuki, you're gorgeous.

YUKI (JAPANESE)
Really? Is that how you'd describe me to somebody if I wasn't here? Yuki's gorgeous?

THE BRIDE (ENGLISH)
You bet.

Yuki giggles.

THE BRIDE (JAPANESE)
Don't make me kill you.

YUKI (ENGLISH)
Okay.

Yuki removes the Israel sub-machine gun from behind her back and FIRES A LOUD INTENSE VOLUME of firepower at The Bride.

The Bride dives out of her way, just as her yellow pussy wagon is demolished by the ammo.

The Bride, with her samurai sword in her hand, and her backpack full of money, takes off running across a couple of front lawns...

Yuki chases her with machine gun fire...

The Bride LEAPS over a long hedge...disappearing Behind it.

Yuki runs after her, firing all the way, destroying the hedge...

The Bride darts across the street, she hits the ground and rolls under a Volkswagen van.

Bullet FIRE EXPLODES all around the Bride as she rolls out on the other side. She removes her 9mm automatic and returns fire from behind the van.

Yuki yells to her in English;

YUKI (ENGLISH)
You think you're safe! I say; Ha!

She takes out a hand grenade, removes the pin with her teeth, and slides it towards the Bride.

The Bride sees the live hand grenade skidding and sliding on the asphalt towards her...

She takes off running...as the Volkswagen van EXPLODES BEHIND HER.

She cuts through the backyard of a house -- THE CAMERA TAKING OFF WITH HER -- over their fence, in the backyard over the fence into another yard. She trips, falling into the other house's swimming pool. Instead of splashing around, the Bride swims like she was in the Olympics, till she's in the shallow end. Without breaking her stride, she runs out of the pool.

Now with her gun out, the sopping wet Bride gets to the front of the house. It's located on a cul de sac.

WHEN...

Yuki's sports car pulls up at the end of the street.

Both women see the other.

Yuki hits the gas, firing her machine gun out the window of her car as she speeds down the dead-end street.

The Bride, runs across lawns and hides behind parked cars on the street, as the bullets rip up homes, lawns, and automobiles.

When Yuki's car reaches the end of the dead end,...

She jerks the wheel...

SPINNING the car around, pointing it in the opposite direction.

SHE HITS THE GAS AGAIN...

SHE PULLS THE MACHINE GUN TRIGGER AGAIN...

BULLETS TEAR UP the cars lining the street.

In the hail of bullets, the Bride tries to fire back.

Yuki reaches the end of the street and spins the car around.

She gets ready to make a third pass.

Some PEOPLE in the house behind the Bride, look out of their front door.

The Bride yells at them;

THE BRIDE

Stay in your house and stay down on
the floor!

Yuki speeds after her, but this time she pops the curb and drives across the front lawns on the street heading right for her.

The Bride runs into the house she's in front of.

She runs through the living room, to the kitchen and the back door, but the kitchen's where the family that lives here is hiding and they block the door.

Yuki's sports car pulls up in front of the house. She stands up in the convertible. Takes out a grenade, pulls the pin and says;

YUKI (JAPANESE)

Time for the rabbit to come out of
her hole!

She lobbs the grenade up on the porch, then throws herself face down on the lawn.

The porch and the front of the house explodes into splinters.

Everybody in the kitchen is blown back.

Realizing there's no getting out of the back door, the Bride runs back into the living room that's now missing a wall, and runs up the home's staircase leading to the bedrooms.

Yuki steps into the house, sub-machine gun in hand...

The Bride makes it to the top of the stairs, and is just about to disappear behind the upstairs hallway wall...

WHEN...

Yuki fires up at her, hitting her twice in the leg.

The upstairs hallway, two bedroom doorways line both sides of the hallway. The Bride crashes to the floor -- SCREAMING --

blood pours out of her gunshots.

Yuki charges up the stairs...machine gun blazing, tearing up the house.

The Bride aims her 9mm where she expects Yuki to emerge.

Yuki gets to the top of the stairs, and steps into the hallway.

The Bride fires...

The Bride's bullet wings Yuki in the left breast, knocking her through a bedroom doorway.

THE BRIDE
(to herself)
Gotcha!

Yuki screams like a little girl at the pain. She yells from the doorway into the hallway;

YUKI (JAPANESE)
You fucking bitch! You shot me in my breast! They're not fully developed yet, you fucking asshole! Now I'm always gonna have a dimple!

The Bride answers Yuki back with an imitation of Yuki's giggle, which makes the youngin blow her top.

YUKI (JAPANESE)
Piss me off!

She fires her machine gun around the corner, tearing up everything around the Bride.

When the young girl stops firing, the Bride yells;

THE BRIDE (JAPANESE)
Yuki, in about two minutes there's going to be an army of police here. So if you're gonna kill me, now's the time.

From her hiding place, Yuki snorts a line of baby blue powder. It gives her energy.

THE BRIDE (O.S., ENGLISH)
So what's it gonna be bitch?

Slapping a new clip in her machine gun.

YUKI (JAPANESE)
That fucking does it!

Yuki comes around the corner FIRING her machine gun in the Bride's direction, ripping up everything around her.

The Bride lying flat on the floor fires her 9mm.

The explosion of ammo creates the hysteria of warfare combat.

Yuki charges the Bride, Kamakazi style.

Three more bullets rip into the Bride, the Bride fires up at Yuki, hitting her three times in the body, knocking her off her feet, and sending her tumbling down the stairs.

The Bride shot up, pulls herself to the top of the stairs.

She sees Yuki lying at the bottom, dead.

Yuki's face, dead, eyes closed...then they pop up open... Guess what...she's not dead. Though she's bloody and her schoolgirl uniform is filled with bullet holes she rises. Her head turns in the direction of the Bride...

The Bride sees this and can't believe it...

They lock eyes...

...Yuki, who no longer has the machine gun, takes out a deadly looking knife and snaps it open with a smile that builds to a scream...

She charges up the steps at the Bride.

The startled Bride fires at her...the 9mm's empty...

Yuki charging up the steps, yelling, knife raised high...

The Bride, hurriedly removes the pistol she keeps in her ankle holster.

Yuki chargin...

The Bride cocks back the hammer...

...Yuki charging, getting closer...

The Bride FIRES

Bullet hits Yuki, stops her for a quarter of a second, but she keeps charging...

The Bride fires again...

Yuki jerks but keeps on charging...

Bride fires...

Yuki jerks, but keeps charging...

Bride fires...

Yuki jerks, keeps chargin, almost at her, knife raised high...

The Bride FIRES

Yuki jerks, but keeps charging, knife ready to do its duty...

The Bride fires, but her gun jams...

Yuki leaps on her with the knife...

They struggle for a moment...

....TILL...

...The Bride realizes Yuki's dead. She tosses her to the side.

THE BRIDE
Goddamn, what a wildcat.

34 INT. NURSE OWEN'S HOME - NIGHT

34

The phone rings and a black woman in a nurse's uniform with a name tag on it that reads, "B. Owens," answers the phone.

NURSE OWENS
Hello.

CU The Bride

on her cell phone, a business card in her hand, with a number written on the back that says, "B. Owens," and her phone number. She's bleeding from her five bullet holes. Sitting in a pool of her own blood. She's starting to tremble. We can't see where she's at, but it's somewhere surrounded by wood planks. The moon shines into the structure.

THE BRIDE
Hello, I'm calling Nurse Owens --

NURSE OWENS
Who is this.

THE BRIDE
You don't know me, but --

NURSE OWENS
-- And I don't want to neither. Now I don't know how you got my number, but you can just rip that shit up, because --

THE BRIDE

-- I've been shot five times --

NURSE OWENS

-- Stop, I don't wanna hear no more.
I got problems of my own.

THE BRIDE

I'm dying.

NURSE OWENS

Then bitch, you better call yourself
a ambulance, cause I don't do this
shit no more.

THE BRIDE

I can't call an ambulance.

NURSE OWENS

-- No, you can call a ambulance, you
just don't want to. But if your ass
is really dying, you ain't got no
motherfuckin choice.

THE BRIDE

I do have a choice, and I'm choosing
to call you. If you refuse to help
me, I'll die. And that will be your
choice.

NURSE OWENS

Bitch, I don't even know you!

THE BRIDE

What do you need to know? I'm from
Earth, I'm a woman, I'm dying, and
only you can help me.

Her last line has an effect on the hard-hearted nurse.

NURSE OWENS

Okay, where you at?

THE BRIDE

I'm in Hawthorne. I'm hiding in a
kids treehouse. It's a street
called, "Dimmick". 1-7-3-6 Dimmick
Avenue. There's a bunch of police
cars and firetrucks, about two
blocks away.

NURSE OWENS

Whatcha do, crawl two blocks?

THE BRIDE

If you can't walk, you better crawl.

Nurse Owens likes that last line.

NURSE OWENS

You got you some money dontcha, or
am I doin this out of the goodness
of my heart?

THE BRIDE

You come and get me, today's pay
day.

NURSE OWENS

You ain't too far away. You gonna
bleed to death I get there in a half
a hour?

THE BRIDE

Probably.

NURSE OWENS

Okay, I'll be there in fifteen
minutes.

THE BRIDE

Is that Pacific Standard Time, or
C.P.T.?

NURSE OWENS

Just you better be there when I get
there, and you better be shot five
times, and your bony ass better be
on your last motherfuckin legs.

THE BRIDE

How do you know I have a bony ass?

NURSE OWENS

You sound like you have a bony ass.

The Nurse hangs up the phone.

35 INT. TREEHOUSE - NIGHT

35

The Bride sits in her own blood waiting for Nurse Owens.

Nurse Owens' head pops up from the door in the floor.

THE BRIDE

Glad you made it.

NURSE OWENS

There's cops all over here, I had to be cool. They tend to notice things like Negroes sneaking around people's backyards.

The nurse hands the Bride a big bottle of Wild Turkey.

THE BRIDE

What's that?

NURSE OWENS

This shit's gonna hurt, and I ain't got no anesthetic.

(refers to the bottle)

So git busy.

36 INT. NURSE OWEN'S KITCHEN - NIGHT

36

OVERHEAD SHOT

The Bride laid out on Nurse Owens' kitchen table, while the nurse extracts the bullets.

The Bride screams.

The TV is turned up loud to hide the screams.

The fifth slug is placed in an ashtray next to three cigarette butts and other balls of lead.

The Bride, drunk as a skunk, says to her savior;

THE BRIDE

That fuckin smarts.

Smoking her menthol Kool, Nurse Owens says;

NURSE OWENS

Yeah, bullets are bad news. In the future, you should avoid them if you can.

THE BRIDE

I'll keep that in mind. So, do I have a future?

NURSE OWENS

You'll live to kill again.

THE BRIDE

Splendid.

She passes out.

FADE TO BLACK.

Sample for Peter