

Double Takes

A series of short video essays

By Sarah Atkinson

Double Take 008

Uma Thurman Kill Bill II 2003

The screen is split into two frames, one above the other.

In both frames we see what looks like the same video in slow motion.

The rear view of a woman driving an open-top car at high speed down a lane.

Her hair blows in the wind.

The top frame shows the raw footage, it is grainy and grey in colour, the bottom frame shows the finished film in vibrant colour.

The following text is displayed in captions at the bottom of the screen:

“Quentin came in my trailer and didn’t like to hear no, like any director. He was furious because I’d cost them a lot of time. But I was scared. He said: ‘I promise you the car is fine. It’s a straight piece of road. Hit 40 miles per hour or your hair won’t blow the right way and I’ll make you do it again.’ But that was a death-box that I was in. The seat wasn’t screwed down properly. It was a sand road and it was not a straight road. The steering wheel was at my belly and my legs were jammed under me.”

We see the car crash and come to a sudden halt in the top frame, the camera remains locked off.

The woman actress grasps the back of her head.

The driving sequence continues in the bottom frame, but we see the reverse angle, we see the woman’s face, she is wearing sun glasses, her hair blows in the wind as she drives towards us, bright sunshine lights her face and she states intently ahead.

The following text is displayed in captions at the bottom of the screen:

“I felt this searing pain and thought, ‘Oh my God, I’m never going to walk again.

When I came back from the hospital in a neck brace with my knees damaged and a large massive egg on my head and a concussion, I wanted to see the car and I was very upset.

Quentin and I had an enormous fight, and I accused him of trying to kill me. And he was very angry at that, I guess understandably, because he didn’t feel he had tried to kill me.”

In the top frame, a man with a walkie talkie appears to comfort the woman who is lying back in her seat and grasping her head.

The following text is displayed in captions at the bottom of the screen:

“// I post this clip to memorialize its full exposure in the NYT by Maureen Dowd. The circumstances of this event were negligent to the point of criminality. I do not believe though with malicious intent.”

The frame above shows more people gathering around the car including the film’s director Quentin Tarantino who comforts the actress.

The following text is displayed in captions at the bottom of the screen:

“Quentin Tarantino, was deeply regretful and remains remorseful about this sorry event, and gave me the footage years later so I could expose it and let it see the light of day, regardless of it most likely being an event for which justice will never be possible. He also

did so with full knowledge it could cause him personal harm, and I am proud of him for doing the right thing and for his courage. THE COVER UP after the fact is UNFORGIVABLE.

For this I hold Lawrence Bender, E. Bennett Walsh, and the notorious Harvey Weinstein solely responsible. they lied, destroyed evidence, and continue to lie about the permanent harm they caused and then chose to suppress. the cover up did have malicious intent, and shame on these three for all eternity.”

In the top frame, the actress is out of the car, the same shot is seen in the bottom frame

The following text is displayed in captions at the bottom of the screen:

“CAA [Creative Arts Agency] never sent anyone to Mexico. I hope they look after other clients more respectfully if they in fact want to do the job for which they take money with any decency.”

In the top frame, we see the actress being carried away.

Both frames fade to black.

DOUBLE TAKE

#008

UMA THURMAN (b.1970)

KILL BILL II (2003, QUENTIN TARANTINO)

Sources: New York Times: February 3 2018.

Instagram post by Uma Thurman: February 5 2018.

FOR EDUCATION AND RESEARCH PURPOSES

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