





- ☐ reservoir dogs
- ☐ pulp fiction
- ☐ jackie brown
- ☐ kill bill. vol 1
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- ☒ death proof
- ☒ inglourious basterds
- ☐ django unchained
- ☐ the hateful eight
- ☐ once upon a time in hollywood

"declared 2007's "death proof" the worst movie he's ever made." *mike, a hollywood stuntman, kills women and makes it look like a car accident. his plan works for several years until he meets a group of girls who are all set to fight back. two separate sets of voluptuous women are stalked at different times by a scarred stuntman who uses his "death proof" cars to execute his murderous plans.* "get ready to fly bitch" tarantino's not saying "~~death proof~~" is bad, just that he likes it the least of all the movies he's made. "death proof's whole scenario is recycled from stock horror and thriller materials, but it's also littered with Tarantino's personal touches. stuntman mike seems to select his victims by looking for women who stick their bare feet  out their car

windows. In fact, most of the first half of the film right up until the big car crash feels like some kind of distilled tarantino fantasy of the perfect night out. an old question has arisen again: what's up with tarantino and feet? death proof took it a bit further with jungle julia's leg being chopped and flying out of the car, and with mike mckay later on touching and licking abethany ross' feet. tarantino has a foot fetish and is not shy about it.


the car is driving fast down the road. a pair of female bare feet with a gold ankle bracelet lie propped up on the dashboard emanating from the passenger seat.~ good god almighty rockabilly tune beats out of the car stereo, the feet tap to the beat. the opening credits play out over this image, as the music continues. "they like it better than no thing"    imdb. ★★★★★☆☆☆☆ 7/10.

a few jewish soldiers are on an undercover mission to bring down the nazi government and put an end to the war. meanwhile, a woman wants to avenge the death of her family from a german officer. "i'm going to give you something you can't take off." <https://youtu.be/YissPv9Ycjs>

bizarre, bold, and bloody, there's no denying that "  " has all the vim, vigor, and excitement of

quentin tarantino's other films. a young woman's face appears on a movie screen, gigantic in close-up and starkly black and white, interrupting a nazi propaganda movie. in a paris theatre, where hitler and other nazi officials are attending the german film's premiere, the haunting screen image of shosanna dreyfus tells them, "*you are all going to die.*" she has set a fire that will kill them, unaware that her plot overlaps with a US-and-british military operation to blow up the theatre. a director for our times "inglourious basterds set off a new pattern in tarantino's career: rewriting the past." "the film contains one of the most realistic, suspenseful sequences tarantino has ever created." "inglourious basterds does not ask us to deny reality. it uses cinema to expand our imagina-

tions."  shosanna dreyfus, female, french. "my name is shosanna dreyfus and this is the face... of

jewish vengeance!"  hans landa, male, nazi germany. "i love my unofficial title, precisely because i have earned it." imdb. ★★★★★☆☆☆☆ 8.3/10. *we hear the sound of the german musical's climax. the lights go up in the auditorium. shosanna, dressed in a nurse's uniform she swiped from somewhere, remains seated, as the rest of the patrons gather their coats and file out.* *in nazi-occupied france during world war II, a plan to assassinate nazi leaders by a group of jewish US soldiers coincides with a theatre owner's vengeful plans for the same.*

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pulp fiction & reservoir dogs are connected. reservoir dogs and pulp fiction are also connected by two other characters, though this one is not as obvious or widely-known as the vega brothers, mr. white/larry dimmick and jimmie dimmick. *six criminals, hired to steal diamonds, do not know each other's true identity. while attempting the heist, the police ambushes them, leading them to believe that one of them is an undercover*

officer.  nothing around “ **dogs** ” though, has aged quite as badly as its original reviews. the only *thing mr. tarantino spells out is the violence. this movie isn't really about anything. it's just a flashy, stylistically daring exercise in cinematic mayhem. these are the two canards that everyone seemed to agree upon, and they were the stances on which the tarantino-bashing industry would be based. one, that his work was ultravi-*

olent, and two, that it was about nothing more than its own movieishness, with no connection to the real world. writer-director quentin tarantino and cinematographer andrzej sekula detail their approach to shooting what would become a classic crime tale. “i just wasn’t as good as i thought i was going to be, and i more or less decided to look at the project as a learning experience,” “i wrote reservoir dogs out of frustra-
tion.” “saying you don’t like violence in movies is like saying you don’t like tap-dancing sequences in movies.” both tarantino and sekula offered enthusiastic assessments of their future together.

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