



and

present

A Band Apart
A Zehnte Babelsberg Film
GmbH Production

**INGLOURIOUS
BASTERDS**
THE NEW FILM BY **QUENTIN TARANTINO**

Production Notes

2 hours 32 minutes

Rated R by the MPAA

Opening August 21, 2009 nationwide

INGLOURIOUS BASTERDS

Written and Directed by
Quentin Tarantino

Produced by
Lawrence Bender

Executive Producers
Erica Steinberg
Lloyd Phillips

Executive Producers
Bob Weinstein
Harvey Weinstein

Co-Producers
Henning Molfenter
Carl L. Woebcken
Christoph Fisser

Associate Producer
Pilar Savone

Director of Photography
Robert Richardson, ASC

Production Designer
David Wasco

Costume Designer
Anna B. Sheppard

Special Makeup Effects by
Gregory Nicotero and Howard Berger

Visual Effects Designer
John Dykstra

Casting by
Johanna Ray & Jenny Jue (US), Simone Bär (GER), Olivier Carbone (FR)

Edited by
Sally Menke, A.C.E.

The Weinstein Company and Universal Pictures
Present

A Band Apart
A Zehnte Babelsberg Film
GmbH Production

A Film by Quentin Tarantino

INGLOURIOUS BASTERDS

Synopsis

In the first year of the German occupation of France, Shosanna Dreyfus (Mélanie Laurent) witnesses the execution of her family at the hand of Nazi Colonel Hans Landa (Christoph Waltz). Shosanna narrowly escapes and flees to Paris where she forges a new identity as the owner and operator of a cinema.

Elsewhere in Europe, Lieutenant Aldo Raine (Brad Pitt) organizes a group of Jewish American soldiers to perform swift, shocking acts of retribution. Later known to their enemy as “the basterds,” Raine's squad joins German actress and undercover agent Bridget von Hammersmark (Diane Kruger) on a mission to take down the leaders of the Third Reich. Fates converge under a cinema marquis, where Shosanna is poised to carry out a revenge plan of her own....

Employing pulp and propaganda in equal measure, Quentin Tarantino's INGLOURIOUS BASTERDS weaves together the infamous, oppressed, real and larger-than-life stories of WWII.

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INGLOURIOUS BASTERDS

About the Production

CHAPTER ONE – Writing

INGLOURIOUS BASTERDS's long gestation is best recounted via anecdotes shared by writer-director Quentin Tarantino's friends and colleagues. Pieces of the story and elements from the script would pop up in casual conversations between Tarantino and his friends. The "men on a mission" espionage epic borrows its title from "Inglorious Bastards," Enzo Castellari's 1978 film.

Castelleri, who makes a small cameo in the film explains, "It's a completely different movie, this is Quentin's own thing, this is not a remake this is—this is something that I inspired."

Producer **Lawrence Bender** recalls the first time he heard Tarantino read him pieces of INGLOURIOUS BASTERDS: "It was at least ten years ago that he was in my office, reading scenes that just blew me away. I thought, 'We've got to make this.'" Bender would have to wait. The script went through many incarnations over the next decade. As the years passed, the title remained the same, but plot lines came and went, and Tarantino tinkered with the idea of presenting the project as a television mini-series or writing it as a novel.

Nevertheless, the oft-discussed screenplay resurfaced here and there. **Eli Roth**, who plays "Basterd" Donny Donowitz, recalls: "My first encounter with INGLOURIOUS BASTERDS was in December of 2004, when Quentin read and acted out the entire Hitler monologue. It was my first time seeing what I now call 'Quentin Tarantino Theater,' where he reads his screenplay and plays every character."

Roth continues, "I remember saying that I was so completely blown away by what he had read me. For years he would call me and say, 'Hey I got a new scene for INGLOURIOUS BASTERDS,' but then he put it down to do DEATH PROOF. About a year and a half ago he said, 'I really think I want to finish INGLOURIOUS BASTERDS.'"

In the Spring of 2008, Tarantino also mentioned to Bender that he was focusing on INGLOURIOUS BASTERDS again. "I was excited for him because he seemed happy about it," Bender remembers. "But I didn't realize that he was actually close to finishing it."

On Wednesday, July 2, 2008, Tarantino completed the final draft of INGLOURIOUS BASTERDS.

Associate producer **Pilar Savone**, who has worked with Tarantino since her tenure as the 2nd Assistant Director on JACKIE BROWN, remembers the moment she got her hands on the script: "We call it 'publishing day'—the day that he finishes, we get the script and send it out. He put it on my desk and we made copies. He called his friends and said, 'I have my script. I've done it. Come up and get it.' He had a long list of people he wanted to give it to. People came in and out of the house to visit and pick up their copies. When we were almost at the end of the list I looked at all the girls in the office and I was like, 'We need some wine.'"

"I got a call from him Thursday, July 3rd and Pilar sent me the script on Friday," Bender recalls. "I scratched all my plans. I stayed home, I read the script once, and I was about to pick up the phone and I said, 'I've got to read it again.' I sat down and read it all again. Needless to say I was pretty thrilled with it."

Tarantino remembers “I spoke to Lawrence and he said ‘let’s take a day.’ So we got together on Sunday. We had a big meeting, we talked about it, and we decided we were going to go into production on Monday.”

Tarantino explains: “Each chapter in the movie has a vaguely different look, and a different feel, and the tone is different in all of them. The opening feels like a spaghetti western, but with WWII iconography.”

Special effects makeup artist **Greg Nicotero**, who has worked with Tarantino since *RESERVOIR DOGS*, was another early reader of the script. There was a vast difference between what he thought the film would be and what was contained in the scripts one hundred and sixty-four pages. “I was thinking that there will be giant battle scenes, and carnage, and bodies being blown apart, so it was a great surprise. I had no idea where the script was going. I was just amazed at the level of detail, and that he made it as authentic as it could be.”

Those familiar with Tarantino know his commitment to making movies for global audiences, not just for Americans. Julie Dreyfus, who starred as Sophie Fatale in *KILL BILL*, comments: “When he did *KILL BILL* he also wanted to be as authentic as possible.”

Additionally, the screenplay surprised readers because real and fictitious characters interact seamlessly in an alternate reality. “The bottom line is that the first line in the script is ‘Once Upon A Time in Nazi-Occupied France.’ It’s a fairy tale, and it’s a fairy tale told with Quentin’s style,” Nicotero says. “It’s a fable, and it leads you down this really unique path from the opening scene.”

An eager and enthusiastic Bender met with Tarantino on Sunday, July 6, 2008, to discuss the project and the challenges that lay ahead. Bender recalls, “We talked about the script, and then we start talking about where we shoot it. We talked about all different places around the world, and focused in on Germany and specifically in Berlin.”

Tarantino told Bender that he wanted to have the film ready for the 2009 Cannes Film Festival, a nearly impossible feat. Bender remembers: “I said, ‘We would have to start pre-production tomorrow, and we would have to start shooting in fourteen weeks from tomorrow. We’ll probably be in Germany before we close a deal with the financing. We’ll be casting, we’ll be crewing, finding locations, doing all that work before we even have financing.’”

Executive Producer **Lloyd Phillips** says, “The first 2-4 weeks were insane and everything was happening so fast. I worked around the clock dealing with time zones, crew, accounting issues etc. Because we knew we were starting on a specific date, we needed to focus everyone’s attention. Without the great team we put together, we could not have hit that date. We really had a remarkable team.”

Tarantino and the producers sent the script to Brad Pitt and started out assembling the “Basterds.”

By the time Tarantino et al arrived in Germany, production designer **David Wasco** had already done extensive location scouts, and he had a room filled with photographs to show Tarantino.

The frenzied, spirited pre-production schedule had begun. Fourteen weeks after “publishing day,” the Basterds were ready to roll.

CHAPTER TWO – Casting

Casting *INGLOURIOUS BASTERDS* required the skill and patience of a team of casting directors in Paris, Berlin and Los Angeles. The production would cast actors from each character's corresponding country. "I think it's groundbreaking, but I know that the international audience is ready for it," co-producer Henning Molfenter, who is part of the production team at Berlin's Studio Babelsberg, says. "It's a new step towards an international cinema, and I think it will be greatly appreciated."

Brad Pitt was the first actor to join the ensemble cast as Lieutenant Aldo Raine. Tarantino flew to France during pre-production to meet with the actor. Tarantino explains, "I'd met Brad a couple of times, and I knew that he was interested in working with me, and I was interested in working with him. But it doesn't usually work that way with me. It always is the character first, and as I was writing Aldo Raine, I realized 'hey this could be a good role for Brad.' By the end, I started getting nervous, because what do I do if he doesn't do it? And when I was finishing up the script, I knew we had to start right away. So I was panicking, think 'what are the chances that the most in demand movie star wants to do it and will be available right exactly when I need him, which is right now.' Sometimes the movie gods smile on you." Tarantino says of working with Pitt: "He's wonderful. We've wanted to work together for a long time and this was just the right one, completely. I really didn't consider anybody else."

Diane Kruger, who grew up in Germany and lives in Paris, found that the multi-national cast marks a refreshing change for world cinema. "Being from Europe, I really appreciate it. I think it's great that Quentin has the guts to do it. It adds authenticity. Different languages have different melodies, and it's funny to hear and people not understanding each other."

Although Bridget Von Hammersmark was among the last roles cast, Tarantino clicked with Kruger instantly. Executive Producer **Erica Steinberg** comments: "Diane gets Quentin's sense of humor. When she read the script, she got him. It wasn't something that she had to learn. She completely understands his dialogue."

Kruger embraced her character's place in the film's unusual "fictitious history." "Bridget Von Hammersmark is a very cool character to play," Kruger says. "She is a German movie star of the 40s, in the vein of a big UFA movie star, like Marlene Dietrich or Hildegard Knef. What is special about her is that she decided to stay during the war, and she was very much loved for that by the Germans. She's familiar with the Nazi regime, but she's actually a spy for the Brits."

Among the first actors cast in *INGLOURIOUS BASTERDS* was **Daniel Brühl**. Brühl describes the character of war-hero-turned-movie-star Fredrick Zoller: "He's sweet and he's handsome, and he's a cinema lover. He has to fight hard to get Shosanna, and he does so throughout the film. He can't take it that this girl treats him so badly and doesn't have any respect or feelings whatsoever for him."

Tarantino admits that Brühl's character "is based a little bit on [well known WWII vet] Audie Murphy. And just like Audie Murphy, Daniel Brühl's about to become a movie star."

Brühl traveled to Paris to read with a group of French actresses who were up for the role of Shosanna. There was a palpable chemistry between Brühl and **Mélanie Laurent**, an actress and director who was nominated for the Golden Palm for Best Short Film at the 2008 Cannes Film Festival and won the 2007 César for Most Promising Actress.

“Shosanna was always a main character,” says Tarantino. “One of the biggest changes in my conception of the film from way back when until now—in fact, hands down the biggest thing—is that, in the original version of this script, Shosanna was kind of a movie character. She was a badass. But I did that already with The Bride in ‘Kill Bill.’ So I started making her more like a real girl in this situation.”

Despite their initial, almost immediate successes, Tarantino remained apprehensive about finding an actor to play Col. Hans Landa. **Christoph Waltz** immediately set Tarantino’s mind at ease. “He starts his audition, and Quentin’s reading with him,” Bender recalls. “Quentin and I looked at each other, and I could see in his eyes, and he could see in my eyes that we found him. It was just so amazing that Quentin was so concerned, and literally hours later the guy walks in that can do it in English, French, and German. He was just killing it.”

And Christoph Waltz was thrilled to be working opposite Brad Pitt. He explains, “Brad is the biggest star in the world. And when we were shooting, I’d have this man on eye level. He allowed me to be on his eye level. He made me his partner. It was amazing.”

The rest of the Basterds quickly fell in line. **Til Schweiger** plays Hugo Stiglitz, and had been a longtime fan of Tarantino. He even named his first production company, Mr. Brown Entertainment, after Tarantino’s character in RESERVOIR DOGS.

Tarantino told **Eli Roth** that he had the writer-director-actor in mind for the role of Donowitz before Roth got through his draft of the script. “I was reading the final version of it, and it just blew me away. Quentin said to me, ‘I’m thinking that you would be really good as Donowitz.’ I figured, ‘Oh, it will be like DEATH PROOF, and this will be one of the guys in a small part.’ Then I read it and thought, ‘This is a major character.’” Quentin says “I just thought Eli could be very, very good in this role. He also has a superb Boston accent, coming from Massachusetts. He threw himself into the making of the movie. I can actually say that nobody else I could have cast would have taken it as seriously and would have worked as hard. He was just so authentically perfect, and he’s also one of my best friends so it was just fun hanging out on the set too.”

Joining Roth are fellow DEATH PROOF brethren **Omar Doom** and **Michael Bacall**. “It happened very late in the game,” Doom says. “Quentin didn’t decide that I was going to be a Basterd until two weeks before I had to be here. It was great surprise but very last minute.”

“I was kind of a ‘Basterd’ in DEATH PROOF,” Doom jokes.

German actor **Gedeon Burkhard**, who plays Wilhelm Wicki, had been waiting years for the opportunity to be in INGLOURIOUS BASTERDS—eight years, to be exact. “We met about nine years ago in Vienna,” Burkhard recalls of his introduction to Tarantino. “I met him again in Los Angeles and he said that he was writing a WWII movie and that he was thinking of me for a part of a guy who speaks two languages and who can translate. I never heard anything again. Suddenly, I heard he was in Germany and that he was casting and basically I was sitting around, nervously waiting to see if I would be called to the auditions. I finally did, and I went to the audition, got the part and I’ve been smiling ever since.”

B.J. Novak, who produces, writes and stars on NBC’s THE OFFICE, took a break from the television show to play the role of Smithson Utivitch. “We had to work out the scheduling [with the show], but everyone knew that this was not just a job for me,” Novak says. “They knew that this was a dream and an experience, so they went the extra mile to make it work.”

A physical distinction almost got in the way of winning the part; Novak wasn't the shortest of the auditioning Basterds, but his character is described as "The Little Man." "Quentin said, 'You know you might not be small enough to play Utivich,' which was a very bittersweet compliment. On THE OFFICE, "everyone's like six-foot-five, and they all tease me for being the point guard of the group. And now Quentin was telling me that I was too tall for something I really wanted. I think Utivich's attitude fit really well for me, so that was the part I ended up getting."

Rounding out the Basterds are comedian, writer and actor **Paul Rust** and **Samm Levine**. Says Basterd Eli Roth, "The idea is that you hear these stories about the Basterds and you expect these monsters, these huge, dangerous guys, and basically it's my class from Hebrew school."

Tarantino wasted no time getting the boys excited to become "Basterds." He told them all: "The Basterds are acting like Apaches in a no-win situation. That's what they're trying to do. They're trying to win a psychological, guerilla war against the Nazis."

As the Basterds were being cast, actors were chosen for the two major French roles. "Denis Menochet was the first guy to audition for the part," Bender says of the actor who won the part of Perrier Lapadite. "He is such a strong actor and although he doesn't have a lot of words, his eyes say it all. His scene with Christoph Waltz, who plays Colonel Landa, is powerful."

The other French role of Marcel went to **Jacky Ido**, Shosanna's confidante. "Marcel is this character who's seeking for purity in the world that has been completely spoiled." Ido says of his character, adding that Marcel and Shosanna share an objective: "Together, they're trying to reestablish some purity."

Irish actor **Michael Fassbender** was tapped to play British cinema expert Archie Hicox. Again, there was a need for the actor playing the character to be bilingual. Fassbender had to brush up on his long-dormant German language skills. "My father is German. We left there when I was two, but we used to go back and forth when I was little," Fassbender explains. "I think I was about six where I spent a summer in Germany, and a few things managed to sort of cement in there. I just had to reawaken them with a stick."

Fassbender explains his character Hicox, "Hicox is a British commando, but his real passion lies in films. He's a film critic, but the fact that he can speak German makes him quite a good tool for the British.

Starring in a pivotal scene with Michael Fassbender are **Mike Myers** and **Rod Taylor**. Tarantino says "When I wrote this old British general who gives the troops their marching orders, I was thinking of older British actors like Alan Napier, or Trevor Howard or something. I suddenly thought 'Mike Myers can do that—he's like Peter Sellers.'" So the team went out to Myers with script in hand.

Myers was thrilled to hear from Quentin. "Well I love Quentin Tarantino and both my parents were in WWII in the British Army. My Dad was in the Royal Engineers, and my Mom was in the Royal Air Force. On Saturdays we would watch British soccer, and then afterwards there was always a war movie on Canadian TV. I don't know why. So I have a real strong bond, connection with my father over things British and things about WWII. When Quentin called and said 'would you like to be in the film? Would you like to play a British General?' I couldn't believe it." Myers, known for his outrageous improve, was impressed working with Quentin. "Quentin knew exactly what he wanted. During shooting, I didn't change a word. I even read the

typos. I was that reverential. He goes, ‘Oh that’s actually a typo.’ I went ‘Oh. Okay, good, it just didn’t seem to make sense.’ I was totally immersed in it and I had a great time.”

Sylvester Groth played Goebbels before in Dani Levy’s “Mein Führer.” “It’s quite exhausting to play this character because he’s from moment to moment he changes, and you can never quite grab him. It’s impossible, and that’s great. For an actor, that’s fantastic. But you have to be very awake and able to jump from here to there at the moment, just change.”

German actor **August Diehl** plays Major Hellstrom. “I think that Hellstrom is somebody who wants to be like Landa. He’s a little bit angry about his career. Hellstrom sees ‘La Louisiane’ as a big chance and as a new story for him.”

Julie Dreyfus nabbed the role of Francesca Modina. “Quentin wrote this part for her,” Savone says of the role of Francesca Mondino, which was tailor-made for Dreyfus. “She was Francesca from day one. She’s always the one who’s the most nervous, and she needs to know her lines, and she needs to get her translation, and she works really hard, and she comes on set, and Quentin gives her a hard time because she’s family.”

INGLOURIOUS BASTERDS allowed some actors who had worked with each other previously to reunite. Daniel Brühl and August Diehl, two of Germany’s most widely-regarded young actors, met in 2004 on the set of the film LOVE IN THOUGHTS, and have remained close friends in the years since. “We have two scenes together in this movie, and we have always fun together,” Diehl says. “Daniel is very funny and a very special guy.”

Kruger, whose first day on set involved Pitt hoisting her bloodied body onto a veterinarian’s observation table, starred with Pitt in TROY. “It’s fun to see Brad again. We really didn’t have any scenes together in TROY. A couple of years have passed and I think I evolved as an actress. It’s fun to work together.”

The director and Pitt had a certain rapport with each other as well. “They were like two peas in a pod,” Bender recalls. “The thing that was great about Brad was he always played Aldo Raine. He was always playing that character on the set. It was fun to watch. He’s a terrific guy. You could see that Quentin really respected and enjoyed directing him and working with him. They made a great combination.”

Tarantino agreed. He loved working with Brad, offering, “He doesn’t really break character. When you talk to him about other stuff, he talks in Aldo’s voice. And because I created the character, it’s great to have the guy around all the time.”

Once casting was complete, Quentin got the cast together for a large table read. He explained to the room that all WWII films fall into two categories—war-as-tragedy films and men-on-the-move films. “He said we’d all definitely be making a men-on-the-move movie,” says “Basterd” B.J. Novak.

CHAPTER THREE – Crew Preparations

With little time to prepare, costume designer Anna Sheppard, production designer David Wasco and special effects makeup artist Greg Nicotero spent the weeks prior to production testing, building and creating at a feverish pace.

Sheppard added another dimension to the alternate world of *INGLOURIOUS BASTERDS* with her imaginative, inventive costumes. Sheppard was hesitant to take on another WWII-era project, having designed the costumes for HBO's *BAND OF BROTHERS*, Polanski's *THE PIANIST*, and Spielberg's *SCHINDLER'S LIST*. Once she read the script, however, Sheppard realized that *INGLOURIOUS BASTERDS* would offer her an opportunity to look at the era in a completely unexpected way.

"I felt that I was given a lot of freedom and that gave me courage to try new things, and to try a new approach," Sheppard says. "I really enjoyed doing a movie from this period like never before. Maybe doing the other ones made me confident about this period, but also it gave me great joy to see how appreciated my costumes were."

Kruger, for one, enthuses that the suit worn in the "La Louisiane" sequence matched her character's personality perfectly: "She doesn't want to be recognized or draw attention to herself, but she's a movie star, so she has this fedora with a feather, and this perfectly tailored suit. It's very funny that anyone would think you could go unnoticed in such a beautiful suit."

Sheppard found her meeting with Dreyfus to be a major source of inspiration. "Julie is very beautiful, and she knows how to carry clothes. She's always wearing something like animal fur, or a funny bag with the alligator on it, or a leopard hat. It's always something cruel with Francesca (Mondino)."

Dreyfus explains of Mondino's relationship with Goebbels—and clothing. "She's a wonderfully well-dressed character. She struts around in these beautiful dresses, and furs, and jewels, which for me is fantastic. I've never been able to wear such amazing stuff! Anna crafted everything the same way they did it in Hollywood in the old days."

"When you put this stuff on it just gets you into the role," Roth says of Sheppard's costumes. "I thought she did such a wonderful job of giving everyone their own diverse look while keeping them in the same universe."

"I really saw it in the finale sequence," Roth adds. "She has so many different colors, different styles, and they all live together in the same world. They are all definitely Nazi officers, but she was able to use the color palette of the movie to put it into each character. You felt like everyone is a distinct character. You look at the clothes and you see the each character's history."

The makeup designs for Winston Churchill, Adolph Hitler, and Joseph Goebbels offered unusual challenges and rewards for makeup artist **Greg Nicotero** and his team. In his first meetings with Tarantino, Nicotero showed images of Goebbels alongside pictures of Groth and discuss what enhancements needed to be made to the actor.

"Martin Wuttke, who plays Adolph Hitler, had only played Hitler on stage, so he had never gone through the prosthetics process," Nicotero says. "For his makeup test, we had silicone cheeks, and a chin, and nose, a wig, and contact lenses, and it was fascinating to watch him look at the transformation. He was so accustomed to playing this character but he didn't look like him."

"Emanuel Millar, the hair department head, styled all the wigs, and was an integral part of our team because he utilized the designs that we had and brought all those characters to life," Nicotero adds.

Mike Myers, who has worn prosthetics for his entire career, was eager to meet with the makeup artist to design the look for General Fenech. “He’s really accustomed to it, and he has a lot to say about what his character looks like. He really wanted to be an integral part of the character design. Mike really wanted to do a couple of make-up tests just so he could start finding who Fenech was.”

Production designer **David Wasco**, who travelled to Berlin to begin location scouting almost immediately after Bender and Tarantino’s July meeting, assembled his department quickly. “Berlin is a very busy city for making movies, but I arrived as some things were finishing. I ended up with an all-German art department—all from Berlin. I believe this is the first movie of this size that has used an all-local team.”

Wasco relished the chance to do a period movie with Tarantino. “We tried to make a few of his other projects kind of nebulous period movies. For RESERVOIR DOGS, we evoked the 70’s and the same with PULP FICTION, so that they would be pretty timeless. This one is late 1930’s, early 1940’s and we set out to be very accurate,” Wasco says.

Wasco says that Laurent’s movie theater in the film is based on a few theaters in California. Tarantino asked Wasco to look closely at several theaters, including the Vista Cinema in Silverlake. The design team also managed to find two matching vintage carbon-arc film projectors that really worked. The cast and crew all were amazed watching the antiques play real nitrate film stock—it was a first for everyone.

In addition to the preproduction preparations made by the crew, Laurent and Roth had to learn trades to better portray their characters.

In the weeks prior to shooting her cinema scenes, Tarantino sent Laurent to Los Angeles for film projection boot camp at the New Beverly Cinema in order to better portray a projectionist. “The test was to project RESERVOIR DOGS,” says Laurent. “We showed a lot of cartoons and trailers before the movie. The audience didn’t know it was me with the machine. So it was just amazing. This was during three hours: midnight to 3:00 AM, and it was just amazing. And I was alone with all the machines, and the shows did go on and I did it with pride.”

CHAPTER FOUR – Location

After a ten-year writing period and a fourteen-week pre-production, filming of INGLOURIOUS BASTERDS began on October 9, 2008 in the small German town of Bad Schandau, near the Czech border. The film was shot almost entirely in sequence, beginning with the terrifying standoff between Perrier Lapadite and Hans Landa at the Lapadite Farm. The location was chosen for the rolling landscape and the unusual presence of buttes, which are also characteristic of the topography of the American West.

The Lapadite Farm interior, the cinema interior, and the “La Louisiane” interior were all built on stages at Berlin’s Studio Babelsberg. The ninety-seven-year-old studio was home to UFA (Universum Film AG), the studio behind many of Germany’s most famous films. The studio enjoyed a rebirth in the mid-1990s, when stages were refurbished and new buildings were erected. Slowly, the studio became the hub of European film production. In 2000, THE PIANIST, which was filmed at Babelsberg, won three Oscars®. Notable productions like THE CONSTANT GARDENER, THE BOURNE SUPREMACY, THE COUNTERFEITERS and THE READER followed.

Shosanna's theater was also recreated at Babelsberg. Both the Los Angeles Theater and the Vista Theater were inspiration for the resulting space with a modernistic, Deco look which was en vogue in the 30's. "We morphed it all together, but we were doing a French cinema. The exterior was constructed on Babelsberg's back lot, and the lobby and interior were created on the Marlene Dietrich stage. A duplicate of the stage was also created at an abandoned cement factory an hour outside of Berlin.

"Babelsberg is an exciting place for filmmakers. We offer wide range of services from stage construction to prop rental but also to co-productions and investment opportunities for filmmakers," co-producer Henning Molfenter says of the facility.

Following their time at the Lapadite Farm, the production relocated to Berlin. "I first got to Berlin and checked out all of the sites from the war which are all still intact. There are still bullet holes in the walls of buildings. You can still see remnants of the war everywhere. Some of the places that we used as locations were real Nazi forts that Hitler built," Doom says of his experience in the city.

We see *The Basterds* in action in a wooded area that was part of Fort Hahneberg, which was built in 1888 but never actually used. The space was closed after WWII and reopened in 1990. The overgrown, wooded ravine was the perfect setting for the Basterds to confront their enemies and make good on the "one hundred scalp promise" that gains the Basterds their reputation.

Laurent, Brühl and the crew traveled to Paris to shoot a small scene in a French Bistro just before the production took a break for the holidays.

"One of our references for the search was a Claude Chabrol movie called *THE BLOOD OF OTHERS*, which Quentin had us look at. Well we ended up finding the location that the director used for that movie, and that was the clincher. It was a homage to Claude Chabrol."

"I must say I was very happy to be part of the only scene shot in Paris," Brühl says. "You can tell that it's real—that it's not a movie set. It's one of the most beautiful cities I know in the world. The atmosphere was just great because it was before the Christmas break so everybody was happy to be there for a couple of days. And the food was excellent. The French catering was spectacular."

On the heels of that very cool party, the crew parted ways for the holidays and reconvened in 2009 for the film's breathtaking fifth and final chapter.

CHAPTER FIVE – Filming

"We shot in these extraordinary stages that have all this history," Bender says of the studio where *METROPOLIS* and *THE BLUE ANGEL* were filmed. "The films of Hitler's period shot there as well, so it has a weird, interesting energy. We're shooting right where Goebbels shot his movies."

The "men on the mission" find themselves brutally re-routed when a story about scalping fascists ultimately dovetails into an international espionage plot to take down The Third Reich. This shift takes place in the intense "La Louisiane" sequence. The actors occupied the tiny space for three weeks after two and a half weeks of rehearsals.

Everyone knew that sequence would be memorable. Tarantino says, “The ‘La Louisiane’ scene is like a reduced version of RESERVOIR DOGS, but with Nazis and Germans, but instead of that warehouse, they’re in a basement bar.” He knew rehearsing the sequence was the best way to be ready when the cameras were ready to roll.

“By the time we got to shoot the scene, it felt like we were in a play,” Kruger remembers. “I knew my lines. I dreamt about my lines. I could have said them in my sleep. Everything was in place. One of the things that makes Quentin a great director is that even when you’re just in the background, he watches you. You know you can’t get away with anything, and you don’t want to because you know as an actor he appreciates what you’re doing. You know he sees everything. You never as an actor feel underestimated or not appreciated.”

“‘La Louisiane’ is hopefully going to be one of the biggest scenes of the movie,” says Kruger. “It’s when Brad and my storyline really takes off. You’ve seen him, and you’ve followed Shosanna, and you know what she’s planning, and then ‘La Louisiane’ makes the movie all come together. You know the master plan, but it falls apart and we have to come up with Plan B.”

B.J. Novak recounts, “Maybe the coolest night for me filming we shot in this truck, a scene where Brad and I were kidnapped, in handcuffs with bags over our heads. It was just an establishing shot. I showed up and all I had to do was be handcuffed and have this bag over my head. Brad Pitt is there in his white tuxedo jacket, and Quentin Tarantino, my all time hero is there behind the camera, and I realized there’s no way I can mess this up. I have a bag over my head, I’m handcuffed, I have no lines, there’s nothing I can do to mess this scene up. I just kinda looked around between every take and just marveled at my good luck. It was the most glamorous thing. I mean not only Brad Pitt, but like in a white tuxedo, and a moustache, and an accent, hamming it up and absolutely convincing, and taking you back to the 40’s. It was the most transformative film experience that I couldn’t mess up. I kept thinking ‘I can’t believe I’m here.’”

Much of the film’s final sequence required the expertise of stunt coordinators Jeff Dashnaw and Bud Davis, who worked with 160 stunt people from throughout Europe. The team had one set at Babelsberg, then a second “burn” set that was in an abandoned cement factory that was literally charred. Well over one hundred stunt people were “running” out of a burning building in a mass exodus, crowding and stepping over each other.

Quentin always said “the less, VFX the better.” So they turned to a pro stunt coordinator, Jeff Dashnaw. He explains, “I’d like to say I don’t get nervous about fire, but fire to me is the ultimate danger in our business because, as far as I’m concerned, there’s not a small accident when you’re working with fire. If there’s an accident, it’s a big accident.”

Omar and Eli actually shot their own stunts in the sequence. “Quentin wants everything to look and feel and be as real as possible” says Eli. “When you see fire, that is fire. He wants it to feel organic. I think that’s part of what makes the film work. It takes the best people to know how to do that safely and still make it convincing, and really sell it. Jeff Dashnaw is incredible that way.”

A film within a film... The surprise short-within-the-film is the mock propaganda film called “Nation’s Pride.” Shot by Eli Roth and his brother Gabriel, “Nation’s Pride” stars Daniel Brühl. The short had about 120 set-ups and runs about seven minutes in length in total, though is it not all featured in the finished film. Says Brühl “I think that this film is hopefully going to be a feature on the DVD so that there’s a chance to see it—the whole film because really good.” Roth laughs, “He’s got the Jewish director to make the Nazi propaganda.”

EPILOGUE

“Once upon a time in Nazi occupied Germany...” “It’s obviously not a documentary,” says Diane Kruger. “The film is about a group of rebels who decide they want pay back. I love it.”

Roth adds some adrenaline. “It’s like a Quentin Tarantino movie on steroids and speed. It’s a movie that takes place in WWII, but this is not a WWII movie. This is a fast, exciting, tense, with all the thrills, all the tension, all the shoot-out, all the violence you’d expect from a Tarantino film but with a subject matter like you’ve never seen it before.”

It is a revenge movie about both revenge and the movies. B.J. Novak says, “all of Quentin’s films have always been romantic to me. This one especially. It’s his most romantic story because it’s about cinema saving the world. It’s about a very romantic idea. Romantic and brilliant.”

Quentin Tarantino’s favorite aspect of the film? Naturally: “I like that it’s the power of the cinema that fights the Nazis,” he says. “But not just as a metaphor, as a literal reality.”

* * *

INGLOURIOUS BASTERDS

About the Cast

BRAD PITT / Lt. Aldo Raine

One of today's strongest and most versatile film actors, Pitt is also a successful film producer with his company Plan B Entertainment. He was an Academy Award® nominee for his performance in David Fincher's THE CURIOUS CASE OF BENJAMIN BUTTON and Terry Gilliam's TWELVE MONKEYS, for which he won a Golden Globe Award. He was also a Golden Globe Award nominee for his performance in Edward Zwick's LEGENDS OF THE FALL and Alejandro González Iñárritu's BABEL.

Pitt most recently starred in David Fincher's THE CURIOUS CASE OF BENJAMIN BUTTON for which he was nominated for an Academy Award® and Golden Globe. He then appeared in Joel and Ethan Coen's comedy thriller BURN AFTER READING, which had its world premiere as the opening night attraction at the 2008 Venice International Film Festival. The previous year, he was named Best Actor at Venice for his portrayal of Jesse James in THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD directed by Andrew Dominik.

Opposite George Clooney, his BURN AFTER READING co-star, he also appeared in Steven Soderbergh's hits OCEAN'S ELEVEN, OCEAN'S TWELVE and OCEAN'S THIRTEEN.

Born in Shawnee, Oklahoma, he grew up in Springfield, Missouri, and attended the University of Missouri at Columbia where he majored in Journalism. Right before graduation, he moved to Los Angeles to study graphic design, but instead began to pursue an acting career, studying with Roy London. Soon after he began securing roles in television, including the series GLORY DAYS and the acclaimed telefilms THE IMAGE directed by Peter Werner and TOO YOUNG TO DIE? directed by Robert Markowitz.

It was Mr. Pitt's role in Ridley Scott's Academy Award®-winning THELMA AND LOUISE that first brought him national attention. He soon went on to star in Robert Redford's Academy Award®-winning A RIVER RUNS THROUGH IT, Dominic Sena's KALIFORNIA and Neil Jordan's INTERVIEW WITH THE VAMPIRE. He has also starred in Tom DiCillo's JOHNNY SUEDE, which won the Golden Leopard Award for Best Picture at the 1991 Locarno International Film Festival; Ralph Bakshi's COOL WORLD, Tony Scott's TRUE ROMANCE, Barry Levinson's SLEEPERS, Alan J. Pakula's THE DEVIL'S OWN, Jean-Jacques Annaud's SEVEN YEARS IN TIBET, Martin Brest's MEET JOE BLACK, and two previous David Fincher films SE7EN and FIGHT CLUB.

More recent films include Doug Liman's MR. AND MRS. SMITH, which was one of 2005's biggest hits, Wolfgang Petersen's TROY, Patrick Gilmore and Tim Johnson's animated feature SINBAD: LEGEND OF THE SEVEN SEAS, Tony Scott's SPY GAME, Gore Verbinski's THE MEXICAN, Guy Ritchie's SNATCH, as well as cameo roles in Soderbergh's FULL FRONTAL and Clooney's CONFESSIONS OF A DANGEROUS MIND.

Pitt's Plan B Entertainment develops and produces film and television projects. Plan B has thus far produced such films as Martin Scorsese's THE DEPARTED, which won four Academy Awards® including Best Picture and Best Director, Michael Winterbottom's A MIGHTY HEART for which Angelina Jolie received Golden Globe, Independent Spirit, Critics' Choice, and Screen Actors Guild Award nominations, Tim Burton's CHARLIE AND THE CHOCOLATE FACTORY starring Johnny Depp, Ryan Murphy's RUNNING WITH

SCISSORS, for which Annette Bening received a Golden Globe Award nomination, TROY and THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD.

MÉLANIE LAURENT / Shosanna Dreyfus

Although raised in an artistic universe with a dance teacher mother and an actor father, it was accidental that Mélanie Laurent entered the world of cinema. Gérard Depardieu gave Laurent her big break when in UN PONT ENTRE DEUX (A BRIDGE BETWEEN TWO BANKS) when she was “scouted” while accompanying a friend to a film shoot.

Laurent gained fame in 2002 when she portrayed the girlfriend of Gaspard Ulliel in Michel Banc’s EMBRASSEZ QUI VOUS VOUDREZ (KISS WHO YOU WANT)

Laurent continues to take on unusual, challenging roles, from the Hong-Kong film RICE RHAPSODY or the LE DERNIER JOUR (LAST DAY), in which she also starred opposite Ulliel.

Laurent’s additional credits include DE BATTRE MON COEUR S’EST ARRÊTÉ (THE BEAT THAT MY HEART SKIPPED), INDIGÈNES (NATIVES) and DIKKENEK. Laurent’s role in the drama JE VAIS BIEN NE T’EN FAIS PAS (DON’T WORRY, I’M FINE) earned her a Lumiere Award for Most Promising Young Actor. Recently, Laurent was the heroine of the detective movie LA CHAMBRE DES MORTS (THE ROOM OF THE DEATHS) and the thriller LE TUEUR (THE KILLER).

As a director, Laurent’s first short film DE MOINS EN MOINS (FEWER AND FEWER) was an official selection in Cannes 2008.

CHRISTOPH WALTZ / Col. Landa

Austrian actor Christoph Waltz’s near thirty-year career as an actor includes an impressive roster of award-winning television, film and stage credits.

Waltz’s film credits include LAPISLAZULI (which debuted at the Berlin Film Festival), BERLIN BLUES, GUN-SHY, ANGST, SHE, DORIAN, THE BEAST, FALLING ROCKS, ORDINARY DECENT CRIMINAL, OUR GOD’S BROTHER and GOLDENEYE.

Waltz is perhaps best known for his countless guest star and telefilm roles. The telefilms DER TANZ MIT DEM TEUFEL – DIE ENTFUHRUNG and DIENSTREISE – WAS FUR EIN NACHT won prestigious Adolf Grimme Awards for their creative team of director and actors. Waltz’s work in DU BIST NICHT ALLEIN – DIE ROY BLACK STORY won him a Bavarian TV Award, a German TV Award and an RTL Golden Lion Award.

Waltz currently lives in London.

ELI ROTH / Donny Donowitz

Eli Roth burst onto the film scene at the 2002 Toronto Film Festival with his debut film, CABIN FEVER, which he produced, directed, and co-wrote. Produced independently for a budget of \$1.5 million dollars, CABIN FEVER was the highest selling film at the festival after a frenzied bidding war between seven studios. CABIN FEVER went on to be Lionsgate’s highest grossing film of 2003, earning \$33 million at the box office worldwide, and nearly \$70 million on DVD.

Roth's second film, *HOSTEL*, which he wrote, produced, and directed, (executive produced and presented by Quentin Tarantino) was a massive hit worldwide, opening number one both at the domestic box office and on DVD. Produced independently for a nominal budget of \$4 million dollars, *HOSTEL* has earned \$150 million dollars to date in theatrical and DVD revenue. *HOSTEL* earned tremendous critical praise, winning the Empire magazine award for best horror film, Best American film of 2006 by "Le Monde," and was the number one scariest film of all time on Bravo's "Even 100 Scariest Movie Moments." Roth followed up with the sequel *HOSTEL PART II*, released in the summer of 2007 worldwide. Produced for \$10 million dollars, *HOSTEL PART II* earned \$35 million dollars at the box office worldwide, and an additional \$50 million on DVD. All of Roth's films have been made without major stars, and his success has given him name-above-the title status and first dollar gross.

Roth's films have garnered critical acclaim around the globe, with glowing reviews from The New York Times, Le Monde, Rolling Stone, Empire Magazine, Maxim, Film Comment, Entertainment Weekly, and Premiere Magazine. Roth has been profiled and interviewed in such publications as G.Q., Elle, The New York Times, The Los Angeles Times, Forbes, Flaunt, Esquire, New York Magazine, I-D, Stuff, and Maxim magazine. He has appeared on numerous television and radio programs, including LATE NIGHT WITH CONAN O'BRIEN, MTV'S TOTAL REQUEST LIVE, THE JIMMY KIMMEL SHOW, BEST WEEK EVER, YOUR WORLD TODAY WITH NEIL CAVUTO, THE TREATMENT WITH ELVIS MITCHELL and THE HOWARD STERN SHOW. Roth's name has become so synonymous with directing that he has been an answer in the New York Times Sunday crossword puzzle four times. He has been featured on the cover of the magazines Hollywood Covered, Horror Hound, and Gore Zone, and Forbes. Roth is widely credited for bringing back the current wave of R-rated horror films that have revived the box office, and his films have redefined the movie studios perception low budget horror movies.

An accomplished animator with 20 animated shorts under his belt, Roth also appeared as an actor in Quentin Tarantino's DEATH PROOF segment of GRINDHOUSE. Roth wrote and directed the popular faux trailer THANKSGIVING that played in between the features in GRINDHOUSE.

In 2008 Roth teamed up with producer Eric Newman to form Arcade Films, a new genre company that will produce 2-3 genre films annually, with Roth writing, directing and producing his films only for the company. Through Arcade Films, Roth is producing THE MAN WITH THE IRON FISTS, written and directed by Wu-Tang Clan founder The RZA, PSYCHO KILLER, a horror film written by SEVEN writer Andy Kevin Walker, and Roth's next feature, a sci-fi action thriller, which begins preproduction this spring.

MICHAEL FASSBENDER / Archie Hicox

Michael Fassbender grew up in Killarney, Ireland, having been born in Germany. Following his training at Drama Centre, his breakthrough role came when he was cast in the epic Steven Spielberg/Tom Hanks production, BAND OF BROTHERS. His big screen debut came with Zack Snyder's hugely successful 300 and numerous other film roles have followed including: Francois Ozon's ANGEL, Joel Schumacher's TOWN CREEK and James Watkin's EDEN LAKE. Michael's performance as Bobby Sands in Steve McQueen's HUNGER won large critical acclaim and, following the film's Camera D'Or winning premiere at Cannes in 2008, Michael has scooped up numerous international festival awards. Since then he has gone on to work with Andrea Arnold on FISH TANK.

DIANE KRUGER / Bridget Von Hammersmark

Born and raised in Germany, Diane studied with the Royal Ballet before an injury ended her dance career. She then became one of Europe's best-known photographic models after moving to Paris at the suggestion of filmmaker Luc Besson where she trained at the Ecole Fleuron, winning the Classe Libre award for the Best Actor in her year. It was in Paris that she began her acting career opposite Dennis Hopper and Christopher Lambert in the independent production *THE PIANO PLAYER* released in 2002. This was followed by the hit French film *MON IDOLE*, for which Diane won a Cesar Nomination in 2003 and *MICHEL VAILLANT*.

In 2004 she made her International screen debut as the coveted Helen alongside Brad Pitt, Peter O'Toole and Orlando Bloom in Wolfgang Petersen's epic *TROY*. This was followed by *WICKER PARK*, in which she starred alongside Josh Hartnett, and *NATIONAL TREASURE*, the number one US blockbuster for Jerry Bruckheimer, opposite Nicolas Cage. 2006 saw an Oscar nomination for *MERRY CHRISTMAS* in which Diane stars alongside Guillaume Canet, Benno Furmann, Gary Lewis and Daniel Bruhl, and the opening of *COPYING BEETHOVEN*, opposite Ed Harris at the Toronto Film Festival.

2007 saw her acclaimed portrayal of South African Gloria Gregory in the Nelson Mandela story *GOODBYE BAFANA* with Joseph Fiennes and Dennis Haysbert for Bille August which premiered at the Berlin Film Festival. In 2007 Diane was also chosen to be the Maitresse of the Cannes Film Festival in which she hosted the entire opening and closing ceremonies in 3 languages. The closing night saw the premiere of Denys Arcand's film *L'AGE DES TENEBRES* in which she stars. This was swiftly followed by the release of *THE HUNTING PARTY* in which Diane stars alongside Terence Howard and Richard Gere, and Christmas of that year saw the opening of *NATIONAL TREASURE BOOK OF SECRETS*, which broke the box office record of its predecessor and came to European screens in early 2008.

2008 allowed Diane to spend time filming in Europe. Jaco van Dormael's brilliant film *MR. NOBODY*, shot in France and Luxembourg, and her acclaimed performance in *POUR ELLE* (France) had huge success on its release there at the end of the year. Subtitled *ANYTHING FOR HER* in June 2009 sees its UK release and Lionsgate has already bought the remake rights for a US version to be directed by Paul Haggis. 2009 will also see the release of *INHALE* opposite Dermot Mulroney and Sam Shepard for Icelandic Director Baltasar Kormakur.

DANIEL BRÜHL / Frederick Zoller

One of Germany's most celebrated actors, Daniel Brühl continues to immerse himself in a diverse range of roles in both German and English-language films.

Brühl's career began at the young age of fourteen when he appeared in the German soap opera *VERBOTENE LIEBE*. The actor came to international attention with *GOOD BYE LENIN!*, for which he won the European Film Academy Award for Best Actor. *LOVE IN THOUGHTS*, co-starring August Diehl, garnered him another European Film Award for Best Actor. He starred alongside Diane Kruger in *MERRY CHRISTMAS*. Brühl scored another international hit with *THE EDUKATORS*, a drama that debuted at the Cannes Film Festival in 2004. *JOHN RABE*, co-starring Steve Buscemi, was an official selection at this year's Berlin Film Festival.

Brühl's first English-language film was *LADIES IN LAVENDAR*, co-starring Dame Judi Dench and Maggie Smith. Brühl then appeared in Paul Greengrass's *THE BOURNE ULTIMATUM*, the final, critically-acclaimed installment in the *BOURNE* Trilogy. Brühl had a small role in Julie Delpy's *TWO DAYS IN PARIS*, and stars alongside William Hurt and Delpy in the actor-

writer-director's upcoming THE COUNTESS. He recently reunited with GOOD BYE LENIN! director Wolfgang Becker for ICH UND KAMINSKI, which will be released later this year.

Of Spanish and German heritage, Brühl speaks English, German, French and Spanish fluently. He lives in Berlin.

TIL SCHWEIGER / Hugo Stiglitz

Actor, producer, writer and director, Til Schweiger is one of Germany's biggest filmmakers and movie stars. He runs his own production company, Barefoot Films, in Berlin.

Schweiger's debut as a producer and (unaccredited) director in 1997 was KNOCKIN ON HEAVEN'S DOOR which remains a cult favorite for audiences worldwide. He also directed and produced DER EISBAER (THE POLAR BEAR) in 1998.

Schweiger won a Bambi for BARFUSS (BAREFOOT) in 2005 (which he also wrote, directed and starred in) and for (T)RAUMSCHIFF SURPRISE (DREAMSHIP SURPRISE), which he starred in.

KEINORHASEN (RABBIT WITHOUT EARS), which Schweiger wrote, produced, directed and starred in, was the most successful film in German Theaters in 2008. He won a prestigious Bambi Award, a Bavarian Film Award, the German Comedy Award, two DIVA Awards, a Jupiter Award and the Ernst Lubitsch Award with it. Currently he is working on the sequel, ZWEIOHRKUEKEN, which starts shooting in May 2009. 1 ½ RITTER (1 ½ KNIGHTS), Schweiger's most recent effort as a director, producer and star, was a huge hit upon its release in 2009.

Schweiger first appeared as an actor in 1991 in MANTA, MANTA, his first huge success. Additional TV and film roles followed, including DER BEWEGTE MANN (THE MOST DESIRED MAN), MAENNERPENSION (JAILBIRDS), DAS MÄDCHEN ROSEMARIE (THE GIRL ROSEMARIE), BANDYTA (BASTARD), BANG BOOM BANG, DER GROSSE BAGAROZY (THE DEVIL AND MS. D.) WAS TUN, WENN'S BRENNT (WHAT TO DO IN CASE OF FIRE), LES DALTONS VS. LUCKY LUKE, DER ROTE BARON (THE RED BARON), WO IST FRED (WHERE IS FRED), PHANTOMSCHMERZ and many more.

Schweiger has also appeared in a wide range of American films, including ALREADY DEAD, KING ARTHUR, IN ENEMY HANDS, MAGICIANS, TOMB RAIDER: THE CRADLE OF LIFE, DRIVEN, SLC PUNK, INVESTIGATING SEX, JOE AND MAX, AND THE REPLACEMENT KILLERS.

GEDEON BURKHARD / Wilhelm Wicki

The recipient of the Best Actor Bavarian Film Award for his work in ACTING OUT, Gedeon Burkhard is one of Germany's most widely recognized and highly regarded actors. Burkhard won a Romy Award for Best Actor for his work on the hugely popular TV series "Detective Rex," which was sold to over 140 countries. He also starred in the successful series "Alarm For Cobra 11," which has aired in over 120 countries.

Burkhard's additional film credits include THE LAST TRAIN (directed by Joseph Vilsmaier), MELODIES OF SPRING (directed by Martin Walz), GOLDENT IMES (directed by Peter

Thorwart), MAKING UP (directed by Katja V. Garnier) and WELCOME TO GERMANY (directed by Thomas Brasch).

Born in Munich in 1969, Burkhard is fluent in English and German, having attended boarding school in England and high school in America. He starred in his first movie, AUNT MARIA, at the age of ten. His second lead role followed one year later in the American/German mini-series "Blood and Honor." Burkhard worked on various projects during school vacations until he dropped out of high school after completing the eleventh grade. He shifted his focus exclusively to performance, attending music school for two years and taking speech and acting classes on the side.

JACKY IDO / Marcel

Jacky Ido is a multi-talented French artist who has worked as a writer, director and actor. Ido was the screenwriter for the TV documentaries FRANCE O FOLIES and FRANCE O FOLIES: PORTRAIT DE SAINT-DENIS. He also directed the pilot for the television series, SLAM ALEIKOUM.

His feature film acting credits include AIDE TOI ET LE CIEL T'AIDERA (WITH A LITTLE HELP FROM MYSELF); THE WHITE MASSAI; LES ENFANTS DU PAYS; and J'AI VU LE DIABLE PLEURER. Ido's short film credits include BUNKER, in which he was awarded Best Actor at the International Clermont-Ferrand Short Film Festival; 1983; INTERNATIONAL XPRESS; DÉCROCHE (PICK-UP), winner of the Silver Bear at the Berlin Film Festival; JOYEUX NOËL DE MERDE; WHENZOU; and FUTILITÉS.

Ido's theater credits include "Urgence de Dire" and "Spectacles D'Improvisation" at the Théâtre de la main d'Or in Paris.

He has also acted in several television series including L'HÔPITAL, TROPIQUES AMERS, ENGRENAGES, LAVERIE DE FAMILLE, INTRIGUES AU PALAUS and LE COURRIER DE DEMBÉLÉ.

Ido is fluent in French, English, Spanish, Mooré, Bambara, Maa, and Ki-Swahili.

B.J. NOVAK / Smithson Utivitch

B.J. Novak is an actor, writer, and comedian, best known for his contributions to NBC's Emmy Award winning comedy, THE OFFICE. In addition to starring as Ryan, the temp-turned-boss-turned-temp, Novak is also a co-executive producer for the hit series and has written many of the show's most memorable episodes, including "Diversity Day," "Sexual Harassment," "The Fire," "Initiation," "Boys and Girls," "Chair Model," "Safety Training," and "Local Ad."

Prior to the success of THE OFFICE, Novak gained recognition for his improvised performances on the MTV hit PUNK'D. His role as Hilary Duff's driving instructor remains one of the most well-known of the series. Previous credits also include a dramatic turn in REIGN OVER ME, with Adam Sandler and Don Cheadle, and an appearance in KNOCKED UP, directed by Judd Apatow.

First discovered as a stand-up comedian, Novak continues to perform live and has become known as one of the most original and popular new voices in comedy. He has performed on Comedy Central and LATE NIGHT WITH CONAN O'BRIEN, as well as sold out live shows at theaters

throughout the country and at clubs such as Caroline's on Broadway and the Hollywood Improv. In November 2008 his show at Town Hall, "B.J. Novak and Friends," served as the closing night of the New York Comedy Festival.

OMAR DOOM / Omar Ulmer

Raised in Easton, PA, Omar Doom moved to New York City at the age of seventeen. He studied Fine Arts, majoring in painting, at Parsons in both New York and Paris. He then relocated to Los Angeles and used his talents to do artwork for a clothing line he and his sister Saira created, all the while writing music. Five years later, Doom left the company to pursue music and acting professionally. He returned to New York where he met legendary DJ/music producer Stretch Armstrong. They formed the band Doomington, in 2004 and released a string of singles. Their song "Lovin' The Fix" was featured on the critically acclaimed "The Sound Of Young New York" series.

Doom's first major acting role was in Tarantino's DEATH PROOF. Doom is currently working on a solo album with collaborator Eli Epstein (Photocall), as well as pursuing acting roles.

AUGUST DIEHL / Hellstrom

Best known to American audiences for his role in the Academy Award-winning THE COUNTERFEITERS, August Diehl has established himself as one of Germany's most versatile, gifted actors.

Diehl made an auspicious debut in 23, which garnered him a Bavarian Film Award for Best Young Actor and a German Film Award for Best Actor. Diehl followed this tremendous achievement with roles in COLD IS THE BREATH OF EVENING and TATTOO. Diehl's performance in LOVE IN THOUGHTS won the actor a German Film Critics Award for Best Actor.

His additional credits include THE NINTH DAY with Academy Award winning director Volker Schlöndorff, MR. KUKA'S ADVICE and DISTANT LIGHTS.

Also fluent in French and English, Diehl co-starred with Ellen Paige in Alison Murray's MOUTH TO MOUTH and with Adrien Brody in LOVE THE HARD WAY. He is now shooting Philip Noyce's SALT, co-starring Angelina Jolie.

SYLVESTER GROTH / Joseph Goebbels

Sylvester Groth studied acting at the national acting school in East-Berlin (later: Hochschule für Schauspielkunst "Ernst Busch"). This was followed by engagements in Schwerin, Dresden, where he quickly developed to be a leading actor and in Berlin as a guest actor at the Deutsches Theater. From 1986 to 1989, he worked at the Berliner Schaubühne in several important productions at various locations including the Residenztheater, the Kammerspiele Munich, the Berliner Ensemble, the Burgtheater in Vienna and the Salzburger Festspiele. During this time, Groth worked with important directors like Zadek, Grüber and Wilson.

Along with his stage career Groth acted in several films and TV movies and has worked as one of the most charismatic speakers for audio books. His breakthrough as a film actor came with Frank Beyer's DEFA-movie DER AUFENTHALT, the adaptation of a short story by Hermann Kant in which he played the leading role and won a prize on the 3rd national feature film festival of the

GDR. In the movie DER SCHIMMELREITER, after Theodor Storm's novel in 1984, Groth played the title role. Since then Groth has appeared in Johannes Schaaf's MOMO (an adaptation of Michael Endes' novel), he played the role of Otto in the war drama STALINGRAD and in 2006 he played Joseph Goebbels in Dani Levy's MEIN FÜHRER. For Hermne Huntgeburth's ROMEO he received a renowned Grimme Prize. He also acted in DAS WUNDER VON LENGEDE, as Oswald Kolle in the TV movie with the same title and in CONTERGAN – NUR EINE TABLETTE. In 2007 Groth appeared in Andreas Dresen's feature film WHISKY MIT WODKA, and together with Christian Görlitz in the adaptation of Heinz Strunk's novel FLEISCH IST MEIN GEMÜSE.

MARTIN WUTTKE /Adolph Hitler

Martin Wuttke first appeared on German television in 1991 in MOSKAU-PETUSCHKI. He quickly became a fixture in German television series and telefilms, including DIE TOTE VOM DEICH, GEISELFAHRT INS PARADIES, DÄMONEN, HAND IN HAND, LIEBESAU – DIE ANDERE HEIMAT and TATORT.

Wuttke's film credits include DIE UNDERÜHRBARE, BUSTER'S BEDROOM, CALL ME AGOSTINO, WEISSE LILIES, DIE STILLE NACH DEM SCHUSS and DELUSION. He portrayed Joseph Goebbels in ROSENSTRASSE.

Since 1985 he has been performing on the most important stages all over Germany (Berlin, Munic, Hamburg, Bochum, Stuttgart, Frankfurt) as well as in Vienna at the Burgtheater or at the Salzburger Festspiele in Austria. Some shows include: Berthold Brecht's "Der aufhaltsame Aufstieg des Arturo Ui" at the Berliner Ensemble and "Ping Pong d'Amour" at the Münchener Kammerspiele. In 1990 he began directing plays including "Erste Liebe" by Samuel Beckett and "Gretchen's Faust" at the Berliner Ensemble.

The German magazine Theater Heute awarded him the Actor of the Year in 1995 and 2003.

MIKE MYERS / Ed Fenech

Mike Myers, one of the most multifaceted performers of his generation, has brought an astonishing array of memorable characters to life in film and television. As a writer, producer and actor, Myers is best known as the creative force behind such iconic characters as AUSTIN POWERS and SHREK, propelling Myers to become the only actor to ever have six films which have grossed \$200M+ in a row.

Born and raised in Toronto, Canada, Myers began his professional career the day he graduated from high school. Mike took his final exams at nine o'clock in the morning, auditioned for Toronto's famed Second City comedy troupe at noon and was hired at three in the afternoon. This ultimately led to Myers joining Chicago's Second City Troupe, an association that would change his life forever. SATURDAY NIGHT LIVE producer Lorne Michaels' discovery of Myers at Second City led to his debut as a featured performer and writer on the show in 1989.

For his groundbreaking work on SATURDAY NIGHT LIVE, Myers was nominated for an Emmy for "Best Performance in a Comedy or Variety Show" and won an Emmy for "Best Writing for Comedy or Variety Show." Among the characters that Myers made popular performing on SNL are: German talk show host, Dieter; Linda Richman in "Coffee Talk; the hyperactive-hypoglycemic Phillip; Simon the boy in the bathtub; and his legendary impersonation of rock icon, Mick Jagger.

Myers successfully brought his popular SNL character, Wayne Campbell, to the big screen in WAYNE'S WORLD, which he also wrote. The film broke box office records and grossed over \$200 million. In 1993, he reprised the role of Wayne Campbell in the hit sequel, WAYNE'S WORLD 2, also written by Myers. Between Wayne's World releases, Myers starred as an eccentric Scottish father and his first-generation Scottish-American son in the romantic comedy, SO I MARRIED AN AXE MURDERER. In 1998 he appeared in Miramax's ensemble drama, 54, starring Ryan Phillippe, Salma Hayek, Neve Campbell and Sela Ward, in which he earned critical acclaim for his portrayal of nightclub owner Steve Rubell.

In 1997, Myers created, wrote, produced and starred in the smash hit AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY. Myers portrayal of Austin Powers, a fashion photographer/swinger/spy cryogenically frozen in the 60's and was thawed in the 90's in order to reclaim his "mojo" and capture his diabolical nemesis Dr. Evil (also played by Myers) had an enormous impact on popular culture, spawning two sequels. 1999's AUSTIN POWERS: THE SPY WHO SHAGGED ME, the second installment of the series introduced a hilarious new character, an overweight Scottish double agent named Fat Bastard. In its first weekend of release, the film made more money than the original AUSTIN POWERS made in its entire domestic theatrical run. The movie has garnered numerous awards including several MTV Movie Awards, People's Choice, a Blockbuster Entertainment award and a Grammy. Myers himself earned an American Comedy Award for Funniest Actor in a Movie for his work in the film. With worldwide box office receipts nearing \$300M, AUSTIN POWERS IN GOLDMEMBER out-grossed its two predecessors making it the only third installment of a comedy to ever do so. The Austin Powers franchise has grossed nearly one billion dollars making it one of the highest grossing comedy franchises of all time.

Lending his voice to the title role of the 2001 Dreamworks animated feature, SHREK, Myers again struck a chord with audiences who fell in love with this modern-day fairy tale about a misunderstood ogre. The film won the Academy Award in the "Best Animated Feature Film." In May 2004, SHREK 2 was released and went on to gross more than \$440 million making it the third biggest film in box office history. In 2007, Dreamworks released SHREK THE THIRD to a \$330 million domestic bow, paving the way for SHREK GOES FOURTH set for release in 2010.

Myers received a star on the Walk of Fame in Hollywood, California in July 2002, for his impressive body of work. He was also honored with the Jack Benny Award by the student body of the University of California, as well as the 2003 AFI Star Award at U.S. Comedy Arts Festival and has a star on Canada's Walk of Fame.

JULIE DREYFUS / Francesca Mondino

INGLOURIOUS BASTERDS marks Julie Dreyfus's second collaboration with Tarantino, having made a memorable turn as Sophie Fatale in KILL BILL.

Born and raised in Paris and the UK, Dreyfus is fluent in English, French and Japanese. She gained fame first in Japan as the on-air presenter of "En Francais Avec Vous," a French language instruction program. Additional Japanese television roles followed, including leads in several movies of the week. Dreyfus continued to broaden her international base, appearing in the syndicated American TV series "The Crow," and appeared in the original TV pilot of David Lynch's "Mulholland Drive." She also had a supporting role in the French series "Jean Moulin".

Dreyfus recently starred opposite Emmanuelle Beart and Rufus Sewell in Fabrice DuWelz's VINYAN. She also appeared in one of three short films that made up the critically lauded TOKYO!. Her additional film credits include A FEAST AT MIDNIGHT, LEGAL ALIENS, RAMPO and FARAWAY SUNSET.

SAMM LEVINE / PFC Hirschberg

Samm Levine is perhaps best known for his role as Neal Schweiber in Judd Apatow's television series FREAKS AND GEEKS. Since FREAKS AND GEEKS, Levine has appeared in several television series, including ED, SPIN CITY, BOSTON PUBLIC, THE STEVE HARVEY SHOW, MAYBE IT'S ME, WHAT I LIKE ABOUT YOU, THE DREW CAREY SHOW, THAT'S SO RAVEN, THAT 70S SHOW, HOW I MET YOUR MOTHER, VERONICA MARS and FAMILY GUY.

Levine's film credits include the upcoming I LOVE YOU BETH COOPER, SYDNEY WHITE, CLUB DREAD, PULSE and NOT ANOTHER TEEN MOVIE.

PAUL RUST / Andy Kagan

Writer, actor and comedian Paul Rust has his first starring role in this summer's I LOVE YOU BETH COOPER, opposite Hayden Panettiere. His additional credits include SEMI-PRO and EXQUISITE CORPSE. On television, Rust appeared in "The Very Funny Show" and "Cheap Seats: Without Ron Parker." As a writer, Rust's work has appeared in the television shows "Moral Orel," and "Human Giant."

A frequent performer at Los Angeles's UCB Theater, Rust is currently writing with his comedy partner Charlyne Yi. Yi and Rust began writing together while in production on SEMI-PRO. Rust has also appeared in several short films, frequently for the website funnyordie.com.

Rust is a graduate of the University of Iowa. He currently lives in Los Angeles.

MICHAEL BACALL / PFC. Michael Zimmerman

Writer and actor Michael Bacall last appeared in Tarantino's DEATH PROOF and previously made a cameo appearance in the director's episode of CSI.

Bacall's career as an actor began in childhood, appearing on MR. BELVEDERE, THE A-TEAM, PUNKY BREWSTER, HIGHWAY TO HEAVEN, DOOGIE HOWSER, M.D. and NYPD BLUE. His film credits include WAIT UNTIL SPRING, BANDINI, THIS BOY'S LIFE, FREE WILLY, UNDERTOW and PUMPKIN.

Bacall co-wrote and acted in the 2001 feature MANIC, starring Joseph Gordon-Levitt. He recently co-wrote SCOTT PILGRIM VS. THE WORLD with Edgar Wright and currently shooting with Michael Cera, Brandon Routh and fellow DEATH PROOF alum Mary Elizabeth Winstead.

* * *

INGLOURIOUS BASTERDS

About the Filmmakers

QUENTIN TARANTINO / Writer-Director

With his vibrant imagination and his trademark dedication to richly detailed storytelling, Quentin Tarantino has established himself as one of the most celebrated filmmakers of his generation. Tarantino continues to infuse his distinct, innovative films with appreciative nods to classic moviemaking styles, genres and motifs.

Most recently collaborated with Robert Rodriguez on GRINDHOUSE, an unprecedented project from the longtime collaborators (FROM DUSK TO DAWN, FOUR ROOMS and SIN CITY) which presented two original, complete films as a double feature. Tarantino's DEATH PROOF, one half of the double feature, is a white knuckle ride behind the wheel of a psycho serial killer's roving death machine.

Tarantino guided audiences on a whirlwind tour of the globe in KILL BILL VOL. 1 and KILL BILL VOL. 2, in which Uma Thurman, as "the bride," enacted a "roaring rampage of revenge" on her former lover and boss. KILL BILL VOL. 1 and KILL BILL VOL. 2 also star David Carradine as the doomed title character, and Lucy Liu, Daryl Hannah, Vivica A. Fox and Michael Madsen as his equally moribund team of assassins.

Following the worldwide success of KILL BILL VOL. 1 and KILL BILL VOL. 2, Tarantino seized another opportunity to collaborate with longtime friend and colleague Robert Rodriguez as a special guest director on the thriller SIN CITY. Based on three of co-director Frank Miller's graphic novels, SIN CITY was released in 2005. The ensemble cast included Jessica Alba, Powers Boothe, Rosario Dawson, Benicio Del Toro, Michael Clarke Duncan, Michael Madsen, Brittany Murphy, Mickey Rourke, Bruce Willis and Elijah Wood.

Tarantino then turned his attention to the small screen, directing the season five finale of CSI. In the episode, entitled "Grave Danger," Tarantino took the show's fans on a chilling, claustrophobic journey six feet underground into a torturous coffin that contained CSI team member Nick Stokes (George Eads). The episode garnered Tarantino an Emmy nomination for Outstanding Directing for a Drama Series. Tarantino made his television directorial debut in 1995 with an episode of the long-running drama ER entitled "Motherhood."

Tarantino wrote and directed JACKIE BROWN, a comic crime caper loosely based on Elmore Leonard's novel Rum Punch, starring Pam Grier, Robert Forster, Samuel L. Jackson, Robert De Niro, Bridget Fonda and Michael Keaton. JACKIE BROWN was released in 1997. Grier garnered both Golden Globe and SAG Award nominations for her performance in the title role. Forster was nominated for an Academy Award® for Best Supporting Actor. Jackson won the Silver Bear for Best Actor at the Berlin International Film Festival in 1998 for his performance as Ordell Robbie.

Tarantino co-wrote, directed and starred in PULP FICTION, which won the Palme D'Or at the 1994 Cannes Film Festival, numerous critics' awards, and a Golden Globe for Best Screenplay. Tarantino made a return visit to Cannes in 2004 to take on the prestigious role of jury president. PULP FICTION was nominated for seven Academy Awards® including Best Picture and Best Director, and Tarantino received an Academy Award® for Best Screenplay. The time-bending, crime fiction collage stars John Travolta, Bruce Willis, Uma Thurman, Samuel L. Jackson, Eric Stoltz, Harvey Keitel, Tim Roth, Maria de Medeiros, Amanda Plummer and Christopher Walken.

He made a bold debut with RESERVOIR DOGS, a cops and robbers tale that Tarantino wrote, directed and produced on a shoe-string budget. The film boasts an impressive cast that includes Harvey Keitel, Steve Buscemi, Tim Roth and Michael Madsen.

Following the success of RESERVOIR DOGS, the screenplays that Tarantino wrote during his tenure as a video store clerk became hot properties: Tony Scott directed Christian Slater and Patricia Arquette in TRUE ROMANCE and Robert Rodriguez directed George Clooney and Salma Hayek in FROM DUSK TILL DAWN.

Tarantino joined Allison Anders, Robert Rodriguez and Alexandre Rockwell by directing, writing and executive producing a segment of the omnibus feature FOUR ROOMS.

Tarantino's diverse work as a producer exemplifies both his dedication to first-time filmmakers and his enthusiastic support for his experienced peers and colleagues. Tarantino served as an executive producer on Eli Roth's HOSTEL, a chilling horror film about vacationers who fall victim to a service that allows its patrons to live out sadistic fantasies of murder. In 2005, Tarantino also produced first-time director Katrina Bronson's DALTRY CALHOUN, starring Johnny Knoxville and Juliette Lewis. Tarantino's additional executive producer credits include Robert Rodriguez's FROM DUSK TILL DAWN and Roger Avary's KILLING ZOE. The longtime fan of Asian cinema presented Yuen Wo Ping's IRON MONKEY to American audiences in 2001 and Zhang Yimou's HERO in 2004.

LAWRENCE BENDER / Producer

Lawrence Bender, renowned producer and political activist, boasts an illustrious career spanning more than twenty years in the entertainment industry. His films to date, among them influential mega-hits KILL BILL VOL. 1 and KILL BILL VOL. 2, GOOD WILL HUNTING, PULP FICTION, ANNA AND THE KING, JACKIE BROWN, and RESERVOIR DOGS, have been honored with twenty one Academy Award® nominations, including two for Best Picture.

Bender's most recent film, AN INCONVENIENT TRUTH, weaves the science of global warming with Al Gore's lifelong dedication to reversing the effects of global climate change. An environmental advocate, Bender along with his team worked with director Davis Guggenheim to produce this gripping and engaging rallying cry that calls for all Americans to protect the earth we share. The film was honored with the 2007 Academy Award® for Best Documentary and Best Original Song for Melissa Etheridge's "I Need to Wake Up."

Prior to AN INCONVENIENT TRUTH, Bender's INNOCENT VOICES was released in October 2005. The film, inspired by a true story, chronicles the experiences of 11-year-old Chava, who loses his innocence during the War in El Salvador in the early 1980s. INNOCENT VOICES represented Mexico for the Academy Awards® and received the 2005 Producers' Guild Stanley Kramer Award as well as the National Board of Review's Freedom and Expression Award in January 2006.

Bender was nominated for a Producer's Guild Award and a Golden Satellite Award for the 1998 film GOOD WILL HUNTING, which received a total of nine nominations and won Oscars® for Best Original Screenplay and Best Supporting Actor.

PULP FICTION, which received seven Academy Award® nominations, including a win for Best Screenplay, marked Bender's second collaboration with Quentin Tarantino. The film was also

nominated for a Producers Guild Award, a BAFTA Award for Best Film, and won an Independent Spirit Award for Best Feature and Palme d'Or at the 1993 Cannes Film Festival.

Bender and Tarantino first teamed on RESERVOIR DOGS, which was nominated for an Independent Spirit Award for Best Feature in 1992. The film also won Italy's Raymond Chandler Award and was voted Best Picture by the Australian Film Critics. In addition to executive producing Tarantino's and Robert Rodriguez's FROM DUSK TILL DAWN, Bender produced Tarantino's JACKIE BROWN, for which Robert Forster earned an Oscar® nomination for Best Supporting Actor. Bender holds the distinction of being the only producer to have two films in simultaneous competition at the Berlin Film Festival: GOOD WILL HUNTING and JACKIE BROWN.

Bender's other producing credits include HAVANA NIGHTS: DIRTY DANCING 2 starring Luna and Romola Garai; KNOCKAROUND GUYS starring John Malkovitch, Dennis Hopper and Vin Diesel; THE MEXICAN with Julia Roberts, Brad Pitt and James Gandolfini; ANNA AND THE KING, which starred Jodie Foster and Chow Yun Fat and was nominated for two Academy Awards® for costume and production design; A PRICE ABOVE RUBIES, WHITE MAN'S BURDEN, KILLING ZOE, and FRESH, which was in the Director's Fortnight at Cannes Film Festival.

In television, Bender has produced for all the major broadcast and cable networks, including DR. VEGAS, starring Rob Lowe, Joey Pantoliano and Tom Sizemore, for CBS, and THE LEGEND OF EARTHSEA for the Sci-Fi Channel in association with Hallmark Entertainment. The four-hour miniseries starring Isabella Rosellini and Danny Glover aired in December 2004 and was Sci-Fi Channel's most watched show of the year. Bender was also nominated for a GLAAD Award as executive producer for MTV's ANATOMY OF A HATE CRIME, about the murder of Matthew Shepard.

Bender began his production career as a production assistant at the American Film Institute in 1985. Three years later, he made his producing debut on the horror film THE INTRUDER, on which he shared story credits with writer/director Scott Spiegel. In addition to his feature film and television work, Bender has enjoyed success in producing commercials and music videos with his production company, A Band Apart.

Bender is also a passionate social and political activist. In 2003, Bender co-founded the Detroit Project, targeting the gas-guzzling SUV. He also traveled to the Middle East with the Israeli Policy Forum. While there, Bender met with members of the Knesset in Israel, with President Hosni Mubarak in Egypt, and with the Palestinian Prime Minister Mahmoud Abbas in the West Bank.

Bender is a member of the Executive Forum for the Natural Resources Defense Council (NRDC), sits on the Board of Trustees of the Israel Policy Forum (IPF) and is a member of the Pacific Council. He is also on the Advisory Board to the Dean at Harvard's John F. Kennedy School of Government and serves on the board of The Creative Coalition. He is a recent recipient of the Torch of Liberty Award from the ACLU and spends much of his time throwing fundraisers for political and social causes in Los Angeles, where he calls home.

ERICA STEINBERG / Executive Producer

After establishing a longstanding working relationship with Quentin Tarantino at Miramax, beginning with RESERVOIR DOGS, Steinberg joined Tarantino as his producing partner to run

his production company in May of 2006. Prior to *INGLOURIOUS BASTERDS*, Steinberg and Tarantino collaborated on *DEATH PROOF*, which was released domestically with Robert Rodriguez's *PLANET TERROR* as a double bill entitled *GRINDHOUSE*.

Previously, Erica was an executive producer on *KILL BILL VOL. 1* and *KILL BILL VOL. 2*. She was also an executive producer on 2005's *DALTRY CALHOUN*, starring Johnny Knoxville and Elizabeth Banks. A seasoned executive from Miramax Films, Steinberg began her career at Miramax working in publicity on such critically acclaimed films as *PULP FICTION*, *BULLETS OVER BROADWAY*, *RESERVOIR DOGS*, *THE CRYING GAME*, *JACKIE BROWN* and *THE CIDER HOUSE RULES* before eventually moving over to production in 2001.

A graduate of Boston University, Steinberg is originally from Philadelphia and now resides in Los Angeles.

LLOYD PHILLIPS / Executive Producer

Lloyd Phillips was born in South Africa and raised in New Zealand. His early work as a photojournalist earned him entry into the National Film School in the UK and his first film, *THE DOLLAR BOTTOM*, won the Oscar for Best Dramatic Live Action Short and also made him the first New Zealander to win an academy award.

Over the years, Phillips' career has taken him to some of the world's most spectacular locations where he has overseen productions in the most challenging climates. Teaming with Director Martin Campbell, Phillips shot *VERTICAL LIMIT* in the Southern Alps of New Zealand. He partnered again with Campbell on *BEYOND BORDERS* in Canada, Namibia and Thailand starring Angelina Jolie and Clive Owen, as well as on *THE LEGEND OF ZORRO* in Mexico with Antonio Banderas and Catherine Zeta-Jones. Phillips also Produced *RACING STRIPES* in South Africa and Executive Produced *RUNNING FREE* in both South Africa and Namibia.

Phillips' love for travel, adventure and the cinematic art of storytelling is evident in the films he chooses to work on and this has led Phillips to collaborate with some of the film industry's most celebrated individuals. Phillips worked with Director Terry Gilliam on the Sci-Fi thriller *TWELVE MONKEYS*, which starred Bruce Willis, Madeleine Stowe and Brad Pitt. He worked with Alec Baldwin and Sir Anthony Hopkins on *THE EDGE*, which shot in Alberta, Canada and *SAVAGE ISLAND* (aka *NATE AND HAYES*) was filmed in Fiji. Phillips Produced and co-wrote this film with John Hughes, and Tommy Lee Jones starred.

His other credits include *WARLORDS OF THE 21ST CENTURY* and the telefilm *THE MAGNIFICENT ONE* as well as the miniseries *HEART IN THE HIGH COUNTRY* and *DECEPTION* starring Liam Neeson and Andie MacDowell. Phillips was also Production Consultant on *SPECIES*, directed by Roger Donaldson.

Phillips recently collaborated with Tom Tykwer on *THE INTERNATIONAL*, *JOINT SECURITY AMERICA*, written and directed by David Franzoni and an untitled documentary film series about doctors and aid workers on the front lines of disaster and war.

Not only does Phillips have an extensive filmmaking career, he is credited with having produced the Broadway musicals "The Three Penny Opera" starring Sting and "James Clavell's Shogun: The Musical." Still an avid photographer, Phillips publishes a photo journal of each film project he produces.

BOB WEINSTEIN / Executive Producer

Bob and Harvey Weinstein founded Miramax Films in 1979, naming the company after their parents, Miriam and Max, who introduced them to a love of cinema. Miramax was established on the principal that the company could take European films and films with difficult subject matter and market them in an innovative way. Willing to take risks, the Weinsteins have always utilized specialized marketing and distribution strategies, individually tailoring each film's release to suit its particular strengths. Their inventive technique is responsible for many artistic success stories. In recent years, the Weinsteins have expanded into the area of production, again with an emphasis on projects that reflect the innovative spirit of independent filmmaking.

On October 1st, 2005, Bob and Harvey Weinstein officially launched their new multi-media company, The Weinstein Company. Dimension Films, the genre label that Bob founded in 1993 while at Miramax Films, is included under The Weinstein Company banner.

Dimension Films is committed to producing science fiction, thriller, action and horror films. Dimension releases include the Golden Globe nominated BAD SANTA, Robert Rodriguez' smashing hits SPY KIDS, and SPY KIDS 2, SPY KIDS 3D: GAME DAY, THE OTHERS, for which Dimension received its first ever Oscar nomination, the highly successful SCARY MOVIE franchise with the 4th installment smashing Easter weekend box office records grossing over \$40 Million, Wes Craven's SCREAM Trilogy, HALLOWEEN: H20, THE CROW, Robert Rodriguez' and Quentin Tarantino's FROM DUSK TILL DAWN, and such genre hits as THE FACULTY, HELLRAISER: BLOODLINE, HALLOWEEN: THE CURSE OF MICHAEL MYERS, THE PROPHECY, and SIN CITY.

Since launching on October 1, 2005, The Weinstein Company and Dimension Films have released many films, some of which include GRINDHOUSE, 1408, I'M NOT THERE, THE MIST, THE GREAT DEBATERS, VICKY CRISTINA BARCELONA, THE READER, LUCKY NUMBER SLEVIN, CLERKS II, FACTORY GIRL, MISS POTTER, and HALLOWEEN.

Upcoming films to be released in 2009 by The Weinstein Company and Dimension Films include: ALL GOOD THINGS starring Ryan Gosling, Kirsten Dunst and Frank Langella; H2 (HALLOWEEN 2), the sequel to Rob Zombie's 2007 reinvention of the horror classic HALLOWEEN; the highly anticipated musical NINE, directed by Rob Marshall, featuring an all-star cast including Daniel Day Lewis, Penélope Cruz, Nicole Kidman, Kate Hudson, Marion Cotillard, Sophia Loren, Judi Dench, and Stacy "Fergie" Ferguson.

During the Weinsteins' tenure at Miramax Films the company released some of the most critically acclaimed and commercially successful independent feature films, including sixteen Best Picture nominations and three Best Pictures of the Year for THE ENGLISH PATIENT, SHAKESPEARE IN LOVE, and CHICAGO. The films, which received 249 Academy Award® nominations and won 60 Oscars®, have generated billions of dollars in worldwide box office receipts and billions more in home video sales. In its history, Dimension Films has released some of the most successful franchises including SCARY MOVIE, SCREAM and SPY KIDS.

Miramax's commitment to cinema from around the world is evident in its history of releases. Miramax has received 24 Best Foreign Language Film nominations over the past 17 years. Some of the nominated films, among other foreign releases, include: THE CHORUS (France), THE BARBARIAN INVASIONS (Canada), TWIN SISTERS, HERO (China), AMELIE (France) TASTE OF OTHERS (France), EVERYBODY FAMOUS (Belgium), LIFE IS BEAUTIFUL

(Italy), CHILDREN OF HEAVEN (Iran), FOUR DAYS IN SEPTEMBER (Brazil), BEYOND SILENCE (Germany), KOLYA (Czech Republic), RIDICULE (France), THE STAR MAKER (Italy), STRAWBERRY AND CHOCOLATE (Cuba/Mexico), FAREWELL MY CONCUBINE (China/Hong Kong), MEDITERRANEO (Italy), JU DOU (China/Japan), THE NASTY GIRL (Germany), CINEMA PARADISO (Italy), PELLE THE CONQUEROR (Denmark/Sweden), LIKE WATER FOR CHOCOLATE (Mexico), FRENCH TWIST (France), RED (France), WHITE (Poland) and BLUE (Switzerland), among many, many others.

In 2002, Bob and Harvey were awarded the highest accolade of the British Film Institute (bfi) when they were presented with a bfi Fellowship for their outstanding contribution to cinema.

The Weinsteins have also produced several award winning shows on Broadway and around the world, including "The Producers," "Gypsy," "La Boheme," "Wonderful Town," "Dirty Rotten Scoundrels," "Frost/Nixon," "August: Osage County," "Boeing Boeing," "Billy Elliot," "The Seagull," and this season's "God of Carnage," "9 to 5," "West Side Story," "Exit the King" and "Hair".

HARVEY WEINSTEIN / Executive Producer

Harvey Weinstein, an Academy Award® winning producer, launched The Weinstein Company, a multi-media organization, with his brother Bob on October 1st, 2005. The Weinsteins founded Miramax Films in 1979, naming the company after their parents, Miriam and Max, who introduced them to a love of cinema.

Weinstein previously produced the Academy Award® nominated films MALÉNA, GANGS OF NEW YORK, THE READER and the Academy Award® winning SHAKESPEARE IN LOVE.

Upcoming films to be released in 2009 by The Weinstein Company and Dimension Films include: ALL GOOD THINGS starring Ryan Gosling, Kirsten Dunst and Frank Langella; H2 (HALLOWEEN 2, the sequel to Rob Zombie's 2007 reinvention of the horror classic HALLOWEEN; the highly anticipated musical NINE, directed by Rob Marshall, featuring an all-star cast including Daniel Day Lewis, Penélope Cruz, Nicole Kidman, Kate Hudson, Marion Cotillard, Sophia Loren, Judi Dench, and Stacy "Fergie" Ferguson; and NOWHERE BOY, starring Kristen Scott Thomas, which chronicles the early years of John Lennon's life.

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HENNING MOLFENTER / Co-Producer

Henning Molfenter is Managing Director of Studio Babelsberg Motion Pictures and Babelsberg Film. After several years in the US film industry, he started in Babelsberg as Executive Producer of Roman Polanski's award winning film THE PIANIST. His credits include, among others, THE CONSTANT GARDENER, THE COUNTERFEITERS, V FOR VENDETTA, THE BOURNE SUPREMACY, THE BOURNE ULTIMATUM, KINGDOM OF HEAVEN, THE INTERNATIONAL, SPEED RACER, VALKYRIE, THE READER, and currently Tarantino's INGLOURIOUS BASTERDS and Polanski's THE GHOST.

He holds a Master of Fine Arts degree from Columbia University, New York.

CARL “CHARLIE” WOEBCKEN / Co-Producer

Charlie Wuebcken is President/CEO of Studio Babelsberg AG and Managing Director of Studio Babelsberg Motion Pictures. The famous Studio Babelsberg, founded in 1912, is the world's oldest large-scale studio complex and one of Europe's leading service providers for feature films and TV productions. Among other films he co-produced V FOR VENDETTA, CASINO ROYALE, THE COUNTERFEITERS, which won an Academy Award for Best Foreign Language Film in 2007, SPEED RACER, VALKYRIE, THE INTERNATIONAL, THE READER, NINJA ASSASSIN, and recently Tarantino's INGLOURIOUS BASTERDS and Polanski's THE GHOST. Charlie Wuebcken's further credits as Associate and Executive Producer include AEON FLUX and BLACK BOOK.

Before Studio Babelsberg he has served as Vice President of the production and distribution company TV Loonland AG/Munich and as CEO of the former Sony subsidiary Sunbow Entertainment/New York.

CHRISTOPH FISSER / Co-Producer

Christoph Fisser is Vice-President/COO of Studio Babelsberg AG. In this position he co-produced a number of films. His credits include, among others, THE COUNTERFEITERS and FLAME & CITRON, THE INTERNATIONAL, VALKYRIE, THE READER, NINJA ASSASSIN, and currently Quentin Tarantino's INGLOURIOUS BASTERDS and Roman Polanski's THE GHOST.

PILAR SAVONE / Associate Producer

Pilar Savone first collaborated with Tarantino as the 2nd 2nd Assistant Director on JACKIE BROWN. Savone and Tarantino quickly forged a bond, and Savone began working exclusively with the director, first as his assistant on KILL BILL, then as an associate producer on DEATH PROOF and now INGLOURIOUS BASTERDS.

Prior to her tenure with Tarantino, Savone was an assistant director on COMPANY MAN, THE MINUS MAN, THE LAST TIME I COMMITTED SUICIDE, and NOWHERE.

BOB RICHARDSON / Director of Photography

One of the most versatile cinematographers in the world, Robert Richardson is a two time Academy Award winner for Best Cinematography for his work on Oliver Stone's epic tapestry JFK, and for Martin Scorsese's THE AVIATOR, starring Leonardo DiCaprio and Cate Blanchett.

Upon earning his master's degree at the American Film Institute, Richardson went on to shoot the startling PBS Frontline: Crossfire in El Salvador, which caught the eye of Oliver Stone and led to their first pairing on the feature film SALVADOR. Richardson cultivated the ability to adopt a wide variety of visual styles as a survival skill and their artistic partnership has flourished on a number of films including NATURAL BORN KILLERS, NIXON, BORN ON THE FOURTH OF JULY and PLATOON, the latter two of which Richardson garnered Academy Award nominations.

Other notable credits include the upcoming Scorsese-directed SHUTTER ISLAND, CASINO, Errol Morris' unflinching Abu Ghraib documentary STANDARD OPERATING PROCEDURE, and Robert De Niro's THE GOOD SHEPHERD, which notched Richardson his eighth ASC Award nomination for Outstanding Achievement in Cinematography. Most recently, Richardson lensed and supervised an all-star group of camera-operating cinematographers in capturing the rousing Rolling Stones concert film SHINE A LIGHT.

INGLOURIOUS BASTERDS marks Richardson's third collaboration with writer/director Quentin Tarantino, having previously shot KILL BILL: Volumes 1 and 2.

DAVID WASCO / Production Designer & SANDY REYNOLDS WASCO / Set Decorator

David Wasco and Sandy Reynolds Wasco have collaborated on several of Quentin Tarantino's previous films including KILL BILL, for which David was nominated for an Excellence in Production Design Award by the Art Directors Guild, JACKIE BROWN, PULP FICTION and RESERVOIR DOGS. The Wascos designed Michael Mann's acclaimed COLLATERAL, starring Jamie Foxx and Tom Cruise, and Wes Anderson's THE ROYAL TENNENBAUMS, for which David received his first two nominations for Excellence in Production Design. Their work on THE ROYAL TENNENBAUMS, which starred Gene Hackman, Anjelica Huston, Ben Stiller and Gwyneth Paltrow, was featured in the Smithsonian's prestigious National Design Triennial.

Other credits include Wes Anderson's RUSHMORE and BOTTLE ROCKET, Joe Roth's FREEDOMLAND, David Mamet's REDBELT, HEIST and OLEANNA, Don Roos' BOUNCE, Nick Cassavetes' SHE'S SO LOVELY and Paul Schrader's TOUCH.

David and Sandy live in Los Angeles and are passionate about architecture, especially late Los Angeles Modern. They participated in the realization of LA's Museum of Contemporary Art's Case Study House Exhibit: Blue Prints for Modern Living and its influence can be seen in such set pieces as PULP FICTION's Jack Rabbit Slims Restaurant among others.

ANNA SHEPPARD / Costume Designer

INGLOURIOUS BASTERDS marks two-time Academy Award-nominee Anna Sheppard's first collaboration with Quentin Tarantino. Sheppard was first nominated for an Oscar, as well as a BAFTA, for her work on Steven Spielberg's SCHINDLER'S LIST. She was nominated again for her work on Polanski's THE PIANIST.

Sheppard's additional credits include Polanski's OLIVER TWIST, HANNIBAL RISING, FRED CLAUS, SHANGHAI KNIGHTS, CIRCUS, THE INSIDER, THE WISDOM OF CROCODILES, THE VERY THOUGHT OF YOU, WASHINGTON SQUARE, DRAGONHEART, and TO KILL A PRIEST.

For television, Sheppard designed the costumes for the critically-acclaimed World War II miniseries "Band of Brothers."

GREG NICOTERO / Special Effects Makeup

The KNB EFX Group was formed in 1988 by Robert Kurtzman, Howard Berger and Greg Nicotero. In the last eighteen years their talents have been highlighted in such films as THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE (which won

KNB an Academy Award), DANCES WITH WOLVES, THE GREEN MILE, RAY, AUSTIN POWERS IN GOLDMEMBER and PULP FICTION.

Emmy award winning effects artist Greg Nicotero began his career under the tutelage of director George Romero and effects master Tom Savini in Pittsburgh and quickly relocated to Hollywood. His skills as a coordinator helped him adapt easily to the needs of the film industry. Nicotero's went on to collaborate with such esteemed directors as Frank Darabont, M. Night Shyamalan, and Quentin Tarantino. He has been responsible for storyboarding and designing effects sequences with Robert Rodriguez, Sam Raimi and Wes Craven from initial creature design to onset operation and 2nd unit direction. Nicotero's overall effects knowledge has made him the perfect choice to supervise effects photography in the 20 years he's been a make-up effects designer.

He was awarded a lifetime achievement award at the Sitges International Film Festival in Spain and the 2005 Hollywood Film Festival Make-up of the Year award for his work on SIN CITY. Since the company's inception, Greg has excelled in a wide variety of effects. Prosthetics and character make-ups can be seen in everything from KILL BILL to BOOGIE NIGHTS to ARMY OF DARKNESS to HOSTEL. Television staples such as "Deadwood," "24" and "Law and Order" have showcased Nicotero's work and continue to do so. Showtime's "Masters of Horror" has reunited Greg with some of his past collaborators including John Carpenter, John Landis and Tobe Hooper. KNB has also met the demand for animal duplicates and animatronic "critters." Kevin Costner gave them their first real challenge, to create the slain buffaloes for DANCES WITH WOLVES. Subsequently, they have provided animatronic animals for Sam Raimi's DRAG ME TO HELL, ERASER, THE HULK and Wes Craven's CURSED, to name a few.

SALLY MENKE / Editor

Sally Menke's has collaborated with Tarantino on all of his directorial efforts: DEATH PROOF, KILL BILL, JACKIE BROWN, PULP FICTION, for which she was nominated for an Academy Award, and RESERVOIR DOGS. She also edited the segment THE MAN FROM HOLLYWOOD, from the full-length production FOUR ROOMS. Among her other credits are Billy Bob Thornton's ALL THE PRETTY HORSES and DADDY AND THEM, as well as Oliver Stone's HEAVEN AND EARTH, THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE and MULHOLLAND FALLS. Her earlier credits include COLD FEET and TEENAGE MUTANT NINJA TURTLES.

* * *

INGLOURIOUS BASTERDS
End Credit Roll

Unit Production Manager	Gregor Wilson
Unit Production Manager, GER	Michael Scheel
First Assistant Director	Carlos Fidel
Associate Producers	William Paul Clark Bruce Moriarty
Production Sound Mixer	Mark Ulano
Supervising Sound Editor	Wylie Stateman
Re-Recording Mixers	Michael Minkler, C.A.S. Tony Lamberti
First Assistant A Camera	Gregor Tavenner
First Assistant B Camera	Birgit "Bebe" Dierken
Second Assistant A Camera	Gero Neumann
Second Assistant B Camera	Nicole Dierken
Visual Effects Cameraman	Lester Dunton
Steadicam Operator	Sebastian Meuschel
Loader	Matthias Pilz
Camera Trainee	Uwe Zegnotat
Clapper "Camera Angel"	Geraldine Brezca
Script Supervisor	Martin Kitrosser
Additional Script Supervisor	Caroline Veyssière
Post Production Supervisor	Tina Anderson
Additional Editor	Joe D'Augustine
First Assistant Editor, Avid	Evan Henke
First Assistant Editor, Film	Stephanie Johnson
Assistant Editor, Avid	Julie Garces
Assistant Editor, Film	Erin Hopkins
Apprentice Editor	Adam Weber
Post Production Coordinator	Sheryl Benko
Editorial Production Assistant	Matthew Sakata
Post Production Supervisor, GER	Christopher Berg
Sound Designers	Harry Cohen Ann Scibelli
Supervising Assistant Sound Editor	Branden Spencer
Dialogue Supervisor	Margit Pfeiffer
ADR Supervisor	Gregg Baxter
Effects Editors	Paul Aulicino, MPSE Michael Keller Hector Gika
Dialogue Editor	Nancy Nugent Title
Foley Editor	Craig Jaeger
Assistant Sound Editors	Paul Flinchbaugh Dror Mohar
Sound Editorial Provided by	Soundelux
Music Supervisor	Mary Ramos Add Space Add Space
Music Editor	Jim Schultz
Foley Artists	Jeffrey Wilhoit James M. Moriana
Foley Mixer	Brett Voss
ADR Voice Casting	Barbara Harris
Sound Mix Technician	Robert Althoff

Post Sound Engineer	David M. Young, MPSE
Re-Recorded at	ToddAO
Boom Operator	Tom Hartig
Utility Sound Technician	Benjamin Dunker
German Dialogue Translation	Tom Tykwer
French Dialogue Translation	Nicholas Richard
Gaffer	Ian R. Kincaid
Gaffer, GER	Helmut Prein
Unit Manager	Philipp Klausning
Production Coordinator	Silvia Lindner
Assistant Production Coordinator	Jan R. Martin
Production Secretary	Christina Syring
Second Assistant Director	Miguel Angelo Pate
Second Second Assistant Directors	Jill Moriarty
	Tanja Däberitz
Third Assistant Director	O'Neil Sharma
Set Production Assistants	Mara Fiedler
	Caroline "Carla" Kämpfer
	Maurice Mahramzadeh
	Tommy Simpson
	Stefan Mentz
Crowd Assistant Director	Noura Leder
Production Controller	Anne Ford
First Assistant Accountant	Anne Wilson
Location Manager	Klaus grosse Darrelmann
Assistant Casting Director, GER	Alexandra Montag
Assistant Casting Director, FR	Mathilde Snodgrass
Extras Casting Director	Johanna Ragwitz
	Agentur Filmgesichter
Extras Casting Assistant	Salvadore Brandt
Dialect Coach for Mr. Pitt	Tim Monich
Property Master	Simon Boucherie
Assistant Prop Master	Marc Fielk
Prop Buyer	Sascha Strutz
Standby Props	Oliver "Kuhli" Kuhlmann
Supervising Prop Maker	Ben Palmer
Supervising Art Director	Sebastian Krawinkel
Art Directors	Stephan Gessler
	Marco Bittner Rosser
	David Scheunemann
Poster Artist	David Evans
Art Department Coordinator	Robert Blasi
Set Decorator	Sandy Reynolds Wasco, SDSA
Assistant Set Decorator	Ingeborg Heinemann
Set Decoration Buyers	Joey Weber
	Christoph Kettenring
Leadman	Christoph Lanksch
Foreman	Markus "Hasi" Hasler
Store Person	Friederike Beckert
Greens Person	Petra Pieper
Standby Art Director	Andreas "Ebbi" Olshausen
Film Projection Supervisor	Wassili Zygouris
Special Effects Provided by	Die Nefzers GmbH
Special Effects Supervisors	Gerd Feuchter
	Uli Nefzer
Key Armourer	Bernd Rautenberg

Assistant Costume Designer	Meike Schlegel
Costume Supervisor	Daryl Bristow
Wardrobe Supervisor	Brigitte Rodriguez
Military Uniform Supervisor	Gary Lane
Principal / Stunt Costumer	Michelle Wickland
Wardrobe Master	Peter Paul
Key Principal Costumer	Metin Misdik
Personal Costumer for Mr. Pitt	Isabell Logen
Principal Set Costumers	Jenny Lorenz
	Daniela Backes
Military Costumers	Christian Goddard
	Markus Ernst
Head of Department, Makeup	Heba Thorisdottir
Head of Department, Hair	Emanuel Millar
Makeup Artist for Mr. Pitt	Jean Black
Key Makeup and Hairstylist	Pamela Grujic
Hairstylist	Dörte Eben
Special Makeup Effects Provided by	KNB EFX Group, Inc.
Special Makeup Effects Supervisor	Gregory Nicotero
Key Special Makeup Effects	Jake Garber
Special Makeup Effects	Andy Schoneberg
Unit Publicist	William Casey
Still Photographer	François Duhamel
Construction Manager	Dierk Grahlow
Assistant Construction Manager	Matthias Kulewatz
Transportation Coordinator	Oliver Küper
Transportation Captain	Birk Müller
Trailers Provided by	Translux
Head of Department, Trailers	Jan Prudöhl
Security Supervisor	Jens Hoffmann
Base Camp Security	Wolfgang Oriwol
Checkpoint Charlie	Matthias "Matze" Rosenthal
Craft Service	Gabriele Spilles
	Katrin Wöller
Digital Intermediate by	Efilm
Colorist	Yvan Lucas
Colorist Assistant	Tom Reiser
Visual Effects by	CIS Hollywood
Negative Cutter	Gary Burritt
Main and End Titles by	Pacific Title & Art Studio
Main and End Title Typographer	Jay Johnson
Subtitle Coordinator	Shana Priesz
Visual Effects Supervisor	Victor Mueller
Production Legal Provided by	Ron Levin

FOR THE WEINSTEIN COMPANY

Executive in Charge of Production/Post Production	Shannon McIntosh
Executive in Charge of Physical Production	Tim Clawson
Executive in Charge of Business and Legal Affairs	Laine Kline
Production Executive	Eric Robinson

Songs

"THE GREEN LEAVES OF SUMMER"
 written by Dimitri Tiomkin, Paul Francis Webster
 performed by Nick Perito & His Orchestra

Courtesy of Capitol Records
under license from EMI Film & Television Music

"THE VERDICT" ("Dopo la condanna")
written by Ennio Morricone
performed by Ennio Morricone
courtesy of EMI Music Publishing Italia srl

"L'INCONTRO CON LA FIGLIA"
written by Ennio Morricone
performed by Ennio Morricone
courtesy of GDM Music S.r.l. on behalf of Universal Music Publishing Ricordi S.r.l.

"WHITE LIGHTNING (Main Title)"
written by Charles Bernstein
performed by Charles Bernstein
(from the motion picture "White Lightning")
used through the courtesy of Metro-Goldwyn-Mayer Music Inc.

"IL MERCENARIO (ripresa)"
written by Ennio Morricone
performed by Ennio Morricone
courtesy of EMI Music Publishing Italia srl

"SLAUGHTER"
written by Billy Preston
performed by Billy Preston
courtesy of A&M Records under license from Universal Music Enterprises

"ALGERI: 1 NOVEMBRE 1954" (Battle of Algiers)
written by Ennio Morricone, Gillo Pontecorvo
orchestra conducted by Bruno Nicolai
courtesy of CAM Cine TV Music, Inc./BMG Ricordi Music Publishing Spa

"AL DI LA' DELLA LEGGE"
written by Riziero Ortolani
performed by Riz Ortolani
courtesy of IDM Music Ltd obo GDM Music S.r.l. on behalf of Universal Music Publishing Ricordi S.r.l.

"CLAIRE'S FIRST APPEARANCE"
written by Jacques Loussier
performed by Jacques Loussier
courtesy of Warner Bros. Entertainment

"THE FIGHT"
written by Jacques Loussier
performed by Jacques Loussier
courtesy of Warner Bros. Entertainment

"THE SURRENDER" ("La resa")
written by Ennio Morricone
performed by Ennio Morricone
courtesy of EMI Music Publishing Italia srl

"ONE SILVER DOLLAR" (Un Dollaro Bucato)

written by Gianni Ferrio
performed by The Film Studio Orchestra
courtesy of Victor Entertainment, Inc., Japan.

“HOUND CHASE (Intro)”
written by Charles Bernstein
performed by Charles Bernstein
(from the motion picture “White Lightning”)
Used through the courtesy of Metro-Goldwyn-Mayer Music Inc.

“BATH ATTACK”
written by Charles Bernstein
performed by Charles Bernstein
courtesy of Twentieth Century Fox Film Corporation

"DAVON GEHT DIE WELT NICHT UNTER"
written by Bruno Balz, Michael Jary
performed by Zarah Leander
from the film “Die Grosse Liebe”

"THE MAN WITH THE BIG SOMBRERO"
written by Phil Boutelje, Foster Carling
performed by Samantha Shelton and Michael Andrew
inspired by the original recording by June Havoc

"ICH WOLLT ICH WAER EIN HUHNER"
written by Hans-Fritz Beckmann, Peter Kreuder
performed by Lilian Harvey, Willy Fritsch
courtesy of EMI Music Germany under license from EMI Film & Television Music

"MAIN THEME"
written by Jacques Loussier
performed by Jacques Loussier
courtesy of Warner Bros. Entertainment

"CAT PEOPLE (Putting Out The Fire)”
written by David Bowie, Giorgio Moroder
performed by David Bowie
courtesy of Universal Studios, Inc.

“MYSTIC AND SEVERE”
written by Ennio Morricone
performed by Ennio Morricone
courtesy of GDM Music S.r.l. on behalf of Universal Music Publishing Ricordi S.r.l.

“THE DEVIL’S RUMBLE”
written by Davie Allan and Mike Curb
performed by Davie Allan and The Arrows
(from the motion picture “Devil’s Angels”)
courtesy of Curb Records, Inc.

“WHAT’D I SAY”
written by Ray Charles
Performed by Rare Earth
courtesy of Motown Records

under license from Universal Music Enterprises

"ZULUS"

written by Elmer Bernstein

performed by Elmer Bernstein conducting the Royal Philharmonic Orchestra
courtesy of Cerberus Records/Cerberus Productions

"TIGER TANK"

written by Lalo Schifrin

courtesy of Warner Bros. Entertainment

"EASTERN CONDORS"

composed by Chung Ting Yat

ownership Creative Entertainment

"UN AMICO"

written by Ennio Morricone

performed by Ennio Morricone

courtesy of EMI General Music srl

"RABBIA E TARANTELLA"

written by Ennio Morricone

performed by Ennio Morricone

courtesy of GDM Music S.r.l. on behalf of Universal Music Publishing Ricordi S.r.l.

Soundtrack album available on Warner Bros Records (logo)

Filmed at Studio Babelsberg

Production Executive	Sonja Zimmer
Production Executive, Locations	Markus Bensch
Assistant to Co-Producer	Mirjam Weber
Funding Coordinator	Katja Hörstmann
Accountant	Wolfgang Schwedler
Assistant Accountant	Margit Jütz
Head of Art Department	Michael Düwel
Legal Counsel	Dr. Andreas Pense and Dr. Gero Brugmann of Unverzagt von Have

Filmed on Location in Paris, France

Production Services in France provided by Peninsula Film

The Producers Wish To Thank The Following

Mairie de Paris, Mission Cinema
Prefecture de Police de Paris
Commissariat du 18eme arrondissement de Paris

Brad Pitt's evening attire designed by Giorgio Armani

Clip from "Sabotage" provided by ITV Global Entertainment LTD.

Special Thanks to

Enzo G. Castellari
 Maggie Cheung
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 Steve Joyner
 Harvey Keitel
 Cloris Leachman
 Bryan Lourd
 John Milius
 Barry Primus
 Jeff Rendell
 Kenneth W. Rendell
 Eli Roth
 Gabriel Roth
 Henri Behar
 Mike Simpson
 Sergio Sollima
 Bo Svenson
 Tom Tykwer

Cast

LT. Aldo Raine	Brad Pitt
Shosanna	Mélanie Laurent
COL. Hans Landa	Christoph Waltz
SGT. Donny Donowitz	Eli Roth
LT. Archie Hicox	Michael Fassbender
Bridget von Hammersmark	Diane Kruger
Fredrick Zoller	Daniel Brühl
SGT. Hugo Stiglitz	Til Schweiger
CPL. Wilhelm Wicki	Gedeon Burkhard
Marcel	Jacky Ido
PFC. Smithson Utivich	B.J. Novak
PFC. Omar Ulmer	Omar Doom
Major Hellstrom	August Diehl
Perrier LaPadite	Denis Menochet
Joseph Goebbels	Sylvester Groth
Hitler	Martin Wuttke
General Ed Fenech	Mike Myers
Francesca Mondino	Julie Dreyfus
SGT. Rachtman	Richard Sammel
Master SGT. Wilhelm / Pola Negri	Alexander Fehling
Winston Churchill	Rod Taylor
PVT. Butz / Walter Frazer	Sönke Möhring
PFC. Hirschberg	Samm Levine
PFC. Andy Kagan	Paul Rust
PFC. Michael Zimmerman	Michael Bacall
German Soldier / Winnetou	Arndt Schwering-Sohnrey
German Female Soldier / Beethoven	Petra Hartung
German Soldier / Edgar Wallace	Zack Volker Michalowski
German Soldier / Mata Hari	Ken Duken
Proprietor Eric	Christian Berkel

Mathilda	Anne-Sophie Franck
Charlotte LaPadite	Léa Seydoux
Julie LaPadite	Tina Rodriguez
Suzanne LaPadite	Lena Friedrich
CPT. Wolfgang	Ludger Pistor
Babette	Jana Pallaske
Herrman # 1	Wolfgang Lindner
Herrman # 3	Michael Kranz
General Schonherr	Rainer Bock
Old French Veterinarian	André Penvern
Hellstrom's Driver / Nazi Usher # 1	Sebastian Hülk
Gaspar	Buddy Joe Hooker
PFC. Simon Sakowitz	Carlos Fidel
Kliest Voice	Christian Brückner
Emil Jannings	Hilmar Eichhorn
Jakob Dreyfus	Patrick Elias
Miriam Dreyfus	Eva Löbau
Bob Dreyfus	Salvadore Brandt
Amos Dreyfus	Jasper Linnewedel
German Company SGT	Wilfried Hochholdingner
Maxim's Waiter	Olivier Girard
General Frank	Michael Scheel
Motorcycle Rider # 1	Leo Plank
Motorcycle Rider # 2	Andreas Tietz
American Colonel	Bo Svenson
As himself	Enzo G. Castellari

Stunt

Stunt Coordinators	Jeff Dashnaw Bud Davis
Stunt Coordinator, GER	Antje "Angie" Rau
Utility Stunt	Tim Trella
Key Stunt Rigger	Ralf Haeger

Stunt Doubles

Shosanna and Bridget	Zoë Bell
Francesca Mondino	Kristin Haberland
Shosanna	Alexandra Nazahn

Stand-ins

LT. Aldo Raine	Nicolas Walier
Shosanna and Bridget	Constanze Wächter
COL. Hans Landa	Clemens von Tubeuf
Francesca Mondino	Paloma Guridi

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