



THE WEINSTEIN COMPANY

THE HATEFUL EIGHT

Production Notes



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70mm Roadshow Run Time: 187 mins (includes 12 min intermission)

Wide Release Run Time: 167mins

MPAA Rating: R

SYNOPSIS

Six or eight or twelve years after the Civil War, a stagecoach hurtles through the wintry Wyoming landscape. The passengers, bounty hunter John Ruth (Kurt Russell) and his fugitive Daisy Domergue (Jennifer Jason Leigh), race towards the town of Red Rock where Ruth, known in these parts as “The Hangman,” will bring Domergue to justice. Along the road, they encounter two strangers: Major Marquis Warren (Samuel L. Jackson), a black former union soldier turned infamous bounty hunter, and Chris Mannix (Walton Goggins), a southern renegade who claims to be the town’s new Sheriff. Losing their lead on the blizzard, Ruth, Domergue, Warren and Mannix seek refuge at Minnie's Haberdashery, a stagecoach stopover on a mountain pass. When they arrive at Minnie’s, they are greeted not by the proprietor but by four unfamiliar faces. Bob (Demian Bichir), who’s taking care of Minnie’s while she’s visiting her mother, is holed up with Oswaldo Mobray (Tim Roth), the hangman of Red Rock, cow-puncher Joe Gage (Michael Madsen), and Confederate General Sanford Smithers (Bruce Dern). As the storm overtakes the mountainside stopover, our eight travelers come to learn they may not make it to Red Rock after all...

THE HATEFUL EIGHT also stars Channing Tatum, James Parks, Dana Gourrier, Zoë Bell, Gene Jones, Keith Jefferson, Lee Horsley, Craig Stark, and Belinda Owino.

Written and directed by Quentin Tarantino, THE HATEFUL EIGHT is produced by Richard N. Gladstein, Stacey Sher and Shannon McIntosh. Harvey Weinstein, Bob Weinstein and Georgia Kacandes are executive producers, and Coco Francini and William Paul Clark are associate producers.

ABOUT THE PRODUCTION

THE HATEFUL EIGHT made its auspicious debut on April 19, 2014 as a staged reading benefitting Film Independent, a non-profit organization that champions the independent filmmaker. Downtown Los Angeles's Ace Hotel Theatre, a former movie palace, swelled to its 1600-seat capacity as fans of Quentin Tarantino assembled for an unprecedented live performance of the writer-director's latest work.

Tarantino performed his screenplay's action and description lines alongside an award-winning ensemble of Tarantino "regulars," including Samuel L. Jackson, Kurt Russell, Walton Goggins, Tim Roth, Michael Madsen, Bruce Dern, James Parks, Dana Gourrier and Zoë Bell.

Russell was not informed of the scale of the reading when he signed on to play John "The Hangman" Ruth. During the three-day rehearsal process, the actor heard rumblings from his fellow cast about a "theater." Russell remembers: "I said, 'Wait a minute. What are you talking about?'"

"And then I found out we were going to be doing this at a theater with sixteen hundred seats for charity. I thought, 'OK, this is good,'" Russell muses. "It was kind of special. There was a lot of energy in the theater. People were excited to hear it."

"I have terrible stage fright," Tim Roth recalls. "It was a mixture of film and theater, the reading. It was extraordinary fun. I was exhausted by the end of it. Everyone was revved up, and excited, and nervous. Quentin made a show out of it, and it was a hot ticket."

"The audience went crazy for it," Walton Goggins, who plays Chris Mannix, recalls, adding that there was a shared pride among the actors following the reading: "In that moment, we all looked at each other, and we all felt the same way: whether this gets made or not is irrelevant. We were here for this once in a lifetime experience, and if it were to get made, then that would be the icing on the cake."

Although Tarantino intended for the reading to be a standalone event, the overwhelming response inspired the director to reconsider immortalizing THE

HATEFUL EIGHT on film. “People gave us a standing ovation after the reading, which was amazing,” Samuel L. Jackson, who plays Major Marquis Warren, recalls. “We all looked at each other, thinking, ‘how’s he not going to make this movie after that?’”

Roughly eight months later, principal photography on THE HATEFUL EIGHT began in Telluride, Colorado.

As the production moved forward, Tarantino re-teamed with producers Richard N. Gladstein (executive producer of RESERVOIR DOGS, PULP FICTION and JACKIE BROWN), Stacey Sher (executive producer of PULP FICTION and producer of DJANGO UNCHAINED) and Shannon McIntosh (executive producer of DJANGO UNCHAINED and DEATH PROOF).

Gladstein responded to the universality of the story, and to its characters’ distinct, unpredictable allegiances. “In all of Quentin’s movies there is heightened human interaction, and heightened human drama,” Gladstein says. THE HATEFUL EIGHT throws characters together and tests their loyalties, and the principles their loyalties belong to.”

“THE HATEFUL EIGHT is an extraordinary microscope onto the human condition, and the ways that we identify ourselves, and the way we travel through life, and what extreme circumstances do to people, and the shifting nature of loyalty and betrayal,” Sher says. “This is all placed in a package of a really fun, funny, winter western that’s very authentic and revealing about human nature.”

Anyone in attendance at the staged reading would have heard Tarantino remark -- more than once -- that THE HATEFUL EIGHT would be filmed “in glorious 70mm.” Tarantino went one step further: he chose to film in a stunning, long-dormant format called Ultra Panavision 70.

Last used in 1966 on KHARTOUM, Ultra Panavision 70 employs anamorphic lenses (as opposed to traditional spherical lenses) to create a “gloriously” wide aspect ratio of 2.76:1. Ultra Panavision 70 was used on only a handful of films, including MUTINY ON THE BOUNTY, IT’S A MAD, MAD, MAD, MAD WORLD, THE GREATEST STORY EVER TOLD, and BATTLE OF THE BULGE.

“Capturing this bleak Western landscape, capturing the snow, capturing the beauty of these locations would be perfect for 70mm,” Tarantino says, noting that the format also brings intensity to the film’s interiors. “I believe that these big formats offer more intimacy. You can be closer to the characters. It could bring you closer and invade the intimacy of the characters in its bigness. I don’t think that it is a format that is only meant for travelogues.”

McIntosh agrees that the immersive widescreen experience enriches the mystery once the Eight converge inside of Minnie’s Haberdashery. “There is so much going on in the frame with these characters that every time you watch a shot you see something different. You pick up a nuance of the character, you pick up an expression of one of these -- as we call them, haters -- and it’s just magnificent. I can’t imagine shooting it in any other way.”

“You have eight characters, so in the room, you can fill the frame continually with all of your characters,” Richardson says. “An audience can monitor virtually every shot, where a character is. The width of this frame gives you a claustrophobic feel, since you can see all of the walls. It closes you in, and the experience of the acting is multiplied, in my opinion.”

The width of the projected image is only part of what makes Ultra Panavision 70 a preferred format. Film captures depth, color and light in ways that the digital image cannot: “Oftentimes with the new digital world people say it’s so clear,” producer Shannon McIntosh notes. “We’re clear and in a way that is so beautiful because of this film. It is hard to imagine folks wanting to go back to look at a digital image after that. It’s spectacular.”

“When people see THE HATEFUL EIGHT, they won’t ask, ‘Why did you bother shooting it on 70,’” Tarantino says. “How gorgeous it is, and how intimate it is, and how vivid it is, and how intimate it is will be the answer.”

As glorious as shooting in Ultra Panavision 70 was for the cast and crew, the emergence of digital filmmaking almost pushed traditional filmmaking into obsolescence. Last year, Tarantino banded together with several studios and filmmakers Christopher Nolan and J.J. Abrams in their support of Kodak, allowing

the company to continue to produce film stock. In turn, Kodak's support was integral in making THE HATEFUL EIGHT a reality.

Breaking new and old ground was no small feat. Once Tarantino and director of photography Robert Richardson chose to move forward with Ultra Panavision 70, Panavision's Bob Harvey, Jim Raudebush and Dan Sasaki gathered and refurbished equipment that is a part of film history. Panavision pulled fifteen lenses from storage and displays, including lenses used on the chariot sequence in BEN HUR, and reconstructed them for use with contemporary cameras.

The decision to use Ultra Panavision came about when Richardson and Tavenner conducted tests at Panavision's headquarters, when Richardson stumbled upon an archive of Ultra Panavision lenses. Richardson asked Panavision's Dan Sasaki if there was any way to update the lenses for modern cameras.

Knowing that the lenses would meet with extreme conditions, Sasaki, Richardson and first assistant camera Gregor Tavenner conducted a series of tests to make certain that the lenses could endure the cold weather and humidity. "For the most part, it was incredible that you could take these lenses out there, and they worked almost perfectly. It was like uncorking a really expensive red wine from the 50s," Tavenner says.

The antique lenses exceeded expectations and reminded the cast and crew of the richness that the process brought to the epic widescreen masterpieces of the 1960s. "It's such a pleasure to actually be shooting with a format that does justice to outdoor photography. Finally, you have a camera system that can record detail in its full glory. It opens up so much more information on film. It's really beautiful, and it brings you back to some of that awe that we all experienced when we were kids watching the big picture projected in a cinema," Tavenner says.

Panavision further facilitated the production by creating two-thousand-foot mags, which allowed for complete scenes to play out before the camera rolled out of film. (The industry standard for 65mm is a five-hundred-foot mag.) Two-thousand-foot mags were invented specifically for THE HATEFUL EIGHT. "I didn't want to have to shoot in short little bits. I've got a lot of big actor takes, and I wanted to run the scenes from beginning to end. I could run long acting takes and have a take have

integrity from the beginning until the end, because I do a lot of five and six and seven minute scenes. Panavision was a hundred percent on board for what it is we were trying to do. It was really lovely because they didn't look at it as just another movie, they looked at it as a legacy movie," Tarantino says.

In keeping with Tarantino's appreciation for film and a bygone era of distribution, THE HATEFUL EIGHT will be released domestically on December 25, 2015 exclusively in theaters equipped to project 70mm film. The movie palace experience will live again in one hundred theaters with an exclusive roadshow in the largest 70mm release in over twenty years.

"The thing about the roadshows that they used to do was that it made movies special. It wasn't just a movie playing at your local theater. Some of them were musicals, some were big historical epics. They would do these big productions before the normal release of the film. You would get a big colorful program. It was a big presentation. They would play a Broadway show overture version of the soundtrack. If you're going to shoot your movie and release it in 70mm, it's really the way to go," Tarantino says. "Twenty-four frames a second flickering through a projector, creating the illusion of movement."

The roadshow experience features an exclusive overture composed by the legendary Ennio Morricone. Tarantino journeyed to Rome to meet with the composer after the film wrapped production last summer. Unfortunately for Tarantino, Morricone was busy with another project and could not commit to THE HATEFUL EIGHT, although the composer noted that he was inspired to write a theme after reading the script. Disappointed but understanding, Tarantino continued his meeting with Morricone, though the conversation shifted to small talk. The next day, the tireless Morricone told Tarantino that he had written another piece for the film. Bit by bit, Morricone weaved together the tense, haunting score for THE HATEFUL EIGHT.

Chosen for its unspoiled, stunning vistas, Telluride's stretch of the Colorado Rockies became home to Minnie's Haberdashery, the mountainside stopover where

“The Hateful Eight” converge. The Haberdashery was constructed on the Schmid Family Ranch on Wilson Mesa.

“Once we got there and you saw that mountain [Wilson peak], and you imagined where the haberdashery could be, there was no other place,” McIntosh remembers. “It’s the mountains and vistas of the Telluride area that are so spectacular. The Aspen trees there, which really become another character within the movie, are amazing. You could not visualize finding that anywhere else. Telluride truly was a remarkable place to shoot the movie.”

“For a rocky, brutal, unforgiving winter western you need a rugged, unforgiving, cold, wintery western terrain, and we looked everywhere” Sher remembers. “The proximity of the Colorado Rockies doubling for Wyoming really gave you the feeling that these were going to be harsh times for these characters, and that there would be circumstances that were both magnificent, and awe-inspiring, and terrifying, and definitely unforgiving.”

After settling on a location, Yohei Taneda, the production designer responsible for KILL BILL’s “House of Blue Leaves,” designed Minnie’s. Taneda, who is a fan of westerns, was happy to put his stamp on the genre. “I was a big fan of western films because my father was a fan of western films,” Taneda says. SHANE is my favorite movie. The store is many things: a drug store, bar, and restaurant.”

Indeed, “haberdashery” is a bit of a misnomer: “A haberdashery is a hat factory, more or less. I read the script and everything but a haberdashery is how it’s described,” art director Richard Johnson comments.

Indeed, even Tarantino’s characters comment on the unlikely destination. “Oh I get it, haberdashery, that was a joke,” Walton Goggins’s Chris Mannix comments upon surveying the eclectic space.

“Every corner of the haberdashery is layered, and textured, and the actors love it,” Sher notes. “You pull out a drawer and there are things inside. There’s never anything on that set that doesn’t feel absolutely real.”

“After twelve weeks of shooting, you could walk around the set and discover new little things on the shelves, and these crazy bottles, or rifle cartridges, or food

ingredients, or spices. It feels like exactly like what it should be. They articulated a world that I think is believable, compelling, and dynamic,” Gladstein says.

As Taneda and his team built Minnie’s, costume designer Courtney Hoffman created signature looks for the widely diverse range of characters. “There are only sixteen characters, and it all takes place in one day, but the opportunities were endless because I got to flesh out all these western archetypes,” Hoffman says. “Quentin is bold, and he makes decisions that scare you when you hear about them, and, of course, they’re always perfect.”

“Courtney Hoffman had to create costumes that were iconic, like all the costumes and the characters in all of Quentin’s films,” Sher says. “They’re always extremely iconic, and cool, and everybody wants to wear them and dress like them afterwards. They also had to be authentic to the period, and appropriate for the circumstances, and functional. She came up with these incredible silhouettes, and great indelible, vivid, badass characters that you remember. You remember what they’re wearing, and their fantastic coats, and their silhouettes, and they feel romantically real at the same time.”

Principal photography for THE HATEFUL EIGHT began on January 7, 2015 with a stellar ensemble, primarily composed of Tarantino alumni: Samuel L. Jackson (PULP FICTION, KILL BILL, DJANGO UNCHAINED) Kurt Russell (DEATH PROOF), Walton Goggins (DJANGO UNCHAINED), Michael Madsen (RESERVOIR DOGS, KILL BILL), Bruce Dern (DJANGO UNCHAINED), Tim Roth (RESERVOIR DOGS, PULP FICTION), James Parks (KILL BILL, DJANGO UNCHAINED), Zoë Bell (DEATH PROOF, DJANGO UNCHAINED). Of the titular eight (Jackson, Russell, Leigh, Goggins, Madsen, Roth, Bichir, Dern) only Jennifer Jason Leigh and Demian Bichir had not worked with Tarantino before.

Jackson plays bounty hunter Major Marquis Warren, who is introduced standing over a pile corpses he intends to collect upon when he gets to Red Rock. “Major Warren is an ex-cavalryman, an ex-slave. He joined the war to kill. He’s still that guy. He’s smarter than most people think. He’s not a man of few words. He’s a man of many words, but he only uses them when he needs to. He’s pretty quick on the trigger. He’d rather kill you than talk to you,” Jackson says of his character.

“You have eight people that are very different, that are very dangerous in their own way, and to varying degrees hateful. It’s going to be a fun game for audiences to attach to a character,” Jackson says.

Bob Richardson notes that there is an indelible connection between Tarantino and Jackson. “Their interplay is remarkable because they are linked from a very early phase. Quentin has a deep respect for Sam, and Sam has an equal respect for Quentin. You have two of the best in the business. It’s a remarkable relationship,” Richardson notes.

Major Warren makes a deal to travel to Red Rock with John Ruth and Daisy Domergue, played by Kurt Russell and Jennifer Jason Leigh. Unlike Jackson’s Warren, John “The Hangman” Ruth brings his bounties in alive. Daisy, his bounty, is chained to him at all times. “When John catches you, he makes sure you go to trial, and you’re tried, convicted, and then you hang. He stays and watches to make sure you hang. He’s someone who has become well-known for having a penchant for the law,” Russell explains.

Thankfully, Russell and Leigh got along famously. “There is no one in the world I would rather be chained to, I can say that quite honestly,” Leigh says of the unique experience of playing off of Russell while attached at his hip. “We joke about it being a marriage. It’s the most dysfunctional marriage. It’s ‘Who’s Afraid of Virginia Woolf’ in the Old West,” Leigh jokes.

“She’s pretty fearless, and she’s a gutsy girl, and a little bit of an animal in her own way,” Leigh notes of her character.

As luck would have it, Leigh was in the audience at the staged reading at the Ace. “It was just so brilliant,” Leigh recalls. “We were excited to be there because it’s something you never see. Quentin’s writing is like no one else’s, so it was a really thrilling night in the theater.”

“Jennifer Jason Leigh is fearless,” Sher says. “She’ll go anywhere, she’ll try anything, she’ll push it all the way, and as a result her character is constantly surprising throughout the entire journey.”

Leigh comments on her character's place among the eight: "Daisy is a gutsy girl, and she's a bit of an animal in her own way. But all of these people have their values, and they all have their soft spots."

Tarantino made a small adjustment to his script just prior to production that required Leigh to play the guitar and sing a song. Leigh, who had not played guitar before, was a quick, determined student. When she was not filming, she devoted herself to practicing. "I loved it," she recalls. "There's something that really focuses you about learning a new instrument, and such a complex instrument, really."

"I had a great guitar teacher, who was classically trained. That was helpful in terms of the finger picking, because there was a lot of finger picking," Leigh says. "Quentin said, 'I know you can do it.' He didn't worry about it for a second. That instills faith in you."

Through their travels, Warren, Ruth, Domergue cross paths with Chris Mannix, played by Walton Goggins. Goggins comments: "When you distill it to the most simple version, Chris Mannix is a person hitching a ride on the road in the middle of a blizzard. He's a conduit for negativity. He's a person who can light a match in a room and walk away from it, and stir things up."

Jackson recalls Goggins's dedication to his role: "Walt is fearless in what he does. He was the first person off-book. He came to the reading off-book."

"This story is about liars, and it's about lies. It's about people who want to get on with their lives, but can't. It's about claustrophobia, and it's a story about things that are never fulfilled," Goggins says.

Once the stagecoach arrives at Minnie's, the travelers meet a group of outsiders riding out the storm. Demian Bichir plays Bob, who Minnie leaves in charge of the Haberdashery while she is away. Bichir notes that everything takes a turn once the Eight are introduced: "It's a big, wonderful reunion in hell, if we think that hell is this little cabin in the middle of a blizzard where nothing is what it seems."

"He can take one word and make it funny, and scary, and quotable, and memorable, because he brings so much of himself and his personal intelligence and magnetism," Sher says of Bichir.

As with Leigh and the guitar, Tarantino's screenplay called for Bichir to play the piano. "The script says that Bob plays 'Silent Night' with one finger. I thought, this should be easy. But then I learned how to play 'Silent Night' in the classic way, and then I began playing with it."

Bichir recorded three different versions of "Silent Night" and sent the options, each ranging in complexity and difficulty, to Tarantino. "I thought he was going to come back to me and say, 'I think you better play the flute or the ukulele or something,'" Bichir jokes. Instead, Tarantino responded to Bichir's elaborate arrangement. Bichir practiced tirelessly until his scene was filmed.

Michael Madsen, who plays "cow puncher" Joe Gage, found that there are relatable elements to the conflicts that emerge among the eight. "It's about society. It's about the psychological boundaries that people have with each other. It's about friendships and betrayals. It's a whole bunch of subjects with a cowboy hat on it," Madsen says.

Madsen enjoyed watching the action play out, even when he wasn't filming. "Every character is so different from one another. It's wonderful to watch everyone find their character. I loved watching Tim Roth and Samuel L. Jackson especially. They were in a groove."

Tim Roth plays Oswald, Red Rock's British hangman. Roth welcomed the chance to speak Tarantino's dialogue again. "Quentin writes unlike anybody. Bad dialogue is difficult to get your head around. It's hard to learn because you're reacting against it in your mind somewhere. This stuff goes in like silk. He tends to write with you in mind, but even if you stepped into someone else's role, it flows easily."

Bruce Dern plays confederate general Sanford Smithers. "He's an honorarium to an era that doesn't exist anymore. He's beyond his time. He's trying to figure out what's going on in the remainder of his life. His wife is gone, the war is over, his son vanished. He's the most honest character in where he's coming from and where he's going," Dern notes.

The celebrated actor notes that the experience of being on a Tarantino film taught him a thing or two: "I think he's the only director that now I could say, 'I'm a

graduate of the University of Tarantino,' because it is a complete education in filmmaking, and acting, and everything else."

James Parks, Zoë Bell, Lee Horsley, Dana Gourrier, Gene Jones, Keith Jefferson, Belinda Owino and Channing Tatum round out the cast.

Bell plays Six Horse Judy, whose name derives from her ability to commandeer a six-horse carriage. "When I was reading it, because it's Quentin, I thought, 'Oh he's going to want her actually doing it.' And that will be me having to learn it. I can honestly say it has been the most complicated skill I've had to acquire in my career."

"You not communicating with one other animal, but six of them. They don't speak human, and I -- not for lack of trying -- don't speak horse."

James Parks steers THE HATEFUL EIGHT's other six-horse carriage. "It's a skill that is not taught anymore, and certainly not taught to actors. It takes a long time to move from one horse to two, to four, and to six," Parks says.

"I pulled every string I could possibly pull to get in this movie," Channing Tatum says. "I was willing to do anything, and I hadn't even read the script at that point."

As a fan of Tarantino's films, Tatum was honored to join a cast of Tarantino regulars. Tatum comments: "It's pretty special. You're inducted into the Quentin Tarantino alumni, in a way. When I came to the first table people, I could feel a real camaraderie that only people who have worked with Quentin would have."

"Minnie is a spitfire," Dana Gourrier says of Minnie. "She has no qualms about who she is, or about saying how she feels about anything. She's a cool lady. I think it should be noted that this takes place after the Civil War, and for a woman to be a property owner was a big deal. And she runs that haberdashery. It is her place. I found an excitement in that."

"You can't help but smile when you see her, because she's always smiling," Tatum says of Gourrier. "As soon as you see her, immediately. I guess that's why Quentin cast her, because she feels like Minnie. She has a sweet heart in a hard world."

A mild winter threatened to hinder a production that called for a blizzard. The film's producers planned to shoot inside of Minnie's when the weather was good, and to shoot outside during snowfall. The snow took its time, but ultimately delivered.

The cast remained on call, in the event that the weather ever changed. Altitude and cold weather were a breeze compared to the psychological effects of waiting on Mother Nature. "It wasn't so much the physical; we could deal with that," Roth recalls of the challenge of waiting for snow. "It was the time that we weren't sure whether we were going to make it or not."

At the suggestion of some of Telluride's elected officials, the production participated in a ski burn, a town tradition that is meant to bring much-needed snow to the region. Many of the cast participated, along with locals and employees of nearby ski resorts. A huge snowstorm arrived just in time for the production to complete filming.

Following their time in Telluride, the production moved to Red Studios in Los Angeles. Refrigeration units made the stage replicate the air in Telluride. "I thought I would miss the adversity that we faced in Colorado. Lo and behold, we get to Los Angeles and that goddamn stage is twenty-nine degrees," Goggins muses. It's colder here than it ever was in Colorado. That's how Quentin likes it. He wants people to feel it, and it isn't manufactured breath. He wants to see your breath."

As ambitious as Tarantino's western is, McIntosh found the experience to be a return to form for the director. "I feel like he is going back to that first time he got to make a movie. He is so joyous, and so loving of what his actors are doing everyday with his dialogue. He's like the kid in the candy shop that can't get enough, and his enthusiasm is contagious."

Despite the difficulties of shooting in an ice box or aboard a stagecoach in a blizzard, none of the actors would trade any of their ninety-one days filming THE HATEFUL EIGHT. "This is the circus you thought you were getting into when you started in the movie business," Russell says. "Quentin loves the fun of the process so much that it's not just infectious – it is that much fun.

ABOUT THE FILMMAKERS

With his vibrant imagination and dedication to richly layered storytelling **QUENTIN TARANTINO (Writer/Director)** has established himself as one of the most celebrated filmmakers of his generation.

Tarantino won his second Oscar for Best Screenplay for **DJANGO UNCHAINED**, starring Jamie Foxx, Leonardo DiCaprio, Christoph Waltz (in his second Academy Award-winning role), Samuel L. Jackson, Kerry Washington, and Walton Goggins. Set in the Antebellum South, **DJANGO UNCHAINED** chronicles a freed slave's search for his long-lost wife. **DJANGO UNCHAINED** was nominated for five Golden Globe Awards (with wins for Waltz and Tarantino for Best Screenplay), five BAFTAS (again, with wins for Tarantino and Waltz and editor Fred Raskin), and five Academy Awards, including Best Picture. **DJANGO UNCHAINED** grossed over \$425 million worldwide.

INGLOURIOUS BASTERDS, Tarantino's World War II epic, assembled a renowned international cast, including Brad Pitt, Diane Kruger, Michael Fassbender, Melanie Laurent, Til Schweiger, Mike Myers, and Christoph Waltz, who won an Academy Award® for his portrayal of Colonel Hans Landa. First shown in competition at the Cannes Film Festival, **INGLOURIOUS BASTERDS** was a critical and boxoffice sensation, garnering numerous awards, including six BAFTA nominations, four Golden Globe nominations and eight Academy Award® nominations, including Best Picture, Best Screenplay, and Best Achievement in Directing.

Prior to **INGLOURIOUS BASTERDS**, Tarantino thrilled audiences with **DEATH PROOF**, starring Kurt Russell and Zoë Bell. Paired domestically with Robert Rodriguez's **PLANET TERROR** on a double bill called **GRINDHOUSE**, **DEATH PROOF** was shown in competition at the 2007 Cannes Film Festival.

In Tarantino's **KILL BILL VOL. 1** and **KILL BILL VOL. 2**, Uma Thurman, as "The Bride," enacted a "roaring rampage of revenge" on her former lover and boss, played by David Carradine. Shot in China, Japan, the United States, and Mexico, the film co-starred Lucy Liu, Daryl Hannah, Vivica A. Fox and Michael Madsen as Carradine's team of assassins. Tarantino wrote and directed **JACKIE BROWN**, a 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. 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, and Jackson won the Silver Bear for Best Actor at the Berlin International Film Festival for his performance as Ordell Robbie.

Tarantino co-wrote, directed and starred in *PULP FICTION*, which won numerous critics' awards, a Golden Globe and Academy Award® for Best Screenplay, and the Palme D'Or at the 1994 Cannes Film Festival. (Tarantino made a return visit to Cannes ten years later to take on the prestigious role of jury president.) The time-bending crime drama stars John Travolta, Bruce Willis, Uma Thurman, Samuel L. Jackson, Harvey Keitel, Tim Roth, Amanda Plummer and Christopher Walken.

Tarantino wrote, directed and starred in *RESERVOIR DOGS*, which made an auspicious debut at the Sundance Film Festival and marked the beginning of Tarantino's career as a filmmaker. *RESERVOIR DOGS* co-stars Tim Roth, Michael Madsen, Chris Penn, Steve Buscemi and Harvey Keitel.

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*. In addition to their collaborations *FROM DUSK TILL DAWN* and *GRINDHOUSE*, Tarantino also joined Rodriguez as a special guest director on his hit *SIN CITY*.

Tarantino joined Rodriguez, Allison Anders and Alexandre Rockwell by directing, writing and executive producing a segment of the omnibus feature *FOUR ROOMS*. For television, Tarantino directed the season five finale of "CSI." The episode, titled "Grave Danger" 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."

Tarantino's diverse work as a producer exemplifies both his commitment to first-time filmmakers and his support for his experienced peers and colleagues.

Tarantino served as an executive producer on Eli Roth's HOSTEL, and HOSTEL: PART II, Roger Avary's KILLING ZOE, and Katrina Bronson's DALTRY CALHOUN, and Robert Rodriguez's FROM DUSK TILL DAWN.

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.

Two-time Academy Award® nominated film producer **RICHARD N. GLADSTEIN (Producer)** is the Founder & President of the Los Angeles based motion picture production company FilmColony.

Gladstein's two Academy Award® nominations for 'Best Picture of the Year' were for his films THE CIDER HOUSE RULES and FINDING NEVERLAND. His other producer credits include; THE TIME BEING, EXPECTING, PAPER MAN, KILLSHOT, MR. MAGORIUM'S WONDER EMPORIUM, THE NANNY DIARIES, THE BOURNE IDENTITY, SHE'S ALL THAT, HURLYBURLY, THE CROSSING GUARD, and 54. In addition, Gladstein has enjoyed a fruitful and extensive collaboration with Quentin Tarantino as Executive Producer on Tarantino's first three films; RESERVOIR DOGS, PULP FICTION and JACKIE BROWN. Gladstein's thirty films as either Producer or Executive Producer have received a combined twenty-two Academy Award® nominations and theatrical gross receipts in excess of \$1 Billion.

FilmColony was founded in 1995 and was engaged in several multi-year overhead and producing pacts with Miramax Films from 1995-2003 resulting in nine films made together. Prior to the formation of FilmColony, Gladstein was Miramax Films' Executive Vice President and Head of Production (1993-1995), supervising the company's development and production activities and staff, resulting in such films as FLIRTING WITH DISASTER, SMOKE, BLUE IN THE FACE, PRET-A-PORTER, FROM DUSK 'TIL DAWN, THINGS TO DO IN DENVER WHEN YOU'RE DEAD, FOUR ROOMS, and FRESH, among others.

Prior to his tenure with Miramax, Gladstein was Vice President of Production & Acquisitions at LIVE Entertainment (1987-1992), the home-video division of Carolco Pictures, resulting in the financing and distribution of such films as BOB

ROBERTS, BAD LIEUTENANT, GLENGARRY GLEN ROSS, THE KING OF NEW YORK, WEEKEND AT BERNIES, and DRUGSTORE COWBOY.

Before relocating to Los Angeles in 1987, Gladstein lived in New York and worked as: Director of Acquisitions & Marketing at Angelika Films, a Public Relations Executive at Ruder, Finn & Rotman, and a Production Assistant on various films and TV shows. Gladstein began in the mailroom at the Dino De Laurentiis Corp.

Outside of the film business, Gladstein is deeply involved and committed to philanthropic endeavors to greatly reduce the prevalence of Jewish Genetic Diseases through education, awareness and medical and scientific research. He is Co-Chair of the Jewish Genetic Disease Consortium and Founder & President of the Bloom's Syndrome Foundation. Gladstein serves on the National Board of Directors of The Producers Guild of America. He is a graduate of Boston University with a BS in Communications.

STACEY SHER (Producer) is a two-time Academy Award®-nominee, most recently for Quentin Tarantino's DJANGO UNCHAINED, starring Jamie Foxx, Leonardo DiCaprio, Christoph Waltz, Samuel L. Jackson and Kerry Washington. She was previously nominated for Steven Soderbergh's ERIN BROCKOVICH, with Julia Roberts and Albert Finney.

Sher produced BURNT, starring Bradley Cooper, Sienna Miller, Uma Thurman and Emma Thompson. Sher's independently financed feature adaptation of the 2007 Academy Award® winning documentary short, FREEHELD, starring Julianne Moore, Ellen Page, and Michael Shannon, was released by Lionsgate this fall.

For television, Sher is producing AMC's upcoming martial arts drama "Into The Badlands," created by Al Gough and Miles Miller and starring Daniel Wu, Sarah Bolger, and Emily Beecham.

Sher's film credits include Academy Award® Best Picture nominee PULP FICTION, the 2005 Independent Spirit Award-winning GARDEN STATE, and three films with director Steven Soderbergh: CONTAGION, ERIN BROCKOVICH and OUT OF SIGHT. Additional credits include Zach Braff's WISH I WAS HERE; Scott Frank's A

WALK AMONG THE TOMBSTONES, with Liam Neeson and Dan Stevens; RUNNER, RUNNER starring Justin Timberlake and Ben Affleck; REALITY BITES; ALONG CAME POLLY; GET SHORTY and its sequel, BE COOL; GATTACA; EXTRAORDINARY MEASURES; LOL; CAMP; MAN ON THE MOON; LIVING OUT LOUD; SKELETON KEY; MATILDA; DROWNING MONA; HOW HIGH; FEELING MINNESOTA and the Comedy Central television series “Reno 911,” for which Sher served as an executive producer for all six seasons.

Sher was honored by the ACLU for her commitment to films and television that are empowering, inspirational and thought-provoking, dealing with issues from public safety to education, social justice to censorship. In 2007, FREEDOM WRITERS, written and directed by Richard LaGravenese and produced by Sher, was chosen as the recipient of the Humanitas Prize. WORLD TRADE CENTER, starring Nicolas Cage, Michael Peña, Maria Bello, and Maggie Gyllenhaal, directed by Oliver Stone, was chosen for the 2006 Christopher Award, which is presented to those who create films that affirm the highest values of the human spirit. Sher was the recipient of the 2002 Mary Pickford Award from the USC School of Cinematic Arts and the 2000 Women in Film Independent Vision Award. She delivered the commencement address at the 2013 USC School of Cinematic Arts (SCA) graduation ceremony.

SHANNON MCINTOSH (Producer) has been a key player in the entertainment industry for two decades. Now an independent producer, she previously oversaw production, post-production and programming for both The Weinstein Company (TWC) and Miramax Films.

She is currently producing MEET THE BLACKS with Roxanne Aven and Deon Taylor. In previous years, McIntosh produced TUSK for Kevin Smith; ANGELS SING, starring Harry Connick, Jr. and Willie Nelson. McIntosh executive-produced SUPREMACY for Deon Taylor, and the Academy Award®-winning DJANGO UNCHAINED, overseeing production and post-production for Quentin Tarantino. McIntosh served in the same role for INGLOURIOUS BASTERDS and Tarantino and Robert Rodriguez’s GRINDHOUSE. In addition, she spearheaded SOLD OUT: A

THREEVENING WITH KEVIN SMITH and the development of faith-based material for TWC.

In her previous role as Executive Vice President of Production, Broadcast /Video Production and Post-production for The Weinstein Company, she enjoyed a wide range of responsibility that included production, post-production, marketing, publicity and home entertainment. McIntosh's department saw the development, creation and distribution of all collateral broadcast materials for marketing and public relations. DVD Production, including all aspects of content development, was also under her purview as was the versioning of movies for all ancillary markets such as TV/Airline versions, dubbed versions, mastering, duplication and on-demand formatting.

Prior to The Weinstein Company, McIntosh completed a thirteen-year tenure at Miramax films, serving as Executive Vice President of Broadcast/Video Production and Post-production. At Miramax and TWC, she managed staffs of up to thirty people. In her role there, she created an unprecedented system that managed every life stage of a motion picture property – from development through a home entertainment/on-demand release. McIntosh was the first to successfully build a department that has such a comprehensive handle on individual projects.

Over the course of her unparalleled career, McIntosh has been instrumental in the successful Academy Award® campaigns for all TWC and Miramax films highlighted by such movies as Django Unchained, Inglourious Basterds, The Reader, Chicago, Shakespeare in Love, The English Patient, Pulp Fiction and Sling Blade. She has received numerous awards for her broadcast programming (including a Cine Golden Eagle and several Chicago Film Festival Intercom Awards) and unique DVD bonus material (including several DVDA Awards).

Prior to Miramax and TWC, McIntosh honed her skills by producing documentaries, commercials, music videos, various PBS programming, corporate training videos and medical education films.

McIntosh and her husband, Jody Rath, live in Los Angeles with their two sons, Rex and Quinn.

GEORGIA KACANDES' (Executive Producer) production experience in motion pictures began with John Sayles (EIGHT MEN OUT, CITY OF HOPE, PASSION FISH), Jim Jarmusch (MYSTERY TRAIN), and Steven Soderbergh (KING OF THE HILL, THE UNDERNEATH).

She collaborated with Martin Scorsese on three of his most celebrated films: CASINO, HUGO and THE WOLF OF WALL STREET.

Prior to THE WOLF OF WALL STREET, Kacandes executive produced Jake Kasdan's BAD TEACHER and Curtis Hanson's CHASING MAVERICKS.

Kacandes production managed and produced Andrew Niccol's feature film debut, GATTACA, Francis Coppola's THE RAINMAKER, and James Mangold's GIRL, INTERRUPTED. Other producing credits include BLOW, CQ, CRIMINAL, TENACIOUS D IN THE PICK OF DESTINY, and SYRIANA.

Kacandes spent four years at Paramount Pictures, first as EVP of Physical Production for Paramount Vantage and then President of Physical Production. While there, she oversaw such Oscar-winning films as THERE WILL BE BLOOD and NO COUNTRY FOR OLD MEN. Other Paramount films include INTO THE WILD, DEFIANCE, THE DUCHESS, A MIGHTY HEART, and MARGOT AT THE WEDDING.

ROBERT RICHARDSON (Director of Photography) is a three-time Academy Award winner for Best Cinematography for his work on both Martin Scorsese's HUGO and THE AVIATOR and Oliver Stone's epic tapestry JFK. THE HATEFUL EIGHT marks Richardson's fifth collaboration with Director Quentin Tarantino, having previously teamed with the influential filmmaker on DJANGO UNCHAINED, INGLOURIOUS BASTERDS, and KILL BILL: VOLUMES 1 & 2. Richardson has also enjoyed successful long-standing relationship with director Oliver Stone. By cultivating the ability to adopt a wide variety of visual styles as a survival guide, their artistic partnership 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. Richardson has done beautiful work for a number of other prominent directors, including Martin Scorsese (HUGO, THE AVIATOR, CASINO, BRINGING OUT THE

DEAD) and Robert Redford (THE HORSE WHISPERER) and Barry Levinson (WAG THE DOG). A native of Cape Cod, Richardson attended the Rhode Island School of Design and the American Film Institute. Richardson has also photographed several documentaries with Errol Morris, including FAST, CHEAP AND OUT OF CONTROL, MR. DEATH and the unflinching Abu Ghraib documentary STANDARD OPERATING PROCEDURE.

YOHEI TANEDA (Production Designer) established his career through many acclaimed films in the United States, China, Hong Kong and Taiwan, in addition to his own country, Japan. Taneda's credits include Tarantino's KILL BILL VOL. 1; THE FLOWERS OF WAR, directed by Zhang Yimou; MAN OF TAI CHI, directed by and starring Keanu Reeves; and the Hong Kong-Chinese fantasy film MONSTER HUNT, directed by Raman Hui.

Taneda was the production designer for the animated film GHOST IN THE SHELL 2: INNOCENCE, directed by Mamoru Oshii and for WHEN MARNIE WAS THERE, directed by Hiromasa Yonebayashi.

Taneda has received many awards and published several books. His work has appeared in art exhibits in several countries.

After studying Costume Design at NYU's Tisch School of the Arts, **Courtney COURTNEY HOFFMAN (Costume Designer)** has been fortunate to work with some of the industry's most legendary Directors and Costume Designers. She worked as an assistant Costume Designer and Costumer on films directed by Terrence Malick, Tim Burton, Stephen Soderbergh and Quentin Tarantino, with Designers including Colleen Atwood, Jacqueline West and Sharen Davis.

She then made the leap to Costume Designer on the indie Western DEAD MAN'S BURDEN and her love of the genre was ignited more than ever. Her Costume Design credits include: the soon to be released CAPTAIN FANTASTIC, THE BOY NEXT DOOR, ALEX OF VENICE AND PALO ALTO.

She was named *Glamour Magazine's* "35 Women in Hollywood Under 35," featured in *Variety's* Below the Line Impact Report and named Hollywood

Reporter's "Behind the Scenes Costume Queen" after having 3 films she Designed at the 2014 Tribeca Film Festival.

ABOUT THE CAST

Respectfully labeled as one of the hardest working actors in Hollywood, **SAMUEL L. JACKSON (Major Warren)** is an undisputed star as demonstrated in the fact that his films have grossed the most money in box office sales than any other actor in the history of filmmaking.

Jackson made an indelible mark on American cinema with his portrayal of 'Jules', the philosophizing hitman, in Quentin Tarantino's PULP FICTION. In addition to unanimous critical acclaim for his performance, he received Academy Award and Golden Globe nominations as Best Supporting Actor as well as a Best Supporting Actor award from the British Academy of Film and Television Arts.

Jackson will next appear in David Yates' TARZAN, starring alongside Alexander Skarsgård, Margot Robbie and Christoph Waltz in summer, 2016, in addition to Spike Lee's newest film, CHIRAQ. Most recently, Jackson completed filming on Tim Burton's MISS PEREGRINE'S SCHOOL FOR PECULIAR CHILDREN.

Jackson reprised his role as 'Nick Fury' in both Marvel's CAPTAIN AMERICA: THE WINTER SOLDIER which was released in April 2014, and the upcoming sequel THE AVENGERS: AGE OF ULTRON. Jackson portrayed 'Pat Novak' in Jose Padilha remake of the 1987 classic ROBOCOP and 'Chaney' in Spike Lee's American remake of the 2003 Korean cult classic, OLDBOY. In February, 2015, he starred alongside Colin Firth and Taron Egerton in Matthew Vaughn's KINGSMAN: THE SECRET SERVICE.

In 2012, he co-starred in Quentin Tarantino's DJANGO UNCHAINED as 'Stephen,' alongside Christoph Waltz, Jamie Foxx and Leonardo DiCaprio. He also starred in THE AVENGERS, which is part of his 9-picture deal with Marvel Studios. The highly anticipated film opened on May 4, 2012 to a record shattering \$200 million opening weekend.

Jackson made his Broadway debut at the Bernard B. Jacobs Theater in Katori Hall's The Mountaintop, co-starring Angela Bassett and directed by Kenny Leon. The Mountaintop is set on the eve of the assassination of civil rights leader Martin Luther King Jr., whom Jackson portrayed.

Jackson's career began onstage upon his graduation from Morehouse College in Atlanta with a degree in dramatic arts. Among the plays were "Home," "A Soldier's Play," "Sally/Prince" and "The District Line." He also originated roles in two of August Wilson's plays at Yale Repertory Theatre. For the New York Shakespeare Festival, Jackson appeared in "Mother Courage and Her Children," "Spell #7," and "The Mighty Gents."

Past film credits also include MOTHER AND CHILD, IRON MAN 2, HBO'S "The Sunset Limited," LAKEVIEW TERRACE, SOUL MEN, THE SPIRIT, JUMPER, RESURRECTING THE CHAP, 1408, BLACK SNAKE MOAN, SNAKES ON A PLANE, FREEDOMLAND, COACH CARTER, STAR WARS: EPISODE III - THE REVENGE OF THE SITH, THE INCREDIBLES, S.W.A.T, CHANGING LANES, FORMULA 51, STAR WARS: EPISODE II - ATTACK OF THE CLONES, CAVEMAN'S VALENTINE, EVE'S BAYOU, UNBREAKABLE, RULES OF ENGAGEMENT, SHAFT, DEEP BLUE SEA, STAR WARS: EPISODE 1 - THE PHANTOM MENACE, THE NEGOTIATOR, THE RED VIOLIN, JACKIE BROWN, 187, A TIME TO KILL, DIE HARD WITH A VENGEANCE, JUNGLE FEVER, SPHERE, THE LONG KISS GOODNIGHT, RAGTIME, SEA OF LOVE, COMING TO AMERICA, DO THE RIGHT THING, SCHOOL DAZE, Mo' BETTER BLUES, GOODFELLAS, PATRIOT GAMES and TRUE ROMANCE

On the small screen, Jackson served as Executive Producer for the animated series for Spike TV, "Afro Samurai" which premiered in 2007 and returned for a third season in January 2009. The series received an Emmy Award nomination for Outstanding Animated Program from the Television Academy of Arts and Sciences. The first edition of the "Afro Samurai" video game launched in February 2009.

On television, in addition to "The Sunset Limited," Jackson starred in John Frankenheimer's Emmy Award-winning "Against the Wall" for HBO. His performance earned him a Cable Ace nomination as Best Supporting Actor in a Movie or Miniseries, as well as a Golden Globe nomination.

KURT RUSSELL (John Ruth): Throughout his impressive fifty-year career, Kurt Russell has crossed genres to play some of Hollywood's most memorable roles.

Russell recently completed production on Peter Berg's DEEPWATER HORIZON, based on the events surrounding the tragic oil spill of 2010. Co-starring Mark Wahlberg and Kate Hudson, DEEPWATER HORIZON will be released by Lionsgate in 2016.

In 2015, Russell joined the cast of the beloved THE FAST AND THE FURIOUS franchise with FURIOUS 7 for director James Wan. With over \$1.5 billion in ticket sales, the blockbuster is one of the highest-grossing films of all time. This year, Russell also starred with Patrick Wilson, Matthew Fox and Richard Jenkins in BONE TOMAHAWK, which was released in October after screening at the London Film Festival.

Russell is perhaps best known for his several collaborations with director John Carpenter. The actor donned an eye-patch and trademark snarl as Snake Plissken in ESCAPE FROM NEW YORK and its sequel, ESCAPE FROM L.A. Russell gave an Emmy-nominated performance as Elvis in Carpenter's critically acclaimed eponymous telefilm about the entertainer. THE THING, lauded as one of the best horror films ever made, re-teamed Russell and Carpenter in a cold, paranoid, desolate environment. Russell and Carpenter further diversified their collective body of work with BIG TROUBLE IN LITTLE CHINA, a martial arts action comedy.

THE HATEFUL EIGHT marks Russell's second collaboration with Quentin Tarantino. Russell previously played "Stuntman Mike" in DEATH PROOF, which was nominated for the Palme d'Or upon its premiere at the Cannes Film Festival in 2007.

Russell received a Golden Globe nomination for Best Supporting Actor for Mike Nichols's SILKWOOD, co-starring Meryl Streep and Cher. His work with contemporary cinema's most esteemed directors includes roles in Robert Zemeckis's USED CARS, Jonathan Demme's SWING SHIFT, and Cameron Crowe's VANILLA SKY.

Russell showcased comedic chops in the romantic comedy favorite OVERBOARD, starring alongside Goldie Hawn as a carpenter who manipulates -- and falls for -- a wealthy amnesiac.

Like OVERBOARD, the taught thriller BREAKDOWN has amassed a cult following since its release in 1997. Co-starring J.T. Walsh and Kathleen Quinland, BREAKDOWN was directed by Jonathan Mostow.

Russell's notable additional credits include TEQUILA SUNRISE, with Michelle Pfeiffer and Mel Gibson; TANGO & CASH, with Sylvester Stallone; BACKDRAFT, TOMBSTONE, STARGATE, EXECUTIVE DECISION, SOLDIER, THE MEAN SEASON, THE BEST OF TIMES, WINTER PEOPLE, CAPTAIN RON, UNLAWFUL ENTRY, DARK BLUE, DREAMER, POSEIDON and THE ART OF THE STEAL.

Russell's long relationship with Disney Studios yielded fifteen features, including FOLLOW ME, BOYS, THE COMPUTER WORE TENNIS SHOES, THE BAREFOOT EXECUTIVE, THE FOX AND THE HOUND, MIRACLE, SKY HIGH, and appeared in several episodes of "The Wonderful World of Disney."

Russell began acting at the age of ten, first in episodic television, including guest roles in "Gilligan's Island" and "The Man from U.N.C.L.E." Russell's other television credits include "Amber Waves" and "The Deadly Tower" in which Russell portrayed the Texas murderer Charles Whitman.

A native of Springfield, Massachusetts, Russell now lives in Los Angeles and Aspen.

JENNIFER JASON LEIGH (Daisy Domergue) came to prominence alongside Sean Penn, Phoebe Cates and Nicolas Cage in Amy Heckerling's FAST TIMES AT RIDGEMONT HIGH. Six years later, she garnered the Best Supporting Actress Awards from the New York Film Critics Circle and the Boston Society of Film Critics for her portrayals in both Uli Edel's LAST EXIT TO BROOKLYN and George Armitage's MIAMI BLUES.

Subsequently, Leigh starred in Robert Altman's films SHORT CUTS and KANSAS CITY, Joel and Ethan Coen's THE HUDSUCKER PROXY, Barbet Schroeder's SINGLE WHITE FEMALE, David Cronenberg's EXISTENZ, Jane Campion's IN THE CUT, Agnieszka Holland's WASHINGTON SQUARE, Sam Mendes's ROAD TO PERDITION and Ulu Grosbard's GEORGIA which she also produced. Other films

include Lili Fini Zanuck's RUSH, Ron Howard's BACKDRAFT, Christopher Guest's THE BIG PICTURE, Brad Anderson's THE MACHINIST, and Todd Solondz's PALINDROMES.

She recently completed ANOMALISA, the groundbreaking stop-motion animated film written by Oscar-winning screenwriter Charlie Kaufman and directed by Duke Johnson, which she stars opposite David Thewlis.

Other recent film work includes THE SPECTACULAR NOW with Shailene Woodley, HATESHIP LOVESHIP with Kristen Wiig and Guy Pearce and KILL YOUR DARLINGS with Daniel Radcliffe

Leigh made her writing and directorial debut in 2001 with THE ANNIVERSARY PARTY which she co-wrote, co-starred and co-directed with Alan Cumming.

Broadway credits include "Cabaret," directed by Sam Mendes, and David Auburn's "Proof." In 2006 she starred in the American premiere of Mike Leigh's "Abigail's Party" for The New Group and in the radio play "Anomalisa" written and directed by Charlie Kaufman at UCLA's Royce Hall in Los Angeles.

Leigh starred in Noah Baumbach's MARGOT AT THE WEDDING opposite Nicole Kidman and Jack Black, Charlie Kaufman's SYNECDOCHE, NEW YORK with Philip Seymour Hoffman and Catherine Keener and in GREENBERG, which Leigh also produced with Scott Rudin.

Her performance in Alan Rudolph's MRS. PARKER AND THE VICIOUS CIRCLE won her a Golden Globe nomination, the Best Actress Awards from the National Society of Film Critics, the Chicago Film Critics Association and her first Independent Spirit Award nomination.

WALTON GOGGINS (Chris Mannix) received an Emmy® nomination and three Broadcast Television Journalists Association (BTJA) nominations for Best Supporting Actor for his mesmerizing role as "Boyd Crowder" on FX's Peabody Award-winning drama series "Justified." The show is currently airing in its final season.

In “Justified,” Goggins’ “Boyd” is the long-time friend, yet ultimate nemesis to U.S. Marshal Raylan Givens (Timothy Olyphant). Elmore Leonard, executive producer and writer of the short story “Fire in the Hole” on which the show is based, says of “Boyd,” “There has never been a more poetic bad guy on television in the way that he sees the world.”

Goggins most recently reprised the BJTA-nominated role of transgender escort “Venus Van Dam” on the highly-rated FX drama series “Sons of Anarchy.” The role reunited Goggins with series creator Kurt Sutter who was also a writer on “The Shield.”

Goggins recently starred in AMERICAN ULTRA with Jessie Eisenberg and Kristin Stewart, written by Max Landis and directed by Nima Nourizadeh for Lionsgate. Goggins will next be seen in MOJAVE, written and directed by William Monahan and Dermaphoria based on novel written by Craig Clevenger, adapted and directed by Ross Clarke.

In the last few years he has had pivotal roles in films by two of Hollywood’s most important auteurs: Quentin Tarantino, in DJANGO UNCHAINED, and Steven Spielberg in LINCOLN. He also appeared in such diverse films as G.I. JOE: RISE OF THE COBRA, Robert Rodriguez’s PREDATORS and MACHETE KILLS, Jon Favreau’s COWBOYS & ALIENS and Rod Lurie’s STRAW DOGS.

Goggins previously garnered much acclaim for his complex and edgy portrayal of “Detective Shane Vendrell” on FX’s gritty, award-winning drama series “The Shield.” In 2009, he was nominated for a Television Critics Association (TCA) Award in the category of “Individual Achievement in Drama.”

In the last ten years, Goggins has also taken his turn behind the camera. He recently collaborated with writer Adam Fierro (“The Shield”) on the pilot “Gringo” which sold to FOX. Goggins’ prior collaborations with his partners at Ginny Mule Pictures include winning an Academy Award® for their short film, “The Accountant,” which he produced and starred in. The team produced, directed and starred in their first feature, CRYSTAL, starring Billy Bob Thornton, which was accepted into the 2005 Sundance Film Festival’s Dramatic Competition.

For their third collaboration, Goggins produced and starred in the feature RANDY AND THE MOB, which won the Audience Award for Best Feature at the 2007 Nashville Film Festival.

Goggins and his Ginny Mule partners completed their fourth feature, THAT EVENING SUN, starring Hal Holbrook and Goggins. The film made its world premiere at the South By Southwest (SXSW) Film Festival in Austin, TX in March 2009, where it won the Narrative Feature Audience Award and received the Special Jury Award for “Best Ensemble Cast.” The film continued winning awards at over 14 film festivals, culminating with the honor of the “Wyatt Award” from the Southeastern Film Critics Association (SEFCA) and two Independent Spirit Award nominations.

Goggins also takes time to lend a hand to various non-profit organizations and has joined forces with City Hearts, whose focus is bringing the arts to underfunded schools. He has also worked closely with Global Green USA, which is committed to sustainable development and the legislation to support it.

The busy actor enjoys traveling the world and has spent time in Vietnam, Cambodia, Thailand, Central America, Morocco and India last spring. Goggins is an avid photographer and has captured many of his journeys on film. Photographs from his trip to India can be viewed at <http://hindutoyoutoo.blogspot.com>.

MICHAEL MADSEN (Joe Gage): Michael Madsen has garnered critical acclaim for his notable characters in several box office hits, including KILL BILL, SIN CITY, HELL RIDE, DIE ANOTHER DAY, DONNIE BRASCO, SPECIES, THE GETAWAY, THE DOORS, THELMA & LOUISE, and FREE WILLY. Madsen is perhaps most notably recognized for his role as Mr. Blonde in Quentin Tarantino’s RESERVOIR DOGS.

The Boston Film Festival, the New York International Film Festival, the Downtown Los Angeles Film Festival honored Madsen as Best Actor for his work in the Irish boxing drama STRENGTH AND HONOUR, directed by Mark Mahon.

Over his impressive twenty-five year career, Madsen has starred in over one hundred and seventy films. A sampling of his diverse body of work includes roles in MULHOLLAND FALLS; KILL BILL, VOL.1; KILL BILL, VOL. 2; and HELL RIDE.

Film festivals all over the world have recognized Madsen's work. The actor received the Golden Dolphin Award at Portugal's 25th Festroia Festival. Previous honorees include veterans Kirk Douglas and Robert Mitchum. In 2012, Madsen was named president of the first annual Champs Elysees Film Festival, which honored producer Harvey Weinstein.

Recent television appearances include Comedy Central's new series "Big Time in Hollywood, Florida." Additional television roles include starring roles in "Tilt," and "Vengeance Unlimited."

An accomplished poet, Madsen's first book "Burning In Paradise" included a forward by Dennis Hopper and won the Independent Firecracker Award. Madsen was honored at poetry festivals in Italy and Mexico, and was the guest of honor at the Crossing Border Festival in The Netherlands. American Badass, his most recent collection, was dedicated to the memory of the Late David Carradine, Madsen's friend and KILL BILL co-star.

TIM ROTH (Oswaldo Mobray) has made a career out of portraying unforgettable characters in one independent film after another. He made his studio feature debut in MGM's "ROB ROY" opposite Liam Neeson and Jessica Lange, in a role that has been touted as one of the best villains in screen history, earning him a Golden Globe Nomination and an Academy Award Nomination for Best Supporting Actor in a Drama.

Roth starred in Brian Grazer/Imagine's Fox 1-hour drama series, LIE TO ME, as a cutting-edge researcher who pioneered the field of deception detection. He played a human lie detector, skilled at reading the human face, body and voice to uncover the truth in criminal and private investigations.

He was also seen in THE INCREDIBLE HULK, in which he co-starred with Edward Norton as well as the starring role in Francis Ford Coppola's YOUTH WITHOUT YOUTH, and FUNNY GAMES opposite Naomi Watts.

Roth made his return to the stage in Sam Shepard's off Broadway production of THE GOD OF HELL, for the first time since early in his career in London where he received great notices in Kafka's masterpiece THE METAMORPHOSIS.

This British born actor's career was surprisingly spawned out of a schoolyard dare. With art being his passion, Roth spent his youth aspiring to become a sculptor and painter. But when he jokingly auditioned for a play in high school and landed the role, Roth soon found that he truly loved the craft of acting. After graduation he went on to study drama at a fine arts school in London.

Working steadily in public theatre, his first job in front of the camera was the lead in the controversial and British Prix Italia Award-winning telefilm, MADE IN BRITAIN. Tim's second project came immediately after, starring in Michael Leigh's (LIFE IS SWEET) critically acclaimed film, MEANTIME. As his success continued, Roth starred in over fifteen film and television projects including Stephen Frears' THE HIT, for which he won the Standard Award for Best Newcomer; THE COOK, THE THIEF, HIS WIFE and HER LOVER; ROSENCRANTZ AND GUILDENSTERN ARE DEAD with Gary Oldman; and Robert Altman's VINCENT AND THEO in which he portrayed Vincent Van Gogh.

Brought up on American films like TAXI DRIVER and MEAN STREETS, Tim had always wanted to come to the U.S., so he jumped at the chance when asked to take part in a publicity tour for VINCENT AND THEO. He soon after moved permanently to the States, and has since continued on the same path of offbeat films.

Roth gained worldwide recognition for his roles in two Quentin Tarantino films: RESERVOIR DOGS and PULP FICTION. In RESERVOIR DOGS Roth starred with Harvey Keitel, Michael Madsen, Chris Penn and Steve Buscemi in this grim tale of a jewelry heist gone wrong. Roth's portrayal of Mr. Orange, an undercover cop who gets caught in the line of fire, is a compellingly realistic glance at the agony of dying. Roth also co-starred in PULP FICTION (Golden Globe and Academy Award winner for best screenplay) as a petty robber who picks "the wrong place to hold up." The ensemble cast included John Travolta, Uma Thurman, Sam Jackson and Harvey Keitel.

He made his directorial debut with the stunning, critically acclaimed film THE WAR ZONE, starring Ray Winstone (NIL BY MOUTH) based on the book by Alexander Stuart. The film premiered at the 1999 Sundance Film Festival to rave reviews and was also at the Cannes Film Festival and Toronto Film Festival.

His other credits include Tim Burton's remake of the classic PLANET OF THE APES, opposite Mark Wahlberg and Helena Bonham Carter, BEAUTIFUL COUNTRY, DARK WATER, the Walter Salles thriller where he appeared opposite Jennifer Connelly, LUCKY NUMBERS directed by Nora Ephron, Giuseppe Tornatore's LEGEND OF 1900, Werner Herzog's first English language film, INVINCIBLE, JUMPIN' AT THE BONEYARD, BODIES, REST AND MOTION, MURDER IN HEARTLAND, HEART OF DARKNESS opposite John Malkovich, FOUR ROOMS, LITTLE ODESSA, CAPTIVES, GRIDLOCK'D, Woody Allen's EVERYONE SAYS I LOVE YOU, HOODLUM, DECEIVER, SILVER CITY, EVEN MONEY" opposite Danny DeVito and Kim Basinger, and Win Wenders film DON'T COME KNOCKIN.

Roth starred in BROKEN, for which he earned a British Independent Film Award (BIFA) nomination for Best Actor. The film also received top honors at BIFA for Best British Independent Film of the year in 2012. His recent film credits include ARBITRAGE, opposite Richard Gere and Susan Sarandon and the THE LIABILITY opposite Peter Mullan. Roth also recently co-starred in KLONDIKE, the first scripted 3-part mini-series for the Discovery Channel from Executive Producer Ridley Scott and GRACE OF MONACO, opposite Nicole Kidman.

This year he stars in two Mexican productions; CHRONIC, which premiered at the Cannes Film Festival where he received rave reviews for his performance, and 600 MILLAS, which will represent Mexico in the Best Foreign Language Film category at the 88th Academy Awards.

Roth was born in London, and currently resides in Los Angeles.

Academy Award nominated actor **DEMIÁN BICHIR (Bob)** has portrayed a vast array of complex and powerful characters throughout his career on stage and in television and film. Bichir was born in Mexico City, Mexico where he began acting at the age of fourteen in various telenovelas such as, "Rina" alongside iconic Mexican actress Ofelia Medina.

In 2001, Bichir made his American debut in the Showtime television movie, "In the Time of the Butterflies" starring alongside Salma Hayek and Edward James Olmos. In 2012, Bichir made an indelible mark on American cinema with his portrayal of Carlos Galindo, an undocumented gardener from Mexico living in Los Angeles, in Chris Weitz' "A Better Life." In addition to unanimous critical acclaim for his performance, he received an Academy Award nomination for Best Actor and as well as a nomination for a Screen Actor's Guild Award for Outstanding Performance by a Male Actor in a Leading Role.

Bichir will next appear in Quentin Tarantino's highly anticipated Western "The Hateful Eight," opposite Samuel L. Jackson, Kurt Russell, Jennifer Jason Leigh, Walton Goggins, Tim Roth, Michael Madsen and Bruce Dern. Bichir stars as 'Bob' the caretaker of Minnie's Haberdashery, a stagecoach passover, where a blizzard causes travelers to take refuge and chaos ensues with arrival of a bounty hunter and his prisoner. The Weinstein Company produced the film which will open on Christmas Day in select cities, going wide on Friday, January 8th, 2016.

Additionally in 2016, Bichir will appear in Chris McCoy's, "Good Kids," as well as Brian Grazer's film, "Low Riders," which takes a look at the lives of enthusiasts of the re-emerging low-riding culture in Southern California Latino communities.

Bichir recently completed production for his directorial debut, "Refugio," which was filmed this past fall in Mexico and starred Eva Longoria. He also wrote, produced and starred in the project. His other U.S. film credits include portraying Fidel Castro in Steven Soderbergh's "Che," opposite Benicio Del Toro, starring in Oliver Stone's "Savages," opposite Benicio Del Toro and Salma Hayek, Ian Power's "The Runway,"

Paul Fieg's hit summer comedy "The Heat," opposite Sandra Bullock and Melissa McCarthy and "Machete Kills," opposite Danny Trejo, Mel Gibson, and Charlie Estevez. In 2014 Bichir co-starred in "Dom Hemingway," opposite Jude Law and had the lead role in the independent film, "Death in Buenos Aires."

On television, Bichir most recently starred in the FX network's American crime drama, "The Bridge," where he played homicide detective, Marco Ruiz, opposite Diane Kruger. Bichir also appeared in a three-season arc on Showtime's "Weeds," as the crooked mayor of Tijuana and love interest to Nancy Botwin, played by Mary-Louise Parker.

Bichir has amassed an impressive resume of theater credits in Mexico including the starring role in the theater adaptation of the film "Swimming with Sharks," in Mexico City, directed by his brother, Bruno Bichir. Bichir also impressed U.S. theatrical audiences in 2008, starring in the play, "By The Waters of Babylon," which opened at the Geffen Playhouse in Los Angeles. Bichir's work in theater also includes Shakespeare's "A Midsummer Night's Dream," and "Richard The III," Srinberg's "The Ghost Sonata," Peter Shaffer's "Equus," Eugene O'Neill's, "Ah! Wilderness," Neil Simon's "Broadway Bound" and "The Odd Couple," David Halliwell's "Little Malcolm" and "His Struggle Against the Eunuchs" and Sabrina Berman's "Extras."

In Mexico, Bichir is an Ariel Award winner for Best Actor, given by the Mexican Academy of Cinematography, and has received numerous other nominations and prestigious honors including a Medal of Honor for Merit in the Fine Arts, given by the Legislative Assembly of Mexico City.

Bichir is also starring in Guillermo Arriaga's collaboration of short films titled "Words with Gods." His most memorable Latin American credits include "Rojo Amanecer," (winner of the Grand Jury Prize in the San Sebastian Film Festival), Alex de la Iglesia's "Perdita Durango," with Javier Bardem, "Hasta Morir," (Best Actor Ariel winner, the Mexican Academy of Cinematography), "Sin Noticias de Dios," with Victoria Abril and Penélope Cruz, "Sex, Shame and Tears," (Ariel Best Actor nominee), "American Visa," (Best Foreign Film nominee at the Goyas in Spain), "Fuera del Cielo," "Enemigos Intimos" and "Hidalgo, The Untold Story" (Ariel Award nominee and winner of the Best Actor award at the Huelva Film Festival in Spain).

Bichir currently resides in Mexico and Los Angeles.

BRUCE DERN's (General Smithers) tremendous career is made up of playing both modern day heroes and legendary villains. Through decades of critically acclaimed performances, Bruce has acquired the reputation of being one of the most talented and prolific actors of his generation.

A celebrated stage actor, Bruce was trained by famed director Elia Kazan at The Actor's Studio and made his film debut in Kazan's WILD RIVER (1960). In the 1960's, Bruce also found success as a distinguished television actor. He appeared regularly in contemporary Western TV-series as well as Alfred Hitchcock's television series. Hitchcock was such a fan of Bruce, he cast him in both MARNIE and FAMILY PLOT (Hitchcock's final film).

During the 1960's, Bruce went on to work with director Roger Corman and appeared in several of his classic and decade defining films including WILD ANGELS. He received critical success for films such as THEY SHOOT HORSES, DON'T THEY and DRIVE, HE SAID and went down in history for his role as Long Hair in THE COWBOYS in which he became the first man ever to kill John Wayne.

Bruce went on to star in such classic films like THE KING OF MARVIN GARDENS with Jack Nicholson and Ellen Burstyn as well as playing Tom Buchanan in THE GREAT GATSBY (for which he received a Golden Globe nomination). It was his brilliant and powerful performance in Hal Ashby's COMING HOME that earned him both an Academy Award and Golden Globe nomination.

Bruce co-starred with Charlize Theron in MONSTER one of the most critically acclaimed independent films of all time, and has recently worked with iconic directors Francis Ford Coppola in TWIXT and Quentin Tarantino in DJANGO UNCHAINED.

Most recently Bruce won the 2013 Best Actor Award at the Cannes Film Festival and garnered another Best Actor Oscar nomination for NEBRASKA, directed by Alexander Payne. Other credits include: HUSH...HUSH, SWEET CHARLOTTE with Bette Davis, Douglas Trumbull's SILENT RUNNING, Michael Ritchie's SMILE, MIDDLE AGE CRAZY with Anne Margaret, Jason Miller's THAT CHAMPIONSHIP SEASON, TATTOO with Maude Adams, THE BURBS with Tom Hanks, THE HAUNTING with Catherine Zeta Jones, Billy Bob Thornton's ALL THE PRETTY HORSES, Bob Dylan's MASKED AND ANONYMOUS, DOWN IN THE VALLEY with Edward Norton, ASTRONAUT FARMER with Billy Bob Thornton, THE CAKE EATERS with Kristin Stewart and many, many more.

CREDITS

THE WEINSTEIN COMPANY
Presents

The 8th Film by
QUENTIN TARANTINO

THE HATEFUL EIGHT

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SAMUEL L. JACKSON

KURT RUSSELL

JENNIFER JASON LEIGH

WALTON GOGGINS

DEMIAN BICHIR

TIM ROTH

MICHAEL MADSEN

and BRUCE DERN

Co-Starring
JAMES PARKS
as
O.B.

Dana Gourrier
Zoë Bell
Lee Horsley
Gene Jones
Keith Jefferson
Craig Stark
Belinda Owino

and
CHANNING TATUM

Film Editor
FRED RASKIN, ACE

Casting By
VICTORIA THOMAS

Original Music By
ENNIO MORRICONE

Costume Designer
COURTNEY HOFFMAN

Production Designer
YOHEI TANEDA

Photographed In



Director of Photography
ROBERT RICHARDSON, ASC

Executive Producers
BOB WEINSTEIN
HARVEY WEINSTEIN
GEORGIA KACANDES

Produced By
RICHARD N. GLADSTEIN
STACEY SHER
SHANNON McINTOSH

Written and Directed By
QUENTIN TARANTINO

Special Make-Up Effects By
GREG NICOTERO & HOWARD BERGER

Visual Effects Designed By
JOHN DYKSTRA, ASC