

- Introduction: Tarantino, films characterized by cathartic violence, masterful dialogue that builds tension, reoccurring actors, shots of feet, mexican standoffs, red apple cigarettes, secrets, food... What hasn't been said about this great director? Every film critique and student are at least familiar with Tarantino's work. In this presentation I will analyse the opening scene of Inglourious Basterds and the overall look of the film and other Tarantino projects post Kill Bill Volume 1 & 2. I will also investigate how Tarantino uses Intertextuality to show how his taste in films as a cinephile influences his projects.
- Robert Richardson: Lights the genre of the movie, western, war film, period film in 1969, shoots in film for nice skin tones, benefits of using film include being able to go two stops over and under, uses an Arri Alexa Mini with Zeiss Super Speeds, many shots are inspired by other movies, high key lighting, bouncing off surfaces such as tables. The 'look'. The man responsible for the look of Tarantino's films is none other than the great Robert Richardson. His unmistakable overhead light signature looks and use of film adds to the immersive crafted world of Tarantino. It does this through film, which can hold underexposure and overexposure at the same time. Film typically has a greater dynamic range than digital. With this, Bob can bounce light from overhead using shiny wooden surfaces such as tables. The bounced light works as motivated lighting coming from credible sources that don't disorientate the viewer, it also emits soft light which flatters features of the subject. It lifts shadows from the face and creates fill ambient light, which creates an atmosphere that is helped through practical lighting and the set design/costume/makeup department. From the eye you can tell Bob would use a t.stop around t.5.6 to allow the light to come through but also make sure it captures detail. A smart experienced cinematographer like Bob Richardson would use a light meter to make sure he gets readings for the exposure he wants, when using hot bright lights, it needs to be controlled. This is not just apparent in the first scene of Inglourious Basterds, this is also apparent in other collaborations such as Django Unchained and The Hateful Eight. This style of cinematography gives a naturalistic feel to the fictional space, making us feel immersed in the time and place these events are happening. There's also another thing to consider, both Tarantino and Richardson are nerds of cinema. They collaboratively work well together which is essential for the success of a project.
- Intertextuality, homage, Tarantino's a cinephile, he is his taste, music, Sergio Leone, allows Tarantino to show his taste, Tarantino used to work in a film store and has watched a lot of movies. He would pay homage to spaghetti westerns such as The Good, The Bad, and The Ugly, The Searchers, and The Mercenary. Mexican Standoffs, dominance over other characters.
- Play film – analyze how the opening is like the opening of the good, the bad, and the ugly. Talk about apprehensive fear that something bad is going to happen and the mysterious character, talk about establishing and setting the scene, hierarchy of knowledge, reveals the Jews hiding under the floorboards, elements of surprise, uncertainty of what's going to happen, the French farmer has little control over the situation, acceptance of the situation, intensity of emotional

engagement, what's anticipated? That they could die or be taken captive, the hierarchy of knowledge is at a point where we don't know the nature of the visit or why the French family are intimidated. The way they act and how the music starts playing shows that imminent danger is approaching, the audience doesn't know we're being told an important plot moment until it becomes important (**one example of this can be seen in the bar scene**), the colonel Landa showing power, grabs the daughters hand as she's grabbing the wine, an implied threat, suggesting his beautiful daughters could be taken away, notice how he goes up to the blonde hair blue eyed girl?

- Orders him to join him at the table to show he has control and dominance over Perrier. His courteous nature makes him create an uncomfortable feeling around the room
- He asks for permission to flex that he has little control; the table becomes third person in the dialogue, the hierarchy of knowledge is shifted when the camera tracks down underneath the floorboard.
- You think that possibly he could go, and they'll remain undiscovered, creating relief.
- The main key principal of Tarantino's writing is tension. He described tension as a rubber band, he writes his scenes to see how far he can stretch the rubber band of tension until it snaps. He uses a hierarchy of knowledge which he bounces between the viewer and the characters.
- Secrets
- The Inglourious Basterds opening scene with the Jews being sheltered under the floorboards
- Django Unchained when he posing as undercover slave traders
- Mexican standoffs
- Analyse "Inglourious Basterds first scene"
- Finally this is one of the aspects of Tarantino that rarely gets talked about. Food.
- The best coffee in Wyoming (The Hateful Eight)
- The strudel in (Inglourious Basterds)

- This is some gourmet shit (Pulp Fiction)
- Big Kahuna Burger (Pulp Fiction)
- Glass of leche (Inglourious Basterds)
- Cold pint of beer (Django Unchained)
- Five Dollar Shake (Pulp Fiction)
- **Keeping music in mind**
- Quentin Tarantino is his taste