

## TARANTINO Q&A TRANSCRIPT

Moderator: For starters, on *Inglorious Basterds*, one of the things I love the most about the film, is that it's really a fairy tale about how the cinema, and the lovers of the cinema, kill the Nazis and win WWII. Where did that notion come from, that you could actually base a film on that idea...?

TARANTINO: Well, you know, it was funny. It just kind of came about, to tell you the truth. I came up with the idea, a while ago—right after *Jackie Brown*—around '98. And the first two chapters in the movie is what I wrote then, and a lot of the characters that exist in the film, now, were there. But I had a different story line, and it was just too big. It might have been a miniseries, but it wasn't a movie. And after like, effing with it for two years trying to make it a movie, I just gave up, and put it aside, and ended up doing *Kill Bill*. And when I came back to it, I was like, 'Okay, look. I love these first two chapters, and I love these characters, and I love the idea, but the story is not gonna work. I can't tame that. So I...

(Clarification asked for by Moderator.)

TARANTINO: So what I did was think "You know, I need to come up with another story," and that's when I came up with the whole idea of Frederick Zoller. And the idea that he was this Audie Murphy kind of character—German Audie Murphy—and that they would make a...kind of "to hell and back" kind of movie about his life. And then the idea that the actual mission would be the blowing up of a premiere. So that's when it all became extremely cinema-oriented. The first time I had a glimpse of what was to come, was kind of the first scene, pretty much, of chapter three, which is Shoshanna out there on the Marquee and then Frederick Zoller coming up to her and talking about the cinema. And, so I write that scene, and they talk about *The Kid* and they talk about Charlie Chaplin and they talk about Leni Riefenstahl, and they go back and forth for a little bit, and they have this whole cinema conversation. And so then it's over. And I finished the scene, and I was happy with it, but that was when I was like "Ugh. I go to write a world war two movie and it becomes a love letter to cinema. I just can not not, I just can't get away from it. That is what I am about." And everything else fell into place but...(clapping)...I wasn't trying to do that, but all of a sudden that came out in that scene, and I was like "Okay, I guess that's just what I'm about."

(6:40 Moderator: asks questions about what was in the "mini series" first draft.)

TARANTINO: Well, I have a whole other story about a whole equal regiment of black troops that were involved in the movie. Uh, and...and that they were gonna be hung in London for this crime that they committed which, as far as I'm concerned wasn't a crime at all, they basically just declared war against the American military for the way they were treating them. And that was a HUGE thing—that was half the reason I wanted to make the damn movie in the first place. And...and so, if you can imagine...if such a thing isn't imaginable, imagine this movie with about half as many characters, all equally important and all having their own introduction like this does, and you'll realize that I had a mini series on my hands. And I even remember when I was struggling with it for about two years; I was like "Well, what's going on? Where am I coming from? I'm too big for MOVIES?! Movies are just too puny a canvass for me to deal with? I...and I knew that wasn't the case, but it just seemed like that. So I just kept going at it, but I had **circulionitis** (???8:20)...because I couldn't just keep introducing everybody without it becoming a fifteen minute operatic turn. And it broke my heart to take away the story of the black troops, because during the time I started writing the piece in the first two years, that was the story I wanted to tell. Everything else was window dressing to that. That was the story I wanted to tell. And I just realized at a certain point that it was just two combating movies. So when I went back to it in 2008, I took that aside, which is the stuff that I was the most proudest of. But then, by doing that, I got kind of a new lease on life. And was able to tell another story.

(9:09 Could you see eventually revisiting that story?)

TARANTINO: Oh, by all means. I mean, that would be...if I do another Basterds, it would be the prequel and it would be the story of those black troops, because I'm as proud of that—I think it's some of the best stuff I've ever written in my life—and at least 30 percent of it is already written. So that goes a long way. And, also, it would also deal with a lot of the characters that we already know and love. It would deal with Aldo, it would deal with The Bear Jew, it would do with all those characters.

(So it would mix in some of the characters we've already seen into that story.)

TARANTINO: Oh yeah. I would literally follow up with what my idea was back in '98, it would just be without all this set-up. It would just be right into it. Which is the only way to really tell that story: I had to get rid of the set-up.

(10:20 Did you conceive all along to use the multiple languages/which WWII films inspired...)

TARANTINO: Well, I decided it had to be that way from the beginning, because it was just a contrivance I never bought. When I was a little kid I didn't buy it. I don't know why we ever bought it. When you look at older films—and believe me, I love older movies—but there are contrivances that we have always put up with and that was just the way it was. And that was one that I just never—I mean, literally as a child—I never understood. I remember when I was probably only seven or eight when I saw *The Longest Day* on television, and when the Germans were talking German in subtitles, that seemed right, and even then I got that that was the way to go about it. And, but then, when it came to this way that I was trying to tell this story, then there was no way that I could do anything but that. I had to have the integrity of that. Because, one of the things the film had to offer, was—and one of the realities of World War II—is people lived and died by their ability to understand or speak a language. That was the difference between life and death. And you can't tell those kinds of stories without making that part and parcel to what's going on in the film. And I actually thought it was an edge that my film might have over other war movies. The fact that I would go all the way with it. And then...just to give you an example. I think the impetus for what I refer to as, at least, is the, *La Louisiane* sequence in the tavern. Was thinking about the fallacy in the similar sequence in *Where Eagles Dare*. Where Clint Eastwood, and Richard Burton, they get dressed up in Nazi officer uniforms and they go down to like a tavern filled with German soldiers and apparently they speak German so fucking well. That is just never even an issue that they would be able to blend with the highest of the high command. I mean, their accent must be the shit, if they're able to do that. And, so literally, from watching that, I thought "What should be the most suspenseful sequence in the entire movie was nothing. Because we're all just supposed to abide that English is German.

(13:10 What were some of your favorite WWII films, and then, on the other hand...did you discover any interesting ones you didn't know about?)

TARANTINO: Well yes, I did. But it's probably the way these things work. My impetus for doing the piece was to do kind of my bunch of guys kind of on a mission movie. Which was the idea of doing my kind of mid 60s WWII movie. Something along the line of the like *The Dirty Dozen* or *The Guns of Navarone* and the *Devil's Brigade*, or something like that. And,

you know, I missed the fact that for the last 30 years, everything had been so Holocaust-oriented that it almost seemed like, you know, dare I say sacrilege to just do an exciting adventure movie. And that's what I wanted to do. I wanted to throw my hat into that ring. But then by the time that I actually...by 2008...when I started doing the film, it wasn't like I'd grown away from that idea, but what I found that was actually more inspirational than looking at...like **Tuberc** (???) or something like that, was watching the movies made out of England and out of America that were made during the 40s. Almost all of them starring George Sanders. And what was so fascinating about these movies was the fact that...that these are movies made during the war—while the war is actually going on. And not only are they made during while the war is going on, but a good 70 percent of them were directed by directors that were exiled from their own countries because the Nazis had taken them over, so they were actually forced to come to America, and make movies. I mean, just the idea that there was a time in this world when Jean Renoir was exiled out of France is unfathomable. But there he was. And he was making *This Land Is Mine*. And then he had the Chris Lange (???) movies which everybody knows about, but then you add in this Russian director who I've become a huge fan of who made two movies—Léonide Moguy—who did the movie *Action in Arabia* and *Paris After Dark*—a terrific movie about the French underground...the French Resistance, but then you know, you had Jules Dassin, out of Greece, and all these wonderful films. But now here's films made by directors that in a lot of cases when they're exiled from their own country—because of the Nazi occupation—in a lot of cases they've actually had contact with actual Nazis. And then they all had to be worrying about loved ones and people they know back at home. Yet, these movies at the time, that would be equivalent of *The Hurt Locker* today, these movies....while they dealt with huge, serious issue, and they dealt with the reality of what's going on, as far as WWII is concerned, but they weren't afraid to be adventure films. They were thrilling. They were exciting. And there was even comedy in them. They weren't afraid to have comedy episodes in them. And the depiction of the Nazis was both realistic and sadistic but also, there was a comedic element to them, because the officer class of Nazi Germany was absurd. And they got that. And that was presented. There were actual, genuine laughs. They didn't give me permission to actually go and...go for comedy when things happened, but they led by example. And those were the movies that really, really got me. And they were movies like *Appointment in Berlin*, with George Sanders, and the ones I mentioned before, *Action in Arabia* and *Paris After Dark*....this wonderful movie with Alan Ladd—who I've never been a fan of before—and he was amazing with OSS and Geraldine Fitzgerald. A fantastic movie...uh, *Confessions of*

a Nazi Spy...all those movies just really, really rang my bell. They were terrific. Berlin Correspondent...but one of the things that also interesting about those movies, though, is that you can watch them at the time when they came out, and they would be what they are. But if you have knowledge of what happened in the war, you watch them now, they can even have a different effect than they did at the time. For instance, in a movie called Berlin Correspondent, with Dana Andrews, there's a situation where there's a Jewish gal, who's captured by the Nazi's who is a double agent and she's being questioned by the Nazis and she's not giving up her contacts. And this was like made, actually I think it was during while the war was going on. If not, it was like 1945 or 46, so very very close. And the Nazi Commandant goes—so she's not giving him the answers she wants to know—and he goes “Okay! Send her down to Dachau. They'll make you sing a different tune.” And I was like “Fuck! I guess they will! Shit!” You know...but an audience in 1946...that wouldn't mean the same thing as it does to an audience now.

(18:50 Question about the stock footage of Action in Arabia.)

TARANTINO: One of the things that blows you away in Action in Arabia is...there's this footage, and the idea is they're getting all the Berber tribes in Arabia to make this massive assault and you see this airplane footage of literally...all these Arab Berber nomad tribes coming together....it's like the true marshaling of the troops, and it's like “Where the fuck did this come from?!” And then I did a little research only to find out that the directors of King Kong—which I call Marion C. and Ernest B.—before they did King Kong, were originally going to do the first version of Lawrence of Arabia. And this was the footage that they shot before they abandoned the project. And RKO had this footage, and this is the movie they utilized it in. Now the movie's terrific even without that. But when it comes to that stuff, it's so vivid. You just can't shake it. You're like, “What am I watching?!”

(Moderator gives history lesson on Lawrence of Arabia.)

TARANTINO: I really dig that whole movie, but the raw footage—it's just so vivid.

(Asks what to make the Michael Fassb--- a film critic, because that's an odd profession, but not entirely unusual...and were there any particular inspirations for Christofph Waltz's character?)

(20:50) TARANTINO: Well, first let me start with Christoph. You know, truthfully there was—I mean, the idea of the charming, disturbingly charismatic erudite, wordsmith Nazi, didn't start with me. Walter Slezak pretty much made a career out of that character. But, he wasn't based on anything. That was the just the first thing I wrote, that opening scene. And even when I thought I was going to abandon the film, I was aware enough to know that was one of the best scenes I'd ever wrote, so I better come up with something to follow it up. It kept me on point. But, when it came to the Michael Fassbender character, Hicox, there is one thing in history that you can point at as the predecessor to that, is Graham Greene. Who was a film critic and also a commando. But, the thing about it was, when I came up with...the true inspiration wasn't Graham Greene, it was George Sanders. I just saw so many of these WWII movies, and literally George Sanders is in about—I'm not even pushing it—he's in 50 percent of them. That's just what he did. And I've always like George Sanders, but I fell in love with his use of accentuated English and the way he talked....and that's what the Brits in the movies did the best—cloak and dagger spy stuff. So I wanted a George Sanders character, but also it made sense in the film that they're trying to...in other movies, The Heroes of Telemark, you have to infiltrate the hard water plant...and one of the commandos has to be a scientist who can talk the lingo, and walk the walk and talk the talk, so thus...which had never been done before, if the whole idea is infiltrate a movie premiere you need somebody who has a knowledge of German cinema. And he was the one. And the way I was trying to set it up, was I was trying to set up a mission so intricate, so well thought out, that the Germans...the German basterds speak German so that they can pass, and one guy even knows it as and expert on German cinema, so he can talk to anybody. The only way that it would work, is with that group. And then they all die. And so that was the idea—to set up a perfect situation and then have it all fall a part. And then what do we do now? And the only people who take that place are a bunch of idiots.

(24:42 Question regarding periods of cinema that Tarantino might have chosen to work in, and what his career might have been like.)

TARANTINO: Well, let me answer the second part of the question first. There's few people who are making films now that romanticize the period of the 30s and the 40s as much as I do. But there was a reality that I can't imagine myself being fulfilled at that time. Because you weren't allowed to edit your own movies. And...that's just unfathomable. I mean it just is unfathomable. I just can't understand it. But you know, they made a lot of more movies at that time. While these dudes were editing this, you were

now moving on and directing that. But I just can't understand that. Unless you were in a certain position, you couldn't even cast them. You know, they cast them. And they gave you the cast. And if you really want to get a good sense of that, Don Siegel's autobiography really goes a long way, because he worked for ten years with like, really mediocre cast that he was just assigned, all the time. And really, it was like ten years of work before he did (something?) and [Riot in Cell Block 11]. Before he did his really exceptional movie that really stood out from the crowd. And you think, "God, how did he keep going?" Not that those movies are bad, but they're kind of uninspiring. When you think of the different cast that were given to him constantly. So, as much as I romanticize and I love that and I love championing those directors, it actually makes their work seem all the better when you have a personality persist without that constant, you know...artistic overview that they were able to have on it. But, hands down the period that I dream about making movies in would have been the late 60s through the middle...the early 70s and the mid 70s.

(27:26 Have you ever been seriously tempted to direction somebody else's script?)

TARANTINO: You know, really only ever once. Only once. The only script I ever read that really made me consider directing somebody else's piece was....I had started—this was back in 98—I had started writing Inglorious Basterds, so I was definitely on a WWII vibe, and...Joel Silver sent me the David Webb People's version of **Sargeant Rock**???.and it was fantastic. It was—they're not doing it—they've re-written it and turned it into Iraq... but...or placed in the future. I don't know what they've done. But...his version of that story was so good. It was like the only time I've ever completely read a script by somebody else that I just saw a fantastic movie. I just saw a classic movie that I had just never seen before. And, it spoke to me, it was terrific, and for a couple weeks, I considered it. But I never talked to Joel Silver about it, because I just wasn't ready to do that. But I considered it for two weeks, I made casting lists on it, and I thought about it, but then I gave it up. And I thought, "You know, I wasn't put on the earth do this. I was put on the earth to look at a blank page and fill it."

(29:20 Asks about the poor odds for writer/directors.)

TARANTINO: Well, you know, I mean...and all the pity to them because... yeah—you are a hundred percent right. It is hard. But that's the name of the game. The thing about it is—I won't name any names—but there's a lot of directors that came out and really had strong original voices and

the first film and the second film and the third film were writer/director pieces. But you know what...it's hard work to start from scratch, every single time. And when you look at that blank piece of paper, everything you've done up until that, doesn't mean jack shit. You're starting all over again. And starting from scratch is the hardest place to start. And you know what? It's a hell of a lot easier to go shopping for scripts, and find something that's interesting and either re-write it or you work with the writer, and you bring it a long and yeah—you get a lot more movies made, to be sure—but cut to six years down the line, and that voice of those first three movies is gone.

(30:39 Would you like to be more prolific in the next 20 years? Or do you feel this is the correct pace for you? How do you look at your next ten or twenty years?)

TARANTINO: Well...I think I'll be only a little bit more prolific than I have been in the past few years. I mean, I did have six years when I didn't work. But even then, we're only talking about one more movie. That's only one more movie. So I don't feel so bad about that. And also, you know...I didn't have anything to say during those six years. And I was living the life. And that was a time in my thirties to live life. And I was dumb enough to think that my kind of success, that I could just put it on storage and take it out when I wanted it. Now...that was kind of a dumb thing to think, but it actually kind of worked out. But I don't have any weird, bad film that's fucking up my filmography, or fucking up a percentage of my filmography. I mean...where I'm coming from, as far as an artist is concerned in this business, it's about the filmography. That's what it's about. It's about everyone being of a piece. And that's why I want to get out, at a certain part in the game. I want to live or die by that filmography. And you know...we all know...if anyone knows it in this room, it's you as well...is, the most cutting edge artist, the coolest guys, the hippest dudes, they're the ones that stay at the party too long. They're the ones that make those last two or three movies that are completely out of touch and do not realize the world has turned on them. And they have no idea how corny they are. And I'm really talking about the hippest film makers who ever existed in Hollywood. But you know, you can't expect these guys to know that life has changed and they're out of tune or that they're corny. And I just don't want to be corny. But... where I'm coming from, more than that is—I'm coming from that too—but more than that, I just have this fantasy...but I think this is the man who wrote the best book ever on Howard Hawks, and thinking about Howard Hawks, and I just remember how I found Howard Hawks...I went to a Film-X 32 hour marathon—comedy marathon—and I saw His Girl

Friday, which was one of the greatest experiences I've ever had with an audience this big, in my life. I mean--it was just—I had never laughed that hard...it was like an orgasm. It was just so great. But everyone was—it was multiple orgasms...we'd all sunk up. And it was great. And so I then wanted to see everything that Howard Hawks did. And the next thing television that I watched was Barbary Coast. Well that was wonderful! That had great dialog, wonderful characters, and that fed in to what I liked about His Girl Friday. And then, the next couple of films, that attributed to what it was I liked about that movie. So, I just have this scenario of 30 years from now, some girl or boy is 16 years old and they see one of my movies. And they dig it. They don't know who the fuck I am, they've never heard my name, but they think, "I dig this guy. Who is he? Tarantino? Well, let me find another Tarantino movie." Now they don't know about my filmography, they don't know which one to watch. They don't know if this one came here or that one came there, they just randomly—like I do with Barbary Coast, thank God, if could have been Rio Lobo—they grab the next one they get their hands on. And I want them to come from the same place. I want all my movies to have some connection to Reservoir Dogs. And I just don't want to make Buddy Buddy. And Fedora and....what was the Martha Keller...Fedora, yeah. Sounds like a hat. But I don't want to make Cheyenne Autumn, I don't want to make Rio Lobo. Even though when I was a little boy I really liked it. I saw Rio Lobo at the theatre as a little kid and thought it was awesome.

(35:55 more on the subject...Clint Eastwood mentioned)

TARANTINO: Yeah. And, everyone always brings up those guys, but they really are...they really are...tremendous exceptions. And look—here's the thing. I'm thinking about calling it a day when I'm sixty. And it's not like I'm going to retire to Miami Beach...I'm a writer... that would be my time to write novels that would....I can't write film criticism and be a film maker. That's just not fair. It's not right. I can't do both. But that would be my time to write my criticism.

TARANTINO: Now look, okay. If I'm 62 or 65, and I want to make a movie, I'm not going to say "I'm not going to make a movie because I told **Tom Cartley?? [pretty sure this isn't the moderator's name]** I wouldn't." But here's the thing. Most people don't know when to walk away from the table. And that is just the cold hard fact of life. But if I had that intention to move over and become a "man of letters", as they say, alright, at that time period, and I want to make a movie when I'm 65, well then you know what? Then I want to make a movie! There's a reason and I really want to

do it. And I know what I'm thinking about and I know what's at stake. And what's at stake is my filmography.

(37:37 Hawks...Tarantino every genre)

TARANTINO: I love that idea [of making a film in every genre], as well. I mean...I keep making these erstwhile Westerns, I would love to make a full-on, no bull shit, Western. I would love to do a comedy. I would love to do a romantic comedy and take that genre out of the ghetto that has been in for the last twenty years...bring some of the champagne back to that genre. Also I would love to do at a certain point, a third Kill Bill movie. A sequel to Basterds, and I know that in the next few years, it's about time to get back and do another gangster film too.

(39:30 You long ago said you would love to do a Bond film... probably not gonna happen...but what would your Bond film be?)

TARANTINO: The reason it would never happen is because it's happened already. And I'm pissed off about it. If my mother never met my father, there would be no Casino Royale. The Broccolis were on record as saying that book is unfilmable. And then I said I wanted to do it. And then I even tried to get sneaky and tried to work my way around them. I didn't know they had their claws in it. I still thought that Ian Fleming and Charles Feldman's people still owned it. And we were actually after...that was going to be my follow-up after Pulp Fiction, was to do Casino Royale. If I had done it, I would have set it in the 60s. And...that was what I would... we tried to get around them, but they circumvented us, so that couldn't happen. And they never even talked to me about it. But the reason they even did it was because the word got out that I wanted to do it. And then all the Bond websites were filled with "What do you want to see? We want to see Quentin doing Casino Royale." And that's when they started rethinking about Casino Royale. Now, here's why I'm pissed off.

I understand why they don't want to let me loose on their franchise that makes \$550 million (mic going in and out...poor sound quality)...they should have sent me a thank you, at least. And then they do it. And they turn baccarat into poker simply because it's cool right now. And it's hip. And...they ask Bond about "How do you take your martini—shaken or stirred?" --"I don't give a damn!" And anyone who's ever read Casino Royale, he's come up with his own martini, that's called the Vesper, and if you go to any martini bar on the planet earth, there's a vesper martini on that menu, but you know...Bond says "I don't give a damn." Yeah...ah! Fuckin' disgrace. And I would have done it with Pierce Brosnan!

(42:20 Which is your favorite stage of filmmaking—the writing, the shooting, or the editing? What is your personal relationship with each phase?)

TARANTINO: Well, that's a better question than, "What's your favorite?" Because, each of them are my favorite, at the given stage. And I think, if you're creative and you're doing your thing, that should be the answer. Each one at its time, should be your favorite. It's...because each of them are so creative. If you're coming from a place where you're the kind of artist that actually creates a situation that lets it happen you're not trying to lead the ship...you're trying to create a scenario where the art can lead you, then it's just invigorating every time that happens. And that has to happen as far as writing. And it takes a while for that to happen, but when it does the characters are telling you how it's gonna go. You're not telling them, you're following them. You haven't put them under any kind of constraints... that they have to go this way. They show you. And you might have some constraints and you're correct, and sometimes your characters keep you honest, and go "No, that's bullshit. This is the way to go." And that's exciting. That's wonderful when that happens. It feels like something has been created. And you're excited. And it's exciting. And it's the same thing when you get the actors together. You know, one thing is one thing when you're writing it in your bedroom six months ago. But it's something else when you put together the actors. And then this excitement happens and then you follow that. And that's exciting. That's not something you can think about in your house when you're writing, or in a coffee shop when you're writing. Now this is this living thing you're dealing with, and you're making choices, and you're dropping this and you're adding this. Or a new wrinkle follows, and that's a train of thought, and you need to follow that. And the same thing happens in editing. You create these things. That's actually less about... the other two are about creating an alchemy that things can happen and not stopping them from happening, but editing actually, is, you're dealing with the tangibles. This is what you've done. And now you kind of go back to that guy in the bedroom, that guy when it was just you thinking about the story in your mind, and you're trying to achieve your effects. And you know, when you put it together and the sequence happens the way it was in your head, that was all theory before you put it together, that's exciting. Like, for instance, the moment that I had the biggest epiphany...not epiphany but just like "Oh, God! This is exactly what I wanted it to be!" was when we finally put together—it was pretty early on—when we put together the projection booth scene between Zoller and Shoshanna, and that was the music queue I had always

planned to use. And when we cut it, and so, just as she exploded with the blood was just at the highest point of the Morricone piece of music, which was exactly how it was in my mind's eye...that was one of the greatest orgasms artistically I've ever had. It was magic. And we knew it was going to be great.

(45:50 Do you have a ruthless editing attitude?)

TARANTINO: Painful as it is, that is a talent that I have. That was an assembly that I showed you [moderator] and so...as a scene unto itself, that would be what I would prefer it to be. But...and that's, you know, especially when you're doing an assembly the way we were doing, at that pace...we weren't doing an assembly like you would normally do it, like where you would start with the first scene and work your way down. We were sort of randomly doing scenes on their own. But I'm pretty ruthless with my own material. If it's not working or needs to move, I get rid of it. I actually think that when it comes to directing...if you're confident in your material and you're not just trying to make something out of nothing, or you're not trying to beef up something that's thin, at least as far as I'm concerned, if you're dealing with something you think is pretty solid, then it all comes down to being right. I mean, you know, making tough decisions and knowing when enough is enough and knowing when "You know what, this might seem like too much to the outside world, but no, this is exactly what it needs to be." You know...there's that line. It's a great line in Scorsese's *Color of Money* where Paul Newman says, "If you know when to say yes when it's time to say yes, and you know when to say no when it's time to say no, everybody goes home in a Cadillac." And the thing is...when you get down to define the film...say you've done the work, like reducing the scenes the way you need to do, and you're showing it to the people—the powers that be—it always comes down to like, three scenes. It always comes down to three scenes that they're... and the answer is, when it comes to each one of them: sometimes yes and sometimes no. Obviously, what they're trying to do is...it's like a house with nails and the board, and they see a nail and it's kind of sticking out...so they want to hammer it in. And, 80 percent of the time, they're right. You might love that nail sticking out but it takes awhile to get over it. And then now you know, "Okay, I love that nail. I've enjoyed that nail, I've had that nail for three different cuts of the film, and now it's time...okay now it's time to lose it." But sometimes that sticking-out-nail is exactly what the film needs. It's not supposed to conform. It's supposed to stick out. It's supposed to be the rough bump in the road. And knowing when that's the case is half the job of the director.

(43:20 Are you going to continue shooting on film, or do you feel the inclination/pressure to use digital/CGI...)

TARANTINO: Well, I've got nothing wrong with 3D. And I guess if I shot 3D I would probably do it on digital as opposed to Friday the 13<sup>th</sup> 3D... but I have to say, I might not make it to 60 if it gets to be a place that you can't show films on 35mm any more in the theatre. I mean...I just really have no desire to make movies that are just one big giant DVD. I mean... to me that would just cheapen the whole theatrical experience of a bunch of strangers getting together...it's like, "What's the point?" I won't even acknowledge that, I won't even acknowledge that that could happen... that's just too...too much THE END for me. But no, I will always...I can't imagine putting the effort that I put into Kill Bill and this movie just for a video. You call it digital, I call it video. It's just video. It's what they do soap operas on. I just don't...I would not...I would risk my life for a film for a given shot or for a given moment. I won't risk my life for a video.

(51:20 Is there some figure in Hollywood for whom there is no biography, that you would like to read?)

TARANTINO: Oh, wow. There's a few. But...there's one, but I'm trying to change that right now. Was that a set-up for me? Did I...right now I'm working on a critical biography on spaghetti Western director Sergio Corbucci. Who I think is one of the great Western directors of all time. So I...I can't write a new script while I'm going through all this, but I can do that. And it's just been kind of keeping me...I keep saying it's something weird, bad thing that I'm going through. It's a wonderful, magnificent thing I'm going through, and I hope to go through it many more times. But it's been a wonderful escape from all of this, to write a critical perspective on Sergio Corbucci. I can't imagine what...we'll see what happens. Also, I don't have a publisher so when I'm done with it is when I'm done with it. So I can't imagine it will be as big as the Howard Hawks book, it might only be as big as those pamphlets you get in a print cinema bookstore. It'll be what it's gonna be. So that's what I'm working on. And part of the reason I'm writing it is because I never saw one.

(53:05—end of formal Q&A/open season)