

# An Interview with Jay Glennie

The Making of *The Making of Quentin Tarantino's Once Upon a Time... in Hollywood*

BY ANDY HAGEMAN

Luther College

What follows is my conversation on September 10, 2025 with JG, the author of the new, massive, and gorgeous book, *The Making of Quentin Tarantino's Once Upon a Time... in Hollywood*. Jay's new book has a large number 9 printed on its spine because he is currently writing the definite making-of volume for all 10 Tarantino films. If he had only written the book we discuss, Jay would have secured a major role in writing film history. To be contracted to produce books of the same scope (170,000+ words) and commitment to aesthetics for the oeuvre of one of the most important directors ever is unprecedented. The book Jay created is itself a master class in soliciting interviews from a director, cast, and crew that are more detailed and thoughtful than the superficial soundbites that come out of typical film junkets and press tours. Not only does Jay get amazing interviews, but he selects excerpts from them with an expert eye on how to construct a compelling and accurate narrative of the film, from its beginnings to the legacy it is just starting to build.

This was Jay's first official interview about the book, and his exuberance over completing it and having a physical copy fresh off the press comes through clearly. Jay is also a natural raconteur, so conversation with him roams fast and free because he excels in connecting with people. Plus, Jay brings as much modesty as thrill to describing how he got the opportunity to create this book and the choices he made to produce the book that scholars, fans of Tarantino, and cineastes more broadly will want to read and have on their bookshelves.

In addition to his Tarantino series that's just getting started, Jay has published impressive making-of volumes on *Trainspotting*, *Raging Bull*, *Performance*, *The Man Who Fell to Earth*, and *The Deer Hunter*. These warrant exploring, and they paved the way for Tarantino to request "The JG Treatment" when anticipating the idea of a making-of book for *Once Upon a Time... in Hollywood*.

**ANDY HAGEMAN:** Jay, I'm going to start recording now if that's okay with you.

**JAY GLENNIE:** Yes; yes. I remember way back I was so naive. Bob [De Niro] and I were chatting, and he asked, "Are you recording this?" And I say, "Yeah, yeah, Bob, yeah, we're calling, and I'm recording." He said, "Jay, you've got to ask when you're recording something." But I was just forgetting, you know, because I was talking to Robert De Niro. I was caught up in how amazing it was, and I hadn't even asked.

**AH:** I could imagine being starstruck or so focused on making the most of the precious opportunity. Why don't you talk a little about how you got into writing these film books?

**JG:** Sure, well, I didn't have a formal film background. I used to write for TV format way, way back, and I started thinking about a project on British Oscar winners. So I started writing this list in the really early hours of one morning. We'd just had our first daughter, and I was up late. I thought, "Oh, that's a great idea!" And I went and woke up my wife to tell her what a great idea this project was, and, lesson number one, when you have a very young child, you never wake up Mum when she's finally got to sleep. I think the Jack Daniels had kicked in when I was thinking of waking her, but I caught myself in time and slept on it. It still felt like a good idea the following morning. To tell a long story very short, I ended up interviewing loads of different people. Olivia de Havilland, Jeremy Irons, and Ben Kingsley.

All manner of people, including some of the producers of *The Deer Hunter* who were English. And their stories were so full of, sort of, rancor, regret, bitterness, falling out. I thought, oh, there's a story here. So I started writing away and talking with different people involved with *The Deer Hunter*. I didn't really

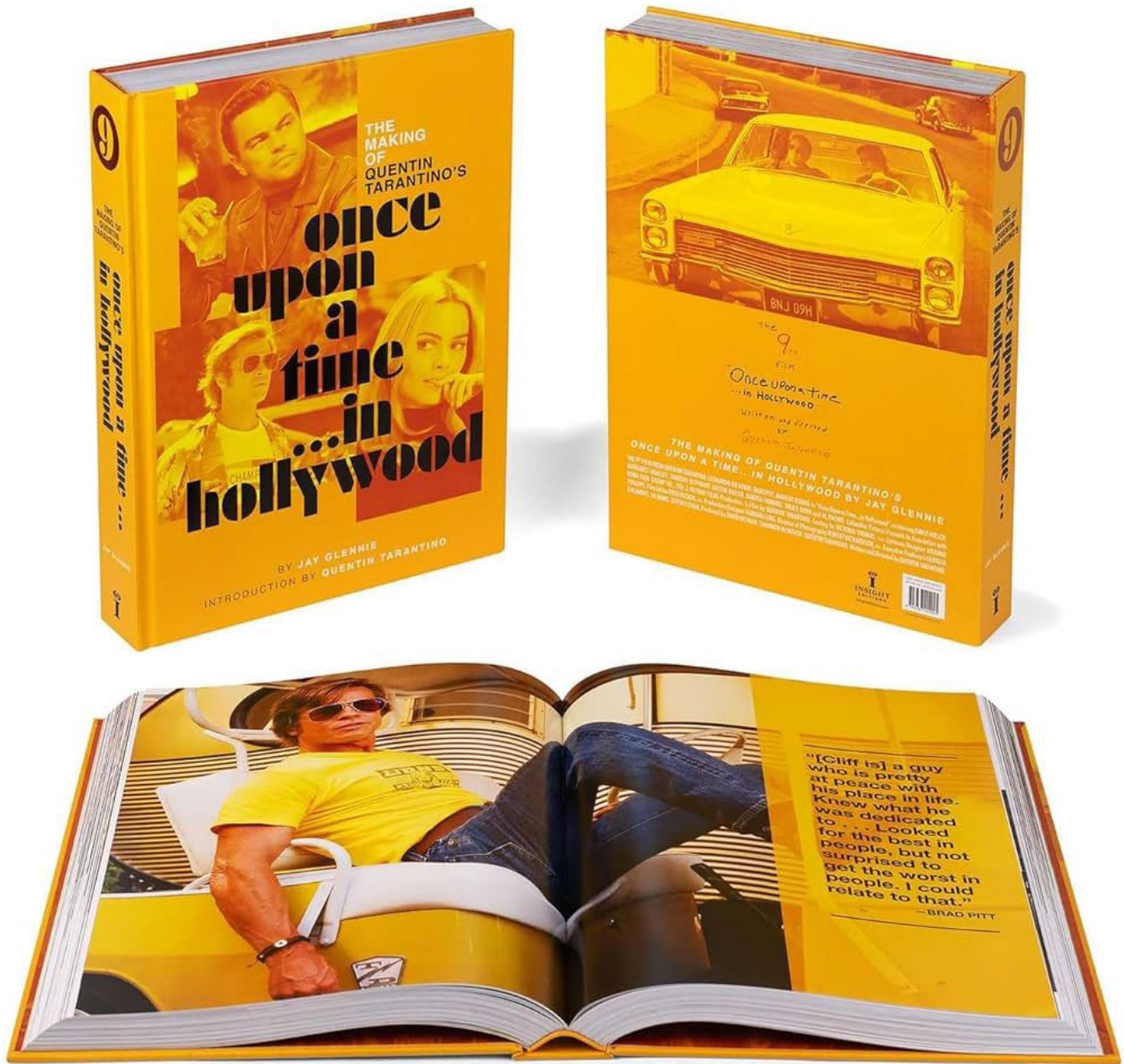


Fig. 1 | Jay Glennie's *The Making of The Making of Quentin Tarantino's Once Upon a Time...in Hollywood* [Insight Editions, 2025]

know what I was gonna do with it, truth be told. I knew that I needed to go to the next level to really discover things, and the next level was going to be Robert De Niro.

**AH:** So, without any real connections or inroads you decided you were going to find a way to get in touch with Robert De Niro and ask him to revisit that film with you?

**JG:** That sense of naivety sometimes really helps, isn't it? When I didn't know what the rules were, I didn't know what the etiquette was. I didn't have a book deal, I didn't have an agent. But I sent Bob DeNiro... or Robert De Niro an email. I sent his people an

email, and they come back to me, "Yeah, Bob would be up for this, but you can't call him Robert, that's his dad's name, you have to call him Bob." And the next thing, I'm on a chat with Bob, and we're doing *The Deer Hunter* book, which wasn't even a book when I had that call.

**AH:** Wow. I like your reflection that you made it happen because you weren't aware that you were breaking etiquette. You believed that something was there to be made and told, but you didn't have it all mapped out yet. That seems like an important lesson in a world where most action needs to be algorithm-approved before you begin.

**JG:** Well, then a friend, a guy that I knew, had put online some pictures from *The Man Who Fell to Earth* and said that he was going to do a book on that film. They had beautiful pictures of Bowie and the film. I thought about how the producers of *The Deer Hunter* also produced that film. So I said, “Well, I’m doing this book on *The Deer Hunter*, why don’t I write the story of *The Man that Fell to Earth*?” And I thought, it’s much better to have a story in a making-of book. When they’re just pictured, you don’t necessarily go back to them. If you’ve got a narrative to draw you in, you’ll go back. So that got me started on combining powerful images with the narrative of how the film came together.

So I ended up writing this book on *The Man Who Fell to Earth* with a buddy of mine, and I met Nick Roeg. That led to me writing the book on *Performance*. Meanwhile, *The Deer Hunter* is still bubbling under the surface for me to write. The producer of *Performance* said, “Why don’t you write a book, replicate the book you did on *The Man Who Fell to Earth* on *Performance*?” I said, “Yeah, I’d like to follow the same format and get Mick Jagger and James Fox.” Lo and behold, they both said yes. So now I thought, well, what the hell. Am I going to do this? So I ended up setting up my own little shingle. That gave birth to the *Performance* book. Then I thought, that’s how I’m gonna do *The Deer Hunter*. I’ll do it on my own little shingle.

**AH:** So, you took your passion and naivete into connecting with top-tier film people and into book publishing. This is a pretty atypical story of one person making things happen outside of industry machines. I think that’s why your books have such striking vision, in terms of the writing and as physical objects.

**JG:** Could be. So then, Bob [De Niro] and I met, and I showed him the *Performance* book, showed him what we’d done, and he said, “Brilliant.” So we went for *The Deer Hunter* book, and then the *Raging Bull* book, and then we’re off.

One of the people I interviewed about the legacy of *Performance* was Irvine Welsh. In that interview I suggested we do a similar book on *Trainspotting*. He said, “Yes, I’ll introduce you to Danny Boyle,” so we ended up doing a book on *Trainspotting*. Right, and when we finished *Raging Bull*, Bob [De Niro] said, “What’s next?” I said, “*Taxi Driver*.”

**AH:** I expect we’re at the point where your path crosses with Quentin Tarantino’s. Is that right?

**JG:** The biggest fan I knew of *Taxi Driver* was Quentin. So I got in touch with Paul Schrader, who I’d worked with, obviously, on *Raging Bull* and *Taxi Driver*, and Paul put me in touch with Quentin. Quentin said, “Yeah, I love the idea.” We had a chat over a three-hour Zoom call. A few bottles of wine involved. Then I find myself on a flight to his house, and we talked about doing the 10 books of deep dives into his films. That’s basically what happened. It literally is just as bizarre as that.

**AH:** It’s amazing how sometimes small decisions just ripple out like that. In retrospect, your publication record looks like a

brilliant plan, yet it was a series of taking leaps of faith in yourself and in what you found meaningful.

I was going to ask you to share about your journey to this book, and you’ve already shared a lot of that. Still, I wonder about your background in writing and film. Was this something you studied?

**JG:** Yeah, well, I always loved films, Andy. I suppose, like, you and I, we were chatting prior to this conversation, and we’ve both always loved films. I had no background in writing. No background in film either. These are things that I love but not things that I set out to train to do.

Just a huge love of film, and like I said before, a big dose of naivety. Talking to you, you’ve got a background with your degrees. For me, that was the biggest thing, the naivety of just asking. And not being frightened of the word “No,” and, touch wood, I haven’t really had a lot of “No.” There’s a few little stops and starts that perhaps they didn’t get off the ground. But that wasn’t really a “No.” They were just more of a thing’s fizzled out, and maybe I didn’t have the enthusiasm for the project. The biggest thing for me was just asking.

**AH:** Regardless of your training background, Jay, you’re a formidable film writer. You make this recent book entirely about the film instead of about yourself. And you took the time to recreate the whole story of the film instead of just assembling interview excerpts around themes or steps in the production. So, let’s shift into talking more specifically about *The Making of Quentin Tarantino's Once Upon a Time... in Hollywood*.

**JG:** When I said to Q about coming on board to do the *Taxi Driver* book and then sent him my books, he was just bowled over by *The Deer Hunter* book in particular. And that’s basically what happened. He said, “Would you give my films the JG treatment? Yeah, when that call comes, you don’t say no.”

**AH:** Absolutely. So, take us into your process. Without getting too meta, take us into *The Making of The Making of Quentin Tarantino's Once Upon a Time... in Hollywood* if you would.

**JG:** It was a case of following a similar simple format and keeping myself out of the story. Making sure that as many voices, as many of his colleagues, and obviously Q, told their story. So, you know, that’s the laborious part, is making sure that on this occasion, Leo, Brad, Margot—and all the wonderful younger actors that Quentin put together—and Al, and all these people came on board. So what happens is I go and visit Quentin. We spend a week together.

We go really deep, laugh and talk about films, we watch films together. But then I go away, and we meet up the following day, and I try and transcribe as much as I can, and I know what questions I want to ask when I come back with as much detail as I can about *Once*.

I think you already know that we’re doing the whole 10, so—and it’s the same for *Basterds* and *Django*. Then I start interviewing all the cast and crew, and then, with what they’ve told me, I go back to Quentin. I say, “Oh, so-and-so said this,” and that

kicks his memory into gear, and then he gives me some more detail on what they've told me. Then I do my best to turn it into something that makes you want to turn the page. I didn't want it to be too sterile. I want my books to be able to feel like you're watching the film as well.

**AH:** Absolutely, and I appreciate your description, because I feel like that integrated, reciprocal approach to conversations really comes through in the book. You're not explicitly in the book as its author, yet you are the one who triangulates all of the input, choosing what to fit together. And it's funny you mention the book feeling like watching the film because after only a few pages, I ended up having my laptop open with the film cued up so that I could drop into scenes and sequences to rewatch them in light of your new contexts and information.

There are some making-of books on the market that feel like a quick patch together of brief interviews, and your writing is in a whole different class. I think readers will be shocked, in a positive way, that your book, which has a huge format to show off the incredible visuals, has so much high caliber writing. I don't know how you wrote this in the timeframe that you did.

**JG:** Oh, thank you, and it means a lot. Honestly, I don't mean this as egotistical as perhaps it could come out, but the books really are written for me. And Quentin. But that's exactly what I told Q at the onset. Look, if I like them and you like them, I think we're gonna be pretty much off to the races. If either of us doesn't like them, then we are up against it.

I was hoping to make these books in particular as authoritative and as entertaining as Quentin is in his interviews. Whenever you hear an interview with Quentin, you know you're gonna get the full three-course meal. To make a book that's anything less would be a disservice to him and to his films.

I used to do the press junkets, Andy, for various different outlets. I know how it is, being in the holding pen with some of the people, waiting to go in, and then you get your five minutes of actual interview time. And you've got to get a beginning, middle, and end in this piece that you're doing. Consequently, in five minutes, you're going to have three questions. Invariably, the same three questions that these people have heard all day long. Right. You can see they're dead behind the eyes by the time you get to ask.

**AH:** So, once you're in with Tarantino, how did the expanse of interview and research unfold?

**JG:** His lawyer, Carlos—these guys have just taken me in, and have literally been my godfathers. They open up the door. The door's generally open when Mike Simpson said, look, Quentin wants X to talk to Jay. When I follow up with somebody else and say, look, I'm doing this book, sometimes I don't hear back at first, eventually I get a reply to say they were just checking me out to make sure I was the real deal. And, they found out that I am, and then they just open up.

I know that these books are never going to be the last word. There's always going to be something else to uncover. I also want

to make sure these books aren't anything salacious, like looking for drama behind the scenes.

**AH:** Yes, it's such a great time to capture the making-of while it's still relatively fresh in everyone's experience but there's been enough time for the film to have a reception, a place in culture.

And your book is definitely invested in NOT being flip about anyone or any difficulties that did occur during production. There's a section where you provide multiple voices and points of view on a set decorating challenge that illustrates this perfectly. Where some writers might have sensed a titillating gossip story, you present a case of professionals being professional but within the constraints of money and time and communication that happen within a major film production. As a reader, I felt like I caught a glimpse of a stressful situation in which the people involved shared understandings of what happened and respect for each other. Not salacious at all, Jay.

As a bit of a shift, to get at the origins of your love for Tarantino films, what's the first one that you remember seeing, whether in the cinema or somewhere else?

**JG:** I just met my wife. We hadn't been dating that long and we went away for a weekend. *Pulp Fiction* had just been released in a town just where we'd gone away. And we hadn't taken into account that the clocks had changed, so we checked out of the hotel an hour earlier than we should have. We got to the cinema an hour early. But boy, yeah, when we saw *Pulp Fiction*, I had already seen *Reservoir Dogs*, and everybody had the soundtrack, but *Pulp* just solidified everything for me.

I used to walk around with a Miles Davis album under my arm, thinking I was cool. It's the same thing with Quentin's soundtracks. His films meant everything to me. I'd never seen anything like *Pulp Fiction*. And then I went back and watched *Reservoir Dogs* at the screenings in London when it was re-released. Because we had a real problem over here with *Reservoir Dogs*, it wasn't released at the same time as you guys because of the ear-cutting scene. And then you're straight into *Jackie Brown*, aren't you? I'm a huge Elmore Leonard fan, and *Rum Punch*, you know. I loved reading that on a flight home from Australia—I'd lived in Australia for a while, and I was at the airport and picked *Rum Punch* up, and read it, and next thing I know, a few years later, I'm watching it as *Jackie Brown*.

There's nothing like watching a film with Quentin, I'm telling you, man. If you ever get the opportunity.

**AH:** I bet. What did you two watch together?

**JG:** Oh, we've watched loads of different films, put on a Western, *The Last of the Mohicans*, the original. I went to a screening for Bob's birthday at Tribeca last year. So a group of us all went to celebrate Bob's birthday, and they put on a screening of *Jackie Brown*. And Quentin came along, and he interviewed Bob. And I was with my wife, and I said to Kelly, look, just watch Quentin watch this film. I mean, I don't know how many times he's seen *Jackie Brown*, but he was literally bopping away, laughing at all the jokes.

Pretty amazing to get to watch him watch films!

**AH:** Dream job.

**JG:** Yeah, yeah, yeah, yeah, yeah, yeah.

**AH:** It's interesting, too, because I think you and I are probably similar in age and generation. In our 50s, maybe. My entry point was *Pulp Fiction*, too. I was a university student, saw it in the movie theaters, and that was the hook. Now I'm in my 14th year of teaching college students in the US, and I always have Tarantino in my film studies courses. It's fascinating to see over the years what are the new fans' entry points and how that shapes their ideas of Tarantino.

I mean, so many come through *Kill Bill*. This is informal; I don't have the data to back it up, but my impression is that *Kill Bill* is the widespread entry point for people in their 20s now.

**JG:** Yeah, I wasn't there, sadly, but at his cinema, he just played *Kill Bill: The Whole Bloody Affair*. Yeah, I'm looking forward to when we attack the *Kill Bill* part of this project, to sit down and watch *The Whole Bloody Affair*. I keep sounding like a broken record, but once again, I'm looking forward to hearing all the different stories on how that one was brought together. He told me some things to be sure and ask Uma [Thurman] when I get to her *Kill Bill* interview.

**AH:** Well, I'm curious, what were some interview moments that surprised you in working on *Once Upon a Time... in Hollywood*?

**JG:** Oh, gosh. I suppose the young guys and girls in the cast. It's when you're seeing them at X amount of feet tall in the cinema, they look pretty iconic and impressive. And then when you're chatting to them on Zoom, you do realize just how young they are, and how young they were five years hence, six years hence, when they were auditioning. But just what an impact Quentin has had on them. That wasn't surprising, but it was really powerful. I mean, Mikey Madison, huge fan of Quentin. Austin Butler, huge fan of Quentin.

You know, these weren't just gigs for these guys. They were huge fans before they even got to the set. Austin, he was telling me that he used to collect Quentin's screenplays and read them constantly as a young actor.

There's so many lovely, surprising stories as well. You get somebody like Al Pacino, and you think, hell, how could Al Pacino be impressed by anything with what he's seen in his career? But, you know, he loved working with Quentin. And Brad and Leo, I mean this is not going to be an answer to the question you've given me, but Brad has told me so many great stories about reading for the role in *Basterds*. That was his first time out with Quentin, and then he talked about how amazing it was to read the screenplay for *Once Upon a Time* right there in Quentin's house.

It's thrilling as a writer to keep getting yeses. I don't know why I was surprised about that, because it is Quentin, and Quentin has given me the credence and authority to go and talk to all of these amazing people. But, I mean, I was talking to Sam Jackson last week. Hell! I mean, just hearing his voice over Zoom.

**AH:** Wow, I can imagine it would be surreal.

**JG:** And it's my job to make sure that these guys feel comfortable chatting to me and opening up. These guys are giving me hours at a time.

**AH:** Yeah, you're clearly really great at warming people up and having conversations. I'm still thinking about how you mentioned the young, rising actors. Reading those sections of your book about casting for the Manson family is especially cool. You don't say it outright, but for readers who are really into cinema, we're going to be thinking about how this is Margaret Qualley on the road to *The Substance*, Mikey Madison en route to *Anora*, Austin Butler on the road to *Dune* and *Elvis*. You focus on the narrative of Tarantino's film, yet there are implications for these actors' career trajectories in the wake of this film.

**JG:** Yeah, exactly, Andy, I wanted to make it about the present without getting out of the story into what was coming in the future.

**AH:** It seems to me that readers will be able to make those associations, and so it's really nice to get the actors' enthusiasm and get their voices about that specific project, and not talk about it as a stepping stone.

**JG:** And the sliding doors moments, I mean, we must make a mention of Victoria Thomas. She is literally Quentin's right hand on the cast, and she knows everybody, young and old. She's got a finger on the pulse, and one of the nicest, loveliest ladies you'll ever meet. Just to think how many of those young Turks have gone on, you know, Mikey, Sydney, Austin, Margaret, Maya Hawke.

And Dakota Fanning. Almost unrecognizable as Squeaky. But she comes in, and she wasn't not gonna let that role go. She was adamant she wasn't, and she told me so. And then, you know, when I told her about what Kurt [Russell] had told Quentin—that Quentin was going to meet the best actress in Hollywood—to see her delight at hearing that, but embarrassment, and it just makes the whole conversation something that I can add to the book.

You know, the book hasn't been released yet, and you're my first interview for it, and I appreciate this chance to talk about it.

**AH:** It's my pleasure. Before we started recording, we were talking about archives, and one of the really sweet moments in the book is when you include the little note that Julia Butters wrote to Leonardo DiCaprio after the table reading. It's just this cute little archival bit, and I wonder, obviously you were pretty limited in terms of what you could include, are there archival things that got left on the cutting room floor?

**JG:** Yeah, well I'm doing books on all 10 films, and I wanted to make sure that the archival sections of the older books are more Quentin-led. He has an extraordinary archive. He collects everything! But, yeah, Julia, her and her mum, oh, what a duo they

are! We went up to London, my family. Julia invited my wife and my two daughters along to see *Freakier Friday*, and she's blossomed into just the loveliest person, and everybody loved her in the film.

In writing my book, it was amazing finding out things like the magic trick that she did. Her mum kept that. She knew that this opportunity was going to be something. She kept that magic trick, just to keep Julia quiet in the room.

I love the whole story of how Julia got into the film. Quentin told me, he was just watching some daytime TV when all of a sudden he was like "whoa, whoa, whoa, whoa, whoa, whoa, who's this girl?" He got Victoria [Thomas] onto it. He said, "Look, I think I might have found who we need." He had actually been quite worried that this role was going to be a Hans Landa situation, where he had written a character that he loved but then wondered if he could ever find the person to pull off the performance. And, you know, he found his girl, and, didn't he just? She was absolutely marvellous in the film, wasn't she?

**AH:** Agree on all fronts, and I loved reading the parts around Julia's involvement, from casting to the table read and filming. Her scenes with Rick Dalton are absolutely crucial to the audience feeling deeply for the characters, and she absolutely shines on screen with a performance for the ages.

I'm thinking about how *Once Upon a Time... in Hollywood* was one of the most important things that got me through the worst phase of the pandemic, Jay. It was the last really amazing picture that I saw in the cinema before lockdowns, and then I would rewatch it at home during the days of isolation. The film is about upheavals in film culture, and we were living through an upheaval that made us wonder if we'd ever return to cinemas.

**JG:** Yeah, actually Julia told me that was the first time she watched the film, was during lockdown. Because she was obviously not old enough to watch it the first time around, but she watched it during the lockdown because her parents said, "Okay, right, you can watch it now."

**AH:** What else sticks in your mind at this point, now that you've fully written the book and you've got a little time and distance from that writing process?

**JG:** Q told me, that was the first time he's ever written a screenplay when he knew what the end and last shot was gonna be. He'd never written the ending first, but he knew what the ending was gonna be.

**AH:** Speaking of endings, it looks like we just have time for another couple of questions. You talked about writing your book and thinking about yourself and Quentin Tarantino as the audience to make happy, but I wonder how do you imagine your book might fit into a world where film fans have endless access to interviews and blogs and think pieces? What do you hope your book offers to film fans, film posterity, film culture?

**JG:** Yeah, I hear what you're asking. I think what I'm hoping to achieve is to take away all the conjuncture that's out there on the internet that's taken as gospel. I mean, I'm not even gonna parrot what your leader calls the news, but that fake news, you know, I'll have to say it, that kind of thing. So I'm hoping for this book and the remaining 9 books that there's a story to each of them. Sadly, they're so bloody big and heavy and cumbersome that you are going to have to put them down. But I'm hoping that you wouldn't really want to put it down because each page, you're going to be learning something new, but more than just informative, I want readers to enjoy their time inside the book. Also, that you're going to come away with learning something perhaps you don't know, like the collaboration it takes to make a film.

But what you're not gonna get is any salacious gossip. I'm not interested. Just not interested-at all in that. What I am interested in, is making sure that the reader comes away with the enjoyment.

**AH:** I'll attest to enjoyment and to the learning you mentioned. Your story of how this movie came to exist is like a film-school level description of all the professionals who create together. You also capture so many moments that add up the film. Moments when people made decisions, worked as a team, struggled to tap into another person's vision, conducted research, coaxed public officials and private homeowners to open spaces for filming, and it goes on.

Now, in addition to the contents you deftly capture in writing, I want to say something about the book as physical media. Frankly, Jay, this is far and away the most beautiful book I now own. And it's funny because for me to prep for our interview and a book review I've already published, the publisher could only share a low-resolution pdf with me. It totally worked for reading your prose, and maybe it even helped direct my focus to the writing even more. But that low-res version didn't do any justice to the images, and it gave no sense of what it would be like to hold this book or set it on a table with a cup of coffee to flip around its pages.

Then the physical copy arrived by post, and it nearly broke my front porch when the delivery person dropped it. It's massive! It's a book that will keep readers coming back because the huge volume of writing invites us back and the pictures do, too. The pictures include some film stills, but really you've assembled behind-the-scenes shots on sets, costume and prop sketches and designs, and so much more.

**JG:** It's beautiful, isn't it, Andy? Simon Granger and I, he's designed all my book covers. So yeah, we worked hard on this one. It had to have that LA glow, and what you're going to get from all of the book covers, you're going to get different tone, different color, but there's going to be a coherence to them.

I mean, I can't wait for the world to see, but, you know, especially for Quentin's fans to see this. And I think I can probably go on record, but that forward wasn't enough. Q's doing the forward to each book as well. I was almost reluctant to ask him to do the forwards, because I didn't want people to think that that's all he did. Sometimes you do that, don't you? You pick up

a making-of book, and all they've done is a forward, and they haven't contributed to the book.

**AH:** Readers definitely will know that Tarantino was highly involved, well beyond the forward, Jay. And something I admire is that you also didn't make this book totally Tarantino centered either. That's the other end of director involvement, when a making-of book enacts a sort of fanboy, and it is usually fanboy, worship that lacks critical distance or the perspective to appreciate all of the amazing creative efforts that go into a film.

**JG:** Thanks, Andy.

I'll finish by sharing that I sent Q a copy. And he's busy doing his things, which I can't go into, but he's busy doing some work. So there was a delay, and Mike Simpson, his lawyer, his agent had got his, Carlos had got his, and they were just, "Oh my god, Jay!" I'm like, fuck yeah, they like it, I love it.

But you're waiting on Q to get back to you, and Q doesn't really do phones, anything like that, but, you know, we email and whatnot. And then I got the email come through, and I'd take two words out of the email, and they were "FUCKING AMAZING!!" in capital letters and two exclamation marks.

My job's done, man.

**AH:** Wow, that had to be both a huge relief and way beyond relief, into film nerd ecstasy pretty much!

**JG:** Insane, oh my gosh. Oh, bloody hell.

**AH:** Let's land with a final question: who are one or two actors who haven't worked with Tarantino yet and you'd love to see them work with him in the next project? You can change your mind immediately after the interview. I'm just asking for an off-the-cuff reaction.

**JG:** Gee whiz, Andy, jeez, that's the hardest question in the world.

What I do love about Quentin, it won't answer your question just yet, but what I do love about Quentin is that he only literally casts for the role. I mean, there's some actors that are not mentioned in the book. I shouldn't really say that, because it feels like I'm holding stuff back, but some of the actors that wanted to be in his film, some of the musicians that offered up records for his soundtracks. It's a no. I don't know many filmmakers that wouldn't say yes to some of these people that I know about. If they're not right for the role, it almost doesn't matter whether you're Brad Pitt or Leo.

You know, Leo expressed an interest in "what can I do" in *Basterds*? You know, looking over the fence a little bit, is there anything in *Basterds* for me? His mum's German, so he was asking, oh, maybe I can do this Hans Landa character. Quentin went and cast Christoph Waltz, and it's impossible to imagine anyone else as Landa.

Q's brilliant for unearthing actors that have fallen off the radar. Robert Forster. What a great story told to me by the wonderful Spencer Garrett, who plays Alan Kincaid in *Once*, about Robert Forster. That's gonna be a beautiful piece in the *Jackie Brown* book.

I'm not really answering your question yet. Yeah, I really do hope that Q, in 10, that he finds an actor that maybe I don't know too much about, or has fallen off the radar, and we all sit up and think, gee whiz! God, of course! Why didn't we think of that?

Yeah, that's my answer. All right.

**AH:** Diplomatic and thoughtful. You manage both.

**JG:** Cheers, buddy. ■