

**QUENTIN TARANTINO**

| CONTENTS                           | PAGE |
|------------------------------------|------|
| 1. BIBLIOGRAPHY                    | 2    |
| 2. REFERENCES TO JOURNAL ARTICLES  | 7    |
| 3. REFERENCES TO NEWSPAPER REVIEWS | 11   |

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## QUENTIN TARANTINO - a selective bibliography

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**ANDERS, Allison and ROCKWELL, Alexandre and RODRIQUEZ, Robert and TARANTINO, Quentin**

**Four Rooms.**

*London: Faber and Faber, 1996.*

**See** pp. 161-193.

Script of FOUR ROOMS with the pages referenced here being the portion of the script written by Quentin Tarantino.

**BARNES, Alan and HEARN, Marcus**

**Tarantino A to Zed: the films of Quentin Tarantino.**

*London: B T Batsford Ltd, 1996.*

A useful A to Z of the influences and inspirations, the actors who took part in the films, the awards won, the characters, censorship, continuity errors, music, and many more. The Appendix lists cast and credits for his films, together with some background information.

**BERNARD, Jami**

**Quentin Tarantino: the man and his movies.**

*London: HarperCollins, 1995.*

In this book the author traces the history of Quentin Tarantino - examining both his work and his character, as well as the effect he has on those around him - from the early days up to the 1995 Oscars where PULP FICTION received seven nominations. She also includes a Quentin Tarantino Curriculum Vitae!

**BOORMAN, John and DONOHUE, Walter (eds.)**

**Projections 3: film-makers on film-making.**

*London: Faber and Faber, 1994.*

**See** pp. 174-195.

Quentin Tarantino is interviewed by Graham Fuller about his career and his films. The interview follows an introduction giving brief biographical notes and a critical note on Tarantino's career.

**BOORMAN, John and DONOHUE, Walter (eds.)**  
**Projections 5: film-makers on film-making.**

*London: Faber and Faber, 1996.*

See pp. 25-39.

Tarantino discusses film with Brian de Palma.

**BRANSTON, Gill and STAFFORD, Roy**  
**The media student's book.**

*London: Routledge, 1996.*

An introduction to the variety of topics which may be included in a media studies course at A-Level, BTEC, GNVQ or undergraduate level: narratives; genres; marketing; production; technologies; image and language; and so on. Particular mention of Tarantino is made in reference to independent production and postmodernism, but of course many of the other topics discussed in this book can be linked to the study of his films.

**CARTMELL, Deborah and HUNTER, I.Q. and KAYE, Heidi and WHELEHAN, Imelda (eds.)**

**Pulping fictions: consuming culture across the literature/media divide.**

*London: Pluto Press, 1996.*

(Film/Fiction, vol. 1)

On adaptation and the blurred boundary between literature and media studies. Cult films, postmodernism and violence are some of the topics under discussion. A reading of PULP FICTION is given in the last chapter.

**CLARKSON, Wensley**  
**Quentin Tarantino: shooting from the hip.**

*London: Piatkus, 1995.*

This mainly biographical book is based on interviews with a variety of people including Tarantino's mother, Cathryn Jaymes, and Monte Hellman. As the author notes "some of the dialogue ... was constructed from available documents, some was drawn from tape recorded testimony, and some was reconstituted from the memory of participants." The author uses his subjects' testimonies to construct an image of Tarantino's life and work.

**DAWSON, Jeff**  
**Tarantino: inside story.**  
*London: Cassell, 1995.*

A study of the director - his history, his influences, and style - and his relation to other Hollywood film-makers and stars. Contributions to the comments come from, amongst others, Harvey Keitel, Oliver Stone, Eric Stoltz, Tony Scott, Danny de Vito, Samuel L. Jackson, John Travolta, and Patricia Arquette.

**FALCON, Richard**  
**Classified!: a teachers' guide to film and video censorship and classification.**  
*London: British Film Institute in association with BBFC, 1994.*

As Tarantino's films seem to have encountered problems with the censors when reaching the UK video market this book is a very useful guide to the background upon which the decisions were taken, and of course specifically a useful guide for teachers. It is divided into three parts: teaching about censorship and classification; a historical account of censorship and classification in Britain; and teaching materials.

**GEHRING, Wes D.**  
**American dark comedy: beyond satire.**  
*Westport, Connecticut; London: Greenwood Press, 1996.*  
(Contributions to the study of popular culture, number 55)

Not surprisingly Tarantino and his films are mostly mentioned in the chapter discussing the links between the genres of film noir and dark comedy. PULP FICTION and RESERVOIR DOGS are used as prime examples. TRUE ROMANCE is also discussed briefly.

**HAYWARD, Susan**  
**Key concepts in cinema studies.**  
*London: Routledge, 1996.*

A glossary of the main terms and concepts in film theory and film production. Some of the terms identified as key concepts are given detailed attention. For example: Westerns, the history of the genre; auteur theory; gender; and postmodernism. The latter includes a discussion of Tarantino's films.

**HILL, Annette**

**Shocking entertainment: viewer response to violent movies.**

*Luton: John Libbey Media, 1997.*

Examines all aspects which affect an audience starting with the build up of the hype, then the actual activity of viewing (audience awareness, their physical and emotional responses), identification with the characters and story, and the question of entertainment. RESERVOIR DOGS is used as the special case study, pp.87-101. What is the list of target films used in focus groups?: RESERVOIR DOGS; PULP FICTION; TRUE ROMANCE; NATURAL BORN KILLERS; MAN BITES DOG; HENRY, PORTRAIT OF A SERIAL KILLER; BAD LIEUTENANT; KILLING ZOE.

**HILLSTROM, Laurie Collier (ed.)**

**International dictionary of films and filmmakers - 2: directors.** (3rd ed.)

*Detroit: St. James Press, 1997.*

Tarantino achieves an entry (pp.980-982) in this international dictionary of filmmakers amongst such distinguished company as Michelangelo Antonioni, Francis Ford Coppola, Alexander Korda, and René Clair. The other three volumes of this dictionary cover Films; Actors and actresses; Writers and production artists.

**KAGAN, Norman**

**The cinema of Oliver Stone.**

*Oxford: Roundhouse Publishing, 1995.*

**See** pp. 227-252.

Critical analysis of NATURAL BORN KILLERS, in Chapter 11, in which Tarantino's script and his involvement, mostly at the early stages of the production, is briefly discussed.

**LYONS, Donald**

**Independent visions: a critical introduction to recent independent American film.**

*New York: Ballantine Books, 1994.*

**See** pp. 106-115.

Focuses on independent film-makers working outside the formulaic constraints of the big studios to produce innovative movies. One section is devoted to RESERVOIR DOGS and Tarantino's individual approach to filmmaking, comparing the film to past films, and placing the director within a tradition of recent independent film-makers.

**TARANTINO, Quentin**  
**From Dusk Till Dawn.**

*London: Faber and Faber, 1996.*

Screenplay of the film. Full credits and illustrated.

**TARANTINO, Quentin**  
**Natural Born Killers.**

*London: Faber and Faber, 1995.*

Tarantino's script of the film. There are no lists of cast or credits, and no illustrations.

**TARANTINO, Quentin**  
**Pulp fiction.**

*London: Faber and Faber, 1994.*

Script of the film including a full cast and credit listing and some illustrations.

**TARANTINO, Quentin**  
**Reservoir dogs.**

*London: Faber and Faber, 1994.*

Script of the film including a full cast and credit listing and some illustrations. Includes an interview by Graham Fuller, also found in "Projections 3" listed above.

**TARANTINO, Quentin**  
**True romance.**

*London: Faber and Faber, 1995.*

Script of the film including a full listing of cast and credits. Includes an introduction in which Quentin Tarantino discusses his work in general and TRUE ROMANCE in particular under the headings of: Beginnings, Structure, Omission, Heroes and Villains, Violence, Morality, Endings.

**WOODS, Paul A.**  
**King Pulp: the wild world of Quentin Tarantino.**

*London: Plexus, 1996.*

A critical look at the films of Quentin Tarantino concentrating on RESERVOIR DOGS, TRUE ROMANCE, PULP FICTION, and NATURAL BORN KILLERS, credits for which are given in the filmography.

## **QUENTIN TARANTINO: *journal references***

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### **EMPIRE**

No.65 November 1994, pp.86-89, 91, 93-94,96-97

#### **PULP FICTION**, by Mark Salisbury

Quentin Tarantino talks about his career and about PULP FICTION, John Travolta remembers his first meeting with Tarantino, Uma Thurman explains why she took the role of Mia Wallace and Roger Avary talks about his relationship with Tarantino.

### **EMPIRE**

No.53 November 1993, pp.96-103

#### **Natural Born Killers**, by Jeff Dawson

Interviews with director Tony Scott, writer Quentin Tarantino and the cast of TRUE ROMANCE discuss their work on the film.

### **EMPIRE**

No.53 November 1993, p.107

#### **My Life As A Dog**, by Jeff Dawson

A list of similarities between the Hong Kong gangster film CITY ON FIRE and RESERVOIR DOGS.

### **EMPIRE**

No.44 February 1993, pp.50-54

#### **Lets Go To Work**, by Jeff Dawson

Quentin Tarantino talks about RESERVOIR DOGS and his reasons for choosing to write and direct a heist movie.

### **FANGORIA**

No.149 January 1996, pp.32-37,76

#### **The Bad Boys Of Horror**, by Anthony C. Ferrante

Production report on FROM DUSK TILL DAWN including interviews with Robert Rodriguez and Quentin Tarantino about the film.

## **FILM COMMENT**

Vol.30 No. 4 July/August 1994, pp.32-36, 38, 40-43

### **When You Know You're In Good Hands**, by Gavin Smith

Interview with Quentin Tarantino about RESERVOIR DOGS and PULP FICTION, discussing particular scenes and the experience of working with certain actors.

## **FILM IRELAND**

No.40 April/May 1994, pp.20-21

### **Doing It With Mirrors**, by Shane Barry

Article arguing that the new crop of revisionist film-makers, such as Tarantino and John Woo, are losing substance in favour of styles borrowed from other directors.

## **FILMMAKER**

Vol.2 No.4 Summer 1994, pp.16 & 61

### **Producing Pulp**, by Scott Macaulay

Lawrence Bender and Stacey Sher, the producers of PULP FICTION, talk about the difficulties of working on independent films and with challenging directors.

## **INDEX ON CENSORSHIP**

Vol.24 No.6 1995, pp.56-58

### **It's Cool To Be Banned**, by Quentin Tarantino

Excerpts from a KALEIDASCOPE radio interview in which Tarantino comments on RESERVOIR DOGS and how the reluctance of the BBFVC to give it a video certificate in the UK has proved beneficial. PULP FICTION is also discussed.

## **INTERVIEW**

Vol.24 No.9 September 1994, pp.130-135

### **Hollywood's New Hit Men**, by Godfrey Cheshire

Quentin Tarantino (PULP FICTION), Roger Avary (KILLING ZOE), Lawrence Bender (FRESH) and Oliver Stone (NATURAL BORN KILLERS) discuss their latest films.

**INTERVIEW**

Vol.23 No.10 October 1993, pp.108-15, 35

**She's About To Explode**, by Graham Fuller

In a heavily illustrated article Patricia Arquette discusses her role as Alabama in TRUE ROMANCE.

**INTERVIEW**

Vol.23 No.7 July 1993, p.36

**Plotting Hollywood's Future**, by Graham Fuller

Interview with Quentin Tarantino on how he goes about writing a film script.

**PREMIERE**

Vol.9 No.3 November 1995, pp.76-78

**Four X Four**, by Peter Biskind

Interviews with Quentin Tarantino, Robert Rodriguez, Allison Anders and Alexandre Rockwell on their directorial collaboration FOUR ROOMS.

**PREMIERE**

Vol.2 No.10 November 1994, pp.94-10

**What Makes Tarantino Tick?** by Tom Shone

Profile of Quentin Tarantino with an interview focusing on PULP FICTION.

**PREMIERE**

Vol.6 No.2 January 1993, p.36

**Unleashing RESERVOIR DOGS**, by James Ryan

Comments from Quentin Tarantino about RESERVOIR DOGS and photographs from the film's US premiere.

**PREMIERE**

Vol. 5 No.12 August 1992, pp. 31-32

**Back On The Wild Side**, by J. Hoberman

Article about the influence of Martin Scorsese on new writer/directors Quentin Tarantino and Nick Gomez.

**SIGHT AND SOUND**

Vol.4 No.11 November 1994, pp. 16-19

**Quentin Tarantino on PULP FICTION**, by Manhola Dargis

Quentin Tarantino talks through the images used in PULP FICTION including costumes, Jack Rabbit Slims, drugs, the gold watch and dancing. Highly illustrated.

**SIGHT AND SOUND**

Vol.4 No.5 May 1994, pp. 10-11

**PULP FICTION**, by Quentin Tarantino

Quentin Tarantino explains what the term “pulp” means to him and how PULP FICTION fits into this definition. He also discusses the importance of casting. Includes an extract from the screenplay.

**SIGHT AND SOUND**

Vol.3 No.2 February 1993, pp.32-33

**Obsession, A Rare Sorrow**, by Quentin Tarantino

Quentin Tarantino writes about what he thinks makes a great western.

## **QUENTIN TARANTINO - *press cuttings***

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The following articles are kept on the **Quentin Tarantino** microfiche at the BFI Reference Library.

### **THE GUARDIAN**

19 September 1994, pp.8-9

**The Movie Junkie**, by Andrew Pulver

Assesses the reception given to PULP FICTION at the Cannes Film Festival, concentrating on the film's non-linear narrative and the similarities between Tarantino's work and the Jim Jarmusch film MYSTERY TRAIN.

### **MAIL ON SUNDAY (NIGHT & DAY)**

12 March 1995, 36-40

#### **Success**

Traces Tarantino's rise to fame, with comments from those who worked with him on the way, particularly his ex-manager Cathryn James and co-writer Roger Avary.

### **THE OBSERVER (LIFE)**

3 July 1994, pp.26,28, 30

**On The Run**, by Jim McClellan

Interviewed at the Nottingham Shots In The Dark Film Festival Quentin Tarantino discusses the RESERVOIR DOGS torture scene, screen violence in general and PULP FICTION in depth.

### **THE SUNDAY TIMES MAGAZINE**

3 October 1993, pp.56, 58, 61

**Quentin Tarantino**, interviewed by Richard Guillatt

The director discusses reactions to RESERVOIR DOGS, screen violence and the motivation behind TRUE ROMANCE.

## **TIME OUT**

21 September 1994, pp.24, 26

### **Killing Joke**, by Geoff Andrew

Interview with Quentin Tarantino on RESERVOIR DOGS and PULP FICTION and his thoughts on moral violence.

## **THE VILLAGE VOICE**

28 March 1995, pp.39-40

### **Quentin Tarantino's Negro Problem**, by Devon Jackson

Discussion of black representation in Hollywood, particularly in terms of dialogue in PULP FICTION. The films' European influences and homophobia are also commented on.

## **THE VILLAGE VOICE**

25 October 1994, pp.29-32

### **Natural Born Film-maker**, by Lisa Kennedy

Report from the New York Film Festival which opened with PULP FICTION and screened the documentary WHO DO YOU THINK YOU'RE FOOLING? by Mark White which puts forward the view that RESERVOIR DOGS is merely a remake of the Hong Kong heist movie CITY OF FIRE. Includes an interview in which NATURAL BORN KILLERS and the use of black characters are discussed.