

Robert Redford Dialogue with Amy Taubin, 2016

Amy Taubin:

We're at the Walker Arts Center in Minneapolis for a dialogue with Robert Redford. Tonight's program is titled "Robert Redford, Independent Visionary." I will talk with Mr. Redford about his remarkable career as director, producer, actor, a social, political, and environmental activist, and as co-founder of the Sundance Institute, a leading advocate for independent cinema. I'm Amy Taubin, writer, film critic, and contributing editor to *Art Forum*, *Sight and Sound*, and *Film Comment* magazines. I'm also a member of the selection committee for the New York Film festival, and I teach at the School of Visual Arts in New York City. Now we will begin our dialogue with a truly independent visionary who has transformed the landscape of American cinema, Robert Redford.

Amy Taubin:

Well, as Sheryl said, this man needs no introduction.

Robert Redford:

But I'd like one anyway, if you don't mind.

Amy Taubin:

You want one? You want one? Well, he's one of the major American film artists himself, but he has changed the shape of independent filmmaking in America through his founding of and continual work with the Sundance Institute. He's also a person who is an activist, a social activist, a political activist, and particularly an environmental activist. What was remarkable for me preparing for this, is when I looked at the films that were shown in the Walker series, your films, the films in which you acted, or directed, or produced or all three, they both spoke to the moment in which they were made historically and they seemed utterly, utterly of this moment now, so relevant that when one looked at them two weeks ago, as many of you did, or a week ago they seemed relevant, and then after Tuesday they seemed even more relevant, and in a slightly different way. So is that enough of an introduction?

Robert Redford:

Thank you.

Amy Taubin:

And I thought we actually shaped this script together a little bit about two weeks ago, and today we decided to stick with it even though it's very, very tempting, and I'm sure a lot of you will want to ask questions about what has changed now. But for the moment, let's stick to the script, and let's start by looking at a clip from *Butch Cassidy and the Sundance Kid* because I think that is the film that put Mr. Redford not only on the map, he had been on the map, but gave him the power and the clout to make his own films, and also eventually to found Sundance.

[Clip from *Butch Cassidy and the Sundance Kid*]

Amy Taubin:

Has it been a while since you saw that?

Robert Redford:

A long time, yeah.

Amy Taubin:

I mean there are a lot of things to talk about in relation to this film. One is the outlaw, and this particular depiction of the outlaw, and how this film was made at the time of the Vietnam War, and what that depiction of the outlaw had to do with that for you.

Robert Redford:

Well, I'll tell you. The first thing that hit me when I was just looking at this is the role that the environment played in this film. I haven't seen the film for a long, long... Almost from the time it first came out, but as I look at it now, I realize how much the environment played a role. It was really a character in the film, because they had to ride through the southwest, and you had to capture the feeling of what the southwest was like. And I think George Roy Hill, who by the way, I think deserves a lot of credit. I don't know that George ever received the credit that I think he fully deserves because he went on to make *The Sting*. But this was his concept. And I met George in a bar in New York, and initially I had been approached to play Butch Cassidy because I'd been in a comedy in New York.

Robert Redford:

And so the idea was, well, I should play Butch Cassidy. Also, there was a 13 or 14 year difference in Paul's and my age, and Paul had played characters like the Sundance kid before. George knew Paul and he knew that Paul was actually, as a person, much more like Butch Cassidy. He'd bite his fingernails, and stuff like that. So he came to see me and I said, "Well, yeah, I can play Butch Cassidy. I'd be honored to do that. But that's not the part that I can identify with." I feel much more connected to the other character because of the way I grew up, and because the way my life started out, and where being an outlaw was very appealing to me at one time, to a fault. So I felt like I could relate to him much more. And he got intrigued by that and he said, "Oh, that's really interesting."

Robert Redford:

So he then fought for me to play it, and the studio didn't want me in the film because I did not have the name that Paul had. So they felt it would be too much of an imbalance. And George fought for me for that. So when it came to be, the original title of the film was *The Sundance Kid and Butch Cassidy*. That was the initial title that Bill Goldman had. So they switched the title around for Paul, and it was fine with me because I loved the part. There's a lot more to say about it, but that'll come up maybe some other time.

Amy Taubin:

Well, the thing that you said about looking at the landscape.

Robert Redford:

Oh, it was terrific to film there. You're in Zion National Park, Bryce, you're around all this incredible geologic formations, I mean it's just incredible.

Amy Taubin:

But the thing that struck me when I looked at it was that series of shots of you looking out ostensibly for who is following you, but there's a point at which you get mesmerized by the landscape itself, and you look at it with such passion for that, that I thought that really remarkable to see that, and for me that's what lives on in the films.

Robert Redford:

It's interesting. Well, you know what, George did another thing. He could build up anticipation. For example, he had a lot of shots of us stopping, because we had a hunch that were being followed, but we weren't sure. If we were going to be followed who's going to be very, very tricky. Very dangerous, which meant that we would have to constantly be moving, constantly be moving to stay on the lam. So those first shots were looking out and you pan, you don't see anything, you just see us looking, waiting. So that when he finally looks out and sees dots coming up it had real meaning because you had built up to that moment.

Amy Taubin:

Okay. So you are getting onto a subject that I really want to talk about, which is when you, every year pretty much, start off Sundance, or sometimes you introduce the awards night and you always say that Sundance is for the filmmakers.

Robert Redford:

Yes.

Amy Taubin:

Who are the filmmakers? We grow up with the notion of the auteur theory, and that the director is the filmmaker. But I think when you say that, you are embracing other parts of what goes into putting this together, not... The director isn't the only person who's a filmmaker.

Robert Redford:

He's not.

Amy Taubin:

Could you talk about that a little bit?

Robert Redford:

Yeah, the director is not the only person involved. It's a collaborative effort, and it takes a lot of parts to make a whole, and the director guides. The director may have, in a particular case, may have the concept, and take the concept forward, and then you have to put together a crew. But the crew makes it work. Otherwise, if it were just a director alone, it'd just be a director, and nothing else but the movie. And I think there are a couple of examples of that, but mostly, it's a collaborative effort. And I always felt that... I felt the same way about filmmakers, that the reason I started Sundance was because I felt that the mainstream was completely controlling exhibition and therefore, because they were, the mainstream was what ties studios' relationship with the theaters, and the studios had people under contract, so they put them in the films.

Robert Redford:

And I just felt there were a whole lot of other people out there who were talented, who had stories to be told, and then they should be given a chance. So that's what led to the idea of starting Sundance. But then what was missing was these filmmakers had talent, they had scale, they had stories to tell, but they were undisciplined because they had not had a chance to develop themselves. So that's what led to the idea of starting the Sundance Institute. And the only place to start it was the only thing I could give up, which was the land in Utah. I couldn't put it in an urban environment, it would've been too expensive. So I thought I could give my own land and bring people out there. And I thought, well maybe what would happen, what would happen if artists came into nature? Because most of the film development was done in the cities.

Robert Redford:

I said, what would happen if we had a development program in nature and see what kind of effect that nature would have on the filmmakers. But the bottom line point was to give new filmmakers a chance to have their stories told and be seen. So we started this nonprofit, The Sundance Institute, and we brought filmmakers out, and I would call on my own colleagues, directors, writers, actors to come to Sundance and give of their time and work as mentors, to develop the skills.

Robert Redford:

So we did that, and we could see that we were helping them get their films made. But because we were a nonprofit, we couldn't follow them all the way into the profit zone. So they died at that point. I thought, God, you know what's missing is that no one can see these films. I said, the only thing I could think of was, well, if we can create a place for the films to be seen and at least create a community of the filmmakers to come see each other's work, then maybe that could start something. So that's what led to the idea of the festival in Park City, which is not Sundance, it's 40 miles away. So that's what led to the festival. But then later on, once that succeeded, a lot of people got confused. They thought that Sundance was the festival. All it was was going into the profit area and saying, "Okay, we now want to have an exhibition place where people can come see the films." And that's how the whole thing started.

Amy Taubin:

Do you think that the filmmakers who now go to put their work through the labs, through there to the producer's lab, there's a director's lab, there's writer's lab, and now there are new media labs. Do you think the films they're making are significantly different than the films that were being made at the beginning, in the early and mid eighties?

Robert Redford:

Yeah, I think so. Well I think the films are of their time. I mean, I think that, as you said, the Vietnam War, whatever the strong influences were of the time, usually you saw films following that, and they would make films about that, and that changed. And then we would see all kinds of issues that came up. Women's films, LGBT films, all kinds of different categories were suddenly being represented by films being made by people in those categories. So I felt that was a pretty healthy thing because it would expand, it would broaden the landscape of film. And for a while we suffered because we were, I think I was considered an insurgent, and like somebody in the mountains ready to come down and attack the film industry. And it was never meant to be that it was meant to broaden the category and say, "Look, it's not just studio films. There are other films to be seen out there. Other stories to be told in different ways." It also, those films, well, this is a different story.

Robert Redford:

When I was a kid, I grew up with only major studio films and it was great as a kid, but there was all kinds of films. When I was a child going to a local theater in Los Angeles, you didn't see one film with six trailers blasting your ears off. You saw two films, you saw a Pete Smith short, you saw cartoons, you saw a serial, you saw a Pathe News of the war going on in the front. That's what you got for an evening. And I suddenly realized when I was having to screen the earlier films that I did that that had gone away. I thought we really should bring that back. A whole menu of filmmaking, and that's what finally led to Sundance, to try to revive that.

Robert Redford:

Are you bored?

Amy Taubin:
No. I'm thinking!

Robert Redford:
I wouldn't be surprised if you were.

Amy Taubin:
Oh yeah, I've heard it all before. Let's look at two more clips. We're going to look at two clips back to back because these are films that seem, at least to me, strongly related. *All The President's Men* and *The Candidate*.

[Clips from *All The President's Men* and *The Candidate*]

Amy Taubin:
I think maybe some people are not that familiar with *The Candidate*, so maybe I should just very quickly say that this central character is a political organizer in his community. His father was a very famous politician in the state, and he gets drawn into running for office, at first reluctantly and thinking that maybe he can put his beliefs, and his work into a larger frame, and then gradually he gets swept up in the power of it, and in the adulation, and he begins to spout cliches, and he changes. I think it is really one of the most remarkable films.

Robert Redford:
There's a lot to say about it, but the idea of how politics can shift integrity. You can start off with a belief of a certain kind, and you think you can take that into the political arena and change things, but you can't. And the power inside, the powers that be are so powerful, you don't know how powerful they are until you try to change them, and you find yourself not only not changing them, but ending up just like them. And I think the reason I wanted make this film... Well first let me talk about the two directors you've shown, because I think they are really special people in my life that I had the joy and the chance to work with both of them. Neither are with us anymore.

Robert Redford:
But Alan Pakula, when we were doing *All the President's Men*, I'll make the story quick. I had just finished *The Candidate*, which you saw. I just finished that film, and it was the year of the 18 year old vote, and we were trying to use the film to promote the 18 year old vote. And I was on a whistle stop train ride, and in the old days, all the way going all the way back to a La Follette, the candidates would get on the back of a train, and the train would stop, and the candidate get out in the back and draw a lot of people and give a speech, and then the train would pull off.

Robert Redford:
So we decided to duplicate that and I was going to play a character that was totally unqualified. But because I was more charismatic, I would draw more people. So the idea was if I, Bob Redford, could get on this train and we would go out and see if I, Bob Redford, could draw people. We'd see if we could outdraw, Muskie, McGovern, all those guys who were actually running.

Robert Redford:
And I thought, well that was a hot idea. I thought, Oh, this is going to be fun. And so we had on the train, we had entertainment press and we had political press just to watch what was happening. So I would get out on the back, and they would hand out flyers, Bill McKay, Bill McKay, and we would see how many people would come sometimes

it would be two or 3,000. And then I had the statistics, and they would say Muskie drew 400. McGovern drew 700. Scoop Jackson drew 50 people. And so I would say, "It looks to me like there are thousands out here today. I just want to thank you, and I wanted to let you, I had absolutely nothing to say." And I do that, and the train would pull out. We that was a pretty hot idea to promote the film until I started feeling like shit.

Robert Redford:

The train would pull out and I see the look on people's face. And I said, "This is not feeling so hot." So I went inside, and while I was making a fool out of myself on the back, the entertainment and the entertainment people were mostly drinking and falling asleep. And the political people were drinking and gossiping, and they had lost interest in me already. And they were talking about what had just happened at the Watergate at Larry O'Brien's headquarters at the DNC. And so they were talking about what went on there because there had been this break in, and then just died away. What happened? Nobody really knew. So I said, "Hey, you guys, you're talking about that break in, right?" And they said, "Yeah." This was about two weeks after the break in, it was early January of 1972, and they said, "Yeah, we are." And I said, "Well, so what happened?"

Robert Redford:

They said, "Don't even bother asking." I said, "What do you mean?" And they said, "It's never going to come out." I said, "What's never going to come out?" And they said, "What happened." I said, "What do you..." So anyway, it was leading to the point that it had something to do with Nixon. And finally they said, "Look, you just don't understand how it works. This is never going to come out. There is a story here, but it's never going to come out because nobody wants to be on the wrong side of this guy, because he's got a switchblade mentality and he's been addicted, he'll punish. He'll punish the paper, he'll put it and nobody wants to go there." Also, it's if the summer of 1972 and more people can be interested in whether Hank Aaron breaks Babe Ruth's record, and nobody pays attention to politics.

Robert Redford:

So I got pretty upset about that and I got off the train. I didn't finish it off. I was kind of depressed, and they said it's never going to come out. So I went home. I read the paper just to see if this was true. Sure enough for about a week and a half, there was nothing. And then finally I saw this little blurb with the dual byline, just a little teeny thing saying something about it. And then a few days later, another blurb. It kept growing bigger, and bigger, and bigger and all always had the same two names. I didn't pay attention to what the names were, I just remember there was always two names. And finally the thing built up through the summer and it blew sky high in September. Donald Segretti and the dirty...and the whole thing blew wide. And they said, "Who's been doing this?"

Robert Redford:

And I saw this little article about the profile of two guys and I said, "Wow, that's interesting." I said, "Now that, I'd love to know what that was like." And I thought in my head at that time, I said, "Wow, what a nice little black and white film that would be with two unknown actors to play these guys, and tell the story that nobody would know about because it eventually led to Nixon resigning and so forth." Anyway, so that was the idea. And I thought, well, I'll call Woodward and I'll call Bernstein and see if I can meet with them. They never returned my call. And so time went on, time went on. I called a few times, and finally I thought, well, forget about it. And the guys were right. They said, "Nothing's ever going to come out of this." So the two guys that were trying just sort of went underground.

Robert Redford:

And finally I got ahold of Woodward and I said, "Hey, this is Bob Redford. I want to know if I could talk to you." And he said, "Not a good time right now." He says, "It's really not...and I don't think it's right. Maybe not." I thought, okay, and

he kind of blew me off. He said it wasn't a really good time. So I went on and then suddenly, and it looked like this whole thing had gone away. And then suddenly Judge Sarika gets a note from James McCord in jail, it said, "I have to confess, we were hired by the Committee to Reelect." And suddenly the thing just blew back sky high.

Robert Redford:

And I said, "Wait a minute." So I call it Woodward and said, "Look, can I just come talk to you?" He said, "Meet me at the NPA home in Washington Saturday night." I was making *The Sting* in Chicago. Saturday was going to be okay. So I said, "Okay, so I'll go in." I said, "Well, where do I find you?" He said, "I'll find you." I said, "What do you look like?" "I'll find you." So I go to the NPA home, it's a bad movie playing there and people are looking at me like, what are you doing here?

Robert Redford:

I want to see this movie. Really? And suddenly there's Woodward right in my face. He says, "Bob Woodward." And I said, "Oh, well here's," and boom, he cuts me off, he's not here. He says, "Go to the Jefferson Hotel bar, you leave first, I'll meet you there in 45 minutes." Anyway, getting to the point we did, we had that meeting and I said, "Look, I just want to know what you guys did, and I'm interested in that story." He says, "Now's not a good time here." I had an apartment in New York at that time they said, "We'll find you." So they came up, he and Carl came up and we spent eight hours, and they told me the whole story, but it was still going on. They were still investigating, and they were going after Charles Colson. And they said, "Look, we're going to write a book about this."

Robert Redford:

And I said, "Well, I'm only interested in you guys. Whatever happens, history will take care of that. But I'm interested in what story nobody knows." So they talked to their editor and the editor said, "Interesting idea, but I want to get as much money for you guys as I can. So you're going to write a book. Why don't we just say he has to wait until the book's finished."

Amy Taubin:

Well we want to get as much money as they could through the *Washington Post*, too.

Robert Redford:

And we'll give him movie rights.

Robert Redford:

Right and so I had to wait for nine months with him to finish the book. Anyway, we finally got it. We got it going and Pakula, I want to talk about Pakula. Gordon Willis did the photography, which was really terrific, because he knew how to work with dark, mostly dark and light, and he had a concept, but when you were in the newsroom, it would be completely fluorescent lighting.

Robert Redford:

There'd be no shadows. The moment you would leave, that's where the light was. That's where the effort to tell the truth was. Once you went out, you were in the darkness. So Washington was shown in the dark. So that scene is a combination of Gordon Willis and Alan Pakula really designing a scene that most people kind of knew about, but we wanted to make it frightening. And the way they constructed the scene with *Deep Throat* was to make it frightening. And the whole idea of take this movie and start making it really, really frightening. That's how close we came to losing something important.

Amy Taubin:

So you, for both of these movies, Wildwood was involved as a production company. Is that correct?

Robert Redford:

Yes.

Amy Taubin:

So while you didn't direct them, you didn't actually write them-

Robert Redford:

I did work on *The Candidate*.

Amy Taubin:

As a writer?

Robert Redford:

Yeah. Because the reason for making the candidate was what I could see in 1968, nine, '70 that suddenly we were electing people, not by substance, but for cosmetics. And so I wanted to make a movie that showed you could succeed if you were just cosmetically attractive, as opposed to having substance. And that's why I felt that the first three films that I made, that I could produce, should end with a question. *Downhill Racer* is with a question.

Amy Taubin:

Same question, right?

Robert Redford:

Well, it's not verbalized, but the guy does everything to when he realizes what does he really want? What does he really want? And in *The Candidate*, I wanted the last line to be what do we do now from a character that got taken over by the system, and suddenly he was there. But he forgot how he got there, and forgot why he was there. And so Michael Richie was the director of that film and *Downhill Racer*, and Pakula for *All the President's Men*. So I just felt very privileged to be able to work with those guys, because we really worked hard to develop the project.

Amy Taubin:

The thing about *The Candidate* also, I mean *The Candidate* is fascinating because that's still the model, right? I mean that model back there in 1970.

Robert Redford:

It was meant to be a satire.

Amy Taubin:

Yes, but. I mean, it kind of is today. It also is, there's a layer in it that you can see in your performance. This is what happens to actors. It happens to politicians, but it also happens to actors when they begin to feel this huge crowd out there looking at them and they begin to play the crowd, and understanding how to play the crowd. That's why I love that scene where you have all those people looking at him and they absolutely adore him, and he's saying nothing whatsoever.

Robert Redford:

Right. But it's getting to him. Yeah, he's buying into it. Yeah. I remember years ago how good it felt, and how different it was because I had been in theater and early television, and suddenly something shifted after *Butch Cassidy*, and how I began to get noticed. And so I remember thinking, uh-oh, there's danger here, and I better watch out. I don't want to buy into this. I don't want to let this affect me. So I made three notes to myself, and it all had to do with the word object. And I said, the first thing is you begin to be treated like an object and it feels different, and it feels good. And then if you're not careful, you'll begin to behave like an object. And if you're not careful with that, you become an object. So I put that up for myself to be careful.

Robert Redford:

So I was doing pretty well. And then I'll just tell you this quick story, but where I learned about the value of humility after *Butch Cassidy*, I was starting to get recognized, and it really felt good. And pretty soon along the road I began to think, Hey, maybe I am kind of a big deal. Maybe I am somebody. And it started to get to my head. I was getting ready to cross the street in Wilshire Boulevard and I was about to step off the curb and this car came as the light was changing and it was full of a lot of teenagers in the car. And he saw me and they went like this and I thought, Oh, these are fans. These are... And they roll down their window as they were coming by and they said, "Robert Redford!" I said, "Hey." They said, "You are such an asshole."

Robert Redford:

I thought okay, I guess that's it, from that point on.

Amy Taubin:

But the other thing that I want to say-

Robert Redford:

Is this going viral, by the way?

Amy Taubin:

It will eventually. They'll put it up on the web, and I mean they do that.

Robert Redford:

Okay.

Amy Taubin:

So it's not just for 350 people, no. The thing about these two films that interests me so much. Today I know this is the experience we have a lot when we go into movies, the first thing that comes on the screen is this is based on a true story, or this is close to a true story, and these true stories that we see now, they're usually focused on a person's life, and that person's life could be at any time, almost at any place. The thing that these films, all the films you've been involved with, is they have such a sense of the underlying political and social structure that forms these people, that makes this conflict, that makes these things happen. So when I asked you about your developing them, the films, being involved in the development through Wildwood, could you talk a little bit about your sense of structuring films so that they're more than an individual at... More than... do you understand?

Robert Redford:

Yeah. Well, yeah, I do. I understand that. When I was growing up, my memory begins with the end of the second World War, and I grew up in a very lower working class community where everybody had jobs. My dad was a milkman, next door neighbor had a garage, and that's the way it was. But everyone got along, everyone really got along, and because they were all united in the war effort. So I grew up with a lot of propaganda as a kid and there was a lot of red, white, and blue going on, and I bought into it. And then as time went on and I grew up and I started to become an artist and I went out in the world and experience life outside of Los Angeles, I realized that it was far more complicated than the propaganda during the second world war.

Robert Redford:

And there was a big gray area out there where life was much more complicated. And so I decided to go into that. I was really fascinated by that territory because there was a new kind of truth from the one that I grew up on. And then eventually I realized, I think when I was an artist, and I was going to be able to make films, I said, "I think I'd like to make films that are about that, that gray zone." Which eventually led to one of the reasons for starting Sundance was to give opportunities for other people that also felt compelled to go into that gray zone that didn't get a lot of attention because the mainstream was promoting films that were more propagandic. And so that's how I got attracted to the area in between.

Amy Taubin:

And the characters that you play, although we come away from the films and think, Oh yeah, he's this golden boy. And then every time you go to see one of your films, there is the bit of the golden boy, but underneath it, it is so complicated, and such a kind of war within every character that you play. And I guess this, I was going to talk about this, well, we were maybe going to talk about this a little later, but I want to talk to you a little bit about acting, which I hear you're about to give up.

Amy Taubin:

That's sad. Understandable, but sad. You are probably the only American actor who's made a major film that goes on for two hours in which you say a little, we'll see it later, *All Is Lost*, in which you give a little speech in voice over at the beginning, and then you don't say a word for the entire two hours except in some point you say, "Fuck this." Or whatever. How do you do that? I mean, how do you go inside yourself, and still let people know what's going on in there? You're not opaque as an actor. We know what's going on in there at every second.

Robert Redford:

I didn't start out to be an actor, and it took me a while to accept that I was an actor, and it had a lot to do with the way I grew up. I grew up in a kind of a rough neighborhood and we would go to a matinee or something like that and we would make fun of the screen. And we thought that was kind of cool. If there was a love scene we'd go, "Oh you tell them, lover." Stuff like that. And so the idea that I would eventually be one of those characters was just impossible for me to imagine. So I was very self conscious in the beginning about being an actor. It was very hard for me to accept the fact that I would be an actor. And yet what happened was that I wanted to be an artist, and I was painting, and I came back to New York from Europe and serendipity, a couple of weird turns.

Robert Redford:

I ended up in a dramatics school, and I wasn't intending to go there, and I wasn't going to stay there, but the head of the school saw me do an audition. They told me I should stay, and that I should stay in that world. And it took me a really long time to accept that that would be the case. And then what happened, I started a career and things started

to happen and I was in television, and the last live television show in *Playhouse 90*, and the impact, I just wasn't prepared for what it did to me in a deep way.

Robert Redford:

And I realized that this was something that I should take seriously, and that craft was very, very important. You had to really learn what the craft was, but you then had to let it go. So for me it was all about thinking that to inhabit a character, you had to be in that character's skin. You had to think the way the character would be, and you'd have to act the way the character was, even though it not might not be somebody like yourself. The challenge and the excitement was stepping into another role, another character, and being totally believable. That was exciting. And that's finally when acting hit a nerve with me that made it finally comfortable.

Amy Taubin:

I mean, maybe this is something that I shouldn't ask you and you can't speak to it because it's your craft. There are actors who disappear into their characters, they're character actors, and they're different, and you never have a sense that, oh yeah, I know when this person comes on the screen who he is, but you are always recognizably Robert Redford, and you are a different character each time and that's what's remarkable about that. That you don't, as who you are sitting here, that doesn't disappear.

Robert Redford:

Wow. Well, you're onto something I'm not on. I mean that's interesting. Yeah.

Amy Taubin:

Okay. Maybe we'll try another clip, and we'll try it from a totally different kind of subject matter, but these are two films that I thought a little bit, maybe I should frame this discussion with. One is *Jeremiah Johnson*, and the other's *All Is Lost* and they seem to me to be-

Speaker 5:

We're going to set *The Quiz Show*.

Amy Taubin:

Oh, I'm sorry. We skipped *Quiz Show*, and *Quiz Show* is relevant to the two films we just saw. So I'm going back. I'm very sorry. Let's do *Quiz Show*, and let's do *Quiz Show* now.

[Clip from *The Quiz Show*]

Amy Taubin:

Yes, *Quiz Show* just gets better and better. It is one of the great American 20th century movies. And Mr. Redford directed this movie, and Ralph Fiennes plays the Robert Redford part, and-

Robert Redford:

And Paul Scofield.

Amy Taubin:

Scofield is remarkable.

Robert Redford:
Yeah.

Amy Taubin:
Yeah.

Robert Redford:
Man for All Seasons. Yeah.

Amy Taubin:
I saw him in Peter Brook's *King Lear*, and it was one of the great things I ever saw in the theater.

Robert Redford:
I was so lucky to get him because he had retired, and he had a problem with the USA politically. He was living on the Isle of Man, and I knew that the guy playing Charles Van Doren had to have a father that was very dignified, and powerful, and famous, academically famous. So I just wanted him and I was told, don't even bother, he's retired. And so anyway, he got ahold of him and I told him what it was about, and he was intrigued and I sent him the script and he said, "I'll come out of retirement to do it." And I was blessed by him.

Robert Redford:
And of course, Ralph, the only thing he had done was *Schindler's List* at that point. And I felt that there was something about him. What it was about him was something in his eyes that when you looked at him, he seemed to be a competent fellow, but in his eyes was some kind of fear, and some insecurity and I...thought that was that he would be susceptible to something. Yeah. And so anyway, that's how I... But the reason I wanted to do *Quiz Show* was that I had been in a quiz show, and I felt that the way that whole thing was structured, it was all fake.

Amy Taubin:
Something slippery.

Amy Taubin:
When were you in a quiz show?

Robert Redford:
It was 1959, and I was in dramatic school in New York and had no money. I'm not saying I was starving, but I had no money. And somebody came into the classroom and said, "Look, they're hiring for a quiz show. Maybe some of you guys in the class want to go down and see if you can compete to be a contestant or subject." I ran down there because I needed money and I got selected and I said, "So what do I do?" And they said, "Oh, you don't have to do anything." I said, "I don't have to do anything." I said, "Well, I got to do something." "No, just take it easy. Just relax." Anyway, the upshot was that I would be a subject along with two other guys, and they had three screens, silhouetted screens, and above each screen was a light and a letter X, Y, Z.

Robert Redford:
On the other side of the screen was a guy standing there and then the contestants would argue about who is this guy's twin brother behind the screen. So I was one of the guys, and of course I knew I wasn't the twin brother. I

thought well, I'm going to, I said, "How much do I get? And he said, "You get \$25,000." I thought Oh, so I'll do it. Standing back there, and suddenly I realized something very wrong about this, something really wrong. I was getting really creeped out because I saw this guy running along the edge doing that, to get the audience fired up into, come on, come on, come on. Start clapping, started laughing, and I saw him coax the audience to laugh and clap to create this kind of energy. And then Merv Griffin was the host and he bounced, he liked to hop. So he hops out, everybody cheers.

Robert Redford:

And I'm back there feeling, Oh, this is really, really wrong. And why did I tell people to tune into this? And so finally they say, okay, what do you think about this guy? He said, "Well, he's too tall. He's too fat. He's too, this. He's too that." Okay, let's find out who is this guy's twin brothers. So my thing goes up. Boom, and everybody boos, because I'm not the twin brother. So that was my first experience in show business getting booed. I got booed for doing nothing but standing there. Later on your years later, that had such impact on me because I realized how fake everything was. And then at the same time when I was starting out being an actor, we had the \$64,000 question and what the other one, the other one that this was taken from 21.

Amy Taubin:

21.

Robert Redford:

And so as time went on I said I would really like to someday make a film about what that's all about, the role that that academe at one time when you look at magazines, you would see academic people in the cover sometimes, and every now and then you'd see a celebrity, you see an actor, but most of the time you had doctors and scientists and so forth.

Robert Redford:

Then suddenly entertainment began to grow, and grow, and grow, and pretty soon you were having more entertainers on the cover and you weren't having the academic people anymore. And I could see that what was happening was that entertainment was growing, growing, growing and overtaking divisions between hard news and so forth. And I just wanted to make a statement about that.

Amy Taubin:

Do you feel that the quiz shows which you realized were fake and certainly I realized were fake the second I looked at them, that they were being fed the answers, that the level of mendacity in the quiz show that what we call reality TV has developed out of that. In other words, that that box that's revealed is the vehicle for more and more blurring so that no one understands what's true and not true?

Robert Redford:

And the power of television.

Amy Taubin:

Yeah.

Robert Redford:

It was so seductive. That's why we had scenes where the whole family would sit in front of the TV. When that was going on, the streets were empty.

Amy Taubin:

Do you see, because you directed this film and you directed a film that we're not seeing a clip from, *Ordinary People* was your first film as a director, do you see a relationship between the families?

Robert Redford:

I think that's Judith Guest.

Amy Taubin:

Do you see a relationship between the families in *Ordinary People* and the family in here, and the level where, let's say the disavowal of truth begins in the institution of the family, because that's what both of those films are for me.

Robert Redford:

Well, I don't know if you can compare them or not. I can only tell you how they came about, and that was that after *All The President's Men*, I wanted to direct, and I just wanted to be able to control the whole experience. I had been a producer and actor and so forth, but I wanted to be able to design my own film about a subject that was really interesting to me. And so I just decided that what the qualifications were going to be, it had to be about feelings, and it had to be about what happens with feelings, and those people that can't get in touch with their feelings, and what happens to anybody around them when they can't. It was behavior and feelings. They're connecting the two. So I read Judith's book, and it hit me like a ton of bricks because I thought, this is it.

Robert Redford:

This is really a terrific story about communities where the lawns are cut, communities where the most important thing is what status you're in, socially, and who's left out, and what pain does it cause if people are so committed to being in that category, they will sometimes ignore other truths that hurt other people. So the idea of the son being, because one brother's killed and clearly that that brother was the favorite son, and the resentment towards the surviving son is played out. And so that meant you had to have a character that was seen to be devoid of feeling. And that character, all they were interested in was were they at the top of the social ladder? Were they doing everything perfectly right? And I just said, "I just really want to make this film." So that's what led to *Ordinary People*.

Amy Taubin:

But yes, and the Van Doren family. I mean, I think it's so remarkable that close up of Scofield after Ralph Fiennes says \$120,000, and he has him at that moment, and you think the amount suddenly... I mean you can't help but be impressed. And so what's going on between those two people and the son who can't possibly live up to what his father believes he should be, and that he's finally impressed his father, and he's impressed his father by lying.

Robert Redford:

And you had to see the moment of seduction. You had to see when that moment occurs, because in the beginning he's following his father's path, but there's a weakness in him that gets exposed once he's offered something to go on a quiz show, and how he can't resist it. He tries to, but finally he can't. He has a weakness that gets exposed with this. I just was really attracted to that story.

Amy Taubin:

Okay. So now because time is running out, we'll see the final two clips and they are *Jeremiah Johnson*, and *All Is Lost*. We'll see them back to back, and I chose them because we get back to something he's talked about early, which is the existential man directly in conflict, and trying to live in the situation where the land or the sea is going to defeat him in the end.

[Clips from *Jeremiah Johnson* and *All Is Lost*]

Amy Taubin:

He'll be back. So very quickly, these two films were made. *Jeremiah Johnson* was made in 1971. It was directed by Sydney Pollack, but again, it was a Wildwood project. This film was made two years ago, three years ago, by a very young director, JC Chandor. He directed it. I think it's remarkable that Mr. Redford took a chance of giving himself to this project that this guy had only directed one other film. This is clearly, you can see technically so difficult to put together. It's really a big action film with one person who's not going to say another word for the whole rest of it, but will be on that boat fighting to stay alive for about an hour and 45 minutes. And *Jeremiah Johnson* is not totally alone, there is a narrative. He meets Will Garrow who is the older guy who helps him. He marries, or he gets together with a Native American woman.

Amy Taubin:

He adopts a child, but in the end, it is *Jeremiah Johnson*, again, in conflict with wanting to leave all this, and go and deal with the land, and his self-sufficiency. In *All Is Lost* this is forced on you. You thought you'd come out and Our Man is the name of the character, and Our Man thought he'd come out, I guess, on his yacht and have a nice meditative space, and then this befalls him. So I wanted to talk just a bit because we're nearly out of time, then we'll ask you all for questions. I want you to talk just a little bit about your relationship to the environment, not only in these films, but I mean that's where you've done an enormous amount of work in that.

Robert Redford:

Okay. I bet you wondered if I left.

Amy Taubin:

I told them you hadn't left.

Robert Redford:

I had so much coffee I couldn't sit anymore.

Amy Taubin:

I reassured them that you were coming back.

Robert Redford:

So I'm sorry. But anyway, *Jeremiah Johnson* and *All Is Lost*. The connection there was being in nature, land and sea, and *Jeremiah Johnson*, I have a lot of pride in because that entire film was filmed on my property in Utah. And so that's the one thing that I could contribute. And there's a long story about that film, which we don't have time to go into except it was a passion of mine. And Sydney Pollack was a dear friend, and he and I had collaborated on many films, and I had convinced him to do this. And he originally wanted, well, I don't know, you being alone and there's no dialogue. And I said, "Well, I just think there's a story there. I just think we could do something with this."

Robert Redford:

So we did. And the idea of a man being alone and in nature, and I think probably it did have something to do with what I've ended up with my life being, which I think it's all led to the combination of art and nature. And so I think I wanted to show that in film when you put art in nature together, and how was it really in those days back in the 1860, 1840 when a person went out alone. What was it like to be alone out in the wilderness because you thought you could get something from it, and you could live by yourself, by your own means, and finally you found out you really, really couldn't. And in *All Is Lost*, the guy goes out, he thinks he can sail the Indian Ocean and he's got his own boat. It's not a big yacht, it's a boat that he sort of handmade.

Robert Redford:

And he's not expecting, Jeremiah Johnson didn't really know what he was getting into. And so the film is showing what he didn't know, and how he had to deal with it. In some of it, he was naive, some of it, he was lucky, and so forth. And in the other film, the guy starts out and suddenly he hits trouble that he's somewhat prepared for, but finally not completely prepared for. It's what happens when you go past the point you're prepared for something, and you have to improvise to save your own life and you have to think, you have to figure, in the meanwhile your world is collapsing around you. And I think that tension, I was attracted to that.

Amy Taubin:

Okay. I think we're going to open it up for questions, if that's okay with you?

Robert Redford:

Sure.

Speaker 7:

My question is with *Ordinary People*, how did it come to be that you cast Mary Tyler Moore, since we think of her as more comedic?

Robert Redford:

I think there's a perversity in me. I'm not sexually perverse, but I think I am attracted to a certain amount of perversity, and when I was thinking about that film and who to play the character, I remember I had a place in Malibu, California on the beach, and we had always seen Mary Tyler Moore's as this happy go lucky, upbeat up, up-vibe, wonderful, wonderful character that just was full of joy and innocence and so forth. And she had a place down the beach, and one day it was winter and I was sitting there just looking out at the ocean and suddenly this woman walks by and it's Mary Tyler Moore and she's sort of bundled up and she looks just... What it looked like to me was that she was sad. I don't know that she was or she wasn't, but she was bundled up and against the winter light and against it... It was no one else on the beach and this lonely character walking along all by herself.

Robert Redford:

Whether she was sad or not, I don't know. But the figure walking, I said, "Oh, that's Mary Tyler Moore." And at that moment it seemed like a sad visual. And so anyway, when it came time to cast, I thought, well, this would be interesting to take a character that appears to be this based on their... And find another part of themselves. So I went to see her, and she was very excited that I would give her the chance to play this character, because she really wanted to grow and she wanted to expand and she knew that she was being saddled with that other image. And I said, "Look, this is not a character that many women would want to play. There's a very dark side of this person, and

particularly when they finally have to come unglued." She said, "I'll do it." I said, "Well, it's going to be a tough ride. I'm glad you're willing." And she was, and she was just absolutely terrific.

Speaker 8:

Yes. Hello. I noticed as I was watching a lot of your clips tonight, that you had the good fortune to work with a lot of older actors who were at the... They were established and at the end of their careers, and I'm wondering how they informed you and your work at that time, and then how you now at your stage and how when you work with younger actors, maybe reflect back on what they brought to you and how you can reflect onto the younger people that you work with?

Robert Redford:

Well, I don't know that I can answer the whole question. I can tell you what I felt about the older actors like Melvyn Douglas. Melvyn Douglas had been acting in films since the mid 1930's, and I think what it was about older actors is that they carried such weight with themselves. They carry such experience, so many years of living and it's just in them, as actors and as human beings. And I just felt that that was a wonderful quality to see. And I think that in *The Candidate*, Melvyn Douglas had it, and it was wonderful working with him, because I just think he carried the weight of all those years of having success and so forth. And I'm playing a son that hasn't had that yet and putting us together, you can see the effect he has on me, and that I can't live up to what he is. So you want to have an actor that sends that signal out.

Speaker 9:

My question is, what impact do you think from this recent election will have on the film industry? And by the way, if you did run, I would vote for you.

Robert Redford:

I think, what was the question again?

Amy Taubin:

Will the election have an impact on what films get made, how the industry handles this?

Robert Redford:

Well, there's almost three separate answers to that. But the first one is I think films are always made of their time and whatever the topic is, whether it's the Vietnam War, or Watergate, or whatever it is, there'll be films made about events that are taking place in that time that have impact on society, and so I think whatever that is. I think now probably, I would just guess, you'll see films made about disillusionment, surprise, the shock of thinking you have things going this way, and suddenly they go that way and there doesn't seem to be any good reason why. And so there's a surprise. And so I would imagine you might see some films coming up that deal with that because several films usually do deal with issues of their time. On the other part, about would I do something?

Amy Taubin:

Yeah.

Robert Redford:

I don't know. I mean it just depends, really depends.

Amy Taubin:

I think the third part was, well first everyone wants to make something about this. Will there be a lot more nervousness on the part of the money people, the studios?

Robert Redford:

Oh, yeah. Excuse me. Well I think it's changed again, it used to be the studios controlled everything. They were the money, and you kind of had to please them, and it was very hard to go outside of that. I think that was one of the reasons why I wanted to start Sundance and have independent film, to support independent film, because I thought there were different ways to tell a story and it can't be that one dimensional. There's going to be different ways. I think that'll continue.

Robert Redford:

The question is distribution. In those days there was very little distribution outside of a theater chain, but now with online and with the media changing and so forth and television, how it's grown and so forth a lot of the talent they used to be restricted to just major films is now moving into television because it pays well, and there's more variety, and there's more options. So you have Amazon, you have Netflix, and you go Hulu, you got all these other distribution sources. They give more opportunities for filmmakers to have different places to go, so I would imagine that's going to continue for a while. In terms of the current events, there will always be films made about what is happening at this moment. I suspect we'll see that here.

Speaker 10:

You also worked with some of the up-and-coming artists and filmmakers. What advice would you give to screenwriters and filmmakers that are maybe in Minneapolis here that are trying to make their way, and get their film shown?

Robert Redford:

Well, by the way, I'm really happy to be here, and for a whole lot of reasons because I've had experiences here over the years. It's been a wonderful place to be. Also from a literary standpoint, you've got F. Scott Fitzgerald. Film standpoint, you've got the Cohen Brothers. You've got George Murray Hill, so there's a lot to be proud of here, and it's a great place to be. To me it's all about story. It's all about story. And sometimes I think I feel the story has been lost in favor of special effects, and you'll see somebody that's really a dazzling filmmaker. They could just dazzle you with the special effects and explosions and this, and that, and the other thing. But you come away from it, and it's like cotton candy. You say, "Well, where was the story?"

Robert Redford:

To me it's all about story, then it goes into three steps for me to be interested in something. What's the story? It's like it was evidence in the Deep Throat scene, what Deep Throat kept trying to say to Woodward, find the story. And so I think story is essential. Second step is who are the characters that embody the story? And the third and most important is where's the emotion? So it has to have those three steps. What's the story where the characters that embodied the story and then where's the emotion? If it doesn't have all three, then I probably would not be attracted to it.

Amy Taubin:

Can I ask a question? What do you mean by emotion? The emotions of the characters in the story, the emotion that the audience will feel? At what point do you start thinking about the audience?

Robert Redford:

Both. Both. The emotions of the characters hopefully would be so pronounced that the audience will feel that. Yeah, that's the hope.

Speaker 11:

Got a question over here. One, I wanted to thank you for influencing my decision to be a journalist with *All the President's Men*, but I really wanted to know about your relationship, or if you can tell us about your relationship with Paul Newman, and whether you two ever came close to reteaming onscreen.

Robert Redford:

Well, Paul and I became very, very dear friends, and it started on *Butch Cassidy*. For the fact that he would do the film with me was how it started. He was a very, very generous man, and he was a pleasure to work with because he was about craft. And so the fact that he would take a chance on me not as well known, that's how it started. And then as we worked together, I realized that he was so serious about his work, and so was I, and that the work we did together was really about the professional part of it, and the obligation to be professional about it. That drew us even closer together, and then just turns out that we became just friends, just really good friends. And so from that point on we decided, well that was sure fun, so let's do something else together.

Robert Redford:

So *The Sting* came along with the same director. And the interesting thing, by the way, about those two films is that if you look at them and the first film I play, the more sedate, the more serious, the more dark, withdrawn kind of heavier character, and Paul is this happy go lucky guy. And in *The Sting* it's just reversed. He's this kind of cool guy, and I'm this happy go lucky guy. And it was just fun to have that reversal with somebody that was also a friend. And the other thing was, I'll make this real quick. I had a racing car, because when I was younger there was a short period of time where I raced. But I had to give it up, but I had this car and there was a hundred of them that were made. 50 US and 50 Europe.

Robert Redford:

I happened to get hold of one, and it was really, really fast. And it was a 904 Porsche. We were making *Butch Cassidy* and up to that point, Paul liked jalopy derbies, he liked hot rods and things like that. So I got him interested in this car and then I said, "You've got to drive this. You've got to drive this car." So he did and he got totally taken with it. After the film was over, he went to Sacramento to a driving school, a racing school, and became a race car driver, and a really, really good one. The problem was he became a total bore talking about racing all the time. So he would tell you, you've got this. I said, "I know, I know. I've been there." And he said, "Yeah, but let me tell you." And keep going. It was driving me crazy.

Robert Redford:

So I decided on his 50th birthday, we both had a place in Connecticut, and so I went to a junkyard and I said, "Look, can you find a demolished car, a demolished, particularly a Porsche, if you can find one. And nothing happened. Finally, they called me, said, "Yeah, we have a complete... There was a pickup truck that fell over off of a railing, and landed on this car. It's totally flat." I said, "Let me go see it." So I went to see it, and it was really just completely flattened. So I said, "Okay, wrap this up in a wrapping paper with a ribbon, and I want you to take it to Paul Newman's

house, and leave it on his back porch. So they said, "Oh wow, this is great." So I waited, and I waited and I called. I said, "You guys do that?"

Robert Redford:

They said, "Yeah, we did." I said, "Okay. I didn't hear anything." And then one day I came home, and came into the house, and in the foyer was this huge box, and it was really, really heavy and it left a dent in the floor. And this was a house I was renting. So finally it took me about an hour plus to crowbar the thing opened and there was just this big block of metal. It was in a square. I said, "Oh. I see." So then I take that to a friend who was a sculptor and I say, "Okay, will you do me a favor? Can you take this block of metal and turn it into a sculpture that could be put into a garden? And she wasn't very good, and so she, "Oh, that'd be great."

Robert Redford:

So she was finished with it, and it was pretty unattractive. And so I told the same moving guys, I said, "Now take this and put it in Newman's garden. So these guys think they really have a good deal going. They said, "Wow." So I call, I said, "So did you do that?" They said, "Yeah." I said, "You left it in the garden?" He said, "Yeah." I didn't hear anything, didn't hear anything, didn't hear anything. And to this day, neither of us ever spoke about that.

Speaker 12:

I was wondering if, let's say that the movies in your life kind of become chapters of your life, things like that. I was wondering if there's any movie that you've made, or film that you've made, or directed, or been involved with, that's changed for you over time. That looking back, it just really wasn't the same looking back as it was at the time.

Robert Redford:

Oh wow. That's really a great question. I suspect yes, I think. As I was saying earlier, *The Candidate* was made at that time to be a satire for, we're beginning to elect people because of the way they look, rather than any kind of substance. Times are really changed, which puts that film in a different, almost a whole different category. You would never know that at the time. When you make these films of their time, you have no idea what's going to happen over time. So you get surprised sometimes. And like *Jeremiah Johnson*, *Jeremiah Johnson* didn't get released for four years because the studio just felt no one's going to go see a film about a guy alone in the wilderness with a beard, and traps, and so forth. And we tried, Sydney Pollack and I tried like crazy to get them to release it.

Robert Redford:

They just, "Sorry, we don't see the future in this." And so it took four years with pushing and shoving and they finally put it out, and it ended up doing quite well. But that's what you're up against. You never know what's going to happen, but you make a film of the time because you're passionate about the subject, but you'd have no idea where it's going to go. And sometimes for me, it surprised me. Something that I didn't didn't pay a lot of attention to, went on to do something. Other things that I really was passionate about and felt strong about, it didn't go anywhere. So you never know. It's a gamble.

Speaker 13:

So I know you've done tons of work all along the board, so not just acting, writing, directing, environmental and whatnot. Do you have something that you've done that you're the most proud of on its impact on the world, or on people, or on you?

Robert Redford:

Well, I don't know. I guess the fact that I was able to, as an artist, develop a craft, and I had the pleasure and the joy of being able to do it, to be able to make films, to be able to make something, and the reward, for me, is not on the back end. It's not on the awards, I'm happy to get an award. I'm flattered, but that's not where it's at for me. It's about the making of something. To me, that's the joy of it. So you make something, and that's your reward. I mean for me, I don't know if there's really much else.

Robert Redford:

What happens after that is sort of not my business anymore. You make something and you hope it's going to be seen by somebody, so you turn it over to the public and you just, it's up to them. And if you're rewarded, that's great. Sometimes you don't, but it no longer belongs to you. So I guess that's the way I feel about my own work is that if I do it, it certainly belongs to me while I'm doing it because it's part of me, and you let some part of you go, and then it no longer completely belongs to you anymore. So you have to accept that.

Amy Taubin:

I think we only have time for one or two more so.

Speaker 14:

Oh, I'm so nervous.

Robert Redford:

So am I.

Speaker 7:

I have loved you since I've been 10 years old. I had an 8x10 glossy of you on my wall from all through high school. Almost. So this is really great. But anyways, my question is you're so into the environment which I commend you, it's awesome. I believe in that too. And how we have someone that's going to go into the White House that doesn't believe in that and isn't that frustrating to you? And what can we do to change people's mind? Why don't they get that there's so many problems with global warming and everything. I just, I can't understand how someone can think that, that that's not happening.

Robert Redford:

Well, I think, look, it's always been that way. I mean when there's been ups and downs over the years, things have gone pretty well for a while and then suddenly you get a James Water, you get people like that. And so I suspect it may be that we've made a turn for the worse, but I just guess I believe that if you look at the... For me, it all began when I realized that America was a developing country. That's what made us famous and strong, by developing. And so we're development oriented as a country, and you have to accept that. Then the question becomes, and the reason I became an environmentalist was that obviously I was very taken with nature, and the role that nature played in our lives, and that we should keep it alive. We could learn from nature, and in terms of politics or terms of religious, whatever it is, whatever you believe in, it is your business.

Robert Redford:

But it came to me that whatever created nature was something I could believe in. Whatever the force was that created this phenomenal world, if left alone could be quite amazing, but we weren't going to do that. We were going to develop, because we're a development oriented society. So I thought, well at some point if there isn't some kind of preservation and keep a balance, we'll wake up one day and there'll nothing left to develop. And we might be

poisoned, and if we're interested in having a family, we're interested in bringing children into the world, and hope that they'll bring more children into the world, then you have to give them something to work with. And that's what hit me hard. And so I thought, well, I'll just commit to that. And so I think for the future, my hope is, well not to sound...

Robert Redford:

I think women, I think that there's a real future, despite what just happened, I think there's a real future for the role of women in politics. And also I think young people. I really think that we have to turn something over to the young people, but we have to be careful that we give them something to work with. And that's where I felt we were in trouble, that we weren't really thinking about future generations, and what we're going to do now to give them something to work with. So it had to be a balance, and it felt to me like we were so much about developing for profit short term, we might wake up one day and think we've got nothing left.

Amy Taubin:

Thank you.

Robert Redford:

Thank you.

Amy Taubin:

Thank you so much. Thank you all.