Terry Gilliam Regis Dialogue with Stuart Klawans, 1998

Bruce Jenkins:
We welcome you to our Regis Dialogue, which closes an extraordinary retrospective of the work of the writer, director, performer, animator and Minnesota native, Terry Gilliam. Terry was two days ago on the Grand Canal in Venice celebrating his silver anniversary with his wife and family and is here tonight through with a little bit of help from our friends, the Regis Foundation, Northwest Airlines, and also his personal generosity to come and make a really remarkable visit to be here in New York and then back in London for the opening of *Fear and Loathing* on Saturday night.

Bruce Jenkins:
This is not Terry Gilliam's first visit to the Walker. He reminded me that when he was 11 or 12 years old, he came for a Saturday drawing class here and was mightily impressed with the level of instruction. It was about 22 years ago that he had his next visit on this stage when he was invited after directing his first feature, *Jabberwocky*, his first solo feature, and he said that he came on to do a presentation with a very famous British photographer and was just two of them that night. The podium was here and he said he had come in before the show began hidden inside the podium so that when he was introduced, his hand went up, grabbed the mic, and the first 15 minutes he delivered his talk inside the podium. You notice there's no podium here tonight.

Bruce Jenkins:
Terry is going to be here in full view and we'll have a chance not only to hear about the early career when he ran away to the circus or the flying circus, but also the extraordinary films he's done in the '80s and now into the late '90s films like *Time Bandits* and *Brazil*, *12 Monkeys*, *Fear and Loathing in Las Vegas*. He's made some of the most impressive visually arresting, powerful work in contemporary cinema. He's very kindly come here to discuss that career with us.

Bruce Jenkins:
To lead that discussion, one of my favorite critics, but I think one of also the most serious and thoroughgoing critics in North America, he started out as a book reviewer in his 20s, graduated to film in his 40s and for the last decade, has been the main film review or the only film critic for the nation. Stuart Klawans is an extraordinary writer, very insightful and very, very deeply felt views about the cinema. He has agreed to join us in looking at the career of Terry Gilliam.

Bruce Jenkins:
I'd like to ask you to join us in welcoming back here his first visit in 22 years and I hope we don't let that much time go away again until he's here with us, Mr. Terry Gilliam, Mr. Stuart Klawans.

Stuart Klawans:
That's enough. This is a homecoming for you. I know that today, you actually located the house you grew up in, in Medicine Lake.

Terry Gilliam:

This tiny, tiny little place out Medicine Lake. It's crazy enough. It's one little area out there that hasn't seemed to have been touched by development. We ended up on the wrong road to begin with. There was no shape of this memory of mine. Finally, we had to call a friend of my parents who had called the newspaper to say she would tell me where I used to live if we gave her a call. They took us to this place, in this tiny, tiny place. It was this wee little place that you could barely squeeze a couple of people. There were five of us who grew up in this. It's kind of moving in a weird way because I have such a strong memory of the place and the roads and the houses and they're all basically there. Somehow, it's the only area around Medicine Lake that hasn't been touched and I don't know if it's because my memory kept it intact or not. I mean, I want to believe these things. They're probably not true.

Stuart Klawans:
But in a sense though, Mr. Gilliam is here under false pretenses because he did leave for Los Angeles. I'm very curious. When at age 11, 12, you went to Los Angeles from this area. What were your impressions of the architecture out there, of the physical landscape of LA? It must have been enormously different.

Terry Gilliam:
We went out there and I really did think that I was going out to the land of cowboys and Indians. I thought that's what LA was going to be, great spaces and men riding on horses. It ended up, we moved into a tract house in the middle of the San Fernando Valley that two years earlier had been Orange Groves. In Chinatown when Jack Nicholson drives out into those Orange Groves, that's what the San Fernando Valley used to be like. Two years earlier, they took it all down.

Terry Gilliam:
Kaiser Aluminum built these tract houses and they look just like the houses in Tim Burton's *Edward Scissorhands*, each one a sweet little pastel shade. It wasn't anything of what I hoped it would be, except there were the movie studios and they were the old movie ranches were still out there. There's a place called Stony Point out in North Ridge where the old serials, television cowboys serials used to be shot there. They constantly rode past the same trees, the same rocks and that was there. There's a bit of that magic still there to climb around and to imagine that I was in the movies.

Stuart Klawans:
But you didn't find the romance that you'd been hoping for yet?

Terry Gilliam:
No, and I still haven't. It's the life of a failed romantic. I mean, the drains keep impairing me. The movies keep telling me life is going to be a certain way and it's all wonderful and it's not. It's this other thing, which I'm actually getting better at coming to terms with.

Stuart Klawans:
Wow. I'm also curious when you saw your first art historical naked lady.

Terry Gilliam:
Are you asking me about the *Encyclopedia Britannica*? I think you are.

Stuart Klawans:
Is that it?

Terry Gilliam:
Yes, porno for the thinking child. I mean that was actually my first brush with eroticism and it was the *Encyclopedia Britannica*. It was in the Greek sculpture section and there they were, Venus de Milo and all these luscious porcelain marbleized women with no pores and hair or anything. They were wonderful. I was obsessed with these things for a long time. I think I moved on from the Greeks to *MAD* comics, somewhat later. Because *MAD* comics, when they began, there's a couple wonderful cartoonists, Wally Wood and Jack Davis, who drew these wonderful exotic women. *MAD Magazine* or *MAD* comics was not known as a porno magazine, but I felt guilty about it and used to hide it in the garage in fear I would be found out that I wasn't reading it for the comics. I was reading it for those girls.

Stuart Klawans:
And Kurtzman too eventually. But you became a cartoonist, also switched from an interest when you went to college from physics to art and architecture. What movies were you watching at the time?

Terry Gilliam:
I'm actually watching everything and I've always been totally eclectic. I didn't think of movies as other than what most people think of movies. They're just entertainment, things you go to do on a Saturday or a Friday. I was a huge fan of Jerry Lewis and Dean Martin. Actually, I loved epics, epics, *Ben Hur*, *Fall of Roman Empire*, *Silver Chalice*. Those were incredible because they were the first chance of real escape I felt from the world I lived in. It's rather mundane suburban tract life with things very much as what you saw was what was in front and what was there. There's no mystery to it.

Terry Gilliam:
Suddenly to go back into ancient Rome or Greece, that was fantastic for me. That was exciting. Those are the things that I held on to as a kid mainly. It's taken a long time to discover what I watched when I was a kid. A few years ago, the Sundance Institute and Stanley Donen was there and it was after I made *Fisher King* and Stanley one night showed a lot of tapes of clips from all the films he had made from *Funny Girl* to *Singin' in the Rain* and all these moves with Cyd Charisse, all these basically song and dance films.

Terry Gilliam:
I suddenly realized how important those had been in my life and I'd never recognized them. I said had I seen them before we'd finish *Fisher King*, I would have dedicated the film to them because they were wonderful. They were romantic and people fell in love and they danced and they sang and did all these things. I said, "Stanley, what you actually did now that you've reminded me of what you did was that you ruined a great deal of my life because I believed in those movies. I believed in that innocent, virginal kind of world." He said, "You think you've got it bad? I still do." I think he's on his fourth or fifth wife at that point.

Terry Gilliam:
Looking back, I realized that all sorts of movies, they're having big effects. I think, again, early movies and some that I remember from Minnesota or I think *Pinocchio*, *Snow White*, the early Disney animation films, which to me and they

still are extraordinary creations because the world is so dense and beautiful. The detail in it is just extraordinary. I think also *The Thief of Baghdad*, the Michael Powell movie with ... And I remember as a child, it was the first real lasting nightmare I used to have, was there's a scene where the character is caught in a spiderweb. The spider is coming down. I used to wake up in the middle of the night completely wrapped up in all the bed clothes, the sheets and the blankets, and I had been struggling trying to get out of that web. That nightmare stayed with me for years. I think maybe when I make movies to give nightmares to new generations of kids. I think it's very healthy, very good things for you.

Stuart Klawans:
When moving on from childhood though, when we got into the middle '60s when you were already getting out of college, having your first job, you've done a stint in the national guard I think?

Terry Gilliam:
Yeah.

Stuart Klawans:
But I read that you were watching Antonioni at that point. How about Richard Lester, Stan VanDerBeek? Were you watching any of this stuff?

Terry Gilliam:
No, no. There was that point after college going to New York when I basically discovered foreign movies is what it was, so it's Kurosawa or Bergman, Philippe, Antonioni and Buñuel. I completely rejected American filmmaking at that point. I thought it was just crap or rubbish and the truth was in the foreign filmmakers. Again they were opening up new worlds to me, different ways of looking at the world, different cultures. That was really exciting. Of course, there was *The Running Jumping and Standing Still Film* first and then the Beatles films. Stan VanDerBeek was doing a cutout animation.

Terry Gilliam:
I always remember one where it was kind of Nixon and had his foot stuck in his mouth the whole time. I thought it was just very funny stuff. Years later when I started doing cut out animations, I think that was what was in the back of my mind. But Richard Lester was probably one of the reasons I went to England because there's an American. He went there and he met some famous pop stars and made some really good films. So I'll follow in his footsteps.

Stuart Klawans:
I think this may be a good segue to look at our first clip. We're going to look at one of Terry Gilliam's early animations. This is from the compilation film, *And Now For Something Completely Different*. Let's roll the first clip.

Stuart Klawans:
Of course. One of the things I admire most about that is what the dancing teeth, how you wait as long as possible before anything happens. Just keep them going.

Terry Gilliam:

That was me stalling basically. I knew I had to produce X amount of time worth of animation as long as I could drag it out. The least amount of work was very important.

Stuart Klawans:
I also wanted to begin with this one because it really brings back the smell of the coffee from those years. It's really rich with all the political and social and cultural occurrence.

Terry Gilliam:
It's like having left America because I felt I had to either get involved in politics and the very serious bombs rowing kind of way or get out. I got out and went to England and then that was one way of dealing with the Vietnam War.

Stuart Klawans:
Right. There was an incident with a man in a wheelchair at a protest in Los Angeles. I remember that-

Terry Gilliam:
Yeah. It was the first political poster I did because there was a police riot. It was the first police riot in LA. Linda Johnson had come to Century City, which at that point was basically the Century Plaza Hotel in this great vast wasteland waiting for this huge development. There was a protest against the war. I was with my girlfriend, who was a reporter for the *London Evening Standard*. We were on our way to a party and she said, "We better just stop by and check this thing out." We got there and I mean, it was terrifying. Huge crowds of people who were very jolly. It was also people whose university professors, dentists, lawyers. It was a very middle class crowd to be quite honest.

Terry Gilliam:
The police were lined up. There were helicopters low. There was searchlights. There were snipers on the roof. The paranoia of the place was actually terrifying. At one point, what was a very peaceful demonstration, a group of people sat down, started seeing wish we not be moved. The police use that as a signal to suddenly go berserk. They drove Harley Davidsons into these people. Then people started shouting. There was a second rank of police behind the first group and they charged by towns were being wielded, people were crashing and it was terrifying. People were literally on wheelchairs, trying to get out of there being smashed by cops going berserk. We got smashed up a bit. It was one of the moments that I felt I got to get out. I'm getting angry now. This was totally completely wrong.

Terry Gilliam:
One of the best things about that was that the *Los Angeles Times* wrote saying it's a bunch of left-wing hippy commies who had gone berserk. The *LA Free Press* actually started putting out free broadsheets, handing them out to people on the streets, cars, everything with interviews with everybody who had been there, which completely denied what the *LA Times* was saying and painted a completely different picture. What was extraordinary by the end of the week, they were so successful at doing this, the *LA Times* reporters actually mutinied and demanded that the truth be told. The *LA Times* recanted and told the story truthfully. I thought that was an amazing moment, but I felt things were getting ugly and my reaction to that sort of ugliness is to behave even more ugly and I didn't really want to do that. Now, there's a reason to escape to England and behave in a silly way as opposed to a dangerous way?

Stuart Klawans:

What also interested me about this particular little clip is the way you work in this political side with your experiences working in advertising. They're all smushed together here.

Terry Gilliam:
Well, it was kind of like, yeah, I mean in a sense the world has become like that to me. What is news? What is advertising? Everything spills into the next thing. It's hard to know where the dividing lines are. In fact, I think that's the world we're living in even more so now. It's hard to know what truth is, what fact is because everything is sort of blended together. News is entertainment. Entertainment is not entertaining actually as it was supposed to be. I think that the times it seemed important to say those things. Now I think it's even more important to say it strangely enough. Nobody seems to notice now.

Stuart Klawans:
As for the cutout animation which you did for years for the *Monty Python Show*, where did you get all the things you cut out? I'm just curious about the process. I mean, what sort of things did you loot to get your cut outs?

Terry Gilliam:
Basically everything. Everything I liked I took. I mean, my house is full of lots of books. In that instance there, the boat by Pieter Bruegel. It's an engraving boat done by Bruegel. I just cut it out, painted it. I used whatever was at hand, things like the little Chinamen. I just got a rubber stamp, made it in the shape of little Chinamen, and stamped them out just like they do in Beijing for real.

Terry Gilliam:
Because the nature of doing the animation shows is I really didn't have much time. I had kind of two weeks doing show. I was basically working on my own. And so, I had to grab things and cut things out, so there's a lot of Bruegel, there's Diirer, there's any painter that I liked. I would go down to the National Gallery in London whenever I ran out of ideas and start walking around in so many things. The painting started providing me with jokes and ideas. Then I'd buy postcards of the paintings and take them back and cut those out.

Terry Gilliam:
I mean now, I probably couldn't do that because every image is owned by probably Bill Gates by now. This is what's happened. Everything you touched ... What I was doing, I would take magazines and newspapers. I would see faces. I remember there's a beautiful book of Richard Avedon photographs. It was using distorting lenses. I was using those. Now, if I were to do that now, I would probably be sued every week for the kind of work I was doing. We don't own anything.

Terry Gilliam:
We as a culture, as a public don't own things anymore. I mean, it's so bizarre. If you're making a film, if I go down the street and let's say, for instance, in *Fear and Loathing*, there's a shot that's taken just off of Hollywood Boulevard and it's a mural of Dolores del Rio that somebody had painted on the side of the building. Now, this is a public space or so you would think. It's out there for the public. Now, we had that in the shot of the car drives past. The person who did that mural has sued the company and got a lot of money for that.

Terry Gilliam:

There was a film that Al Pacino and Keanu Reeves did, *The Devil's Advocate*.

Stuart Klawans:
Devil's Advocate, right.

Terry Gilliam:
There's a scene in there where there's these entwining figures above his fireplace that start animated. Now, it turned out that was from-

Stuart Klawans:
Rodin, *The Gates of Hell*.

Terry Gilliam:
It wasn't actually. It was from Washington, DC. It was above a-

Stuart Klawans:
Oh, that's right.

Terry Gilliam:
... a cathedral or something.

Stuart Klawans:
That's right. National Cathedral.

Terry Gilliam:
And they sued. And so, we're living in this time where public things don't exist anymore. As long as billboards and signs, signage beaming down on us saying, look at me, look at me. But if you want to make a film and use those signs, you can't without their permission. Interesting times.

Stuart Klawans:
Yeah.

Terry Gilliam:
Boy, I'm angry.

Stuart Klawans:
Well, have some water, cool down. There may be Python fans in the audience who will be disappointed, but I don't want to prolong the Python period in there because much rather talk about you as a filmmaker. And so, I'd like to jump ahead to *Jabberwocky*, a film which for the record I saw about three times in its first year of release.

Terry Gilliam:
What a fool.

Stuart Klawans:
Oh, not at all, not at all.

Terry Gilliam:
I have great respect for you before we sat down.

Stuart Klawans:
Just for the title sequence. No, it was a way of continuation of Python because the first thing that happened was the foot came down and smashed something. But tell us a little about how you got to make *Jabberwocky*. How you made the transition to doing that?

Terry Gilliam:
Well, basically, having made *Holy Grail* had been one of the two directors. It's really simple.

Stuart Klawans:
Yeah. How did that happen? How did you divide the labor with Terry Jones for *Holy Grail*?

Terry Gilliam:
Terry and I had always been very close. We seem to see things eye to eye. When it came time to make *Holy Grail*, both of us sort of said, "All right, anybody named Terry gets to direct this film." The others went along with this ridiculous idea. And so, Terry and I got to direct the film. Then at the end of the whole process, your name's up there saying film directed by Terry Gilliam, Terry Jones. You're a film director. It's as simple as that. When we were making it, it was odd because even though we, in preparation, seem to agree on everything, when we started working, it was clear that we had slightly different ideas.

Terry Gilliam:
At first, it was two voices sometimes shouting different instructions, which is not a good thing for a crew. And so, we decided to simplify this. We'll have a single voice. We got the assistant director to be that common voice. What turned out he wanted to be a film director as well. The common voice was a different voice. And so, we shut him up. Terry basically concentrated on talking to the others in the group who by then I hated to talk to at all. I spent my time back of the camera is the way we work that way. It worked quite well. We got through it.

Terry Gilliam:
At the end of all of that, I really wanted to do something on my own. We were able to get the money in the same way because at that point in England, there was a time when the taxation was really ruthless. If you made a lot of money, you could actually have to pay 90% of your income in taxes. That's a lot of money. And so, there were a lot of pop stars, Pink Floyd, Led Zeppelin, Elton John, some record companies that were looking for ways to alleviate their tax burden.

Terry Gilliam:
One way was you could invest in films and write it off. And so, that's how *Holy Grail* was financed. And *Jabberwocky* was done in the same way. And so, we were in these positions of having total control over what we're doing. We

didn't have to go out and sell our ideas to a studio or anything. We just, fuck, there it was. *Jabberwocky* was one of those things that I had this idea of trying to make a film out of Lewis Carroll's poem for whatever loose connection we have with it. It was there. It was a starting point.

Terry Gilliam:
I really wanted to do the things that we hadn't been able to do in *Holy Grail* in a sense. I wanted to deal more with the atmosphere and really, really get into the fills in the mire of the middle ages and that's how it started. I just at the same time wanting to be free from the limitations of what we have to do in Python. Because with Python, everything had to be funny. That's what we were in the business of doing. With Jabberwocky, I wanted to play more with a bit of suspense, a bit of romance, a stronger narrative and those aspects. The foolish thing of all of that was that you make a film about the middle ages with a lot of comedy in it with three pythons, Terry Jones, myself and Michael Palin involved. You put it out to the world and don't want to be judged like a Monty Python film. Really stupid.

Terry Gilliam:
It was treated a bit roughly because they were still trying to judge it in Python terms rather than its own terms.

Stuart Klawans:
Right. Well, the only meaningful link I can think of is to bring out your dead sequence from *Holy Grail* and all the dragging through the muck in *Jabberwocky*. But for someone who revolts against the blandness and regimentation of modern life, your view of medieval life is awfully anti-romantic at the same time. I mean, you escaped to a fantasy that you can't stand.

Terry Gilliam:
It was a little bit intriguing. It was playing with fairy tales, but it was like the hero ends up in a fairy tale, a supposed happy ending, but it's the wrong happy ending. That's what I like about it. It gets half the kingdom and the beautiful princess and marriage. That's not what he wanted. He wanted his little shop with a fat girl living next door. That's what he wanted. I thought the idea of a man with such low aspirations, such pathetic dreams was forced to become the hero and at the end get everything you're supposed to want and end up unhappy seem to be something to play with.

Stuart Klawans:
But when did you fall in love, hate with the middle ages?

Terry Gilliam:
I don't know.

Stuart Klawans:
I mean, it's certainly a big part of a lot of what you've done.

Terry Gilliam:
As a kid, I remember in Panorama City out in LA, used to take five-gallon containers for ice cream and cut out a slit and make a visor out of the eucalyptus branches for the swords and build shields. I was obsessed with the middle ages. Even in Minneapolis, I was into heraldry. There was something about the imagery that I like. I think when I

started working in films, the advantage of the middle ages is a bit like a western. It's archetypical. You know who the characters are. There's a clear hierarchy. There's a king, he's up there. There's a peasant down there. There's a knight there. There's a priest, a bishop. You kind of know where they all fit within the society and then you can play with those archetypes.

Terry Gilliam:
I mean, I've always liked doing that. I've always liked taking objects that are known and then twisting and that's I think what the middle ages were about. I just liked the imagery of the middle ages. I like the pre-Freudian, things weren't abstract. If you had a brain problem, there was probably some devil here with his teeth in your skull, sucking your brain out. It was much more vital the imagery, dealing with dragons. I don't know. I can't grow up. I don't know why.

Stuart Klawans:
I think we're almost a time for another clip then. It's interesting to hear you talk about how clear the archetypes are in the middle ages and how that's useful to you. I'd like to jump ahead and we're going to do a clip from Terry's next film *Time Bandits*, which is, Terry was pointing out earlier today was until very recently, the most successful independent film ever made. We're about to look at a sequence from *Time Bandits* near the end of the film when a little Kevin and the time bandits are in hell and they're finally going to meet Satan. So let us-

Stuart Klawans:
You've got your archetypes. You just got all of them all at once.

Terry Gilliam:
Yeah. I think I've been accused of being too greedy too often. When I was a kid, it was a battle with the evil, even all those toys that you have, your cowboys, your Indians, your knights. That's what it was about. I wanted the messiness of the kids playroom. The architecture is basically these gigantic Lego blocks and you build things and piled up. It was a chance to do a film from a kid's point of view was what it was all about basically. The whole world as seen through your kid's eyes. It grew from that because I started from that premise and I wanted the camera to be about there. I didn't think a single kid could maintain it all so I had to surround with people the same size as him.

Stuart Klawans:
Was that the reason?

Terry Gilliam:
That's when the *Time Bandits* came from, yeah. It was a chance for little guys like that to play heroes once in their life. They didn't have to be inside of an R2D2 tin can or inside of Womble costume, all those things where they normally have to do. They got to be heroes because most of them are almost as tall as Alan Ladd was. It's not a great leap. If he could do it, why can't they. I've always liked taking improbable people and making heroes out of them, giving later on in *Meaning of Life* with old men, 80-year-old men, allow them to be pirates. It's the same thing.

Stuart Klawans:
But it was all this jumble of times that well, you'd done it before with your cut out and you were doing it with live action and the film was a surprise hit, wasn't it? I mean-

Terry Gilliam:
Well, I mean, it totally surprised me because I mean we made it and I remember getting off a plane in LA when we were about to bring it for the first screenings there. I just looked at the Americans that were hanging around that airport and said they're going to hate it. It's not going to work. It went out and it was huge. By today's standards, it's well over a hundred million dollars it made it in the states, which surprised everybody because at the time there was a film that was the result of mad men because we went out there with that script, tried to sell it, nobody wanted it.

Terry Gilliam:
So Dennis O'Brien and George Harrison, who along with Python had formed a company called HandMade Films to make *Life of Brian* came up with the goods. They paid for the making of the film. When the film was finished, Dennis took it out to Hollywood. It was turned down by every studio, again, the finished film, and it ended up ultimately being distributed by then AVCO Embassy, which was the miniest of the majors. Basically, Dennis and George guaranteed $5 million in prints and ads of their own money. And we use this company as a distribution organization. By all the rules, it shouldn't have worked. It did.

Terry Gilliam:
Also remembered the time we opened I think it's November 4th and that was apparently a time when you couldn't open films because nobody went to movies then. It seemed to be honestly a perfect time because there was no competition. It seemed to be quite reasonable to go. We did everything the wrong way and succeeded. So that was both a wonderful and actually maybe a damaging thing because it builds up your hopes that you can always do that, which you of course can't. We've done enough times to fool a few people.

Stuart Klawans:
It's occurred to me that with *Time Bandit[s]*, that's one of the last success stories of what's considered the golden age of the studio breakdown of the '70s. Maybe our audience knows does Peter Biskind's book on '70s filmmaking edit. It has this aura of the era when the rebels got to make their movies, before everything clamped down again and *Time Bandits* was in a sense one of the last two.

Terry Gilliam:
I think so too. It was interesting because the studio just didn't want to do it because they couldn't understand that you could make a film for all the family. This was before *ET*. I mean, *ET* came out about a year after, I think, less than a year after. At the time, you weren't supposed to be able to do that. Everything was supposed to have a genre that it fit it in that age, that age, that age. I couldn't see why it should be like that. Why you couldn't make one that was intelligent enough for children and exciting enough for adults. That was *Time Bandits*-

Stuart Klawans:
Absolutely right.

Terry Gilliam:
It's very innocent. What I like about the film, it's a growing up kind of film too because the character, Kevin, has got all of his heroes and he goes and meets most of them. They all end up being fools or knaves or whatever.

Stuart Klawans:
Well, Agamemnon.

Terry Gilliam:
He's the only one. What's interesting with Agamemnon, the Connery character, he wants him to teach him how to kill Trojans to sword fight and do all that wonderful stuff that Agamemnon does when we first meet him. Agamemnon doesn't do that. He teaches him magic tricks and he teaches him-

Stuart Klawans:
There were a bunch of reasons I wanted to put those two clips together, but the first of them is because in both of them, obviously, we have these big rather empty architectural spaces in which you have these little animated clumps of people running through, which seems to be a theme that runs through your work. Even though the agents in *Brazil*, the ones running through are evil people, I think you rather enjoyed them for the way they scuttle around.

Terry Gilliam:
I'm not even sure if they're evil. They're just like most people desperate to hold on to their jobs and pathetic. They were doing whatever the boss demands of them. And so, they're evil in the sense of they're not taking the responsibility of their own actions. They're just desperate to please whoever it is. The thing in the *Brazil* corridors, there's only one corridor in that whole sequence. That's all we could afford. The corridor you see is about 50-feet long, maybe less from here to the back. That's all there is. It's what we're doing is constantly swinging the camera into or off the corridor into a bit of black and then continuing that move starting with another camera over on this side of the corridor and swinging on to the corridor again. I haven't seen it for a while and it really impresses me because I know there's nothing there. It's all sleight of hand, which is this one card we keep showing you looks like a pack of cards.

Stuart Klawans:
Well, and another reason I wanted to show this clip is because I love the cheapness of the joke with the desk. I mean, it's something that can be ... There's no budget there. You just knew them.

Terry Gilliam:
But it is, it's an idea everybody who's worked in an office knows about the importance of the size of your desk. I love the idea that he's been on, what's the word, he's given a promotion and they actually had to create an office for him so what they did was cut the office that Harry Lime, it was in half. That guy the day before had a complete desk. But now he has half a desk. It's been reduced to this sorry state.

Terry Gilliam:
And yeah. No, it's the ruthlessness of things in the film where to deal with a problem and they're very pragmatic. If you put those ducks frequent, most of *Brazil*, if there happens to be a beautiful tapestry in the way it goes right to the tapestry. These are the things you do. There's an element in there about the sacrifice as of aesthetics for the goodies, the things you want, the mod cons, the things that make your life a little bit easier and the ducks are there to service you. The ducks are also there to keep an eye on you. There's a two-way relationship with everything. Every television you get you actually see the world, but the world somehow comes into your life and transforms you. So that

was very much the thinking behind everything. The technology now that works basically in the film is a great belief in technology, but it's like the elevator at the beginning, it doesn't quite come up to the floor, right? It's irritating.

Stuart Klawans:
Yeah. It's because this film came out very soon after *Blade Runner* and there was some superficial comparisons made with *Blade Runner* at the time. But I think one fair comparison is that that both *Brazil* and *Blade Runner* both defined the worn out future, which has now been become a convention.

Terry Gilliam:
It was the idea that technology just I think what we do more in *Brazil* than they did in *Blade Runner* was emphasize the fact that people believe and one to believe in the technology, it's going to give you goodies. It never quite delivers what it promises and that was very much a product of growing up in America really in the '40s and '50s when we really believe the technology was going to answer our problems. It's never done that. It's just complicated our lives.

Stuart Klawans:
It was really an economical film. What you're talking about the corridors and everything. Part of the battle that happened over the release of the film in the United States, one thing that everybody had to admit was that this $15 million film looked like a $40 million film, managed reality economically.

Terry Gilliam:
We actually made it for 13 and a half million dollars. We shared out the excess with the crew.

Stuart Klawans:
Excellent.

Terry Gilliam:
We actually had a $15 million dollar budget and we brought the thing in a million and a half under budget. We're just crazy. Since we started out shooting a script that had ... I shot the whole script probably we would've been 10 million over budget and then it would've been a $5 million film. Let's say, I think it's the 12th week of the shoot, I suddenly realize we're not going to make it. We're in real trouble here. This is the 12th week of a 20-week shoot. We stopped for two weeks. I just started pulling page after page out of the script because the script was even more ambitious than the film that's up there. The dream sequences were much more elaborate. There were more of them. It was almost as if there was two films going on there. They were almost equally balanced. I cut huge numbers of the fantasy sequences out so we didn't have to shoot them. So we saved money.

Terry Gilliam:
The whole thing was very strange because in the end, who ended up doing a lot of the special effects, the flying sequences and all, they all ended up in this warehouse that was her majesty's stationery office warehouse. And so, we actually ended up in the warehouse for all the paperwork of England, which was wonderful for *Brazil*.

Stuart Klawans:
It is perfect. I didn't know if we should get into all the disputes about the film. Probably everyone here knows, but *Brazil* was the first and I believe only film ever to be voted in best picture of the year by the Los Angeles Film Critics

without ever having been released. A real distinction, but it's a long story. There is a book out. I brought my copy to wave at you. It's by Jack Matthews, who was covering the story for the *Los Angeles Times*. It's called the *Battle of Brazil*, Terry Gilliam versus Universal Pictures. It has the screenplay in it. So, I didn't want to get into detail unless you wanted to talk more about this stuff.

Terry Gilliam:
No. It's a long story. The end result was that it changed something you're not supposed to be able to do. You're not supposed to take on the system and win, especially in Hollywood and we did. We did it by being silly. This is the kind of weaponry that they don't understand out there because they understand lawyers. They understand money. They understand all those things. And basically, without going into the whole thing, it turned out Universal was very much the world of *Brazil*. It was the most bureaucratic of all the studios. Literally, you had to wear gray suits and depending on what level within the organization you were, the tone of gray was determined by dark gray, light gray, medium gray. It was like that.

Terry Gilliam:
Because they had basically taken the film away and we were refusing to release it, we were in the situation where the producers, "Oh, we've got to get lawyers and go to the battle." I said, "We can't. We can't win. They don't have to release the film. It doesn't mean much to them. It means everything to us." So I said the only way to do it is to personalize the battling and not let anybody hide behind bureaucratic responsibility or corporate responsibility. And so, Sid Sheinberg, who was the head of the studio chief operating officer, whatever the title was, who had foolishly got into this battle with me, I decided to personalize it.

Terry Gilliam:
And so, I took it out in *Variety*, which is in retrospect when I looked at it, I probably shot myself with how foolish I was to do this. But it was *Variety* opened the page and all you're seeing is numbers, 10 million in the first two seconds, 20 million in the first hour. It's money, money, money, and something came to a page that was just rimmed in black, like an obituary notice. There was nothing on the page except in the middle, just in smallish type, "Dear Sid Scheinberg, when are you going to release my film *Brazil*? Signed Terry Gilliam." And this you don't do.

Terry Gilliam:
Suddenly, whoa, the journalists, everybody came to rescue. Jack Matthews, who was the *LA Times*, basically started a dialogue between me and Sid, who by then we weren't speaking. He would say, "Terry just said this and what do you say?" Sid would say something. We kept this thing going. I was going on talk shows like Maria Shriver's show and Joel Siegel and Bobby DeNiro was very good because even though he had a small part in the film when we needed to, he came to our rescue and they were desperate to have interviews with him so he and I would go on.

Terry Gilliam:
She would say, "I hear you have a problem with the studio." I said, "I don't have a problem with the studio. I've got a problem with one man. His name is Sid Sheinberg and he looks like this." And I pull out an 8 by 10 photograph. It's like there, millions of American, that's the man. He had never been treated like this. This is a man who is very powerful, who sat in his office and the world kowtowed to him, and it drove him crazy. It was fun. It was painful because this went on for months and I thought the film was never going to be released at the time in the LA critics.

Terry Gilliam:
I mean, the studio got crazier and crazier and they even took out an embargo on us showing the film anywhere in America. We started a series of clandestine screenings, a few friends in LA, and eventually enough of the LA critics saw it and realized it was an important film and discovering their bylaws, it didn't say a film actually had to be released to be included in the competition. This is the year Universal had *Out of Africa*, this was their big 35, $37 million spectacular. They're all in New York for the premiere, all in their denim jackets and all. The LA Critics announced the awards and it's Best Picture *Brazil*, Best Screenplay *Brazil*, Best Direction *Brazil*. They died and the film had to be released and they released in LA and New York. They didn't have posters. They didn't have anything. They actually Xeroxed copies of some artwork they stuck outside the cinemas. In those two cinemas, we did more business per seat than any film over Christmas or the holiday season.

Terry Gilliam:
So it was out. It was great. There was a lot of people that were calling writers who were grateful because they thought we had brought down the system. I said, "No, we haven't brought down the system. We've made a little crack in it that maybe a couple of you can slither through while they're in this state of confusion." And that was it. A couple films got made that wouldn't have gotten made. So we did something useful.

Stuart Klawans:
Well, we're going to go on to other battles now. We were going to show clip from Terry's next film, *The Adventures of Baron Munchausen*. But before we do that, we're going to show another little clip from *Time Bandits*. We're going to start with the clip from *Time Bandits*. It's a clip where Kevin and the Time Bandits go back to the Napoleonic Wars. Then we're going to look at something from the very beginning of *The Adventures of Baron Munchausen*.

Terry Gilliam:
And I'm going to go to the toilet while you're watching it.

Stuart Klawans:
Two versions of the theater of war separated by what, about 10 years in making but remarkably consistent with each other. Obviously, one of the big differences with *Munchausen*, this looks great. It just looks beautiful on the screen. It's a wonderful print they sent. But you had a crane, you had many more people. You had a bigger set. You once did a very nice book about the art of animation. I remember you gave your primary rule for animators which was, if it looks like there's going to be a lot of trouble, don't do it.

Terry Gilliam:
I wish I had read that book before I made *Munchausen*. *Munchausen* was some kind of punishment for hubris. I wanted to make the biggest thing around. We said and I think, I mean it's a stunningly beautiful film and the details, it was interesting to have more money how we could actually wallow in the detail more. Because with *Time Bandits*, we made the film for $5 million. *Munchausen* costs probably goes $40 million. So there's a lot you can do with that extra money. But it's funny, I mean even thought about the fact that both of them have this city-under-siege battle and the theater going on in the middle of it. I don't know. I think it's me just making a statement about what is important in life, that somehow the theater and entertainment and art is no matter how dire the world is, that has to be kept alive.

Stuart Klawans:
That's certainly the theme of the movie.

Terry Gilliam:
I mean with *Munchausen*, I love the stage set. It was a chance to almost do my animation because of the cheese set and everything is like very close to my original animations. Only now it's three dimensional. It's big and there's real people in there.

Stuart Klawans:
Not only that, but the episode when they go to the moon, you have all these architectural cutouts, but they're much more elaborately than-

Terry Gilliam:
What's interesting, the moon sequence in *Munchausen* is a result of not having the money to do it properly because we actually set out in *Munchausen* to the moon sequence, I don't know how many of you seen it, basically has two people, the king, the queen and the moon and their heads seam to leave bodies at different points. It was very simple.

Terry Gilliam:
The Cartesian mind-body dualism is what it ended up. What was originally in the script, what we set out to do, which was budgeted for, was 2000 people on the moon and it was going to be a huge sequence, a Cecil B. DeMille sequence with Sean Connery playing the king of the moon. It ended up that the film reached painfully dire circumstances. It was very much like we see at the beginning of the film and what the film was about were the same thing because six weeks into the film, we discovered all the money was gone. We were out in Spain and they were going to close down the whole show. They're going to sue me for misrepresentation and fraud and they were trying to seize all my assets, my house. My wife was pregnant at the time. It was just a nightmare. It was living in war time.

Terry Gilliam:
Again, we shut down for a couple of weeks like we did on *Brazil*. I didn't have to convince them. They were closing the movie down. Again, Charles McKeown and I sat down and told these 2000 people out of the moon and ended up with two. What happened is that we had started building a model in one of the sets and that was going to be this ... It was a big inverted dome, a cupula like St. Peter's. It was going to be this huge dome that was an amphitheater where big banquet went on. Well, we couldn't in the end build it. What we had was the structure of it. There was a part of this thing, the ribs of it. And so, that became my set. Earlier on in the moon sequence when they arrived, there was all these buildings moving back and forth.

Terry Gilliam:
What they were was in fact the drawings of the buildings we were going to make, which we didn't have money now to do. And so, at the end of the shoot, we literally took the architectural drawings, blew them up so they were about that high. We mounted them on plywood, cut them out, colored them with felt-tip markers, it was back to animation again, put them on runners and pull them back and forth. That was a sickness.

Terry Gilliam:
Now, what was interesting about it was the end result was in many ways more magical and more inventive and more surprising than it would have been had I done what I intended to do. I think this has happened more times than not making films is that I'm curtailed by budgets or time or whatever and end up having to make choices that are more original than I would've if I had the time or money. I'm saved for my own mediocrity by my lack of money, time and time again.

Stuart Klawans:
I'd also like you to mention beautiful performance John Neville gives in in the film and maybe this can be a little segue for us to talk about the film for which we won't show any clips, *The Fisher King*, which was the commercial hitch that you made, which was a recovery for you after that.

Terry Gilliam:
Yeah, because everything could've gone wrong on *Munchausen* did, and yet we ended up with a film that I'm really proud of that I think is stunningly beautiful and really quite a wonderful film. But it was the only time I've compromised for political reasons. The studio, what had happened was, and this happens every few years, you happened to be the studio that the person who started the film with you who was in charge is now gone and this was the case in *Munchausen*. David Putnam was the head of the studio at the beginning. He went the way of most executive flesh and was replaced by somebody else.

Terry Gilliam:
What happens in those instances is that the new regime has no interest at all in the old regime's films being successful. It's easier to look good if those previous films have failed. We got caught in one of those situations, as did other filmmakers at the same time. We were the one that was more obvious, because we had been in the press a lot for going over budget. It was a kind of comeuppance for the success of pulling *Brazil* off. Okay. The smart guy gets it. He gets his comeuppance this time around.

Terry Gilliam:
The studio said, "Well, if you can cut the films under two hours, we're there." Two hours was always this magical figure that somehow all the film is going to do better. For the first time in my life, I did cut it down to that time even though I think the film is better longer, but they were my cuts and I live by them. But what happened in the end having done that, the studio then completely betrayed us and released the film with only 117 prints. That's all that were made in America. An art film gets 4 or 500 prints now. It was just a complete betrayal. Despite the fact that film opened to reviews and business that were as good as anything they had had since *Last Emperor* and yet they were in the process at that time of selling them, being sold or trying to sell themselves to Sony. They were balancing the books that year. What they discovered is you can balance the books if you don't make films and spending the money on marketing them, is they end up going in the black for the first time.

Stuart Klawans:
It's magical, yeah.

Terry Gilliam:

I mean the worst thing you can do is make films. You only lose money when you make films. And so, they succeeded in all the other things and *Munchausen* was one of the victims of this successful transfer.

Stuart Klawans:
Nevertheless, we do have the film. We have Neville's performance.

Terry Gilliam:
Which is brilliant.

Stuart Klawans:
Which is brilliant. Then in *Fisher King*, you had four brilliant performances from the leads. I wanted to talk with you about that a little bit because I think it's an overlooked aspect of your work as a director. Everybody talks about your eye and everybody talks about the production design, but you obviously have a wonderful way with actors because so many people have given wonderful performances for you.

Terry Gilliam:
It really is one of the most irritating things. I remember with *Brazil* when it came out in England, there was only one review that mentioned Jonathan Pryce's performance. This is astonishing performance and it holds the film together, but they were so bowled over by the look of the film that they spend their time talking about that. Yes, it's part of the film, but it's not what ... It's not the heart of the film. It's not holding together and performances have always been central. John Neville definitely in *Munchausen* and when it came around to doing *Fisher King*, after the *Munchausen* experience, I was really depressed. I really wanted to pack it in. I didn't know what to do. I didn't want to do a big film. I was actually saying, "I want to do a really small film. I'll do a film about a schizophrenic, but only one half of his personality. This is the way we're going to work now."

Terry Gilliam:
I was banging around if I decide what I was going to do. This script turned up. It was the first time the script arrived when I read that I hadn't written or been involved in the writing. There was this wonderful script by Richard LaGravenese. It was a script that was good because he wrote it for himself. He didn't write it to get a film made within the system. He wrote a script that came from his heart. There were these four characters that I understood all of them. I was besotted with them. I thought I wish I'd been able to write that script because the ideas that were things that I felt totally at ease with and they were saying the same kind of things I wanted to say. Here was a chance to go do several things, go into Hollywood for the first time, make a film within the Hollywood studio system with no special effects, the first time I worked without final cut as far as a contractual thing. I just want to put my head in the lion's mouth and show I could do it.

Terry Gilliam:
It was in many ways the most pleasurable film I've made because it was the easiest, it was for actors. The trick is to choose the right people and then encourage them to be as good as they're capable of being. For years, I was always in awe of the directors who are great with actors and how do they do it. I still have never learned how to do it. All I know is-

Stuart Klawans:

Except you do it.

Terry Gilliam:
By being a good audience, it's all I know how to do. Intelligent enough to choose good people who are there already and then you provide them with an audience. When they're tragic, you cry. When they're funny, you laugh, you encourage them.

Terry Gilliam:
I mean, my job, it seems to be, is to build this perimeter wall around this plate ground where we then can go in there, being paid a lot of money, get to play like children, we get to make fools of ourselves, we get to fall on our face because it doesn't matter. We can fix it later. That's what happens.

Terry Gilliam:
I mean, with *Fisher King*, Robin was the beginning of the whole thing. I think that's why I got the job. I think I was offered the job because I'd worked with Robert on *Munchausen* and they were looking for a director who Robin would feel comfortable with and they went down all the list of people he'd worked with and they were all working obviously. Then they got down with this guy who didn't have a job, Gilliam, okay, that's interesting.

Terry Gilliam:
It was a combination of that and the producers for whatever reason wanted to be the ones that could tame the beast, the wild beast that I was seeing those days. The combination of those two things that came, we talked. Then my first job was to convince Robin to do it, which I then did. Then it was about casting the rest of it and getting that balance right and getting Jeff Bridges was the key to it because Jeff is like the anchor. It's his film. People don't recognize that year Robin got nominated for awards. Mercedes got an award. It's Jeff's film. He holds the film together. He in a sense was the anchor because I knew Robin and myself where we get silly. We just float off into the stratosphere giggling. I wanted somebody that would anchor both of us towards the ground and that was Jeff. He's solid as a rock.

Terry Gilliam:
It was wonderful to watch Jeff and Robin work together, learning from each other. Jeff was picking comic things. Robin was learning to act as opposed to be funny all the time. Then Mercedes and Amanda just completed the thing. It was a brilliant foursome.

Stuart Klawans:
Well, it's wonderful to see how you managed somehow to calibrate the performances because Robin Williams and Amanda Plummer are such high-strung actors and Jeff Bridges and Mercedes Ruehl are so rooted, completely different styles and yet you made the mesh.

Terry Gilliam:
But it's kind of what you have to do. The job is to choose the team wisely. We're about to ascend Mount Everest and you've got to make sure the team is the right team. Whether it's the actors, whether it's the technicians, all of it. They've got to be able to work together. It was the first time we had two weeks of rehearsal so we got to spend time playing and working out things and developing it.

Terry Gilliam:
It's interesting with someone like Robin who's paid a lot of money and he wants to give value for money. He feels guilty that he's paid so much money. And so, his weakness is that he tends to try to be funny all the time. So the trick was to say, "Don't worry about it. You don't have to be funny, just be there." We worked out a way of working out well. We do the takes as scripted and then you would feel the pressure building up and so, okay, give them a couple of takes, just play and do something. Sometimes things would come out of it that we're good, and then we'd go back to the script. There was this need for this release occasionally.

Terry Gilliam:
They were an amazing team. To me, it was so easy because they were so good and you'd just ... Don't do that, do that. That's directing. More of that, a bit louder. We'll fix it later.

Stuart Klawans:
Well, from there you went on to to do another project where the script already existed and it's a movie that to me is a miracle, which is *12 Monkeys*, the wonderful, wonderful film. To me one of the most improbable projects ever, who would've thought that a big budget remake of Chris Marker's *La Jetée* with Bruce Willis and Brad Pitt would be such a wonderful film?

Terry Gilliam:
Part of the reason for doing it when the script arrived, I said, "You must be joking. This is going through the system. This will never get through the system." They said, "Well, let's do it." There's this awful need to constantly, I'm constantly trying to show the people out there still.

Stuart Klawans:
Yeah. Let's pause them. Should we look at some of it first?

Terry Gilliam:
No.

Stuart Klawans:
No? Come on. Let's look at some of it.

Terry Gilliam:
All right.

Stuart Klawans:
Then you can talk about that. You can talk about how the script links you with Clint Eastwood too. I mean, you and Clint Eastwood, the two great directors of David Peoples. Let's look at a little bit of *12 Monkeys*. This is a sequence where the Bruce Willis character has been returned from his first trip into the past. The past is 1990 and which is not where he was supposed to go. So, let's look at a little bit of this business.

Stuart Klawans:

I feel we could spend 90 minutes talking about just that one clip.

Terry Gilliam:
I haven't looked at it for so long. It's quite extraordinary sitting that close to it. It's wonderful.

Stuart Klawans:
Well, what I love about it's got all the Terry Gilliam stuff. It's also this David and Janet People's script of all merged together. Well it's David and Janet Peoples' script all merged together.

Terry Gilliam:
Well, David and Janet are just great writers. When *Unforgiven* came out, I thought it was one of the great scripts of all times. Of course, it didn't win the Academy Award, but it was the only one that didn't from *Unforgiven*. But the script turned up and they had been commissioned by Universal to write this thing. They're highly paid writers to the studio and quite a bit of an investment in this thing and didn't know what to do with it.

Terry Gilliam:
When I first read the script, the thing that appealed to me most was the idea of a boy seeing his own death as a man and not understanding what he had seen. That just hit a chord that I wanted to deal with. I avoided getting involved in the film for a long time, but then ultimately the idea of taking something as intelligent and as complex and demanding as that and play it all the way through that system of Hollywood and getting it out using their marketing tools of power intrigued me. And off we went.

Terry Gilliam:
Originally when they asked, I wanted Jeff Bridges to do the part that Bruce played and I didn't want to deal with that. We went around for a long time and the studio didn't like what I was suggesting. I didn't like who they were suggesting. I walked away from the project. I said, "I'm not going to do this unless we can do it intelligently."

Terry Gilliam:
Then I got a call from my agent saying that Bruce was really interested and I'd met Bruce when we were making *Fisher King* because he actually wanted to do the part that Jeff played in that. We spent an afternoon together. I really liked him because there was a side to him that you don't normally see in films. I'd also been intrigued by the way, first *Die Hard*, there's a scene in that where he's in the building with glass everywhere. He's picking glass out of his feet. He's on the phone to his wife and his interiors. That was really interesting. He said that was his idea. It wasn't in the script to show that side, this weak side of him, quote. That really intrigued me.

Terry Gilliam:
When he said he was interested, we met in New York. To me what was important when you're dealing with a superstar like Bruce, it's a very dangerous game you're about to play because they're very powerful. They get paid a lot of money. They believe they're right. And so, here was an instance where he wanted to do it. It was at a stage where he wanted to prove he was a good actor. And so, I said, "Okay, but you've got to come to this thing naked. Totally. You can't bring your entourage. You don't get any of the perks." He worked for scale, basic scale of an actor on this thing. He came with nothing. That's why it worked because he wanted to prove something. I'm very lucky in getting people at certain points in their career where they wanted to show another side of themselves.

Terry Gilliam:
My direction to Bruce was really simple. I said, "You can't do the cute smirk. You can't do the steely-eyed thing you do and there's that little move that you do with your lips when you're nervous. You can't do that. End of direction. If you don't do those things, you'd be great. It was really interesting for him to try because he's always been such an external kind of actor. It's all out there to internalize it. That was a real challenge for him. I think, I think he's quite extraordinary in the film. The sad thing he wasn't acknowledged in any way. There was no nominations for anything. I think the more I watched the film, more times I watched it, the more I appreciate what a great performance there is.

Terry Gilliam:
Brad then on the other hand, was just because Brad wanted to get involved and strangely enough, he wanted to play the part that Bruce plays. He wanted to play Cole, which makes more sense. He's the more laconic character. Really if you're going to cast it, you could have taken a young Bruce Willis and made him into the Brad Pitt character, the smart fast talking one and vice versa. It was interesting to take two people and cast the opposite type. Brad took a long time to convince me because I didn't think he could do it. Yet he was so determined to prove something that I couldn't say no. I mean, the studio think, "You're out of your mind, Terry. Why are you hesitating? Brad Pitt wants to be in your movies." "No, because he's going to ruin it. He's going to ruin it."

Terry Gilliam:
And so, in the end, I fell victim to his incredible keenness to do this thing. I put him together with a guy named Stephen Bridgewater, who trained Jeff Bridges as a DJ in *Fisher King*. He works as voice coach. I put him together with Brad and he said, "Why are you doing this to me, Terry? What have I ever done to you?" He said, "This kid comes in, the guy smokes. He's got no breath control. He's got a lazy tongue. He can't do the part." I said, "Well, can you go to work?" Brad worked for months. He really worked hard and Steven worked with him. Brad was supposed to be sending me tapes of his progress, which he relentlessly failed to do and which made me more and more nervous. We're now shooting. I kept calling Stephen. He said, "I don't know. He's not doing well. He didn't turn up the night ..." Then one day he called, he can do it.

Terry Gilliam:
When he turned up, when Brad is in the film at opening scene in the mental hospital, that was his first day at work on the film and he just exploded and he was wonderful. He's funny and outrageous and all this stuff he was doing. A lot of people think it's too much, I don't. I think he's wonderful. I think it's a wonderful combination, the two of them Bruce and Brad, the way they work together.

Terry Gilliam:
It was nice to see Bruce. He was like the old gunfighter, and here's the kid in town and rather than sort of being frightened of him, he sort of embraced him. I think that's his way of controlling it. It was to hold him close. Because it was very interesting as the crew really liked Brad, and Bruce normally didn't come sit around the set a lot. He'd go back to his trailer. Once Brad was there, because Brad just loves sitting out in the set, so Bruce was sitting on the set. It was one big happy family. It was wonderful to watch the two of them.

Stuart Klawans:
Thanks to all of you for being here and thanks to Terry Gilliam for tonight and for all the years before. Thank you.