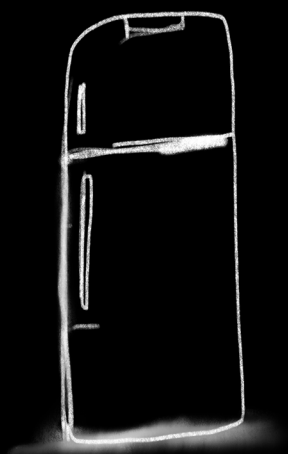
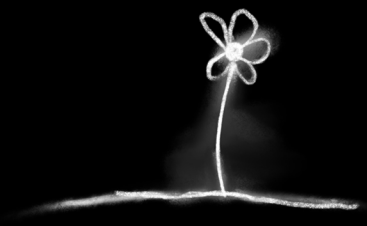
SELECTED STORIES FROM DAVID LYNCH'S MASTERCLASS





ON MEETING FELLINI

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My favorite film of Fellini's is probably *8 ½*[1] , but I love *La Strada*, I love *I Vitelloni*. I've loved all of his work that I've seen. And I'll tell you a story, okay?

One day on the first year of the Center for Advanced Film Studies[2], Toni Villani asked me to come up to his office and in his office was Roberto Rossellini[3]. And we started talking together. And pretty soon, Roberto Rossellini invited me to Rome to go to his school, Centro Sperimentale[4]. And I was seriously considering that move. And I probably would've gone there, except his school ran out of money and I stayed at the American Film Institute.

Later, I met Isabella Rossellini[5], his daughter, and we started going together. And one day, Isabella got a film job with a Russian director.[6] I think the thing was called *Dark Eyes*[7] and it was being shot south of Rome. I don't remember what year it was. So I went over there to visit and this place they were shooting was magical. It had these mansions on this terraced mountain—half the mansions were terraces and steps and fountains—and half were interiors—super beautiful, incredible Italian design.

And this one night, Isabella and Silvana Mangano[8]—Dino De Laurentiis's[9] wife—who was in the film as well, and I went to dinner. And Silvana invited Marcello Mastroianni[10]. We're having dinner in an Italian garden, and at this time, it was mushroom season. And all of the courses of the dinner were mushrooms—some little, bitty, tiny mushrooms, some medium-size mushrooms for another course, and the main course was a mushroom like a steak. All this time, it was Marcello telling us stories about Fellini, and me telling Marcello how much I loved Fellini.

I GOT TO GO INTO ROME AND SPEND THE ENTIRE DAY WITH FEDERICO FELLINI WHILE HE WAS SHOOTING HIS FILM *INTERVISTA*. AND THAT WAS A THRILL BEYOND THE BEYOND.

The next morning, I come out of my hotel and there's a big limousine—a Mercedes and a driver. And Marcello had orchestrated this thing that I got to go into Rome and spend the entire day with Federico Fellini while he was shooting his film *Intervista*[11]. And that was a thrill beyond the beyond. And I just spent the whole day with him. It was incredible—he took me to lunch. And then at night, Isabella joined us while he was shooting in a subway. We spent, you know, the whole day with him. It was fantastic.

Years and years passed; I've told this story a bunch of times. But I was shooting a commercial for Barilla pasta—it was a French commercial, but being shot in Rome. And Tonino Delli Colli[12] was the DP. And he was also the DP on *Intervista*. I'd met him that day I spent with Fellini. So now we're shooting this Barilla pasta commercial in a big plaza in Rome.

1. Original Italian tite: *Otto e Mezzo*. Released in 1963.
2. Now known as "AFI Conservatory."
3. Neo-realist Italian film director.
4. Centro Sperimentale di Cinematografia
5. Italian film actress known for her work in David Lynch's Blue Velvet.
6. Nikita Mikhalkov
7. Original Italian title: *Oci ciornie*. Released in 1987.
8. Italian-English actor known for her work in David Lynch's *Dune*.
9. Italian producer of over 500 films, with 38 Academy Award nominations and two wins.
10. Italian actor known for his work in *La Dolce Vita*, *8 ½*, and *La Notte*.
11. Released in 1987.
12. Italian cinematographer.

Tonino and the production manager told me that Fellini was in a hospital in Northern Italy, but they were moving him to a hospital in Rome. And I said, "Well, do you think I could possibly go say hello?" And they said, "I don't see why not." And they started going to work to organize that. I was supposed to go on a Thursday night but then they called and said, "Fellini's having tests. He's down here in Rome, he's having tests. You can't go tonight but you can go Friday night."

Friday night was our last day of shooting. So Friday night—beautiful, low sun; warm, Italian sun—going over to this hospital. In the front of the hospital were many, many, many people. Wading through them into the hospital—many, many people. Then we went deeper in. Fewer and fewer people. Deeper in this long corridor. And the niece of Fellini was taking us. And she had told everybody, "Only Tonino and David can go in."

So Tonino and I are going down this long hallway with Fellini's niece. And she came to a door and she said, "Wait here. I'll see if he can see you." So she goes in. Then she comes out and she said, "You can go in." So we went in. And Fellini was in a wheelchair between two beds. And there was a little table in front of him and over here was Vincenzo[13]. And Vincenzo was a journalist. And Tonino knew Vincenzo and they started talking.

13. Vincenzo Mollica, Italian journalist, film critic, and writer.

WHEN I LEFT, I SAID, "MR. FELLINI, THE WHOLE WORLD IS WAITING FOR YOUR NEXT FILM."

I went and sat down across from Fellini, across from this little table. And he held my hand. And we talked for about a half an hour. And he was telling me that he was very sad, because in the old days, every morning he'd come down and take a coffee at this place and students would come and they would all talk cinema. And he said it changed. And now no one comes around. They're all off doing other things. The love of cinema just sort of dried up. And he was lamenting this fact.

Anyway, when I left, I said, "Mr. Fellini, the whole world is waiting for your next film." He seemed to be in good shape. And then I left.

And then I went back to Paris. And on Sunday, two days later, watching TV, I heard that Federico Fellini had gone into a coma. And he never came out. He died.

So how lucky was I to have that time with one of the all-time greatest, greatest, greatest filmmakers in the history of the world?

It was an honor and a thrill to meet him. I would've liked his stuff regardless. But it was great to meet him.

DAVID LYNCH

GARDENBACK— FIRST FILM STORY AT AFI

GARDENBACK—FIRST FILM STORY AT AFI

When I first went to the American Film Institute, I had a script—I think I had it written—called *Gardenback*. And it was a story about adultery. It was, I think, 40 pages long.

One of the students in the photography part of the thing, Caleb Deschanel[1]—who's now, you know, a giant DP—he read *Gardenback* and thought it was a great thing in the horror genre. And he gave it to a producer. And the producer invited me in. And I actually went to the meeting with Frank Daniel[2] and Caleb. And a producer said, "I'll give you $50,000 to make this, but you have to flesh it out and make it feature length." To me, it was already feature length, but to him it needed to be feature length—120, 115 page script.

1. American cinematographer nominated for six Academy Awards and who directed three episodes of *Twin Peaks*.
2. Screenwriter, producer, and director from Czechoslovakia who developed the sequence paradigm for screenwriting.

IT WAS NOT A GOOD THING THAT THIS PRODUCER PUT THIS OPPORTUNITY OUT BECAUSE IT SIDETRACKED ME. I SPENT THE FIRST YEAR AT AFI WORKING ON THIS THING. AND IT WAS JUST DEAD. AND MY LOVE FOR IT VANISHED.

So I didn't have a clue why that needed to be done. But Frank Daniel and his sidekick Gill Dennis[3]—who was also a student but who worked closely with Frank—they tried to get me to flesh this thing out. But it was so wrong what was coming out. And I got more and more depressed. And it was all, in a way, not a good thing that this producer put this opportunity out because it sidetracked me. I spent the first year at AFI working on this thing. And it was just dead. And my love for it vanished.

The first day of the second year, I came to school and they had a kind of orientation, and I ended up being in first year classes. And I thought, "Did I flunk the school first year? What's going on?" And an anger came in me. And I said, "Not only did I waste the first year, but now I'm humiliated in first year classes."

I stormed out of one of the classes and marched. And Gill saw me, like—"David, David, David, where're you going? Where're you going? What's wrong?" I stormed into Frank's office and said, "I'm wasting my time here. I quit." And I stormed out and I ran—I didn't run, I walked fast. I passed the sound department and Al[4] said, "What's wrong?" I said, "I quit." And Al had been fed up and said, "I quit, too." So we both quit and walked down the hill to the Hamburger Hamlet and, you know, bitched and moaned, having coffee.

3. American director and screenwriter.
4. Alan Splet, Academy Award-winning sound designer known for his work on *Eraserhead*, *Dune*, and *Blue Velvet*.

WELL, IF DAVID LYNCH WANTS TO QUIT, WE'RE DOING SOMETHING WRONG. WHAT IS IT YOU WANT TO DO?" AND I SAID, "I WANT TO MAKE *ERASERHEAD*.

And when I finally got home, Peggy was saying, "What's wrong? What's wrong? They keep calling. They keep calling." And I said, "I quit." And, "That's it." And she said, "No, no, no, they want you to come back. They want you to come back. You have to go back. You have to go back up there."

So finally I said, "Well, you know..." and I went up and went into Frank's office and Frank said, "Well, if David Lynch wants to quit, we're doing something wrong. What is it you want to do?" And I said, "I want to make *Eraserhead*," this other thing I had written. And he said, "Well, by golly, you will make *Eraserhead*. How long is the script?" And I said, "It's 21 pages." He said, "Well, it'll be a 21-minute film." I said, "No, no, no." And he said, "Okay, a 42-minute film." And I said, "Well, okay." And that's what started the work on *Eraserhead*.

DAVID LYNCH

CREATING BOB THE KILLER IN TWIN PEAKS

CREATING BOB THE KILLER IN TWIN PEAKS

I was in Laura Palmer's house at the top of the stairs, in between the parents'—Leland and Sarah's—bedroom and Laura Palmer's room. I was on my hands and my knees working on something on the rug—I don't know what it was. And I was pointed toward Sarah and Leland's room. And behind me, the set dresser, Frank Silva[1], was arranging Laura Palmer's room, putting in the furniture and arranging things. And I heard a girl say, "Frank, don't lock yourself in that room," because he had just moved a dresser, apparently, in front of the doorway in his process of arranging.

But when I heard that, I pictured Frank in the room. And something happened, and I went running in, and I said, "Frank, are you an actor?" And he said, "Why, yes, I am actually." I said, "Okay, you're going to be in this scene." He said, "What am I going to do?" I said, "I don't know. But you're going to be in here."

SO HE GOT DOWN THERE, AND THEN WE PANNED DOWN AND WE STOP AND THERE'S FRANK. I DIDN'T HAVE A CLUE WHAT THAT MEANT.

And so the next thing up was a slow panning across Laura Palmer's room. Just a slow pan, I forget what for. And we did two very beautiful slow pans. And then I said, "Okay, now Frank. You go down to the foot of the bed and grab onto these railings and look right at the camera. Freeze and look right at the camera." So he got down there, and then we panned down and we stop and there's Frank. I didn't have a clue what that meant.

So then that evening, we were downstairs in the living room and Sarah Palmer was totally distraught—she's lost her daughter. She's laying down on the couch, totally distraught, and she's tormented. And in her mind's eye, she sees something, which causes her to bolt upright and scream. And I say, "Perfect. We got it." Sean[2] said, "No." I said, "What's wrong?" He said, "There was someone reflected in the mirror." And I said, "Who was reflected in the mirror." He said, "Frank was reflected in the mirror."

So something started growing and then there it was. Bob was born then.

1. Set decorator, prop master, and actor known for playing Killer Bob in *Twin Peaks*, and for set decoration on *Dune* and *Wild Heart*.
2. Sean Doyle, Irish camera operator who also is credited for working as a photographer on *Twin Peaks: Fire Walk With Me*.

DAVID LYNCH

LIFE CYCLE OF IDEAS

LIFE CYCLE OF IDEAS

I use the analogy of a chair, okay. So you're going along one day and you get an idea for a chair. You know, there's millions of chairs. But what pops in your mind is a certain chair that you love, that you haven't seen before. And so, it pops in your mind. And then you start, you know, thinking about it. And it's there in your mind, like on a TV screen or a big movie screen.

And so, you're looking at it and then you have a pencil and a piece of paper and you say, "Oh, this chair that I love, this idea of a chair, has this shape." And you draw the shape on the paper. "This chair is made out of plywood," and you write down the words: plywood, vertical grain, Douglas fir. Then you say, "This chair has two cushions and they seem to be two different colors." So you write that down and you draw those cushions, and the shape of the sides. And "Oh, it has really great, cool armrests." And you draw those. And you see that those are black material, and the seat is a lime green, and the back cushion is a violet, a beautiful violet. And it goes so great with the warm Douglas fir. And then there's a lot of metal—cold rolled steel—holding the pieces together. And they have a great look—solid stock, cold rolled steel.

IN CINEMA, THE QUESTION IS: DOES A WHOLE CHAIR COME TO A PERSON IN A FLASH? THE WHOLE CHAIR. EVEN THAT IS A LITTLE BIT RARE BECAUSE YOU COULD GET PART OF THE CHAIR.

THERE'S A THING WITH A FLOW OF IDEAS. THE FLOW OF IDEAS CAN HAPPEN— BY ACTION AND REACTION.

And so now, you've got the materials written down: the things, the shapes, and each thing that came with the idea. And then if you have a wood shop, you then go and you get the materials and build that chair according to the idea.

In cinema, the question is: Does a whole chair come to a person in a flash? The whole chair. Even that is a little bit rare because you could get part of the chair. And then, as you're building it or drawing it, more would come in. It was actually there in the idea but you didn't see it. Or maybe the chair is built of five ideas.

There's a thing with a flow of ideas. The flow of ideas can happen—by action and reaction. And it happens a lot to me in painting. You have an idea, and I say it's an idea that gets you out of the chair and starts you working. And as you're working, you're saying, "Oh, that part is good but that part is not." And so, you've acted and then you've reacted.

ANOTHER THING I'VE THOUGHT ABOUT AS BEING IMPORTANT IS HAVING TIME—WHICH IS SO DIFFICULT IN TODAY'S WORLD—HAVING TIME TO DAYDREAM, TO SIT BY YOURSELF AND DAYDREAM.

Now, a new thing comes in—a flow. The ideas are flowing. And the new thing comes in that causes you to do something; now, a second thing. And you react to that. And then a thing comes in for the third thing. And by action and reaction, ideas start flowing until it's complete.

In cinema, for me, it's all mostly made up of fragments that come together eventually. But a lot of times with something more simple (like a chair), a lot of it could come in one instant. You can be with many, many people and still catch ideas.

Another thing I've thought about as being important is having time—which is so difficult in today's world—having time to daydream, to sit by yourself and daydream. It's really, really important for catching ideas and going over things—just daydreaming. From the outside, it looks like maybe you should take this person—not necessarily to a hospital—but to a psychiatrist or tell them to get a job. But it's real important, what you're doing—it looks like you're doing nothing but what you're doing is so important for catching ideas; to have that time to sink into daydreaming. Because it can go deeper and deeper and you can catch things that you can't catch in any other way.

DAVID LYNCH

FISHING FOR IDEAS

FISHING FOR IDEAS

We're nothing without an idea. We don't know what to do without an idea. And the idea tells us everything. So it's common sense that ideas are super important. And I love the idea of catching ideas. And they're out there, millions and millions of ideas, and we don't know them until they enter the conscious mind. And then we know them. And we see them and hear them and feel them. We know the mood of them, even if it's just a small fragment of what could be a whole film or a painting or whatever. We fall in love with it for some reason. Something inside of us says, "This is a great idea for me." And then you write that idea down on a piece of paper in such a way that when you read what you wrote, the idea comes back in full.

It's super important to write down your ideas so you don't forget them. I think I've forgotten three incredible ideas in my life. And you wanna commit suicide. Even right now, if there was a gun, it'd be dangerous. I'd wanna commit suicide for losing these. But it's a horrible thing to lose. You keep trying to get it back, but you've lost it.

Write down your ideas and save them, because it's very important. And then we can talk more about catching ideas. But I do equate catching ideas with the thing of fishing. You have to have patience. And I say a desire for an idea is like bait on a hook. So you are desiring or focusing. It could be daydreaming. Even when you're walking around or moving about or talking, part of your mind is desiring ideas.

And it's like putting a little piece of bait on a hook and lowering it into the water. And then, you don't know when they're going to come or what will trigger them. But, lo-and-behold, on a lucky day, bingo! You'll catch a fish; you'll catch an idea. And like I say, you don't see the fish down there but when you bring it up out of the water, that's like the idea coming into the conscious mind. You see the

I LOVE THE IDEA OF CATCHING IDEAS. AND THEY'RE OUT THERE, MILLIONS AND MILLIONS OF IDEAS, AND WE DON'T KNOW THEM UNTIL THEY ENTER THE CONSCIOUS MIND. AND THEN WE KNOW THEM.

IT'S SUPER IMPORTANT TO WRITE DOWN YOUR IDEAS SO YOU DON'T FORGET THEM. I THINK I'VE FORGOTTEN THREE INCREDIBLE IDEAS IN MY LIFE.

fish. You see the details of it: the fish's eyes, the mouth, the fins, all the shiny little scales. And you fall in love with this little fish. And you write that idea down. And now, you have even more bait and you can lower that fish in and other fish will swim to it that are part of that school. And you'll catch more and more fragments, and a script will start emerging. It kind of goes like that, for me.

Another analogy is there's someone in the other room with a puzzle that's completely together and they flip one piece at a time over to me. So you can imagine the first pieces of puzzle, they don't relate to anything. You might love the colors of them or the shape of them or something about them, but you just save those. And then more come in, more come in, and then you start seeing something emerge. And finally, the puzzle's finished.

The puzzle may not even be finished when you're writing a script. But during the making of the film, those other pieces can come in. Something is not finished until it's finished. Always be on guard for more ideas. And also, I like to think of ideas as gifts, blessings. They're so, so much like a gift. And they're so important. Everything depends on them.

DAVID LYNCH

WORKING WITH ANGELO BADALAMENTI FOR THE FIRST TIME

WORKING WITH ANGELO BADALAMENTI FOR THE FIRST TIME

It's a long story, this story of me meeting Angelo Badalamenti[1].

Isabella Rossellini in the film needed to sing "Blue Velvet." And it was in a kind of a dive club, the slow club on a two-lane highway. And so the band shouldn't be so sophisticated. We had hired a band to back up Isabella in a studio in Wilmington, North Carolina.

I think Bernie Wayne wrote that song, and there was a 1951 version. And then Bobby Vinton's version is what I wanted to go by, and that was in the '60s, I think. So she had learned the old one and it wasn't all gelling. And Fred Caruso[2], the producer, was saying, "David, you know, this isn't working." I said, "Fred, try to keep quiet and we'll keep going here."

And so then it went on more and more and Fred said, "Listen, I have a friend, Angelo, and he could come and work with Isabella." I said, "Fred, you know—I thought I told you to keep quiet?" And so pretty soon, Fred said, "Please, David, let me call my friend." And I said, "Okay." You know, because this wasn't coming together.

So, Angelo Badalamenti came down to Wilmington. And he worked with Isabella in the lobby of this small hotel she was staying at. And we were shooting over at the Beaumont House. At lunch, Angelo shows up with a little tape recorder. I'm meeting Angelo, shake his hand, he plays this thing, I put on headphones, I said, "Angelo, we could cut this into the film just the way it is." And I'm looking at Angelo, and one thing led to another, and I wanted "Song to the Siren" by This Mortal Coil to be in *Blue Velvet*. And Fred Caruso, bless his heart, looked into it and they wanted a whole lot of money. And Fred said, "You can't have that song." I said, "Fred, I have to have that song." He said, "Well, you can't have it."

I'M MEETING ANGELO, SHAKE HIS HAND, HE PLAYS THIS THING, I PUT ON HEADPHONES, I SAID, "ANGELO, WE COULD CUT THIS INTO THE FILM JUST THE WAY IT IS."

And then Fred said something like, "David, you're always writing these little things on pieces of paper. These things, why don't you write something and send it to Angelo and he'll write a song for this?" I said, "Fred, there are 25 trillion songs in the world. I want "Song to the Siren" by This Mortal Coil. What makes you think I could write these little things on a piece of paper, send them to Angelo, he's gonna do something that tops that? There's no other song that I want."

So one thing led to another and eventually, I sent these little scribbles—these lyrics—up to Angelo and Angelo laughed at them. He said, "They don't rhyme, they're not traditional lyrics."

But then another one thing led to another. He tried one thing that didn't work, and he said, "Well, what's wrong?" I said, "It's got to sound angelic. It's got to float. It's got to, you know, have this angelic floating." So he got Julee Cruise[3]. And Julee Cruise and Angelo worked on it. And then it had this very, very beautiful feel. I still loved and always will love This Mortal Coil's version of "Song to the Siren." But I got to use it in *Lost Highway* after this. But "Mysteries of Love" does have a good feel for this and it's turned out to be, in my book, a good song.

1. Grammy Award-winning composer known for scoring *Twin Peaks*, *Blue Velvet*, and *Mulholland Drive*.
2. American film producer.
3. American singer known for the *Twin Peaks* theme song, "Falling."

DAVID LYNCH

SELECTING MUSIC

SELECTING MUSIC

In the below excerpt, David Lynch talks about selecting music for the final scene of his film The Elephant Man, *in which John Merrick, played by John Hurt, lays in bed after the happiest night of his life, where he will die.*

It was a Sunday afternoon in Wembley and we weren't shooting. And I was laying on the couch listening to the radio and Samuel Barber's[1] "Adagio for Strings" came on. And that scene started playing in my head. And I called Jonathan Sanger[2] and I said, "I got to get this music: Samuel Barber's 'Adagio for Strings.'"

And he went to the record store and he found, I think, six or seven versions. And I listened to them and I said, "No, that's not what I've heard." And so then he started looking some more and found some more. And I said, "No, no, that's not the one I heard." And finally he found this one and I said, "That is it." And that was André Previn's[3] take on Samuel Barber's "Adagio for Strings."

I WAS LAYING ON THE COUCH LISTENING TO THE RADIO AND SAMUEL BARBER'S 'ADAGIO FOR STRINGS' CAME ON. AND THAT SCENE STARTED PLAYING IN MY HEAD.

1. American composer who won two Pulitzer Prizes for Music.
2. Producer on *The Elephant Man*.
3. German-American pianist, composer, and conductor who won four Academy Awards, 11 Grammy awards, and was the principal conductor for the Royal Philharmonic Orchestra and London Symphony Orchestra.

DAVID LYNCH

KISSING ELIZABETH TAYLOR

KISSING ELIZABETH TAYLOR

Okay, so on *Blue Velvet*, I was nominated for best director, which people thought it was pretty strange; it was pretty lucky. And I went to the Academy Awards and I think Oliver Stone won for *Platoon*. But Elizabeth Taylor was the one on stage, that read the winner's name.

After the Academy Awards were over that night in the old days, Swifty Lazar[1], an agent, would throw a party at Spago[2], and I went to that party that night with Isabella, and it was packed. And at a certain point, Anjelica Huston[3] came to me and said she knew that I knew her father, John Huston[4], that I'd met him before, and she said, "Oh, my father's here in the back room, and I'm sure he'd love to for you to come say 'Hello.'" I said, "I would love to do that." So, I went back through this doorway and came into a place where there was a round table. John Huston was there, and I said "Hello" to John. And I look over, and they were talking and someone said, "He did, you know, *Blue Velvet*."

There, at the other end of the table, was Elizabeth Taylor. And she said, "I love *Blue Velvet*." And I'm looking at her, and I said, "Well, I wish I had won tonight, because I saw that Oliver Stone got to kiss you." And she went like this [she raises her pointer finger in the air and beckons him with a "come here" motion]. And I went around, her in her chair and me standing. I looked down, and I see these violet eyes, and this face, and the lips. And I slowly bend down. My lips meet her lips, but they just kept going. Her lips are so deep—just the most fantastic kiss! Elizabeth Taylor. I almost flew into heaven.

I LOOKED DOWN, AND I SEE THESE VIOLET EYES, AND THIS FACE, AND THE LIPS. AND I SLOWLY BEND DOWN. MY LIPS MEET HER LIPS, BUT THEY JUST KEPT GOING. HER LIPS ARE SO DEEP—JUST THE MOST FANTASTIC KISS! ELIZABETH TAYLOR. I ALMOST FLEW INTO HEAVEN.

1. Irving Paul Lazar, American talent agent known as "Swifty," because of the speed and quantity of deals he could procure for clients.
2. Wolfgang Puck's first restaurant which, at the time, was in West Hollywood, California.
3. Academy Award-winning actress and former fashion model.
4. Film director, actor, and writer who won two Academy Awards and was nominated for 15 total.

DAVID LYNCH

THANKS-GIVING EVERYDAY

THANKSGIVING EVERYDAY

I feel that a set should be like a happy family, almost like Thanksgiving every day—happily going down the road together, getting along. And, you know, congratulating people—all the time—for their good work. And getting a really great feeling—a safe feeling—for the actors, so they can let go and go into a new character with as little fear as possible and really get in there deep.

People who run a set on fear or a business on fear, I say, are really stupid. If you run your business on fear, you're going to stress the people out. You're going to cause all kinds of conflicts and jealousies and backstabbing to get ahead in the business.

When the father or mother come home from work, they're gonna be coming home tired and stressed. And the little kids can feel this. And there can be arguments in the home, based on this stress and anxieties and tension. And the little kids are just wondering, "What is this kind of world?"

And when you have a fear-based thing, people don't want to go the extra mile, if necessary, to help the company. They want to say, "Fuck you, man." And they are not happy campers. And it doesn't serve the work. Ideas don't flow. Creativity doesn't flow so much. Negativity cramps that tube through which these ideas flow. It squeezes it down. And you are not happy to help the company; a hate grows for the company. And that is really bad. And it doesn't serve anybody any good at all.

PEOPLE WHO RUN A SET ON FEAR OR A BUSINESS ON FEAR, I SAY, ARE REALLY STUPID.

So the happier the company, the more creative it's gonna be, the more the people will happily want to help. If it's necessary, one day, to stay late—are you kidding?—they won't have a problem at all. The next day, you have a special luncheon for them.

And you know, it's beautiful. You're all together on this planet, trying to live a life, you know, a good life. Why would you torture people? It's crazy. We're in this thing together. We've got to start enjoying this trip.

DAVID LYNCH

THE ROLE OF LUCK

THE ROLE OF LUCK

Okay, there were a couple of things that happened on *The Elephant Man* to the point where Freddie Francis[1] started calling me Lucky Lynch. There's a story about the dog, Buster—that's one where Freddie called me Lucky Lynch.

Tony Hopkins[2], Frederick Treves[3] in *Elephant Man*, is walking down the street. He's going to meet the owner of the Elephant Man, Bytes[4], and he's going to see the Elephant Man. As he's walking down, I wanted a dog to slowly cross the street in front of him, a mangy dog.

So they got a dog trainer. And we spent a good part of the morning with this dog that looked so healthy. And they were running Vaseline in its fur and then rubbing dirt into it to see if the dirt would stick to the Vaseline to make him look mangy. It looked exactly like what it was: dirt stuck to Vaseline in fur. And this dog would go, and he'd race across the street. So they started burying cheese in the cobble-stone. And then it looked like this dog was trying to dig out this cheese, instead of just going slowly.

So pretty soon, Jonathan Sanger said to me, "David, we'll give this a few more minutes. And then it's goodbye to the dog. We got to get this scene." And I said, "Well, I really want a dog,."

Just then, someone said, "David, is that the kinda dog you want?" I look up. There's this old guy with an old, beautiful period dog. It was like—a pug, but fat. And it looked like it was from Victorian England. The dog and man were walking slowly. And the man was even pretty tattered.

AND HE JUST MEANDERED ACROSS, PERFECT TIMING, PERFECT—WALKED UP BEHIND THE MAN, WALKED ALONG—NEXT TO THE MAN. TAKE ONE, PERFECT.

So I said, "That is it." And so we ran to him and said, "Will you do this?" He said, "Certainly. What do you want Buster to do?" And so we explained. And they got him some jacket to wear. But the rest of him was perfect.

And the old man walks across and he's sort of heading up. And then he sends a little, quiet signal to Buster. And Buster starts on his start mark. And he just meandered across, perfect timing, perfect—walked up behind the man, walked along—next to the man. Take one, perfect. Tony's walking on his timing. And we had it.

1. English cinematographer and winner of two Academy Awards.
2. Anthony Hopkins, Welsh actor who has won one Academy Award, a Cecil B. Demille Lifetime Acheivement award, and was knighted for services to the arts.
3. British surgeon known for treating and befriending Joseph Merrick, the "Elephant Man," and for saving King Edward VII's life in 1902.
4. This is a fictional character, unlike other characters in the story.

DAVID LYNCH

MAINTAINING CREATIVE FREEDOM

MAINTAINING CREATIVE FREEDOM

Here's a very important thing, and it's something you can learn the hard way or you can take someone's advice and make sure that you act as if you have learned this with all your being. It's so important for the people we work with. If you are interested in making your film your way, you have to have total creative freedom and final cut. If you don't have this, it's not your film. It's a joke. It's a death sentence.

And if you go with someone who has that final cut, you are in for big, big, big trouble. You'll die the death. And why would you make a film?

Coming from the world of painting, I always say, no one walks into your room and says, "I don't like that blue. Change it." It should be that way in film. You've got to work with someone that believes in you. Yes, they'll give you some money. And you're thankful for that, but it doesn't give them control over the the film. If they want you to do it, they want you to do it your way.

And I always say they can give suggestions. Never turn down a good idea, but never take a bad one. So you need to have final cut, total creative freedom, and support from the people you work with. And otherwise, it's a joke; it's pathetic, ridiculous.

Now, if you're only interested in money, then you don't really care—you're not invested. It's not necessarily your film. You're doing it for entertainment, to make money. Then you could work with pretty much anybody and you won't die, because you're not emotionally hooked to it. You're not in that same mental, emotional state. So, you have to decide what your goal is.

COMING FROM THE WORLD OF PAINTING, I ALWAYS SAY NO ONE WALKS INTO YOUR ROOM AND SAYS, "I DON'T LIKE THAT BLUE. CHANGE IT."