00:07 Moondoc Presents

01:22 Robby Müller, Director of Photographer. He worked with many directors. Famous for the films of Wim Wenders, Jim Jarmush and Lars von Trier.

01:31 The American Friend, Wim Wenders

01:34 His vision, his light and framing influenced a whole generation of filmmakers.

01:40 Paris Texas, Wim Wenders

01:44 Besides more than seventy feature films, he shot thousands of pictures and owns boxes full of Hi8 tapes and Polaroids made through the years.

01:53 Mystery Train, Jim Jarmusch

01:58 Several years ago Robby fell ill. Because of the illness he can't speak anymore. He shared with us his unique archive. His images speak for him.

02:09 Breaking the Waves, Lars von Trier

02:12 Looking at these images is like going through his sketchbook. His studies of composition, movement and light, tell us his life and work are inseparable.

02:27 Living the Light

04:08 Alice in the Cities, Wim Wenders

04:17 Ah, now I get it.

04:20 One more dime.

04:22 I guess we won’t have to wait here any longer.

04:29 There’s this point of view through the binoculars that you put a dime in on the top of the Empire State Building...

04:37 and you see a beautiful shot of the flat iron building, and it's New York and it's kind of classic...

04:43 the Empire State Building shows up in so many of the other shots...

04:50 but he kind of drifts down the building, and it's very, very beautiful.

04:56 A bird crosses into the frame, and the camera just drifts off with the bird and follows the bird through the sky.

05:17 That sense of presence and being in the moment that clearly the cameraman had, whoever he was...

05:24 how was he free enough to capture that moment? And then I started to notice it more and more throughout his work.

06:09 Robby was always watching, watching, watching.

06:12 Never stop looking at what your actors are doing.

06:17 And how they do it.

06:20 Observe.

06:24 That’s the most important thing.

06:36 For ten years we imagined every film before we made it. Tried to find out the style of a movie, and Robby was the one person with whom I imagined how the film would look.

06:52 You have to image a film before you make it.

07:01 So, beautiful picture, eh?

07:06 Don't try to be a nice guy.

07:08 I want to go home.

07:10 Let me love you for your money.

07:15 I'm confused!

07:19 … is a very certain view. You don’t see how it was done. You don’t see the technique. It is very full, like marble or a boulder. It looks easy, but simplicity takes a lot of work.

07:38 You better watch your step, cowboy.

09:24 Does that one pull you from Robby? Does that guide you towards Robby in some way?

09:30 Ehm, in a different way, you know?

09:33 It feels more like sunlight coming through clouds or something, and that one is cloudier, like, diffused.

09:47 A diffused light Robby always loved, and still does. He loves cloudy days.

10:09 The idea was possibly to get an instrument that somehow we felt relates to Robby in some way.

10:39 You know, there is a very playful spirit to Robby, a very exciting spirit of finding things, of being... thinking on your feet, with Robby.

10:51 Not planning everything, which is always... is a big part of Robby for me.

10:58 He's also very focused, and he can be moody as well, so you know, there's one Robby...

11:05 with many parts to him.

11:09 We'll try to describe some parts of Robby with music, I'll be thinking of Robby, feeling Robby somehow when making some music.

11:21 I don't know, it's kind of abstract, Claire, I would ask to borrow this one.

13:44 Wrong Movement, Wim Wenders

14:39 The Goalie's Anxiety at the Penalty Kick, Wim Wenders

15:03 In the script it was these 2 lines. And we both didn't know that this was going to be these 2 lines...

15:15 was going to be our initiation to the road movie. We didn't know.

15:26 We didn't think so much of these 2 lines. But then we were taking the bus and the bus was crossing a railroad line...

15:32 and we said oh... and we stopped the bus and brought the camera outdoors so we could do a drive by.

15:39 So these 2 lines became many, many shots, and we would just do it on instinct.

15:45 Nothing was scripted or even the production manager was getting angry at us because we kept doing new things...

15:53 that he didn't know about. The bus had to stop at a roadhouse.

15:57 There was a beautiful interior with a bar, and a fantastic jukebox, like I'd never ever seen in my life.

16:04 And then I said Robby, come on, we have half an hour, we can do a shot how our goal keeper hero goes to the juke box.

16:46 We had discovered for ourselves that you could make movies as you travel.

16:54 We had a fence for the film…

16:57 2.5 m long…

16:59… welded to the front of the lorry.

17:0 Robby sat on top and I made sharp turns…

17:06 … and had to drive through villages.

17:08 I did not envy Robby in that position …

17:10 … because I wasn’t controlling the car very well.

17:13 But it all went well.

17:16 We’ve made a lot of trips with that car.

17:20 And I must say it was quite the feat…

17:24 … for Robby and Wim to film those journeys.

18:04 What attracted me was the kind of life you have in film... the bohemian life I liked very much.

20:04 I'm just happy every time I see him, I mean I just do, you know.

20:08 And Robby's life in these hotel rooms too, you know, it's a huge part of his life as he just said...

20:16 You know he used to say working on films is kind of running away to join the circus.

20:22 Because you then were on a trip for the rest of your life, basically.

20:30 And these are the visuals of your... where you live, you know.

20:47 Paris, Texas, Wim Wenders

20:52 I hope you're right, honey, if we follow the wrong car we're gonna have to wait a whole other month.

20:58 I'll be eight then.

20:59 You'll be what?

21:00 I'll be eight then!

21:04 What do you think?

21:06 [inaudible]

21 :10 It felt like he was looking without a camera.

21 :11 Like he was filming what he saw, without anything in between.

21 :16 You forgot about the camera.

21 :19 He used a special type of lens, zooming in on something very close by and something very far away at the same time.

21 :36 With this technique it seems like everything is right next to each other, which gives a hyper-realistic image.

21 :41 It really looks like a painting.

21 :42 In a painting everything is in focus.

21 :45 This distinguishes Robby.

21 :48 It is a new way of telling a story with images.

22:41 The American Friend, Wim Wenders

22:45 I don't remember with Robby that we ever looked at another film in order to decide on a style for something we were going to do.

22:54 I remember we looked at a lot of photographs, we were both completely in love with Walker Adams when we prepared King of the Road.

23:06 We also looked at a lot of paintings.

23:09 The Dutch masters for me were the greatest models for framing and also for light.

23:15 I remember how much we were both impressed with Edward Hopper when we prepared The American Friend.

23:26 And then I would leave it completely to Robby to find the light and I never interfered with any light that Robby suggested to me.

23:37 Sometimes he wasn't quite happy and I realized and I said well why don't you go on.

23:44 I give you another half hour or so, if you need another hour you take it.

23:49 The American Friend, Wim Wenders.

24:11 When I talked to Robby about The American Friend, which I think impressed so many cinematographers...

24:17 How he captured this quality of colour, and atmosphere.

24:40 And I said, you know, what did you do?

 24:44 We waited, we scouted, we looked at the time of day.

24:48 Take pictures. And he would determine when the moment was there to shoot it.

 25:17 Good morning Mr Zimmerman, I was expecting your call.

25:21 What I really liked about Robby is when we were ready to light he said: Let's make light.

25:26 To me it was like 'let's make love'.

25:29 It was his love of light and camera that motivated him.

25:37 He did lots of pictures where it was just simply images of light.

25:40 You'd look at the image and say well that's a rather an innocuous image.

25:44 Yes, but look at the light.

27:23 There’s no rain.

28:40 When Robby is operating the camera…

28:43… you can see if he likes something or not.

28:47 Whether it was good or not.

28:53 This means there was sympathy.

28:58 More than that, perhaps some sort of love even.

29:01A silent proof of affection and love.

29:56 Can I try?

29:58 In colour?

30:01 Yes.

30:00 Do I have to keep pressing?

30:04 What do you mean? No.

30:06 How do I stop?

30:07 Press it again.

30:09 Oh, I see.

30:24 Now I just see silhouettes again. -I'll sit here.

30:34 Oh sure, have another cigarette, Rob.

30:39 Golden light.

30:47 I'm not used to being filmed.

30:49 So it's about time, then.

31:02 Alice in the Cities, Wim Wenders.

32:24 He filmed everything.

32:26 Every situation. It was endless, annoying even.

32:35 That’s just what he did. It was part of who he was.

32:55 Don’t!

32:58 Good morning.

33:02 What? -Don’t film now, please. Just stop.

33:18 Happy birthday [singing]

33:26 Stop filming.

33:35 You look lovely.

33:35 Are you coming for breakfast?

33:37 And to open your presents? Or do want us to do it?

33:40 No!

33:46 It's a beautiful day.

33:54 I was always attracted to stories that had something to say about life.

34:01 The consequence of that was: try to look for directors and the stories that really made sense for me.

34:12 That really enriched my life too, that got me thinking about what life was about.

34:18 I was hoping to show you that I was your father.

34:23 You showed me I was.

34:29 But the biggest thing I hoped for can come true.

34:38 I know that now.

34:43 You belong together with your mother.

35:27 Robby is always so powerful in who he is, as a human being.

35:30 He has to tell the truth. His lens, his camera, how can I get as close as I can to a truth?

35:37 Your hair. It's wet.

35:44 I remember Robby telling me the story of the end of Paris Texas.

35:47 Robby told me that Wim wanted to end the story with the family coming together, a happy ending.

35:54 Robby had been through divorce.

35:55 He would not accept that that would happen at the end of the film.

35:59 He told me that he refused to shoot it.

36:02 He wanted the truth of what would happen in that situation.

36:06 And finally Robby told me that Wim agreed with him, and they shot the end of that shot.

37:53 This was the message on the mirror, for my birthday.

37:58 This was the year before, my ninth birthday.

38:03 He was often away from home.

38:07 For months at a time.

38:13 Sometimes he was home. But never for long, as far as I recall.

38:18 I remember him as always working.

38:22 But I was used to it, that’s just how it was.

38:27 He sent me these during his travels.

38:33 His doodles.

38:33 Now I actually see a vague self-portrait in the corner.

38:38 His bald head and his thin hair.

38:44 He used to wear his hair down.

38:49 I used to have this on my pinboard, hence the pin holes.

39:49 The largest landslide ever witnessed by humans. It sent gas, ash and debris into the Washington sky.

39:55 And people on the mountain could hardly see or breathe.

40:10 What is this?

40:12 This is San Francisco.

40:15 It is Tuesday, it must be San Francisco. No, it's Thursday.

40:20 Hello, pleased to meet you.

40:21 So you know how to work it?

40:23 Yeah, great.

40:26 OK put it on the bed, so Robby can make a close-up.

40:36 These are old presents form Christopher.

40:44 Just because I like you guys. See? Look.

40:47 Yes, I see.

40:49 Where can I get this?

40:50 Now this is a huge light meter, eh?

40:53 It's a big one.

41:04 Come on, this is our day off.

41:08 I'm there with Christopher Porter and Pim, and someone else who I don't recall.

41:14 But Robby, when it came to meters, he even carried an old Weston. So when he was really not sure about the spot meter...

41:21 I forget what circumstance brought it on, but sometimes he'd whip out an old Weston.

41:26 This is from the 1920s or 1930s. And it needed no batteries, that was it.

41:31 When the battery died, there was still one fall back meter.

41:36 Robby was more interested in the light that was being reflected. His philosophy simply was the film only sees reflected light, it doesn't see incident light.

41:47 We would go all the way from overexposure into underexposure, to the point where it was almost black and we would look at those... that exposure range, and judge where we would lose detail in the shadow areas, and where we would lose highlight detail. So into the whites. And this is your basic zone system. It’s used in still photography, Ansel Adams wrote a lot about it.

42:15 The prime instrument for reading the light was a Pentax spot meter, that gave you a little digital read-out in EV, or exposure value, and so it was 9 and 2 dots, or 10 and 2 dots, and so the dialogue on set was: so what do you think the exposure, 9++? Or 9+? Or 9?

42:37 Don't hit me.

42:37 The one film that I did with Robby that of course everybody seems to know is Barfly. Where Robby had said in the beginning: if it looks forced or somehow constructed, we lose the audience. This is a film where I don't want the light to make itself known, to be that on the present, it should be so natural and we need to take our time with this.

43:03 Ladies' man!

43:06 You're right.

43:07 When we started Barfly, I had a semi-trailer full of tungsten light, I had a twin seven fifty amp generators on there, we had enough power to sink a ship. But this was going to be very intimate film, and very naturally lit, and so natural light for the most part is soft light, I mean you have some direct sunlight, but everything else is ambient soft, and the room that we were shooting in had a lot of windows. Windows on the left, windows dead centre of the frame, we saw the ceiling, the floor, the wall. Everything.

43:37 All wide lenses, where do you hide the light? That's a challenge.

43:43 Where the hell are my panties?

43:44 I'd shown Robby what I was sort of developing, and he goes: I think we can just do the entire film. And this is where Robby took a big risk. Because how do you maintain this quality of light that you establish in that first shot, and you know you have to carry it through the entire film.

44:01 That is the challenge of every lighting person, every cinematographer, is how do you maintain all this over 12 hours.

44:12 Hey man.

44:12 We were able to take single tubes and dress them up in such a way that it looked as if light was hitting the back of the shade and then spilling out underneath it, so you had this glow around the window and by pulling the curtain aside a little bit and getting some hard light to splash against the window over here and this would then bounce off and fall onto the bed where the characters were.

44:36 It took us 4 hours to light this. And all of it was hidden. You didn't see one lamp. And every time Barbé would poke his head in the dark, what's going on, he saw nothing going on. Finally it was done. Barbé walks in, he goes: what the hell did you do different here. It’s been like this for 4 hours. What were we waiting for? And then I took him over and said, there's a lamp here, look at here. And he was in total amazement.

45:08 And I think, of all the films that I've ever done, it's that one scene that I'm most proud of. Because it could only have been lit that way, with this technology that we just developed.

45:29 One, two, three, go! Did you see my eye?

45:41 Amazing stuff.

 46:18 They love that stuff.

46:22 And also in the pond, and in that little bath.

46:41 See, they have started to blossom.

46:51 That's a very old hat. -  My own old hat.

46:56 It's still light enough.

46:58 Yes.

47:03 It's the end of my tape.

47:11 There's rubbish on the ground.

49:00 It's about the variations of daily details, you know, and Robby's incredible brilliance as a person is appreciating the details, you know? There's this incredible shot in the beginning, I tried to get him to sort of imitate in our film Mystery Train, but in the film he made with Peter Handke is it a left-handed woman, and there's a shot of some plants in the foreground, some grass, and then a train goes by, but you just see the wheels of the train and the plants go.... And the train passes, but it's just a detail.

49:40 But Robby saw that to show the velocity of the train. Something happening by being static, on a very mundane thing, just some weeds in the foreground or whatever. So beautiful, though.

50:08 His entire working life is about physically moving from one place to another and then moving the camera and a camera describing motion or travel. Or movement.

50:24 I was left to wander the earth alone.

50:30 I am nobody.

50:38 Hejo, hejo. I don't care if you were married 16 times.

50:51 I still love you.

51:03 When we were shooting Dead Man, and it was so difficult physically, because there were locations where we'd literally have to carry our equipment down steep cliffs, and Robby said something like, well, in the future they'll just do all this and you won't even have to go there, but what's the point of that? And then what... will you have lived? And he said what we're doing is... we're going down the mountain to extract a big piece of marble.

51:32 Together. And we're going to select it, and take it out of here. And then later the editing is going to be carved into the film, but we have to now find this piece and remove it.

51:46 You know, reducing it to that. Of course, he was much more delicacy and what he did... than just that.

52:06 I'm always looking forward to find a script that goes my heart to. By reading the first pages, to say yes. And something very seldom of course.

52:21       And I'm hoping it all the time.

52:24 Jim, I trust him so much that I would go into the shooting even without knowing the script.

52:31 What the hell are you doing?

52:36 I make a window.

52:46 You know, the way he lights the scene is relative to the kind of mood of that scene. The intention of the scene. Like he would take a lamp from near the bed, and put that on the floor, and move another one higher, with some scarf over it, or this total Robby thing, he would relight the rooms.

53:33 Hello. So here I am. Welcome home, mum. I'm so happy you're feeling better.

53:40 It will be a while before you recover completely.

53:43 But judging by your voice and your letters, you're doing much better, thank God.

53:50 As you can see, it gets pretty rainy here.

53:55 Today's Saturday, it's the weekend. I don't know what the date is.

54:04 There's not much time left on this tape, so I don’t how long I can chat.

54:11 New York with the kids is not on this tape, because I wasn't there.

54:20 My current job isn’t very satisfying. The director is a bit weak.

54:28 It’s understandable. He jumped straight from a very small film to a very big one.

54:36 The people are quite friendly.

54:41 If the music's too loud, adjust the balance to the left. That's where I am in the stereo.

54:54 But I’ll turn it down anyway.

54:57 It's called Reflections in the Water, by Debussy. Hang on.

55:10 So, what else...

55:19 Today's Saturday. I went for a swim. In the lake. What's it called? Lake Michigan.

55:32 Tonight I'll probably go out to dinner with Christopher.

55:38 And maybe some production people. I don't know. My days are quite laid-back. I 'm doing some reading and so on.

55:49 Here's the newspaper. Saturday 10 August.

55:59 I don't have much more to say. Tomorrow I'll probably stroll around town with my big camera. I’ll photograph some skyscrapers. Maybe go to the beach. We'll see.

 57:22 A 5 and 6 joined the diamond now, and they'll split up.

57:30 God bless the USA.

57:33 Honeysuckle Rose was maybe the first film that he did in America.

57:38 And he said I remember coming out on the set on the first day, it was a sunrise shot.

57:45 And this is where he was first introduced to a big Hollywood production. They drove out on a location and they started passing all these trucks, all these big semis full of gear and he was like ... OK, this is a sunrise shot, I mean back home he'd simply go out with a camera and an actor and the sun would rise...

58:03 and done. No, but this was a production, there were up at 3 o clock in the morning, he says we gotta get up there early, well... the sun doesn't rise until... OK whatever, we'll be here.

58:13 And he gets there, and there's a line of all these electricians, all these cables, generators galore, and Robby goes: who asks for all this?

58:26 Oh, you need this, we're going to have a sunrise. You need to fill it.

58:30 But I didn't ask for this. I don't need this.

58:34 So, set up, and they are to do the take: I want the lights off and we're filming.

58:41 And he does the shot and the whole electrical team is going: "This guy's out of his mind".

58:46 "This guy is nuts. This is gonna look like crap".  
58:48 It was the silhouette shot. It was just that light.

58:52 Sun rising. Character walks to camera...  
58:56 The net result was a great looking shot.  
58:59 The reason the director hired him was because he had this unique way of seeing the world.  
59:02 This was not a Hollywood eye.  
59:05 And the electricians they wanted to get him fired.  
59:09 And they made it very challenging for him on that first show.  
59:14 But again, because he came from a very practical way of doing things...  
59:17 And your eye, looking at someone coming at you, in the rising sun...  
59:23 They're gonna look silhouette.  
59:24 They're not going to look filled.

59:26 But…  
59:27 Hollywood versus Europe.  
59:28 You have to draw, we have to draw.  
59:31 Yes, yes. Okay  
59:33 Five, six, seven, eight, nine, ten.

59:39 Most of the movies Robby has shot are relatively small movies.  
59:46 Without the support of a gigantic Hollywood crew.  
59:52 Where you have an army of light technicians at your disposal.  
59:57 Hi. You come and have a look through this thing or what?

59:59 [discussing]

1:00:01 He knows how to do it, but in terms of your mood it's a different thing.  
1:00:06 You don’t have that thing with your director.

1:00:11 [inaudible]

1:00:29 We are criminals that never broke the law. -That's my favorite line.

1:01:03 1999 was the year the Indian nuclear satellite went out of control.

1:01:08 No one knew where it might land.

1:01:27 In the fall of 1999, Claire Tourneur woke up in some strange places.

1:01:33 The film is very much about the future of visual culture...

1:01:37 ...As we envisioned it in 1990.  
1:01:39 By now, it's no longer a film that takes place in the future.

1:01:43 By now it's a film that takes place in the past.

1:01:46 But still, we try to envision a future. And I think you see the visionary power that Robby had...

1:01:53 ...In this film Until the End of the World.

1:02:01 Traffic congested for the next 30 kilometers.

1:02:02 Unable to provide alternative route.

1:02:07 I'm sorry, Claire, you are leaving the map zone database.

1:02:11 You're on your own.

1:02:19 Actually the first day of shooting was Robby's birthday.

1:02:24 And Robby, he worked with ten different crews in ten countries.

1:02:29 Apart from Pim I was his focus puller.

1:02:32 It was so hard for Robby to each time start from scratch and tell these people how he wanted this film to look.

1:02:39 Like when we arrived in Australia, we were dead.

1:02:42 And there they were 40 new people to start working with us the next day.

1:02:55 Noodles.

1:02:56 What happened?

1:02:58 Where's Noodles?

1:02:59 Marky!

1:03:02 Mark.

1:03:03 [inaudible] drive off in a pick-up truck.  
1:03:06 There's a butterfly right there.  
1:03:13 Ciao. Ciao.  
1:03:29 Through all this exhaustion Robby had managed to have his imprint on every shot.  
1:03:36 If you see the film, you realize there's an incredible consistency in the image style from the first to the last shot.  
1:04:03 Robby and I had worked so hard on this film and had suffered so much.

1:04:08 And in a way our friendship had also suffered a lot on this film, because we had shot for a whole year.

1:04:15 And we went to 4 continents and to 10 countries and Robby was at the end really completely exhausted.

1:04:24 Already in between.

1:04:26 But we went so much to all of our limits that it was a burden on our friendship.

1:04:32 And it took us years to overcome it.

1:04:35 And to become the friends again that we were before this movie.

1:04:48 Back from the Bango Bangos.

1:05:29 I just got back, and there’s my buddy on the balcony.

1:05:32 It’s just the two of us at home.

1:07:24 [beep] Hello Robby Müller’s machine.

1:07:29 This is Jim Jarmush calling.

1:07:29 Hello. Now it is Friday.

1:07:32 I think you're gone away.

1:07:35 I'll try you again over the weekend.

1:07:38 Okay, hope I can talk to you soon.

1:07:41 Okay, bye.

1:07:50 [beep] Robby Müller, this is David Lynch calling from Los Angeles.

1:07:56 And I understand that you liked the script Ronnie Rocket, and that my friend Monty had sent it to you.

1:08:04 And I'm sorry to tell you Robby, that I'm going to use another cinematographer for the film.

1:08:12 But at the same time I wanna tell you [you know] that I remain a giant fan of your work.

1:08:17 And I'm sure that we will work together one day.

1:08:21 I'm just calling to apologize for them getting you all worked up about this.

1:08:27 And [um] hope you're doing fine and let's stay in touch and one of these days work together.

1:08:34 Thanks Robby. Bye.

1:09:46 [inaudible]

1:10:01 [inaudible]

1:10:08 I remember vividly when he took me aside and said

1:10:12 I have something to tell you. I want to show you something.

1:10:15 He showed me a picture of Andrea.

1:10:17 I remember the picture exactly. She was wearing a floral dress

1:10:22 She was his new lover.

1:10:25 I remember he was no longer happy in Munich.

1:10:32 So it was really positive that he’d fallen in love again and was going to

1:10:41 start over. What I liked most was that he was coming back to Amsterdam.

11:32 [inaudible]

11:33 Ah that’s great! Oh, Robby.

[inaudible]

11:39 If I flash now, will it overexpose?

11:42 No, just be careful you don’t…

11:44 … get any reflection in the window.

11:51 [inaudible]

12:06 Ah, there are the first Polaroids.

12:09 I haven’t seen those yet.

12:20 See up there? In that window?

12:22 Me?

12:23 Yes, you were removing the [inaudible].

1:12:55 After ‘Until the End of the World’ I think he really needed to do something different.

1:13:05 And then he met Lars von Trier.

1:13:07 And his new challenge became lighting the set 360 degrees.

1:13:12 He just went 360 degrees around the set with his camera, hand-held.

1:13:16 That was ideal for him.

1:13:20 I remember he really enjoyed throwing the camera around.

1:13:25 Robby was never interested in pretty pictures.

1:13:31 It was always about feelings.

1:13:45 I think I was spoiled by Robby in that sense that he didn’t, you know, put technique on top of everything.

1:13:53 Will you please be upstanding for the bride?

1:13:56 We had agreed on it to be like a documentary film.

1:14:01 That you have to film what you saw and it was important that the operator was listening to the dialogue, you know.

1:14:16 We did not show the operator the scene before it was shot.

1:14:20 So he didn't know what would happen and we would say if you get a lamp or a mic or whatever, it doesn't matter.

1:14:30 Just go on.

1:14:32 And we'll cut that out, that we can't use.

1:14:38 Can we see the mic in the picture please? Thank you.

1:14:43 And if you want films to be...

1:14:50 ...More one to one, you know, not so constructed, then you point and...

1:14:57 It's basically if you change the way the actors are moving in between...

1:15:04 So the operator doesn't have a chance, then he will always point because then he will get what is important in the picture.

1:15:11 And not grand pictures.

1:15:22 For him it was also important to make the film and to create of course an atmosphere, in the film.

1:15:30 Which, in both cases, I though was masterly done. So…

1:15:37 Okay, stop. Stop please. This is Selma's entrance okay? Yeah?

1:15:45 I don’t have any difficulty with bad-quality images.

1:15:47 For a while now, we have experienced a degeneration of the image.

1:15:51 And I like that.

1:15:53 The fact that images are now treated differently.

1:15:56 Because you will start to see other essences of creating images.

1:15:59 The upside being that you won’t lose momentum while you’re working.

1:16:05 That you are focused.

1:16:07 Video helps you with that, because it requires less preparation than a normal camera.

1:16:12 With tripod stands and what have you, and lights before and behind the camera.

1:16:14 And having to highlight every close-up, because it has to be beautiful.

1:16:19 I mean, I go and give Catherine Deneuve bad-quality lighting.

1:16:24 But you forget that, because you don’t need any beautiful images in that sense.

1:16:30 Images don’t have to be perfect. I don’t need to see every hair in your beard.

1:16:35 You can throw off all that burden.

1:16:37 It allows you to take a step back.

1:16:39 Watch from a distance, like a painting. You don’t have to see every detail, just the big picture.

1:16:45 He was just very adaptable.

1:16:47 And I think he liked the idea that we went a little more hippie.

1:18:17 Dad! Look, here. Look up.

1:18:33 We’re off. -Me too!

1:18:36 That’s Mummy’s hollyhock.

1:18:38 Are you going to cut this off too?

1:18:40 No it stays here. It gets greener and greener.

1:18:43 But it has to go in here.

1:18:46 When they’ve grown longer.

1:18:52 Hey this plant! Poor plant.

1:18:56 Stop!

1:19:04 What are you doing?

1:19:05 I’m filming this.

1:19:31 I don’t think so!

1:19:47 I made all sorts of animations with Robby.

1:19:50 But what I remember most are the stop-motion ones.

1:19:53 What I found so magical was that you didn’t see the hands that moved everything.

1:20:18 Yes, Robby has a brain disease. White matter disease.

1:20:22 For some time there was a blockage and several parts of his brain were damaged.

1:20:29 So some areas no longer function.

1:20:33 He can still perceive things properly and he can manage emotions.

1:20:36 That’s all still intact.

1:21:22 It was in 1968.

1:21:26 You were assistant to the legendary …

1:21:28… Gérard Vandenberg. I was a film student...

1:12:31 … in Munich.

1:21:32 I took that crappy job…

1:21:35 … as a costume assistant. Three days of shooting.

1:21:40 But the most exciting part wasn’t the set…

1:21:42 … but the camera assistant.

1:21:44 And the camera assistant, Robby Müller…

1:21:47… adjusted the focus with his right hand. Like that.

1:21:51 Great, because the film I saw afterwards…

21:54… was in full focus.

1:21:56 But his left hand was in his pocket…

1:22:01 … rolling a cigarette.

1:21:12 which he lit with one hand!

1:21:17 That’s when I knew: with that guy the sky is the limit.

1:21:21 And after ten years I could not imagine…

1:21:23 … filming without you.

1:21:28 A master [from Holland.]

1:21:32 A Dutch master – I’m touched…

1:21:36 You’re the only one there with a halo.

1:21:41 He doesn’t see it!

1:22:56 End.