



1  
00:00:04,470 --> 00:00:02,820  
and he said will you go to Budd

2  
00:00:06,150 --> 00:00:04,480  
Schulberg that's the writer he wrote a

3  
00:00:08,880 --> 00:00:06,160  
script pulled on a waterfront you read

4  
00:00:10,710 --> 00:00:08,890  
the taxi scene with him and if he likes

5  
00:00:13,050 --> 00:00:10,720  
you you can play Marlon Brando's brother

6  
00:00:15,600 --> 00:00:13,060  
well I almost fell on the floor because

7  
00:00:17,940 --> 00:00:15,610  
Marlon Brando husband was doing a

8  
00:00:21,720 --> 00:00:17,950  
magnificent performance in streetcar

9  
00:00:27,599 --> 00:00:21,730  
named desire and my god you know this is

10  
00:00:29,040 --> 00:00:27,609  
a some colleague to work with and I went

11  
00:00:31,710 --> 00:00:29,050  
and read with Schulberg which was

12  
00:00:36,479 --> 00:00:31,720  
difficult because it was another thing

13  
00:00:38,130 --> 00:00:36,489

in acting he stuttered well this is an

14  
00:00:40,590 --> 00:00:38,140  
acting thing when you work with somebody

15  
00:00:44,219 --> 00:00:40,600  
number one after the second day if

16  
00:00:46,469 --> 00:00:44,229  
they're terrible well they have a quirk

17  
00:00:50,009 --> 00:00:46,479  
well they have something you know you're

18  
00:00:55,849 --> 00:00:50,019  
not used to you must convince yourself

19  
00:00:58,500 --> 00:00:55,859  
that part of the character if you don't

20  
00:01:00,750 --> 00:00:58,510  
every time they do this odd thing of

21  
00:01:02,879 --> 00:01:00,760  
that your concentration is going to go

22  
00:01:04,439 --> 00:01:02,889  
and it takes you a couple of years to

23  
00:01:09,120 --> 00:01:04,449  
learn that so okay that's part of the

24  
00:01:15,840 --> 00:01:09,130  
character he that's fine that's fine you

25  
00:01:18,360 --> 00:01:15,850  
know anyway so why we went and did it

26

00:01:22,800 --> 00:01:18,370

and I was very pleased that was a

27

00:01:25,020 --> 00:01:22,810

nervous wreck you know and the rest more

28

00:01:27,510 --> 00:01:25,030

or less is history and sometimes I feel

29

00:01:29,610 --> 00:01:27,520

if I see the taxi scene one more time

30

00:01:31,590 --> 00:01:29,620

I'll shoot myself you know because this

31

00:01:34,080 --> 00:01:31,600

scene has become identified as one of

32

00:01:35,610 --> 00:01:34,090

the supposedly great scenes in cinema or

33

00:01:38,580 --> 00:01:35,620

something but I hope you don't have a

34

00:01:40,800 --> 00:01:38,590

gun because here it comes the taxis I

35

00:01:43,950 --> 00:01:40,810

had a hunch it might sneak in I didn't

36

00:01:46,170 --> 00:01:43,960

know you see the Venetian blonde yet it

37

00:01:48,930 --> 00:01:46,180

wasn't there when we walked on the set

38

00:01:50,310 --> 00:01:48,940

Kazan is saying how do how can I shoot

39

00:01:52,410 --> 00:01:50,320

the scene if you can see through the

40

00:01:55,290 --> 00:01:52,420

back of the cab and five feet away is

41

00:01:57,930 --> 00:01:55,300

the wall of the studio you were supposed

42

00:01:59,820 --> 00:01:57,940

to get a back projection and the thing

43

00:02:02,160 --> 00:01:59,830

that saved us one of the working men

44

00:02:05,160 --> 00:02:02,170

said you know I came to work in a cab

45

00:02:07,469 --> 00:02:05,170

that had a venetian blind and Kazan

46

00:02:10,919 --> 00:02:07,479

who's no fool said get me a bloody

47

00:02:13,170 --> 00:02:10,929

venetian blind and they put that in and

48

00:02:14,490 --> 00:02:13,180

we shot the scene any other thing is it

49

00:02:17,400 --> 00:02:14,500

forced them to stay

50

00:02:20,670 --> 00:02:17,410

close to the scene basically depended

51  
00:02:25,470 --> 00:02:20,680  
upon the two actors also a tad of

52  
00:02:27,450 --> 00:02:25,480  
attention for the actors and when you

53  
00:02:29,960 --> 00:02:27,460  
get to moments like that it's best to

54  
00:02:34,760 --> 00:02:29,970  
let the scene take your words going and

55  
00:02:37,080 --> 00:02:34,770  
I got so upset trying to save his life

56  
00:02:40,440 --> 00:02:37,090  
and I put the gun on so you've got to go

57  
00:02:43,920 --> 00:02:40,450  
you have to go threatening I'm so hoping

58  
00:02:45,960 --> 00:02:43,930  
you say oh you know okay but it was

59  
00:02:50,490 --> 00:02:45,970  
funny because the taxi was an old beaten

60  
00:02:52,800 --> 00:02:50,500  
up prop from TV studio and you know

61  
00:02:56,490 --> 00:02:52,810  
nobody knows what goes really goes on in

62  
00:02:58,650 --> 00:02:56,500  
the scene and then when I did my

63  
00:03:01,199 --> 00:02:58,660

close-up but we did Brando's close-up

64

00:03:03,290 --> 00:03:01,209

and I was off-camera and when you're

65

00:03:07,229 --> 00:03:03,300

off-camera working with another actor

66

00:03:08,970 --> 00:03:07,239

you do your nut you overdo it to get

67

00:03:10,260 --> 00:03:08,980

help them with reaction and that's scene

68

00:03:12,479 --> 00:03:10,270

you might say I gotta tell you something

69

00:03:12,900 --> 00:03:12,489

I hate your guts you understand I hate

70

00:03:24,720 --> 00:03:12,910

you

71

00:03:26,850 --> 00:03:24,730

like that and acting is reacting so

72

00:03:29,880 --> 00:03:26,860

we're very dependent on each other and

73

00:03:33,240 --> 00:03:29,890

that's sort of a gun one home when it

74

00:03:37,890 --> 00:03:33,250

was time for my close-up I never got

75

00:03:40,699 --> 00:03:37,900

there it was a like a wounding I

76

00:03:44,759 --> 00:03:40,709

couldn't believe a man that talented

77

00:03:47,520 --> 00:03:44,769

would walk out and I had to do oh it's

78

00:03:49,740 --> 00:03:47,530

the lowest and I had to do my close-up

79

00:03:54,780 --> 00:03:49,750

with the stage manager sitting with his

80

00:03:56,370 --> 00:03:54,790

script saying I don't sound right so it

81

00:03:59,130 --> 00:03:56,380

must have burned his rear end we came

82

00:04:01,860 --> 00:03:59,140

out even on that scene when you pull a

83

00:04:06,150 --> 00:04:01,870

gun he just pushes it away with the

84

00:04:07,740 --> 00:04:06,160

tenderest thing and it's why is it why

85

00:04:09,150 --> 00:04:07,750

is it sooo remembered this film is it

86

00:04:11,310 --> 00:04:09,160

because of this sort of tenderness

87

00:04:14,190 --> 00:04:11,320

between the two brothers despite the

88

00:04:16,770 --> 00:04:14,200

fact well first of all I understand the

89

00:04:18,690 --> 00:04:16,780

story one of the grips was talking to

90

00:04:20,759 --> 00:04:18,700

Marlon or something and told him about a

91

00:04:24,450 --> 00:04:20,769

gun when the guy just pushed it away and

92

00:04:26,100 --> 00:04:24,460

being as talented and bright as he is he

93

00:04:27,390 --> 00:04:26,110

took that right away I didn't know he

94

00:04:28,210 --> 00:04:27,400

was going to do it first place when I

95

00:04:29,790 --> 00:04:28,220

work I don't

96

00:04:32,640 --> 00:04:29,800

like to know what people are going to do

97

00:04:37,090 --> 00:04:32,650

it takes away from the spontaneity and

98

00:04:39,670 --> 00:04:37,100

yeah what was your original course my

99

00:04:41,740 --> 00:04:39,680

questions second question is why was why

100

00:04:43,720 --> 00:04:41,750

is this scene sooo remembered why is it

101  
00:04:47,080 --> 00:04:43,730  
quoted so much I could have been a

102  
00:04:51,820 --> 00:04:47,090  
contender well number one because of

103  
00:04:54,040 --> 00:04:51,830  
Marlins talent but number two it's it's

104  
00:04:57,690 --> 00:04:54,050  
almost a love scene between two brothers

105  
00:05:02,590 --> 00:04:57,700  
I don't mean sexually but it's just

106  
00:05:05,230 --> 00:05:02,600  
there's such a feeling of simpatico

107  
00:05:06,820 --> 00:05:05,240  
between the two even though one is doing

108  
00:05:10,120 --> 00:05:06,830  
something wrong it's still your brother

109  
00:05:13,480 --> 00:05:10,130  
and he looks at me and I'm still his

110  
00:05:16,690 --> 00:05:13,490  
brother and that added a certain

111  
00:05:18,910 --> 00:05:16,700  
compassion and intensity I think did you

112  
00:05:20,710 --> 00:05:18,920  
know that it was different

113  
00:05:23,340 --> 00:05:20,720

did it feel as if it was very different

114

00:05:28,420 --> 00:05:23,350

from other movies no that's a myth about

115

00:05:32,230 --> 00:05:28,430

the most it's like when I did Marty the

116

00:05:33,640 --> 00:05:32,240

act is so busy hoping he can do it he

117

00:05:38,430 --> 00:05:33,650

knows one thing in general it's a good

118

00:05:41,950 --> 00:05:38,440

script it's good actors good director

119

00:05:44,650 --> 00:05:41,960

and that's all you can't judge yourself

120

00:05:47,500 --> 00:05:44,660

in life and do anything whether you're

121

00:05:50,890 --> 00:05:47,510

an actor or not you can't do it and so

122

00:05:52,870 --> 00:05:50,900

you just go one moment at a time one

123

00:05:54,730 --> 00:05:52,880

scene at a time but you know basically