



1

00:00:01,350 --> 00:00:09,390

one of the most amazing things that the whole experience was creating the pilot

2

00:00:09,390 --> 00:00:15,330

and that it was a real was a TV movie it was a full-length film face I know I got

3

00:00:15,330 --> 00:00:18,390

one of the best place we've built but what if this guy's got a wall

4

00:00:24,000 --> 00:00:32,490

we started talking about different directors we were talking mostly about pretty traditional

5

00:00:32,490 --> 00:00:38,130

respected but very traditional TV directors people that had done some good episodes but

6

00:00:38,130 --> 00:00:43,800

that had done maybe a big pilot or a movie of the week kind of thing and we had some good meetings

7

00:00:43,800 --> 00:00:49,230

with people but we never felt like we found the person who really got the material so at

8

00:00:49,230 --> 00:00:55,860

one point we were looking for lists of names that would be approved by the network and

9

00:00:55,860 --> 00:01:00,330

think I just floated well you know I mean I know tobe Hooper I mean you know he's done some some

10

00:01:00,330 --> 00:01:05,730

great stuff what about him and he was put on a list and suddenly it's like Gabby get Toby

11  
00:01:05,730 --> 00:01:11,040  
that'd be great and I just I remember I called  
him up and brought him in and he was like one

12  
00:01:11,040 --> 00:01:16,200  
of the first directors that came in and and  
got it both kind of viscerally where he just

13  
00:01:16,200 --> 00:01:20,190  
loved it and then he started talking about  
you know what I would want to do is I'd want

14  
00:01:20,190 --> 00:01:24,570  
to work with this DP and I'd want to do this  
and I'd want to use the Godfather pallets you

15  
00:01:24,570 --> 00:01:29,130  
know and I'd want to committed and he had this  
vision of of what it would look and feel like

16  
00:01:36,210 --> 00:01:37,920  
you tell me mr. long guard

17  
00:01:42,570 --> 00:01:49,410  
does this look Russian to you the prequel to  
the Tobii meaning story though is we had had

18  
00:01:49,410 --> 00:01:55,140  
one nightmare meeting from hell with a director  
who I I don't actually remember his name but I

19  
00:01:55,140 --> 00:02:00,930  
believe he was one of the a list directors of  
television in Hollywood and and had some great

20  
00:02:00,930 --> 00:02:07,860  
track record and this guy came in and it did  
minced no words he was going to rewrite the

21

00:02:07,860 --> 00:02:12,870

whole script and you know we probably be lucky\h  
if he would let us stick you know come to the\h\h

22

00:02:12,870 --> 00:02:19,950

set kind of thing it was it was I think we both\h  
walked out of that one that this is a looming\h\h

23

00:02:19,950 --> 00:02:26,190

horrific disaster and yet it was a viable thing\h  
because he was a big name and then Toby came in\h\h

24

00:02:26,190 --> 00:02:31,980

and his Brent said Toby was very respectful of\h  
the material he came in and said I've read your\h\h

25

00:02:31,980 --> 00:02:40,080

script twice and he said I I don't want to change\h  
it I want to get it on film and so when he walked\h\h

26

00:02:40,080 --> 00:02:47,160

out I think we both said okay how do we get toph\h  
the gig yeah because it's the only way to preserve\h\h

27

00:02:47,160 --> 00:02:59,330

our vision in any way yeah it's natural to fight\h  
it but by now you know where this must end Oh see

28

00:03:10,430 --> 00:03:18,080

hello John tobe Hooper's he's the man he's a\h  
legend you know I certainly knew who he was\h\h

29

00:03:18,080 --> 00:03:26,810

and he's such an unusual unique individual and\h  
he really created such an appropriate vibe the\h\h

30

00:03:26,810 --> 00:03:32,690

guy's such a visionary and he's so good at at you\h  
know getting what he wants and in the look of it\h\h

31

00:03:32,690 --> 00:03:38,030

and communicating what he wasn't he was always\h  
in for collaboration he was very supportive and\h\h

32

00:03:38,030 --> 00:03:42,440

very creative he was explained himself really\h  
well and he never put a pressure on the actors\h\h

33

00:03:42,440 --> 00:03:46,190

to do something that they didn't understand I'd\h  
always wanted to go to him and say hey you know\h\h

34

00:03:46,190 --> 00:03:51,680

in any notes you know the after after we do it\h  
taken and I hate Toby you have any notes and he'd\h\h

35

00:03:51,680 --> 00:03:59,270

be thinking about the shot and he go uh yeah he\h  
never cigar oh yeah ah yeah okay yeah yeah yeah\h\h

36

00:03:59,270 --> 00:04:03,830

all right let's go roll camera and he would like\h  
he wouldn't even give me direction just give me\h\h

37

00:04:03,830 --> 00:04:09,800

this kind of guy yeah yeah yeah that's alright\h  
do that it like okay then you I look over at JT\h\h

38

00:04:09,800 --> 00:04:14,930

or ever they go hey you know this is what it is\h  
it's very cool it's very much a product of the\h\h

39

00:04:14,930 --> 00:04:21,830

60s very much um and I think it helped us all\h  
I think it really did to have somebody who had\h\h

40

00:04:21,830 --> 00:04:27,470

the experience but also the ease you know as\h  
a high-pressure environment and he he always\h\h

41

00:04:27,470 --> 00:04:34,400

calmed me down at least you know with Toby he\h  
came in and and he saw little details you know\h\h

42

00:04:34,400 --> 00:04:39,380

he he said we're going to shoot your script what\h  
I'm going to find is little opportunities to just\h\h

43

00:04:39,380 --> 00:04:46,910

give it extra texture I remember one specific\h  
thing that I just love about the pilot is the\h\h

44

00:04:46,910 --> 00:04:51,410

crop circle scene and I remember we wouldn't scout\h  
or looking for places to do the crop circle and\h\h

45

00:04:51,410 --> 00:04:55,940

we found a ranch up a new hall or up near the\h  
grapevine somewhere we walked around we were\h\h

46

00:04:55,940 --> 00:04:59,750

looking for the specific site and kind of thinking\h  
where would this look good from a helicopter and\h\h

47

00:04:59,750 --> 00:05:05,480

whatnot and he said let's do it here and let's run\h  
it through the fence I've never seen that before\h\h

48

00:05:05,480 --> 00:05:11,060

and I said really that just seems weird and he\h  
goes I'll think about it and then we'll have a\h\h

49

00:05:11,060 --> 00:05:16,760

shot where we can like see that the wires were\h  
melted and you go wow I've never seen that in a\h\h

50

00:05:16,760 --> 00:05:21,980

crop circle before and and he said to me he goes\h  
you think aliens care if there's a fence there\h\h

51

00:05:21,980 --> 00:05:26,960

you know and I just thought well that's I'd see\h  
I like a director that thinks about those kind of\h\h

52

00:05:26,960 --> 00:05:31,580

details and just then when I remember watching\h  
him frame that shot where he's looking at lone\h\h

53

00:05:31,580 --> 00:05:36,770

guard he's racking focus on the little melted ends\h  
of the fence and putting those little details in\h\h

54

00:05:36,770 --> 00:05:41,090

those were the things that he got really excited\h  
about finding his little ways to put kind of his\h\h

55

00:05:41,090 --> 00:05:47,420

signature on our story see any strange lights\h  
in the sky over the last month or two what you\h\h

56

00:05:47,420 --> 00:05:55,640

seems then my god this is amazing the stalks are\h  
laid down perfectly it looks like they're woven\h\h

57

00:05:55,640 --> 00:06:03,020

together it was 47 minutes long in its first cut\h  
yes right I remember just hearing that and saying\h\h

58

00:06:03,020 --> 00:06:09,860

I think I've you've a deck that can't be right\h  
right because 47 minutes long is that that's you\h\h

59

00:06:09,860 --> 00:06:14,810

don't just trim out a few thing No so there's\h  
all kinds of wonderful things that were in that\h\h

60

00:06:14,810 --> 00:06:23,450

original pilot that that never made it they I have\h  
a dream speech we recreated in 15 degree weather\h\h

61

00:06:23,450 --> 00:06:29,240

and I think it happened in August yeah was very\h  
odd so we would literally be prepared to shoot\h\h

62

00:06:29,240 --> 00:06:36,380

people would drop their jackets he'd call action\h  
they'd act and then when cut happened everybody\h\h

63

00:06:36,380 --> 00:06:42,170

grabbed their jackets and and and tried to warm\h  
up we like tape tape and plastic bag our feet\h\h

64

00:06:42,170 --> 00:06:46,520

cuz we had to stay on the grass all day long and\h  
it was frozen thank you was frozen who's supposed\h\h

65

00:06:46,520 --> 00:06:53,660

to be spring again movie magic a movie making that\h  
scene because we were so long is not in the pilot\h\h

66

00:06:53,660 --> 00:06:59,090

that was lost and then that the White House tore\h  
the Jackie Onassis White House tour they actually\h\h

67

00:06:59,090 --> 00:07:04,130

had me accidentally walk in on Jackie Onassis\h  
while she was giving a tour of the Oval Office\h\h

68

00:07:04,130 --> 00:07:08,390

and I it was amazing they actually had me walk\h  
in and she looks at me and I'm sorry first lady\h\h

69

00:07:08,390 --> 00:07:13,640

and I walk out it was the kind of thing where we\h  
went back and we found a moment in Jackie's tour\h\h

70

00:07:13,640 --> 00:07:18,890

where she just for inexplicably looks back like\h  
someone had said something to her off screen and\h\h

71

00:07:18,890 --> 00:07:24,230

so we filmed you know Lo and guard looking for\h  
Sayers and he you know kind of opens the door\h\h

72

00:07:24,230 --> 00:07:29,120

in the back row whoops I didn't know this it looks\h  
pretty good and it looked like absolutely real for\h\h

73

00:07:29,120 --> 00:07:34,220

it that shows the desperation of how long we work\h  
yeah you've got to be substantially long to have\h\h

74

00:07:34,220 --> 00:07:39,230

to cut moments like that out that cost a lot of\h  
money yeah it cost a lot of money to shoot that\h\h

75

00:07:39,230 --> 00:07:47,810

we shot that first full original pilot in 1995 and\h  
that was edited and that version literally aired\h\h

76

00:07:47,810 --> 00:07:57,800

overseas and as we were going into production on\h  
fresh episodes our Edit room as I recall was next\h\h

77

00:07:57,800 --> 00:08:06,290

door to an edit room for the MIB movie yeah and\h  
there was grave concern that our men in black were\h\h

78

00:08:06,290 --> 00:08:12,590

called men in black and wore black suits men in\h  
black are historically a well documented entity\h\h

79

00:08:12,590 --> 00:08:17,120

of you know government agents who wear black\h  
suits and they do mysterious things involving\h\h

80

00:08:17,120 --> 00:08:24,830

aliens well because this other movie had men\h  
in black we needed to have men in dark gray I'd\h\h

81

00:08:24,830 --> 00:08:29,600

written a movie that was produced for the sci-fi channel that had men in black in it I'd written

82

00:08:29,600 --> 00:08:35,210

a Clovis and Clark episode that had men in black in it you know it's like men in black out there

83

00:08:35,210 --> 00:08:42,080

in the zeitgeist but when I made this argument to one of the executives who shall remain nameless

84

00:08:42,080 --> 00:08:48,170

that executive came down to the set and had lunch with us that day and said if you don't get your

85

00:08:48,170 --> 00:08:54,500

guys out of the black suits today we will shut down your production and burn the negative so we

86

00:08:54,500 --> 00:09:01,640

had to get everybody out of black suits we had to colorize some of them we had to reshoot numerous

87

00:09:01,640 --> 00:09:08,000

scenes to get them into different colored suits we had to not call the men in black so we called them

88

00:09:08,000 --> 00:09:14,090

cloakers we came up a new terminology it could have been a complete and total disaster but we

89

00:09:14,090 --> 00:09:21,500

sort of decided that if we were going to reshoot scenes just simply get a guy out of a black coat

90

00:09:21,500 --> 00:09:27,620

into a brown coat to simply reshoot it exactly as we had done it before might have been interesting

91

00:09:27,620 --> 00:09:33,470

for film school etc but that we had perspective\h  
that we hadn't had before we'd had a year to\h\h

92

00:09:33,470 --> 00:09:40,160

work with the project and we knew our characters\h  
better and we knew where we were going better so\h\h

93

00:09:40,160 --> 00:09:46,430

we actually made a few changes here and there and\h  
I'm mixed to this day between the two I there are\h\h

94

00:09:46,430 --> 00:09:50,780

things about the first one that make it better\h  
things about the second one that make it better\h\h

95

00:09:50,780 --> 00:09:55,910

my wish was always that we would have been able\h  
to create a hybrid version where we took the best\h\h

96

00:09:55,910 --> 00:10:01,070

of the first version and the best of the second\h  
version and had the definitive cut if you can't\h\h

97

00:10:01,070 --> 00:10:09,620

do that because the suits won't match now yes\h  
absolutely John go get one of those containers\h\h

98

00:10:09,620 --> 00:10:25,220

over there will you don't damages it was a\h  
testament to everyone involved that we were able\h\h

99

00:10:25,220 --> 00:10:31,400

to actually survive that we live to fight another\h  
day and and I'm glad we did because we made 20\h\h

100

00:10:31,400 --> 00:10:37,760

hours of an exceptional series so rube that's how\h  
you got a look at it sir here bourbon and seven

101

00:10:41,180 --> 00:10:43,160

thank you

102

00:10:57,360 --> 00:11:03,810

making a series with sci-fi elements and  
historical reenactments is one thing and

103

00:11:03,810 --> 00:11:08,910

it's quite another thing to make it set in the 60s  
there wasn't a ton of digital effects in it there

104

00:11:08,910 --> 00:11:15,930

wasn't really even a ton of stunts mm-hmm a lot of  
money went towards costuming set design you know

105

00:11:15,930 --> 00:11:21,630

and going to practical locations and redressing  
them you need cars that was something that really

106

00:11:21,630 --> 00:11:26,760

started impacting how we could tell the stories  
because we had to really we write a draft that

107

00:11:26,760 --> 00:11:31,980

was fairly ambitious and then it would get you  
know the reality check by the line producers it

108

00:11:31,980 --> 00:11:36,240

would come back and say okay well I don't know  
where we're going to shoot this we don't have

109

00:11:36,240 --> 00:11:41,160

this location and towards the end of the season  
we started working in closer collaboration with

110

00:11:41,160 --> 00:11:45,120

them to say hey this is what we've got coming  
down the pipeline can you start looking for

111

00:11:45,120 --> 00:11:49,740

locations now so we can start writing to them a\h  
little bit because that was always a challenge\h\h

112

00:11:49,740 --> 00:11:55,530

is how much of our budget are we going to spend\h  
just doing a walk and talk scene on a street that\h\h

113

00:11:55,530 --> 00:12:00,060

has to be completely redressed just has to be a\h  
mistake they said he was never in hospitals you\h\h

114

00:12:00,060 --> 00:12:04,620

know record above it all Balfour and be just\h  
four sent us some poundage on this is listen\h\h

115

00:12:04,620 --> 00:12:11,280

I can feel it this is real no no one said it is\h  
too good to be true opening John John 17 years\h\h

116

00:12:11,280 --> 00:12:15,360

every background actor who came on the show\h  
and every ester who came and they sure had to\h\h

117

00:12:15,360 --> 00:12:19,560

get a haircut they used to have to set up a base\h  
camp for the hair and makeup department because\h\h

118

00:12:19,560 --> 00:12:24,180

people looked different and you can't come in\h  
with an appropriate hair it completely throws\h\h

119

00:12:24,180 --> 00:12:29,910

it so every guy got a haircut and women all came\h  
in and their rollers I have to imagine that each\h\h

120

00:12:29,910 --> 00:12:35,340

department when they got this script you know\h  
just got excited they're like this is gonna\h\h

121

00:12:35,340 --> 00:12:43,920

be really fun I concerned myself a lot about the  
hair and underwear one of the most important

122

00:12:43,920 --> 00:12:49,020

character traits that I had to learn was from the  
was actually from the costume designer was that

123

00:12:49,020 --> 00:12:55,530

everything about my character started from the  
underwear up so I was given a Playtex bra women

124

00:12:55,530 --> 00:13:01,800

don't wear Playtex bras now but just that little  
detail was so inspiring because as an actor the

125

00:13:01,800 --> 00:13:08,520

more you have structurally to put yourself in the  
easier it is for you to then present the character

126

00:13:08,520 --> 00:13:18,620

within the circumstances you don't have to man  
you sure those things excuse me Mrs. Lincoln hi

127

00:13:18,620 --> 00:13:23,510

good morning I'm Kimberly Sayers I work for Alicia  
Burnside there was one advantage though when you

128

00:13:23,510 --> 00:13:29,600

set the entire series in a time period so for the  
1960s it's not like we're a regular episode doing

129

00:13:29,600 --> 00:13:35,240

flashback scenes to the 60s and have to challenge  
everyone to accomplish that every member of the

130

00:13:35,240 --> 00:13:40,310

cast and crew knew we're in the 60s that's  
where we live from the minute anyone started

131

00:13:40,310 --> 00:13:46,250

from set design to simply getting the cars the  
decisions you made in the first episodes paid

132

00:13:46,250 --> 00:13:51,320

off dividends in relationships and so forth in  
the later ones you look at our last episode for

133

00:13:51,320 --> 00:13:58,910

example bloodlines and it's just chock-full  
of all kinds of great looks and things and we

134

00:13:58,910 --> 00:14:03,830

were honest very strict budget at that time  
and yet it's one of our richest looking most

135

00:14:03,830 --> 00:14:08,330

powerful episodes because everybody was smarter  
everybody knew where to push who to ask a favor

136

00:14:08,330 --> 00:14:13,160

for out how to get it on there so sticking  
with something that allows you to do it well

137

00:14:18,230 --> 00:14:33,410

here would have brought Junko guys we could  
also help that we shot here in LA there's

138

00:14:33,410 --> 00:14:39,470

still a lot of vestiges of the 50s and 60s that  
can be found here whereas a lot of shows that

139

00:14:39,470 --> 00:14:45,410

shoot in Vancouver it's very hard to find that  
kind of Americana look and feel so that was a

140

00:14:45,410 --> 00:14:48,980

huge advantage and I know that that was  
even considered at one point was should

141

00:14:48,980 --> 00:14:53,270

we shoot this and up in Vancouver that was very  
trendy at the time but because we shot here in

142

00:14:53,270 --> 00:14:58,670

LA we had a pretty wide palette of you know  
cultural kind of icons around the city that

143

00:14:58,670 --> 00:15:04,820

we could lean into I got a 502 on Avalon  
and on 18th under the car to take me Oh

144

00:15:19,200 --> 00:15:27,060

as an actor while I'm working on it my favorite  
stuff was when I was actually in a scene where we

145

00:15:27,060 --> 00:15:32,610

were reenacting something historical for example  
you know walking along the Potomac with Bobby

146

00:15:32,610 --> 00:15:38,550

Kennedy it was one of the few times in my life  
as an actor where I really felt transported to

147

00:15:38,550 --> 00:15:43,290

that time I really felt like it you know I was  
in HG Wells time machine and had just gone back

148

00:15:43,290 --> 00:15:48,030

and here I was nothing suspicious but I did get  
to see a rehearsal meet one of the Beatles which

149

00:15:48,030 --> 00:15:57,900

one John John Lennon I'm sorry he in my favorite  
it hey jaws pretty good at the end of the day it

150

00:15:57,900 --> 00:16:04,920

was mostly a casualty of business and politics  
what was difficult was how competitive the field

151

00:16:04,920 --> 00:16:11,220

was even though there were so few shows like  
it and I think was most frustrating for all of

152

00:16:11,220 --> 00:16:17,880

us I'm sure was the comparison to x-files and we  
weren't x-files the only thing we had in common

153

00:16:17,880 --> 00:16:24,990

was that it was about aliens they had a very  
hardcore loyal following and so as any you know

154

00:16:24,990 --> 00:16:30,960

hardcore loyal following would do they were very  
protective of their show which meant that they had

155

00:16:30,960 --> 00:16:36,960

to then hate dark skies because that we were just  
seen as a ripoff that was very difficult I think

156

00:16:36,960 --> 00:16:42,240

for all of us to sort of say just watch the show  
and then you'll know we're not the same show you

157

00:16:42,240 --> 00:16:45,930

can like it or hate on its own merits that's  
the great mystery of television and then the

158

00:16:45,930 --> 00:16:51,480

shelves are full of series that were like that  
that just you know didn't get that their their

159

00:16:51,480 --> 00:16:56,730

chance and unfortunately I think sometimes maybe  
it's the money then they start thinking maius is

160

00:16:56,730 --> 00:17:00,510

pretty expensive we're not getting the numbers  
we want maybe we got to pull the plug instead

161

00:17:00,510 --> 00:17:04,710

of going you know what let's go one more season\h  
and really see if we can really get that audience\h\h

162

00:17:04,710 --> 00:17:09,840

it's unfortunate but that's that's what happens\h  
the other thing which I think any self-respecting\h\h

163

00:17:09,840 --> 00:17:15,630

producers have to do is complain about their\h  
timeslot yes let's do that yeah I think in this\h\h

164

00:17:15,630 --> 00:17:21,570

case it was fairly legitimate because 8 o'clock\h  
is still family hour and you watch dark skies and\h\h

165

00:17:21,570 --> 00:17:26,340

it's anything but a family show but it's also the\h  
the slot that's most vulnerable to preemption so\h\h

166

00:17:26,340 --> 00:17:30,690

it's the hardest one to keep an audience by the\h  
way we got slammed by a lot of parents groups\h\h

167

00:17:30,690 --> 00:17:36,570

and family organization for being way too violent\h  
for an eight o'clock as if we made the choice you\h\h

168

00:17:36,570 --> 00:17:41,820

know which is interesting there was a UCLA study\h  
on violence and television done here that we were\h\h

169

00:17:41,820 --> 00:17:47,850

on and we were listed as the most violent show on\h  
television in terms of being inappropriate in its\h\h

170

00:17:47,850 --> 00:17:54,750

timeslot which I guess you could argue at eight\h  
o'clock they specifically highlighted the AR T of\h\h

171

00:17:54,750 --> 00:18:01,350

Jim Steele in Episode one as being a particularly violent moment in television but they did duly

172

00:18:01,350 --> 00:18:06,120

note at the end in this report that the reason it was inappropriate was because of its timeslot

173

00:18:25,210 --> 00:18:32,950

a lot of time has gone by and as an actor you do you work and you let it go and you set it

174

00:18:32,950 --> 00:18:37,240

up because you don't have control over what the fate of it you really don't and that's a hard

175

00:18:37,240 --> 00:18:43,330

thing to reconcile but it is it is inevitably the truth and what what will happen on any show

176

00:18:43,330 --> 00:18:50,620

but to have people continually and consistently remind me of the work that I did in the past is

177

00:18:50,620 --> 00:18:55,930

it's very flattering you know you think hey I'm a part of something that's gonna never go away you

178

00:18:55,930 --> 00:19:01,540

know I mean look we're here we're talking about it what 14 years later and a lot of people are

179

00:19:01,540 --> 00:19:06,190

gonna discover it I mean I'm hoping my kids will watch this series and I think they'll dig it you

180

00:19:06,190 --> 00:19:10,480

know it'll be fun to talk to them about what was going on during this time would you know

181

00:19:10,480 --> 00:19:17,740

what's funny is that my son is obsessed with any  
show about aliens he loves alien creatures and I

182

00:19:17,740 --> 00:19:22,270

just sort of chuckle to myself and I've been  
reviewing them and I think I can have my son

183

00:19:22,270 --> 00:19:29,920

watch this it was scary like I was watching  
something my daughter walked in who's four

184

00:19:29,920 --> 00:19:36,520

and she was like what's happening to you why  
like dude stop leave the room you don't need

185

00:19:36,520 --> 00:19:42,850

to see mommy cough up a ganglion you don't need  
to see this unless maybe I want to threaten her

186

00:19:42,850 --> 00:19:53,740

when she's 14 or something you see how angry  
mommy can get you ever let me go John not yet

187

00:19:53,740 --> 00:20:06,400

okay really it were yet Kim I'm sorry I just can't  
hey let me go are you talking don't you still feel

188

00:20:06,400 --> 00:20:13,060

to this day that it's a miracle that we did this  
it is I hadn't seen the show for four years when

189

00:20:13,060 --> 00:20:18,700

I went back and watched some of the screeners  
was shocked at several things a at the level of

190

00:20:18,700 --> 00:20:24,340

production value we were able to get on a weekly  
basis but be that unmei gern etwork let us put

191

00:20:24,340 --> 00:20:30,790

this on I mean this wasn't FX or this wasn't  
a friends cable show this was primetime NBC

192

00:20:30,790 --> 00:20:36,400

and it's a very subversive show and I'm still  
shocked to this day that this was allowed to

193

00:20:36,400 --> 00:20:42,070

go on at the end of it all even though it's not  
identical to what we put down in the briefing

194

00:20:42,070 --> 00:20:48,280

book that we sold it with the vision of it is  
still about 90% of what we thought up in that

195

00:20:48,280 --> 00:20:54,760

office in 1994 I guess I've think to the fans  
is if you like it we're thrilled and if if you

196

00:20:54,760 --> 00:21:00,190

don't like it it's our fault because we got to do  
pretty much what we set out to do yeah absolutely

197

00:21:08,370 --> 00:21:13,530

my name is John Lowen Garth I'm recording this  
because we may not live through the night they're