



Gilliam on Gilliam

Terry Gilliam , Ian Christie (Editor)

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Every Terry Gilliam film creates its own unique world, fuelled by obsession and fantasy, yet realized with meticulous craftsmanship and dark humour. From the medieval mock-epic **Monty Python and the Holy Grail** to the mythic, paranoid worlds of **The Fisher King**, **Twelve Monkeys** and **Fear and Loathing in Las Vegas**, Gilliam has pursued a totally personal, uncompromising vision. This has led to legendary battles with studios and financiers, notably over **The Adventures of Baron Munchausen** and **Brazil**, which is now widely considered a classic. Gilliam is a famously candid commentator on his own work, and in these specially recorded interviews he reflects on how his Midwestern childhood and early career as an animator prepared him to undertake his extraordinary adventures in cinema.

Gilliam on Gilliam Details

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Download and Read Free Online Gilliam on Gilliam Terry Gilliam , Ian Christie (Editor)

From Reader Review Gilliam on Gilliam for online ebook

Robert says

Everything you wanted to know about Gilliam but was afraid to ask but ummm it's not as thorough and is a bit lazy in places but it's a good place to start if you don't have a clue about Gilliam's background.

Chris Herdt says

Since Brazil is one of my favorite movies, I wanted to find out more about it. I didn't want to read about how Kim Griest wasn't a good enough actress to play Jill, and that her role was reduced because of it.

Basically, this is a terrible book to read if you want to enjoy the Gilliam movies as movies.

It does say, though, that the version of "Brazil" in the movie is by Geoff Muldaur, from the album "Cottage Pie."

Maryanne says

Finally. Not that the book was boring, rather timing was inappropriate. Well, also, the author's career is twice as long as my whole life, so I physically couldn't witness all of his works - so the further I read, the more interesting it got. Funny, informative, outlook-expanding.

Bryce Wilson says

Poor poor Terry. The disaster that has become Parnaus made me get this back down and read through it. As I can only imagine he's spent the last week locked in a room screaming despite the heavy sedation, I feel even sorer for the poor bastard than I usually do.

He has such good ideas, and his attention to detail is astounding, some of his rough pre production illustrations are exactly as they appear in his films. He's a true visionary and it's a shame that the American film industry is too small for him. (Not that the man hasn't had his missteps).

I truly truly hope that Parnaus gets made some day. It looked and sounded soooo good. And not just because Tom Waits played Satan.

I can't wait for the day that Gilliam makes a truly great film again and shoves it down everyone's throats.

Still that time looks like it'll be longer and longer coming every day.

Chris Selin says

Fantastic peek inside a creative, original mind. Makes me want to watch all his movies over again.

Jlawrence says

Great series of interview with Gilliam, conducted after filming of *Fear and Loathing in Las Vegas*, that cover his childhood up to that film. Even though I knew a fair amount about his Python work and his films of that period from documentaries and commentary tracks, there were still many great insights and stories revealed here, and I gained new perspectives on some aspects of my favorite of his films. Highly recommended to any Gilliam fan.

Stop says

Read the STOP SMILING interview excerpt with filmmaker Terry Gilliam

THE OUTSIDER

By JC Gabel

(This interview originally appeared in STOP SMILING *The Auteur Issue*)

Terry Gilliam, the director of such films as *Time Bandits* (1981), *Brazil* (1985), *Fear and Loathing in Las Vegas* (1998) and *Tideland* (2006), spoke to STOP SMILING about growing up in the Midwest, retreating to England and escaping into his imagination.

Stop Smiling: When you were a kid were you a big fan of radio dramas?

Terry Gilliam: I loved radio, but I loved it because we didn't have television. It's a great exercise for the visual parts of your imagination. I had to invent everything: costumes, sets, makeup, everything. I still love radio. There's more room for the listener to invent. With each more-elaborate medium, there's less room for the audience. The work is being done for them.

SS: For someone with such a far-reaching imagination, you had a pretty normal high school and college experience?

TG: I guess I sublimated my more perverse imagination and concentrated on school and work. My memory isn't particularly clear about that time. I seemed to be having a good time. I was enjoying school. I liked the company of other people and I was doing good work. I always drew. I didn't even start doing things like performing until I got into college. I tell a lie. In my senior year of high school I was head cheerleader, so that was a performance.

SS: Do you consider yourself a Midwesterner, or do you relate more to the West Coast, where you moved when you were 12 years old?

TG: I don't know. It probably was growing up in the countryside - a community of nice people. That was the thing that deteriorated as I moved through life. It was interesting going back to Saskatchewan, where we shot *Tideland*. It felt like Minnesota again because there were nice people and there was lots of country, lots of space. I don't remember unpleasant people. I don't remember bad people. I just remember really good, decent folk. That stayed with me. Maybe it's what I've been fighting a lot of my life, too, to get away from all those

nice, decent people and see how far I can push their niceness and decency.

Read the complete interview excerpt...

Babci says

Not a movie watcher, I was still absorbed by references (annotated), philosophies, politics, and logistics of directing. I liked the insight of the first person narrative. Now I want to see 'em, the courageous visuals and sound of a fabulist, "the creator of an imagined world, especially one in which the natural and supernatural touch."

Stewart Tame says

Quite enjoyable! The interviews in this book cover Gilliam's childhood up through the release of *Fear and Loathing In Las Vegas*. He provides some insight into his creative process and working methods. The Python years aren't covered in detail, but there are plenty of other books for that. Given how many years it's been since this book was published, perhaps we're about due for *Gilliam On Gilliam 2*? All in all, a very fun book, well worth reading for Gilliam fans and film buffs in general.

Pavel says

For a long time I've been collecting books from "Directors on Directors" serie and (don't take this as a commercial ad) Abebooks was a great find for me. Even being in states I've found only Lynch on Lynch, when on Abebooks I ordered dozen of books from the serie for \$1 each... OMG!!! Three of them already arrived (in 2 weeks all the way across Atlantic ocean and Europe): *Gilliam on Gilliam*, *Kisilewski on Kisilewski* and *Scorsese on Scorsese*.

I absolutely love early Gilliam films. Obviously *Holy Grail*, but especially *Brazil*, *Fisher King* and *Munchausen*. *Time Bandits* and *Twelve Monkeys* are good films too. Everything Terry was doing after that is not for me, but the book was made in 1999, so it doesn't even cover everything after. Gilliam looks here as a funny, charming man. Main theme is how he managed to smuggle auteur cinema into Hollywood major studios and actually succeed with it. The book doesn't cover any of his personal life, doesn't open a lot of professional secrets, but rather tells a story of production of different Gilliam films, one by one. Interesting for me.

Marissa Barbieri says

For some ungodly reason this book is out of print, but I was lucky enough to have a copy come through the store when I was working one day. I've often said that if I suddenly became wealthy my first act would be to give Gilliam carte blanche on his next project. Though realistically my first act would be to pay off my unglamorous debts, this book goes a long way towards illustrating why I so love this man.

Tony says

simply put this is a fanboys dream, I especially liked how honestly they portrayed HST & Robert Deniro.

Drew Raley says

If Terry Gilliam were handed a blank check, final cut, and total freedom to cast, film, and market his next film, he'd still find someone to complain about or cast blame upon. He cannot create without some conflict along the way, and very seldom does he single himself out as the root of his problems. However, he tells a rowdy good behind-the-scenes story and seems to be great company. I would just never invest in his movies. No good deed goes unpunished by Gilliam.
