Vince Knight

Chris: Hey Vince, it's uh, it's great to have you on. So I think, um, the first question that, uh, we'd kind of like to really get into is, is probably, you know, the most entry entry level one that we can do, but it'll be great to know a little bit about how you got into cinematography.

Vince Knight: Okay. Hi. Yeah, um, I mean, I've been working as a cinematographer, I'd say professionally, probably about 10 years now. For a long time. Before that, I was kind of filming smaller stuff, kind of more as a videographer, I guess. Kind of doing a lot of events and just kind of silly videos of friends. Um, but I guess the way I actually really got into it was like I was, I was that kid with a camcorder running around home filming pets and dumb videos of friends and jackass stuff and skateboarding videos, you know?

And, um, I guess as I, I grew up, I, I never really, I didn't even think it could be a career, you know, I didn't. It was just like something I enjoyed doing. And then like the movie industry was just something completely that you couldn't even fathom working in. You know, it was like, just, yeah, I didn't, I didn't even tie the two together.

It's like, what, what, what do you wanna do as a job? And it's like, I don't know. Didn't even, couldn't even think about that. Do you know what I mean? But at the same time, I was filming for fun. Um, so I actually, I actually went off and studied graphic design, cuz that seemed like a job. Um, and I hat.

Chris: Hmm.

Vince Knight: um, and then I just kind of switched and started getting into filming and it grew from there really.

I started, yeah, started off doing the more events and videography stuff, and slowly started building my short film show, real narrative stuff.

Chris: It's, it's, it is actually really great to hear that because I think, um, certainly from my perspective as well, I mean, I think, you know, there is this kind of almost stigma right when you are, when you are kind of coming out of. You know, forced education, right? So even up to GCSEs, up to eight levels, you know, you almost tried, there seems to be this

kind of lack of, um, you know, incentive for, for, you know, the education system to kind.

Want to try and get people to work in an, an area that sort of really interests them, i e yourself, you know, with filmmaking and it's, uh, yeah, I mean, I'm sure you're not the kind of the first person to ever kind of, you know, have a real passion for something. I e you know, the cinematography side of things, the running around kind of shooting stuff, and actually link that to, you know, the quote unquote day job.

And, you know, it's always really refreshing to actually kind of hear people that sort of then sort of figure out in their mind. It's like, well actually, do you know what I actually could do? Professionally and I could do that. So yeah, kudos for you, man, for, uh, for sort of getting out of the, uh, getting out of that kind of system of, you know, I need to do a day job and I'll do cinema photography as a side hobby.

You know, it's great to kind of hear, you know, breaking through and actually getting into it.

Vince Knight: Took me a little bit of time cause I did, I did waste a few years trying to go after something. Cause I remember, you know, you're at school and they sit you down with like a, a UCAS

Chris: old careers advisor as well. Yeah. Know it well.

Vince Knight: advisor. And they're like, okay, so let's, let's look at a level or let's look at gccs and A Levels.

And then they look at, they go on their little system of jobs and like I'm pretty sure that like filming wasn't even something that was an option. Do you know what I mean? The closest thing, cuz I, I, I, there was no media or film or anything at, at my school at the time, so, The closest thing we could find that was that I, that I was doing was like kind of art and, and woodwork and stuff like that.

So graphic design and it, so graphic design seemed to be the closest link and I just kind of got shoveled into that and off went and, yeah, wasn't working.

Chris: Yeah. Yeah. That's, that's always a thing. I mean, it, it, yeah. It's, uh, it, it, it's kind of hard to, to sort of, sort of battle your way out of that, I

think as well, you know, when it's, when it is sort of so, uh, you know, so almost pigeonholed, right? I mean, yeah, it ma it makes sense though that, you know, you always.

With graphic design, at least. You sort of started off on a creative front, I guess , so

Vince Knight: Yeah, I mean, I was, I was also doing that kind of stuff for fun as well. But yeah, it was a, a little bit more kind of like a realistic job than what I truly wanted to be doing.

Chris: Mm.

Jim: So was, was there a kind of, um, like moment where you realized that this was something that you. Viably do as a career? Um, or is it more of like a gradual realization or something that you were kind of gradually working toward?

Vince Knight: Um, I mean, I, what I kind of started doing a, along alongside kind of doing graphic design stuff was I, um, I started a YouTube channel and I was doing, um, predominantly like car stuff. So I was filming a lot of like car events and little promo videos and stuff like that, and it was kind of like, oh, maybe I can make money through, you know, this is kind of. This was probably 2008, 2009. So YouTube was big. But like people, you know, like kind of making money on YouTube was just an upcoming thing. Adverts had only just really been introduced, so it was kind of like, oh, maybe we can make money through this. And you know, I kind of had like a group of friends and we'd be making stuff.

So that was kind of. That wasn't quite the point of being like, oh, this could be a job. But we were doing it with the goal of making money. But then, um, I started to get hired commercially to shoot events and, and some commercials and stuff. So that's when it was kinda like, oh, actually maybe, maybe I'm pretty good at this.

Maybe I can do this. And that started to take over and that's what I was doing all the time pretty.

Chris: Nice.

Jim: So on the, um, on the back of kind of working in events, cuz I've done similar work, not behind the camera, but, you know, been environments filming where you're kind of having to, um, think on your feet, kind of improvise a little bit and, you know, there, there are shot lists and there are things that the clients want to get, but they kind of always tend to go out of the window as soon as you get there.

Vince Knight: Yeah.

Jim: would you say that those kind of, um, those kinds of experiences and skills, like have they informed or helped your career, like working in the kind of indie, low budget space in any way?

Vince Knight: yeah, I mean, absolutely, definitely. I mean, because having, being a one man band an event is like, it's stressful and you're kind of thrown in the deep end of like, I need to capture a lot of content. I need to do it very well, and I need to be able to read people and read the space. So it's like it really improved my kind of, um, Just my natural ability to kind of capture interesting shots and dynamic angles and um, you know, when you're working with like natural light and you're not in control of a situation, you kind of have to just be sneaky and move around and capture things cleverly but also like become very good at reading people and capturing the right moment.

And, you know, how can I. If I'm in a race pit and there's loads of things going on, how can I kind of get a good shot and not kind of intrude too much? Or if you're like at an event where you've got some sort of VIPs, how can I kind of get them looking happy when they're not happy? Can I kind of, you know, there's all these sort of things and then those sort of skills really do apply to working on, on feature films because, you know, I'm, I'm bringing all of these sort of fast.

Moving skills that I've learned to, to that sort of work in terms sort of job. So it is, it's really helped out I think.

Chris: How, um, do, would you say it differs because it, it, to me, it's really interesting because they're so different in terms of the disciplines, but when you're obviously preparing. , um, to go and shoot either a commercial or, or like you said, one of the, you know, the more sort of, uh, the more sort of, I guess commercial is probably the best word actually, you know, things like the events, and then obviously you, you, you do the, the narrative led stuff as well.

I mean, how, how does it sort of differ the preparation from going into one of those events? To, uh, to Yeah, like a feature film or a short film.

Vince Knight: Um, I mean, I haven't filmed events now for like, probably 8, 8, 8 years really. But um, back in the day it was kind of like, um, I don't, I'm like, I did, I explain really? Um, I mean the preparation is, is different cuz obviously there's, it's a different, it's a really different ballgame, but I think once you're there, it is still kind of a mad scramble to get the content you need as quickly as possible and as well as possible, you know, and, and working and collaborating with your team of people is as just as important.

Um, because we'd kind of maybe have like a weekend where we'd have an. over two days and within those two days we need to shoot enough stuff and pump out maybe like six edits before the end of the weekend, you know? So I think shooting to know what you need for the edit and then also editing to see how you're shooting affects, that became very important.

So I think, I mean, I always recommend, uh, anyone wanting to get into film is to just shoot and edit your own stuff, because if you dunno how to. , you dunno how to shoot properly for your edit. And if you dunno, do you know what I mean? So it's like,

Chris: No, of course. I mean, without, without that knowledge, you, you're not gonna know how it stitches together. Right. And you, you've gotta have, uh, you know, the, that sort of the end product is, you know, in your mind when you are, you know, when you're, when you're actually shooting the, uh, the source material. So that, yeah, that totally makes sense.

Jim: So what was the journey like going from, uh, those events into short films, into features? Um, is it, what, what kind of timeframe was that kind of on the back end of the, uh, kind of commercial career into the feature career? I know you said there was some overlap as well. You were kind of shooting shorts, um, kind of in tandem with events.

Vince Knight: Yeah, that's right. Yeah. So I was doing kind of narrative short films and. at the same time. I was trying to bring that sort of style of filming into the event stuff to try and make those a little bit more interesting and kind of just really falling in love with shooting narrative stuff and working with actors and a story and emotions and you know,

like kind of creating something more emotional than kind of an event video.

And the event stuff was kind of fun and I got to play with cameras and travel and meet people and stuff. The, the real passion became kind of narrative work, so it kind of slowly progressed into doing only narrative and then eventually features,

Jim: Is there, is there anything that stands out from the narrative work that you've done as kind of like a real. Uh, moment that sticks out in your mind?

Uh, anything like, wow, I can't believe we pulled that off, or, I can't believe we got to do that.

Vince Knight: Uh, one of the early jobs in my career, sort of, um, just kind of was getting into the kind of narrative short film stuff, but I got hired as a second unit cinematographer on a World War II film and, um, that was kind of really, really mind blowing for me cuz it was kind of, We literally are in the trenches and we are filming explosions and there's gunfires stuff going off.

And it was like, you, you, you really do just think, oh, I'm getting paid to do this . You know, like, um, and that was, that was very cool. Cause that was, I guess technically my first feature credit and um, and just a crazy experience really.

Jim: Yeah, for sure. No, it must have been.

I understand you do a lot of work with, um, Rhys and Scott, uh, producers, writers, directors. Um, so I'm not a hundred percent sure kind of the order in which things went, if you were kind of doing work with them before and then blood and honey happens, but

Vince Knight: Yeah, I've, so I, I counted this the other day. I've done 12 films of them now. Um, and Blood and Honey is like the 10th. But I guess we've also done shoots since, so

Jim: Mm-hmm.

Vince Knight: it's kind of, yeah, there's, there's a couple which are still in post now. Um,

Jim: Yeah,

Vince Knight: it's, it's one of the later ones, basically.

Jim: sure. So what, what was your reaction? Um, you know, and kind of, can you paint a picture for me? Like, how did it happen? Did the script kind of just land in your inbox, or did one of them call you and go, Hey, we're making a Winnie the Poo slash a film? Like, what, what was that like for you?

Vince Knight: Uh, so I've got a group chat with Scott and Rhys, and we're kind of talking there. I'd say literally every day, almost all the time, and. There's just always crazy ideas being thrown around. And one that Rhys has been wanting to do is, is Winnie the Poo. And I'm kind of like, uh, like, fuck Rhys. and it's kinda like, really?

And he is like, yes, we're doing it. I'm like, really? He's like, yes. I'm like, okay, let's do it. Um, and he has a lot of, he has a lot of interesting, funny, crazy ideas and I think. What he's often trying to do is just kind of come up with ideas that are gonna get attention, you know? Um, and I think he's definitely got attention there.

So it has worked.

Jim: Yeah, I mean, well, one thing I would love to be a fly on the wall for that group chat to be honest and see what kind of ideas are bouncing around. But that leads on to my next question, like were you ki, were you expecting the kind of reaction that blood and honey got because you know, it went into like Forbes, vanity Fair.

Um, you know, all the trades in the states. Um, it was mentioned on this morning, I think in the uk, all kinds of news outlets. Like, did that kind of take you by surprise or,

Vince Knight: I mean, yeah, definitely. We, we knew it was gonna go a little bit viral because a few of their other films have had kind of wacky ideas, have kind of like had a couple of million views on the trailer and stuff like that. But, We thought it was just gonna be another one of those. We didn't think that one day we'd wake up and it would be like on TV and Scott Rhys's phones would be blowing up and all sorts would be going on.

But yeah, so it was definitely a surprise and it's been very fun.

Jim: Yeah. So what was the kind of pre-production process like? Because you know, Just now you mentioned, or you, you gave the impression that you were kind of not a hundred percent sure on this idea from Rhys about doing winning the Poo. Was there a kind of moment in pre-production where, where it all kind of, it was all laid out and it, and you kind of went, ah, yeah, I see it now, like it makes sense or,

Vince Knight: Um, so I'll be honest with their films, uh, we, they do a lot of films a year. Those guys are doing pretty much 30, 35 films a year, which is crazy for director, producer company to be sort of doing this many productions and often they're like 5, 6, 7, 8, 9 day shoots.

Jim: Wow.

Chris: In.

Vince Knight: these films kind of are getting pumped out.

They go for a quantity over quality kind of aspect, which, you know, is, is it does work and it, you know, they're looking for some hits. And those are the sort of films that I've been doing because I kind of see them as super fun little projects, which, you know, they're very, like, because they're so fast paced, they're very good training to kind of get, get better at things.

Chris: Hmm.

Vince Knight: at the end of the day, if, if it's, if it's not, if it's not a great script or something you're not particularly passionate about, it's, you know, you can still have a really fun time. And it's a very short project. So the, the films have really become a kind of like family of people that we work with. Um, so these was this, Winnie the Poo is gonna essentially be another one of these films, although over the last year we have been building.

Sort of bigger productions and trying to get away from the quantity thing. But um, yeah, it was, it was gonna be another one of those. So I'd say that there was very little pre-production really.

Jim: Yeah, yeah, no, that makes sense. So when you know, when you are working on a, um, you know, to a kind of nine day schedule, which. You know, is incredibly tight for, you know, a 90 minute feature. You're shooting 10 minutes, you're shooting four, 10 minutes a day, roughly. Do you know what I mean? Um, how is that kind of impacting your schedule?

Because, you know, if, if someone's got all the time in the world, do you know what I mean? They're shooting the wide, they're shooting a two shot coverage over the shoulder, everything. Do you know what I mean? There's no kind of, um, uh, you are not kind of limiting yourself just because you need to because of time.

Do you know what I mean? , does that make you a kind of more decisive, d o p? Like how does that impact the way that you are planning, the way that you're shooting on the day?

Vince Knight: It, it just means that I can't fuck up and it means that I need to go in with a plan and I need to just do my lighting set up, and that is what it is. Um, obviously, you know, there, it, it does sound. restrictive, but we actually can get quite a lot done in that time because we're such a small crew and there isn't any sort of like execs or producers or clients that are kind of having input and kind of changing things.

You know, if, if Rhys and I, or Scott and I is directing if, if we are like, should we do this? And we are like, yeah, let's do it and we just do it, or actually, should we go shoot that scene while the sun's really nice there? Should we, let's quickly do that instead. But yeah, let's do it. We haven't got a big slow moving.

you know, like tank of people to kind of change things around. We can kind of do things very quickly and because of that, we can actually achieve some quite nice setups. Um, it obviously does mean that we don't get as much coverage as I'd like to get or you would traditionally get, but you can, you can get quite nice scenes.

I mean, it is tough on the actors because the actors, you know, they need to know their lines and they only get, you know, a couple of takes sometimes.

Jim: Sure.

Vince Knight: Um, we still are able to do some, some nice stuff, I think. Um,

Jim: I mean, it sounds

Vince Knight: it's, it's good. And you do learn quickly.

Jim: for sure, yeah, I mean, it sounds quite liberating. Do you know what I mean? I know you say like it'd be nice to get more coverage and stuff like that, but I think at the end of the day when you've got all the time in the world, it can just be a little bit like paint by numbers, like when you can do anything.

What do you do? Do you know what I mean? But it's like, if you know the sun's going down, you gotta get the shot. Do you know what I mean? That kind of forces you to be, uh, to be creative. Like I think it's a, it is a really interesting way of working. Um, um, but.

Vince Knight: it's, it's weird because I've, you know, I've, I've gone on and done other productions with o with other companies and often much, much bigger budgets and schedules, but I almost sometimes find those frustrating because it's kind of like we're so restricted to a certain shot list or agreed plan or certain order of things.

It's like, yeah, I know this is how it's meant to be done, but guys like it's, we're not getting as like this isn't, it somehow isn't as creative or isn't as actually, um, efficient as it could be because I feel like we're just kind of missing stuff when

Jim: Yeah.

Vince Knight: I don't know, like, yeah.

Chris: it, I mean, I love the, the, the word you use, you know, liberating. I think that's, uh, that, that's kind of really key for me because, you know, it, it does, it does pain me. When you do see these big shoots, like you said, you know, you've got sort of almost multiple producers and exec's kind of. Pulling the creative strings almost.

Right? But then, you know, you are hired to be in charge of cinematography. So, you know, why, why wouldn't it be, you know, kind of your call on, on how things should look right? I mean, that, that

relationship between you and the director should be baked in there and it kind of, it is. You're totally right. It's.

Backwards, isn't it? Where it's like, well, look, you've hired me, Johnny Producer to sort of do this, and now you are kind of almost sort of second guessing it. So, you know, why, why am I actually here? Um, so I, I totally understand how that must be, you know, such a great experience where, you know, you are shooting on the fly with a small crew and it's you and the director that's essentially there.

It's like, let's get this. Yeah. Okay. And then, you know, it's, it is, you know, you two are in charge of the creative direction of the, you know, the visuals. So why wouldn't it be down to you? So it, yeah, it, it's great to.

Vince Knight: Yeah, not, not too many chefs once, which is nice. And um, and, and the great thing about kind of being able to change is often you, you turn up to something and things aren't really how you anticipated. You know, maybe, maybe if you did have a recce, often we, I, I don't get to have wrecks on those ones, but if you do, you turn up and it's changed or something crazy, like maybe the weather is just completely not, we anticipated.

And if you haven't got the time to change things, you. Sometimes couple with very sort of creative solutions and being put under the pressure results in things being very different. And you know, sometimes something's different and, and Rhys and I sort of say, oh, should we just do it as a one or should we do it this way?

Or some, something crazy. And it's like, let's just go for it. And it's low pressure because, you know, often these films aren't going to a huge audience or you know, they're very, you know, so it's kind of like we can try it if we. Um, and if it doesn't work, it didn't work, you know? No, no pressure. But often, often it does work and some, sometimes it's, it's amazing, you know.

Chris: Yeah. Yeah. No, I, I, I think it's, I think it's such a great thing and, uh, yeah, it, it'll be, it'll be nice if kind of bigger, bigger crews kind of, uh, sort of took that as red because, you know, like you said, I mean, you can do so much in pre-production, right? You can kind of prepare for all these things. You can, like you said, do a shot list.

You can kind of get everything drawn up, but then, you know, particularly if you say, Shooting externally, the weather or the light can, you know, change at the drop of a hat and you have to adapt. So it's almost a case of, yes, okay, do your shot lists, get everything ready for that. But then, you know, you have to go in with the anticipation that there will be things that get in the way.

Right. When was there ever a shoot done in the history of time that everything went completely to plan? So I think there has to be that element of, you know, being flexible and being, you know, open to, to changing things at the top of the hat for the, for the, I guess for the good of the production at the end.

Vince Knight: But even if, even if there aren't things that are sort of out of your control, even if you kind of get there and everything is as it was, it's nice to be able to suddenly have a fresh idea on set

Chris: right, right.

Vince Knight: free to, to throw your shot list in the bin and kind of go with what your heart says at the time.

I think when you've kind of got some sort of larger powers at play and, and stuff like that, you. Can't do that and have stick with things. So I'm hoping as Scott and Rhys get bigger productions and bigger budgets, we can kind of take this truly indie style and apply it to a bigger budget where we can kind of get some, some more, um,

Chris: How good would that

Vince Knight: things.

That'd

Chris: That's it. That's it. Because, I mean, this is the thing when, when you have more money come in, they're not, you know, I, I understand why there's more scrutiny, right? There's, there's more people at play. There's, you know, people need a return on an investment, that's absolutely fine, but it's, it's a case of, you know, look, we've proven ourselves in this.

um, you know, in, in, in how we shoot our films and how we get our films to market. You know, I, I, I feel that there should be sort of almost more trust, I guess, from investors where it's like, look, this is how we've done it. We could kind of go sort of the more scrutinous way of doing it, or we could. Try and, you know, adapt to help.

Perhaps you've done it in the past, but at the end of the day, why would you want to do that? Right? I mean, if you're giving somebody money to go and make a film, you'd want them to do it in the way that was most comfortable for them. So it, yeah, I, I agree. It will be interesting to see if, um, you know, the, if you guys are allowed to, or I say allowed, you know, given a, a free reign to sort of go and do something how you want to, because in my mind, I mean, I think, well, why wouldn't it , it, it seems nuts to sort of change what's obviously working for you guys.

Vince Knight: well, I guess we will see

Chris: We will

Jim: I mean, I, is there a dream project, like a property, um, that you haven't yet totally destroyed and ruined now I'm joking . Um, but, but is there something kind of like maybe that you grew up with and thought, oh, that would make a really good, like kind of real like, you know, blood and guts kind of horror film?

Or is, is there anything that you just really wanna get your teeth into?

Vince Knight: Oh God. I mean, I'm not, that's not my department really. I'm not, I'm not an ideas guy when it comes to sort of generating scripts or concepts or anything like that. I can, I can take a script and, and creatively turn it into something from there on. But yeah, I don't, I don't, that's not me really.

Jim: No, that's fine. There's nothing wrong with that at all.

You mentioned kind of, uh, you know, you've worked on a bunch of productions with, um, you know, a lot of the same crew and you've kind of become a family, like would you say.

That's a really, you know, an important thing to do is to kind of find your team and your crew and like, how does that kind of impact the way you work?

Vince Knight: Yeah, I think, I think having good people around you that you can trust and you know that are gonna be able to kind of step up when things get hard is really important. Because I think going, doing a film, I know obviously it's nothing like it, but it is a bit like going to battle and. , you'd need good people around you that are gonna have your back.

And I think I always say that there's, there's three things I need from crew and I, I need them to be technically good, reliable, and likable, but not in that order. Um, mostly I need 'em to be reliable, then I need 'em to be likable, and then I need 'em to be technically good because at the end of the day, if someone's really, really good, but they kind of cancel me for another job, that's no good, is it?

So, You know, I, over the years I have kind of put together a team of people that I, you know, I like and trust and obviously we, we chop and change depending on the budget or availability. But yeah, it's, it's really important to have, have a good group around you cuz you know, if you're having fun and you're working, then that's the dream, isn't it, really?

Jim: Absolutely. Yeah, and I mean, just to kind of, uh, touch on that as well, like you can't teach likability and you can't teach reliability either. You can teach someone to be technically, uh, proficient. Do you know what I mean? But yeah, like you say, if someone's, uh, not reliable, but you know, they could be the best, um, you know, best kind of person in the world technically.

But,

Vince Knight: I, it's like it's,

Jim: total.

Vince Knight: you know what I mean? It's like I don't care if, if the focuser is the best focuser in the world, if they're a bit of a knob. I just don't really want, wanna hang out with someone like that.

Jim: sure.

Vince Knight: So, but yeah, I mean,

Chris: It, it, it is. I mean, a film set is a pressure cooker, right? I mean, I think it's, uh, it is one of those situations where, you know, you're all jammed in somewhere. You might not know a lot of the people you're working with for the first time. And it's, it's incredibly sort of high pressure and everyone's sort of feeling it.

And I think, I completely agree. All it takes is, is one person that maybe doesn't quite gel professionally with someone or, or like you said, would rub someone up in the wrong way. And, you know, it might seem like something completely minor. On day one, but by the time you're at the end of, you know, day three or day four, it's a massive problem.

Right. And I think that's it. It is, anything that I've learned from, from sort of films I've worked on is the absolute importance in crewing up. Not just for ability or for, you know, their experience. It's how everyone kind of will gel on, on set and it's, it's hard to do. Um, but I think, you know, for the, if it came down to someone that you think you'd really enjoy working with, but they might not, The sort of experience or the, you know, the credits that someone else might have that you're sort of almost questioning working with.

I think I take option A all the time because at least you know that, you know, you are not gonna kind of have a, an explosion or at least you hope, you know, you're not gonna sort of have a, uh, a sort of a, a, a bad experience on set for everyone else that's working with that person. So, yeah, I, I totally feel that.

Vince Knight: I think it's really important as well to kind of have a friendly, happy, um, professional vibe on set because the most important thing for me to do is really create a sort of safe and happy space for the actors to work in. You know, I, I like to, if, if they're happy and they're, they're in a room because often, you know, if I've got like a gaffer that's, I dunno, I don't tend not to, but say if I've got a gaff that's just like a complete dickhead, the actors are gonna feel that.

Do you know what I mean? If, and that's gonna, that is gonna potentially actually impact their performances and impact the film. Whereas if it's someone that's like, Fun and you know, has a bit of a laugh or it is just really charming and that's gonna rub off on everyone positively. And if everyone's kind of all having a good time and the actors can have a good time, then everyone's gonna, you know, say if, like, guys, look, we're, we're running behind schedule.

We, you know, the rain has stopped us for half an hour. Instead of them wanting to just like, you know what? Fuck this film. We wanna go home. They might be like, yes, let's do it. I wanna, you know, you guys are great. Let's really push to the end. And you're literally gonna get a better film if everyone's happy.

Chris: Yeah, completely agree.

Jim: It's, I mean, it's a stressful thing regardless, no matter which way you cut it. It's always gonna be a, you know, a stressful experience making a film. Um, that's just the nature of the beast, I guess. It, there's no point in making it needlessly more stressful just by bringing in a bad mood and, uh, being a human storm cloud.

Do you know what I mean? Um, yeah, no, that makes total sense. And also horrors meant to,

Vince Knight: Yeah,

Jim: um, and it's like it can be dark on screen, but it, because it's dark in front of the camera doesn't need to be dark behind the camera. Do you know what I mean? Um, but yeah, I think, I think there's a good life lesson.

Something that I would definitely pass on. Just don't be a dick

Vince Knight: Yep.

Chris: it's, it's amazing that you still have to say that though, isn't it? I mean, it's, uh, you'd think it'd be a prerequisite for anything right now, but it's not.

Jim: I mean, I think, you know, without naming any names, we've all probably worked with those people. Do you know what I mean?

Vince Knight: Yeah.

Jim: Chris and I ha uh, we've only seen the trailers. Um, and, you know, a couple of stills, a couple little bites are on Instagram stories from the grade and stuff like that.

You know, it does look quite visually impressive because I understand there are some pyrotechnics in there. Um, it looks like it's just shot really well and in a really kind of spooky, scary kind of way to the point where I was like, you know, initially I was like, oh, this will be quite funny to see, winning the poo swinging around with an ax.

And then I saw a clip of winning the poo smashing up a table, and I was like, Oh shit, I'm kind of fucking scared. Um, you know, with the pyrotechnics and, um, you know, kind of just the more physical aspects of the film, like were there any challenges, uh, with, with putting those bits together?

Vince Knight: Um, I guess the ch most challenging thing really was the weather cuz cause sort of a third of the film is outside and we really, really got battered by rain and wind and the mud and all sorts and. Not to mention our re-shoots were kind of, I think we did, we did re-shoots outdoors on the 15th of July. So our night shoots were not long at all

We kinda were really having to squeeze things into like, I mean, I dunno how long darkness is on the 15th of July, but it's like half the amount of time it would be now. Do you know what I mean? Um, So we were really sort of racing against sort of the sun coming up, and I've had to kind of really bend that in the grade where I'm like, well, I can literally see the sun rising there.

So we need to kind of work around that. And, um, yeah. So I think technically that's been the, the most difficult thing. Um, but also just the, the, the crazy schedule.

Jim: Yeah, I mean, so you, you had done like a, a kind of initial block. Was that block, uh, planned to be the only block

Vince Knight: Yeah, we, we did have a film at the end of that. Yeah.

Jim: Yeah. Okay, cool. So,

Vince Knight: was eight days.

Jim: wow, that's just

Chris: Yeah,

Jim: you know, and runtime wise, what are we looking at, like 90, a hundred minutes or?

Vince Knight: Uh, I think 86 minutes.

Jim: Um, so do you mind, you don't have to answer this, um, how did the re-shoots come about? Was it a case of, um, you know, it had a lot of interest and then did you kind of get some finishing finance or something like that and then you went out to re-shoot some bits

Vince Knight: Yeah, so, so we basically did the, the sort of principle photography. We had a film, you know, it kind of, there was some sort of not great bits where we'd obviously rushed and the ending wasn't quite what we wanted cause we kind of ran outta darkness and it was, it was. , it was a film and it was okay to put out there sort of like, but we weren't happy with it.

And then kind of when it went viral, there became this sort of scope to improve it because suddenly, oh shit, everyone in the world is gonna see this and or at least hear about it. And I, I gather that they're able to get a bit more funding from the distributor to kind of fix things a little bit. So we went back and we did, I think three more days. and we improved film from there. We kind of, those three days went to basically extending the ending. Or not extending, but like changing the ending cuz originally, um, it just ended a bit short. So yeah, I got, well without ruining ending we just kind of extended a little bit and made it a bit more exciting and fun and introduced some more things.

And then, um, later down the line when we had that film kind of polished, we were. It needs work and it needs changing and we're still not happy with it. So we went and did another four days and we kind of, um, introduced some more aspects throughout the film, if that's Yeah. The best way to say it.

Jim: Sure. Interesting.

Vince Knight: now it's in a much better place.

Jim: Yeah, that's good. I mean, I honestly buzz and see it. Is it February 15th that it's out?

Vince Knight: Yes, that's right. Yeah.

Jim: Yeah. So I understand that in the states they're doing, is it just a one day release in the States

Vince Knight: I think so. Yeah.

Jim: and is that the case in the UK as well?

Vince Knight: I'm not sure what the plan of the UK is, uh, altitude, uh, uh, uh, distributing it. But I think, I dunno, I'm not sure yet.

Jim: Okay, well whatever happens, I, I think, you know, I'm definitely gonna be in line for a ticket cuz I've gotta see how this plays out and I

Vince Knight: I, I hope there'll be something, something in England, something in London. That'll be great. I'm sure there will be. There must be.

Jim: yeah. I mean, uh, I, I take it you guys are doing a premier or something like that? Um.

Vince Knight: the moment, I dunno what the plan is, but I, I think there will be something. Yeah. We have to

Jim: Yeah. Well, I mean, you're, you've got 75 films shooting next year, so um, , no. Um, but yeah, I mean, h how do you work out all of those films? Do you know what I mean? Like what's your, I know you, I know you said that you don't have much time for pre-production and the shoots have really, um, uh, kind of, kind of short like, you know, nine, 10 days and stuff like that.

I wouldn't know how to make heads or tails of that. And like, I'm, I'm a producer and an ad as well. Like I wouldn't know how to kind of organize my thoughts around, you know, I've got this film and then this film and then this film, and then this film. Do you know what I mean? Cuz you're in, you must be in pre-production, production and post-production simultaneously on multiple projects.

Vince Knight: I mean, Scott and Rhys are the geniuses behind that. I'll be honest. They, they, the way they can kind of be working on multiple projects and organizing everything is, is just ridiculous. Really. They, they are. Finally starting to sort of rely more on sort of production managers and people to kind of help organize things.

But like up until recently they were doing everything and I mean literally everything, like dealing with everything and like, yeah, I mean, kudos to them really. But now they are starting to finally be like, right, we can maybe calm it down a bit and concentrate on some bigger productions and rely on some, um, crew and staff to kind of help.

Sort of take some weight off their shoulders. So, yeah.

Jim: Yeah.

Vince Knight: Um, but for me, I, I'm, I'm, I am nonstop, but there is less pre-production with some of their jobs. I mean, some of them I've kind of just hit the ground running. I w I did one recently where I had to take over for someone because, um, he, he unfortunately had to drop out last minute, but I had got a phone call on, I think it was on the day, and I had. I got, I got a phone call and then I got picked up about two hours later, and then another couple hours later I was on set filming and I hadn't, hadn't read the script or anything, , we just

Jim: Oh wow.

Vince Knight: to get going. But, um, it's fine

Jim: I mean, what are you do in that situation? You know, do you just go, Hey, can I get some sides? Like, like how

Vince Knight: is, I don't know. It's just, um, yeah, you, you can make it work some. It's okay.

Jim: I mean, is that kind of like a. Would you say that's kind of like a confidence thing? Like based on your like, you know, ability, all of your experience, you know, all the way from like events to shorts, to, you know, these kind of rapid, rapid shoots that you do, do you feel like if someone called you tomorrow morning and you had nothing on, like, you know, you can just go, cool, I got my lenses, got the camera, let's just roll.

Vince Knight: Yeah. Yeah, definitely. I mean, I think, yeah, con all those years of doing events and doing a lot of solo jobs on my own and then all these indie stuff really has helped sort of build my confidence and, and I kind of, I know I can get something sort of and make it work. Worst case scenario, you know, I, I, so I'm not, and I'm, I'm pretty chill anyway.

I'm not gonna stress anyway. But yeah, I'm, I'm, I think that definitely has helped.

Jim: Yeah. That's so interesting. Yeah, just kind of like that mentality. Like I think that's fantastic. And, you know, indie filmmaking particularly, you know, horror is all kind, just like from my perspective is all about just like, Hey, I, I dunno what's gonna happen, but we'll, we'll just figure it out. We'll make it work.

Do you know what I mean?

Vince Knight: go for

Jim: So, um, it, yeah. No, it's really amazing to hear that. Um, From you as well, Vince. Like, it's kind of inspiring because it, it just make, it makes me sit here and think just like, why not? Let's just go for it. Let's do something. Do you know what I mean? And, um, I think it's just a very cool, very cool way to look at it.

Vince Knight: I

think a lot, I think a lot of people, they, um, they stress so much and, and try and plan things so much that it never actually happens. So sometimes you just wanna get a camera and just go and pressure cord and just shoot it and work it out later. Because the worst thing is to kind of just be kind of going over and over things so much that especially if you're starting out and you're trying to do your first film or you know,

I just say to, you know, I've got, I've got some sort of students that kind of ask me questions and I'm like, just go out and shoot. Just don't worry about it being good, or don't worry about it being the best thing you've ever done. Just the best way to learn is to shoot. And if you know, the more you shoot, the better you're gonna get,

Jim: So, yeah. Fantastic. That's so true. Amazing. I mean, like, um, you know, I I, one of my next questions was gonna be like, you know, have you ever been given any kind of like, uh, specific advice that's kind of really helped you or any advice that you would give to other people? Are there any other nuggets of advice you might give?

Vince Knight: I think, um, I mean, this one's a bit controversial, but my, my advice is to be a yes man. And I know that that can be dangerous in

this industry where people are taken advantage of and there's sort of situations where you kind of have to stand back, but obviously within reason. But what I'm saying is if you get an opportunity to do something, and maybe it's like an unpaid job, but it's like a really exciting thing, and maybe you're not quite in your, uh, your level of career yet where you can be demanding things, but like, just go for it.

You know? Like, what, what, what can you lose? I mean, , obviously I'm not saying to go into any sort of dangerous situation or something like that, but you know, some people will sort of say, no, I won't do that cuz this is my rate. Or no, I won't do that. I don't, you know, I don't work over this many hours in a day or something like that.

But I think sometimes you can kind of read the situation and be like, well actually this can be beneficial for me. And you know, I've done a lot of things where I've kind of helped people out. You know, low pay or unpaid music videos or a sort of little documentary thing. And then they've, they've come back the next month and, and been like, you know, you got my back then.

I've got a big job now. Will you come shoot this for me? And I, you know, and I, I get paid double on that. So it's, it does, it does pay off. And I always, you know, my, my motto for life is, you're either gonna have a good, you're either gonna have a good time or a good story. So,

Jim: Yeah.

Vince Knight: um, just, just go.

Jim: Yeah, I guess that's, that's, it's such a tricky thing to navigate though. Um, and I guess that's one thing that kind of comes with experience is knowing when to say yes and whether somebody's kind of reliable or not. Like, um, do you know what I mean? But

Vince Knight: I mean obviously there are, there are people that take the piss

Jim: oh yeah, a hundred

Vince Knight: you, you gotta, you do have to weigh that up and be like, look, I don't wanna just be taken advantage of and I don't wanna have my crew taken advantage of. But you know, I think. You just gotta be

able to read that and, and sometimes you, if you don't know, you gotta decide, am I gonna take this risk or am I gonna just steer clear of it?

But

Jim: Yeah, I mean, like is, I guess it's a case of like, rather than just jumping in head versus, I guess it's kind of doing a, a cost benefit analysis or a bit of a, a mental risk assessment. Do you know what I mean? But, um, but yeah, I mean, is there, is there any advice that you've been given by, by anybody else, like at any point in your career, no matter like how big or small that's kind of had an impact or any, you know, that you carry with you?

Vince Knight: Um, oh God, I can't think, um, one, I mean one, one thing I, one thing I did hear was, um, it wasn't given directly to me, but it was, it was told through a story, um, of, of the late cinematographer Jeff Boyle, and he sort of, um, passed away a while back and his. Director that he'd worked with, um, Dominic Brunt. He, he shot, uh, I worked with him on Wolf Manor recently, and, um, he, he said that Jeff would always say that as cinematographer, he is guardian of the image.

And I always kind of think about that. I think I am guardian of the image. And you know what? I will fight for my department and, you know, if I want to make this work with everyone else's department, we're gonna all work together. But at the end of the day, my job is to do the best I. For the image and I will protect that.

Jim: Beautiful.

Chris: yeah, I think that's, uh, that's actually from a, from a producer standpoint, I think that's actually really comforting because I think, uh, that's what you. Your HODs. You know, I, I, I think there's, um, there is an element of course, that there has to be collaboration between, between each department, but you want someone that's headstrong at the front to, you know, be responsible for, for, for what they are responsible for.

And, and like you said, as cinematographers, you are responsible for the visuals. And, and yeah, I, I would always want that. I mean, I'd, uh, I'd, I'd think that's, uh, that's incredibly important from a, from a head of department standpoint for sure.

Vince Knight: Yeah. And I, I like it when, you know, when, when the other hds are, you know, I, I want the sound guy to fight me. You know, I want him to be like wanting to, you know, like if, if they're sort of saying, I'm not able to get my booming properly because, because light, I'm like, well, okay, let's work it out to best best we can so we can get good sound.

Or I want, I want the art department to, to be on the monitor all the time and on my case about, you know, what, how can we improve things? And I want everyone to be fighting for their departments to make the film better. So that's the dream that you've got. Every single person is really sort of fighting for their corner and in doing so, the whole thing is lifted.

Chris: Yeah. Yeah. I mean, it, it, it's going, it's going to be a better production if everyone's, you know, passionate about what's gonna be coming out at the end of it. The key, I guess the key, and this is I guess directors and, and producer responsibility, is that it kind of merges and, you know, there's, There's that give or take that's needed right?

To, to sort of make things work and, uh, and, and that, um, that, you know, everyone's happy, I guess, with the outcome. But it's, it's, it's doable. I mean, this is the thing. I mean, it's, uh, there's always a compromise I think that, um, that you can kind of come out with, with something, uh, something great at the end of it.

And I think, yeah, it's, uh, it's great to be headstrong and I think if, if you are not, then, uh, it's, it's. Is an h o D role for you? I mean, I think if, if you, if you don't have that passion to deliver brilliantly, then um, yeah, it's, it's gonna be tricky, I think.

Vince Knight: Yeah. Yeah. Agreed.

Jim: Vince Knight, would you consider yourself a witch, widow, goblin, or goul?

Vince Knight: Uh, maybe a goblin or a weirdo maybe. Can I be in between

Jim: Absolutely. There are no rules.

Vince Knight: Perfect. I'm a weird goblin. Then

Jim: Cool. A any reason you've landed on that in particular? You don't have to tell us. You can just keep that for yourself if you want. It's up

Vince Knight: Oh God, I don't even know. I guess all camera crew goblins really, aren't they really? To hide in the shadows and stay, stay, stay behind the camera and hide the bridges and just eat the food.

Jim: Yeah. Excellent. Le I mean, yeah, we don't even need an explanation. It's just like you, you landed on

Chris: perfect answer. Yeah.

Jim: know, that's just, uh, that's, that's perfect.