

Jed Shepherd

Jim: Jed Shepherd, are you a witch, widow, goblin, or a ghoul?

Jed: Ooh. I think I have more of affinity

to witches, I would say. Um, I just feel like they like to kind of be solitary and, and, and get up to look supernatural things under the cover of darkness and only really come out when forced. So that's, that's pretty much me.

I, I, I won't go out unless someone forces me to, so I think I'm a witch .

Jim: Yeah. That's, um,

interesting that you put it that way.

Jed: Yeah.

I, I don't even know what a goblin would do. What does a goblin do? Just, just exist in holes and. .

Mm. Yeah,

Jim: that's, that's me.

You say, kind of being solitary. and, and I kind of liken that to, you know, being the writer and stuff, but you do write with, um, Gemma Hurley and Rob Savage as well. Is that right?

Jed: Yeah, I have done,

yes. Yes. Yeah. The things that people known before, uh, have been with them two.

Mm-hmm. . Yeah.

Jim: What's, um, yeah, how, how did the, that writing, writing partnership come

about?

Jed: Um, well, I've known Rob since, I think 2010, and I found him on, um, I think, I think he was a, he was a teenager at that point, um, found him on Twitter. He posted a one minute, uh, comedy video that he entered for a competition.

And, uh, it, it had like one retweet in two likes, and somehow it came across my feed. It said this is like early days of Twitter as well. . and. . I watched it and I was just like, oh, this, this guy's definitely got something. And in, in those days, I think at the end of all your tweets, it told you where you lived or it told you where you were.

It like at, at the end of the tweet, so I saw where he lived. It was South London. And I was like, oh, I'm in South London. I'll reach out to this guy. I, I wanna start making. Films, basically. Mm. So, and I'd always written stuff, but never made anything. So me and him met up for, uh, maybe like a month later, met up for a pint, and that's basically been how we do things from, from that point onwards.

In the first conversation I I ever had with him, I said, um, I've got an idea for a film. It's called Dawn of the Deaf, which a few years later we made into a short that. basically kickstarted everything after that. So I've known Rob for a long time now. We've been, he'd been searched for someone who was, you know, into horror and can, and can write.

So, uh, we just made a really good pairing. And like South London people sit together as well. Mm-hmm. , um, J uh, Gemma was a little bit different because. at the start of lockdown, like two weeks into lockdown. Um, we had this WhatsApp group that I started called the Qu Quarantine Movie Club. Yeah. And the quarantine movie club is a, uh, a WhatsApp group just with a bunch of mates there.

There were about 17 of us in this group, and we'd been wa watching films every, every day on, on, you know, like net Netflix party it was called at the time. Yeah. Uh, and yeah, just to keep us busy in lockdown, but then we ran out of films to watch. I think we. Ghost two times. And I think we watched, uh, dirty Dancing three times.

We, we went through a Patrick Swayze phase, basically. Mm-hmm. . And then we just decided to make, make a film just with everyone that was in the WhatsApp group. So there was the producer, the, uh, VFX guy, the director, Rob May, all the actors are all from this small WhatsApp group. Wow. And, um, yeah. Um, . But then Rob had met or

had had a meeting, maybe a Zoom meeting or some kind of Skype meeting with Gemma on for another project, and he suggested her for this one.

He was just like, she's, she's really good. This is a, a film with five female leads. , Much as we'd like to think that we know, uh, we're the greatest of writing women. There's never a, a better person to write women than a woman. Um, and I met Gemma and instantly I was like, okay, she's a kindred spirit. She is great, talented.

And yeah, just together over the course of maybe a week, we, we wrote hosts. And it just started from Rob made a, um, he made a video, um, a, a basically a prank video for our friends. Dunno if you ever saw it, but you put it on Twitter, this prank video. We starring everyone who's, who's in host, basically.

Including me. And, um, it went viral. It got seen by seven 17 million people across the internet. Wow. And then everyone started come and calling and said, okay, so really liked your short, when are you gonna make the feature? And we were like, what? Short? Because the, the prank video was literally, it wasn't a meant to be a film or anything.

Yeah. So Rob calls me and like, okay, everyone's wanted us to make a film. Do you have any ideas? And I was just, and I was just like, Uh, no, like, let, let me sleep on it. So at four 30 in the morning, I text him to Zoom seance, that's it. And I went to sleep. And then, and then the very next day he pitched that, uh, around and we got a little bit of money to make it, um, Yeah.

And all we had was Zoom, sayon. We were gonna use our friends. Uh, and yeah, it was gonna be on Zoom. That, that's all we had. Yeah.

Jim: It's, it's so refreshing to hear about Twitter being a force for good and productivity, um, which we're not hearing an awful lot of these days. Do you know what I mean?

Jed: No, but it's an absolute mad house out there.

Jim: Yeah.

Jed: Posted the dog video two days ago and it got three, three and a half million views. I'm just like, So is this what I have to do? Like I've

been posting horror stuff for the last 10 years. , I post one dog video and it breaks all records that I've ever had.

Jim: Yeah, yeah, yeah.

Jed: Nuts .

Jim: Um, did, had you, have you ever thought, oh my, like, God, what if I hadn't seen that tweet?

What if we'd never gone for that pint? I mean, it doesn't really

bear thinking about yeah.

Jed: I mean, I think what would've happened, yeah, host wouldn't exist. Dash cam wouldn't exist. , maybe my entire career wouldn't exist and, and Rob's too. Um, but, you know, these things are, these things are just, you know, fated that I, I think, um, potentially I would've tried to make Dawn and the deaf myself, and maybe it would've gone in a similar direction.

But I think, yeah, it's the team together, the, the, the exact team that we had, including the amazing actors, our producer, Doug. Gemma, like all of us together, we, that's what made, um, host and Yeah. So yeah, it, it was lucky. I found him lucky. He made that one minute comedy shot . Yeah.

Jim: Yeah, yeah. Yeah. I think that speaks to kind of the importance of just like, even if you've just got like a little idea, just make it.

Yeah, just go for it. Do you know what I mean? Because it could be fun. You never know what's gonna happen and

Jed: yeah, you dunno what's what's gonna lead to. And that's why I'm a big fan of making shorts because mm-hmm , you might think in the time, okay, this is pointless, this is going nowhere. He wants to watch shorts, but I'm the biggest fan of shorts.

They will like, It's, it's a proof that you can make something through to the end and, you know, you can use that as a proof of concept for a feature. And it's a lot easier to go into a meeting and, and pitch a film if

you've got, if you can show a little bit of it, it'd be like, look. Yeah. This is basically the idea.

Yeah. So, um, I did, don't hang around.

Jim: No, I, I did want to, uh, just talk to you about Salt briefly. Um,

Jed: oh, nice, nice.

Jim: Uh, in my, in my opinion, it is an absolutely perfect short film. It's got a beginning, a middle, and an end. You understand the concept like, Not in that very first sequence, but in the second sequence, it all kind of snaps into place with no like exposition dialogue or anything like that.

Jed: Don't need it.

Jim: Um, no, and it's, um, and it, it is just, it's fantastic and

Jed: thanks man. .

Jim: Yeah. I, I, I just watched, I, I watched it and I was like, it's just a fucking good short. Mm-hmm. , do you know what I mean? Mm-hmm. , because it just does everything like it should do. Mm-hmm. . Um, and I just love the ending because it's kind of sometimes when I'm, when I'm writing, um, you know, I try and think to myself like, what's the worst thing that could happen for this character in this moment in time?

Um, and obviously I won't give the game away for anybody who hasn't seen it. Um, and if you haven't seen. Stop listening to this and go, go watch it now. Cause it's only two minutes. But um, but yeah, no, just, uh, fantastic.

Jed: That's the infamous Jed and Rob ending you. You'll notice, and you'll see this now, I'm saying it, every single thing we do has that ending.

Like it's, it's basically I'm a big fan of ending on a question mark. Yeah. Because if it, if it's too final, no one will wanna see anything more. If you end on the question mark, everyone's just like, okay, what are they doing? What's next? What's next in this film? What's next for these filmmakers? Yeah. So it's a little psychological trick we, we kind of play.

Yeah. But, but I, I completely agree. Like salts might, I think salt might be the favorite thing like we've ever made, like over even Host, cuz. It's so simple and, um, straightforward and it proves you don't need a backstory. We just drop you into the middle of the situation. Yeah. And you are figuring it out as you, as you, as you go along and you've only got two minutes to do so.

And yeah, again, we made it for very cheap and um, yeah. Starring the lovely Alice Lowe. And again, it was just a, an idea I had at, um, Sundance. Uh, we went to Sundance with Dawn, the deaf, and me and Rob got lost in the mountains. We, this is honestly a true story. At 4, 3, 4 in the morning, we, we. Found ourself lost in the mountains and it was like minus 15 degrees out there and we didn't have very many clothes on.

And geez, no joke. I was, I was fading. I was, I was already sick and we, we couldn't see a building for like miles. We were just stuck in the mountains. So like, Rob, I think he could see that. I was like, this is about a real bad situation. And they don't tell you that when you go to Sundance. You could, you could, you could, something bad can happen out there if, if you just wander away from the main thing and you were in the mountains.

Jim: This is in Colorado, isn't.

Jed: It's in, um, no it's not. It's in, um, um, Utah called Oh, right, yeah. Park City, Utah next to Salt Lake City. And he basically to keep me from like, you know, Potentially going unconscious cuz I, I was sick and it was cold, really cold. Um, and I was like losing my mind. He was like, okay, let's come up with, with film ideas.

And he was, he was just like, okay, let, let's think of a siege movie. And I was like, okay. A siege movie inside a salt circle. And he was like, okay. Then what happens? The mom protecting her daughter from something that wants to get into the salt circle. . I know some kind of demon basically started like that and then we made it a few months later and um, yeah, it's, uh, it's as quick as that really

Yeah. Yeah. Well I was delirious at the time. I wish I could come up with more ideas like salt and I've tried to, and actually Disney used salt as an example to other filmmakers of how to make a short and, um, Yeah. Yeah. That's good. So ,

Jim: that's gotta be pretty cool to

know.

Jed: Yeah, yeah. I mean, they actually own Salt, so that's probably one of the reasons why they say

Oh, right, okay. They own it. Um, so, uh, Yeah. So Alice Lowe was a Disney princess. Yeah. Which

was . Yeah. Yeah, that's true. Um, and the actor's name escapes me who, who plays the Demon, but I think

james swanton. Yeah.

Jim: Yeah. He was in a film called Walking Against the Rain, which, um mm-hmm. , our co producer on this podcast, Chris.

Uh, produced. Um,

Jed: amazing. Amazing.

Jim: So yeah, amazing. It was nice kind of going through the imdb, um, yeah. Cast now.

Jed: Scott. Scott Li Lis

Jim: Lyus. Yeah. Yeah, yeah.

Jed: But no, James is in everything.

James is in host. James is in dash cam. Uh, James is in. other things that are coming out. Yeah. Yeah.

Jim: Oh, cool. Good to know. Yeah, . Um, but no, he's really good. He's just got a really good, like kinetic kind of, um, uh, Presence. He's pretty good.

Jed: Um, he's, he's just a lovely guy. Mm-hmm. He is so knowledgeable about horror as well, so.

Mm-hmm. He's just a good guy to have around, like, he, yeah,

Jim: absolutely. Great. Yeah. I, yeah, the, everyone I spoke to, he said he was like super nice to work with. Yeah. Um, so, yeah. Brilliant. Um, I, I'm just gonna jump back to the, uh, to the writing of Host and uh, dash cam, if I may. So, of course. Um, thanks for kind of giving me a bit of background on how it came about, but I'm always curious about, um, partnerships, particularly with three people.

Cause it's not uncommon to have maybe two writers or two directors or something like that, but Yeah. Um, you know, how, how does it work with three people? Is there kind of, do you kind of, you know, you've. You divvy up scenes and then you kind of take different bits or you do a pass and then it goes out to other people to be tuned or, um,

Jed: h how it worked for us, and again, I don't think we, we are the template by any.

Um, where you look at it, I think. We were just making up the rules as we went along. So we, we wrote Host, obviously on Zoom, and we wrote it in Google Docs. Right. And we wrote it instead of, instead of a normal, like, uh, instead of final Draft or something mm-hmm. writing Google Docs, because final drafts collaboration feature was terrible.

And that was when it was final draft 11. Yeah. Um, so it's final draft 12 now. It was, it was just unusable final draft 11. So, um, yeah, we did it in Google Docs and it was, uh, first of all, me and Rob had already come up with all of the kills and all of the foreshadowing to get to the kills and, and the order of the kills, basically.

Yeah. And I had, Emma texted me, Jed, don't let me die first. Don't let me die first. . So that's why, that's why I n host Emma like, Almost dies like about five times. She had like the, the longer sequence cause Yeah. Yeah. She kept on texting. Okay. Make me last a little bit longer. So it was, it was basically just three people on, on Zoom, just kind of pitching each other ideas and whatever we thought the coolest one was that that goes in and, um, It was very straightforward, very quick, because we'd already told Shudder that we wanted out within 12 weeks.

So it was 12 weeks from conception to the day it was released.

Jim: Wow.

Jed: Um, yeah, because we wanted, because remember like, uh, Bojo said we were coming out of lockdown on August 1st, so we said to, um, We, this needs to be out by July 31st. Yeah. Cause we wanted it to be a lockdown thing. Sure. So it was a real, real rush and, um, credit to the editor, credit to rob, credit to our producer for, and everyone who worked on it for getting it, all the posts done in time.

Yeah. Um, and it was really our editor that found the film. Uh, our editor, Brenna, he found the, the film in all of the, the craziness. Yeah. Um, but yeah, it, it was just you. A bunch of people with a bunch of interesting ideas, just slapping it onto a Google Doc not knowing what we had. Yeah, yeah. Um, and yeah, just having fun.

Cause we just didn't think anyone would watch it. We, we had, we had no concept that. , anyone would watch it. Even the day before, we were just like, okay, there's, there's no poster, there's no trailer. This will just drop on Shudder and just disappearing. Yeah. And we, we can, we'll, we'll link this though. We'll, we'll link it to people so they'll watch it, but yeah, then it just went weird.

Went the other way.

Jim: Yeah. Yeah, yeah, yeah, for sure. I'm curious as to the, um, uh, the production process as well, because , it's, you know, obviously you're not, I, I, I would imagine we're not using like, you know, Ari Alexas and all that kind of thing, like set up on people's, and so is it all. Actual webcams or is it kind of cameras set up to look like webcams or, you don't have to answer that.

Jed: It's

all

iPhones. Okay. So, um, So Rob was using as a reference to Zoom, so everyone really was on Zoom. Yeah. But everyone got sent iPhones that was taped to the back, back of their computers with a camera poking over the top. Right. So it was like they're looking into, that's why, and Emma put hers on wrong.

That's why a lot of the times, Emma is like this, just like she has positioned like her, her camera properly. Um, but yeah, so it was all done. On the phone. On phones. Yeah. And then every day they, uh, the

actors uploaded it to, um, uh, to the cloud. Yeah. And, uh, yeah, they, they just did all this up themselves.

Their, their set design, which was their real houses. Everyone used their real name, their real houses. Hmm. The real friendship group dynamics. Everything is, as you see it, it's, it's the, the truth basically. Yeah.

Jim: I guess like that's, . Yeah, that must be super cool knowing that you can ha, you know, kind of have that group of people to go.

It's gonna be a bit out there and it, it's gonna be a bit Yeah, but go with it. Trust me. Do you know what I mean?

Jed: Like, they implicitly trust us. Like, because we'd, we'd use them for, for short films like Haley Redina, Caroline, were all in dawn of the Deaf. Uh, Emma and Gemma were in my short called Multiplex, which actually, like just before the pandemic, it was meant to come out, but the pandemic stopped it, so I actually might put it out very, very soon.

Oh, cool. Um, a completely new film with all the, the ladies from Host, uh, that was made before Host. Yeah. So that's gonna be interesting, see the reaction to that. Um, but that is, um, that's where. Gemma came into the mix. Uh, but they'd all gone to school together except for Emma. Emma was the, the newest to the group, and I, I brought her into the, into the friendship group.

But, uh, most of them had known each other for like 10 years cause they went to school together and, um Oh cool. So the friendship dynamic is real.

Jim: Yeah. Yeah. Like, cuz that, that stuff's really hard to fake, particularly when

Jed: you can't Yeah.

Jim: You know, it's, it's

one thing to have a one-on-one, uh, scene or something like that, but when you've kind of got five people.

talking over each other. Do you know what I mean? They've all kind of got their, their corner of the dynamics, so to speak. Um, so yeah, I can

imagine that that helps. Like did you have any rehearsal time to kind of get into any of, like, at the, the flow of it at all, or?

Jed: Yeah. I

mean, uh, one of the things that me, Robin and, and Gemma Hurley did was we.

Because Gemma hadn't met the ladies in person at all for the longest time. So we had to introduce her to the group, uh, via Zoom. Right. Um, just so she could, and, and we, we did a few say real seances on Zoom with real psychics to, um, so we could see how the ladies react in, in real situations. Right. And also, so we could see.

A zoom, an internet psychic works. Cause we don't know, right? So, um, all the stuff that Ceylan does in Host is taken mostly from, I think there was one main psychic that we used, um, as a, as a reference before host. Um, but yeah, and then I know, I think we've done like 20 seances now. Like all, all in all. Like before the film, during the film and afterwards.

Um,

Jim: I dunno if I could do that

Jed: well, the funny thing is the G the the, the, the cast, they weren't told that Ceylan was an actor. They thought she was a real psychic. Really? Really? Because, yeah, cuz we told them that she was a psychic group. We just hired a psychic because they knew everything was, everything was real.

They were real friends. So we just said this psychic's real. So they had to go through an entire seance process. Was starting it to finishing it every single day. Right. . And so, yeah, so, and like Robin and our producer Doug made them, you know, there was, with any found footage film, there's rehearsal.

Rehearsal, rehearsal. Yeah. Yeah. Um, then there's take, take, take. Do it again. Do it again. Do it again. Um, until the Best Takes Done. And then the, you know, Robin and the editor gets together and, and, and picks the best

bits.

Jim: Yeah. No, great. So we're obviously with the kind of, uh, protracted, uh, timeline cuz Norm normally.

You'd hope for a lot longer than 12 weeks on a, uh, on a features, you know what I mean? But, um mm-hmm. , you know, were you kind of editing, uh, a as you go, like, were you kind of getting the rushes up and then that, that was, was that being like kind of cut or prepped the next day or?

Jed: Yeah. I mean, Rob, Rob had works with our editor, Brenna, Brenna Rango, uh, lovely Australian lady.

Um, uh, Robert worked with her before when he did some TV work, so like he knew that she was tip top. Yeah. And. Yeah. All credit to Brenna cuz you know, with any film, like the third or like the third part of it is, is editing. And she's, she's as much as a writer on this, she should really get a writing credit because she is the one that kind of found the, the best version of everything that, that, that, yeah.

Shot. And the best version of the dialogue. The best version of everything. Mm-hmm. and um, And Yeah. But yeah, she's priceless. Yeah. Um, and yeah, and Rob's a good director as well, so, you know, he, he made sure that, um, uh, everything was, was in shape.

Jim: Yeah. I mean, I do have to say the way it's cut together is fantastic as well, just because there's just those long lingering moments and you're just holding your breath and you just like you.

Almost hear your own heartbeat. Do you know what I mean? . And you're just like, what's going on? I dunno where to look. Like, I'm trying to figure out what, do you know what I mean? It's, it causes this really, really interesting kind of feeling of panic in a way. Do you know what I mean? Because

Jed: even

for us, honestly, even for us, it does.

Yeah.

Jim: Because you know,

you are waiting for something to go on, but when there's like five, six bubbles to look at Yeah. And you're just hanging there. Do you know what I mean? It's like, They're, they're fucking with me. That .

You know what I mean?

Jed: Yeah. We, we used every trick in the book, man. We use, cuz obviously, as, as you may know, like, like me and Rob, just, I, I think of myself as a.

Horror fan first before filmmaker. Always like that. I, I, I wake up and I think about horror movies and like, I, I always try and think, okay, how many horror movies can I, can I watch today and not get in trouble for not doing any work? , that, that's my, is my thing every single day. So like, I, I have like a jukebox of, of like horror movies in my head that I, that I.

Go through and so is Rob, so. Mm-hmm. He's one of the few people on this planet that I can have a talk with him and I don't have to dumb down my horror film knowledge to Sure. Because like, I'm just like, Hey, maybe we should use this, this bit from this bar, the film. Maybe we should use this, this bit from this like random Herzog horror film from the sixties.

Yeah. Et cetera. I can, he will, he will know. And, um, we have a shorthand. So it was very easy to work as a partnership and that's why I think all of our short films like, just, just popped off and, and yeah. And like our, our feature films too, just we, we know the genre so well, so we know what's come before.

Yeah, yeah, yeah. So we can do what, what's next?

Jim: Yeah. No, that makes sense. Like what, um, could I ask like, what kind of mind frame are you in when you are kind of trying to write? I, that might be a bit of a, um, Wanky question, but,

Jed: um, oh, no, no, no.

Jim: But you know, thinking about things in terms of like, because you're a very, I would say, economical writer in that.

Um, and I think that's a really, really good thing, like, because a lot of people aren't. And, you know, people's scripts. First script might be, and then a jet comes on the motorway and it fucking shoots everything and all the zombies fall out and blah, blah, blah, blah, blah, . You know what I mean? It's, it's just not, it is not gonna happen.

Um, no. You know, unless you've got like Brad Pitt money, which, you know Yeah. Is gonna get that,

Jed: but not quite yet. Yeah.

Jim: No. Um, but, you know, is, is that something that you kind of have in mind when you're writing?

Jed: Um, I never really think of budgets when I'm writing. That's for the producer to the main producer to think about.

But I mean, I do have in mind that we can't do cer certain things. Sure. If, if you go into something, knowing it's found footage, you know, the budget's probably quite tight anyway. Um, so, but other o other things that I, I'm doing potentially have, have a bigger budget. This thing that I've just done. that I can't talk about just yet is, has a bigger budget than, than most things I've been involved with.

Sure. So I could think a little bit bigger. Mm-hmm. , but, but you know, it just comes down to the stories that you wanna tell. Like, I, I'm never, my mindset is never looking at what other people are doing. Like right now, I'm guessing a lot of people are looking to find the next smile, or the next barbarian, or the next Megan.

That doesn't cross my mind a, a single time. Yeah. Because by the time you get everything together, make that film, that phase would pass. Yeah. You've just got, you've just got to write what, cause you know, on the aftermath of Ho Host, there's been so many, uh, found footage movies that have kind of come out that's similar to Host.

Sure. And it's almost like that time's passed. Yeah. That you can't really do it. Um, but yeah, I, I. I'm really just thinking about, um, the, the next, well, what's gonna keep me interested and, and the things I'm interested in right now, and, yeah. My interest is classic British horror.

Like I, I love classic British horror. I love like the amicus movies and the Hammer movies and, um, things like that when we were the number one country for horror. Yeah. And we, we lost that somewhere in the eighties. And we, and the, uh, cousins over in America have, have got the, the mantle now. So I'm trying my best to wrangle it away from them so we can be number one again.

Jim: Yeah. Well I think, um, You know, you've built up some, you've definitely built up some momentum for British horror. Um,

Jed: I hope so.

Jim: and, uh, yeah. You know, it's, it is something that we do talk about a lot, um, you know, kind of putting Britain back on the map and I know mm-hmm. , I know that there's, um, I think it's there.

There's a, I dunno if you know of Laurie Brewster, uh, on Twitter. Yeah. He's, uh, kind of his ambition is to get like a brick and mortar studio going kind of, um, You know, similar to Amicus and, uh, yeah.

You know how,

Jed: I mean, I think that's the ambition for every British horror production company to, to emulate what Amicus and Hammer it's so hard though.

Mm-hmm. , it's, it's really, really hard. Um, and he's up in Scotland, right? Like, yeah. It's even harder in Scotland. Yeah, yeah, yeah. Um, but yeah, I mean, good, good luck to everyone. I, I think what the, the first thing we need is to build the infrastructure. Yeah. Um, which you don't need a bricks and mortar place for that.

You need the infrastructure. You need dedicated people with, um, a realistic line to the money. Cuz Yeah, we, in the UK we just, there is no money to make horror. Like it's, it's the last thing. Last thing they'll give you money for. Yeah. All of, all of the places that. Have the money or they, as soon as they see it's horror, they just think it's not art.

Um, so that they'll give it to us. So, you know, I know that if I wanna make a horror film and I always do, I have to go to America. Yeah. You know, there, it's, it's blatant to see that horror makes the most money at, at the box office. It's just e every day there's this horror's crossed a hundred million mark.

Yeah. You don't see this costume dramas now, now cross the hundred million mark. Yeah. It doesn't happen so Well, I mean, look at, um, industry's not gonna be successful unless we, we tap into what's popular

Jim: . Yeah. I mean,

look at, uh, Skinamarink for example. Mm-hmm. , um, 15 grand budget and it's, yeah, it's well past a million dollars.

Um, it's great and people are screaming for. They're, they're like, you know, it's got a release because it had that buzz online. Mm-hmm. People are going to see it and they're going, oh, should we do a wider release for this? Yes. Get yes. Give them, you know what I mean? Yeah. And it's like, oh, people actually like this stuff.

Yes. Give us the weird shit, bro. Like, fucking yeah, let's have it. Like, and I, I, I think, you know, I think Terrifier two last year is a bit of a, um, I think the controversy did a lot of their heavy lifting surrounding our people are passing out and, you know, yeah. Regardless of how anyone feels about, uh, the Terra films, I personally enjoy them and stuff, but, um,

yeah,

Jed: my, my friend Steve's a pro, pro producer on, on, on, on Terrifier 2 as well, so, yeah.

Uh, I'm so, I'm so happy for, for him as well. Just because before that he was going through quite a hard time and then Terrifier Two came along and became like, Box office juggernaut. Yeah, like a, like a gory horror movie. So it's really great. And yeah. Also, I've got another friend who's a producer on Skinamarink

so, you know, there's, there's like-minded people out there who are trying to make interesting, weird horror movies. Yeah. And, and there's an audience for it as well, obviously.

Jim: Yeah. And I, I think that's the interesting thing, like, and I, I just wanna jump back to what you were saying earlier about Host, is you kind of thought that it was just gonna maybe live on Shudder

maybe a couple of people see it, you ping the link out to a few friends , and I imagine that was probably the same case for Skinamarink. Uh, probably Terrifier 2 as well. Do you know what I mean? And it found, you know, they, they kind of found. These, um, or audiences found those films, I should say, rather than they found the audience.

But, um, it's interesting, isn't it, because if, I think a lot of people when they're in, uh, pre-production or they're writing or something like that, it's, you know, uh, this has gotta be a film festival movie. This has got, yeah. Win awards for this movie. Do you know what I mean? To get myself on

Jed: that is the wrong mindset, .

Jim: Yeah. Completely agree. And I find mm-hmm. that. . If you just make something good, the rest will come. Do you know what I mean?

Jed: Yeah,

yeah. Make something that you are proud of that you'd wanna watch yourself. Cuz like, you know, you me, everyone we know are horror movies. We wanna make things that we wanna see it because if we wanna see it, then it's likely other people wanna see it too.

Yeah. Like, yeah. That's why it's, it's, it's great that Skinamarink does really well because even though that may be a little bit out there for a lot of people, It moves the dial in our direction. Yeah. It brings a potential new audience in, in, into the horrorsphere, which, um, which I think like Host did as well because I think we don't have many kind of crossover movies.

Sure. And Host was a movie from my experience, that a lot of people who didn't watch horror watched and like everyone's mom and dad and, and the kids watched Watch Host, which, which was great. . Yeah. Nuts.

Jim: Just to jump back to Host, uh, you know, talking about the kills and the stunts and stuff like that, and you, you had them all planned out. Yeah. I think the really interesting one, and spoiler alert, if for some reason you haven't seen this yet.

Um, my favorite one is probably the swimming pool. Um,

Jed: oh, wow. Okay.

Jim: And I'll tell you why, because. You know, with, you've got the cupboards, the doors slamming, the ch uh, the chair sliding back and all that kind of stuff. And, you know, the scope very much fits within, uh, what the film is, if that makes sense.

And then the, the swimming pool one. That kind of just el took it to another level. Do you know what I mean?

Jed: Literally elevates it.

Jim: Yeah, yeah, yeah, yeah. , um, you know, and, and yeah, I thought that was really interesting. Like what, uh, what, what's your kind of mindset or, or your thought process behind some of the, um, you know, the demise of the characters?

Jed: That one in particular. Um, so Rob knows this. Everyone who knows me knows this. There's two things that I love the most that's levitation and fire. So like that was a levitation bit. Yeah. . And, um, what me and Rob wanted to do was, because obviously we've seen every found footage film ever. We know everything.

Yeah. All the, all the beats. . We have never seen something like that before. Yeah. And, and you see how it's all in like one shot as well? Yeah. It's like the camera doesn't like edit away or anything. It's all one shot running out, looking up, floating above the swimming pool, neck, crack into the pool. Yeah.

How was that done? How was that? That in Covid as well? Exactly. In Covid. So that's a shot that we wanted so hard. Yeah. And like, um, I'm. It was either me and Rob together, or it was me who came up with that? Um, I would say it was me cuz it's levitation. . But like, I was like, this is so important that we have this cause we need to, we need to make people surprised about what we've achieved here as and as in dash cameras or there's things like that as well.

We, there's that we need to show what we can do. This is our first feature film. We, we need to do more than anyone else has done. Yeah. Especially from the UK before. So, We have a stunt team that we, that we used in salt, uh, yeah. Lucky 13 they called and, um, our friend Nathaniel is the guy that runs it. And, you know, in, in lockdown it was very difficult to get any, anything done.

We weren't, you weren't allowed to have people in your house for the longest time. Yeah. So we had to do that stunt. Obviously it's outside and it's outside for a reason, cuz that's the only place we were allowed to do it. Yeah. Um, but, and we also had to do it above water because we wanted to show you.

There's, there's nothing holding this person up. Yeah. Yeah. You're above water. Yeah. So it, it is, it's like a, like a David Copperfield magic trick. Yeah. Um, but obviously it was done with, with a rig. It was done with a rig. Mm-hmm. and um, and yeah, a number of people holding ropes and things like that. But, um, yeah, and just a great stunt person, Anna, who, um, is our regular kind of female stunt person.

And, uh, yeah. It, it just, it looks really, really impressive. It does. And, uh, yeah, but all, all, all those kills, I, I think we came up with every single one of them within 30 minutes. Like nice. We all did. Just, just, just talking. Just be like, okay. Okay. Caroline's gonna be killed like this. Mm-hmm. , Emma's gonna be killed like this Rodin's gonna be killed like this.

She's like, bang, bang, bang, bang, bang, bang, bang. Yeah. And then we, we, we didn't veer from that. We didn't change it a, a single bit. Mm-hmm. Uh, besides Emma, we had to extend, extend, extend, because she was, she was, uh, texting me all the time, um, . So, yeah. But like, my, like, I think Caroline's, Caroline's one is, is my favorite just because of the subtlety of it, like the, the.

The, the, the background we foreshadow. Yeah, like the background stuff. And also at the very start of host, her face is covered in like a mud, mud pack that perfectly emulates what her face looks like at the end. But by the way, all of the girls' deaths are foreshadowed in the first five minutes. Like stuff they say stuff they do.

tell, they tell you how they're gonna die. And like, we were just go going back, oh, this is so clever. I like, but we were just thinking, okay, only, only we will watch this movie. So we can do things like that. Yeah. We can try these things out. Um, so, so yeah, so I think Caroline's one's my favorite. Uh, cuz it's like shocking.

Um, I like, I, I like the whole Emma sequence as well with the, with the, the mask turning the mask, filter turning.

Jim: Oh God. Yeah. That was

Jed: , which is, yeah. That's probably the most iconic shot of host I think is, is the, That and happy speaks. Um,

Jim: it's weird. It's weird. It's things like that that get me more than like a jump scare or something like that.

Just someone's face sound like,

Jed: yeah. I mean, there's a, there's a whole, there's an art to like jump scares and Yeah. Yeah. I'm always a thing like they have to be earned. Mm-hmm. . So we actually planted the seed for that. Like about five times throughout the throughout house until that moment with the mask and stuff.

Yeah. And, um, so, so yeah. And then obviously that's happened to people on, on their phones and, and on, on Zoom, so Yeah. Yeah. And we were a couple of weeks into years on Zoom, so we, we'd seen, we'd seen every glitch. That can happen. Yeah. Um, So, yeah, it was a very organic process to do all those kills. Like we didn't second guess ourselves cause we didn't have time to.

Jim: Yeah, no,

for sure. Yeah, I guess, um, yeah, the one with the background really got me cuz it looked like, um, The same kind of physical violence as like a car crash or something. Do you know what I mean? Like that kind of, that velocity and like her being like winded and trying to catch her, you know, going like, help me, like, like barely squeaking out.

Help me. Do you know what I mean?

Jed: And all the gobbledy gig on the keyboard as well coming through, through the chat as well. Yeah,

Jim: just, yeah, just the chaos and the confusion. It's just like, I think that's one of the, one of the things that I really like about Host as well is there's. It's some very creative kills in there, but it's also the kind of feeling that each one has because they're all quite different.

Yeah. Um, because with the swimming pool one, I do remember saying out loud, oh fuck. Um, and you know, the one with the, uh, with the background, it was more like, Uh, kind of difficult to watch in, in a way because it was like, oh God, it's like this poor woman. You know what I mean? Mm-hmm. . Yeah. Um, so, so yeah, it's really, really interesting like, you know, and you do all that in an

hour as well.

Jed: Yeah. 56 minutes. Yeah. Nuts

Jim: was the plan for

it always to be an hour to fit within the kind of free zoom.

Call time?

Jed: Yeah. Yeah. It, it was, it was the zoom limit that, that was always the way. And again, these are just like little fun stupid jokes that me and Rob just think of. Yeah. How wouldn't it be funny if like, it was just at the length of a Zoom call?

Yeah. And we didn't realize like how iconic that would end up and, and also how much of a problem that would be, uh, if it went to the cinema. Cause we had obviously no. View that would ever go into cinemas and, and, and then a film being 56 minutes obviously caused problems with cinemas. Right. Uh, just because they've, they've never done that before.

Mm-hmm. . And in fact, initially when it started to gain popularity, we were like, oh, maybe you can go into cinemas. And all of them were just like, no, no, no. It's 56 minutes. You can't do that. Yeah. And then all of a sudden when it blew up, blew up, then they were like, oh yeah, no, no, no, no. We never had that rule.

Yeah. Yeah. Let's, let's, let's, let's do a two week run. Let's, let's play it five times.

Jim: Um, that's funny. Nuts. come crawling back. Oh yeah. Oh, we

can make money. We can make money. I'll be best friends. . Oh, that's so funny.

Jed: In fact. . In fact, people that we've gone gone to for money before, uh, and who've rejected us, they were begging us to come and play out there at their building basically.

Yeah. Uh, which, which we did because it's, it's a great place. But I always just think, how about funding horror films in the first place? Yeah. And then you could have your pick don't, don't go on, jump on board after it's already successful. Yeah. Yeah. Um,

yeah.

Jim: Yeah. I mean, I don't wanna sound, um, What's the, what's the word I'm looking for?

Like pessimistic or anything like that, but I kind of feel like, I've kind of felt like I need to kind of get out of my heads that there's any possibility that anything I do might get funded. You know, J I feel like , the safest thing to do is to just, just go and make it

Jed: Protect yourself.

Jim: Yeah. Yeah. Yeah.

Jed: The thing is, they're like, I mean, I, I don't, I don't have the secret plan because obviously, like I, I str I struck before host, like me and Rob could not get anything funded. Yeah. Like we just couldn't, like, in fact all of, all of the shorts besides Salt, that's Salt's the only one that was funded by a proper company.

The others were just like, money, our money and credit cards. Yeah. And um, In the uk there is no infrastructure about it. So that's why I think a bricks and mortar hammer type studio is almost pointless until the money is here. Yeah. We, the money needs to be here or the people who have the money need to be, um, a bit more.

You know, understanding when it comes to like, genre things and mm-hmm. That it can, like, it can be art as well. Like if you look at the stuff a 24 producers, this art. Yeah. Why can't we have an A 24 here? Um, every now and again I hear someone's gonna make the, the, the British Blumhouse. No, you're not. You're not.

Yeah. Because like if you've got that much money to to, to consistently make movies, yeah. You will fall into the trap of making. Um, costume dramas, or poverty porn, which is all we producing in, in the uk unfortunately. Yeah. And all of these amazingly talented British horror filmmakers that we have, and we have loads of talented British horror filmmakers who absolutely love the genre, never given the chance.

So they, they make a short and it kind of disappears, and then they just give up hope. Um, whereas if we, we were a bit like, more like America or France or Spain or anywhere in Asia, there's, there's money for these things. Yeah. Like pe it's, it's tragic. And that's, that's why I, I hope that one of the legacies of hosts is that we'll tell the world, Hey, there are some people here who really do know the genre.

Yeah. Who can make things that crossover. Yeah. And give people chances. I've got a lot of horror filmmakers, uh, friends here who. They just need to be given the opportunity, um, like you get in other countries. Mm-hmm. And they'll produce amazing things.

Jim: Yeah. Yeah. Well, I mean, yeah, it, it's insane. Even, even with the London Horror Society, like I, you know, I won't say exact numbers, but the amount of people who are kind of.

You know, signed up members and stuff like that. It is crazy. Mm-hmm. , they're all just, everyone's just dying to make stuff. Do you know what I mean? Yeah. Not even really some, we don't look, we don't get into horror to make money, do we? Um, , but you know, it, we, we get into it to make stuff. Um, yeah. You know, I, I think that gradually we, I, I hope that we are gonna be moving in the right direction, and I think, you know, um, big thanks in part to, uh, the work of yourself, uh, Gemma Rob and

um, but I, I think like Britain, uh, particularly has got this kind of like clutching of pearls. The anything like, you know, that isn't like a period piece or something like that. Do you know what I mean? Yeah. Or, or whatever. Um, The, the kind of, the ones with the purse strings don't really tend to want to, want to vouch for horror?

Jed: No, I think it's because they, they want, they want the accolades, they want the, the BIFFAs and the BAFTAs and the Oscars and the Emmys where, so they think horror can't give that to them, but it can. Yeah. Like you just gotta find the right ones. You can, and that's why,

like, I, I'm on, I'm on the juries and the panels for some of these things now.

Yeah. Cause I forced my way in by, by moaning about horror not being represented. So, Hopefully you'll see more horrors sneak through. Yeah, because like I am, you know, shouting, its cause like every chance I get, like in, in these meetings and in these, on these juries,

Jim: what, what can

we do in the meantime into, as, as horror filmmakers and horror fans, like, what, what do you need from us to kind of make that more, a more expedited process and, you know, make it easier for you and just kind of keep the ball rolling?

Jed: We need collectively in the UK to support each other. Bec we, and honestly, I'm, I'm, I'm be completely honest here. Like people think there are limited resources in the UK to make horror and that is absolutely true. So they're right to be to like, we're fighting over scraps over here.

Basically that's what we're doing. So, A lot of people aren't supporting the next filmmaker along because they think it's, they're, they're gonna take their place. But what we need to do is show the world. Like we have amazing resources here. We have in America. They've got hundreds of years of history.

We've got thousands of years of history that we can draw upon to make horror films. So all we need to do is support each other. We need some kind of database infrastructure where we can all to get, get together, um, and not just at Fright Fest, not just that one-off things in Sheffield. all the time every year where we can just kind of get together, have meetings, have panels where we can discuss what's going on with the UK horror and share resources, share talent, share actors, um, have masterclass, have, um, yeah, and I'd love to do stuff like that.

I'd love to like just do it like a Zoom masterclass from what I know. Yeah. Of how to get films made and get the Americans convinced that you can make stuff. Um, because. There. We don't have that. We, we, anytime a filmmaker in the UK makes it big, they run off to America and they stay there. Yeah. And they make American movies.

Yeah. Well, I'm staying right here. I'm staying right here and I'm making British movies, British horror movies because we need to represent all of the horrific things that have happened here. All the amazing mythology that we've got here. Yeah. Um, and yeah, and there are hundreds and thousands of us out here doing it.

It's just at the moment, like it's, there's very few people who are kind of, you know, Making headlines and, and, and, and get interviewed because, um, yeah, the resources and, and the, the network isn't there. But yeah, we just need a better network. And what you did at London Horror Society is, is very, very positive and pushing in the right direction.

And I think organizations like yours could maybe do with, with some coming in, with some financial help mm-hmm. and coming in, giving you a bunch of money so you can expand that Yeah. Into like, into like, Real life meetings, real life sessions, uh, panels, um, conventions, festivals and things where, you know, there could be, cuz like Fright Fest, it's just yeah.

One, once a year, I guess Halloween as well. And then once in, in, in Scotland. And there needs to be more than that. Mm-hmm. like, there, there needs to be more than that. That,

Jim: yeah. Yeah. No, I agree. I mean there are like pockets of really, really small ones, but, um, , you know, they're, because they're quite small and don't get me wrong, love them.

Love, love and love the organizers for putting them on. Because it's like, it's the same with making films. It's, it all comes from a place of just love for the genre, you know what I mean? Yeah. Um, but, you know, it's, it's quite difficult. Like I can't really necessarily afford to go to Dead Northern, but I can't afford to go to Romford and uh mm-hmm.

do you know what I mean? Cause I'm not too far from there. Um, yeah. But yeah, I agree. Like being better connected is probably a good thing. And, you know, um, . This is no way a, a plug for, for LHS or anything like that. But you know, that is the one thing that we are kind of trying to do this year. Mm-hmm. , and that is, Our big focus is just like, how do we kind of connect more people?

Um, how do we make it more, more valuable, more useful? And you know, a lot of that is Yeah. Trying to do in-person, uh, training. Uh, so

kind of get a pe, get people, uh, with some hands-on experience with their camera, uh, with a camera and stuff.

Jed: That's great idea. Yeah.

Jim: Um, just kind of, we just want to be able to give people like the, um, An area where they can fuck up and try things out and stuff like that, because it's like, you know, I, I've been a

Jed: , I like that.

That's good.

Jim: Well, yeah, I, I, I've been a producer for seven or eight years now, like in, uh, kind of more marketing agency kind of, um, area. But, you know, e early on in my career, like I fucked up a lot and it's super, super daunting and it knocks your confidence. Do you know what I mean? And, um, it can be really miserable going intowork

the next few days after like a, a fuck up. Do you know what I mean? Everyone, oh, it's the fuck up guys back. Do you know what I mean? . Um, but we want to be able to kind of create like a low stakes place where people can kind of come in and,

Jed: but you know what

that is? That's shorts. Yeah. I feel like that's shorts.

All we need is some, some hedge funds, some rich guy to come along and give us a guaranteed pot every year saying. 20 British filmmakers can make shorts, they can fuck, they can mess up. I mean, it has to be vetted. Yeah. Like it has to be curated with knowledgeable people. Yeah. When I say knowledgeable, just other filmmakers who have made stuff get together, pick a bunch of shorts.

And then those shorts be proof of concepts for, for, for features. And I really think shorts are the, the key to everything. I really, really do. Yeah. That's how me and Rob, uh, started to make features that, and like Prano Bailey Bond, she made shorts like us for 10 years and then her first film Censor absolutely smashed out the park.

Yeah, absolutely. Brilliant. So you have to, in my mind, Do the shorts route first, but where do you get money for shorts? You can't just max out your credit cards. No, that's not a repeatable thing. You have to max out other people's credit cards. . That's what you need to do. .

Jim: That's brilliant. Don't max out your own credit card Max out somebody else's Jet Shepherd 2023.

Jed: That Exactly. And that's the thing is that's what Sam Raimi did. Sam Raimi went into the woods with his mate, with his, with a bunch of credit cards, maxed them out and made evil dead. That's what we, that's what we have to do. Mm-hmm. But there should be a, there should be a better route in where, uh, where you are invested in, we need to invest in, in this industry.

Much as I love the bfi, the, the money isn't going to the right places.

All you have to do. Right? And, and this information is publicly available. Check out all the films that they have, um, put money into in the last 20 years that all that information is on their website.

If you, if you look hard enough, then filter it for which ones are horror movies. Mm-hmm. . and then you'll see how much they invest in horror in horror movies. Yeah. Like it's barely anything. Yeah. And, and like much as I see all these smoke and mirrors, uh, stuff about, um, these schemes about investing the into genre mm-hmm.

they, we hear, see them announced and we never see the end product of it. And, and nothing ever happens. Yeah. So I. I'm not calling out the bfi cause I think they do do good work. Sure. But I'm just like, they need to maybe be a little bit fairer when it comes unless, um, discriminatory towards horror. Mm-hmm.

like, have someone in there that is a, that knows horror, knows how to find good horror and select some horror scripts, take a chance because, I don't know how many films that B f I, um, have made that have actually even broke even. Mm-hmm. and, and they, that's not their thing, their thing to make art. But if we want a sustainable British film industry, we need to start making a profit.

Yeah. And the only way you could do that is superhero movies and, and horror movies. and you know, we're not gonna make superhero movies, so let's make some horror movies.

Jim: Yeah. Unless it's like the James Gun style, like bright burn or uh, or something

like that

Jed: . Yeah. We, we, yeah. We could do

that kind of stuff.

Yeah.

Jim: Yeah, I think you bang on everything that you're saying is absolutely true, and I hope that we're moving that way. I feel like it's gonna be happening like, Regardless of how anybody feels about any of the films, uh, of the last year, I personally am a big fan of, you know, 2022 and it's horror films.

You know, I think it's only good thing, but those conversations are gonna continue and continue and continue. Um, yeah, and I think that, You know, I'm, I'm sure you read about, um, uh, the deal that, uh, the writer director, is that, is it Zach Creger? Uh, yeah. Made, um, you know, there were people offering obscene sums of money, you know, having not even read the script and stuff like that.

And, you know, obviously we wouldn't get that here, but. , you know, people would hopefully be able to see that it's like, you know, horror is a viable commodity. Do you know what I mean?

Jed: Mm-hmm. . Yeah. You, you'd think so. And, and the thing is, every other country does mm-hmm. Besides us, I, I, I think the people with the purse strings, they look at the box office and they literally just gloss over the horror.

No, no. Let's, let's go down to, Oh, they're at number 27. There's a costume drama. See, it's profitable. They miss the top 20, which is like nearly all horror. In terms of return investment, the, the film that's made the most return investment of all time is a horror movie. The Blair Witch

project? Yeah, like. It, it blows my mind the incompetence of the people who make these decisions.

Yeah. Like, I get it. You wanna make art, get to get your awards that you, you wanna, you wanna put on a, a suit and go to a ward and hold up and make a speech about making some film about the, the, the, um, the poor people in South London. Great, great. Cool. But how about making films for, um, the, the. The rest of us.

Yeah, the the, because I mean, we don't, the people in London, the broke people in London don't wanna watch films about people like us. We wanna watch films that take us to another place. Yeah. That, that take, that lift us out of misery and, and shows us a, a different world. So, um, yeah. Yeah. But you know, I bang around about this thing thing so often.

Yeah. Um,

Jim: but no, I can tell you, I can tell you it means a lot to you. I can Yeah. Like, you know, really passionate about it and Yeah. I think we are, we are gonna be moving in that way. And I think, um, you know, you'll be you and you and Rob um, we'll be at the tip of the spear, I'm sure. Um,

Jed: well, we're bringing everyone with us as well.

That's, that's the thing. And then that's let's, yeah. I always think that, you know, it's, it's a lonely place to be if, if, if you have some success and, and. Like, there's no one else around you. And I, I just want, I really, really want British horror to be seen as like the world beater again. So, so I, I just wanna try and, and, and help people as much as I can and bring people with me on, on this journey.

Yeah. And it, it, it comes, well, we have to start supporting each other. We, we can't, like I see on Twitter as a cesspool anyway, but when I see. People's films, uh, say it at Fright Fest. People's films come out and other people, other British filmmakers slag off. Yeah. Your fellow British Horror filmmakers films on Twitter in front of people.

It makes me sick. I get it. You don't, you don't have to like it. Yeah. But maybe not broadcast it out there and write bad reviews for other, like either don't write bad reviews. Yeah. If don't write it. Or just, just don't

say anything at all. Mm-hmm. , just what's the point? Why put negativity onto the world?

Jim: Yeah. I think peoples come back to that as always. Well, I'm allowed my opinion, of course you are,

Jed: you are. Of course you can, but you look like a dick and, and, and, and you are, you are also reducing the chance of, of the, the. Of us getting a, um, a sustainable film industry. Yeah. People need to be able to make mistakes without fear of reprisal and fear of like people, like slugging them off.

Yeah. Um, and everyone's gonna make a stinker at some point, you know, but then just let them until one day they'll make something that you'll like. Yeah. You know,

Jim: I mean, I always kind of think like opinions and criticism are okay. being a dick.

Jed: Yeah. And it's a fine line sometimes.

Jim: I've just got one more question for you. Um, . I, I If you could give like a, you know, a writer who's just about to write , their first script, or, you know, someone who's about to make their first film, what, what would you say to them?

Jed: , I would say make sure you know what's come before cuz uh, if you dunno what's come before then you don't know what to do. You, you don't know how to do what's next. Yeah. So I would say if you're, for example, if you're making a found footage film, you better know found footage films. Yeah. You need to watch all of the main ones.

Just, just type in top 20 found footage films at least Watch that. At least watch Blair Witch Project REC, um, paranormal Activity Host and, and just see what people have done that people have liked and you. do your own version of that. Like there's, there's no harm in that. In fact, ho host, like we, we just used the Blair Witch projects as a template.

Yeah. Like everything about the Blair Witch project was the template for host. Yeah. And, and like, um, paranormal activity, that template was Ghost Watch. Mm-hmm. . Um, so. You know, just see what's come before, and then you'll be in a better position to write what what's next.

Um, also then, this is the, the biggest piece of advice I would give to any filmmaker, British or not, is be kind to each other because there is no room, there's no reason to be negative, and, and kindness is free.

And if you have the opportunity to be kind to someone, Just, just do it because it will make their day, especially in the film industry, which is really cutthroat, and you're surrounded by people who are trying to take you down, stabbing the back at all times. Like if you were the one person, the, the lighthouse in the dark, that is, you know, being a positive influence on people.

Um, you can, you can do great things. You can, and I don't see why other people don't.

Jim: Fucking aye, man..

I'm just, I got nothing to add. That's beautiful