Nick Taylor

Jim: [00:00:00] How did you get into horror?

Nick Taylor: I, how did I get into horror? I've always been a really big fan ever since I was a kid. Um, always was drawn to it. I remember seeing Beetlejuice at like age four, and it was like my own soul was shown to me like the sensibility and the attitude and the vision of that movie. I identified with so, so much and um, that was for me the perfect gateway horror.

I always had kinda an edgy sense of humor. Especially as a child and it would get me into trouble from time to time. And that movie, the rudeness of it and the vision of it, and the heart of it in addition to just how fun and bonkers it's again for me, like that movie showed me my own soul. I was like four years old and I would get in trouble with it, like um, I had a little Lego that I would pretend to be Beetlejuice in school and I would go nice fucking model at four years. And um, I was sent to the bathroom for like an [00:01:00] hour cause that's bathroom talk. But in any case, so I think that kind of started me off. And then I would get in my hand, whatever, as many PG or PG 13 horror movies I could get my hand on, hands on. I would. And then, um, yeah, it just escalated as I got older.

Started seeing like the Halloween movies, the Nightmare on Elm street movies, and it worried my parents a little. I'm sure a lot of horror fans can relate to parents being like a little concerned, but, um, But then, you know, I found out that like horror fans and horror filmmakers are typically really sweet and nice and genuinely good people, and they're drawn to the darkness cause they don't have much real darkness in them, that it's such a high.

For them to see a horror movie because it's completely contrast to how they feel on a regular basis. So that was totally me. I would get such a rush outta being scared. I would get nightmares. But for me, a nightmare was awesome because it was like a, a horror movie that I star in. You know, it was like a first person sort of virtual reality horror movie that I [00:02:00] get to star in.

So I actually enjoyed nightmares despite being afraid of them, but was always into dark stuff. Another formidable thing. There was a show

called Sightings that not a lot of people know about that played America and sightings was actually a precursor for the X-Files. Sightings was on for a few years and every single week it was basically, it was presented.

It was like Rescue 9 1 1, but a supernatural version of that. I dunno if that was on in the uk, but um, It was basically every single week there was a different concept. So they would do an episode on Bigfoot and then an episode on UFOs, an episode on ghosts, an episode on poltergeist episode on demonic possession.

And they would interview people who had actual experiences and they would do these dramatizations. So every single week I had something different to be afraid of. One week I was afraid of aliens. Another week I was afraid of ghosts. Another week I was afraid. Demonic possession was by far the scariest thing.

So I think I just was really close to in, in my childhood, had a lot of really colorful nightmares and loved the movies and enjoyed being [00:03:00] scared to a certain degree. It was a rush. So that, I mean, that started it, but in terms of being involved in, or it didn't come until later that I actually thought that I, I could and should do something with it.

I started writing for Dread Central, not that long ago. When I really started to take steps towards this, um, in any sort of a professional capacity, started writing for Dread Central. Basically approach them and say, Hey, I love your, your publication. I would love to write for you for free. And I wanna interview filmmakers, horror filmmakers about their process and all of that.

So they said yes, and then that turned into the podcast. Um, and then through the podcast I met a number of people who, some of which were producers and struck up some friendships. And, um, the podcast was a big door opener and then started producing, um, only a few years ago. So, yeah, that's basically the long and short of it.

Jim: I certainly get the feeling of. Kind of that rush at being scared, but I think you might be the first person I've ever heard say that they've [00:04:00] enjoyed their nightmares. , but you've put a kind of romantic spin on it, which is kind of nice. Um, so one of my questions was gonna be like, what was your route into filmmaking, which you've just touched on.

but was was before you'd started writing for Dread Central and gotten connected with different horror filmmakers, was there any kind of urge to step, step kind of that side of the camera or had it always been, you know, more just a viewing experience for you?

Nick Taylor: Now I always wanted to do something with it. I mean, it was that kid who was making little movies in the backyard. I made a zombie movie with a friend where my mom actually cuts my head off with a broom. I wish to God I could find it. I gotta sort through all videos, but I, I put, er, I had a mask, like a zombie mask, and I put it on, I filled it with a towel, and then I filled that with like all of this pink yarn that looked like entrails coming out of the head. And I put, I had like figured out special effects I put on top of my, I tucked my head into my shirt and [00:05:00] had that on top of my head and had my mom swing a broom to cut my head off. . Um, And then, yeah, I was doing all sorts of like had goofy little horror movies in the backyard whenever I could, whenever I could get my hands on a camera.

I had had my dad. My dad was my first dp. He was, he would film them first. Then I learned how to use a camera, would do little stop motion movies, somehow didn't finish many of them. That's like a common thread with people who, like kids who make like little movies is they usually don't finish them. But in any case that I, yeah, I always had the inclination. I started working on a zombie, um, virtual reality concept years ago and got, got down the road with it, but it, it got to be too expensive and too complicated. I put a lot of work into it, and there's a, there's a. I'm actually in talks with kind of resurrecting it because when I was working on it, virtual reality was not as ubiquitous as it's now.

This was maybe about four years ago was the last time [00:06:00] I really did any work on it. Um, I just basically put it down to work on other things, but, um, it was just getting, yeah, too expensive and complicated and kind of, I mean, I don't mean to pat myself on the shoulder, but it was kinda like ahead of its time, like the things I wanted to do.

The technology just wasn't out there. And if it was, it was.

Possible. We were trying to put real people into a VR world through filming techniques and stuff like that. Um, there's a little more to it than that, but um, yeah, I'm actually talk in talks with people about bringing that back so, Be on the lookout.

But, uh, so that for years basically was an outlet I was writing that I was filming, I was filming it, I was working on solutions for it. And you know, it still has not seen the light of day, but I learned a lot. It forced me to learn a lot about, you know, cameras and filmmaking and writing and collaboration and special effects and stuff like that.

So it was a formidable experience for sure. Um,

Jim: I bet. did you gain experience that then informed [00:07:00] the kind of creative approach to it? So like did you go back and kind of like rehash things to kind of fit what you'd learned or.

Nick Taylor: Yeah, a little bit. I mean, I definitely, um, it was something new and different. It wasn't just a movie. It involved the video games, but it involved filming so. It was experience that doesn't entirely directly relate to anything else, but it did. I did learn how to run a set, cause I did some shoots in some cases with a bunch of other people with complicated elements to it.

Um, learned how to, you know, coordinate certain things and, uh, we did a lot of special effects on it too. Some really cool zombie effects. Got into that world pretty heavily. Um, and uh, so yeah, I mean I, I did learn some things that I was able to apply later on, but I think it just gave me an outlet, which I, uh, I'm grateful for looking back cuz for the longest time I just, I wanted to, I was working in corporate America.

And was just really wanting to do something film related or horror [00:08:00] related, and even though it hasn't seen a light day yet, it gave me hope to keep, you know, going even though, you know, a lot went into it and it's, it's not out still, but give it time. Who knows? Maybe now's the time. Now that, you know, the Oculus Rift is, is as, uh, uncomplicated as it is.

When I was doing it, you had to be tethered to the computer and that wasn't even that long. But, uh, yeah, it gave me an outlet and it forced me to learn a bunch of things and it just made me feel like I was progressing at the time. So that I think that was just good for my morale, you know? Cause I think it's very easy to be stuck in a job not knowing how you're gonna do anything filmmaking related.

Um, and then, but, but this gave me ad of hope that I could do something eventually.

Jim: yeah. Oh mate, I relate to that big.

Nick Taylor: was good. Yeah.

All

Jim: It's funny that you mentioned the, uh, that kind of experiential vr project because we were actually talking, you know, me and a group of people from the LHS did like an online [00:09:00] social and we were talking about those kinds of, um, uh, like the original, like 13 ghosts.

Um, With the, 3D glasses and things like that. And, you know, we are talking about like what kind of elements can you, can you add into films these days that make them kind of more interesting that aren't just a gimmick? And we are kind of racking our brains a bit.

And you know, someone did say like, yeah, something that's kind of. Being on more than just that ax axis. Like, uh, like rather than just looking at a screen, you can kind of in, in get into that VR side of things, which is,

Nick Taylor: Yeah, I mean, what I think it is in the context of horror, it is uncharted horror territory. Cause look at horror movies, just about everything's been done, the movies that are coming out, there's just a lot of them are great and all, but a lot of the scares they've been done, like the jump scares have been done.

Yes, we're coming up with like, you know, more interesting [00:10:00] ways to, to kill or dismember a human body. And that's always interesting to see and like saw terrifings like that. But generally speaking, so much hasn't been done. There hasn't been much, this really broken new ground in terms freight, suspense and all of that.

But vr, you're in the fucking world. I can curse on those.

Jim: Oh yeah, yeah. Go for

Nick Taylor: Yeah. All right, good. Um, you're, you're in it and there's so much to be done with messing with people's sense of reality. Um, and I feel like we, we have been, I feel like horror is probably the most exciting frontier in terms of vr and that's something I, I really wanna dig into more,

Marker

Nick Taylor: and that's what I was doing with the zombie experience.

But, um, yeah, your sensory perception, it's weird. You're, you. Your eyes, kind of your mind believes what you're seeing in vr, even though your eyes don't really like, I dunno if you played the plank experience, like, I know I'm not fall hundred stories or whatever, but my brain thinks I will. And if you jump off that plank, your heart [00:11:00] jumps.

Even though you know full well it's not real, it's you. Your body doesn't know the difference. And that I think is super exciting from a VR perspective horror

Jim: interesting, isn't it? Because I saw another experiment where someone had a fake hand and their actual hand was kind of behind a screen and there was an experiment where they were touching both hands with a ruler and the the person's brain was kind of tricking itself into thinking that the rubber hands was their hands and they hit it with a hammer and they kind of had that reaction.

But it, the human brain is kind of interesting in that way in. , it thinks this is happening, even though the same brain knows that that isn't happening. Do you know what I mean? The brain itself is kind of arguing with itself or kind of having this, um, yeah. Um, so I think that's something that could definitely be, uh, utilized effectively.

Nick Taylor: yeah. Oh

Jim: So, yeah, like I, um, I also, I don't want to, uh, sound like I'm psychoanalyzing you, but [00:12:00] with the VR thing is that, uh, kind of, you know, is this, you kind of coming to terms with your dreams that you had as a kid because you said you enjoyed them. Like, I wonder if there's

Nick Taylor: Oh,

Jim: uh,

Nick Taylor: it's possible. It's possible. Yeah. It's, is it possible possibility of that? Yeah. Wanting to recreate, you living nightmares, but, uh, yeah, maybe. Luckily in the, in the experience, you can kill the zombies.

Jim: Oh, well, they

Nick Taylor: uh, yeah, but there's still scary, scary elements to it for sure. But possibly, yeah.

No, maybe there's, that's me working out, you know, childhood fears and stuff like that. Could be, I wouldn't discount it.

Jim: No, I mean, I think that's where a lot of people go, uh, when they're kind of trying to, um, you know, uh, put a horror film together. I mean, that's where I go sometimes.

Nick Taylor: Yeah. Childhood. It tells you so, so much. I feel like Aria, nobody's doing that more than Ari asked.

Jim: Oh yeah, no, sure. Have you seen the trailer for, um, bow was afraid?

Nick Taylor: Yeah, it's different. It's not, it's [00:13:00] more Charlie Kaufman, you know, than straight horror. I mean, I feel like it's, it doesn't look, the trailer doesn't make it look that horror but I think it's gonna be way more psychological. You know? said it's gonna be four hours, which is like, that's like a, yeah, that, well, that's what he said.

Who knows where it's gonna transpire. That's a difficult one for theater owners to swallow. But, uh, no, I'm intrigued. It looks like a departure for him and uh, excited to see what he,

Jim: Mm-hmm.

Nick Taylor: one intriguing for sure.

Jim: Definitely. Definitely. Um, so speaking of, uh, kind of the filmmaking work that you've done so far, could you tell me a little bit about your experience with, um, being a PA on Shelby Oaks?

Nick Taylor: Yeah, for sure. Um, Aaron Koons is a friend of mine. He is one of the main producers on Shelby Oaks, and I got to a point where I started [00:14:00] pr getting these opportunities to produce, having had very little set experience and I thought, I need more time on set. I need to set and see how other directors work, how producers work, how people run.

I just basically, I didn't go to film school. I haven't, I didn't do my initial due diligence. So like in my late thirties, started going to sets and basically volunteering and being like, Hey, uh, I would love to work on this. I'm not above anything. I'll do whatever you need me to do. I just wanna be on set all day for x many days, seven days, 10 days, whatever the case may be.

I'll pay my own way. Don't need to pay me. So, um, just basically, Trying to get as much set experience as possible and just volunteering to be a PA on set. Um, and just by being there all day, every day and seeing how set is run, it just really mentally prepares you for movie making and just shows you how it all, you know, how all the pieces fit together, what g and e does and grip and electric.

[00:15:00] How adss communicate with First Adss. Who communi or second Adss communicate with First Adss who communicate with the director the chain of command. It's all so important to learn and I recommend anybody do it. Like no matter how old you're, don't be above it, you can go. Luckily we're in this age of, um, remote work, so I was still working.

I'm still doing, you know, other work. But, um, if you're working for free, you can be flexible and be like, Hey, I can't work on Tuesday. Or, Hey, I need three hours off on this day. Or You bring your laptop. Just find a way to make it work. But that was very formidable for me just to, to be on these sets and I'm still doing it.

I got another one coming up in a few months and, um, I just think it's important to learn from. Other people, and you meet a shitload of people too. You meet people that you'll wanna collaborate with later down the line. So I highly recommend being a PA regardless of what stage you're in. Uh, and it's fun.

It's really fun. It can be brutal, like some of the, the sleepless nights, or you'll have a schedule [00:16:00] where it's like 4:00 PM to 4:00 AM You

do that two days in a row, you get on a vampire schedule, but you just, you see the nuts and bolts of how films are. And you'll, you'll see what mistakes not to make, and it's just a, a very formidable learning experience, and I recommend anybody who hasn't done it, go do it if only for 48 hours.

Jim: Yeah, no, I've like done a couple of pa runner gigs and, um, yeah, I mean, they're, they're made of tougher stuff than I am. I certainly couldn't it for a

Nick Taylor: Yeah, it gives you, yeah, it gives you a whole respect for the crew and I, I didn't mention, it was really cool to observe Chris working. I've been a big fan of his movie reviews. It's hard to find a movie critic who has your taste and sensibility, and I feel like he really has mine for the most part.

Like he's into some anime stuff that I'm not really into. But when it comes to like horror and his objective opinions of other, Um, it really mimics mine, so I, I think he's a wonderful film reviewer. It was great to see him working and the movie looks, [00:17:00] I can't give any details away, but like it's ,

Jim: I've seen a couple of stills, um, uh, around, I think they're official on imdb and a couple of other places. And, um, you know, the way that it's lit and just the of the, of the film just looks absolutely incredible. Um, you, you know, it's gonna be good when you see a picture and you go. You know, because it looks that good. Um, yeah, I'm, I'm really excited to see it. I think it's really exciting that he's kind of, um, you know, stepping behind the camera.

Nick Taylor: Yeah. It's a good script too. I got to read the script before jumping on board and it was very, it was like, it was very good. So I'm to see how that turns out.

Jim: Yeah. I mean the, the Kickstarter campaign was like pretty, um, pretty impressive, right? I think they hit their target not long at all. And then the stretch

Nick Taylor: overshot by like a million Dollars. It's Incredible.

Jim: Right. Um, but yeah, more power to them.

You touched on something, um, that I just wanna pick up on, just you, you said like, um, when you're [00:18:00] approaching people, like, I'm not above this, uh, I'm not above doing that.

Like, could you kind of go into a little bit of detail about like that mindset and that attitude?

Nick Taylor: Yeah. Um, I mean, I feel like there's a lot of people waiting for opportunities in film. Um, and yeah, I've been very blessed and very lucky to, to have some opportunities come my way. But when it came to just my own film education, You know, I knew that like nobody was gonna hire me to be an associate producer or, uh, or pay me to be a PA if I have very little to no experience.

So I had to make it worth their while by just saying, Hey, I'm here to work. I'm here to do whatever you want, you need me to do. And I was going to the gas, I was filling up gas tanks, I was cleaning things. I was just not above anything. Cause I think the experience was so critical. Um, and that, that's me.

That's very much where luckily I had a have another job that I can pay bills with. It's very different, you know, if somebody's not in that circumstance. So I was lucky [00:19:00] enough to be able to do that. Um, but uh, yeah, I mean, again, I think if you can get pa. And basically do it as an intern. Uh, it's just, it's difficult to get paid.

Sometimes

Jim: Sure. Yeah.

Nick Taylor: not really in the industry. So I think you do need to start somewhere, but I did it strictly as, um, as an educational endeavor and it proved to be a great way to meet people as well. Like other producers, other writers, other effects people. and just a group of fun people. Cause usually horror, horror stats are filled with horror.

And you're around. I mean, it's a wonderful experience to walk around a set and be able to have an informed conversation with like nine outta 10 people about ReAnimator too, or bride of ReAnimator rather. So, but, um, but yeah, I mean, just to get back to your question about the, the attitude, I feel like that that is really important.

Jim: Mm-hmm.

Nick Taylor: a film set because I, you do notice that there's like a distinguished kinda, I might get in [00:20:00] trouble over saying this, but like there are, I do think that there, some people do have this attitude like, you're not paying me enough to do this. A lot of cases, I'm sure it's very, you know, I don't condone any abuse.

Or overworking crew members or whatever. But I do think at the same time, and this is a fine line and I think it's something that you know, is, is worthy of observation and I dunno if I have a concrete opinion of it, I'm just essentially showing the two sides. But then there's this other sense of like, you know, the evil Deads of the world, the movies that were, they had no money but the whole crew rallied together cuz everybody was in it to win it and working overtime and probably under slept in all of.

Again, I'm not condoning doing that for your crew. However, sometimes the chips are gonna be down on set and you wanna be working with people who are passionate about the material and who are gonna wanna help you, you know, push through. But again, take these words with a grain of salt. It's a fine line. No, because you don't want, you don't wanna upset your crew.

You can,

Jim: No.

Nick Taylor: first of all, wrong, [00:21:00] it's wrong, but it's also, you can get yourself in all kinds of union trouble as well. If nobody. . But then at the same time, you know, sometimes it's like filmmaking can be war from everything I've observed. Um, so, but yeah, I think my attitude, I knew people would say yes if I basically said, Hey, I'm not above anything.

I don't need to be paid. I'll pay for my own accommodations and I'll pay to get out there myself. So, I mean, this did cost me money, but I gained so much experience that, um, me having not gone to film school, having not worked on, you know, many sets before, it was, it was important. In my, in my, uh, my very individual experience.

But, uh, yeah, I mean, I think that that attitude, nobody's gonna say no, you know, if say

Jim: Mm-hmm.

Nick Taylor: work with you.

Jim: Like I did go to film school and it sounds like you learned more and spent less. So I

Nick Taylor: Oh wow,

Jim: I, I think you [00:22:00] probably got the better end of the deal there. That makes more sense, I think, than the way I did it. Um, uh, so, uh, moving on to, uh, devil's workshop, which you, uh, you're an associate producer on.

Can you tell me about your experience with that in contrast to being a pa.

Nick Taylor: Yeah, sure. I mean, that was, that was a great experience. My friend Chris Von Hoffman directed that. I was in some very early conversations about that and read the script and, uh, Really, really good script. Really just interesting freaky edible concept in there. And that was a great experience. We got to work with am Emil Hirsch and, uh, yeah, and, and Tim, Tim Gras and Ronna Mitchell.

Like really, really fine, fine actors. And um, yeah, we were shooting in Mississippi, which turned out to be a great place to. We had a lot of crew from New Orleans and, uh, you know, really similarly, really low budget. I had to roll my sleeves up and just get a lot of things done and basically do a lot of PA related stuff.

A lot of people had to [00:23:00] wear many hats,

um, and just solve problems and refill gas tanks in certain cases. So it was relatively similar. But, uh, yeah, that was, that was a great experience seeing Chris work. And I was actually in the movie as well. I'm in the first and last two minutes of the movie, so I got an actor, I got a roll outta it.

Also, there was somebody who was supposed to play the part that

Jim: Oh, great. Did you get your SAG card for that?

Nick Taylor: No, no SAG card. It was, uh, no, they were, there was someone else who was supposed to play the role, who just was flaky the last minute. And Chris was like, you wanna do this? And I said, absolutely. So, luckily it wasn't too difficult in terms of learning lines, but, uh, no, I was able to observe how he works and that was, my delivery was a little off, and he made these little, teeny little adjustments.

And being directed by someone, I think can teach you a lot about directing. So regardless of how, you know, tiny, my role was, it was cool to watch him work. Um,

Jim: well you see it from a different perspective then, don't you? Um, what would, what would you say is the [00:24:00] difference between a, a producer and an associate producer?

Nick Taylor: Hmm. I think the producers are way more hands on from beginning to end. I didn't really get involved with Devil's Workshop until like later down the line, and I didn't do nearly as much work as like Gino and Joe and Zach, who were some of my other producing partners, like they were involved in so many more things.

So I was basically there on set solving problems and then working. after the movie came out, um, I helped bring on a few people, so I helped like bring on a few key crew members, but I didn't do nearly as much work as those other guys. Um, so that was able to see like, okay, this in my case, and I know there's a number of.

Yeah, I think term the producer terms are very, uh, you know, loose. Like there's people who, who get producer credits who clearly didn't do as much work as some of the other producers do. So it's a term to be taken with a [00:25:00] grain of salt. But I, in my experience, it was like I came in to help the producers about a two thirds of the way.

Jim: Mm-hmm.

Nick Taylor: I was basically serving the other, you know, producers and serving the movie, but I wasn't as comprehensively involved from like day one the way the other guys were. And I wasn't dealing with unions and paperwork as much as them. Like they were leading the charge on all of these different things. And dj, I forgot to mention dj, who's one of the other producers.

Um, yeah, what those guys did and, and the length of time they worked on it, like they. You know, were the structure of the movie. Whereas I, I came in and filled in a number of gaps and stuff like that, and then helped with marketing after the movie had come out. So, um, yeah, so I basically was working for the producers in a way.

I suppose that's a way, to distinguish the difference between producer and associate producer, in my case. Anyway, again, it's different for everybody in every movie, but that was it for me.

Jim: Sure. Yeah, no, that makes sense.

Nick Taylor: Yeah. It's different no matter who you talk to,

Jim: Yeah. Yeah. Well, [00:26:00] yeah, I guess that's the thing. Um, but yeah, to kind of touch on what you said about, you know, some people getting credited as producers, like you see like Brad Pitt and the credits for something, and you're like, yeah, but was he up until two o'clock? Trying to make sure the call sheet goes out and like, you know, making, making sure that everybody's got everything they need and stuff like,

Nick Taylor: right, right. Well, he's got his production company Plan B production,

Jim: Yeah,

Nick Taylor: he, he brings things to fruition, I think. Now did he do? No, I don't think he did in the end. Anyway. It doesn't matter. Um, yeah.

Jim: I'm just gonna switch gears and just chat about, uh, ask you about the podcast a little, if that's

Nick Taylor: Yeah, sure. Great.

Jim: so you touched on kind of how the podcast came about, , a little bit earlier, writing with, uh, dread Central. was the kind of. Mission. Like what do you kind of aim for with every podcast?

Nick Taylor: I think a few things. I mean to reiterate, I didn't go to film school. I, and I've heard mixed reviews from people who [00:27:00] have gone to film school in terms of how effective it was for their filmmaking,

and these are people who actually have made films. So, I mean, I've heard a number of arguments on one case.

It does give you a good cinema education. You watch a shitload movies and you see them through lenses that you never would have, which I think is very valuable. And I regret gonna film school a real regret that. Um, but, um, So I don't mean to knock it, but again, having not gone to film school, you know, I've heard that even people who have gone to film school didn't really prepare them for making films.

I mean, it does to a certain degree. You learn about lenses and you know how certain things work and operate, but doesn't prepare you for the rejection, doesn't prepare you for a lot of nuts and bolts, or when your crew turns against you or anything like that. So I wanted to. Myself, learn as much as possible from people who have actually done it because there's a phenomenon in the filmmaking, you know, guides and literature world where there's a lot of stuff written by people who haven't actually [00:28:00] made movies and writing books by people, people who haven't actually written screenplays.

Um,

Jim: Yeah. It's kind of

Nick Taylor: so yeah, for sure. So I mean, I, I wanted to get straight from the horse's mouth real stories and educations from people who have actually done it. And I wanted to present. For other people too. Cause I wanted to, for me, I wanted the notion of making a movie, particularly growing up just seemed so unrealistic and so out there.

And so you have to, you know it, it's who you know and it's such a walled garden. Well, all of which is true. But I wanted to dispel the mysticism of filmmaking words. You hear some of the people and how they got their movies. It seems so much more realistic when you hear from people who have actually done it, who seem to be, you know, no smarter, more privileged than any of us.

But, um, yeah, so he basically wanted to dispel the notion that filmmaking was such a difficult and, and. [00:29:00] Pie in the sky notion for people, because I, there's a bunch of people I talked to who just threw their own, you know, sweat and effort and over years they were

able to make movies made. And then there's really interesting cases, like Mitzi Perone who did braid.

She funded her first movie with crypto. Um, so there's so many innovative approaches and I feel like there's so much bad filmmaking advice. Everybody, when I would tell people I wanted to be director, everybody would say, oh, it's really hard. It's really hard. And these people never made a fucking movie in their life.

So yeah, it's hard. But like their, their advice was, I mean, be really careful who you take advice from. Don't take advice from people who haven't done what you wanna do. So that was what I wanted, was advice from people who have done what I wanna do, which is to make movies specifically horror movie. So I try to just make it all of the conversations as actionable as possible and as practical as possible so people can listen to it and then just think, well, if you keep listening to it like week after [00:30:00] week over it, I feel like it just subconsciously starts to dawn on you, Hey, I could make a movie, or, Hey, here's how to make a movie.

So I think the mission is just to enable and, uh, inspire and empower people to be able to make their own horror.

Jim: Yeah, perfect. Kind of breaking down that, I think that there's like a lot of, uh, a lot of it is like a mental barrier. Do you know what I mean? That's what I've found in my own kind of filmmaking journey, like just that kind of like, oh, it's too far out of reach. I, I'm not gonna be able to do this. But yeah.

Listening to podcasts like yours, and hopefully people will one day say the same about us, is that people will be able to, they'll have that realization that. Oh, I, I can do it. And it's not out of reach and it is totally doable. Um, so yeah, I, I mean your podcast has certainly had that effect on me. Um, so.

Nick Taylor: I'm glad to hear that.

Jim: Yeah, I mean, like I, I, you know, not to talk about myself too much, but like, I've been a filmmaker for, you know, 10 years or so, and like I've [00:31:00] got hundreds of like, set, you know, days on set and, and I just had like, no confidence to be able to go out and do my own thing. Um, and, you know, just listening to your podcast like, you know,

encouraging me to get involved with like the London Horror Society and like make my short films and stuff like that.

Yeah, keep writing stuff. So, um, yeah. I thank you, Nick. Honestly,

Nick Taylor: Oh, it's my pleasure. Thanks for saying that.

Jim: no, no worries, man. I'm gonna cut this bit out though, just so I don't, uh, seem like

Nick Taylor: Oh, keep it in.

Jim: too much. Um,

Nick Taylor: I'll take it.

Jim: what, one, you know, our, our podcast is fairly similar to yours. Um, you know, in terms of like getting advice and like true real stories from people.

Um, so we kind of ask. Advice that people have been given, but you are a kind of, um, it's a bit of a different circumstance for you because you also ask a similar question and you have had like incredible advice from, you know, revered filmmakers. Um, so it, [00:32:00] you know, any advice from the podcast that kind of sticks out to you or something like that would be a go-to nugget of info.

Nick Taylor: Um, D I mean, there's, there's a common but annoying, but very true. And that's probably why it's annoying piece of advice. And it's very cliche and everybody says it and it's just do it. And it's, and everybody's like, well, what, what am I supposed to do with that? Just do it like I don't have the money or the resources or whatever.

But the hidden nugget of truth in that is this is the notion of like, just find a way. None of it is ever gonna be handed to you. Nobody's gonna write you a check. And James Cameron talks about how directing is constantly haranging other people to give you an opportunity. Cause nobody's just gonna say, you know what?

I've been watching you and you seem like a competent person. So here I would like for you to direct this. Like it doesn't ever happen that way. So it's, it is, the job is to find a way as opposed to wait for an [00:33:00]

opportunity or wait for things to align. I mean, that was a common thread. That I've seen among a lot of the people I've talked to or people had these big grand ideas for their first feature and they wanted something that would be like 3 million budget and they had to find a way to do it for 50 grand or you know, something like that.

Like, okay, well what can you get a hold of? Well, I borrow this and I can out, not recommending people that credit cards, but it's this notion of finding a way to doing something. And I think it was very, this was, this was very well worn territory for Mark. Is excellent and every filmmaker should listen to.

Uh, it's a speech from South by Southwest a number of years ago called The Cavalry is Not Coming. Uh, and everybody should listen to that because it's basically like nobody's gonna come help you make your film, but you, you have to essentially just find a way to make something and then maybe make something else a little more expensive and then a little more, and you basically have to leapfrog your way.

But it all comes down to you. I mean, the [00:34:00] job isn't to. Write something that's really good and direct, something that's fantastic. It, and it is partially, but the real job is to find, be, find a way to, to, to make it happen. Um, and I feel like that's not as talked about.

Jim: That's

Nick Taylor: that and read, uh, read on Writing by Stephen King.

Jim: Yes. That's one thing that I've, uh, that I've picked up on as well. Cuz, cuz I, I do love that. Um. , you know, touching on advice and stuff. And there is like an oversaturation, uh, of advice out there and, you know, when you're kind of getting into this, um, you know, this, this area, you dunno where to turn. Do you know what I mean?

Um, that is one common thread that I've noticed from your podcast is that on writing by Stephen King. So I'm glad, I'm glad to put that in our pod as well. Uh,

Nick Taylor: Cool.

Jim: I've got a couple more questions for you. Um, so just one more question on advice, if I may. Um, do, do you have any advice, like

[00:35:00] based on your own experiences, like aside from the pod, like from, you know, anything from you being on set or the way that, you know, you've had to work with people or.

Nick Taylor: Um, I mean, I think I touched on it a little bit, but just observing other directors and other producers being likable is everything. And, um, I, it being likable and trustworthy. I think people wanna work with people they like and trust, and you can be super talented, but if you're like even a little bit of a prick or throw a little bit of a tantrum or you're a little difficult, there's hundred other people who have the same capabilities as you.

I mean, people will hire you largely because you're responsible, you're likable and you're trustworthy. So I've seen that as, as a, a big, consistent thing. And they've been, I've seen people. Are considering very talented people for positions and, and roles and whatever, but they won't hire them because.

They're either untrustworthy or they're really temperamental, or whatever the case may [00:36:00] be. I mean, the talent element, they, they say talent is overrated, which is absolutely the truth. You have to be responsible, trustworthy, and likable, enjoyable to be on it on set, and you have to be ready for really difficult circumstances and to not lose your cool when the chips go down on set.

Those are the kind of people you want, you know, because it's warfare shit is always going wrong. And there's the people who cringe and the people who fold and say, I don't get paid enough for this, or I, I, I don't like how this was handled on set. And they gossip and they shit talk and whatever. And in some cases, you know, it's certainly warranted I guess.

But then there's the ones who are like, okay, what do we do? How do we do this? You know, they, they step out what they're paid to do in order to just help the overall get made, and those are the people hired. Again, again,

Jim: Sure.

Nick Taylor: positions all

Jim: Mm-hmm.

Nick Taylor: enjoyable work. Um, so yeah, I feel like that's a big one. And, um, I had an interview with Kevin Lewis and he, I think he [00:37:00] touched on it. And that guy is just, I have never worked with him directly, but you can just hear in his voice that he's a guy who's reliable and wonderful to work with and he can get the movies made and do, does a really great job with him.

And he's having this wonderful heyday right now and, uh, yeah. But, uh, yeah, I think just be trustworthy, responsible, and likable, uh, and hopefully talented. But those, those things are so underrated and that's, that's why people get hired,

Jim: I mean, that's good advice for life generally, I would

Nick Taylor: for sure. Yeah,

Jim: Yeah. Um, and, uh, my, my final question, so, so we've been asking every guest, are you a witch, weirdo, goblin, or goul, but providing absolutely zero definition or context. So Nick Taylor, are you a witch, widow, goblin, or goul?

Nick Taylor: Oh man. I'd like to say werewolf. I'm very outdoorsy,

Jim: That's

Nick Taylor: and I can transform. Um, but yeah, I [00:38:00] don't know if I'm a witch. Little, maybe a little bit of a weirdo. Uh, not much of a ghoul. I feel like they're, you know, not the best people. Um, goblin was another one. I dunno the personality type of a goblin. If I can go with werewolf, fuck, go with, were.

Jim: You know what, we'll let you break the rules. It's fine.

Nick Taylor: Appreciate it. Yeah,