Michael Leavy - Terrifier 2

Jim: Michael Leavy, are you a witch, widow, goblin, or goul?

Michael Leavy: It's a, that's a tough one. Um, I seem to be going back and forth between a goblin or a ghoul. Uh, I think I'm gonna go with Goul though. That's

Jim: interesting. You're our first goul, I think.

Michael Leavy: Really?

Jim: Yeah. Uh, so why goul,

if you don't mind me asking?

Michael Leavy: I just feel like there's so much more you can do as a ghoul.

Um, you know, you're kind of not limited to the physical world as a gh. Um, you know, transportation, things like that. I know witches have magic and, and, and things like that, but I feel like ghouls have the ability to transport, transpose, to scare, to morph, to change. And you could have a lot more fun being a.

Jim: Yeah, there's a lot more possibilities when you put it that way, I guess. Yeah. Um, cool. So I, it was fuzz on the lens started around, I think, was it 2014 that you, that you started

Michael Leavy: up?

So, uh, it was a little before that. I mean, we were calling ourselves fuzz on the lens, probably, you know, non-professionally, uh, around 2010, maybe 2000 around there.

Um, and it really be, it was really started as just kind of a joke. Uh, we were shooting a short film for, uh, for school. And, uh, one of our buddies who's not in the film industry, he was holding the camera. He was a camera operator and he was shooting one of the scenes. And, uh, he started saying, Hey, we, we gotta cut.

There's a fuzz on this lens. So for like 20 minutes, we'd literally see this big mark, like right on the lens. We're cleaning, we're blowing into the lens, like a bunch of schucks we're, we're taking our shirt. We're the whole thing's being recorded by the. And, uh, you know, we find out it wasn't a fuzz on the lens.

It was a smudge on the viewfinder, on the reverse side, , . But, uh, you know, so for literally 20 minutes, a half hour, we're trying to get this little piece of fuzz off. And, you know, lo and behold it's on the reverse side. And, uh, we ended up kind of, it kind of ended up being an ongoing joke and uh, it was like, make sure you check for that fuzz on the lens.

Um, and then. When it came time to do this, you know, a little more professionally, uh, it was like, you know, what are we gonna call ourselves? And fuzz in the lenses kept coming back. Uh, and he says, you know, it's, it's got some sentimental meaning to us. It's got, you know, it, it has something that we all were a part of that's a part of fuzz in the lens and we've kind of just rolled with it and here we are and, you know, it's great as people don't forget the name.

So it's, uh, it's definitely memorable. It's catchy. So it's,

Jim: Yeah. Yeah. No. Oh, that's a really nice story. That's super cool. It's funny cuz you wouldn't think like a production company would call themselves fuzz on the lens or something like that because

Michael Leavy: Especially, it's funny cuz you know, we, we do a mix, a fair mix of, we really do anything, um, whether it's, uh, horror movies, drama comedies, but we're mostly known now for horror stuff. Uh, but we'd love doing comedy. So when you see fuzzy lens before comedy film makes sense, then you see fuzz and for a r movie or like some kind of drama, it's like, wait, what is this gonna be?

Yeah. Um, but it, it, you know, it, it, it worked out. It kind of grew on us whole. .

Jim: Yeah. I mean, it's good to be diverse. Um, uh, sp speaking of which, you also do documentaries. Could you talk to me a little bit about, um, Pennywise, uh, the story of it as well as the Robert Englund story? Yeah. How did, how did those projects come

Michael Leavy: about? Uh, so, um, we got in touch with the, the guys who do that. Uh, a lot of the team is out in, um, England, uh, Cult screenings and dead mouse productions, and John. Camp Bo Piano, um, great group of guys, and he's actually based in Boston. So, uh, another guy, Mike Perez out in la they, they, they've been working together for a while doing different documentaries on Robocop and, you know, other stuff.

And when they announced that they were doing Pennywise, I'm a huge, uh, Stephen King's it mini-series, penny Wise fan. Uh, Tim Curry is someone that, uh, I really idolized and why I got into the business. Same with Robert Englund. Um, so when they started putting that together, we kind of. Collaborated and, and, you know, joined forces and, uh, we were able to produce that with them.

The first one was, um, Pennywise, the story of it. And we shot a lot of interviews here on the East coast, um, for them like Tim Reed and Richard Mauser and uh, Richard Thomas. And it was like really cool to. To, to do that. And then obviously when it came time for Robert Englund Doc, we had jumped on board with them again and, uh, you know, got them a lot of, uh, different people that we knew in the business, whether it was acting or on the producer side or stunt side, that we got involved into those, into those, um, documentaries.

So I love, you know, documentaries, especially ones that are. You know, stuff that I'm interested in, like filmmaking or, you know, behind the scenes stories or acting and stuff. So it was something different for us. And again, being a production company, we kind of like to have our hand in, you know, doing many different projects to keep things interesting, to keep things different, to keep us on our feet.

So, uh, definitely would do more too. And those are great group of guys. I'm very proud of the way it, it all came out and came together. Can't wait for everybody to see the Robert Englund story. Yeah, no,

Jim: that's uh, really, really high on my list. I'm really looking forward to seeing that I've gotta work my way through, uh, in search of Darkness part three.

Right, right. Probably can watch any other documentaries though.

Michael Leavy: Um, yeah, it's funny cuz I worked with Robert on a movie called Fear Clinic. Um, I was a producer on that and I actually got to play young Robert Englund in that film. Um, and not to do some, yeah, I got to do some, uh, work as him as, as darkness or blackness, whatever the, the creature was called in that film.

Cause we have similar. bone structures, I guess. Uh, so that was really cool. And that was a, a, a really fun highlight of my career, especially early on getting started.

Jim: That's pretty sweet. Um, so te tell me about, uh, abnormal attraction. Can you, uh, just gimme a bit of a rundown. How, how did the idea for this, uh, film come around and, and, you know, you got such an incredible cast for it as well.

What was that process like?

Michael Leavy: It's a very bizarre movie for anybody who have seen it or look into it. Um, it's something that we really says, you know, there's nothing out there that's like this. We wanted to do something different. We wanted to do something as kind of a fun, nod and a wink to the horror community, but in a comedy way.

Uh, everybody is heard of, you know, different types of monsters, the monster under the bed, the boogeyman, the tooth fairy, the sand, whatever. Uh, and we decided to say, okay, how do we take these well known. Creatures and fairytale characters and what have you, and kind of flip them on their head. So we recognize them, but we might not recognize them.

So it kind of started with that. Um, again, we wanted to make a fun, doesn't take itself too seriously. Campy, eighties, nineties style comedy. Uh, originally it was actually a short film and uh, it all was a base around this AA meeting where, You think the, our main character thinks that he's, uh, being a counselor for Alcoholics Anonymous, and they're really, he's a counselor for abnormal attraction people who have an abnormal attraction towards these.

Um, creatures. And so it kind of just sparked from there. And then it was like, okay, there's a lot of social commentary under there. It's like the monsters are being persecuted and it kind of goes, it's weird for a funny, silly movie. It's got a lot of, um, surprisingly, a lot of, of that social commentary of what's going on in society today.

Um, but we had a blast making it and it was kind of just what crazy, obscure, silly things can we do to make each other laugh. You know, make the audience uncomfortable, but also kind of say, oh, that was interesting. Um, if you get past, once you get past the first half hour, there's a character that everyone talks about that kind of steals the show called Finbar.

Um, and it really takes on, he really takes on, you know, uh, a life of his own as the, the story kind of progresses. Um, but getting the talented people we got involved, there was Tyler Maine and Gilbert Gottfried of Bruce Davis and Malcolm McDowell, Les Le Easterbrook from Police Academy. I mean, just really awesome people to work with.

And this is my first time directing, you know, name, you know, talent and that many of them, and they all were attracted to the script for one. Real reason that it was different, um, and that it took risks and, you know, it was unique and a lot of times now, as we know with Hollywood and, and the kind of that structure, it's kind of the same thing, tried and true again because it's successful and that's great and it's fine, but there's nothing new or fresh.

So we wanted to really turn it on its head and just make a fun movie that we've never seen before. . Mm-hmm. .

Jim: Yeah. No, really in, really interesting. I think it's great. There's like, I think we need more of that kind of stuff and I think it's definitely a testament to the script that, you know, people like Malcolm McDowell and stuff, those, those big hitters who've been in the business for a really, really long time.

If you imagine how many scripts must have come across their desks, do you know what I mean? And I think the key thing that you said there is different. Do you know what I mean? Yeah. So must be interesting, like, you know, speaking of Hollywood, you're, you're based on the East Coast, is that correct?

Michael Leavy: Yes. New York.

Jim: Yep. Yeah. Um, so I mean, with the success of like your films particularly like Terrified too over the last year or so, is there kind of a, a Hollywood like trying to drag you. From the East coast? Like, or are you kind of staying, staying put? Like do you need to be in Hollywood these days? I mean, obviously not.

Like what?

Michael Leavy: I like going out to Hollywood and visiting in LA and if there's work out there to be done for a certain amount of time Sure. Whether it's six months, three months, a year, whatever it is, I'll go if the work calls for it. Uh, but living out there is a great thing about, look how we're communicating, right?

It's, you can have meetings at a, at a drop of a hat quickly, just as easily, and it's in person and. So you don't really need to be out there. It's so accessible now being anywhere in the world. And I think that's clear even where, with what's happening in the business in general, they're, they're opening up hubs in, in Tennessee, they're opening up, they've had hubs in Georgia, um, you know, all the tax incentive stuff.

So you really don't need to be out in la. Um, clearly we've been doing it here on the East coast and, and we've been okay, you know, doing it. But again, if it, if it kind of calls, uh, I'd go out there for that reason. But to live, it's not. I have too many connections here and family and things like that that, uh, you know, I feel comfortable in, in making a successful film where I

am.

Jim: Yeah, no, fantastic. I think there's that kind of like, we've got a similar kind of thing in the UK where it's like, gotta be in London, gotta be in London, gotta be in London. And um, you know, I kind of fell into that trap a little bit. Um, but you really. I, I don't think particularly these days, like, you know, we, we got members in LHS that are from, you know, York, Manchester all up and down the uk who are kind of just making really good stuff without being in one of those like right hubs.

Do

you know what I mean?

Michael Leavy: Like you used to, used to have to do it obviously because, because it was just so hard to. Nothing was accessible. There wasn't a way to have a, a meeting like this or Yeah. You know, interview. So it was just easier to get things done, especially at a business that's very like this.

So you had to be there to be even thought of mm-hmm. . Um, but again, nowadays it's just so different that, uh, you, you don't have to be. And that's great. And like I said, we built a really good. Team here of people, um, that I've worked with on many projects. So, you know, just having that is, is just such a huge advantage of why I really wouldn't wanna break that up as well.

Jim: Yeah, no, that makes complete sense. I mean, speaking of teams and stuff like that, like how is it that you ended up getting involved with the, uh, the original Terrifier film? Was it cuz you had done the

Staten Island? Clown, it was like a viral kind of thing. Yep. Like could you, is that, is that, how, is that Art the Clown or was it,

Michael Leavy: it's funny. It, it has nothing really to do with Art the Clown at all. It's, which is mm-hmm. funny. Uh, it was just this viral kind of marketing campaign that we did.

We put this clown out there and says, you know, we're gonna change the narrative of the news. There's always so much craziness, sadness, violent stuff going on, and we says, let's make it like a movie. Let's see if we could put something out there. Mm-hmm. have fun. Uh, maybe in a couple of months we're like, you know, we'll be the first ones to get 'em on camera and things like that and, and mm-hmm.

you know, kind of do it that way. And the funny thing is, it was within three days of putting this clown out in the world that it just exploded and it kind of took on a life of its own. Um, and because of that, we ended up getting, you know, well known and production company and that's how we got a lot of the funds for normal attraction to shoot that film.

Mm-hmm. on the set of abnormal attract. Uh, one of our producers and, um, sound engineers, he brought on this other producer, Phil Falcone. Mm-hmm. He says, I wanna meet you. This guy, he's a producer, he is an investor at the time. That's what I was introduced to him as. Mm-hmm. And, uh, they said he's working on his movie called Joe's War, which was with Amanda San and Asner.

And, um, And, uh, Tom Sizemore and, uh, he says, you know, uh, you mind if he comes down to set? So I says, no, of course. So in the end of Aboral Attraction, we built this giant monster village and there's all like little huts and houses and things like that. Like you really feel like you're in the fairytale fantasy world.

Mm-hmm. . And so he was really impressed with. You know, our set design and, and what we've done with no money. Um, and you know, he says, Hey, would you like to work on my film and help me out with Joe's war? So he said, sure. So we came in, helped him out with, with the finishing up of his movie. And it was actually Phil's son who was pitching to me, Phil's next film that he was doing.

He says, oh, have you heard of Art the Clown? And then I says, no. He says, oh, you horror fan? I says, I actually am a big horror fan, but I haven't heard. He goes All Hallows Eve and he's going, He says, no, I'm surprised. So I went home, I looked at it and um, they were pretty much crew up at that point, but uh, you know, became really close with Phil and obviously he's the executive producer Terrifier .

And, um, he introduced us to Damien and uh, we kind of just hit it off and just kept staying in touch. And then the opportunity first came up. , um, for roles that they were adding into the movie. Mm-hmm. . And, uh, at first they said, you know, we're doing these two cops at the end of the film. And he says, would you like to audition for one of them?

So I actually auditioned for the cop first. Mm-hmm. and, uh, myself. And, and, uh, my business partner, Steve , had interviewed, uh, uh, auditioned for the cops and, uh, we both got the role. But then a little bit later, Damie says, well, I got another role. And, uh, he goes, it's gonna be really cool and I'd love to offer it to you.

The only difference is you're not gonna. He goes, but it's a really memorable moment. You're gonna get decapitated. And uh, he goes, would you do it? I said, well, if you're in, if you're in a horror movie and you don't die, you're really a part of a horror movie, right? So I said, sure. I said, great. I'd love to be decapitated.

Um, so that ended up happening and then through that process we got to know each other more, and then we came on as a more, uh, Production side of things as well, you know, and, and helping getting Terrifier the original to the finish line. Mm-hmm. . And then over the years from that point, cause that was like 20 15, 20 16, uh, we just got really close with Damien and Phil and George Stubber and that, and that whole team and, you know, we became like family and then it came time to do Terrifier two.

Uh, um, and that's where we were brought on in a much, much, much bigger capacity. Mm-hmm. of being producers and, uh, assistant director and. , I couldn't be in the film, sadly, I was decapitated. So that that wouldn't be because you won't be in the sequel. Um, which I guess isn't true cuz I actually, I have a voiceover overall in the sequel.

So, I gotta tell

Jim: is that you on the radio?

Michael Leavy: I'm in the club actually. I'm the club announcer. Yeah. In the, in the club. If you listen, you hear, you know, happy Halloween and uh mm-hmm. Q xt Q TX is the club. And so you hear like these little drips and drabs and that was my voice. Yeah.

Jim: So you ma you made it in will the exterminator lives.

He's fine. Exactly. Just jumping back to Will the exterminator real quick. I mean, one that's a really, really good kill and a really good death. Um, I have been curious, uh, since we kind of booked the interview, um, ha have you got your own. It's decapitated head. Like is that something that you get to keep or,

Michael Leavy: Funny story about it.

I had a second production version of the head right here. So this is what, this is without the beard, um, without some of the, the makeup on. It's just got the hair, no eyebrows or anything. So that was the second copy. And the only reason why I ended up getting the second copy of it was because the first copy was promised to one of our producers that actually gave the money to do that scene.

You know, he gave the extra money and, and the person's in Australia, I think. So he's got my head from screen news from the film in like a case on his mantle and fireplace or something. And I told him, I says, if you ever get rid of it, give me a call first before you decide to sell it off to somebody. But I do have the second one in case that one did.

And, um, we're gonna do it up. Damien just needs some time. Everything's kind of went haywire since the release of two, but Yeah. Yeah. When we get time, gonna definitely, you know, put the hair in and make it Exactly. Looked in the film. Yeah. Yeah.

Jim: That

must have been tricky to get that through customs in Australia

Michael Leavy: yeah. Yeah. ,

it's funny because we just came from a convention in, um, Georgia. One of the people got one of the other heads, um, the, uh, the guy, the costume shop guy, they have his head that he got it from Indiegogo before we shot the movie. So they brought the head to. They're from, uh, Arizona.

They brought it to Georgia to get it signed by the actor who played the costume shop owner. Right. And I, I said to them, they had a rep up. I says, how the heck did you get this through Airport security, ? And they, I looked at you like, this is insane. . I got stopped for having business cards in my, in my, uh, in my luggage.

Jim: Um, that's crazy. Um, I do really like that scene in the, uh, what, wasn't there a thing on Instagram where I think either yourself or Damien or Phil, someone went into a Halloween shop and there was like a thing hanging. that was like, exactly like

Michael Leavy: was like, yeah, yeah, yeah.

What was the, well, it was, um, from the first film, the first film that was hung upside down and split down the middle. Mm-hmm. , when we walked in, we were, shoot, and I've known this costume shop for a while. It's been in, it's in Manhattan. And, uh, so when we were looking for a costume shop, . We told Damien, we says, you know, we got the perfect place.

They've, they've always helped us out in the past with other projects. Uh, I think they'd be willing to let us shoot there. Mm-hmm. and, uh, so we took Damien in. Damien saw it. Damien loved it. Still never saw that thing. And then we're on set shooting and David is standing in full art makeup under it and I'm not, you know, I'm just, I'm looking around, we're waiting to go on, I'm, you know, talking with David about the next scene and you know, other things.

And then I just kind of looked up and I'm like, holy shit. I'm like, if this isn't a sign of things to come. Yeah. Uh, you know, if this isn't meant to be, it was very serendipitous there, it was hanging upside down from, like, from the first film. Um, so we did that little Instagram thing where he like, looks up and comes down, uh, but totally unplanned and, and it was just really cool that it was like, meant to be.

Jim: Yeah. That's amazing. That's like. I think that's a good omen. Do you know what I mean? I, exactly. And I think sometimes you need something like that when you're on set. Do you know what I mean? Just any kinda little, uh, little omen or nod that you're doing the right thing and it's going in

the right direction.

Michael Leavy: Right. It's cause for anybody else, they would say that's a bad omen. If you walked in and you saw a hanging split girl upside down. But for terrify, for terrify, that's, that's a great omen.

Yeah.

Jim: Yeah, yeah, yeah. It's very on brand. Um, . Yeah. So what, what was your, um, you know, It must have been a lot of work, kind of being the co-producer as well as the ad.

Like I know that that's kind of not abnormal, particularly in, um, independent horror films. Like a lot of people have to wear a lot of hats, and that's kind of just how it goes. But with, uh, a film like Terrifier 2, the scale is a lot bigger than what it was for Terrifier. You've got a lot more plot, a lot more characters, um, a lot more locations.

Um, just a lot more of everything to wrangle. What, how, how do you deal with that? Is my question really?

Michael Leavy: Yeah. It's, it's not easy, especially when you have a crew of literally nine people made this film. Wow. And that's no exaggeration when, you know, we talk about it. Everyone, like you said, is wearing multiple hats.

Damien's directing and he's doing all the special effects and it's, it's just him and Phil really, it's it. I'm doing that, uh, producing, co-producing ad. It's it all, to me it all kind of falls under an umbrella when you're doing an independent film. It's just like, whatever I can do, I'm gripping too.

Putting up lights. It's just however, however, and whichever way you can get the movie done and in the least amount of time, which most of the time was like 15 hours, uh, we're gonna get it done. Um, but it is, and it was a bigger scale and it's a lot more people you're dealing with and you know, luckily I had a back.

With abnormal attraction. And, uh, another film I did, penance Lane, a few others where there were multiple, uh, actors and extras and things like that, that I had kind of become very comfortable in wrangling and dealing with so many different personalities. For Damien. This was the first time he had had a movie of this scale.

Mm-hmm. Um, you know, and we were able to guide him in how to do that. Like the club scene. You know, I really took over. , um, all of the extras and because I, just to alleviate any little bit that I can from Damien, because he's wor, he's worried about, you know, obviously Sienna and Brooke and their little story and their arch and like, he's super focused on performance and like all of that stuff.

So it's, it's hard to, you know, is when are we gonna get to the club? Is the club gonna let us in on time? When do we have to wrap outta the club? All of the lights, all the extras. When are they coming? Get their. Um, deal with sag and it's, you know, so luckily, you know, between the three of us from FU in the lens, we were all able to kind of delegate, get the permits for the cop cars, and then it was, you know, now we're on set, we have to move.

And, you know, it was, you know, fortunately the three of us have done that before we've worked together, so we were able to navigate that and helped Damien out to where he was just able to really just focus on his shot list, his, uh, effects obviously, and then just directing and, and making sure that his story was able to be told in the way that he.

Jim: I guess it's one of those things like it's, it is kinda like more money, more problems, you know what I mean? Like if you, like, when the scale goes up, the scale of all the issues go up as well,

Michael Leavy: . And, and there was pressure too of, of.

now we have a fan base that we don't wanna let down. Sure. Right. So it's like, you know, there's the pressure of that too. And Damien, we all do, Damien really cares about the fan base that he established. And this movie Terrifier 2, was made as a love letter to our fans. Mm-hmm. . Um, it's great what happened where, when a little bit more, you know, general and, you know, uh, a little more pop culturey, but we made this movie for the fans.

The only reason why it exploded the way it did was. Our fans of the original film really drove mm-hmm. , you know, to the theaters and really pushed this thing to, to go. It's very organic and word of mouth is the most powerful marketing tool you can get, and it was because of then is why it went more mainstream.

Jim: Yeah, absolutely. Cause I think it, um, I don't know if it had a UK release or not a massive one. Anyway, it played at Fright Fest. I know that. Right. Um, but in the States, I think it had like, didn't have like a fairly limited run and then it just kind of get kept getting extended and extended and extended.

Michael Leavy: It was supposed,

it was supposed to be one day at first, just a one day across the country in a few theaters, and then it got extended to a three day weekend and we figured out I'll play for three days and a weekend and a. Saturday, Sunday or Thursday, Friday, Saturday, Sunday, whatever. Um, and it was in a few theaters.

Then all of a sudden we got more theaters because the tickets were selling out. Mm-hmm. Then it just kept getting extended week by week, by week, and we had like a full theatrical run. We had like a six week run. , you know, it started, um, I think the end of September, like right before, like early October, somewhere in there.

And it went all the way past, or like right up to Thanksgiving, like in that frame. So it had a full, you know, theatrical runt. And it was really, the fans drove that and made that happen. We were never supposed to get that. And there were people in the theaters. It was still selling out, it was still packed, you know, and people were just talking about it.

And that's just, again, you make a good film. You make a film that you believe in, you put everything. Good story, fun, creative kills. But then, you know, you, you, they'll see how genuine we were about it and it, then you mix that with perfect time of year. It's like the perfect storm and it just kind of explodes.

Mm-hmm. .

Jim: Yeah, I think, I think that's bang on. Like if you, if you guys had spent like months trying to make a film that would do exactly what Terrifier did, it wouldn't have worked. Right. Do you know what

I mean?

Michael Leavy: Yeah. You can't plan for something like that. It was funny when people would say to us, this was family, friends.

Am I gonna be able to see this in theaters and your always responses? Well, you know, probably not theaters. It might have a limited one day run if we're lucky. But, uh, this is gonna live on streaming and this is where everybody is gonna see this film. Um, because you don't wanna get people's hopes up. And realistically that's just what it is this day and age.

Spielberg has a hard time getting his movies into theaters, you know, sometimes. So it's like, yeah, you gotta kind of, uh, you know, curb the expectation and just be realistic about it. But we never expected this at. You know, and, and I'm hoping, and it seems to be at least the case for now, is that we've opened up a lot of opportunity for other independent filmmakers, for other indie films to kind of have this, uh, opportunity and this avenue for potential success in the theaters.

Because look what happened. Give 'em a shot. You know, let's go back to like the eighties and the seventies. You know, these kind of, uh, independent lower budget films, you know, had a chance to be successful and cause of, you know, theatrical runs and things like that. So hopefully it seems to be happening.

You know, they had the Grinch that David Howard Thornton was a part of and mm-hmm. , you know, these other films seem to be getting these limited, uh, event kind of theatrical releases, and we'll see where it goes. .

Jim: Yeah, I think last year was such a varied year in terms of, you know, not necessarily in terms of popularity, cause there were a bunch of films that came out that was super popular.

But if you look at the kind of differences between, um, Terrifier 2, um, Barbarian in terms of its kind of scale and root as well as smile like a studio, low budget, but studio movie, do you know what I mean? All kind of having huge amounts of, of success. And now Skinamarink as well, which is out in the UK today.

Michael Leavy: Exactly.

And that's another one that would've probably never gotten into theaters. And now it is. And, and so yeah.

Jim: And it's,

and it's insane. It's crazy. And this is what Chris and I were talking about. Um, you know, when we recorded our kind of very first episodes, just us together, the landscape is like completely different now.

Um, well, we hope, we hope it is anyway, but, but you know, I think, I think it must be just because of films like Terrifier too over the last year, and. One thing that I kind of had a theory about or wondered was, I don't know if this is necessarily a question or me just thinking out loud, but with the way that the world has kind of been, uh, you know, locked down over the last couple of years, I would imagine that a lot of the productions that we've kind of had come out in 2022 and we've had this big wave of, um, kind of, you know, new horror films, you know, potentially would've.

Had the pandemic not happened, might have come out in 20 20, 21 and then 22. Do you know what I mean? So yeah, it could have been that Barbarian came out a couple of years ago and SMILE came out in 21 rather than Terrified came out the

explosion. Yeah. Yeah.

Michael Leavy: It uh, I think that's part of it too. And, and the pandemic definitely changed things as well.

I mean, we, I'll tell you right now, we got very lucky. in a lot of ways with the pandemic for our next film, which is Stream that we're, we're gonna be coming out with, uh, the same crew from Terrifier a lot of the, the, you know, similar cast members as well has transferred over. Um, and because of the pandemic it made certain things harder, but it made certain things a lot easier to accomplish.

Um, Just because of, you know, kind of what happened. Um, so yeah, I definitely believe that this kind of explosion of horror and how many big horror stuff had come out, you know, whereas, you know, it's a huge year for horror. I think that is because they were all kind of just pushed into. . Okay. We have to wait.

We have to wait and see where it goes. Same with Halloween. Mm-hmm. and tills and then ends. It wasn't supposed to be, yeah, it was delayed. Delayed a year each. Mm-hmm. . So, you know for sure.

Jim: Does that like put more like fire in your gut kind of thing? Like, does that make you just wanna keep like getting out there to have that kind of Yeah.

Like vindicated in a way? Like,

Michael Leavy: um, sure. I mean, yeah. I mean, it, it just shows that it's, uh, I don't think horror's ever gonna die. I don't because it's kind of the tale that's old time. Uh, it's, you started. Around the campfire

telling scary stories, right before there were films and, uh, before there were recordings of movies and books even.

Um, and then you had the books like the gr, the Fairytale Grim, and those were horror stories to teach kids to stay in line and moral lessons. If you, you know, if you go in the woods, the witch is gonna get you, she's gonna throw you in the oven, you know, don't talk to strangers. Mm-hmm. . Um, so horror has been around forever and it just kind of evolves.

Slasher to paranormal and this kind of monster and, and cyclical. It kind of keeps, you know, whatever changing and coming back. Um, but you do, you do feel vindicated because everything that you believe in and everything that you put so much effort into, when the audience resonates to it and they're clamoring for it, it just shows, you know, hey, my work and what I believe in means something.

And it's not all just. You know, nothing, obviously, you know, if, if I didn't have to make money to survive, I would be doing this anyway. I love it. Sure. It's just what I want to do. But sadly you need money to live and you, you know, especially if you have a family and just to eat, so you know, the more money that comes with that too is great because now you're able to continue working and continue doing what you love.

Any kind of creative business is tough. Yeah. Um, kind of break into, but you know, you stay with it. I always use the analogy where it's like you're chopping down a tree.

It's a big tree. It's a monster tree. You got this little ax, but you just keep going. It could take you years to get there, but that tree will come down, I promise. If you just keep hacking away at it.

Jim: I think a lot of people feel like there's a kind of, I, I certainly had like a bit of a mental barrier, like this is kind of out of reach and I, you know, I can't access this and stuff like that. But I think, you know, wow, people are kind of seeing that it is more accessible at the moment.

Um, which is good. , particularly cuz of films like Terrifier Terrifier Two and, uh, you know, the films that we were talking about from last year. Um, ju jumping back to Terra Fryer two, uh, real quick, could you kind of talk me through, um, the production schedule? Like was it quite contracted or did you have a little bit longer than, uh, than the first, uh, first film or.

Michael Leavy: Yeah, there was like, I feel like at this point there was like over a hundred days that we had shot . Terrifier. It was like a crazy schedule. I mean, there's like stuff in the footage that says Day 66 . I mean, it's like insane. Um, wasn't supposed to be like that. There was like maybe a 35 day schedule that now we realize was really ambitious.

Mm-hmm. . Um, it was never gonna happen. So there was like that little preliminary kind of schedule that we. . Um, and then it kind of just exploded from there. Uh, reason being again, nine people who made the film, right. Then there's, uh, Damien's doing all the special effects. It kind of gets dragged off. So we were like shooting two weeks and then off two weeks.

Yeah. And then shooting a week and then off another two weeks. So it's very untraditional in the way that we had done it. Um, it was a grueling schedule, like the hours were, again, nine people. There's no way we would've been able to. Um, what we were able to accomplish without having a bigger team in place, and we just didn't have it.

So we were working 12, 13, 14, 15 hour days with a turnaround of like six hours, eight hours, like very much so what you should not do. But we had a bunch of people who believed in the project so much so, and really loved each other like a family and wanted to be there. It was just like hanging out with your friends.

Um, Not to say that it, we, you know, wasn't getting a lot of work done. So it was kind of that mix of both, but it was, uh, a very interesting schedule. And then Covid comes in the middle of it, shuts us down. You know, we were shooting the clown cafe scene right as Covid was hitting. We were up in upstate New York in this town called Canada Jo Harri, on the set that we had built.

And, um, Covid starts hitting, but we're so off the grid, we don't even really know what's happening. Right. And we're getting drips and Drs the service isn't really that great up there. And we have a whole group of people, like 20 people that were just flown in from all over the freaking country. Mm. Some people from out of the country, um, and traveling and we're like, oh my God, did we just bring this to here?

Who knows? Mm-hmm. . Um, then we find out Tom Hanks has it. Everything gets shut down. Yeah. Yeah. Uh, and was like, when do we get to restart? When do we get to, you know, continue and. It helped us in a way because Damian went back to the drawing board and was able to really amp up the bedroom scene kill. Mm-hmm.

So be, we just shot most of that scene already and then Damian's like, you know what? Let's just make this bigger and crazier. It's not really what I was hoping for it to be. So him and Phil went back to the drawing board and we were able a few months later to go back and, and revamp it.

Jim: Yeah. I mean, I would be remiss if I didn't bring up that scene.

If I were to say that scene, do you know the scene that I'm talking about? Because that's how it's referred to as, uh, That's how people refer to it on Twitter and uh, and uh, on the LHS discord and stuff like that. So, um, how, how do you go about kind of, um, you know, say you're about to shoot that, that scene in particular, How do you go about kind of planning your day as an ad with, you know, those effects?

Like do you kind of have to consider resets and you know, how everything's falling? So I'm assuming like with only nine people on set, you know, you don't, maybe don't have the luxury of like a script supervisor, continuity supervisor and things like that. I imagine, does that fall on your shoulders as well as gripping ad and Co-pro?

Michael Leavy: Pretty much. Yeah.

Pretty much. I was the script supervisor. And trying to make sure that I can keep track of continuity. I mean, everybody was trying to do it too, just to make it easier. Um, you always have to prepare for more time with the Gore stuff. Mm-hmm. , because it takes way longer than anybody wants it to.

Um, you kind of fly through the talking head dialogue stuff, but the gore, it's reset. Cleanup is the worst. You know, clean up the blood, get the blood, especially, oh, you only got one shot at this. Cause it's gonna stain everything. And you know, you gotta make sure you have multiple cameras on it if you can.

Which most of the time you don't. Um, for those you try to get at least two. Um, and it's just go and kind of, then it, the process with that is you have to count for is so then she goes and she shoots, but now she's gotta have her eye ripped. She's gotta go into makeup for another two hours to get that prosthetic.

She comes in for two seconds. Now she's gotta get her arm ripped. She's gotta go back in the makeup for 40 minutes and then come out and guess what? You can't really. Worry about the shot list because the director is the one doing the makeup, right. So it really just makes, you know, a scene like that you're shooting over a week or three days or four days or, wow.

So it really just extends the process because of how limited you are with people. Um, and there's only so much time you can shoot 24 hours straight and you're still not gonna get it, and people are gonna be burnt out. And that's the thing you can't do too. You don't wanna burn anybody out. You wanna make sure that you're following the rules too, and, and everybody's safe.

Get to the proper rest. So it's a lot of that balancing act. Um, but it's, it's, those blood scenes are really, they look great on camera , they do, but they're the worst to shoot and blood gets on everything. Once it's on the floor, you track it through, you gotta clean it. It's on the equipment, it's on the apple box, it's on your hand.

He touches the camera. It's like, oh my God. So you make sure the DP doesn't touch anything because it's gonna end up on the camera, then you're screwed. Um, but I would know if you say that scene or the bedroom scene. . Yeah. You know, you know what it is. And the same with Terrifier one. You say that scene, I know everyone's talking about the saw scene.

Yeah, yeah. Um, you know, it's just, again, it's the scene that's the most talked about and that was the scene that we had decided that we're gonna try to rival the hacksaw scene from the first one. Mm-hmm. , that's where we threw all the eggs in the basket, really made it grueling and long and drawn out and, Um, it's funny, I love that kill, but my favorite kill is still the brook kill When she gets the acid in the face and you see her bubbling, and we take the, you know, we take the, uh, the hack at her chest and rip it open.

I actually did all the, the effects on that. I'm the one swinging the Oh, no way. The, yeah, yeah. David wears contacts and he doesn't, uh, wears glasses, but he can't. He doesn't wear contacts in the mask, so he was afraid to miss and swing and stuff with the sharp thing. Mm-hmm. So we were get, it was getting late and David's swinging, and Damien's going, it's not hard enough, and you're not hitting your mark.

So David looks to me and he goes, why don't you do it? I says, all right, I'll do it. I says, Damien, cuz now I'm the ad too, right? I says, I'm gonna destroy this freaking thing and there will be no body left. So we're gonna have to call it a wrap and go home. And I destroy. Totally shredded and ripped that freaking ripped cage apart.

Then he goes, well, I guess we're done. . , yeah. Put on the art the clown costume. .

Jim: Did it, did it feel weird? Put it on the art, the clown costume? Did it feel kind of some kind of cosmic interference with your life

Michael Leavy: or it No, it was, it, it didn't, uh, , I mean, obviously you feel, you feel something like you took, you put that, you're like, oh, I, I got the, you know, the star's, uh, wardrobe on.

And it's like, okay. And then you, you tell Damian Dam, if you wanna just take a peak, look up quick, just see my face for a second. Let's see how that, how that goes. Uh, but it's like anything else, you know, it becomes, You know, again, it's great. We love it. It's fun, but you know, it's still a job at the end of the day as well.

And you know, you gotta get it done. So it's kind of like when you're just in that mode, you don't have a time to kind of sit back and like, just reminisce

about it all

Jim: . Yeah, no, not what you mean. Like speaking of, um, kind of trying to match, uh, scenes in the second one. To the first one, not match necessarily, but kind of like, you know, one up them and stuff like that.

Were there kind of conversations about that for the entire film itself, if that makes sense? Because I, I just remember watching, the first time I watched Terrifier two, uh, you know, that bit. The second time we see art, not in the alleyway, but in the coroner's office where he's kind of just bearing down on the cor.

There's something about his face that just makes you go, fuck, this

is different. Right. It's more, he's more evil. Yeah, yeah.

Yeah. I dunno what it is. I dunno if it's the missing eye or, or, or what, but there's just something about it that's just a bit more like, whoa. Do you know

what I mean? Yeah.

Michael Leavy: You know, it was, it was overall, it was going bigger for sure.

It was making sure that we have a bigger. , um, more interesting fleshed out characters. We have someone to rival art that is just as worth. Of screen time and that audiences could connect to. That's where Sienna came in. Um, and then it was, you know, it was always, we need to have a scene to rival the hacksaw scene.

That was always the, you know, the one scene we kind of focused on most with in regards to that. But yes, there was a general bigger. overall grander. And it was the same with the costume shop. That was kind of our similar pizzeria scene where the girls first meet art and he gives the ring in the first one and there's that piece there.

And then this one was he putting on the glasses and um, you know, she's at the cast register and he comes up to her. But it was always, you know, kind of take that same blueprint, so to speak, that kind of work for the first one and then just crank it up to a thousand, you know.

Sure.

Jim: Yeah. Man, when he puts on the glasses, that's just,

It's looking back, it's funny. Or if you see a still of it, it's funny, but in the context of what become becomes before and after, it's fucking horrifying. You know what I mean? Yeah. It's eerie. Oh hell yeah. But it is, people have had that tattooed on them like that. Is that I

know.

Michael Leavy: It's bizarre. Yeah. We never thought that.

I'll tell you, when I first saw. When we were there shooting, he was just trying on different glasses and, uh, I actually connected most with the hands one. I thought that one was really, really fun. The pan severance looking for the man's larin one. I'm like, oh, that's freaking cool. So the sun, the, the sunflower ones.

It was, it was just, yeah, they're there. Whatever. I never, none of us ever expected that to be the thing that everybody just latched onto. Mm. So it just goes to show you, you know, we thought it was funny. He was like, okay. Yeah. But never thought it would. , they have toys with the fake little glasses. Now they have shirts, they have tattoos with the glasses.

It's like, how did this, you know, become this sensation? The same with the little kid from the serial. Um, Wesley Holloway is the actor. He actually is, is one of the stars in our next film stream. Uh, talented young man. But he never knew that serial kid was gonna be something that, an image that is so now synonymous when terrified to you see a few images, right, that everyone shares and that's one of them.

So it. , you just don't know. You know, you, you, you, you put everything out, but you don't know what's gonna stick well,

all the time. Yeah. It's interesting just, you know, even with all the planning and stuff like that, and it's like, you know, ha I guess that's the kind of like rule of the day for like terrifi two in and of itself that like, you just, you just dunno, it's just gonna, you know, it's just gonna.

Do what it wants to do. Do you know what I mean?

Do

your

Michael Leavy: best. It's like we always, I mean, I'm sure you've heard this kind of expression. It's, it's basically making a movie is like, you know, having a kid, it's you. , you conceive the child, which is you thinking about the ideas, right? Then you birth the child and it's like, okay, now, um, you know, you, you have your script ready, you're shooting the movie, and then as you're making the movie, and then you're going through post-production and you know, editing and everything, it's you grooming the child to get ready for the world, right?

Mm-hmm. , you don't know if, if what you did is a parent is good or bad or gonna work out, are you gonna have, you know, the next. I don't know, you know, president or, or you gonna have the next Jeffrey Dahmer, right? It's like you just kind of do your best. And that's the same with a film. It's, you know, you craft it and you do the best you can.

You pour your heart and soul into it, and then it's time to let go. The child has grown up, goes into the world, and now it's time to do your thing. And with movies it's like, here it is. And then it's just gotta do its thing. And people hopefully will resignate with it. Hopefully they'll, they'll connect with it because it's, it's.

you know, putting your, your, your work out there. Cause you work so long on a film and it's really a major portion, a few years of your life that, and people watch it within two hours, an hour and a half, an hour and 20 minutes, whatever it is. Shit sucks. Love it, hate it. It's just so quick and then that's it.

You move on. Um, so you hope most people like it? Yeah,

Jim: I mean, yeah, I think it's pretty fair to say that it is one of those like, polarizing films of last year. Do you know what I mean? People. Just loved it with like all of their hearts, you know what I mean? Yeah. They really fought for it as well.

Like a lot. There's a lot of passion for it and stuff, but you know, horror is probably the most divisive genre all there, you know? And it's

Michael Leavy: the best, worst movie of all time from, and the horror and argue, but that's what makes it special. That's what makes horror so different. There's only one other fan base that's.

Um, but I don't know if they're as opinionated, but there definitely is passionate, which is like the comic book world, right? With uh, you know, Batman and Spider-Man and all of that stuff. Um, there's no conventions for, you know, uh, drama films or comedy films, romantic films, and the fans don't care that much.

They watch the movie, they move on. They're not waiting online for hours on end to, you know, Uh, you know, I don't know. Jim Carey, it's signing on. I don't know. It's just, it's just a different world.

Jim: Why, why do you think that is? Like what, what is it about horror that's like, just so. , like gripping.

Michael Leavy: I think a lot of people connect with it.

Um, first of all, I think it's the type of people that like horror films because there's not many people that, uh, there's, I shouldn't say there's not many, a lot of people that there's, and the other ones the types of people that love romcoms and things like that. I don't think they're as invested into it because maybe they don't see themselves in, in it like what horror people do.

Whereas like horror people, the films are, are. always following the outcasts usually. And you know, it's the ones that couldn't quite get there and like you could kind of resonate. Horror also took a lot of chances. Like, you know, there's a lot of, uh, gay people depicted in horror. You know, there's a lot of, um, women, obviously we know this now, that fight to become the, the heroines, um, that we got.

Cool, iconic. Characters like Art the Clown and Michael Myers and Freddie Krueger that are just really market like marketable, like superheroes are. So I think it's a combination of all of that. Um, but I think for the most part as horror fans resonate because it reminds them of a time maybe when they were the outcast and people didn't necessarily like them.

And like now you kind of get into where we can communicate this way and share our love for horror and realize, oh my God, way more people love horror than I thought. I'm not the out. Um, you know what I mean? You love it just as much as we do and it kind of has now become the genre by the people. It always kind of has been, and now it's kind of being talked about more, I think.

Mm-hmm. .

Jim: Yeah, a hundred percent. Like I feel, I was having a conversation with someone before and they were like, I gotta break into like the horror industry and stuff like that. I was like, Just, you have to make stuff. If you, if you're making stuff you are in, there's no, there's not, it's not like fucking drama or like you say, like comedy or romcoms or anything like that where you've gotta like have your big made it moment or anything like that.

You've just

Michael Leavy: gotta be making stuff just right. And then, and they're right. And the horror fans will, will see anything. I watched so many horror films that are like $10 budgets. , but you still see it because there's those creative gems, there's those. Cuz you can take risks in horror movies too. Mm-hmm.

Whereas in these other ones, I don't think you really can. There's a reason why actors, actresses, directors, producers all even start off in horror films like big ones. Mm-hmm. , like you talk about Jennifer Aniston and like, what le between the Lechat. Mm-hmm. , you know, they, they kind of start

off there because it really gives opportunities to people in the film world to get started to kind of get their voice and to, to just create, and the community's unbelievable.

no other genre. Can you literally say, I hang out with Kane Hotter, uh, you know, the star of the Friday, the 13th movies? Mm-hmm. at a bar, having to drink whatever these conventions like, it just doesn't happen. No.

Jim: That's great. Isn't it? Just that level of like accessibility. Yeah. Yeah, exactly. I mean, like us, like, like, you know, like having this conversation right now.

It's just great and I feel like everybody in the horror industry that I've met, so. Super humble. Just super, uh, yeah,

Michael Leavy: they're, they're right and they're, they're great people. Mm-hmm. , like that's what it's like. You'd think, like, everybody always says like, people who may, may not understand horror as much, they're like terrified.

The craziest, right. The stuff that happens and they're like, you guys are so nice. And they're like, and Damien is like afraid of real blood. It's like he's one of the nicest human beings in the world. Yeah. You can have a great time laughing with him. All of us, we have a one, we were out last night and nobody knew who we were.

We were at a be random bar, went to a steakhouse. . People just were hanging out with us like for like two, three hours, buying, drinks, whatever. And it was just like, wow, you guys are super cool. What do you guys do for a living? Oh, we make horror movies. Like what? Mm-hmm. like, oh, we thought you guys would've been crazy if that was the case.

Yeah,

Jim: no, that's the thing. It's like everybody is actually pretty well adjusted and um, yeah, because I think they. , if they have got things going on in their life, they know how to deal with them or they know how to channel them or something like that. And I used to kind of have a bit of an issue, not an issue, but I never really let on that I was into horror films and stuff like that because I feel like people would kind of have this reaction and I would have to.

Justify it, but now I've

Michael Leavy: kind of just, and that's what I was talking about now, about there, because now it's okay. If they don't wanna be in, that's fine.

Jim: I don't, we, we don't, we don't need 'em to be in, they can, they can think what they want. That's totally cool by me. Do you know what I mean? Yeah. There

Michael Leavy: are people in here.

it's their loss. There's a lot of people. But now we're able to, like, it used to be this taboo thing, like, oh, I like horror movies, but I don't, I don't really wanna say it now. It's kind of like you have this outlet where you realize there's so many people that do and whoever does, we talk about it and we embrace it and we enjoy it.

Um, and that's what I love about this community and that's what I love about making the films. Because you, like you said at the beginning of the question was the horror fans are the most

opinionated cuz they care so much. Yeah. And you know, there's, it's. So bipolar, it's like they love this movie, they ate and they'll go into detail, they'll go into theory, and it's really awesome to hear.

Jim: And it, it keeps the conversation going. It just means we can all talk about horror and more and more and more. So I'm Exactly, I'm glad not everybody all likes the same stuff. Do you know what I mean? Right. Um, right. But yeah, you should have seen people's faces when I said that. I didn't like the Shining, uh, uh, had you could have heard a

Michael Leavy: pin drop

Like there's certainly, you don't have to love them all. That's what's wonderful. No, and you. About it. And there's certain movies that I like that people are like, cra they're like, you're insane. That movie's horrible. I'm like, I liked it. . Yeah.

Jim: No, no. I've got, I've got a few of those movies myself.

But, but it, you know, it makes the world go round. Do you know what I mean? It's, uh, it, it is good to have that variety because otherwise we, It'll just all be fucking boring, you know? With, with all of that said, it's like, you know, your, your passion for horror, it's just like clear and infectious. Like, what would you say to somebody who is thinking about, like, they want to make their first horror film? Like what, like one piece of advice would you give.

Michael Leavy: Honestly, it's just do it. Because no matter what, you have to learn on the set. You have to learn. So write the story you wanna write, learn those beats, learn those moments of, okay, this is how you get something to be tense and, and a lot of tension. This is how you break the tension. This is how you get to a scare.

Um, learn. Honestly, I, I wish I was able to do what Damien has has done, which is learn practical effects. It is so important in horror, it's so cool. And for some reason it's just, you know, it's way better than CGI and, and, um, not many people know it and could do it as well as, uh, that, and I think that's a huge thing.

So just kind of jump in, feel around, get bloody, get your hands dirty. Make something crazy. Make something fun. Tell the story you want to tell, but do it. Most people say they're gonna do it and they. Do it. That's the biggest thing. Find like-minded people. Hire people that aren't like-minded. Fine. Just get it done.

You know, get help and, and, and make something happen, and then submit them into film festivals. I think that's a great start because. Film festivals will help you network and meet like-minded people that are interested and that can help and you can work together because it's really hard to do it on your own.

It's a lot easier, still hard, but a lot easier to do it with a team because you can just feed off each other, bounce ideas back and forth, encourage one another when things kind of go straight. Um, and celebrate as well when things go well. So it's just a matter of, uh, getting it done and don't ever stop.

No, it's a little cliche, but that is a hundred percent the way to go about wanna make a horror movie, wanna make a movie, wanna do it, do it.

Jim: Cliche is a cliche for a reason. Yeah. Do you know what I mean? So, yeah. No, it makes total sense. Like, um, Have you ever been given any like shitty advice? Like any advice that you've heard it on, on face value, you go, that's terrible.

I'm never, I'm never,

Michael Leavy: yeah. Have a plan B. Have a plan B for me, every time somebody tells me to have a plan B, I get it. Or before really the success of everything was plan B is planning to fail. Because if you have a contingency plan, it's like, then I'm expecting to fail. Mm-hmm. and, uh, that, I mean, listen, it's not horrible advice, it's just.

Something that I don't ever think about. And so I'm very goal oriented and very driven in, in, in my goals. Um, so for me it's like, you know, I get it. For some people it's like, you know, have, have your layers and stuff. If your plan B is still within the business and stuff and it's not something totally separate, maybe that's a different thing.

But, uh, you know, maybe that, um, I tend to take advice from everybody and just use whatever kind of resonates with me. Mm-hmm. , I don't ever think advice is bad, cuz maybe it's good for them and maybe it worked for. Um, but it might not necessarily work for me. It's the same when like I'd make films and I listen to everyone.

I'd be stupid not to, and I take what makes sense to me. If it makes sense. I'm like, wow, okay. I didn't look at, okay, I, I, I see that, you know, if I don't, I'm like, okay, yeah, I, I, I, okay, but it's not what I want to do. Um, but you listen to everyone, you're, you're silly if you kind of cut that off and don't, because you never know where it's gonna go.

Jim: Yeah. No, that's a really good point. Cool. And finally my last question for you. Do you have like an onset survival kit? Like what, say, say you're about to, you're about to. , uh, leave the house, uh, to go to location. Like, what are you making sure that you've got in your, in your pocket, like before you go, it could be like a , a, a, a film related thing or just something that you need to get through the day or,

Michael Leavy: yeah.

I, you know, what's in interesting is, I, I, it, it's this, again, this sounds like silly because now everything's on the phone, right? So back in the day it would be like, I have my favorite CD with music, or I have. Pad or my iPod or something to mm-hmm. play the songs on my phone. I have a bunch of music and stuff.

That is my kind of thing to where things get crazy. You just need to listen to something that kind of grounds you. Um, my also on set thing is I make sure I have my own car there. I hate being trapped for like, if I need like a quick escape to like drive to the store just for five minutes. Mm-hmm. . I don't wanna send a pa I want to go cuz that's kind of, you're just unwind.

Um, you know, I've been to sets where like I've went with people or we're in the production van and I'm totally trapped and that's the worst. So for me it's, you know, just making sure that you can kind of escape even if it's only for two minutes. Um, mentally it helps.

Jim: I'd say that's a pretty good plan. B.

Michael Leavy: Yeah. Yeah, right. .