

FYI: Michael Blackbourn is the VFX supervisor for WN and Todd Giroux is a producer/post-production and has worked on ALL Simon's projects.

michael is just saying he thinks Simon just tweeted out as a truthful way to say like oh yall are tweeting at me about the excitement of the announcement but idk what is it about. so just gotta wait for tmr. he said the Rights for creative work is very weird. how the rights move around and control and who purchase from whom is probably more of a maze than all of us realize so if somebody new has rights to WN, i think it'd just be something we'll find out to see. anybody who takes on this property knows that Simon is what made it successful. michael said the whole world knows how important this version of WN we want

Michael: "we worked really heavily with simon throughout the show and he came to our xmas party last december and other guys from RDF. so, if he's involved and RDF is involved, then we'll be involved as well. so we'll see. but we'll find out more tomorrow. and its hard to know why... if its something he didnt know what is happening because he is being excluded? idk if thats the case or not. or other things are in negotiation. and theres no point discussing it.." [i couldnt catch the last bit]

i'll be excited to work on WN no matter what! i find that working with Simon is one of the great things. but that doesnt mean other directors wont be able to create amazing work with this material

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Todd: "i think theres a lot of stuff going on behind the scenes.. whatever comes up in the future when the films get made and whatever this announcement is tmr is most likely by Dean. it'd be interesting and i hope to work on the feature films once they start getting into production. but if simon's not at the helm, i dont even know if im gonna be on them.... well i dont think theres anything to worry about i think the truth of the matter is the series that you guys fell in love with will be the backbone to whatever the movie is going to be. i mean it would really have to go off the rails in order to probably disappoint you guys. and again, Simon's ex-tweet (whatever the hell you call it), he was the one that posted the sun rise. but i mean you gotta understand that that was back when everybody was still very actively involved with the show and as shows come and go you move on to the next thing. like Warrior Nun, we all have to understand is not the only project Simon is working on. he's probab;y got a dozens other projects he's currently working on and he travels a lot, been in a lot of meetings and talking about his next projects. so, back then when he tweeted that he was very much still involved and i cant speak for Simon but he's very much involved in Warrior Nun and he still is as far as i know. so things might still have been happening in discussions and i took it ,and i honestly dont know anything, but i took that tweet today as he's still in negotiations or maybe he's done negotiations or there could be a deal down the road. i mean they just came off of the strike about a week or two ago and he might not even be aware of this announcement taking place tomorrow so he might have just been bombarded by you guys for information about what is going on and he just wanted you to know that he doesnt know anything. so i wouldnt chalk it up to panic mode or anything right now i think everything is still in good hands. i think simon's still gonna be consulted regardless of him

owning it or not. so i dont see this fully changing. ive seen some tweets about casting and all that kind of stuff. i wouldnt worry about any of that. and again idk anything but cast deals arent (?) tied to a Simon deal so i wouldnt put too much stock into that. its in everybodys best interest that the show has the leads back or the characters back and as many people that touched the original series back as well. but this wouldnt be the first time that there was a series or a feature that went to a series and the other way around that didnt have the original creator/showrunner/director/producers attached to it so its not super odd"

Phan: Idk anything too much about rights and people always talk about who has the rights to the TV and who has rights to the films.... so i'm gonna ask you to lean into that whenever you can just to explain it to people who may not understand it

Todd: yeah so idk the full details of it. i'm hired by the production company. but the original concept was always.. the artwork and copyright was by Ben Dunn. and he licensed the rights to Dean English's company then Dean from what i understand he tried to get the show produced as a film or tv series a long time ago and was unable to. so he reached out to a few companies, one being RDF - Simon's company. and Simon had a contact or a close relationship with some people at Netflix. So he was able to take it there and got a deal signing. Then that became Simon's RDF's - I wouldnt say show rights - i dont think they own the rights to the show so its always been with Dean. So basically its Dean's show. and i mean from my standpoint - i mean i've never met dean - i think Dean was in Spain for some of the shoot for S1 and S2. ive never sent a cut to Dean except maybe the pilot in S1. i know he's behind the scenes quite often but i have never had a contact with dean other than maybe 1 email 4 years ago. so when netflix unwisely didnt pick it back up - or maybe wisely cause there are downsides to doing shows with netflix. so when netflix didnt pick it back up, some of those rights reverted back to dean or he still held the rights to the feature side not the tv side. so thats how it goes

Phan: Can netflix hold the rights to specific characters? Or is that just lump in with the story?

Todd: i'm not versed in that but like if the characters were created under contract with the license deal. like if there was fully a netflix original. i dont know anything about warrior nun in particular, i think all the characters would be under what Ben had created or what Simon had created under the license. but if there was a character in another show that was created solely for the netflix product/project, netflix would own the license.

Michael: I could see that being a sticking point. where if a bunch of rights were reverted to Dean. but Jillian or something - i havent read the comics but im sure a ton of this modern science vs faith stuff that was in the show probably isnt in the comics. im pretty sure Jillian probably isnt.. i dont know about the main cast if they all show up. idk if any of u have read it. but im sure that if characters were just created for the show for netflix, and then film rights automatically reverted to Dean because the show got cancelled, i could see there having to be negotiations with netflix to bring all the characters across (or the important ones or some of them or something. and i could see that being a sticking point that takes awhile to work out

where Simon wouldn't be involved in really at all. right? and so i could see that taking awhile, being a bunch of work and then you know, a result happening after. that may just be stuff that's ongoing that has to do with rights between the show and the characters and that has to be worked out so.

Todd: It is true and there were characters that were penned under Simon's tutelage and major characters but what i was getting is that i don't know where those characters' deals would lie - if it would lie underneath Dean or under Netflix. depending on Simon's contract or what Netflix had in their contract. if it was a derivative of something in the original comic books it could be under Dean. so if it was a character that was originally in the comic, and i do know of 1 but i'm not going to say, that maybe just the name was changed in the series, that may be understood as a derivative of the original comic books and it could be still under Dean's license. the character that i am referring to is a minor character so i wouldn't worry too much about it

[audio kinda jumping in and out around here but also some words i can't pick up so might not make much sense]

Michael: You're talking about the character in the jersey store, the one that got killed by the tarask. they might not be able to bring her back so if you guys can live with that you know.. maybe we'll be ok. so, i think we'll find out more tomorrow. and so you know, Todd is the guy that i have to trade you know 10 blue glow shots for one tarask shot for with.. so u know either u get 10 blue glows or 1 tarask, what do u want?

Todd: if we let Michael do what he wanted you wouldn't have a show because we wouldn't have been able to afford it.

Michael: no we'll just have one episode but it'd be super sweet

Agnes: the whole visual and the story everything we love so, you've done a very good job

Michael: no, thanks. and i mean, we love working on the show. it's super creative, working with all the people is great. it was a great process. it was a great two seasons to work on. i think that's my main point, is that no one should worry too much about whatever's happening. because no matter what it's going to be something kind of new because.. Todd, like i don't think you can start a feature film off of a tv show that Netflix could remove from streaming that you had to watch to know what was happening. that just seems insane.

Todd: uhhhh yeah i would agree yes

Michael: so no matter what they're gonna springboard some kind of recap or retelling or something and then we'll see how new and how different it is, we'll find out

Todd: yeah but the foolish thing would be like. i can't talk to what Dean has thought like i told you i've never met the man but what his plans have always been i don't know. idk if this is always a thing. but i'm almost positive that the only reason that there is this deal in place with films and

anything else up his sleeves is because of all of you guys. if this was a flop that no one would care about-

Michael: it would have to kick ass to be something brand spanking new and bring everybody along. like it would have to be as good at representing the fanbase in the way they want to be represented. if its all new showrunner, all new writing, all new casts, whole new story, but its some new product that speaks to you guys just as much, then i'd say thats still successful. if they manage to do that. man this is something different but its awesome and we love it and it still speaks to us, then theyve done something amazing.

Phan: thats why im hoping for Father Vincent spin-off. even if its a spin-off how much does that affect what rights and things happen?

Todd: it would depend on who the character is.

Michael: Todd i'm just thinking i would love to see a Wes Anderson Warrior Nun

Todd: ohh god

Michael: right? but see what i mean like you could start again and if you got like Tarantino or Wes Anderson told a Warrior Nun story i'd go watch that

Todd: i wouldnt, i hate Wes Anderson

Michael: No? ok..

Todd: I dont hate him sorry. thats.. i just..

[Michael reiterating different is not necessarily bad]

Todd: You guys have to also understand that Simon's role in this is process in a TV series was up until a couple weeks ago wasnt even a named role. simon's role as showrunner/executive producer/head writer. theres no such thing as a showrunner on a feature film. the person in charge of everything is the director so you know, whether or not simon comes back as a director and if he is helming it when its a feature film thats another-

Michael: or maybe as an executive producer or something-

Todd: or maybe its executive producer. so i think what simon was commenting on was that theres not that role. like in a feature film world theres no role for exactly what simon did. its the director that generally crafts that. so if its dean in a different body of where the creative is - based on what simon's already created, that world that he's created along with the backbone if where it came from from Ben. but again, Simon took a lot of liberties from Ben's comic books. i mean thats the whole process of how it works. Ben creates the world, Simon takes that under

his understanding and flashing it out. make it become a tv series and he kind of recreates it all again and then now we've got a feature film. and it probably could be explored in a completely different way or in the same way but just a little bit of a different take. like mike's saying. you bring a different flavor/artistic look at something you might still have the essence of the movie but it just has that something that we weren't all expecting. it could still be really special so i'm excited for it whether or not simon or i or mike or anybody's involved. it could just be amazing or it could be a complete flop who knows!

Michael: but you guys must know that right? that the idea of getting this property and doing something that doesn't bring any of u guys along will be absolutely foolish. what a waste of time and money. so they're gonna bring you guys along they're gonna try because it is jumping off from the show somehow. whether it's writer, casts or whatever. or it has to be so new that still speaks to u in an amazing way and bring u guys along anyway. that's a HUGE nut to crack. a really hard thing to try to do. and so if that's what they're gonna try to do then i wish them the best of luck.

Phan: how does something go from writing wise from a tv show to move to a trilogy?

Todd: there's a lot more constraints in a TV show generally than a film both in terms of time and budget for one thing. again WN wasn't in the same budget class. we punch above the waist. but we weren't in the same universe budget wise as like Game of Thrones or anything like that. so like GoT on an episodic basis you could make a feature film but not a Warrior Nun. so you have a lot of real estate when it comes to money to work with which is a good thing. it's a lot less trading with Mike and I would have to do for shots. time as well on a tv show you want to get things done in a timely manner so we can get it on air. i know that doesn't translate very well in the world like netflix cause it's like 2 years between s1 and s2 but there's a whole lot of things happening and it's gonna take a long time to shoot a show and post a show. like i'll just say i've seen a lot of comments on WN and on other shows and me as a fan as well, but i understand that game. by the time you come out of the first season - like traditional network tv or streaming platform - they want to see numbers first. before they award u the opportunity to do another season and a show like WN is 13-14 months by the time we go from camera to post production is finished. and generally a few more months until it drops. so you can generally figure out on a show like a WN is about 16 months before you're gonna see it or by the time they announce it. so, in terms of writing for a feature film, it's completely different. Simon on WN for example there's a room of people. you guys see Amy Berg sometimes posting.. there's a whole bunch of writers involved in the show. on a feature film it's generally just a writer that comes up with a script or screenplay then the director will generally do a pass on that and make it his or her own. and that's generally their project. it's not generally another writer on set when they're shooting a feature. on a tv series, there's always sometimes a team of writers that are available in case something comes up as well as the showrunner. so it's quite a bit of a different process between a feature film and a tv show.

Michael: yeah the difference is that you don't have to structure it in a way that you end on a cliffhanger every 40 minutes.

Todd: exactly or like in traditional tv, handcuffed around commercials breaks and all that stuff. a lot less things to worry about. freer to move around and explore different creative as well. there are some streaming platforms and cable networks that you could push the limits a lot further but like the opening fight scene in S2 we had to tone that down for blood and decapitations even because it was too much for netflix. cause mike and his team was ripping ppl heads off. in a film u generally wouldnt get that note.

Michael: part of that is also there isnt any ratings on netflix so we never really understood what we're allowed to do. and simon would be like thats cool and then netflix would every now and then be like maybe back off a bit

Todd: there is, theres internal ratings but theres nothing ever set in stone like when you do a network tv show. you get a bible of what u can or cant say what u can show or cant show. its pretty thick. if youre showing someone mooning or their bum, how much butt crack u can show.

Michael: the best part about that whole thing was nick was working on the shot of adriel's face being all torn apart on his 4k tv on his home office. and his son is pretty young. and he had a freeze frame of that up and he had to explain to his son what he's seeing of this poor guy's face all blown up. like "what's wrong with him, daddy?" yeah so that stuff is kinda funny.

Phan: A lot of this fan base is based on their love of sapphic shows and we know that netflix is not great at that so i dont know how you think that might translate to a feature film or if u think that it would

Todd: uh, idk honestly. I think it may translate better in a feature world but its hard to tell. it wasnt until this show and community that pointed out to me kind of how poorly netflix promotes or gets behind that. so its a good question idk but if i was to guess, a feature film world, it would be not easier but more taken care of

Michael: another thing too is if youre springboarding off the success of the show, then you know what is the element, what the building blocks were that brought the fans. and if u just turn this into nuns with guns that we're always looking for JC like in S1, then i think it would immediately not succeed. because of what Simon's done with the show. its a major story point so that would be something that would be a major feature. because when we were all working on it we didnt quite realize that thats what we were working on. we know we're working on a magic show that was kind of like buffy where theres magic and stuff. and we knew that beatrice had her kind of heart to heart moment in S1 explaining her backstory but it wasnt until S2 that we kind of realize what we're working on and what attracted everybody to the show. so. i dont know if Todd felt as well

Todd: im a little weird, i dont read scripts ahead of time generally i'll usually read the first one so i know what the break down is and budget stand point. i should caveat that, i dont generally read Simon's scripts. and only because i want to be the audience when i first get in with the

editors and see the first cut. im not bragging or anything but im the first person that gets to see a cut generally even before the director cause i work with the editors right out of dailies. so i remember being in the room when i realized what the base love story is in this series was. i remember turning to an editor jamie being like a WHAAAAAT? moment like this is amazing! (2/3 through season 1) it was jamie's episode and i was like completely blown away cause there was 0 in my understanding that the direction of a love story was that.

Michael: yeah we were all kind of working on the assumption that we were doing magic charlie's angels kind of, up until then. then S2 made that a lot more clear. that was interesting that none of us knew quite what we were working on either.

Todd: I remember turning to Simon in the room when he came in to watch the cut and he just kind of smiled and giggled and winked at me. he doesnt usually keep much from me but that little gem was pretty good.

Phan: so how do you both in your own respects figure out what to leave in, what u see as building blocks and what to scrap

Michael: im mostly on the execution side. im to a great degree executing on somebody else's vision. my biggest thing with this show is simon leaves a lot of room for us to be creative and bring our own ideas at least as far as like how the magic work. how do the monsters work. i cant really speak to the other parts so

Todd: i'll give you a kind of a mini breakdown. so from a script standpoint, simon and his team will do outlines. like story breaks. come up with the outlines of what 10 scripts or 5 scripts however many episodes are going to be. submit those for approval and then theres months of notes back and forth and that between writers, simon and the studio (netflix). so him and our studio exec will go back and forth and talk about what they want or dont want in the scripts. then its up to simon and his writing staff to argue points of this is where we want to go and then netflix will argue counterpoints of this is what we think is best for the show and our marketing team and analysis of this and that and other things. so thats the script stage. then we get into production and theres a whole other round of what u can and cant produce. then we'll open up a production team to hire all the crew and staff. and then reality sets in on what simon has written. and what even was approved now we have to figure out how to shoot that within the money thats been award to us. sometimes the studio will come back. so if i submit a budget of x million dollar then the production manager or line producer submits a budget of x million dollars per episode. lets just say for context purposes. \$5m an episode but the script breaks down in reality is gonna cost \$7m per episode. then the studio either has to come back to us and say yes we're going to give u extra \$2m for this episode or no you have to scrap stuff. generally, the studios dont want to spend more moeny so we'll have to figure out what to scrap in that script thats been approved. im hired on early, and so me and theres another guy, my counterpart zach tucker. him and i we will sit and go through the scripts and we'll give simon our notes. and say ok this scene that u shot, theres a scene in S2E5 - when they enter the hotel, for the big nun conclave blood bath, that scene opens up with motorbike chase, motorbike stunt doubles driving

through glass windows, a big shootout in the lobby, and this whole other thing. we couldn't afford it. S2E1 involves something like 20 tarasks ripping apart a bar in Germany or something. and destroying an entire village. so, you can blame me and Zach for telling Simon we couldn't afford that. so we had to figure out a different way of shooting them.

Michael: much of that is the same thing we do in commercials. [talking about how sometimes you put something in that you know is easily cut but so you can keep the stuff you really want]

Todd: yeah a lot of it like Simon will, or any writer will.. and it's part of the whole back and forth. i always make this joke that i want to come up with a piece of software that everytime a writer types out a scene, it tells them how much it's gonna cost. because it's not the writer's job to worry about how much something's gonna cost they just have to tell the best story that they possibly can come up with and then it's our job to figure out what's reasonable. and i know, i've worked with Simon for a decade. and i know what he will allow to be cut or won't within reason.

Michael: we tried to do that once with breaking down VFX by putting the bid amount based on the number of syllables in the breakdown description. didn't quite work but... i'm gonna roll but i really appreciated talking to you guys and i wouldn't even mind doing another one of this if anyone wanna chat about stuff or about VFX. if you want to grab like Todd and i. like this is one of the longest conversations i've had with Todd and i miss Todd! so if whoever is in charge of you guys merry band of amazing fans wants to coordinate this stuff, i'm happy to do it again. and i'm excited to see what happens tomorrow like everybody else so. Todd keep wooing them with your magic tones of your voice. again, i think they would be insane to not try to bring you guys along and either it's going to be something based on what you guys already love or they're going to try to make something new that you guys love. one of the two. so either way you win. they would be foolish to leave you guys behind so. take care!

Todd: i'll kind of wrap up so, we'll go back and forth with Simon. figure out he is willing to cut and not. and some things we recommend cutting that he won't but we still can't afford or creatively we can't find the location for, then we really just have to put down our heads together and come up with creative way. and Simon is amazing for finding out creative ways to do something that was a roadblock. and the show is shot and during shooting you come up with a lot of challenges. sometimes actors get sick or a location falls through or COVID hits, so you have to write your way around that issue. and then you get into post production where i primarily work. dailies comes in to the editor and the editor puts it together as it lays out in the script then the director comes in and sits with the editor. then we do a director cut and the director goes away. on TV, the director is what we call a hired gun, they come in there, they do a cut and it gets handed over to the showrunner (which is only a TV thing). so, it's really the showrunner cut that you guys generally would see. so in WN, working with Simon is quite special for me cause he gives me a lot of autonomy, i do a lot of the cutting with the editors up front, to lessen the amount of work Simon has to do. because i'm based in Canada, so i worked in Spain while all of this was happening and all of our editors were in Canada. so, i wasn't even in the country so i work with the editors and we would present Simon a cut and he would give me notes to sit with the editors and go through the notes. so while we're editing, you'd be pretty shocked from what you actually saw

and what was actually shot. S2 for e.g the first two episodes, Lilith big fight scene the top of E2, that was shot for E1. so we found a natural break point where Lilith kind of confronts the first guards and then we picked that up in E2. it just felt like a better edit. and theres a bunch of other things. there was challenges with car chases and stuff like that so we send notes back to Spain to do reshoots and pick up shoots. in E5, there are 3 scenes that you guys havent even seen that were cut from the show cause they just didnt do anything for the show. a lot of footage and scenes are shot that we call shoe leather, theyre just connective tissue they kind of get actors from one place to another. and thats post production, we rewrite the script basically in editing. and then i work with the composer along with Simon and the whole sound team, mix team and vfx team. and during that process the composer or mike and his team would have notes. its a kind of a weird situation but a lovely situation. most vfx companies are just vendors. just hired company. but The Embassy we brought them on as a partner, a team. and not just someone who is just paid and do what theyre told. so they took a lot of ownership and we invited them to the editorial very early on. theres a lot of S2 where it came out of that, where the big church fight scene or the tarask comes into the scene. that whole thing was storyboarded out and figured out in editorial. one of the editors named Simon, myself and michael's team we kind of restructured that entire fight scene all the way through from the Beatrice and Ava landing out in the courtyard in front of the church to after the tarask was basically destroyed. so theres a whole lot of give and take. then theres a whole process where you submit cuts all the way through to the network and then they give you notes. so then youre addressing those notes the whole time as well. a lot of things are planned and no one will ever see the light of day. so thats the flexibility of a series. on a feature film, its a lot more locked down. unless youre like a Mission Impossible or something like that, you can constantly go back in for reshoots and pickups. generally a feature film once youve shot it thats what youre playing with.

Phan: usually the first episode is never like the rest of the episodes. You dont see that in Warrior Nun. and i was wondering how do you make sure that its cohesive.

Todd: its a really good question. theres a lot of things that could affect that. so, in a general sense, in editorial, we sit back and we generally say it takes about 3 episodes for the casts (and sometimes the crew) to know each other and get comfortable in front of the camera with the team of characters. we felt in S1E1 that we felt that the cast (it has happened to me a handful of times but definitely on WN).. it was like theyve already been shooting for 4 seasons. Ava was extremely comfortable in front of the camera. she looked amazing in front of the camera, she interacted with the rest of the casts and they felt like a team. so it was kind of magic that was already happening behind the scenes. the cohesiveness of it thats really showrunner kind of stuff. making sure that if theyre dressing or carrying themselves different, making sure that the directors are following the guidelines that the showrunner has set up. another thing we can do, that we do a lot, is we share all the episodes and dailies with the directors. you might think thats kind of an obvious thing but its not. when we shoot in what we called a block. E1&2, E3&4, E5&6 are shot together and so on. its more cost effective that way. sometimes we might shoot E5&6 first before E1&2. its a lot of things that will affect what youre seeing and how comfortable actors are. your hope in E1&2 that the director is paying attention to how Ava is walking, holding herself, interacting with things so it seems seamless. then director for E2&3 would see those

dailies of E1 before they even go into photography. the one good thing about a show like WN is our DPs who is gets a lot of credit rightfully so, they really are paying attention to the nuances in the scenes - whats carrying these actors, how theyre shooting people and how theyre staging things to kind of trick you guys. sometimes the actor/actress might have gotten hurt (even in WN) that we have to shoot or edit in a way that theyre not limping or their arm is sore.

Phan: how do you come up with the budget

Todd: depends on season and a lot of factors. budgets are broken down into 3 sections. above the line, below the line. but actors salaries are determined by casting agents, contracts, lawyers, networks, showrunners, they all negotiate its a whole other world that im not involved in. but that side of the budget is locked in so when i get a budget, those numbers are locked in and then we have to figure out how to.. lets say netflix says we're giving you \$5m per episode. so \$50m for 10 episodes. and out of that \$50m, \$10m is for casts. so i got \$40m to make the show. and thats for crew, locations, music, editors, vfx, everybody else. vfx and sound are probably two largest outside of editorial staff costs. so if we say we cant afford this scene, but if you maybe reduce Alba's salary.. that'd never happen. we're never taking money out of crew or casts cause most people are unionized or cause of contract. so we figure out how to budget outside of that.

Phan: [talking about always amazed at how anything actually gets made cause theres so many people involved] [asking why theres no difference in a movie with continuity]

Todd: its a trick. in a movie itd be more of a trick that youre not aware of. theres movies where i can tell thats the first scene that they shot. [briefly, one trick is they'll shoot some minor scenes first to get the jitters out of the way, A list actors will never have to do that cause theyre seasoned] [its harder to hide the stuff in a tv series cause of time] [feature films have way more prep like months and months in advanced, series sometimes just weeks to prep]

Phan: when u sign up for a trilogy, is it better or more likely theyd shoot all 3 combined or is that more costly?

Todd: that would be more of how the studio want to finance it. more of a production question. [if shooting with kids, you would want to combine the shoot cause theyre gonna grow up really fast] [it'd be based on script, how director wants to shoot, and how studio wants to finance it] [gtg] super happy to be involved with u guys. clapping and congratulating u all. blown away by the work you guys have done. i know you guys interact with Simon quite a bit but sitting back and watching his joy has been... like i've known Simon.. i did his first show ever and i'll probably do his last. i'll probably be behind the scenes on all of Simon's projects. so i've known him for quite a while and watching him interact with you guys and me interacting with Simon outside of what you guys can ever see. and seeing his joy on everything that you guys have been posting and all just the crazy fan art work. and all the crazy stunts you guys have been doing has just been a joy. it all comes down you guys. and honestly thats what we make these kind of projects is for. we're very greedy and very secretive as we're making it and then as soon as im done and i release it out to the world, im that guy i take great pride and im the gatekeeper of it all, the

materials and everything. im very protective of simon stuff so you guys have done an amazing job so keep it up. i wouldnt worry about.. i think youre all in great hands wherever this goes. whatever the announcement is tomorrow. and again idk anything but i'd be pretty suprised if Simon doesnt have something to do with this - the feature down the road so im taking his tweet as "hey guys idk anything at this point, im not involved yet, so i dont know whats going on." and thats kind of standard like he wouldnt have a contract yet so he might not have been told some stuff and because of the strike as well. legally he wasnt able to be told anything. [was working on shows on strike and he wasnt even allowed legally to talk to his showrunner of the show, todd has to finish her show without her seeing the final episode] so it gets kind of complicated and thats what i chalked it up to. and i wouldnt read too much into it. and we'll see how it goes and maybe it is a thing but i kind of doubt it. but i'll leave it at that. thanks for everything. feel free to @ me on this platform or whatever and yeah love to do something else with u guys again.