

WEAPONIZED #11



# HOLLYWOOD IN TRANSITION

## THE FUTURE OF MOVIES, TV & STREAMING

GUEST : JOHN LONG



1  
00:00:06,889 --> 00:00:04,130  
Secrets cover-ups and strange phenomena

2  
00:00:09,890 --> 00:00:06,899  
UFOs and ideas that challenge reality

3  
00:00:11,509 --> 00:00:09,900  
itself all these Mysteries all this time

4  
00:00:14,089 --> 00:00:11,519  
are we ever going to get to the bottom

5  
00:00:16,670 --> 00:00:14,099  
of these my name is George Knapp I dig

6  
00:00:18,950 --> 00:00:16,680  
into news stories that others can't or

7  
00:00:20,630 --> 00:00:18,960  
won't I'm Jeremy Corbell and for some

8  
00:00:22,670 --> 00:00:20,640  
reason people tell me things they

9  
00:00:24,910 --> 00:00:22,680  
probably shouldn't

10  
00:00:28,790 --> 00:00:24,920  
and this is weapons

11  
00:00:30,830 --> 00:00:28,800  
[Music]

12  
00:00:32,749 --> 00:00:30,840  
this is weaponized I'm George Knapp this

13  
00:00:34,190 --> 00:00:32,759

is Jeremy Corbell we are here in the

14

00:00:35,510 --> 00:00:34,200

belly of the beast in the heart of

15

00:00:37,310 --> 00:00:35,520

Hollywood and today we're going to be

16

00:00:39,290 --> 00:00:37,320

talking about movies with a special

17

00:00:42,110 --> 00:00:39,300

guest we are going to be talking about

18

00:00:45,590 --> 00:00:42,120

movies but I am particularly excited to

19

00:00:48,470 --> 00:00:45,600

have John longhair because you guys have

20

00:00:52,250 --> 00:00:48,480

known each other for decades is that

21

00:00:54,830 --> 00:00:52,260

correct decades decades so if anybody on

22

00:00:57,529 --> 00:00:54,840

planet Earth has more dirt on George

23

00:00:59,209 --> 00:00:57,539

Knapp it's going to be John long so I

24

00:01:02,209 --> 00:00:59,219

want to get into how you know each other

25

00:01:03,889 --> 00:01:02,219

that's why I'm excited UFOs movies

26

00:01:05,870 --> 00:01:03,899

that's cool I want to learn a little bit

27

00:01:09,530 --> 00:01:05,880

about what you know about George there's

28

00:01:11,210 --> 00:01:09,540

plenty of dirt to dig up we have a

29

00:01:13,609 --> 00:01:11,220

policy of mutually assured destruction

30

00:01:15,350 --> 00:01:13,619

uh our friendship That's the basis of

31

00:01:16,490 --> 00:01:15,360

our friendship from over the years I

32

00:01:19,250 --> 00:01:16,500

thought maybe we would talk about John

33

00:01:21,590 --> 00:01:19,260

and his company before we get into where

34

00:01:23,450 --> 00:01:21,600

the bodies are varied

35

00:01:25,010 --> 00:01:23,460

um you are the co-founder of a company

36

00:01:27,590 --> 00:01:25,020

called Buddha Jones it's one of the

37

00:01:29,810 --> 00:01:27,600

biggest trailer producers in in

38

00:01:31,670 --> 00:01:29,820

Hollywood you were worked on some

39

00:01:33,410 --> 00:01:31,680

massive projects some really interesting

40

00:01:35,390 --> 00:01:33,420

Prestige projects

41

00:01:37,670 --> 00:01:35,400

want to know if you could tell us how

42

00:01:39,890 --> 00:01:37,680

you got into writing trailers and

43

00:01:41,990 --> 00:01:39,900

producing trailers what Buddha Jones

44

00:01:44,090 --> 00:01:42,000

does how big it is what a big player it

45

00:01:45,350 --> 00:01:44,100

is and we'll talk about some movies well

46

00:01:47,270 --> 00:01:45,360

first of all

47

00:01:49,249 --> 00:01:47,280

it's great to be here guys I just want

48

00:01:51,770 --> 00:01:49,259

to say and and I also want to say that

49

00:01:54,350 --> 00:01:51,780

when you look back on this episode and

50

00:01:56,870 --> 00:01:54,360

you think my God this is a ratings

51  
00:01:58,550 --> 00:01:56,880  
killer it's you guys I could have

52  
00:02:00,649 --> 00:01:58,560  
thought of this idea no

53  
00:02:03,950 --> 00:02:00,659  
um and the other thing to speak to your

54  
00:02:06,050 --> 00:02:03,960  
point I mean I'm not an expert in the

55  
00:02:08,330 --> 00:02:06,060  
stuff you guys do I love this show I

56  
00:02:11,930 --> 00:02:08,340  
love what you're doing but I do think

57  
00:02:16,130 --> 00:02:11,940  
I'm an expert and what I think is the

58  
00:02:17,630 --> 00:02:16,140  
most exotic and mysterious life form on

59  
00:02:20,270 --> 00:02:17,640  
this planet

60  
00:02:23,089 --> 00:02:20,280  
and that's George now

61  
00:02:24,830 --> 00:02:23,099  
yeah 45 years we'll get to that he won't

62  
00:02:26,390 --> 00:02:24,840  
brag he's like you tell him a little bit

63  
00:02:29,330 --> 00:02:26,400

about jobs Buddha Jones is one of the

64

00:02:32,390 --> 00:02:29,340

two or three maybe the top uh producer

65

00:02:34,309 --> 00:02:32,400

of movie trailers movie TV trailers in

66

00:02:36,290 --> 00:02:34,319

the whole world you know we are here in

67

00:02:39,290 --> 00:02:36,300

the heart of the the movie industry and

68

00:02:41,930 --> 00:02:39,300

TV industry in Hollywood and John is a

69

00:02:43,490 --> 00:02:41,940

modest guy but the work that he's done I

70

00:02:45,250 --> 00:02:43,500

mean millions of people have seen it I

71

00:02:48,290 --> 00:02:45,260

mean people who are following our show

72

00:02:50,150 --> 00:02:48,300

will be familiar with the this title

73

00:02:52,190 --> 00:02:50,160

it's called nope it was a Jordan peel

74

00:02:55,790 --> 00:02:52,200

movie came out a year or so ago gets

75

00:02:58,910 --> 00:02:55,800

into alien life forms E.T life Cowboys

76

00:03:01,369 --> 00:02:58,920

uh it's a very exotic cool original film

77

00:03:03,530 --> 00:03:01,379

you did the trailers for it right we did

78

00:03:05,809 --> 00:03:03,540

yeah I mean and just backing up a step I

79

00:03:09,229 --> 00:03:05,819

mean the trailer business is it's really

80

00:03:13,030 --> 00:03:09,239

interesting pretty Anonymous but

81

00:03:17,690 --> 00:03:13,040

important part of the landscape of of

82

00:03:20,270 --> 00:03:17,700

entertainment because we do what the

83

00:03:22,729 --> 00:03:20,280

studios want their products to be which

84

00:03:26,330 --> 00:03:22,739

which is a condensed version of some

85

00:03:29,410 --> 00:03:26,340

piece of art that is Artistic itself

86

00:03:32,089 --> 00:03:29,420

and excites people to see more

87

00:03:33,770 --> 00:03:32,099

and yeah we've had the Good Fortune of

88

00:03:35,869 --> 00:03:33,780

working on a lot of different movies

89

00:03:38,149 --> 00:03:35,879

over over the years we started the

90

00:03:41,270 --> 00:03:38,159

company at the end of 2004 so we've been

91

00:03:43,670 --> 00:03:41,280

in business now for 18 years and as you

92

00:03:47,449 --> 00:03:43,680

mentioned we worked on nope recently we

93

00:03:49,190 --> 00:03:47,459

finished trailers on Thor and uh movie

94

00:03:51,890 --> 00:03:49,200

called Black Adam we're finishing the

95

00:03:54,170 --> 00:03:51,900

trailer for Flash that's a lot of those

96

00:03:57,130 --> 00:03:54,180

obviously are in the superhero vein but

97

00:03:59,990 --> 00:03:57,140

we do a lot of movies with specific

98

00:04:01,970 --> 00:04:00,000

filmmakers as well we've worked with we

99

00:04:04,070 --> 00:04:01,980

have the the great privilege of working

100

00:04:06,470 --> 00:04:04,080

with Quentin Tarantino on Once Upon a

101  
00:04:08,690 --> 00:04:06,480  
Time in Hollywood and going back even

102  
00:04:11,449 --> 00:04:08,700  
farther we worked with them on glorious

103  
00:04:16,310 --> 00:04:11,459  
bastards we've worked with Chris Nolan

104  
00:04:19,330 --> 00:04:16,320  
on Dunkirk and we've worked with James 1

105  
00:04:22,090 --> 00:04:19,340  
on the whole sort of

106  
00:04:25,670 --> 00:04:22,100  
all the different Conjuring that

107  
00:04:28,430 --> 00:04:25,680  
Universal movies and so it's a it's a

108  
00:04:32,030 --> 00:04:28,440  
great privileged sort of place to be and

109  
00:04:34,550 --> 00:04:32,040  
yeah you co-founded the The Firm when

110  
00:04:37,490 --> 00:04:34,560  
and and with whom so we started we

111  
00:04:39,650 --> 00:04:37,500  
started the company in 2004. there were

112  
00:04:41,510 --> 00:04:39,660  
four Partners three of us were creative

113  
00:04:43,969 --> 00:04:41,520

and one was the financial guy we had

114

00:04:45,469 --> 00:04:43,979

eight people in the company so we had

115

00:04:48,230 --> 00:04:45,479

four Partners eight people we were a

116

00:04:51,590 --> 00:04:48,240

little top heavy and uh we moved into

117

00:04:53,930 --> 00:04:51,600

this this little space in in um in

118

00:04:56,689 --> 00:04:53,940

Hollywood right off Sunset right

119

00:04:59,930 --> 00:04:56,699

underneath the Hollywood sign and it was

120

00:05:02,210 --> 00:04:59,940

like 5 000 square feet and we started at

121

00:05:03,650 --> 00:05:02,220

the very end of 2004.

122

00:05:06,230 --> 00:05:03,660

and

123

00:05:08,689 --> 00:05:06,240

we did what we did we decided we were

124

00:05:10,129 --> 00:05:08,699

going to come in and try to be different

125

00:05:12,590 --> 00:05:10,139

everybody says they want to be different

126

00:05:14,870 --> 00:05:12,600

but but really try to do bold [h\_\_\h]

127

00:05:17,090 --> 00:05:14,880

that's unexpected How would how would

128

00:05:18,590 --> 00:05:17,100

you do something differently than other

129

00:05:20,210 --> 00:05:18,600

people in your industry what would that

130

00:05:23,629 --> 00:05:20,220

look like to you let me give you an

131

00:05:25,430 --> 00:05:23,639

example so we started when we started we

132

00:05:27,409 --> 00:05:25,440

weren't working on top movies the way we

133

00:05:30,170 --> 00:05:27,419

are now but

134

00:05:32,629 --> 00:05:30,180

pretty soon after we we started the

135

00:05:34,129 --> 00:05:32,639

company within any a year easily we

136

00:05:36,409 --> 00:05:34,139

started working on this movie called

137

00:05:40,490 --> 00:05:36,419

jackass 2.

138

00:05:42,050 --> 00:05:40,500

and you know I'm sure you're uh viewers

139

00:05:43,909 --> 00:05:42,060

are familiar with it's just a bunch of

140

00:05:45,950 --> 00:05:43,919

dumb [h\_\_h] guys doing really stupid

141

00:05:48,590 --> 00:05:45,960

things yeah it's like Johnny Knoxville

142

00:05:51,469 --> 00:05:48,600

Johnny Knox guys you know let's let's go

143

00:05:53,270 --> 00:05:51,479

to uh they have Margarita Steve oh this

144

00:05:56,210 --> 00:05:53,280

is jackass all these guys you know let's

145

00:05:58,670 --> 00:05:56,220

let's go to a a restaurant uh you know

146

00:06:00,590 --> 00:05:58,680

and and snort Wasabi and then throw up

147

00:06:03,230 --> 00:06:00,600

into our plate or know that kind of

148

00:06:05,350 --> 00:06:03,240

stuff and so we're working on the sequel

149

00:06:09,890 --> 00:06:05,360

to the first movie which was a big hit

150

00:06:11,390 --> 00:06:09,900

and we knew that the magic was these

151  
00:06:12,710 --> 00:06:11,400  
guys and how stupid they were and all

152  
00:06:14,450 --> 00:06:12,720  
the stuff they would do

153  
00:06:16,969 --> 00:06:14,460  
but we didn't need to tell the audience

154  
00:06:18,830 --> 00:06:16,979  
that right because they had already seen

155  
00:06:21,230 --> 00:06:18,840  
it and what we're now going to tell them

156  
00:06:23,629 --> 00:06:21,240  
the sequel is that but it's you know a

157  
00:06:25,189 --> 00:06:23,639  
little more I mean so we were sitting

158  
00:06:27,110 --> 00:06:25,199  
around thinking to ourselves what is it

159  
00:06:28,450 --> 00:06:27,120  
we have to do to make this movie feel

160  
00:06:31,249 --> 00:06:28,460  
different different

161  
00:06:34,010 --> 00:06:31,259  
and as we're tossing ideas around

162  
00:06:35,990 --> 00:06:34,020  
somebody was like can you imagine what

163  
00:06:38,029 --> 00:06:36,000

like the Christian Coalition thought of

164

00:06:39,170 --> 00:06:38,039

this first the first movie when it came

165

00:06:41,450 --> 00:06:39,180

out I'm like

166

00:06:44,450 --> 00:06:41,460

yeah we should do a little research so

167

00:06:46,610 --> 00:06:44,460

we went back and we looked at we did

168

00:06:48,890 --> 00:06:46,620

some research on what people were saying

169

00:06:51,170 --> 00:06:48,900

about the first movie

170

00:06:52,270 --> 00:06:51,180

and we had our idea we're going to do

171

00:06:55,570 --> 00:06:52,280

the

172

00:06:59,510 --> 00:06:55,580

anti-trailer movie cell for this movie

173

00:07:02,809 --> 00:06:59,520

by taking all the bad press that the the

174

00:07:05,210 --> 00:07:02,819

first movie got and putting it into our

175

00:07:07,909 --> 00:07:05,220

trailer and so we put this script

176  
00:07:10,909 --> 00:07:07,919  
together and we decided let's not just

177  
00:07:13,490 --> 00:07:10,919  
make it the anti-trailer let's make it

178  
00:07:15,710 --> 00:07:13,500  
really elegant let's let's do it as a

179  
00:07:21,050 --> 00:07:15,720  
story and it's narrated by let's get the

180  
00:07:26,749 --> 00:07:25,010  
and so imagine showing all these slow-mo

181  
00:07:28,129 --> 00:07:26,759  
black and white images from the first

182  
00:07:30,469 --> 00:07:28,139  
movie you don't even know what the hell

183  
00:07:32,930 --> 00:07:30,479  
it is but it's super cheap but it but it

184  
00:07:35,749 --> 00:07:32,940  
looks kind of stylized and cool and

185  
00:07:38,990 --> 00:07:35,759  
you've got this guy will Lyman in his

186  
00:07:43,610 --> 00:07:39,000  
stentorian voice saying

187  
00:07:47,089 --> 00:07:43,620  
when it was released in 2002. people

188  
00:07:48,409 --> 00:07:47,099

were outraged you know slo-mo of some

189

00:07:49,990 --> 00:07:48,419

stupid shot

190

00:07:56,870 --> 00:07:50,000

a new low

191

00:08:01,430 --> 00:07:56,880

a plunge into depravity a sick twisted

192

00:08:03,790 --> 00:08:01,440

this repulsive spectacle

193

00:08:07,510 --> 00:08:03,800

unfortunately for them

194

00:08:11,510 --> 00:08:07,520

we've just made number two

195

00:08:13,490 --> 00:08:11,520

and and literally when we we put the

196

00:08:15,589 --> 00:08:13,500

script together we had will Lyman read

197

00:08:16,610 --> 00:08:15,599

it we're reading him you know in the

198

00:08:19,010 --> 00:08:16,620

booth

199

00:08:22,010 --> 00:08:19,020

he gets down to the we made number two

200

00:08:23,869 --> 00:08:22,020

he cracks up and we're like okay we

201  
00:08:26,570 --> 00:08:23,879  
might have done something right but the

202  
00:08:29,150 --> 00:08:26,580  
point I'm trying to make is that's what

203  
00:08:31,670 --> 00:08:29,160  
we tried to do right going out the gate

204  
00:08:34,370 --> 00:08:31,680  
so so you're you're kind of like an

205  
00:08:37,250 --> 00:08:34,380  
Intelligence Agency for the movie

206  
00:08:40,610 --> 00:08:37,260  
business in that you do deep research

207  
00:08:43,550 --> 00:08:40,620  
and investigation into how to provoke a

208  
00:08:46,610 --> 00:08:43,560  
response from audiences around the world

209  
00:08:48,949 --> 00:08:46,620  
I I I love your emphasis on intelligence

210  
00:08:51,230 --> 00:08:48,959  
I'm not sure that part of it applied

211  
00:08:53,329 --> 00:08:51,240  
but it's absolutely true it's like how

212  
00:08:56,329 --> 00:08:53,339  
do you look at the guts of this thing

213  
00:08:58,430 --> 00:08:56,339

yeah and try to make it different like

214

00:09:00,710 --> 00:08:58,440

and why and why different because you

215

00:09:02,810 --> 00:09:00,720

want people to engage it obviously to

216

00:09:04,910 --> 00:09:02,820

watch it but also because people want to

217

00:09:07,070 --> 00:09:04,920

see something different these days

218

00:09:09,350 --> 00:09:07,080

they're bored of something or what is it

219

00:09:11,389 --> 00:09:09,360

I think people do I mean you know look I

220

00:09:13,850 --> 00:09:11,399

I read this great book it's called

221

00:09:18,410 --> 00:09:13,860

hitmakers and was talking about

222

00:09:21,110 --> 00:09:18,420

the art of creating Commercial Art

223

00:09:23,810 --> 00:09:21,120

and and he was talking about music

224

00:09:25,490 --> 00:09:23,820

mostly but I saw the applications to

225

00:09:27,110 --> 00:09:25,500

what we do in trailers because this big

226  
00:09:29,329 --> 00:09:27,120  
thesis was

227  
00:09:30,590 --> 00:09:29,339  
if you want to create something cool and

228  
00:09:33,470 --> 00:09:30,600  
new

229  
00:09:35,990 --> 00:09:33,480  
you have to have an element of the

230  
00:09:38,930 --> 00:09:36,000  
expected and an element of the

231  
00:09:40,730 --> 00:09:38,940  
unexpected and it's the merger of the

232  
00:09:42,650 --> 00:09:40,740  
two things so in other words there has

233  
00:09:44,810 --> 00:09:42,660  
to be some grounding up say it again the

234  
00:09:47,329 --> 00:09:44,820  
the element of the expense yeah he's

235  
00:09:50,690 --> 00:09:47,339  
like I think he said something like you

236  
00:09:54,470 --> 00:09:50,700  
have to make the expected unexpected and

237  
00:09:56,930 --> 00:09:54,480  
the unexpected expected and that's kind

238  
00:09:59,810 --> 00:09:56,940

of what it is like if you don't have

239

00:10:02,090 --> 00:09:59,820

some grounding it's just chaos and if

240

00:10:04,850 --> 00:10:02,100

it's too obvious like we've all watched

241

00:10:06,470 --> 00:10:04,860

anything trailers when you're like oh

242

00:10:08,810 --> 00:10:06,480

okay I see where this is going okay I

243

00:10:10,130 --> 00:10:08,820

know what this is oh this is what it oh

244

00:10:12,590 --> 00:10:10,140

I've seen it I don't need to see it

245

00:10:15,050 --> 00:10:12,600

again you know as a movie fan I love

246

00:10:16,790 --> 00:10:15,060

trailers I there was a theater in

247

00:10:18,530 --> 00:10:16,800

Berkeley when you and I first knew each

248

00:10:20,030 --> 00:10:18,540

other yes that would once a month they

249

00:10:21,769 --> 00:10:20,040

would have a day it would just play in

250

00:10:24,290 --> 00:10:21,779

trailers because a hardcore movie fan

251  
00:10:27,590 --> 00:10:24,300  
you love it it is an art form is your

252  
00:10:30,530 --> 00:10:27,600  
company just a trailer house Buddha

253  
00:10:32,630 --> 00:10:30,540  
Jones is it or have you we're gonna talk

254  
00:10:36,470 --> 00:10:32,640  
more about that maybe but

255  
00:10:39,590 --> 00:10:36,480  
is your bread and butter trailers

256  
00:10:41,030 --> 00:10:39,600  
we've it's a great question we've tried

257  
00:10:43,970 --> 00:10:41,040  
to keep

258  
00:10:46,610 --> 00:10:43,980  
in our sort of wheelhouse what did we do

259  
00:10:50,210 --> 00:10:46,620  
that's really great and unique and

260  
00:10:53,630 --> 00:10:50,220  
that's that short form storytelling

261  
00:10:56,269 --> 00:10:53,640  
in this case for entertainment so

262  
00:10:57,710 --> 00:10:56,279  
we we started when we started the

263  
00:11:00,710 --> 00:10:57,720

company there was really no such thing

264

00:11:02,990 --> 00:11:00,720

as TV streaming so we were in we wanted

265

00:11:05,210 --> 00:11:03,000

to be in the movie business and there

266

00:11:07,610 --> 00:11:05,220

was broadcast and other forms of

267

00:11:10,730 --> 00:11:07,620

entertainment but we stuck with with the

268

00:11:12,949 --> 00:11:10,740

movie business and since that time we've

269

00:11:15,650 --> 00:11:12,959

by necessity and by interest we've

270

00:11:17,210 --> 00:11:15,660

there's so much great uh television

271

00:11:19,250 --> 00:11:17,220

streaming content out there that we've

272

00:11:22,750 --> 00:11:19,260

gotten that we've uh broadened into

273

00:11:26,750 --> 00:11:22,760

we've got a really robust and wonderful

274

00:11:30,170 --> 00:11:26,760

team that works on marketing for uh

275

00:11:31,730 --> 00:11:30,180

games and then you know we've had we've

276

00:11:34,389 --> 00:11:31,740

we've worked with people who were

277

00:11:38,030 --> 00:11:34,399

interested in getting that theatrical

278

00:11:40,670 --> 00:11:38,040

reflection that glow on their brand for

279

00:11:44,329 --> 00:11:40,680

example we worked with uh Universal

280

00:11:47,810 --> 00:11:44,339

Music and Paul McCartney on the the

281

00:11:49,910 --> 00:11:47,820

release of his third solo album which

282

00:11:52,009 --> 00:11:49,920

which he doesn't tell me until six

283

00:11:53,569 --> 00:11:52,019

months after it's over with it yeah I

284

00:11:56,569 --> 00:11:53,579

mean this is all part of the anonymous

285

00:11:58,670 --> 00:11:56,579

feature of our business we have to be

286

00:12:00,710 --> 00:11:58,680

really low-key okay so tell me about

287

00:12:03,110 --> 00:12:00,720

that when when I've entered John's

288

00:12:04,490 --> 00:12:03,120

facilities it's like more than when we

289

00:12:06,050 --> 00:12:04,500

have to go into secret facilities you

290

00:12:07,790 --> 00:12:06,060

have a card I swear to God you're

291

00:12:09,769 --> 00:12:07,800

scanning or eyeballs so why is that

292

00:12:11,630 --> 00:12:09,779

because Trade Secrets leak out and

293

00:12:15,350 --> 00:12:11,640

that's a big deal it's Trade Secrets but

294

00:12:18,050 --> 00:12:15,360

it's really the IP so these companies

295

00:12:19,910 --> 00:12:18,060

these Studios these clients they entrust

296

00:12:22,430 --> 00:12:19,920

you with

297

00:12:24,889 --> 00:12:22,440

what is a billion dollar investment in

298

00:12:28,009 --> 00:12:24,899

many cases for them hundreds of millions

299

00:12:30,110 --> 00:12:28,019

of dollars certainly and

300

00:12:32,210 --> 00:12:30,120

it's the easiest thing in the world for

301  
00:12:35,150 --> 00:12:32,220  
these days for that [\h\_\_\h] to leak out on

302  
00:12:39,889 --> 00:12:35,160  
the internet and so they're incredibly

303  
00:12:41,569 --> 00:12:39,899  
proprietary and the Hoops that we that

304  
00:12:43,550 --> 00:12:41,579  
you're going through or the Hoops that

305  
00:12:47,210 --> 00:12:43,560  
we have to go through to make sure that

306  
00:12:47,870 --> 00:12:47,220  
we protect that IP

307  
00:12:49,490 --> 00:12:47,880  
um

308  
00:12:53,930 --> 00:12:49,500  
for example

309  
00:12:55,970 --> 00:12:53,940  
we were going to work on this movie uh

310  
00:12:57,829 --> 00:12:55,980  
uh Ready Player One

311  
00:12:59,389 --> 00:12:57,839  
that's so funny you mentioned that do

312  
00:13:02,870 --> 00:12:59,399  
you want to tell them why no wait we'll

313  
00:13:05,030 --> 00:13:02,880

come back to it and we hadn't done work

314

00:13:08,150 --> 00:13:05,040

much work I think we've done some but

315

00:13:09,949 --> 00:13:08,160

not much work with Steven Spielberg and

316

00:13:10,790 --> 00:13:09,959

there were other agencies that were on

317

00:13:13,490 --> 00:13:10,800

it

318

00:13:14,870 --> 00:13:13,500

and I got a call from our client saying

319

00:13:16,370 --> 00:13:14,880

we really want you to be on this project

320

00:13:17,930 --> 00:13:16,380

we think you can bring something unique

321

00:13:19,490 --> 00:13:17,940

to it in fact we ended up finishing a

322

00:13:22,730 --> 00:13:19,500

trailer for it

323

00:13:24,470 --> 00:13:22,740

but you need to write Stephen

324

00:13:26,810 --> 00:13:24,480

a personal

325

00:13:29,569 --> 00:13:26,820

note

326

00:13:34,550 --> 00:13:29,579

uh assuring him that you're going to

327

00:13:38,389 --> 00:13:34,560

protect this IP Steven Spielberg yes and

328

00:13:44,090 --> 00:13:38,399

I was more than happy to basically say

329

00:13:50,210 --> 00:13:47,090

not only are we going to protect this

330

00:13:52,310 --> 00:13:50,220

with every molecule of our being we are

331

00:13:55,430 --> 00:13:52,320

going to celebrate the fact that we as a

332

00:13:57,410 --> 00:13:55,440

collective creative team can bring

333

00:14:01,090 --> 00:13:57,420

something unique to this and this is a

334

00:14:04,129 --> 00:14:01,100

an absolute you know thrill and

335

00:14:06,650 --> 00:14:04,139

you can rest assured that that you have

336

00:14:10,129 --> 00:14:06,660

my word that this will be protected and

337

00:14:11,750 --> 00:14:10,139

so that's you know the level of

338

00:14:14,269 --> 00:14:11,760

of

339

00:14:16,129 --> 00:14:14,279

you know there's only so much you can

340

00:14:17,569 --> 00:14:16,139

Assurance you can give people but but

341

00:14:19,550 --> 00:14:17,579

they have to know that you are

342

00:14:22,069 --> 00:14:19,560

personally connected to

343

00:14:24,829 --> 00:14:22,079

preserving that that relationship it's

344

00:14:26,690 --> 00:14:24,839

so easy in the digital age right now to

345

00:14:28,910 --> 00:14:26,700

break that trust even if you try to

346

00:14:30,410 --> 00:14:28,920

protect it that you have to lock [h\_\_\h]

347

00:14:32,449 --> 00:14:30,420

down to the point where we walk in we're

348

00:14:34,069 --> 00:14:32,459

basically being eyeball scanned right

349

00:14:37,370 --> 00:14:34,079

yeah okay

350

00:14:40,129 --> 00:14:37,380

so the reason I bring it up is because I

351  
00:14:42,949 --> 00:14:40,139  
know that a lot of people have asked you

352  
00:14:44,509 --> 00:14:42,959  
for influence in their movies

353  
00:14:46,310 --> 00:14:44,519  
um I know that because personally I know

354  
00:14:47,269 --> 00:14:46,320  
people that have come to John and been

355  
00:14:53,689 --> 00:14:47,279  
like

356  
00:14:55,910 --> 00:14:53,699  
unfuck our whole movie it's horrible but

357  
00:14:58,129 --> 00:14:55,920  
so you you consult with people on a

358  
00:15:00,110 --> 00:14:58,139  
creative level more than just creating a

359  
00:15:02,150 --> 00:15:00,120  
product or a brand identification in a

360  
00:15:03,889 --> 00:15:02,160  
trailer I know for a fact that you've

361  
00:15:06,050 --> 00:15:03,899  
helped console people on movies to try

362  
00:15:08,750 --> 00:15:06,060  
to unfuck the whole movies yeah I mean

363  
00:15:11,150 --> 00:15:08,760

so that sort of leads into a broader

364

00:15:13,670 --> 00:15:11,160

conversation around where we've all

365

00:15:16,189 --> 00:15:13,680

we're sort of trending as a as a

366

00:15:19,430 --> 00:15:16,199

creative organization because our focus

367

00:15:22,250 --> 00:15:19,440

is always the the marketing but over the

368

00:15:25,009 --> 00:15:22,260

past four or five years we've also begun

369

00:15:26,710 --> 00:15:25,019

to Branch into production on some level

370

00:15:31,189 --> 00:15:26,720

and working with

371

00:15:32,269 --> 00:15:31,199

producers on their projects looking at

372

00:15:35,509 --> 00:15:32,279

Scripts

373

00:15:37,550 --> 00:15:35,519

at the at the foundational levels sort

374

00:15:40,790 --> 00:15:37,560

of taking those ideas down to the studs

375

00:15:43,430 --> 00:15:40,800

giving them ideas of how uh how the

376

00:15:46,269 --> 00:15:43,440

project could be perhaps reconceived and

377

00:15:49,670 --> 00:15:46,279

you know adding some marketing ideas

378

00:15:52,370 --> 00:15:49,680

that will help and and it's

379

00:15:54,290 --> 00:15:52,380

uh you know when you we're not miracle

380

00:15:57,230 --> 00:15:54,300

workers you can't but but but I think

381

00:16:02,269 --> 00:15:57,240

we're I think we're really like-minded

382

00:16:04,910 --> 00:16:02,279

creative uh uh artists who who want to

383

00:16:06,650 --> 00:16:04,920

see an idea be uh developed the best

384

00:16:09,050 --> 00:16:06,660

possible way uh so I'd like to talk

385

00:16:12,050 --> 00:16:09,060

about the uh the creative process and

386

00:16:14,269 --> 00:16:12,060

herding cats you you hire really

387

00:16:16,370 --> 00:16:14,279

creative people independent thinkers

388

00:16:18,230 --> 00:16:16,380

we've been to your building you know

389

00:16:20,150 --> 00:16:18,240

your facility a couple times and there's

390

00:16:22,850 --> 00:16:20,160

a there's a feeling of a culture there

391

00:16:25,970 --> 00:16:22,860

that it's fun everybody works hard but

392

00:16:28,730 --> 00:16:25,980

it's fun how do you attract them how do

393

00:16:30,230 --> 00:16:28,740

you keep them and um tell us about the

394

00:16:32,329 --> 00:16:30,240

culture of Buddha Jones because we've

395

00:16:34,250 --> 00:16:32,339

seen glimpses of it where you take the

396

00:16:36,290 --> 00:16:34,260

whole company on a trip to Las Vegas or

397

00:16:38,710 --> 00:16:36,300

Cancun or something like that

398

00:16:42,650 --> 00:16:38,720

when we started the company as I said

399

00:16:44,470 --> 00:16:42,660

our our primary focus was how do we

400

00:16:46,970 --> 00:16:44,480

create some unique

401  
00:16:49,730 --> 00:16:46,980  
artistic creative brand

402  
00:16:53,030 --> 00:16:49,740  
but it became really clear to us very

403  
00:16:54,650 --> 00:16:53,040  
quickly that the work

404  
00:16:59,150 --> 00:16:54,660  
is the people

405  
00:17:01,430 --> 00:16:59,160  
and and a great creative culture

406  
00:17:03,889 --> 00:17:01,440  
really promotes great creative work I

407  
00:17:07,850 --> 00:17:03,899  
mean yes you can get great work out of

408  
00:17:10,130 --> 00:17:07,860  
people who are you know scared shitless

409  
00:17:12,409 --> 00:17:10,140  
of their job and you know feeling the

410  
00:17:15,590 --> 00:17:12,419  
pressure from the from the clients and

411  
00:17:17,689 --> 00:17:15,600  
just working themselves till they drop

412  
00:17:20,569 --> 00:17:17,699  
but you can get even better engagement

413  
00:17:22,789 --> 00:17:20,579

and better work from people who feel

414

00:17:24,650 --> 00:17:22,799

invested in something that's bigger than

415

00:17:27,470 --> 00:17:24,660

you are I mean we we name the company

416

00:17:29,690 --> 00:17:27,480

Buddha Jones for a reason we can get

417

00:17:32,150 --> 00:17:29,700

into that just to be

418

00:17:34,789 --> 00:17:32,160

basically just to be

419

00:17:37,490 --> 00:17:34,799

bold and different and have it be about

420

00:17:40,730 --> 00:17:37,500

a thing as opposed to the three of us

421

00:17:44,990 --> 00:17:40,740

creative Partners uh

422

00:17:47,390 --> 00:17:45,000

and um and so and so to to get to your

423

00:17:52,070 --> 00:17:49,250

finding ways to make that creative

424

00:17:56,690 --> 00:17:52,080

culture is as vibrant as possible has

425

00:17:58,730 --> 00:17:56,700

been a huge uh obsession with ours and

426

00:18:00,250 --> 00:17:58,740

you know I've been sort of out of the

427

00:18:04,010 --> 00:18:00,260

creative work

428

00:18:05,930 --> 00:18:04,020

for six or seven years now and you know

429

00:18:08,150 --> 00:18:05,940

that was that was hard it was hard to

430

00:18:10,310 --> 00:18:08,160

let go because I love I love being in

431

00:18:12,529 --> 00:18:10,320

the creative mix I love helping to

432

00:18:16,190 --> 00:18:12,539

produce great ideas

433

00:18:19,630 --> 00:18:16,200

but I learned that I really love the

434

00:18:22,730 --> 00:18:19,640

team building aspect of it too and and

435

00:18:25,190 --> 00:18:22,740

you know all those all those challenges

436

00:18:27,650 --> 00:18:25,200

that I felt I faced I you know was

437

00:18:29,330 --> 00:18:27,660

thinking about how do we how do we make

438

00:18:31,490 --> 00:18:29,340

that easier how do we make how do we

439

00:18:33,409 --> 00:18:31,500

sort of friction proof the process a

440

00:18:35,510 --> 00:18:33,419

little bit and make people feel as

441

00:18:37,850 --> 00:18:35,520

empowered as possible and and sort of

442

00:18:40,190 --> 00:18:37,860

protect them from some of the you know

443

00:18:43,070 --> 00:18:40,200

the the ups and downs of the

444

00:18:45,529 --> 00:18:43,080

difficulties of uh you know all the

445

00:18:46,850 --> 00:18:45,539

stresses that come from the outside and

446

00:18:49,610 --> 00:18:46,860

I think we've done a good job of that

447

00:18:50,930 --> 00:18:49,620

the individuals and their ability to be

448

00:18:52,490 --> 00:18:50,940

creative and to thrive in that

449

00:18:54,350 --> 00:18:52,500

environment you somehow nurture that

450

00:18:56,510 --> 00:18:54,360

which is true yeah is that what you're

451

00:18:58,850 --> 00:18:56,520

saying yeah I mean it's like it's like

452

00:19:01,010 --> 00:18:58,860

any creative business at the end of the

453

00:19:02,210 --> 00:19:01,020

day everybody goes home and all you have

454

00:19:04,789 --> 00:19:02,220

is furniture

455

00:19:06,190 --> 00:19:04,799

you know it that's the the magic is

456

00:19:09,169 --> 00:19:06,200

those people

457

00:19:11,630 --> 00:19:09,179

and we just have we we have this thing

458

00:19:13,909 --> 00:19:11,640

we talk about collaborative math which

459

00:19:16,010 --> 00:19:13,919

is two plus two equals six you put

460

00:19:18,890 --> 00:19:16,020

people together and you don't just get

461

00:19:23,210 --> 00:19:18,900

the sum total of their individual Talent

462

00:19:25,190 --> 00:19:23,220

you get this mix that's greater than uh

463

00:19:27,470 --> 00:19:25,200

than any of it and you guys the sum is

464

00:19:29,750 --> 00:19:27,480

greater than its parts yeah yeah it

465

00:19:31,430 --> 00:19:29,760

really is and and and and and the more

466

00:19:34,610 --> 00:19:31,440

people feel

467

00:19:38,210 --> 00:19:34,620

like they not just matter but they're

468

00:19:41,510 --> 00:19:38,220

indispensable to the final product

469

00:19:42,950 --> 00:19:41,520

the more engaged and committed they are

470

00:19:45,590 --> 00:19:42,960

the better the work is let's talk about

471

00:19:48,110 --> 00:19:45,600

some uh some examples of your work that

472

00:19:51,409 --> 00:19:48,120

there our listeners would recommend nope

473

00:19:54,289 --> 00:19:51,419

so that comes in the door tell us about

474

00:19:57,409 --> 00:19:54,299

the process so nope comes in the door to

475

00:20:00,590 --> 00:19:57,419

it's from Universal we've got we've had

476

00:20:03,350 --> 00:20:00,600

a great run of success with them on on

477

00:20:05,750 --> 00:20:03,360

horror movies and you know Halloween and

478

00:20:09,230 --> 00:20:05,760

various other projects and it came in

479

00:20:12,470 --> 00:20:09,240

specifically for one of our editors

480

00:20:16,909 --> 00:20:12,480

who's now uh a partner in the company

481

00:20:19,909 --> 00:20:16,919

Bill Neal who for my money is maybe the

482

00:20:23,350 --> 00:20:19,919

greatest trailer editor of all time uh

483

00:20:28,130 --> 00:20:23,360

more than 20 years ago he did a trailer

484

00:20:29,210 --> 00:20:28,140

for a remake of Texas Chainsaw Massacre

485

00:20:31,549 --> 00:20:29,220

I don't know if you saw this trailer

486

00:20:33,169 --> 00:20:31,559

it's on every time there's a list of the

487

00:20:36,890 --> 00:20:33,179

greatest trailers of all time it's like

488

00:20:43,450 --> 00:20:36,900

at the top and it was just it just the

489

00:20:49,130 --> 00:20:45,830

that he developed without was just

490

00:20:51,650 --> 00:20:49,140

absolutely stellar and it's it's been

491

00:20:56,870 --> 00:20:51,660

held up as a model ever since and so

492

00:21:00,049 --> 00:20:56,880

he he got this movie and he did what he

493

00:21:02,810 --> 00:21:00,059

does and let's sort of work backwards

494

00:21:06,110 --> 00:21:02,820

from the final product because

495

00:21:09,890 --> 00:21:06,120

I saw that trailer play in a theater

496

00:21:11,930 --> 00:21:09,900

and people were [h\_\_h] freaking out and

497

00:21:14,150 --> 00:21:11,940

I think you know a lot of it is you know

498

00:21:15,110 --> 00:21:14,160

the Jordan peel effect and the rest of

499

00:21:16,850 --> 00:21:15,120

it but

500

00:21:19,010 --> 00:21:16,860

so you're sitting in a theater and for

501  
00:21:21,770 --> 00:21:19,020  
those of you who haven't seen the movie

502  
00:21:23,390 --> 00:21:21,780  
I won't give anything away but but

503  
00:21:26,630 --> 00:21:23,400  
you're sitting in a movie

504  
00:21:29,330 --> 00:21:26,640  
in a theater and this trailer starts and

505  
00:21:31,490 --> 00:21:29,340  
it's kind of you know upbeat and it's

506  
00:21:32,930 --> 00:21:31,500  
got this cool energy and it's Kiki

507  
00:21:35,870 --> 00:21:32,940  
Palmer doing her thing and she's

508  
00:21:38,149 --> 00:21:35,880  
incredibly charismatic and she begins to

509  
00:21:40,610 --> 00:21:38,159  
talk about you know this black owned

510  
00:21:42,770 --> 00:21:40,620  
cattle ranch in LA and it's all kind of

511  
00:21:45,169 --> 00:21:42,780  
cool and she's dancing around and she

512  
00:21:48,350 --> 00:21:45,179  
goes to this phonograph and she puts on

513  
00:21:51,409 --> 00:21:48,360

a record and it's sudden the the tone

514

00:21:53,090 --> 00:21:51,419

suddenly shifts things start to go dark

515

00:22:01,490 --> 00:21:53,100

and

516

00:22:04,750 --> 00:22:01,500

the whole feel of the piece

517

00:22:08,029 --> 00:22:04,760

gets weighted in something unsettling

518

00:22:12,289 --> 00:22:08,039

and then we get to this shot that's

519

00:22:15,110 --> 00:22:12,299

basically a Vista shot of the of the

520

00:22:16,970 --> 00:22:15,120

ranch at night with uh you know a lot of

521

00:22:20,169 --> 00:22:16,980

negative space which is you know just

522

00:22:24,470 --> 00:22:20,179

you know sky in the background

523

00:22:26,390 --> 00:22:24,480

and he's he's he bill has has built this

524

00:22:29,750 --> 00:22:26,400

sound design where you're hearing

525

00:22:33,230 --> 00:22:29,760

crickets and the Crickets suddenly stop

526  
00:22:35,450 --> 00:22:33,240  
and it's completely still and you're

527  
00:22:37,130 --> 00:22:35,460  
holding on this shot

528  
00:22:39,409 --> 00:22:37,140  
and suddenly

529  
00:22:43,010 --> 00:22:39,419  
from the top of the frame

530  
00:22:45,409 --> 00:22:43,020  
comes down this massive white object you

531  
00:22:47,390 --> 00:22:45,419  
don't know what the [h\_\_\h] it is it looks

532  
00:22:50,930 --> 00:22:47,400  
like a UFO coming down into the frame

533  
00:22:52,190 --> 00:22:50,940  
and it's a title card and the title card

534  
00:22:54,289 --> 00:22:52,200  
says

535  
00:22:56,690 --> 00:22:54,299  
from Jordan peel

536  
00:23:01,090 --> 00:22:56,700  
and suddenly and it's just this

537  
00:23:04,549 --> 00:23:01,100  
beautifully simple but brilliant way to

538  
00:23:06,470 --> 00:23:04,559

layer on an additional piece of

539

00:23:08,029 --> 00:23:06,480

information oh my God it's a Jordan peel

540

00:23:10,669 --> 00:23:08,039

movie now I know where I'm at the

541

00:23:13,130 --> 00:23:10,679

process is Jordan peel reaches out you

542

00:23:14,930 --> 00:23:13,140

guys are going to be the the trailer uh

543

00:23:17,090 --> 00:23:14,940

company for this movie he gives you the

544

00:23:19,010 --> 00:23:17,100

movie you all watch it and then you look

545

00:23:21,649 --> 00:23:19,020

for ideas does it quite work that way

546

00:23:24,230 --> 00:23:21,659

typically again it's a we're somewhat

547

00:23:25,970 --> 00:23:24,240

Anonymous in the process I mean Jordan

548

00:23:30,350 --> 00:23:25,980

peel certainly knows who Buddha Jones is

549

00:23:31,610 --> 00:23:30,360

but he doesn't deal with us directly the

550

00:23:34,370 --> 00:23:31,620

studio

551

00:23:37,430 --> 00:23:34,380

gives us their movie it's their movie

552

00:23:39,710 --> 00:23:37,440

and we can talk about relationships that

553

00:23:42,350 --> 00:23:39,720

filmmakers especially at the level of

554

00:23:44,630 --> 00:23:42,360

somebody like Jordan peel or Quentin you

555

00:23:46,430 --> 00:23:44,640

know what you know the relationship

556

00:23:48,049 --> 00:23:46,440

between a filmmaker in the studio I

557

00:23:50,690 --> 00:23:48,059

would love to hear about that because

558

00:23:52,430 --> 00:23:50,700

you know I'm a one-man show with my

559

00:23:54,049 --> 00:23:52,440

films yeah you know that well you know

560

00:23:56,210 --> 00:23:54,059

it's like I would love to learn what the

561

00:23:59,450 --> 00:23:56,220

real relationship should be like so so

562

00:24:01,669 --> 00:23:59,460

so but the studio actually owns the IP

563

00:24:03,770 --> 00:24:01,679

and they give us they entrust us this

564

00:24:05,690 --> 00:24:03,780

movie to work on and so in the case of

565

00:24:08,149 --> 00:24:05,700

nope

566

00:24:11,149 --> 00:24:08,159

you know if if Jordan or any other

567

00:24:12,950 --> 00:24:11,159

filmmaker had a a special a particular

568

00:24:14,930 --> 00:24:12,960

problem with you know someone like us

569

00:24:17,330 --> 00:24:14,940

working on it they would absolutely say

570

00:24:20,870 --> 00:24:17,340

so and that would be the end of it but

571

00:24:22,970 --> 00:24:20,880

we're working on the project and

572

00:24:24,529 --> 00:24:22,980

you know it's it's you know kind of

573

00:24:27,470 --> 00:24:24,539

finishing that thought on the on that

574

00:24:29,930 --> 00:24:27,480

nope trailer what that trailer does that

575

00:24:33,230 --> 00:24:29,940

I think every great trailer does really

576  
00:24:36,529 --> 00:24:33,240  
well is

577  
00:24:39,529 --> 00:24:36,539  
the audience is always one step behind

578  
00:24:42,350 --> 00:24:39,539  
and is trying to catch up

579  
00:24:44,750 --> 00:24:42,360  
and is hoping to catch you

580  
00:24:46,970 --> 00:24:44,760  
and when it's done right they never do

581  
00:24:48,890 --> 00:24:46,980  
ketchup you got to watch the movie you

582  
00:24:51,830 --> 00:24:48,900  
gotta watch the movie yeah and so in

583  
00:24:54,470 --> 00:24:51,840  
this case holy [\h\_\_\h] it's a Jordan peel

584  
00:24:58,730 --> 00:24:54,480  
movie we've gone to this weird place

585  
00:25:01,250 --> 00:24:58,740  
the music very weird music busts out and

586  
00:25:03,110 --> 00:25:01,260  
you've got these big images and it's

587  
00:25:04,669 --> 00:25:03,120  
again it's Jordan Peele so you don't

588  
00:25:07,250 --> 00:25:04,679

know what it all amounts to why is this

589

00:25:10,490 --> 00:25:07,260

[h\_\_h] horse falling over why is this

590

00:25:12,830 --> 00:25:10,500

animatronic thing turning toward me why

591

00:25:15,289 --> 00:25:12,840

is someone getting lifted up out of the

592

00:25:18,350 --> 00:25:15,299

off the ground into the sky

593

00:25:21,710 --> 00:25:18,360

we don't know we can only assume that

594

00:25:24,409 --> 00:25:21,720

Jordan Peele has some really twisted

595

00:25:27,110 --> 00:25:24,419

[h\_\_h] up place that he's going to take

596

00:25:30,529 --> 00:25:27,120

us and of course he does

597

00:25:33,409 --> 00:25:30,539

but we never quite get there because

598

00:25:35,409 --> 00:25:33,419

we're not going to let you catch up you

599

00:25:38,570 --> 00:25:35,419

produce multiple versions of a trailer

600

00:25:41,210 --> 00:25:38,580

uh and then send them to the studio or

601  
00:25:42,769 --> 00:25:41,220  
to him and and they you get feedback and

602  
00:25:45,890 --> 00:25:42,779  
it's a back and forth process oh yeah

603  
00:25:47,630 --> 00:25:45,900  
yeah yeah if if if one of our editors

604  
00:25:49,010 --> 00:25:47,640  
were sitting in this chair instead of me

605  
00:25:52,010 --> 00:25:49,020  
talking to you they would take you

606  
00:25:54,830 --> 00:25:52,020  
through the painstaking process of

607  
00:25:57,769 --> 00:25:54,840  
producing a trailer in the multiple

608  
00:26:00,470 --> 00:25:57,779  
multiple versions I mean you know for

609  
00:26:03,169 --> 00:26:00,480  
for a big trailer for a big movie like

610  
00:26:07,370 --> 00:26:03,179  
nope or some of the other big yeah you

611  
00:26:09,890 --> 00:26:07,380  
did it yeah it which by the way had 200

612  
00:26:13,130 --> 00:26:09,900  
million downloads for the trailer that

613  
00:26:14,090 --> 00:26:13,140

we produced it it literally broke the

614

00:26:16,850 --> 00:26:14,100

internet

615

00:26:18,409 --> 00:26:16,860

I don't know that that's ever been uh

616

00:26:20,269 --> 00:26:18,419

surpassed it may have been but but but

617

00:26:23,390 --> 00:26:20,279

back you know because that's going back

618

00:26:25,549 --> 00:26:23,400

now five years six excuse me

619

00:26:28,310 --> 00:26:25,559

um it was it was crazy

620

00:26:31,610 --> 00:26:28,320

but but did more people see the trailer

621

00:26:33,830 --> 00:26:31,620

than the film oh I mean if yeah yeah and

622

00:26:36,169 --> 00:26:33,840

that always that always happens because

623

00:26:38,510 --> 00:26:36,179

you know it's it's

624

00:26:40,190 --> 00:26:38,520

easy it's a click to what especially to

625

00:26:42,590 --> 00:26:40,200

watch the trailer online these days if

626  
00:26:45,230 --> 00:26:42,600  
you go see a movie it's a process and

627  
00:26:47,990 --> 00:26:45,240  
you have to do something but so I mean

628  
00:26:50,630 --> 00:26:48,000  
what what's so fascinating is that

629  
00:26:51,830 --> 00:26:50,640  
there's all this interest and all this

630  
00:26:54,890 --> 00:26:51,840  
attention

631  
00:26:57,710 --> 00:26:54,900  
but at a certain point

632  
00:26:59,210 --> 00:26:57,720  
you know the the process gets it just

633  
00:27:01,310 --> 00:26:59,220  
becomes

634  
00:27:04,190 --> 00:27:01,320  
it there's so much at stake that it

635  
00:27:07,310 --> 00:27:04,200  
becomes a grind there's just

636  
00:27:10,669 --> 00:27:07,320  
30 40 versions of a trailer sometimes

637  
00:27:12,350 --> 00:27:10,679  
I've heard of 100 versions before you

638  
00:27:13,970 --> 00:27:12,360

know it just it can go it can go to

639

00:27:16,250 --> 00:27:13,980

these crazy places because you have this

640

00:27:19,010 --> 00:27:16,260

Gauntlet of people

641

00:27:21,890 --> 00:27:19,020

that have to be they have to sign off

642

00:27:25,010 --> 00:27:21,900

and not even sign off weigh in so you've

643

00:27:26,870 --> 00:27:25,020

got all kinds of Studio Executives and

644

00:27:30,590 --> 00:27:26,880

they're getting notes from their bosses

645

00:27:32,630 --> 00:27:30,600

and and their collaborators and they'll

646

00:27:35,630 --> 00:27:32,640

give you their set of notes and then

647

00:27:38,149 --> 00:27:35,640

when they've got all their notes uh

648

00:27:40,250 --> 00:27:38,159

tidied up and it all feels like it's

649

00:27:43,130 --> 00:27:40,260

where they want it to be then it kind of

650

00:27:45,230 --> 00:27:43,140

runs the gauntlet of filmmakers and

651  
00:27:48,470 --> 00:27:45,240  
filmmakers have

652  
00:27:50,870 --> 00:27:48,480  
a lot of thoughts as they should and you

653  
00:27:53,630 --> 00:27:50,880  
know it's it's they're you're it's like

654  
00:27:55,730 --> 00:27:53,640  
their baby and what I love about the

655  
00:27:57,769 --> 00:27:55,740  
filmmakers is for the most part

656  
00:27:58,669 --> 00:27:57,779  
they really do understand that what we

657  
00:28:00,950 --> 00:27:58,679  
do

658  
00:28:02,870 --> 00:28:00,960  
it's a different kind of art it's it's

659  
00:28:04,789 --> 00:28:02,880  
not as hard I mean making a two-minute

660  
00:28:06,769 --> 00:28:04,799  
film is not as hard as making a two hour

661  
00:28:10,010 --> 00:28:06,779  
ago it just isn't especially when you're

662  
00:28:11,390 --> 00:28:10,020  
using their footage but what we do is

663  
00:28:14,149 --> 00:28:11,400

unique

664

00:28:16,490 --> 00:28:14,159

and I think they know that

665

00:28:17,870 --> 00:28:16,500

there are there are times when they're

666

00:28:20,149 --> 00:28:17,880

like they pull rank they go this is

667

00:28:22,010 --> 00:28:20,159

crazy but they don't typically do it

668

00:28:24,230 --> 00:28:22,020

themselves and so you have to run the

669

00:28:27,350 --> 00:28:24,240

gauntlet with them and then there's the

670

00:28:29,269 --> 00:28:27,360

third phase which is testing and that's

671

00:28:31,250 --> 00:28:29,279

that's grueling because basically now

672

00:28:33,049 --> 00:28:31,260

you've got people on the internet it

673

00:28:34,789 --> 00:28:33,059

used to be people in malls but you know

674

00:28:37,909 --> 00:28:34,799

people on the internet

675

00:28:39,049 --> 00:28:37,919

being asked questions that from my

676

00:28:40,909 --> 00:28:39,059

perspective

677

00:28:43,070 --> 00:28:40,919

an audience member shouldn't even be

678

00:28:44,990 --> 00:28:43,080

asked like it's one thing to say this

679

00:28:47,149 --> 00:28:45,000

washed over you what was what was your

680

00:28:48,529 --> 00:28:47,159

general feeling did this work or you can

681

00:28:50,269 --> 00:28:48,539

would you would you see this movie

682

00:28:52,269 --> 00:28:50,279

instead it's like

683

00:28:54,289 --> 00:28:52,279

what did you think of that scene

684

00:28:55,970 --> 00:28:54,299

how did you compare that scene to that

685

00:28:58,190 --> 00:28:55,980

scene what's the what's the most

686

00:29:00,830 --> 00:28:58,200

important moment in the movie and in the

687

00:29:02,330 --> 00:29:00,840

trailer for you and it's all this trying

688

00:29:04,310 --> 00:29:02,340

to create all this saliency around

689

00:29:06,049 --> 00:29:04,320

things that I think are it's very

690

00:29:08,510 --> 00:29:06,059

pseudo-scientific from my perspective

691

00:29:10,909 --> 00:29:08,520

but that's a whole gauntlet

692

00:29:12,529 --> 00:29:10,919

and that's many many usually many

693

00:29:14,450 --> 00:29:12,539

versions

694

00:29:16,370 --> 00:29:14,460

you got to work with Quentin Tarantino

695

00:29:18,590 --> 00:29:16,380

on Once Upon a Time in Hollywood I mean

696

00:29:20,389 --> 00:29:18,600

I was just you guys how much of the

697

00:29:22,430 --> 00:29:20,399

inner is there interaction with somebody

698

00:29:24,710 --> 00:29:22,440

like him I mean you're a movie fan so

699

00:29:27,049 --> 00:29:24,720

you've got favorite absolutely that must

700

00:29:28,430 --> 00:29:27,059

have been really cool oh it yeah I mean

701  
00:29:32,269 --> 00:29:28,440  
again it was

702  
00:29:36,230 --> 00:29:32,279  
uh this was another trailer that uh uh

703  
00:29:39,649 --> 00:29:36,240  
that bill cut and did and

704  
00:29:40,789 --> 00:29:39,659  
it as much as I'd like to you know tell

705  
00:29:43,010 --> 00:29:40,799  
you the stories of hanging out with

706  
00:29:45,230 --> 00:29:43,020  
Clinton and uh shooting the [h\_\_h] and and

707  
00:29:48,769 --> 00:29:45,240  
giving him notes on the movie it doesn't

708  
00:29:51,409 --> 00:29:48,779  
really work that way he deals

709  
00:29:53,690 --> 00:29:51,419  
directly with the studio there have been

710  
00:29:57,049 --> 00:29:53,700  
times when we've dealt with big big

711  
00:29:59,149 --> 00:29:57,059  
directors and and and filmmakers and and

712  
00:30:02,630 --> 00:29:59,159  
uh other Talent

713  
00:30:04,310 --> 00:30:02,640

uh it's it's not wise of us to talk too

714

00:30:06,950 --> 00:30:04,320

much about those stories it's because uh

715

00:30:09,409 --> 00:30:06,960

you know there's never a real upside to

716

00:30:11,570 --> 00:30:09,419

it but in the case of Quentin I can say

717

00:30:14,510 --> 00:30:11,580

this

718

00:30:17,990 --> 00:30:14,520

he we only got

719

00:30:19,610 --> 00:30:18,000

12 minutes of footage

720

00:30:23,810 --> 00:30:19,620

and

721

00:30:26,049 --> 00:30:23,820

our team

722

00:30:29,990 --> 00:30:26,059

that we were able to

723

00:30:32,389 --> 00:30:30,000

replicate the magic of that movie

724

00:30:34,549 --> 00:30:32,399

with 12 minutes I mean it was so because

725

00:30:36,950 --> 00:30:34,559

I saw a lot of different pieces and they

726  
00:30:38,870 --> 00:30:36,960  
had some you know they tried you know

727  
00:30:42,529 --> 00:30:38,880  
they got some perspectives from other

728  
00:30:46,190 --> 00:30:42,539  
places but what our team was able to do

729  
00:30:48,769 --> 00:30:46,200  
I just think so fully inhabited the vibe

730  
00:30:50,269 --> 00:30:48,779  
and feel of that movie I was so it was

731  
00:30:53,450 --> 00:30:50,279  
great because

732  
00:30:56,690 --> 00:30:53,460  
I was so pleased with the trailer uh it

733  
00:30:58,909 --> 00:30:56,700  
got such great response Quentin was

734  
00:31:01,090 --> 00:30:58,919  
effusive to the studio which was then

735  
00:31:04,669 --> 00:31:01,100  
effusive to us

736  
00:31:07,190 --> 00:31:04,679  
but then I saw the movie and I was like

737  
00:31:09,769 --> 00:31:07,200  
oh I'm so [h\_\_h] proud that we were

738  
00:31:12,110 --> 00:31:09,779

able to encapsulate all that was great

739

00:31:13,730 --> 00:31:12,120

about that and not it wasn't like a

740

00:31:17,210 --> 00:31:13,740

condensed version of the tree of the

741

00:31:20,450 --> 00:31:17,220

movie it was its own piece

742

00:31:22,610 --> 00:31:20,460

but it just it it found the flavor you

743

00:31:24,590 --> 00:31:22,620

took your whole staff to the theater

744

00:31:26,750 --> 00:31:24,600

that is in the movie right to watch the

745

00:31:29,570 --> 00:31:26,760

movie so so yeah so the movie comes out

746

00:31:33,830 --> 00:31:29,580

and this was obviously pre-pandemic 2018

747

00:31:36,350 --> 00:31:33,840

I guess and uh 2019 I can't remember and

748

00:31:39,049 --> 00:31:36,360

everybody was so jacked up to see this

749

00:31:41,389 --> 00:31:39,059

movie obviously Once Upon a Time in

750

00:31:44,830 --> 00:31:41,399

Hollywood yeah yeah and so we took the

751

00:31:47,990 --> 00:31:44,840

entire entire company to the cinema Dome

752

00:31:50,210 --> 00:31:48,000

uh which was just down the street from

753

00:31:51,889 --> 00:31:50,220

Buddha Jones to see the movie and it was

754

00:31:53,389 --> 00:31:51,899

just an absolute throne and it's in the

755

00:31:55,190 --> 00:31:53,399

movie you know the theaters in the movie

756

00:31:57,470 --> 00:31:55,200

yeah the theaters in the movie he drives

757

00:32:01,730 --> 00:31:57,480

by but but did I get it right so you

758

00:32:03,350 --> 00:32:01,740

were not able to see the whole movie you

759

00:32:05,149 --> 00:32:03,360

were only able to see 12 minutes you

760

00:32:06,950 --> 00:32:05,159

didn't get to watch the movie then get

761

00:32:10,070 --> 00:32:06,960

12 minutes to edit with you were only

762

00:32:12,889 --> 00:32:10,080

able to see 12 minutes okay so we got to

763

00:32:14,090 --> 00:32:12,899

read a script so we knew what the movie

764

00:32:17,690 --> 00:32:14,100

was

765

00:32:20,269 --> 00:32:17,700

and then we got here you go 12 minutes

766

00:32:22,490 --> 00:32:20,279

of footage and you know and Quentin's a

767

00:32:25,850 --> 00:32:22,500

genius so he's like it's not like 12

768

00:32:27,649 --> 00:32:25,860

random minutes it was 12 minutes and it

769

00:32:29,690 --> 00:32:27,659

wasn't just

770

00:32:32,630 --> 00:32:29,700

the 12 highlights that you saw that

771

00:32:35,210 --> 00:32:32,640

movie there's there's it's like

772

00:32:37,070 --> 00:32:35,220

he just he's a he's a Storyteller he

773

00:32:38,990 --> 00:32:37,080

could he could he could see how it would

774

00:32:42,230 --> 00:32:39,000

put it would work together but again

775

00:32:44,450 --> 00:32:42,240

even with 12 minutes of footage there's

776

00:32:46,190 --> 00:32:44,460

a million ways you could cut that thing

777

00:32:49,610 --> 00:32:46,200

right and

778

00:32:52,430 --> 00:32:49,620

all but a couple are probably not good

779

00:32:53,750 --> 00:32:52,440

but and and again in this case you had

780

00:32:56,450 --> 00:32:53,760

the music

781

00:32:58,970 --> 00:32:56,460

so we've got Neil Diamond music we've

782

00:33:01,370 --> 00:32:58,980

got you know this incredible pop 60s

783

00:33:04,669 --> 00:33:01,380

music it was all there

784

00:33:07,430 --> 00:33:04,679

but it's one thing to do a good or

785

00:33:08,810 --> 00:33:07,440

serviceable version of his movie it's

786

00:33:10,190 --> 00:33:08,820

another thing to do something that

787

00:33:14,330 --> 00:33:10,200

really

788

00:33:16,850 --> 00:33:14,340

make us proud that it represented that

789

00:33:19,789 --> 00:33:16,860

movie at the highest level so I really

790

00:33:21,830 --> 00:33:19,799

want context in this conversation I

791

00:33:22,690 --> 00:33:21,840

really want to get to the Crux of this

792

00:33:25,730 --> 00:33:22,700

John

793

00:33:28,490 --> 00:33:25,740

I want to hear George Knapp's lies about

794

00:33:31,070 --> 00:33:28,500

how you guys are friends so tell me this

795

00:33:33,950 --> 00:33:31,080

how did you what was the first time you

796

00:33:37,130 --> 00:33:33,960

met John and and just described that to

797

00:33:38,029 --> 00:33:37,140

me I was a coach the debate coach at UC

798

00:33:40,669 --> 00:33:38,039

Berkeley

799

00:33:44,090 --> 00:33:40,679

I had been a college debater and and had

800

00:33:47,509 --> 00:33:44,100

some level of success I guess and I got

801  
00:33:49,970 --> 00:33:47,519  
invited to teach at a debate Institute

802  
00:33:51,950 --> 00:33:49,980  
at Loyola Marymount Loyola is a great

803  
00:33:54,529 --> 00:33:51,960  
school they have a great debate

804  
00:33:57,409 --> 00:33:54,539  
tradition uh I had competed against them

805  
00:33:58,789 --> 00:33:57,419  
I judged them in tournaments they had

806  
00:34:01,009 --> 00:33:58,799  
some really terrific guys we're going to

807  
00:34:03,230 --> 00:34:01,019  
talk about one of them Ed deason and

808  
00:34:05,450 --> 00:34:03,240  
Ernie Martz and uh some other guys who

809  
00:34:07,549 --> 00:34:05,460  
are really good debaters and they invite

810  
00:34:09,409 --> 00:34:07,559  
me to get down and spend like a month a

811  
00:34:11,869 --> 00:34:09,419  
good chunk of the summer teaching high

812  
00:34:15,169 --> 00:34:11,879  
school kids about debate how old were

813  
00:34:16,490 --> 00:34:15,179

you at this time 24 maybe but so when

814

00:34:17,990 --> 00:34:16,500

you say you're pretty good at debate

815

00:34:20,510 --> 00:34:18,000

what he's saying is that like he was

816

00:34:22,310 --> 00:34:20,520

part of like a he was good and no he was

817

00:34:24,889 --> 00:34:22,320

he was he was outstanding he was a

818

00:34:26,810 --> 00:34:24,899

premier level debater and that is

819

00:34:29,329 --> 00:34:26,820

something that you were also doing or is

820

00:34:32,149 --> 00:34:29,339

that yeah well not at that level I mean

821

00:34:34,730 --> 00:34:32,159

I had in the past and at that point I

822

00:34:36,710 --> 00:34:34,740

had sort of my my debate career had sort

823

00:34:39,790 --> 00:34:36,720

of petered out and I was doing other

824

00:34:42,409 --> 00:34:39,800

things but I was there I knew the team

825

00:34:44,990 --> 00:34:42,419

uh he was sort of in the thick of it I

826  
00:34:46,790 --> 00:34:45,000  
was sort of on the On The Fringe but you

827  
00:34:48,710 --> 00:34:46,800  
know and we can get into the whole story

828  
00:34:52,010 --> 00:34:48,720  
of how two guys in the early 20s should

829  
00:34:54,589 --> 00:34:52,020  
be you know somehow representing uh

830  
00:34:56,089 --> 00:34:54,599  
mentoring the next generation of talent

831  
00:34:57,410 --> 00:34:56,099  
that's a whole other sort of yeah I want

832  
00:34:59,810 --> 00:34:57,420  
I want to ask about that but I want to

833  
00:35:03,050 --> 00:34:59,820  
wrap my head around it because so I know

834  
00:35:04,430 --> 00:35:03,060  
you from your journalism and I just I

835  
00:35:06,770 --> 00:35:04,440  
always knew it was different the way

836  
00:35:08,930 --> 00:35:06,780  
that you took at stories was different

837  
00:35:10,730 --> 00:35:08,940  
but like what's George's background and

838  
00:35:12,890 --> 00:35:10,740

that that for me I learned that really

839

00:35:14,870 --> 00:35:12,900

through you he doesn't really wouldn't

840

00:35:17,750 --> 00:35:14,880

they talk to me that much about that

841

00:35:19,370 --> 00:35:17,760

past but it's become apparent that

842

00:35:21,410 --> 00:35:19,380

George from his I don't know if you want

843

00:35:23,930 --> 00:35:21,420

to go early history but you worked your

844

00:35:26,030 --> 00:35:23,940

way up all the way to the point of being

845

00:35:27,890 --> 00:35:26,040

well surprising in a way that there are

846

00:35:30,950 --> 00:35:27,900

more Debaters who become journalists

847

00:35:34,370 --> 00:35:30,960

because it's a it's a great training for

848

00:35:35,810 --> 00:35:34,380

Gathering and consuming and you know

849

00:35:38,390 --> 00:35:35,820

sort of ingesting a lot of information

850

00:35:40,370 --> 00:35:38,400

and then being able to spit it back out

851

00:35:42,530 --> 00:35:40,380

or condense it get it get your head

852

00:35:44,690 --> 00:35:42,540

around things and but there aren't many

853

00:35:46,970 --> 00:35:44,700

there it's surprising but so you're in

854

00:35:48,770 --> 00:35:46,980

school and you start like you go to a

855

00:35:50,870 --> 00:35:48,780

debate class and then you start

856

00:35:52,550 --> 00:35:50,880

excelling at like winning debates like

857

00:35:55,130 --> 00:35:52,560

wrestling matches and then you get

858

00:35:57,829 --> 00:35:55,140

promoted or you have tournaments so you

859

00:36:00,349 --> 00:35:57,839

know uh most colleges and universities

860

00:36:02,109 --> 00:36:00,359

have some form of a forensic team some

861

00:36:05,089 --> 00:36:02,119

of it's debate some of it is other

862

00:36:07,670 --> 00:36:05,099

independent uh individual events public

863

00:36:09,589 --> 00:36:07,680

speaking events but debate is like a

864

00:36:12,410 --> 00:36:09,599

sport and at some level it's like

865

00:36:15,290 --> 00:36:12,420

college football it's one-on-one it's

866

00:36:17,450 --> 00:36:15,300

two t two on two you've got two on two l

867

00:36:20,390 --> 00:36:17,460

don't know what it is now but it's a a

868

00:36:22,370 --> 00:36:20,400

team from say University of the Pacific

869

00:36:25,490 --> 00:36:22,380

versus Loyola Marymount and you go in

870

00:36:27,530 --> 00:36:25,500

and you have a a national topic and and

871

00:36:29,210 --> 00:36:27,540

the affirmative team defends the the

872

00:36:31,250 --> 00:36:29,220

national resolution and the other guys

873

00:36:33,770 --> 00:36:31,260

on the other side have to oppose it and

874

00:36:36,109 --> 00:36:33,780

there's a judge or a panel of judges and

875

00:36:38,210 --> 00:36:36,119

you compete they rate the speakers and

876

00:36:40,069 --> 00:36:38,220

then it's a sudden elimination

877

00:36:42,250 --> 00:36:40,079

tournament so you have eight preliminary

878

00:36:45,230 --> 00:36:42,260

rounds then you're into the

879

00:36:47,510 --> 00:36:45,240

quarterfinals semifinals and the the

880

00:36:48,829 --> 00:36:47,520

winner of a tournament so the way the

881

00:36:50,450 --> 00:36:48,839

way I'll understand it is like so it's

882

00:36:52,370 --> 00:36:50,460

like for me like a jiu jitsu tournament

883

00:36:54,890 --> 00:36:52,380

if you beat one person you get to go up

884

00:36:55,970 --> 00:36:54,900

and maybe wrestle the next so really I

885

00:36:57,410 --> 00:36:55,980

want to take my time with this to

886

00:36:59,690 --> 00:36:57,420

understand you better this is like a

887

00:37:02,390 --> 00:36:59,700

secret mission for me right now so so

888

00:37:04,490 --> 00:37:02,400

basically you're a young George Knapp

889

00:37:05,870 --> 00:37:04,500

this is before your you know the

890

00:37:07,849 --> 00:37:05,880

journalist George Knapp even before

891

00:37:10,130 --> 00:37:07,859

you're the cab the worst cab driver in

892

00:37:12,170 --> 00:37:10,140

Las Vegas George now so you're now

893

00:37:14,930 --> 00:37:12,180

worked your way up these these grappling

894

00:37:17,810 --> 00:37:14,940

messages of intellect a public speaking

895

00:37:21,130 --> 00:37:17,820

of debate and and then you get offered a

896

00:37:24,050 --> 00:37:21,140

job to teach the youth out in California

897

00:37:26,329 --> 00:37:24,060

by the coast at Loyola Marymount this

898

00:37:28,069 --> 00:37:26,339

beautiful campus with this big grass

899

00:37:31,310 --> 00:37:28,079

null that goes that that's the one right

900

00:37:33,410 --> 00:37:31,320

Loyola Marymount okay so there you are

901  
00:37:35,210 --> 00:37:33,420  
and you're you've got this new job and

902  
00:37:37,490 --> 00:37:35,220  
you're going to kind of uh Shepherd in

903  
00:37:39,829 --> 00:37:37,500  
the youth and teach them what's the

904  
00:37:41,930 --> 00:37:39,839  
first moment you meet this guy

905  
00:37:44,390 --> 00:37:41,940  
that's a good question I'm not sure but

906  
00:37:47,089 --> 00:37:44,400  
we were introduced I think by Eden who's

907  
00:37:50,569 --> 00:37:47,099  
now a top attorney here in in uh in L.A

908  
00:37:53,210 --> 00:37:50,579  
who's that decent so yeah so Ed

909  
00:37:56,150 --> 00:37:53,220  
is he was he's a he was a friend of mine

910  
00:37:58,690 --> 00:37:56,160  
from high school and we were in debate

911  
00:38:01,550 --> 00:37:58,700  
together in high school and we went we

912  
00:38:04,069 --> 00:38:01,560  
went to a all boys Catholic school out

913  
00:38:07,790 --> 00:38:04,079

in Laverne called Damien High School and

914

00:38:13,490 --> 00:38:07,800

we had this uh tremendous uh debate

915

00:38:16,190 --> 00:38:13,500

program and we uh we had we had several

916

00:38:18,170 --> 00:38:16,200

great teams and Ed had was a part of one

917

00:38:20,450 --> 00:38:18,180

team I was part of another team we ended

918

00:38:23,930 --> 00:38:20,460

up meeting each other in the finals of

919

00:38:26,450 --> 00:38:23,940

you know this District tournament uh all

920

00:38:28,730 --> 00:38:26,460

of LA and and then we went on to the

921

00:38:31,550 --> 00:38:28,740

semifinals State and they went on to the

922

00:38:33,170 --> 00:38:31,560

National Tournament so we had a really

923

00:38:34,790 --> 00:38:33,180

celebrated sort of high school

924

00:38:38,170 --> 00:38:34,800

experience and then we all went to

925

00:38:41,089 --> 00:38:38,180

several of us went to Loyola and

926

00:38:42,470 --> 00:38:41,099

Ed stayed with it and Ed was great he

927

00:38:44,930 --> 00:38:42,480

was on a different level than I was and

928

00:38:47,690 --> 00:38:44,940

he was he was phenomenal and he's he

929

00:38:50,810 --> 00:38:47,700

stayed with it and and he and George

930

00:38:52,910 --> 00:38:50,820

mixed it up and uh went head to head I'm

931

00:38:55,010 --> 00:38:52,920

sure on many occasions I I was judging

932

00:38:57,530 --> 00:38:55,020

it by that point I was uh at University

933

00:38:59,210 --> 00:38:57,540

of Pacific I was the the director of

934

00:39:01,370 --> 00:38:59,220

forensics there so I'd go to tournaments

935

00:39:03,109 --> 00:39:01,380

and and judge debates that's I think I'm

936

00:39:04,910 --> 00:39:03,119

not sure if I ever competed against Ed

937

00:39:07,069 --> 00:39:04,920

he would have kicked my ass because he

938

00:39:09,230 --> 00:39:07,079

was really good

939

00:39:10,730 --> 00:39:09,240

um and so I got to know them from

940

00:39:12,410 --> 00:39:10,740

judging them they're they're a lot of

941

00:39:15,050 --> 00:39:12,420

fun they were smart they were really

942

00:39:17,030 --> 00:39:15,060

clever it was always entertaining and

943

00:39:18,710 --> 00:39:17,040

educational to judge one of their

944

00:39:22,089 --> 00:39:18,720

debates and we became kind of friends on

945

00:39:24,530 --> 00:39:22,099

the circuit and then their coach

946

00:39:26,270 --> 00:39:24,540

yeah and invited me to come down for

947

00:39:29,329 --> 00:39:26,280

their tournament figured I'd be a good

948

00:39:31,250 --> 00:39:29,339

mix with the the Loyola Debaters where

949

00:39:35,150 --> 00:39:31,260

the other instructors for this summer

950

00:39:37,670 --> 00:39:35,160

Institute a summer in at Loyola in La

951  
00:39:40,130 --> 00:39:37,680  
that sounds pretty good um so it came

952  
00:39:42,829 --> 00:39:40,140  
down and and they put all these young

953  
00:39:45,230 --> 00:39:42,839  
impressionable Minds in our hands uh

954  
00:39:47,630 --> 00:39:45,240  
probably have warped an entire

955  
00:39:49,609 --> 00:39:47,640  
generation there uh but we we hit it off

956  
00:39:51,290 --> 00:39:49,619  
we became friends immediately right so

957  
00:39:52,430 --> 00:39:51,300  
you enjoyed go ahead well let me take

958  
00:39:54,890 --> 00:39:52,440  
the story in a slightly different

959  
00:39:57,950 --> 00:39:54,900  
direction because I think I think I have

960  
00:40:02,030 --> 00:39:57,960  
a way of sort of creating a foundational

961  
00:40:05,210 --> 00:40:02,040  
view of the magic of George Knapp oh

962  
00:40:06,770 --> 00:40:05,220  
please okay so is that same summer

963  
00:40:11,630 --> 00:40:06,780

I think

964

00:40:13,849 --> 00:40:11,640

it's all defined by Stockton California

965

00:40:15,950 --> 00:40:13,859

tell me how have have you been to

966

00:40:19,190 --> 00:40:15,960

Stockton I've been to Stockton but not

967

00:40:22,010 --> 00:40:19,200

on a tour with George now okay so uh

968

00:40:26,390 --> 00:40:22,020

Stockton is George's Hometown I've been

969

00:40:28,370 --> 00:40:26,400

to Stockton once and uh it's kind of a

970

00:40:30,410 --> 00:40:28,380

Dusty countdown to be honest with you

971

00:40:32,390 --> 00:40:30,420

and it's you know somewhere in the you

972

00:40:37,370 --> 00:40:32,400

know the periphery of the of Sacramento

973

00:40:40,910 --> 00:40:37,380

and that same summer 77 uh

974

00:40:42,410 --> 00:40:40,920

I was traveling up to Washington state

975

00:40:44,829 --> 00:40:42,420

with a friend of mine which is the year

976

00:40:49,790 --> 00:40:44,839

I was born which makes this even funnier

977

00:40:51,650 --> 00:40:49,800

yeah no totally well so so we decided

978

00:40:53,510 --> 00:40:51,660

we're going to go through Stockton

979

00:40:57,230 --> 00:40:53,520

spend the night hang out with George

980

00:41:00,410 --> 00:40:57,240

drink a few beers and we pull into town

981

00:41:04,069 --> 00:41:00,420

and the next thing we know a wheel

982

00:41:06,410 --> 00:41:04,079

bearing goes out on the wheel of this

983

00:41:08,750 --> 00:41:06,420

piece of [h\_\_h] car that we're driving and

984

00:41:11,089 --> 00:41:08,760

it stopped him so you know fixing a

985

00:41:11,990 --> 00:41:11,099

wheel you know that's going to take a

986

00:41:14,270 --> 00:41:12,000

week

987

00:41:16,630 --> 00:41:14,280

so instead of a night

988

00:41:20,510 --> 00:41:16,640

I spend a week

989

00:41:22,069 --> 00:41:20,520

with George Knapp and you know sleeping

990

00:41:24,910 --> 00:41:22,079

on a sofa

991

00:41:27,829 --> 00:41:24,920

and here's what I learned in that week

992

00:41:29,990 --> 00:41:27,839

first of all so what do you do you spend

993

00:41:33,770 --> 00:41:30,000

a lot of time at one of the cowboy bars

994

00:41:39,910 --> 00:41:36,849

George drank me into the table

995

00:41:41,890 --> 00:41:39,920

George's mom drank me out of the table

996

00:41:46,310 --> 00:41:41,900

George's sister

997

00:41:48,770 --> 00:41:46,320

his brother all of his friends and all

998

00:41:50,990 --> 00:41:48,780

of the townspeople Drake my ass under

999

00:41:53,750 --> 00:41:51,000

the table you must have been a total

1000

00:41:57,410 --> 00:41:53,760

amateur well I mean I thought I thought

1001

00:42:00,950 --> 00:41:57,420

I had some skills and but the point is

1002

00:42:03,230 --> 00:42:00,960

we would so we would drink hard I'd go

1003

00:42:05,630 --> 00:42:03,240

back I'd be in a puddle in the you know

1004

00:42:07,730 --> 00:42:05,640

in the sofa that I was sleeping on

1005

00:42:10,250 --> 00:42:07,740

I'd hear you know I'd fall asleep but I

1006

00:42:12,890 --> 00:42:10,260

hear noises in the morning and it was

1007

00:42:16,190 --> 00:42:12,900

people getting up to go do [h\_\_h] like

1008

00:42:19,430 --> 00:42:16,200

yeah go to their jobs you know report to

1009

00:42:21,170 --> 00:42:19,440

the office take care of business

1010

00:42:23,750 --> 00:42:21,180

and they all did

1011

00:42:25,069 --> 00:42:23,760

and that's when I started to see how it

1012

00:42:26,630 --> 00:42:25,079

all came together and again we didn't

1013

00:42:29,690 --> 00:42:26,640

know each other that well though right

1014

00:42:32,569 --> 00:42:29,700

but it was proven over the decades that

1015

00:42:36,050 --> 00:42:32,579

that was the thing you play hard and you

1016

00:42:38,630 --> 00:42:36,060

work hard and you NE this guy never once

1017

00:42:40,430 --> 00:42:38,640

missed a day of work I've never once I

1018

00:42:45,770 --> 00:42:40,440

mean he might do everything at last

1019

00:42:48,410 --> 00:42:45,780

[h\_\_h] minute but he always passes that

1020

00:42:49,730 --> 00:42:48,420

Finish Line in spectacular fashion and

1021

00:42:51,890 --> 00:42:49,740

so I don't know if that's exactly what

1022

00:42:54,349 --> 00:42:51,900

you're saying but oh so the character of

1023

00:42:56,390 --> 00:42:54,359

George before he was the journalist

1024

00:42:58,970 --> 00:42:56,400

there's a reason why he got to where he

1025

00:43:01,609 --> 00:42:58,980

got he goes after [h\_\_h] right and he

1026

00:43:04,490 --> 00:43:01,619

doesn't put it down not the next day not

1027

00:43:06,470 --> 00:43:04,500

the next week no not the next month for

1028

00:43:08,270 --> 00:43:06,480

35 40 [h\_\_h] years he'd been going

1029

00:43:10,130 --> 00:43:08,280

after a story he'll keep going after it

1030

00:43:12,109 --> 00:43:10,140

and he'll wake up every morning and

1031

00:43:14,690 --> 00:43:12,119

he'll go into it he doesn't drop a

1032

00:43:17,030 --> 00:43:14,700

syllable it's breathtaking let me so let

1033

00:43:20,750 --> 00:43:17,040

me okay so let me now move into the

1034

00:43:23,510 --> 00:43:20,760

early 80s when I'd go out to visit and

1035

00:43:25,190 --> 00:43:23,520

you know with I had to bring a new

1036

00:43:27,829 --> 00:43:25,200

person every time because I basically

1037

00:43:29,809 --> 00:43:27,839

fry them out and that you know after two

1038

00:43:31,670 --> 00:43:29,819

days of being in Vegas with George it's

1039

00:43:33,230 --> 00:43:31,680

it's pretty intense there were a couple

1040

00:43:36,050 --> 00:43:33,240

of trips that John made to Las Vegas

1041

00:43:37,910 --> 00:43:36,060

with friends that were momentous what I

1042

00:43:40,790 --> 00:43:37,920

can remember of them it might have been

1043

00:43:44,089 --> 00:43:40,800

slightly exaggerated my my my stamina

1044

00:43:48,170 --> 00:43:44,099

but um some of that's relatively true

1045

00:43:49,849 --> 00:43:48,180

man you guys have had some Adventures so

1046

00:43:51,470 --> 00:43:49,859

that's become clear if I've included

1047

00:43:55,370 --> 00:43:51,480

them in this episode or not I just heard

1048

00:43:58,609 --> 00:43:55,380

an earful uh but really I the the my

1049

00:44:00,950 --> 00:43:58,619

selfish reason for being like man John

1050

00:44:03,410 --> 00:44:00,960

Longhorn on is cool is because you just

1051  
00:44:06,349 --> 00:44:03,420  
known George for a long time

1052  
00:44:09,950 --> 00:44:06,359  
and you've known him in different phases

1053  
00:44:12,770 --> 00:44:09,960  
of his life probably highs and lows and

1054  
00:44:14,870 --> 00:44:12,780  
when you really get to trust people and

1055  
00:44:16,370 --> 00:44:14,880  
sometimes admire them for what they've

1056  
00:44:18,170 --> 00:44:16,380  
done it's not because there's one thing

1057  
00:44:19,910 --> 00:44:18,180  
they've done it's not because of two

1058  
00:44:22,309 --> 00:44:19,920  
things they've done it's because there's

1059  
00:44:23,809 --> 00:44:22,319  
a consistency and a pattern with the way

1060  
00:44:25,670 --> 00:44:23,819  
they live their life

1061  
00:44:35,930 --> 00:44:25,680  
and

1062  
00:44:38,870 --> 00:44:35,940  
it that makes George different in his

1063  
00:44:40,670 --> 00:44:38,880

skill in his art form what is disruptive

1064

00:44:43,010 --> 00:44:40,680

about what he does like in Europe you

1065

00:44:44,870 --> 00:44:43,020

want to be different with your work what

1066

00:44:47,990 --> 00:44:44,880

is it about George that you think either

1067

00:44:50,690 --> 00:44:48,000

is the origin of why he's he's um so

1068

00:44:52,430 --> 00:44:50,700

dogged about his reporting or or give us

1069

00:44:54,230 --> 00:44:52,440

insight into where that comes from or

1070

00:44:56,030 --> 00:44:54,240

how you've seen consistency over George

1071

00:44:57,950 --> 00:44:56,040

over the years does that make sense

1072

00:45:01,430 --> 00:44:57,960

totally okay

1073

00:45:05,510 --> 00:45:01,440

well I want to start with the fact that

1074

00:45:08,329 --> 00:45:05,520

he was a natural born brilliant

1075

00:45:11,270 --> 00:45:08,339

Storyteller I knew that like the first

1076

00:45:13,130 --> 00:45:11,280

week I met him we would we would shoot

1077

00:45:16,250 --> 00:45:13,140

the [h\_\_\h] we'd talk about things and the

1078

00:45:19,010 --> 00:45:16,260

way he would reconstruct a bunch of

1079

00:45:24,790 --> 00:45:19,020

seemingly disparate details in with with

1080

00:45:28,430 --> 00:45:24,800

with a sense of cohesion and Clarity and

1081

00:45:30,470 --> 00:45:28,440

entertaining value was was really unique

1082

00:45:32,329 --> 00:45:30,480

from the very beginning and so when he

1083

00:45:35,150 --> 00:45:32,339

said to me that he wanted to go into

1084

00:45:36,470 --> 00:45:35,160

journalism because as we had talked

1085

00:45:39,109 --> 00:45:36,480

about most of the people we knew from

1086

00:45:41,930 --> 00:45:39,119

debate they were it was like the the

1087

00:45:43,569 --> 00:45:41,940

super highway to the legal field or

1088

00:45:46,010 --> 00:45:43,579

politics

1089

00:45:48,470 --> 00:45:46,020

uh that sort of thing you know where you

1090

00:45:52,069 --> 00:45:48,480

would use those verbal skills to

1091

00:45:54,770 --> 00:45:52,079

basically you know manipulate uh the

1092

00:45:58,849 --> 00:45:54,780

system or you know somehow uh you know

1093

00:46:00,710 --> 00:45:58,859

exploit some someone in need uh and to

1094

00:46:01,910 --> 00:46:00,720

give back to the community but but

1095

00:46:03,950 --> 00:46:01,920

George

1096

00:46:06,770 --> 00:46:03,960

wanted to be a Storyteller and he wanted

1097

00:46:10,550 --> 00:46:06,780

to be a journalist and at first when he

1098

00:46:13,069 --> 00:46:10,560

said I'm going to Vegas I'm like [h\_\_\h] no

1099

00:46:15,770 --> 00:46:13,079

man just go to La go to a big Market

1100

00:46:17,630 --> 00:46:15,780

you're going to be you're you're gonna

1101  
00:46:19,069 --> 00:46:17,640  
be famous you're gonna you're gonna make

1102  
00:46:21,349 --> 00:46:19,079  
it but

1103  
00:46:24,050 --> 00:46:21,359  
I think it was clear to him that what he

1104  
00:46:28,069 --> 00:46:24,060  
really cared about was the quality of

1105  
00:46:31,609 --> 00:46:28,079  
the story and what better place to find

1106  
00:46:34,250 --> 00:46:31,619  
crazy unexpected colorful stories than

1107  
00:46:36,530 --> 00:46:34,260  
Vegas and he got there and I remember

1108  
00:46:38,210 --> 00:46:36,540  
thinking you know this guy is going to

1109  
00:46:40,670 --> 00:46:38,220  
do whatever it takes he's going to drive

1110  
00:46:42,290 --> 00:46:40,680  
a cab he's going to carry cement he's

1111  
00:46:45,109 --> 00:46:42,300  
gonna I remember when he worked at the

1112  
00:46:48,410 --> 00:46:45,119  
PBS stations I think the first gig he

1113  
00:46:50,809 --> 00:46:48,420

had and you could tell I mean it's just

1114

00:46:53,089 --> 00:46:50,819

he just had it and he was hilarious and

1115

00:46:54,650 --> 00:46:53,099

and you know they would they would make

1116

00:46:56,329 --> 00:46:54,660

up all these games and we walk you know

1117

00:46:59,450 --> 00:46:56,339

we'd go around town and you could just

1118

00:47:01,609 --> 00:46:59,460

feel and and and the more I spent time

1119

00:47:03,890 --> 00:47:01,619

with him in Vegas you started to see the

1120

00:47:05,750 --> 00:47:03,900

connection he had with the audience

1121

00:47:09,470 --> 00:47:05,760

because you'd see him on the street with

1122

00:47:11,650 --> 00:47:09,480

people and he was so approachable and

1123

00:47:14,150 --> 00:47:11,660

people it was like

1124

00:47:16,430 --> 00:47:14,160

you could tell that people felt he

1125

00:47:18,109 --> 00:47:16,440

represented their interest because he

1126  
00:47:21,770 --> 00:47:18,119  
was always trying to do something I mean

1127  
00:47:23,990 --> 00:47:21,780  
in a town where it could have been all

1128  
00:47:26,329 --> 00:47:24,000  
about the sleeves right and everything's

1129  
00:47:28,609 --> 00:47:26,339  
kind of facade yeah everything is so

1130  
00:47:30,530 --> 00:47:28,619  
artificial yeah he would try to actually

1131  
00:47:34,870 --> 00:47:30,540  
find

1132  
00:47:38,089 --> 00:47:34,880  
the real story that had some kind of

1133  
00:47:39,829 --> 00:47:38,099  
social significance as well as personal

1134  
00:47:41,390 --> 00:47:39,839  
significance and he always made it

1135  
00:47:43,430 --> 00:47:41,400  
personal and

1136  
00:47:45,349 --> 00:47:43,440  
the other part of it is his writing it

1137  
00:47:48,829 --> 00:47:45,359  
was just extraordinary what is it that

1138  
00:47:52,790 --> 00:47:50,870

uh uh uh

1139

00:47:54,050 --> 00:47:52,800

uh [h\_\_h]

1140

00:47:58,010 --> 00:47:54,060

passion

1141

00:47:59,930 --> 00:47:58,020

to get to get the answers like

1142

00:48:02,030 --> 00:47:59,940

it was funny and he and I were talking

1143

00:48:05,450 --> 00:48:02,040

about this in the beginning before the

1144

00:48:07,730 --> 00:48:05,460

before we started the show was like

1145

00:48:09,530 --> 00:48:07,740

when you know all through the 80s when I

1146

00:48:11,510 --> 00:48:09,540

would visit him I would get updates on

1147

00:48:12,829 --> 00:48:11,520

what he was doing in the early 90s but

1148

00:48:14,210 --> 00:48:12,839

it wasn't like it is today where you

1149

00:48:16,190 --> 00:48:14,220

could just drop a link and show people

1150

00:48:18,890 --> 00:48:16,200

what you're doing so it was always kind

1151

00:48:21,069 --> 00:48:18,900

of from a distance I was sort of half

1152

00:48:23,569 --> 00:48:21,079

paying attention to stuff he was doing

1153

00:48:26,210 --> 00:48:23,579

and you know there's a little bit of

1154

00:48:28,609 --> 00:48:26,220

eyes okay he's he's really into the UFO

1155

00:48:31,069 --> 00:48:28,619

thing okay and all right well and and

1156

00:48:35,569 --> 00:48:31,079

for me it was like oh maybe he's going

1157

00:48:37,790 --> 00:48:35,579

with the you know the superficial uh you

1158

00:48:40,069 --> 00:48:37,800

know catchiness of it and and is trying

1159

00:48:43,250 --> 00:48:40,079

to sort of ride that wave

1160

00:48:45,890 --> 00:48:43,260

but no what it turned out was and what

1161

00:48:49,069 --> 00:48:45,900

we talked about later is that he was

1162

00:48:53,390 --> 00:48:49,079

driven to get answers because the people

1163

00:48:55,370 --> 00:48:53,400

he was talking to in in levels of power

1164

00:48:59,390 --> 00:48:55,380

we're not telling the truth

1165

00:49:01,970 --> 00:48:59,400

the story didn't line up and that Dr and

1166

00:49:03,650 --> 00:49:01,980

I just don't think he had let it go he

1167

00:49:07,490 --> 00:49:03,660

doesn't like liars

1168

00:49:10,309 --> 00:49:07,500

uh yeah and I think and he doesn't he I

1169

00:49:12,710 --> 00:49:10,319

think he's driven to express the truth

1170

00:49:14,510 --> 00:49:12,720

about something and and this just

1171

00:49:17,270 --> 00:49:14,520

happened to be what could potentially be

1172

00:49:19,370 --> 00:49:17,280

a massive truth but why

1173

00:49:21,770 --> 00:49:19,380

well why is you'll have to ask him or

1174

00:49:23,750 --> 00:49:21,780

his therapist but back in those days

1175

00:49:26,329 --> 00:49:23,760

we'd write letters actually write

1176

00:49:28,010 --> 00:49:26,339

letters and it was uh you have to be in

1177

00:49:30,290 --> 00:49:28,020

a competition with John because he's

1178

00:49:32,870 --> 00:49:30,300

such a funny guy and such a great writer

1179

00:49:34,190 --> 00:49:32,880

and it would be you know I'd have to

1180

00:49:35,990 --> 00:49:34,200

really think about what I'm going to

1181

00:49:38,329 --> 00:49:36,000

write back because these guys would read

1182

00:49:40,430 --> 00:49:38,339

it in a group I think and uh out loud

1183

00:49:42,170 --> 00:49:40,440

yeah somewhere in those letters I

1184

00:49:43,970 --> 00:49:42,180

there's got to be some later floating

1185

00:49:47,809 --> 00:49:43,980

around somewhere but there the back and

1186

00:49:49,430 --> 00:49:47,819

forth was just hilarious and I felt the

1187

00:49:51,170 --> 00:49:49,440

same way toward him of course you never

1188

00:49:53,089 --> 00:49:51,180

I'd never admit it but just he was just

1189

00:49:56,089 --> 00:49:53,099

he was

1190

00:49:59,930 --> 00:49:56,099

daunting his talent was so obvious in

1191

00:50:02,390 --> 00:49:59,940

his uh his as you said his communication

1192

00:50:04,309 --> 00:50:02,400

ability was is just kind of off the

1193

00:50:06,410 --> 00:50:04,319

charts I know this may this makes George

1194

00:50:09,349 --> 00:50:06,420

super uncomfortable you know just having

1195

00:50:11,630 --> 00:50:09,359

yes left conversation but why I think

1196

00:50:14,329 --> 00:50:11,640

it's truly important is because I have

1197

00:50:18,530 --> 00:50:14,339

learned so

1198

00:50:21,349 --> 00:50:18,540

I wouldn't put so much effort in to

1199

00:50:24,050 --> 00:50:21,359

following in in the footsteps but also

1200

00:50:26,990 --> 00:50:24,060

trying to to do things with George to

1201  
00:50:28,750 --> 00:50:27,000  
break news if I didn't trust that George

1202  
00:50:31,970 --> 00:50:28,760  
was 100

1203  
00:50:33,589 --> 00:50:31,980  
after the right thing and people like

1204  
00:50:35,690 --> 00:50:33,599  
from the outside they always try to look

1205  
00:50:37,490 --> 00:50:35,700  
at because look George is disruptive

1206  
00:50:41,930 --> 00:50:37,500  
within his field

1207  
00:50:44,210 --> 00:50:41,940  
New York Times 60 Minutes BBC you name

1208  
00:50:47,329 --> 00:50:44,220  
the network you name put your name there

1209  
00:50:49,490 --> 00:50:47,339  
he outpaces outmaneuvers and outperforms

1210  
00:50:51,890 --> 00:50:49,500  
all of them and this is a single guy out

1211  
00:50:54,170 --> 00:50:51,900  
in the middle of the desert one dude

1212  
00:50:56,750 --> 00:50:54,180  
that does that so I see the slings and

1213  
00:50:58,609 --> 00:50:56,760

arrows he gets so I wanted to hear from

1214

00:51:00,170 --> 00:50:58,619

a friend of his where does that come

1215

00:51:02,630 --> 00:51:00,180

from because he's actually [h\_\_h] doing

1216

00:51:04,490 --> 00:51:02,640

it he's breaking the sound barriers each

1217

00:51:06,230 --> 00:51:04,500

time that we didn't know we thought the

1218

00:51:08,930 --> 00:51:06,240

world would crumble if that story got

1219

00:51:11,569 --> 00:51:08,940

out it didn't crumble so I'm just

1220

00:51:13,309 --> 00:51:11,579

reporting the news here myself which is

1221

00:51:15,230 --> 00:51:13,319

that I wanted to understand kind of like

1222

00:51:17,450 --> 00:51:15,240

what mode and I could ask George and

1223

00:51:20,030 --> 00:51:17,460

he'll give me like the answer that I

1224

00:51:21,230 --> 00:51:20,040

need to hear but from a friend and you

1225

00:51:23,569 --> 00:51:21,240

guys know understood this so long where

1226

00:51:25,549 --> 00:51:23,579

there's consistency in action and you

1227

00:51:28,010 --> 00:51:25,559

can tell better than anybody like where

1228

00:51:28,970 --> 00:51:28,020

that comes from if I had to answer I

1229

00:51:31,910 --> 00:51:28,980

would say

1230

00:51:35,690 --> 00:51:31,920

I think George does not like deception

1231

00:51:37,250 --> 00:51:35,700

he is honest to a fault he puts me in a

1232

00:51:38,990 --> 00:51:37,260

position where he checks my ass all the

1233

00:51:41,089 --> 00:51:39,000

time so I don't know it's like you got

1234

00:51:43,309 --> 00:51:41,099

something a bug against that and it's

1235

00:51:45,530 --> 00:51:43,319

great I just I want to get into John

1236

00:51:47,329 --> 00:51:45,540

Long's origin story no we're going to

1237

00:51:49,130 --> 00:51:47,339

get there hold on a second because I

1238

00:51:51,770 --> 00:51:49,140

think you're on to something and I kind

1239

00:51:54,890 --> 00:51:51,780

of go back to what I was saying which is

1240

00:51:57,410 --> 00:51:54,900

he's just he's driven I I still think

1241

00:51:59,809 --> 00:51:57,420

Stockton plays a role in this story when

1242

00:52:01,750 --> 00:51:59,819

you grow up a certain way yeah is that

1243

00:52:04,730 --> 00:52:01,760

what it is

1244

00:52:06,230 --> 00:52:04,740

well I mean because I have the same you

1245

00:52:07,849 --> 00:52:06,240

know it's the same but different story I

1246

00:52:11,569 --> 00:52:07,859

grew up in Pomona and it was like you

1247

00:52:15,589 --> 00:52:11,579

know lower middle class family and and I

1248

00:52:18,650 --> 00:52:15,599

always felt compelled on some level to

1249

00:52:21,710 --> 00:52:18,660

do something make something of my time

1250

00:52:22,730 --> 00:52:21,720

to prove yourself yeah and I I felt like

1251

00:52:25,069 --> 00:52:22,740

that was

1252

00:52:27,530 --> 00:52:25,079

you know I felt I feel like you know

1253

00:52:28,910 --> 00:52:27,540

there's a you know there's a part of

1254

00:52:31,549 --> 00:52:28,920

Stockton that's in him and I think

1255

00:52:35,270 --> 00:52:31,559

that's good for us to be

1256

00:52:37,190 --> 00:52:35,280

you know not complacent in in and not

1257

00:52:40,309 --> 00:52:37,200

okay with just

1258

00:52:42,290 --> 00:52:40,319

so is it fair to say that I mean when

1259

00:52:43,609 --> 00:52:42,300

people feel like George speaks for the

1260

00:52:46,069 --> 00:52:43,619

people it's kind of what you're saying

1261

00:52:47,150 --> 00:52:46,079

like on the street that he has a voice

1262

00:52:49,430 --> 00:52:47,160

for people

1263

00:52:50,750 --> 00:52:49,440

is it fair to say that's because he

1264

00:52:53,150 --> 00:52:50,760

actually does

1265

00:52:55,190 --> 00:52:53,160

it's it's that marriage of

1266

00:52:57,890 --> 00:52:55,200

I'm going to get deep into this and I'm

1267

00:53:01,069 --> 00:52:57,900

going to find out what you don't know

1268

00:53:03,530 --> 00:53:01,079

for you and try to get the answers that

1269

00:53:07,670 --> 00:53:03,540

I think you want and I'm going to speak

1270

00:53:09,170 --> 00:53:07,680

to you like a you know with with respect

1271

00:53:11,630 --> 00:53:09,180

I think he's always been really

1272

00:53:12,650 --> 00:53:11,640

respectful of the audience yeah and

1273

00:53:15,109 --> 00:53:12,660

never

1274

00:53:17,329 --> 00:53:15,119

dumbed anything down that's right and

1275

00:53:19,430 --> 00:53:17,339

never and and because you know a lot of

1276

00:53:21,710 --> 00:53:19,440

these are very complicated issues with a

1277

00:53:23,930 --> 00:53:21,720

lot of well that that's the thing he you

1278

00:53:25,730 --> 00:53:23,940

know he'll he'll he'll kick ass when

1279

00:53:27,530 --> 00:53:25,740

it's a story about UFOs and not put it

1280

00:53:30,470 --> 00:53:27,540

down but he'll do the same for water

1281

00:53:32,270 --> 00:53:30,480

rights animal rights corruption anything

1282

00:53:35,930 --> 00:53:32,280

to do with politics or people taking

1283

00:53:38,150 --> 00:53:35,940

bribes doing stuff wrong so you know mob

1284

00:53:40,010 --> 00:53:38,160

stuff even I mean I know that there has

1285

00:53:42,589 --> 00:53:40,020

been you know attempts at George to harm

1286

00:53:45,589 --> 00:53:42,599

him and his family so okay I just wanted

1287

00:53:47,630 --> 00:53:45,599

to kind of get a picture on record here

1288

00:53:49,490 --> 00:53:47,640

of what I see and try to understand it

1289

00:53:51,710 --> 00:53:49,500

so thank you for that yeah and last

1290

00:53:53,630 --> 00:53:51,720

thought I mean you know he was he he was

1291

00:53:55,970 --> 00:53:53,640

a pretty face back in the day and he

1292

00:53:59,930 --> 00:53:55,980

absolutely could have made that

1293

00:54:02,990 --> 00:53:59,940

migration from that small Market to a

1294

00:54:04,730 --> 00:54:03,000

bigger Market uh he might have had to

1295

00:54:07,250 --> 00:54:04,740

clean up certain aspects of his life or

1296

00:54:09,770 --> 00:54:07,260

whatever but but he absolutely could

1297

00:54:11,990 --> 00:54:09,780

have made that move but I think it was

1298

00:54:14,450 --> 00:54:12,000

more compelling to him

1299

00:54:18,290 --> 00:54:14,460

to do the stories that he cared about

1300

00:54:20,630 --> 00:54:18,300

and that's that's a journalist these you

1301

00:54:22,250 --> 00:54:20,640

know these Talking Heads the pretty

1302

00:54:23,750 --> 00:54:22,260

Talking Heads may have been journalists

1303

00:54:26,750 --> 00:54:23,760

at one time but they're not they're not

1304

00:54:29,329 --> 00:54:26,760

now so so George Knapp the underdog but

1305

00:54:32,089 --> 00:54:29,339

if it was George Knapp the Reservoir Dog

1306

00:54:34,370 --> 00:54:32,099

which one would he be is he your movie

1307

00:54:37,010 --> 00:54:34,380

guy which Reservoir Dog is George Knapp

1308

00:54:39,349 --> 00:54:37,020

well I think he's both but but no no the

1309

00:54:41,750 --> 00:54:39,359

movie man hit me he's the character oh

1310

00:54:45,770 --> 00:54:41,760

which character so in if he's the only

1311

00:54:48,589 --> 00:54:45,780

Mr Pink um yeah no he's

1312

00:54:50,150 --> 00:54:48,599

he he's he's definitely not the guy

1313

00:54:54,770 --> 00:54:50,160

who's going to get his earlobe chopped

1314

00:54:56,750 --> 00:54:54,780

off he's he's just the he's the [h\_\_h]

1315

00:54:58,730 --> 00:54:56,760

guy that's gonna be there at the end and

1316

00:55:00,650 --> 00:54:58,740

say all right what's next so we've heard

1317

00:55:01,609 --> 00:55:00,660

enough dirt on me I want to get into

1318

00:55:03,770 --> 00:55:01,619

some

1319

00:55:05,809 --> 00:55:03,780

dirt on John not really dirt but his

1320

00:55:07,250 --> 00:55:05,819

origin story If This Were a marble movie

1321

00:55:08,809 --> 00:55:07,260

and you've worked on some Marvel movies

1322

00:55:12,650 --> 00:55:08,819

indeed and we'll get into some of those

1323

00:55:14,569 --> 00:55:12,660

uh The Humble origins of our hero is uh

1324

00:55:16,490 --> 00:55:14,579

John and I are friends

1325

00:55:18,770 --> 00:55:16,500

we go back and forth I'm in Las Vegas

1326

00:55:20,930 --> 00:55:18,780

he's in La we have our friendship

1327

00:55:23,030 --> 00:55:20,940

maintains over a large number of years

1328

00:55:24,890 --> 00:55:23,040

and but we both of us

1329

00:55:27,470 --> 00:55:24,900

wasn't really clear where we were going

1330

00:55:29,210 --> 00:55:27,480

in our lives I mean I had a path but I

1331

00:55:31,309 --> 00:55:29,220

didn't know where it was going to end up

1332

00:55:33,650 --> 00:55:31,319

and there are different relationships

1333

00:55:35,930 --> 00:55:33,660

and job changes and things like that and

1334

00:55:38,089 --> 00:55:35,940

I'm worried about my friend John

1335

00:55:41,230 --> 00:55:38,099

because he's a brilliant guy he's a

1336

00:55:44,390 --> 00:55:41,240

brilliant writer he was so goddamn bunny

1337

00:55:46,970 --> 00:55:44,400

uh like a stiletto he could just cut

1338

00:55:48,829 --> 00:55:46,980

somebody's body parts off with one line

1339

00:55:50,809 --> 00:55:48,839

and I always thought maybe he'd be great

1340

00:55:53,150 --> 00:55:50,819

in stand-up comedy and I thought maybe

1341

00:55:55,609 --> 00:55:53,160

that or writing a comedy show or

1342

00:55:58,370 --> 00:55:55,619

something like that but I think for a

1343

00:56:01,849 --> 00:55:58,380

while he was training he was like doing

1344

00:56:03,170 --> 00:56:01,859

training with celebrities Stars right I

1345

00:56:05,569 --> 00:56:03,180

figured all right this is what's going

1346

00:56:07,970 --> 00:56:05,579

to happen he's going to end up marrying

1347

00:56:09,650 --> 00:56:07,980

and Margaret and became a kept man

1348

00:56:11,870 --> 00:56:09,660

something like that you weren't doing

1349

00:56:13,730 --> 00:56:11,880

that for a while though right yeah I

1350

00:56:16,849 --> 00:56:13,740

never quite got that far so yeah I mean

1351

00:56:18,530 --> 00:56:16,859

the 80s were you know a sort of a bit of

1352

00:56:22,970 --> 00:56:18,540

an up and down period for me I mean I

1353

00:56:24,890 --> 00:56:22,980

was uh as I was telling you I was I had

1354

00:56:27,710 --> 00:56:24,900

sort of two jobs at the time I was

1355

00:56:29,270 --> 00:56:27,720

working as a personal trainer like one

1356

00:56:32,630 --> 00:56:29,280

of the first sort of personal

1357

00:56:34,730 --> 00:56:32,640

Alternatives I had met somebody who uh

1358

00:56:38,089 --> 00:56:34,740

through this writing partner that I had

1359

00:56:40,849 --> 00:56:38,099

who had done a profile of this uh

1360

00:56:42,250 --> 00:56:40,859

personal trainer in LA

1361

00:56:45,250 --> 00:56:42,260

and

1362

00:56:48,589 --> 00:56:45,260

uh he did this profile for the LA times

1363

00:56:50,510 --> 00:56:48,599

and I met with this guy and I was like

1364

00:56:53,569 --> 00:56:50,520

look I'm a writer I spend my days

1365

00:56:55,250 --> 00:56:53,579

writing but I'm a super fit person let's

1366

00:56:57,230 --> 00:56:55,260

let's talk because I could probably take

1367

00:57:00,290 --> 00:56:57,240

on a few of your clients so I ended up

1368

00:57:01,730 --> 00:57:00,300

having this bizarre dual career in the

1369

00:57:04,030 --> 00:57:01,740

80s where in the mornings and the

1370

00:57:06,410 --> 00:57:04,040

evenings I was at a gym training people

1371

00:57:08,770 --> 00:57:06,420

and during the middle of the day I was

1372

00:57:11,030 --> 00:57:08,780

working on all kinds of different

1373

00:57:14,750 --> 00:57:11,040

projects with this writing partner that

1374

00:57:17,510 --> 00:57:14,760

I had and we had some success enough to

1375

00:57:19,549 --> 00:57:17,520

keep us in the game we'd get some uh

1376  
00:57:21,589 --> 00:57:19,559  
we'd have a project in development here

1377  
00:57:24,170 --> 00:57:21,599  
a project in development yeah

1378  
00:57:27,710 --> 00:57:24,180  
screenplays primarily and some TV shows

1379  
00:57:31,010 --> 00:57:27,720  
and some uh you know comedy uh sitcom

1380  
00:57:33,950 --> 00:57:31,020  
kind of stuff and never quite getting

1381  
00:57:36,829 --> 00:57:33,960  
the level of uh of uh success that we

1382  
00:57:38,690 --> 00:57:36,839  
wanted and it became pretty grueling and

1383  
00:57:39,770 --> 00:57:38,700  
I was as I was telling you I was living

1384  
00:57:42,349 --> 00:57:39,780  
in this

1385  
00:57:43,849 --> 00:57:42,359  
kind of Hubble in West Hollywood or in

1386  
00:57:47,089 --> 00:57:43,859  
West Los Angeles

1387  
00:57:50,690 --> 00:57:47,099  
I was living in this uh uh sort of

1388  
00:57:54,410 --> 00:57:50,700

single unit on the second floor above

1389

00:57:57,290 --> 00:57:54,420

this uh Argentinian family

1390

00:57:59,690 --> 00:57:57,300

um one and one Sito would cook uh

1391

00:58:02,329 --> 00:57:59,700

Argentinian Argentinian beef every night

1392

00:58:05,390 --> 00:58:02,339

and this big column of smoke would come

1393

00:58:07,250 --> 00:58:05,400

up and fill my single apartment every

1394

00:58:10,010 --> 00:58:07,260

evening with smoke

1395

00:58:13,430 --> 00:58:10,020

and that was sort of my life and and

1396

00:58:14,750 --> 00:58:13,440

finally I had a I had a client that I

1397

00:58:17,930 --> 00:58:14,760

was training with

1398

00:58:20,630 --> 00:58:17,940

who had some connection to people in the

1399

00:58:22,790 --> 00:58:20,640

studio business and marketing and I met

1400

00:58:24,349 --> 00:58:22,800

with them and I showed them stuff that I

1401  
00:58:25,910 --> 00:58:24,359  
had done and they showed me stuff that

1402  
00:58:28,190 --> 00:58:25,920  
they had done and they were like oh no

1403  
00:58:29,990 --> 00:58:28,200  
you could do this and so they gave me a

1404  
00:58:32,690 --> 00:58:30,000  
you know a kind of a short tutorial

1405  
00:58:35,930 --> 00:58:32,700  
training program had me do some stuff

1406  
00:58:38,450 --> 00:58:35,940  
and they said no you're ready and they

1407  
00:58:41,329 --> 00:58:38,460  
introduced me to different people in the

1408  
00:58:45,130 --> 00:58:41,339  
business agency owners of of companies

1409  
00:58:47,750 --> 00:58:45,140  
like Buddha Jones but you know this was

1410  
00:58:49,549 --> 00:58:47,760  
1990 or something like that

1411  
00:58:52,069 --> 00:58:49,559  
and uh

1412  
00:58:54,049 --> 00:58:52,079  
I went to work for this company and this

1413  
00:58:55,490 --> 00:58:54,059

guy was like you're good uh here's a

1414

00:58:58,490 --> 00:58:55,500

movie I want you to help us with it's

1415

00:59:01,190 --> 00:58:58,500

called home alone and uh that was my

1416

00:59:03,289 --> 00:59:01,200

introduction to the uh and I worked on

1417

00:59:07,309 --> 00:59:03,299

Home Alone with them and I worked on uh

1418

00:59:08,750 --> 00:59:07,319

you know uh Terminator 2 and Basic

1419

00:59:10,910 --> 00:59:08,760

Instinct all these movies in the early

1420

00:59:14,750 --> 00:59:10,920

90s and what were you doing I was doing

1421

00:59:16,849 --> 00:59:14,760

primarily uh uh copywriting because in

1422

00:59:18,829 --> 00:59:16,859

those days trailers were sort of

1423

00:59:23,089 --> 00:59:18,839

wall-to-wall you know voice over to help

1424

00:59:26,150 --> 00:59:23,099

shape the story but because I had a

1425

00:59:28,069 --> 00:59:26,160

pretty good visual sense and had a fair

1426  
00:59:29,450 --> 00:59:28,079  
amount of uh because I had done some

1427  
00:59:31,309 --> 00:59:29,460  
work in some documentaries and things

1428  
00:59:33,589 --> 00:59:31,319  
like that I was in the editing room

1429  
00:59:37,030 --> 00:59:33,599  
pretty quickly and so working on

1430  
00:59:40,970 --> 00:59:37,040  
actually producing pieces pretty quickly

1431  
00:59:42,530 --> 00:59:40,980  
uh but yeah started as a copywriter and

1432  
00:59:45,230 --> 00:59:42,540  
somebody was helping to kind of shape

1433  
00:59:47,030 --> 00:59:45,240  
the the ideas it was a pretty good movie

1434  
00:59:49,370 --> 00:59:47,040  
to start off with home alone as a

1435  
00:59:51,530 --> 00:59:49,380  
Terminator two it was crazy it was nuts

1436  
00:59:55,549 --> 00:59:51,540  
and I'm like Jesus I like this business

1437  
00:59:58,970 --> 00:59:55,559  
and and I worked for that company for 10

1438  
00:59:59,750 --> 00:59:58,980

years actually more like 12 years and

1439

01:00:03,410 --> 00:59:59,760

then

1440

01:00:05,390 --> 01:00:03,420

uh got to a place where some colleagues

1441

01:00:08,510 --> 01:00:05,400

and I decided you know what we can do

1442

01:00:09,890 --> 01:00:08,520

this and uh went and started Buddha

1443

01:00:12,770 --> 01:00:09,900

Jones with

1444

01:00:15,589 --> 01:00:12,780

no more than you know a very short

1445

01:00:18,770 --> 01:00:15,599

roster of clients that we worked with

1446

01:00:20,690 --> 01:00:18,780

and you know this belief that we could

1447

01:00:23,089 --> 01:00:20,700

do things that were different and it

1448

01:00:24,470 --> 01:00:23,099

worked out boy it's like jumping out of

1449

01:00:26,210 --> 01:00:24,480

the plane without a parachute at that

1450

01:00:28,910 --> 01:00:26,220

point all right go for it and it's funny

1451

01:00:32,630 --> 01:00:28,920

because I say that to people all the

1452

01:00:35,210 --> 01:00:32,640

time uh who are up and coming I'm like

1453

01:00:38,150 --> 01:00:35,220

if I can give you one piece of

1454

01:00:40,549 --> 01:00:38,160

professional advice it's believe in

1455

01:00:42,490 --> 01:00:40,559

yourself and jump out of the plane

1456

01:00:44,630 --> 01:00:42,500

because you will

1457

01:00:45,970 --> 01:00:44,640

survive and when you plummet to the

1458

01:00:49,370 --> 01:00:45,980

ground don't blame me

1459

01:00:51,950 --> 01:00:49,380

booty Jones is now a giant I mean it's a

1460

01:00:53,809 --> 01:00:51,960

not a huge company but a giant in the

1461

01:00:56,210 --> 01:00:53,819

industry in terms of its respect I saw

1462

01:00:57,710 --> 01:00:56,220

the you have the golden the Golden

1463

01:01:00,109 --> 01:00:57,720

trailers right is that what the golden

1464

01:01:02,870 --> 01:01:00,119

trailers which is kind of the you know

1465

01:01:04,309 --> 01:01:02,880

the Oscars and or or maybe it's the

1466

01:01:06,530 --> 01:01:04,319

People's Choice Awards because there's

1467

01:01:07,910 --> 01:01:06,540

also the clios which is you know they

1468

01:01:09,890 --> 01:01:07,920

give out Awards so this kind of

1469

01:01:12,109 --> 01:01:09,900

competing award shows but you know we're

1470

01:01:14,630 --> 01:01:12,119

prominent in all of them you got 23

1471

01:01:17,510 --> 01:01:14,640

golden trailers last year alone yeah

1472

01:01:19,430 --> 01:01:17,520

yeah but you know there's there I it

1473

01:01:21,829 --> 01:01:19,440

really is important to say that there

1474

01:01:25,970 --> 01:01:21,839

are a lot of great companies doing great

1475

01:01:29,510 --> 01:01:25,980

work in this industry uh we I I think it

1476

01:01:31,069 --> 01:01:29,520

I'm proud to say that we are in the on

1477

01:01:33,829 --> 01:01:31,079

the short list of companies that are

1478

01:01:35,270 --> 01:01:33,839

thought of as really being uh preeminent

1479

01:01:38,329 --> 01:01:35,280

in the business and it's fun isn't it

1480

01:01:40,549 --> 01:01:38,339

it's fun there's it's just like that's

1481

01:01:42,349 --> 01:01:40,559

the other thing I tell people is find

1482

01:01:45,710 --> 01:01:42,359

something that you get up every day and

1483

01:01:47,630 --> 01:01:45,720

say I can't wait to get to work and mix

1484

01:01:50,690 --> 01:01:47,640

it up with people that I care about

1485

01:01:52,809 --> 01:01:50,700

yeah I mean look man it's uh it's not

1486

01:01:55,309 --> 01:01:52,819

bragging if you're confessing

1487

01:01:57,530 --> 01:01:55,319

both of you it's so hard like I got no

1488

01:01:59,450 --> 01:01:57,540

problem saying what I've done and what

1489

01:02:02,270 --> 01:01:59,460

I'm proud of because I feel like it will

1490

01:02:05,150 --> 01:02:02,280

either inspire people to to rise to that

1491

01:02:06,890 --> 01:02:05,160

level of of what they're trying to do I

1492

01:02:08,930 --> 01:02:06,900

know my shortcomings I try to learn them

1493

01:02:11,270 --> 01:02:08,940

every day but I got no problem with with

1494

01:02:13,069 --> 01:02:11,280

confessing when I've done something good

1495

01:02:15,530 --> 01:02:13,079

because I think it's like if you Shadow

1496

01:02:18,530 --> 01:02:15,540

yourself and you're like oh no no it's

1497

01:02:20,750 --> 01:02:18,540

no big deal then what that does it's a

1498

01:02:22,010 --> 01:02:20,760

disservice to everybody like no you got

1499

01:02:23,329 --> 01:02:22,020

to be [h\_\_\h] proud of your work if

1500

01:02:25,789 --> 01:02:23,339

you're not proud of it you did something

1501  
01:02:28,549 --> 01:02:25,799  
wrong it's true I mean there is an axiom

1502  
01:02:32,089 --> 01:02:28,559  
in writing that's basically don't say it

1503  
01:02:34,789 --> 01:02:32,099  
show it and so there is that like yeah

1504  
01:02:37,130 --> 01:02:34,799  
show me but once you show it [h\_\_h] say

1505  
01:02:39,230 --> 01:02:37,140  
it because that makes it that makes

1506  
01:02:40,730 --> 01:02:39,240  
people right it look that has made me

1507  
01:02:42,770 --> 01:02:40,740  
rise to the occasion

1508  
01:02:44,750 --> 01:02:42,780  
when people are bragging to me but

1509  
01:02:47,809 --> 01:02:44,760  
they're telling the truth I I'm like

1510  
01:02:49,370 --> 01:02:47,819  
okay then I'm gonna try that so I've got

1511  
01:02:51,589 --> 01:02:49,380  
no problem I think people should say

1512  
01:02:53,569 --> 01:02:51,599  
more what it is that's on their mind

1513  
01:02:55,849 --> 01:02:53,579

that they have achieved and if people

1514

01:02:58,130 --> 01:02:55,859

feel uncomfortable about that well guess

1515

01:03:00,349 --> 01:02:58,140

what they need to [h\_\_h] catch up and

1516

01:03:02,630 --> 01:03:00,359

so about that

1517

01:03:05,089 --> 01:03:02,640

there have been three which would have

1518

01:03:06,410 --> 01:03:05,099

been nothing movies if it weren't for

1519

01:03:08,990 --> 01:03:06,420

you and I'm going to be honest with you

1520

01:03:11,569 --> 01:03:09,000

about that and I'll tell you why but um

1521

01:03:14,150 --> 01:03:11,579

I made so our audience can see

1522

01:03:15,950 --> 01:03:14,160

okay this is patient 17 okay this is a

1523

01:03:18,349 --> 01:03:15,960

movie and this was my first movie

1524

01:03:20,510 --> 01:03:18,359

Unknown filmmaker

1525

01:03:22,910 --> 01:03:20,520

Netflix picked it up

1526

01:03:25,970 --> 01:03:22,920

okay I didn't know you yet though right

1527

01:03:28,010 --> 01:03:25,980

I was like oh no I had a shitty ass

1528

01:03:29,870 --> 01:03:28,020

trailer but then I went in and jumped in

1529

01:03:33,470 --> 01:03:29,880

and tried to make it better but I'm not

1530

01:03:35,329 --> 01:03:33,480

like what you do do you recognize this

1531

01:03:37,430 --> 01:03:35,339

second movie for the audience skin

1532

01:03:41,030 --> 01:03:37,440

walker Ranch hunt for the skinwalker I

1533

01:03:44,030 --> 01:03:41,040

do indeed okay that was the second movie

1534

01:03:46,970 --> 01:03:44,040

that is what uh I was able to make

1535

01:03:49,549 --> 01:03:46,980

because of 50 of the footage is what

1536

01:03:52,309 --> 01:03:49,559

George was filming for all that maybe a

1537

01:03:55,190 --> 01:03:52,319

decade right but I had it was a complex

1538

01:03:57,950 --> 01:03:55,200

movie because you're talking about uh

1539

01:03:59,329 --> 01:03:57,960

vintage archive footage you're talking

1540

01:04:01,910 --> 01:03:59,339

about stuff that was filmed on

1541

01:04:03,650 --> 01:04:01,920

camcorders on the ground dealing with a

1542

01:04:05,210 --> 01:04:03,660

government program and then I'm trying

1543

01:04:08,630 --> 01:04:05,220

to film stuff that is like cinematically

1544

01:04:11,210 --> 01:04:08,640

beautiful man I could not take that two

1545

01:04:12,710 --> 01:04:11,220

hour movie and and and be like this is

1546

01:04:14,690 --> 01:04:12,720

what it's about

1547

01:04:17,390 --> 01:04:14,700

it's not what it's all about I want you

1548

01:04:19,609 --> 01:04:17,400

to always be behind as you said like

1549

01:04:21,289 --> 01:04:19,619

somebody looking at it you did the

1550

01:04:23,630 --> 01:04:21,299

trailer because you're friends with

1551  
01:04:25,250 --> 01:04:23,640  
George for this movie hunt for the

1552  
01:04:27,109 --> 01:04:25,260  
skinwalker

1553  
01:04:30,950 --> 01:04:27,119  
um this movie I was like I remember

1554  
01:04:33,109 --> 01:04:30,960  
thinking oh [h\_\_\h] John made a trailer and

1555  
01:04:34,670 --> 01:04:33,119  
it's better than the movie what does

1556  
01:04:37,789 --> 01:04:34,680  
that mean I'm like trying to figure out

1557  
01:04:40,549 --> 01:04:37,799  
what that means right look for people

1558  
01:04:43,490 --> 01:04:40,559  
that are the patience to watch the movie

1559  
01:04:44,870 --> 01:04:43,500  
you got to get them to go see it so I

1560  
01:04:49,250 --> 01:04:44,880  
want to thank you because I don't think

1561  
01:04:52,069 --> 01:04:49,260  
you know so many people are allergic

1562  
01:04:53,450 --> 01:04:52,079  
like me to things that are highly

1563  
01:04:55,190 --> 01:04:53,460

strange

1564

01:04:56,750 --> 01:04:55,200

but I'm curious about it and I want to

1565

01:04:58,490 --> 01:04:56,760

find out the truth about it but I do

1566

01:05:00,710 --> 01:04:58,500

have this allergy to things that are

1567

01:05:02,990 --> 01:05:00,720

highly strange I feel like I'm nuts and

1568

01:05:05,630 --> 01:05:03,000

bolts like I'm a straight guy when it

1569

01:05:08,450 --> 01:05:05,640

comes to this thought process you made a

1570

01:05:11,030 --> 01:05:08,460

great trailer I want a multiple trailers

1571

01:05:13,309 --> 01:05:11,040

and I want to thank you for that but and

1572

01:05:15,650 --> 01:05:13,319

did us a solid too I mean it's like

1573

01:05:17,990 --> 01:05:15,660

we're not exactly in a league that could

1574

01:05:22,010 --> 01:05:18,000

qualify to get a Buddha Jones trailer

1575

01:05:24,109 --> 01:05:22,020

yeah but but it was it was just

1576

01:05:26,510 --> 01:05:24,119

a great process working with you guys

1577

01:05:27,950 --> 01:05:26,520

and I remember very vividly that first

1578

01:05:31,370 --> 01:05:27,960

phone call we had

1579

01:05:32,870 --> 01:05:31,380

because we were talking and you guys had

1580

01:05:34,789 --> 01:05:32,880

a trailer

1581

01:05:37,309 --> 01:05:34,799

and you were saying I don't know if we

1582

01:05:39,890 --> 01:05:37,319

if it's great and you know we're working

1583

01:05:41,750 --> 01:05:39,900

with this company Orchard and you know

1584

01:05:44,030 --> 01:05:41,760

they've got a lot of ideas and I said

1585

01:05:47,030 --> 01:05:44,040

well let me let me see the movie and

1586

01:05:48,049 --> 01:05:47,040

I'll tell you what I think and I saw the

1587

01:05:51,410 --> 01:05:48,059

movie

1588

01:05:53,510 --> 01:05:51,420

and I and I immediately thought wow this

1589

01:05:55,549 --> 01:05:53,520

movie this trailer that they have

1590

01:05:58,069 --> 01:05:55,559

doesn't represent what I think is

1591

01:06:01,549 --> 01:05:58,079

powerful about this movie it was a fine

1592

01:06:05,089 --> 01:06:01,559

trailer but it felt like a documentary

1593

01:06:09,109 --> 01:06:05,099

about a documentary instead of

1594

01:06:13,370 --> 01:06:09,119

a piece that would somehow it embrace

1595

01:06:16,069 --> 01:06:13,380

the the real mystery of why the [h\_\_h] are

1596

01:06:17,930 --> 01:06:16,079

these stories happening and what's the

1597

01:06:20,030 --> 01:06:17,940

real why aren't these questions being

1598

01:06:22,670 --> 01:06:20,040

answered and so when we went back and

1599

01:06:24,890 --> 01:06:22,680

forth I think you probably remember I

1600

01:06:26,569 --> 01:06:24,900

got pretty excitable about oh my God no

1601  
01:06:29,890 --> 01:06:26,579  
we got to do something that's way Bolder

1602  
01:06:33,410 --> 01:06:29,900  
than this and and and and and and

1603  
01:06:34,789 --> 01:06:33,420  
it was just fabulous that you that you

1604  
01:06:38,930 --> 01:06:34,799  
uh that we were able to work together

1605  
01:06:41,450 --> 01:06:38,940  
and that that you guys were so uh uh

1606  
01:06:43,849 --> 01:06:41,460  
supportive of some of these ideas and I

1607  
01:06:45,650 --> 01:06:43,859  
I was thinking about it too because like

1608  
01:06:47,630 --> 01:06:45,660  
I remember

1609  
01:06:49,609 --> 01:06:47,640  
watching the movie

1610  
01:06:51,950 --> 01:06:49,619  
and thinking

1611  
01:06:53,210 --> 01:06:51,960  
this is a documentary but I want to

1612  
01:06:55,190 --> 01:06:53,220  
capture

1613  
01:06:59,029 --> 01:06:55,200

what's magical about it which is this

1614

01:07:01,370 --> 01:06:59,039

this this question of why are we not

1615

01:07:04,609 --> 01:07:01,380

being told

1616

01:07:08,630 --> 01:07:04,619

information about these incredible weird

1617

01:07:11,569 --> 01:07:08,640

things that are happening and and what

1618

01:07:14,049 --> 01:07:11,579

the [h\_\_\h] is going on and so I wanted to

1619

01:07:16,190 --> 01:07:14,059

do the what the [h\_\_\h] is going on trailer

1620

01:07:18,470 --> 01:07:16,200

and that's what that's what Robbie

1621

01:07:20,150 --> 01:07:18,480

Williams has said is you know he goes I

1622

01:07:22,430 --> 01:07:20,160

don't know what this is he goes but

1623

01:07:25,010 --> 01:07:22,440

something's up and I love that that's

1624

01:07:27,170 --> 01:07:25,020

how I'm coming from it I I don't

1625

01:07:29,690 --> 01:07:27,180

actually remember that phone call there

1626  
01:07:32,390 --> 01:07:29,700  
was a moment I do remember with you it

1627  
01:07:34,069 --> 01:07:32,400  
was it was for the next one but I don't

1628  
01:07:36,049 --> 01:07:34,079  
remember that that phone call but it was

1629  
01:07:37,730 --> 01:07:36,059  
just um so cool because we're not we're

1630  
01:07:40,670 --> 01:07:37,740  
not in your league I'm not in your

1631  
01:07:41,990 --> 01:07:40,680  
league as a filmmaker let's be clear I

1632  
01:07:44,750 --> 01:07:42,000  
made this film if there's something

1633  
01:07:48,170 --> 01:07:44,760  
wrong with it it's on me okay Matt Adams

1634  
01:07:49,849 --> 01:07:48,180  
edited a lot of the or all of the um you

1635  
01:07:51,289 --> 01:07:49,859  
know what we call archive footage but

1636  
01:07:53,029 --> 01:07:51,299  
you know I'll take full responsibility

1637  
01:07:55,130 --> 01:07:53,039  
if something's not good with the movie

1638  
01:07:57,049 --> 01:07:55,140

it was a hard lift for me as being

1639

01:07:58,490 --> 01:07:57,059

somebody who's not like a real filmmaker

1640

01:08:00,170 --> 01:07:58,500

like the people you normally work with

1641

01:08:02,210 --> 01:08:00,180

who work with Studios and [h\_\_h] like that

1642

01:08:04,730 --> 01:08:02,220

but I couldn't make this film without

1643

01:08:06,770 --> 01:08:04,740

all of George's guidance and evidence

1644

01:08:09,710 --> 01:08:06,780

that's why you're a producer on each

1645

01:08:11,690 --> 01:08:09,720

film it's not a monetary signal it's a

1646

01:08:14,510 --> 01:08:11,700

it's because it could not have happened

1647

01:08:16,970 --> 01:08:14,520

without without George you know allowing

1648

01:08:19,729 --> 01:08:16,980

me bringing me to Skinwalker and then

1649

01:08:21,410 --> 01:08:19,739

you know kind of nurturing this story

1650

01:08:23,329 --> 01:08:21,420

that is so important the fact you

1651

01:08:25,490 --> 01:08:23,339

trusted me with this story you know I

1652

01:08:27,590 --> 01:08:25,500

hope I did a good job but

1653

01:08:29,630 --> 01:08:27,600

when you got to this trailer which by

1654

01:08:31,970 --> 01:08:29,640

the way we can show people because

1655

01:08:33,530 --> 01:08:31,980

because mine I can show so I can

1656

01:08:38,630 --> 01:08:33,540

actually show something John made let's

1657

01:08:45,890 --> 01:08:41,329

it was dead knife

1658

01:08:49,130 --> 01:08:45,900

that out of nowhere that weird Flash

1659

01:08:53,209 --> 01:08:49,140

you see that look at that that's amazing

1660

01:08:55,010 --> 01:08:53,219

that's not possible that is not possible

1661

01:08:57,530 --> 01:08:55,020

there is some kind of intelligence

1662

01:09:01,789 --> 01:08:57,540

operating here

1663

01:09:06,890 --> 01:09:05,090

just like the area 51 of the Paranormal

1664

01:09:08,450 --> 01:09:06,900

so

1665

01:09:11,329 --> 01:09:08,460

what's happening on the Prof that have

1666

01:09:16,610 --> 01:09:14,030

go in public now

1667

01:09:18,950 --> 01:09:16,620

it is perhaps the most important

1668

01:09:20,990 --> 01:09:18,960

scientific effort of our time

1669

01:09:22,610 --> 01:09:21,000

the Pentagon and CIA they've been

1670

01:09:24,829 --> 01:09:22,620

investigating encounters with the

1671

01:09:28,309 --> 01:09:24,839

Paranormal at the ranch we're talking

1672

01:09:30,289 --> 01:09:28,319

about unidentified flying objects UFOs

1673

01:09:32,570 --> 01:09:30,299

the program received more than 20

1674

01:09:34,309 --> 01:09:32,580

million dollars for its work this is a

1675

01:09:36,349 --> 01:09:34,319

Potential Threat a grave one to our

1676  
01:09:38,630 --> 01:09:36,359  
country and everybody who lives there

1677  
01:09:40,849 --> 01:09:38,640  
knows about it something is here

1678  
01:09:43,309 --> 01:09:40,859  
something that the government's doing

1679  
01:09:46,249 --> 01:09:43,319  
right above my head and I could hit it

1680  
01:09:48,490 --> 01:09:46,259  
with a tennis ball the skinwalker is

1681  
01:09:50,689 --> 01:09:48,500  
extraterrestrial

1682  
01:09:53,630 --> 01:09:50,699  
they should not have vanished but they

1683  
01:09:56,030 --> 01:09:53,640  
vanished we are on the eve of something

1684  
01:10:01,090 --> 01:09:56,040  
momentous well any of the fingers be

1685  
01:10:05,209 --> 01:10:03,410  
Declassified videos the authentic

1686  
01:10:08,169 --> 01:10:05,219  
Department of Defense footage published

1687  
01:10:23,209 --> 01:10:11,170  
look on the Asa

1688  
01:10:26,870 --> 01:10:25,490

after you saw that I mean it's like I

1689

01:10:29,330 --> 01:10:26,880

was really worried the trailer was

1690

01:10:32,630 --> 01:10:29,340

better than the film but you did capture

1691

01:10:35,090 --> 01:10:32,640

in that the the quest to at least watch

1692

01:10:36,890 --> 01:10:35,100

the film yeah and that's I really

1693

01:10:39,410 --> 01:10:36,900

appreciate that now what I do remember

1694

01:10:42,950 --> 01:10:39,420

and this is kind of the for me a

1695

01:10:45,169 --> 01:10:42,960

defining moment this was so dear to my

1696

01:10:48,350 --> 01:10:45,179

heart and I was like didn't want to let

1697

01:10:51,770 --> 01:10:48,360

anybody down but I wanted to have

1698

01:10:54,669 --> 01:10:51,780

my honest and direct signature my voice

1699

01:10:57,229 --> 01:10:54,679

my every single

1700

01:10:59,270 --> 01:10:57,239

millisecond in this every sound edit

1701

01:11:01,189 --> 01:10:59,280

everything you know I made sure was to

1702

01:11:03,169 --> 01:11:01,199

the best of my ability and that's the

1703

01:11:06,410 --> 01:11:03,179

Bob Lazar film that's right so now

1704

01:11:09,470 --> 01:11:06,420

you've seen that so now tell me about

1705

01:11:10,910 --> 01:11:09,480

that because again your damn trailer I

1706

01:11:12,410 --> 01:11:10,920

thought was gonna be better than the

1707

01:11:14,689 --> 01:11:12,420

movie because you're friends with George

1708

01:11:16,790 --> 01:11:14,699

you know that he broke this story that

1709

01:11:19,669 --> 01:11:16,800

this has impact and this impact is

1710

01:11:22,490 --> 01:11:19,679

larger if if it's true this impact is

1711

01:11:25,669 --> 01:11:22,500

larger than just a movie

1712

01:11:27,950 --> 01:11:25,679

you get this documentary I'm like John

1713

01:11:29,810 --> 01:11:27,960

can you do us a solid you know this is

1714

01:11:32,510 --> 01:11:29,820

like now you're talking to me now you're

1715

01:11:34,669 --> 01:11:32,520

like picking up the phone for me what

1716

01:11:36,709 --> 01:11:34,679

can we do now to be clear I'm pretty

1717

01:11:39,229 --> 01:11:36,719

sure we paid you but nothing I'm sure

1718

01:11:41,270 --> 01:11:39,239

compared to what people think so so you

1719

01:11:44,270 --> 01:11:41,280

did me a solid you did the UFO Community

1720

01:11:46,970 --> 01:11:44,280

a solid because just hundreds of

1721

01:11:47,810 --> 01:11:46,980

millions of people have seen this film

1722

01:11:51,350 --> 01:11:47,820

now

1723

01:11:53,330 --> 01:11:51,360

more than that have seen the trailer and

1724

01:11:55,669 --> 01:11:53,340

I did a pretty okay trailer on this one

1725

01:11:57,770 --> 01:11:55,679

but yours was excellent so can do you

1726

01:12:00,530 --> 01:11:57,780

remember kind of about that film

1727

01:12:03,649 --> 01:12:00,540

anything oh I remember uh many things

1728

01:12:05,510 --> 01:12:03,659

about it and first of all I thought it

1729

01:12:08,689 --> 01:12:05,520

was a really important movie

1730

01:12:11,390 --> 01:12:08,699

and you know we sat around I remember us

1731

01:12:13,490 --> 01:12:11,400

having a in at Buddha Jones we had a

1732

01:12:15,770 --> 01:12:13,500

creative meeting around what is it we

1733

01:12:18,169 --> 01:12:15,780

want to try to do with this thing

1734

01:12:20,209 --> 01:12:18,179

and it came back to that same question

1735

01:12:22,550 --> 01:12:20,219

of here's this person

1736

01:12:24,229 --> 01:12:22,560

a really bigger than life kind of

1737

01:12:25,910 --> 01:12:24,239

character I mean Lazar is really an

1738

01:12:29,450 --> 01:12:25,920

interesting person

1739

01:12:32,510 --> 01:12:29,460

and how can he stake so much how can he

1740

01:12:35,990 --> 01:12:32,520

put himself in such sort of physical and

1741

01:12:38,930 --> 01:12:36,000

psychological Peril to tell a story what

1742

01:12:41,810 --> 01:12:38,940

is motivating him and why is this story

1743

01:12:45,649 --> 01:12:41,820

so suppressed and we were trying to get

1744

01:12:47,630 --> 01:12:45,659

to that human thing not again not to

1745

01:12:50,330 --> 01:12:47,640

make a documentary about a documentary

1746

01:12:52,490 --> 01:12:50,340

but to do something visceral that you

1747

01:12:54,350 --> 01:12:52,500

felt and

1748

01:12:56,390 --> 01:12:54,360

but you put you had a lot of the

1749

01:12:58,910 --> 01:12:56,400

elements there you had that incredible

1750

01:13:01,550 --> 01:12:58,920

Mickey Rourke voice over which was I

1751

01:13:03,950 --> 01:13:01,560

mean like that's gold okay I love Mickey

1752

01:13:05,870 --> 01:13:03,960

Rourke every people hate that they like

1753

01:13:07,729 --> 01:13:05,880

he always mumbling with rocks in his

1754

01:13:10,550 --> 01:13:07,739

mouth he was it was great it was amazing

1755

01:13:12,050 --> 01:13:10,560

right it was great and he said he goes I

1756

01:13:15,110 --> 01:13:12,060

don't know what all this means Jeremy

1757

01:13:16,970 --> 01:13:15,120

but it sounds pretty deep I like it I

1758

01:13:18,410 --> 01:13:16,980

was like yeah man no and so it was

1759

01:13:22,189 --> 01:13:18,420

amazing as soon as I heard that I said

1760

01:13:24,649 --> 01:13:22,199

oh there's the spine of the you know

1761

01:13:26,689 --> 01:13:24,659

first half of the movie at least of the

1762

01:13:28,790 --> 01:13:26,699

trailer at least so you did a lot of the

1763

01:13:30,530 --> 01:13:28,800

heavy lifting we were just trying to do

1764

01:13:32,870 --> 01:13:30,540

what I think

1765

01:13:35,149 --> 01:13:32,880

were paid to do and what we're experts

1766

01:13:38,149 --> 01:13:35,159

at doing is how do we distill this down

1767

01:13:40,430 --> 01:13:38,159

to this its most essential experience

1768

01:13:42,950 --> 01:13:40,440

that's going to move people

1769

01:13:45,110 --> 01:13:42,960

this is not informative this is not a

1770

01:13:48,770 --> 01:13:45,120

documentary course this is not

1771

01:13:52,130 --> 01:13:48,780

a newscast this is not informational

1772

01:13:54,950 --> 01:13:52,140

trailers are meant to create an ex

1773

01:13:57,110 --> 01:13:54,960

visceral experience and so what is it

1774

01:14:01,189 --> 01:13:57,120

about this particular

1775

01:14:04,189 --> 01:14:01,199

piece of work that that we think has the

1776

01:14:06,830 --> 01:14:04,199

most powerful resonance and

1777

01:14:09,410 --> 01:14:06,840

and so that's how we went at it and all

1778

01:14:12,110 --> 01:14:09,420

the pieces were there and I don't think

1779

01:14:14,090 --> 01:14:12,120

the trailer is better than the movie but

1780

01:14:16,370 --> 01:14:14,100

again uh

1781

01:14:19,610 --> 01:14:16,380

what we do in two minutes is easier than

1782

01:14:22,189 --> 01:14:19,620

what you do in an hour and a half but oh

1783

01:14:24,050 --> 01:14:22,199

no nine years but yeah nine years

1784

01:14:25,790 --> 01:14:24,060

exactly well let's let's play people

1785

01:14:27,770 --> 01:14:25,800

that trailer I want to see more people

1786

01:14:28,910 --> 01:14:27,780

to see what John did with the movie they

1787

01:14:31,149 --> 01:14:28,920

haven't seen the movie watch the trailer

1788

01:14:33,970 --> 01:14:31,159

here we go play

1789

01:14:36,709 --> 01:14:33,980

the story is extraordinary

1790

01:14:39,590 --> 01:14:36,719

especially if it's true and it all

1791

01:14:41,930 --> 01:14:39,600

started in the desert it's north of Las

1792

01:14:43,790 --> 01:14:41,940

Vegas a local scientist who worked at

1793

01:14:45,770 --> 01:14:43,800

Groom Lake said to be where top secret

1794

01:14:48,290 --> 01:14:45,780

weapon systems have been tested over the

1795

01:14:50,209 --> 01:14:48,300

years he has asked that his identity be

1796

01:14:52,189 --> 01:14:50,219

shielded exactly what's going on up

1797

01:14:54,450 --> 01:14:52,199

there what's going on up there could be

1798

01:14:56,030 --> 01:14:54,460

the most important event in history

1799

01:14:58,669 --> 01:14:56,040

[Music]

1800

01:15:00,590 --> 01:14:58,679

physical contact and proof from another

1801  
01:15:03,410 --> 01:15:00,600  
another system another planet another

1802  
01:15:04,910 --> 01:15:03,420  
intelligence

1803  
01:15:06,169 --> 01:15:04,920  
what would happen to you if the

1804  
01:15:06,840 --> 01:15:06,179  
government learned that you were giving

1805  
01:15:11,750 --> 01:15:06,850  
us this information

1806  
01:15:11,760 --> 01:15:14,750  
that's for a good reason

1807  
01:15:19,130 --> 01:15:16,850  
sir how do we know you are who you say

1808  
01:15:21,709 --> 01:15:19,140  
you are

1809  
01:15:24,229 --> 01:15:21,719  
my name is Bob Lazar I'm known for

1810  
01:15:29,230 --> 01:15:24,239  
working at a classified base and reverse

1811  
01:15:29,240 --> 01:15:33,430  
[Music]

1812  
01:15:37,990 --> 01:15:36,169  
can we ever be made whole before not

1813  
01:15:42,050 --> 01:15:38,000

believed

1814

01:15:46,310 --> 01:15:42,060

what was going on in his background

1815

01:15:49,910 --> 01:15:46,320

I have no motivation to lie the science

1816

01:15:51,229 --> 01:15:49,920

and the technology can change us we've

1817

01:16:01,430 --> 01:15:51,239

always looked through the skies for

1818

01:16:05,990 --> 01:16:04,010

well thank you first of all for you know

1819

01:16:08,209 --> 01:16:06,000

making these trailers for these films

1820

01:16:10,790 --> 01:16:08,219

they really did allow people to access

1821

01:16:12,890 --> 01:16:10,800

them and to want to access him that was

1822

01:16:14,450 --> 01:16:12,900

my thing my friend said is like the

1823

01:16:16,189 --> 01:16:14,460

trailers got to make people want to

1824

01:16:18,770 --> 01:16:16,199

watch movie if you really believe in

1825

01:16:20,090 --> 01:16:18,780

your movie that it's honest it's genuine

1826

01:16:22,130 --> 01:16:20,100

it's it's important for people to see

1827

01:16:24,350 --> 01:16:22,140

trailer needs to make people watch them

1828

01:16:26,630 --> 01:16:24,360

now I know you did it because you're for

1829

01:16:29,330 --> 01:16:26,640

long time friends you know with George

1830

01:16:31,850 --> 01:16:29,340

but but I also know that you said to me

1831

01:16:33,290 --> 01:16:31,860

you know you gave me a good you gave me

1832

01:16:36,590 --> 01:16:33,300

good material to work with that's you

1833

01:16:38,930 --> 01:16:36,600

being bashful but but I do get that

1834

01:16:42,169 --> 01:16:38,940

um do you do a lot of documentaries or

1835

01:16:45,770 --> 01:16:42,179

is it mainly yeah we do we do a lot of

1836

01:16:49,310 --> 01:16:45,780

documentaries uh we uh

1837

01:16:52,790 --> 01:16:49,320

we we just did one recently for Bill

1838

01:16:55,970 --> 01:16:52,800

Russell for Netflix and I was really

1839

01:17:00,950 --> 01:16:55,980

proud of that piece because it was able

1840

01:17:03,470 --> 01:17:00,960

to Showcase not only the sports icon but

1841

01:17:05,930 --> 01:17:03,480

this social the the you know the social

1842

01:17:08,649 --> 01:17:05,940

movement that he represented and that he

1843

01:17:11,330 --> 01:17:08,659

supported and that he was a big part of

1844

01:17:13,729 --> 01:17:11,340

and I think it was one I mean for

1845

01:17:16,669 --> 01:17:13,739

someone like me who actually knows the

1846

01:17:19,790 --> 01:17:16,679

story I'm old enough to remember uh Bill

1847

01:17:23,810 --> 01:17:19,800

Russell uh in his playing years and and

1848

01:17:25,910 --> 01:17:23,820

and afterwards uh but there's so many of

1849

01:17:28,189 --> 01:17:25,920

the young people in our company they

1850

01:17:29,689 --> 01:17:28,199

didn't even know who he was I don't know

1851  
01:17:30,729 --> 01:17:29,699  
who Bill Russell yeah well there you go

1852  
01:17:33,709 --> 01:17:30,739  
yeah

1853  
01:17:36,189 --> 01:17:33,719  
Boston Celtics but but the point I'm

1854  
01:17:40,130 --> 01:17:36,199  
trying to make is

1855  
01:17:42,770 --> 01:17:40,140  
that that documentary made it made the

1856  
01:17:45,590 --> 01:17:42,780  
story so relevant to so many people

1857  
01:17:48,830 --> 01:17:45,600  
and you know we've done several

1858  
01:17:52,669 --> 01:17:48,840  
documentaries in the you know uh

1859  
01:17:54,530 --> 01:17:52,679  
uh centered around race relations and

1860  
01:17:59,149 --> 01:17:54,540  
and and you know where we are as a

1861  
01:18:00,530 --> 01:17:59,159  
society and and uh and uh you know we

1862  
01:18:02,390 --> 01:18:00,540  
have a long history of working on those

1863  
01:18:04,970 --> 01:18:02,400

but it's the same process when you make

1864

01:18:07,970 --> 01:18:04,980

a documentary trailer as you do with a

1865

01:18:11,270 --> 01:18:07,980

movie your attempt is to engage people

1866

01:18:13,130 --> 01:18:11,280

on a emotional subliminal deep level

1867

01:18:15,410 --> 01:18:13,140

that's what you're trying to do is

1868

01:18:16,910 --> 01:18:15,420

that's right is hook them into learning

1869

01:18:19,610 --> 01:18:16,920

whatever it is they're going to learn

1870

01:18:22,729 --> 01:18:19,620

inside of the film that's right for

1871

01:18:25,669 --> 01:18:22,739

those of us not in the biz in your Biz

1872

01:18:28,130 --> 01:18:25,679

um identifying the elements that have to

1873

01:18:30,830 --> 01:18:28,140

go into making a great trailer is hard

1874

01:18:33,709 --> 01:18:30,840

but you certainly can recognize me as a

1875

01:18:35,270 --> 01:18:33,719

movie consumer and uh can recognize a

1876

01:18:36,590 --> 01:18:35,280

bad trailer and that's those are the

1877

01:18:38,149 --> 01:18:36,600

ones that tell you the whole damn movie

1878

01:18:40,729 --> 01:18:38,159

I mean there's a lot of trailers I see

1879

01:18:42,410 --> 01:18:40,739

that well don't need to see that one you

1880

01:18:44,149 --> 01:18:42,420

know you can fill in the gaps of what's

1881

01:18:45,950 --> 01:18:44,159

going to happen in that film horror

1882

01:18:47,930 --> 01:18:45,960

films for example

1883

01:18:50,810 --> 01:18:47,940

um so you get to see a lot of trailers

1884

01:18:52,669 --> 01:18:50,820

in your biz you can identify which ones

1885

01:18:53,930 --> 01:18:52,679

are good and which ones are bad what's

1886

01:18:58,010 --> 01:18:53,940

the difference

1887

01:18:59,990 --> 01:18:58,020

well uh okay so let's let's let's settle

1888

01:19:01,910 --> 01:19:00,000

back and kind of look at it let's start

1889

01:19:03,950 --> 01:19:01,920

with what I think are the elements that

1890

01:19:05,030 --> 01:19:03,960

make a great trailer and then we can

1891

01:19:07,010 --> 01:19:05,040

talk about

1892

01:19:07,790 --> 01:19:07,020

the elements that make a lesson great

1893

01:19:10,070 --> 01:19:07,800

trailer

1894

01:19:13,610 --> 01:19:10,080

the first the first thing about

1895

01:19:17,209 --> 01:19:13,620

the trailer as I've said it's a piece of

1896

01:19:19,430 --> 01:19:17,219

entertainment that's meant to evoke some

1897

01:19:23,689 --> 01:19:19,440

kind of emotion in people it's not

1898

01:19:25,970 --> 01:19:23,699

informational it's not uh it's not

1899

01:19:29,689 --> 01:19:25,980

background it's not documentary it's

1900

01:19:33,229 --> 01:19:29,699

meant to evoke a feeling and

1901

01:19:35,930 --> 01:19:33,239

the way it works with the great teams

1902

01:19:38,990 --> 01:19:35,940

that put these things together is this

1903

01:19:41,750 --> 01:19:39,000

beautiful marriage of style and story

1904

01:19:44,209 --> 01:19:41,760

there has to be a story there has to be

1905

01:19:46,430 --> 01:19:44,219

something some compelling reason to want

1906

01:19:49,130 --> 01:19:46,440

to know more about this material

1907

01:19:52,070 --> 01:19:49,140

it can't just be the greatest music

1908

01:19:55,070 --> 01:19:52,080

video you've ever seen we have great

1909

01:19:58,310 --> 01:19:55,080

Talent you know writers and music people

1910

01:20:00,229 --> 01:19:58,320

and and and uh and editors we could make

1911

01:20:03,950 --> 01:20:00,239

music videos all day and we've actually

1912

01:20:06,709 --> 01:20:03,960

done some in the past but but that's

1913

01:20:09,490 --> 01:20:06,719

kind of an empty experience this has got

1914

01:20:13,189 --> 01:20:09,500

to be some story that you thread through

1915

01:20:14,450 --> 01:20:13,199

that compels people to to see more

1916

01:20:17,870 --> 01:20:14,460

but

1917

01:20:20,209 --> 01:20:17,880

so it can't just be style or that's a

1918

01:20:22,970 --> 01:20:20,219

music video and it can't just be story

1919

01:20:25,370 --> 01:20:22,980

or that's a news clip it's got to be

1920

01:20:28,570 --> 01:20:25,380

some marriage of the two and the and the

1921

01:20:35,270 --> 01:20:28,580

good ones do that better than anybody

1922

01:20:38,630 --> 01:20:35,280

and the the second thing is is the is

1923

01:20:42,050 --> 01:20:38,640

the journey they take you on uh all the

1924

01:20:44,149 --> 01:20:42,060

so many up and comers that I see are out

1925

01:20:46,570 --> 01:20:44,159

to sort of Dazzle you and show you how

1926

01:20:50,750 --> 01:20:46,580

much they can do and a lot of visual

1927

01:20:53,090 --> 01:20:50,760

pyrotechnics and musical leaps of fancy

1928

01:20:55,990 --> 01:20:53,100

and all the rest of it and mostly what I

1929

01:20:58,550 --> 01:20:56,000

end up telling them is take out 50

1930

01:21:00,770 --> 01:20:58,560

and be confident with the stuff that you

1931

01:21:03,290 --> 01:21:00,780

leave in you want to take people on a

1932

01:21:05,149 --> 01:21:03,300

journey and that Journey has got to have

1933

01:21:08,270 --> 01:21:05,159

highs and it's got to have lows if it's

1934

01:21:12,470 --> 01:21:08,280

all at 11 it's not going to be

1935

01:21:14,570 --> 01:21:12,480

compelling and so it has to be

1936

01:21:18,169 --> 01:21:14,580

compelling and part of the way you do

1937

01:21:22,850 --> 01:21:18,179

that is is to create this this emotional

1938

01:21:25,669 --> 01:21:22,860

ride and the great ones

1939

01:21:28,729 --> 01:21:25,679

suck you in in the beginning

1940

01:21:31,550 --> 01:21:28,739

you absolutely are going to be out of a

1941

01:21:34,310 --> 01:21:31,560

trailer in 10 seconds in fact these days

1942

01:21:38,090 --> 01:21:34,320

what what we have is well what they call

1943

01:21:42,229 --> 01:21:38,100

a bumper which is literally four or five

1944

01:21:44,890 --> 01:21:42,239

seconds six seconds of visual images

1945

01:21:47,570 --> 01:21:44,900

that say now watch the trailer it's like

1946

01:21:49,189 --> 01:21:47,580

and that's the that's the music video

1947

01:21:51,110 --> 01:21:49,199

portion of it

1948

01:21:52,850 --> 01:21:51,120

so you know especially because

1949

01:21:56,030 --> 01:21:52,860

everything's consumed online these days

1950

01:21:59,209 --> 01:21:56,040

everybody you you literally don't have

1951

01:22:02,030 --> 01:21:59,219

the luxury of time the way you did when

1952

01:22:03,470 --> 01:22:02,040

you sucked people into theaters and they

1953

01:22:04,850 --> 01:22:03,480

were a captive audience they were

1954

01:22:06,410 --> 01:22:04,860

sitting there and they got to sit

1955

01:22:08,810 --> 01:22:06,420

through all the trailers

1956

01:22:10,970 --> 01:22:08,820

but online they don't have to and so

1957

01:22:12,470 --> 01:22:10,980

we've had to speed up that process of

1958

01:22:14,090 --> 01:22:12,480

hooking people

1959

01:22:21,050 --> 01:22:14,100

so

1960

01:22:22,070 --> 01:22:21,060

complicated that they're thrown off in

1961

01:22:24,770 --> 01:22:22,080

the beginning

1962

01:22:27,110 --> 01:22:24,780

and then you want to build

1963

01:22:28,550 --> 01:22:27,120

stay one step ahead as I said at all

1964

01:22:30,410 --> 01:22:28,560

times

1965

01:22:33,050 --> 01:22:30,420

and have people feel like they're

1966

01:22:35,390 --> 01:22:33,060

catching up but never quite catch up

1967

01:22:38,450 --> 01:22:35,400

and then you Crescendo out and maybe you

1968

01:22:40,850 --> 01:22:38,460

end with some quiet moment and it feels

1969

01:22:44,450 --> 01:22:40,860

like a whole piece

1970

01:22:46,010 --> 01:22:44,460

but you feel like you didn't have the

1971

01:22:48,169 --> 01:22:46,020

whole meal and you want to consume the

1972

01:22:50,870 --> 01:22:48,179

rest of it and that's what the great

1973

01:22:54,050 --> 01:22:50,880

ones do you did the the trailers for

1974

01:22:56,689 --> 01:22:54,060

Jeremy's two movies and suddenly people

1975

01:22:57,890 --> 01:22:56,699

in the UFO world are are beating a path

1976

01:23:00,709 --> 01:22:57,900

to your door at least some of them yeah

1977

01:23:02,510 --> 01:23:00,719

and um I remember you calling me and

1978

01:23:05,149 --> 01:23:02,520

you're you'd talk to your staff because

1979

01:23:07,310 --> 01:23:05,159

they're going through uh bits and pieces

1980

01:23:09,110 --> 01:23:07,320

these other films and we're in them and

1981

01:23:12,110 --> 01:23:09,120

your staff is gone are you guys in every

1982

01:23:14,570 --> 01:23:12,120

UFO movie in the world but so did you

1983

01:23:16,610 --> 01:23:14,580

did you see that as maybe a niche well

1984

01:23:18,229 --> 01:23:16,620

first of all it started with

1985

01:23:20,149 --> 01:23:18,239

there were people who knew who George

1986

01:23:22,130 --> 01:23:20,159

Knapp was and they're like wait a minute

1987

01:23:24,350 --> 01:23:22,140

George Knapp is in this [h\_\_h] movie

1988

01:23:27,350 --> 01:23:24,360

that's where it started so there was

1989

01:23:30,410 --> 01:23:27,360

already a certain level of of interest

1990

01:23:33,530 --> 01:23:30,420

and and excitement and

1991

01:23:37,250 --> 01:23:33,540

it was it was it was it felt like that

1992

01:23:41,149 --> 01:23:37,260

moment the aha moment that I had when

1993

01:23:45,890 --> 01:23:41,159

I understood why you were so driven and

1994

01:23:49,010 --> 01:23:45,900

that was you wanted to answer why people

1995

01:23:50,149 --> 01:23:49,020

why people in Authority why the official

1996

01:23:52,669 --> 01:23:50,159

story

1997

01:23:55,790 --> 01:23:52,679

was so unreliable

1998

01:23:57,709 --> 01:23:55,800

and so uh our our team members as they

1999

01:23:59,330 --> 01:23:57,719

started to get into this stuff signal

2000

01:24:01,250 --> 01:23:59,340

and I never really thought that much

2001  
01:24:02,510 --> 01:24:01,260  
about UFOs I always thought it was kind

2002  
01:24:05,090 --> 01:24:02,520  
of a bunch of crank sitting around

2003  
01:24:08,090 --> 01:24:05,100  
talking about whatever

2004  
01:24:11,450 --> 01:24:08,100  
but wait what how do you how do you

2005  
01:24:14,990 --> 01:24:11,460  
explain this and so it's just it

2006  
01:24:17,930 --> 01:24:15,000  
naturally it's got its own kind of uh

2007  
01:24:20,090 --> 01:24:17,940  
centrifugal force it just pulls you in

2008  
01:24:22,490 --> 01:24:20,100  
and so

2009  
01:24:24,050 --> 01:24:22,500  
yes it's a niche and I think we can be

2010  
01:24:27,890 --> 01:24:24,060  
good at it but I think we're good at it

2011  
01:24:29,750 --> 01:24:27,900  
because we're good at the art form of

2012  
01:24:32,810 --> 01:24:29,760  
telling trailer stories

2013  
01:24:35,630 --> 01:24:32,820

uh and this just happens to be a

2014

01:24:38,270 --> 01:24:35,640

particularly interesting sub-genre you

2015

01:24:41,990 --> 01:24:38,280

know not not all documentaries are

2016

01:24:43,970 --> 01:24:42,000

uh uh really fascinating I mean there's

2017

01:24:45,530 --> 01:24:43,980

there's obviously somewhere better than

2018

01:24:48,350 --> 01:24:45,540

others but

2019

01:24:49,910 --> 01:24:48,360

uh but this is I think it's a world that

2020

01:24:52,370 --> 01:24:49,920

just uh sort of is inherently

2021

01:24:55,130 --> 01:24:52,380

interesting to people but but this is a

2022

01:24:57,229 --> 01:24:55,140

world that has now been kind of knocking

2023

01:24:58,430 --> 01:24:57,239

on your door I know for sure because I

2024

01:24:59,990 --> 01:24:58,440

always tell people I don't know if you

2025

01:25:02,030 --> 01:25:00,000

can afford them because I sure can't but

2026  
01:25:03,410 --> 01:25:02,040  
you should go to Buddha Jones and I'm

2027  
01:25:06,290 --> 01:25:03,420  
sorry for that I never had

2028  
01:25:08,390 --> 01:25:06,300  
responsibility for introductions but now

2029  
01:25:10,790 --> 01:25:08,400  
the UFO world that's kind of going to

2030  
01:25:12,410 --> 01:25:10,800  
one of the top trailer making companies

2031  
01:25:14,689 --> 01:25:12,420  
in the world they're like can you help

2032  
01:25:16,970 --> 01:25:14,699  
us we're making a documentary this is

2033  
01:25:19,250 --> 01:25:16,980  
not like a big budget film but you have

2034  
01:25:20,390 --> 01:25:19,260  
and you've done it for a lot of people I

2035  
01:25:21,830 --> 01:25:20,400  
don't know how you must have like

2036  
01:25:24,890 --> 01:25:21,840  
different levels with which you'll work

2037  
01:25:26,470 --> 01:25:24,900  
on people or work with people on you're

2038  
01:25:30,830 --> 01:25:26,480

talking about getting people's attention

2039

01:25:33,470 --> 01:25:30,840

the world's eyes it the world itself is

2040

01:25:36,830 --> 01:25:33,480

creaking under the weight and the strain

2041

01:25:40,189 --> 01:25:36,840

of the UFO reality it is literally right

2042

01:25:43,070 --> 01:25:40,199

now people are like if this is true if

2043

01:25:45,110 --> 01:25:43,080

UFOs represent some sort of non-human

2044

01:25:47,030 --> 01:25:45,120

intelligence engaging Humanity which is

2045

01:25:48,590 --> 01:25:47,040

the open in question

2046

01:25:51,709 --> 01:25:48,600

is it that

2047

01:25:54,470 --> 01:25:51,719

they're like paying attention so your

2048

01:25:57,410 --> 01:25:54,480

job and how in creating hey let's look

2049

01:26:00,050 --> 01:25:57,420

at this people are coming to you so from

2050

01:26:03,649 --> 01:26:00,060

my perspective what you've done for this

2051  
01:26:06,229 --> 01:26:03,659  
topic is you've made it accessible for a

2052  
01:26:08,149 --> 01:26:06,239  
large number of people that wouldn't it

2053  
01:26:11,689 --> 01:26:08,159  
wouldn't be accessible for the way you

2054  
01:26:14,689 --> 01:26:11,699  
humanized Bob Lazar in in the babazar

2055  
01:26:16,430 --> 01:26:14,699  
movie I did that in my film that doesn't

2056  
01:26:19,729 --> 01:26:16,440  
mean people are going to watch my film

2057  
01:26:21,530 --> 01:26:19,739  
the fact that was a Netflix film and the

2058  
01:26:24,169 --> 01:26:21,540  
fact that was seen by hundreds of

2059  
01:26:27,229 --> 01:26:24,179  
millions I showed them the trailer

2060  
01:26:30,470 --> 01:26:27,239  
so you have helped people

2061  
01:26:32,209 --> 01:26:30,480  
in this field to tackle the question

2062  
01:26:34,729 --> 01:26:32,219  
that is one of the biggest questions

2063  
01:26:37,729 --> 01:26:34,739

that people are asking right now is this

2064

01:26:40,790 --> 01:26:37,739

real is reality as George likes to say

2065

01:26:43,129 --> 01:26:40,800

reality ain't what it used to be is that

2066

01:26:45,290 --> 01:26:43,139

true and and so I think you've kind of

2067

01:26:46,850 --> 01:26:45,300

played that role by embracing

2068

01:26:49,910 --> 01:26:46,860

independent filmmakers like myself

2069

01:26:53,629 --> 01:26:49,920

listen it's very gratifying to hear and

2070

01:26:56,149 --> 01:26:53,639

and you know and I think the additional

2071

01:26:59,689 --> 01:26:56,159

value we can you know the additional

2072

01:27:01,550 --> 01:26:59,699

role we can play is that we can now have

2073

01:27:04,850 --> 01:27:01,560

conversations with these filmmakers and

2074

01:27:07,370 --> 01:27:04,860

say okay so now what is the fresh

2075

01:27:09,410 --> 01:27:07,380

Insight the fresh perspective the fresh

2076

01:27:12,950 --> 01:27:09,420

take because like anything

2077

01:27:14,629 --> 01:27:12,960

if if the story starts to feel like I've

2078

01:27:17,930 --> 01:27:14,639

heard it or seen some element of it

2079

01:27:20,270 --> 01:27:17,940

before then and and I think that's what

2080

01:27:22,250 --> 01:27:20,280

filmmakers do best is try to give you

2081

01:27:25,129 --> 01:27:22,260

that unique story and so we're always

2082

01:27:27,830 --> 01:27:25,139

trying to help them sort of carve that

2083

01:27:29,510 --> 01:27:27,840

out but but what you're talking about is

2084

01:27:31,310 --> 01:27:29,520

is different than what you and I did

2085

01:27:34,250 --> 01:27:31,320

together and this is so exciting to me

2086

01:27:36,290 --> 01:27:34,260

is that you you really help people from

2087

01:27:37,550 --> 01:27:36,300

the get-go now they have a bunch of I

2088

01:27:39,470 --> 01:27:37,560

know because I've heard some stories

2089

01:27:41,149 --> 01:27:39,480

there's a whole bunch of footage we have

2090

01:27:44,030 --> 01:27:41,159

this idea for a movie here's like a

2091

01:27:47,149 --> 01:27:44,040

really rough shitty cut so are you

2092

01:27:49,610 --> 01:27:47,159

moving into the world where when when I

2093

01:27:52,250 --> 01:27:49,620

do my next movie where not just the

2094

01:27:55,610 --> 01:27:52,260

trailer but uh can you help guide

2095

01:27:58,490 --> 01:27:55,620

artists from beginning to end if it's if

2096

01:28:01,550 --> 01:27:58,500

it suits your business on how to bring

2097

01:28:03,169 --> 01:28:01,560

these movies into full-fledged form into

2098

01:28:05,570 --> 01:28:03,179

the world is this something your company

2099

01:28:08,270 --> 01:28:05,580

might be engaging moving forward full

2100

01:28:10,729 --> 01:28:08,280

production yeah well that's something I

2101

01:28:12,169 --> 01:28:10,739

want to talk about more with there's a

2102

01:28:14,390 --> 01:28:12,179

particular project that we worked on

2103

01:28:17,030 --> 01:28:14,400

called fall I do want to linger for a

2104

01:28:20,270 --> 01:28:17,040

second on some of the things that I

2105

01:28:23,149 --> 01:28:20,280

think we can add value to in in the in

2106

01:28:25,610 --> 01:28:23,159

the marketing realm of a film like let's

2107

01:28:27,229 --> 01:28:25,620

talk about uh skinwalkers first for

2108

01:28:30,950 --> 01:28:27,239

Skinwalker for a second

2109

01:28:32,390 --> 01:28:30,960

I remember thinking that you guys had

2110

01:28:35,149 --> 01:28:32,400

done some things that were really

2111

01:28:37,370 --> 01:28:35,159

uniquely cool that we could exploit in

2112

01:28:39,530 --> 01:28:37,380

the trailer that what weren't in that

2113

01:28:41,629 --> 01:28:39,540

original trailer that I saw because I

2114

01:28:43,370 --> 01:28:41,639

felt like they immediately went into all

2115

01:28:44,870 --> 01:28:43,380

this Razzle Dazzle they had like the

2116

01:28:47,209 --> 01:28:44,880

first 15 seconds of a bunch of

2117

01:28:49,669 --> 01:28:47,219

kaleidoscopic cool images but I'm like

2118

01:28:52,790 --> 01:28:49,679

how do you ground it and make people

2119

01:28:54,770 --> 01:28:52,800

feel compelled to sort of lean in a

2120

01:28:56,689 --> 01:28:54,780

little bit and you had that one shot

2121

01:28:59,750 --> 01:28:56,699

where you're basically just coming onto

2122

01:29:02,689 --> 01:28:59,760

the ranch in the in the car driving at

2123

01:29:05,090 --> 01:29:02,699

night driving at night and it feels a

2124

01:29:06,050 --> 01:29:05,100

little eerie and the stars are coming

2125

01:29:09,229 --> 01:29:06,060

out

2126

01:29:12,290 --> 01:29:09,239

and I'm like no this is a vehicle this

2127

01:29:14,629 --> 01:29:12,300

is something we can actually use and so

2128

01:29:16,790 --> 01:29:14,639

we created that whole opening around

2129

01:29:19,850 --> 01:29:16,800

that shot and then we intercut it as I

2130

01:29:22,669 --> 01:29:19,860

remember with title cards that you know

2131

01:29:24,890 --> 01:29:22,679

began to show you know began to speak to

2132

01:29:28,850 --> 01:29:24,900

this this phenomenon you know and

2133

01:29:30,530 --> 01:29:28,860

explain things and cattlemenilations and

2134

01:29:33,050 --> 01:29:30,540

you know it's asking these really

2135

01:29:35,030 --> 01:29:33,060

provocative questions like what the hell

2136

01:29:37,189 --> 01:29:35,040

is going so you're already kind of like

2137

01:29:39,590 --> 01:29:37,199

wait what's going on

2138

01:29:41,390 --> 01:29:39,600

but with but but you have that sort of

2139

01:29:44,750 --> 01:29:41,400

slow introduction so that you can be

2140

01:29:47,510 --> 01:29:44,760

pulled into it as opposed to kind of uh

2141

01:29:49,790 --> 01:29:47,520

being a little uh sort of thrown off to

2142

01:29:54,050 --> 01:29:49,800

begin with and then and then it sort of

2143

01:29:56,209 --> 01:29:54,060

it it continues to to uh build and I

2144

01:29:57,830 --> 01:29:56,219

remember talking to the editor saying we

2145

01:29:59,930 --> 01:29:57,840

need some moment

2146

01:30:02,209 --> 01:29:59,940

where it just all stops down and

2147

01:30:04,189 --> 01:30:02,219

something that you'll remember and I

2148

01:30:07,370 --> 01:30:04,199

remember you guys had in the film you

2149

01:30:09,890 --> 01:30:07,380

had some crosstalk where you were asking

2150

01:30:11,209 --> 01:30:09,900

it was one of some of your footage where

2151  
01:30:13,610 --> 01:30:11,219  
you were being asked something by

2152  
01:30:15,910 --> 01:30:13,620  
somebody and you answered it and then

2153  
01:30:19,669 --> 01:30:15,920  
you walked off frame

2154  
01:30:22,310 --> 01:30:19,679  
and we re-cut that sequence so that the

2155  
01:30:24,830 --> 01:30:22,320  
question was asked

2156  
01:30:27,530 --> 01:30:24,840  
and you stood there for a Beat

2157  
01:30:30,050 --> 01:30:27,540  
and then you walked off frame because I

2158  
01:30:32,629 --> 01:30:30,060  
love it when a trailer doesn't answer a

2159  
01:30:36,229 --> 01:30:32,639  
question it just raises a question

2160  
01:30:38,990 --> 01:30:36,239  
you gotta say George is the best in the

2161  
01:30:41,030 --> 01:30:39,000  
world at answering me and walking the

2162  
01:30:43,750 --> 01:30:41,040  
[h\_\_\h] off frame I don't know why he does

2163  
01:30:45,649 --> 01:30:43,760

it's like he's just done with me

2164

01:30:46,910 --> 01:30:45,659

it's the only way but it's not even

2165

01:30:50,270 --> 01:30:46,920

because he says something it's just like

2166

01:30:52,669 --> 01:30:50,280

I'm done and he like walks on frame

2167

01:30:54,980 --> 01:30:52,679

are you gonna walk off camera again no I

2168

01:30:57,070 --> 01:30:54,990

am not I'm standing here all goddamn day

2169

01:31:00,470 --> 01:30:57,080

[Music]

2170

01:31:02,450 --> 01:31:00,480

that moment by the way was a huge moment

2171

01:31:04,490 --> 01:31:02,460

in the in the history of this UFO

2172

01:31:07,189 --> 01:31:04,500

transparency because I'm not sure if you

2173

01:31:08,629 --> 01:31:07,199

know John but so I kind of go with

2174

01:31:10,310 --> 01:31:08,639

Georgia kind of sneak onto his Studio

2175

01:31:12,830 --> 01:31:10,320

not sneak but we're there and he's got

2176  
01:31:15,350 --> 01:31:12,840  
all these dishes behind him he's telling

2177  
01:31:16,370 --> 01:31:15,360  
me what's about to happen and I'm like

2178  
01:31:18,830 --> 01:31:16,380  
how do you know what's about to happen

2179  
01:31:21,169 --> 01:31:18,840  
he's telling me because I let the story

2180  
01:31:22,669 --> 01:31:21,179  
I let someone else have it it was like a

2181  
01:31:24,770 --> 01:31:22,679  
month before the New York Times story

2182  
01:31:26,390 --> 01:31:24,780  
breaks about the a while he says

2183  
01:31:27,950 --> 01:31:26,400  
something big is happening of course my

2184  
01:31:29,570 --> 01:31:27,960  
job is to push him and get him to say it

2185  
01:31:30,770 --> 01:31:29,580  
on camera so I'm like what big is going

2186  
01:31:32,990 --> 01:31:30,780  
to happen George what big is going to

2187  
01:31:35,510 --> 01:31:33,000  
happen and he and he basically says all

2188  
01:31:38,870 --> 01:31:35,520

I'm saying and and he told me personally

2189

01:31:40,669 --> 01:31:38,880

but walks off mic drop classic George

2190

01:31:43,250 --> 01:31:40,679

now I got so many shots of him walking

2191

01:31:45,110 --> 01:31:43,260

off a frame I'm gonna do a montage and

2192

01:31:47,870 --> 01:31:45,120

put them together but that was a really

2193

01:31:52,129 --> 01:31:47,880

big moment because in our movie

2194

01:31:53,629 --> 01:31:52,139

he was warning people that hey something

2195

01:31:55,930 --> 01:31:53,639

big is about to happen I don't remember

2196

01:31:58,970 --> 01:31:55,940

the timelines or when when what happened

2197

01:32:01,610 --> 01:31:58,980

that feeling that you gave people of of

2198

01:32:04,189 --> 01:32:01,620

there is more to know and you're not

2199

01:32:06,890 --> 01:32:04,199

going to see it right here man that's

2200

01:32:09,290 --> 01:32:06,900

the beat we live on we know some things

2201  
01:32:11,629 --> 01:32:09,300  
before they happen and and we got to

2202  
01:32:13,610 --> 01:32:11,639  
live that we got to experience that so

2203  
01:32:15,890 --> 01:32:13,620  
the fact you gave that in the trailer I

2204  
01:32:18,410 --> 01:32:15,900  
felt it yeah and it kind of circled back

2205  
01:32:22,370 --> 01:32:18,420  
to that broader question of what makes a

2206  
01:32:23,629 --> 01:32:22,380  
bad trailer yeah it's like one it's not

2207  
01:32:27,110 --> 01:32:23,639  
compelling

2208  
01:32:31,850 --> 01:32:27,120  
and you know sure you as the trailer

2209  
01:32:33,950 --> 01:32:31,860  
company can blame the the footage the IP

2210  
01:32:35,990 --> 01:32:33,960  
the the piece that you're working on for

2211  
01:32:38,330 --> 01:32:36,000  
not being compelling but I've been in

2212  
01:32:41,330 --> 01:32:38,340  
this business long enough to know

2213  
01:32:43,970 --> 01:32:41,340

that if you do your job right as a

2214

01:32:47,750 --> 01:32:43,980

trailer maker you can make

2215

01:32:50,990 --> 01:32:47,760

almost anything really compelling you

2216

01:32:54,470 --> 01:32:51,000

you can yeah and and so

2217

01:32:56,270 --> 01:32:54,480

and so when I watch a trailer and it's

2218

01:32:59,629 --> 01:32:56,280

not compelling

2219

01:33:02,810 --> 01:32:59,639

this team has failed to do their first

2220

01:33:04,910 --> 01:33:02,820

job which is to pull me in and make me

2221

01:33:08,330 --> 01:33:04,920

want to see more

2222

01:33:11,810 --> 01:33:08,340

the second big thing is

2223

01:33:14,330 --> 01:33:11,820

telling too much I mean it's a you know

2224

01:33:16,310 --> 01:33:14,340

I did this this whole

2225

01:33:18,470 --> 01:33:16,320

uh interview with Good Morning America

2226

01:33:21,890 --> 01:33:18,480

and why do trailers give away all the

2227

01:33:25,010 --> 01:33:21,900

movie and and it was hilarious because I

2228

01:33:26,330 --> 01:33:25,020

went on this really well considered and

2229

01:33:31,270 --> 01:33:26,340

very politically

2230

01:33:33,229 --> 01:33:31,280

uh astute kind of answer which is look

2231

01:33:36,229 --> 01:33:33,239

our job

2232

01:33:37,610 --> 01:33:36,239

is to make people want to see more

2233

01:33:40,189 --> 01:33:37,620

if we

2234

01:33:42,709 --> 01:33:40,199

have if people watch something and say

2235

01:33:43,810 --> 01:33:42,719

oh I've seen the movie we haven't done

2236

01:33:50,689 --> 01:33:43,820

our job

2237

01:33:53,110 --> 01:33:50,699

compelling as we possibly can at every

2238

01:33:55,370 --> 01:33:53,120

single moment to keep people engaged

2239

01:33:58,729 --> 01:33:55,380

surprise them

2240

01:34:01,129 --> 01:33:58,739

uh perhaps distort the story in ways

2241

01:34:04,310 --> 01:34:01,139

that isn't true to the actual movie but

2242

01:34:05,570 --> 01:34:04,320

is its own storytelling thing and if you

2243

01:34:08,510 --> 01:34:05,580

do that right

2244

01:34:10,550 --> 01:34:08,520

you will engage audiences you will make

2245

01:34:12,729 --> 01:34:10,560

them want to see it and they cut that

2246

01:34:15,169 --> 01:34:12,739

down too

2247

01:34:17,510 --> 01:34:15,179

Hey look it's called advertising you

2248

01:34:21,890 --> 01:34:17,520

know what you do and I'm like you

2249

01:34:23,990 --> 01:34:21,900

[h\_\_\h] but but it's true if you're

2250

01:34:26,629 --> 01:34:24,000

watching something and you go I know

2251

01:34:31,669 --> 01:34:29,450

oh I guess I don't need to see the movie

2252

01:34:34,010 --> 01:34:31,679

yeah you see the show you have

2253

01:34:37,189 --> 01:34:34,020

absolutely failed and your primary

2254

01:34:39,050 --> 01:34:37,199

responsibility and there's lots of

2255

01:34:41,570 --> 01:34:39,060

reasons to blame the process you know

2256

01:34:44,330 --> 01:34:41,580

again with all the testing and all the

2257

01:34:46,669 --> 01:34:44,340

things people want to get in but I think

2258

01:34:49,610 --> 01:34:46,679

we as an industry have gotten way better

2259

01:34:51,770 --> 01:34:49,620

than we were seven or eight years ago

2260

01:34:54,649 --> 01:34:51,780

because I think

2261

01:34:57,830 --> 01:34:54,659

the trailer art is becoming more of a

2262

01:35:00,590 --> 01:34:57,840

tease and I think the internet is hoping

2263

01:35:03,290 --> 01:35:00,600

to make that shift then a whole full

2264

01:35:04,850 --> 01:35:03,300

meal of okay let's cram everything we

2265

01:35:06,229 --> 01:35:04,860

can in two minutes and 30 seconds

2266

01:35:08,810 --> 01:35:06,239

because that's how much time we're

2267

01:35:11,149 --> 01:35:08,820

allotted uh in a theater when when

2268

01:35:12,770 --> 01:35:11,159

people go to see the movie and trailers

2269

01:35:14,870 --> 01:35:12,780

are really important because people go

2270

01:35:17,570 --> 01:35:14,880

to theaters and see trailers we'll see

2271

01:35:21,110 --> 01:35:17,580

movies yeah I think we've

2272

01:35:23,270 --> 01:35:21,120

I think we've grown up a bit one of the

2273

01:35:25,610 --> 01:35:23,280

recurrent themes it's almost like

2274

01:35:27,649 --> 01:35:25,620

folklore in the world of UFOs that

2275

01:35:30,890 --> 01:35:27,659

Jeremy and I are pursuing all the time

2276

01:35:33,709 --> 01:35:30,900

is that the CIA or other furtive

2277

01:35:36,649 --> 01:35:33,719

government agencies control Hollywood

2278

01:35:39,290 --> 01:35:36,659

that they they have been conditioning

2279

01:35:42,110 --> 01:35:39,300

the public through the release of TVs

2280

01:35:45,410 --> 01:35:42,120

and movie movies over the years TV shows

2281

01:35:48,649 --> 01:35:45,420

how to get ready for the impending Alien

2282

01:35:50,689 --> 01:35:48,659

Invasion or the reality that ETS are

2283

01:35:52,550 --> 01:35:50,699

here or you know that reality isn't what

2284

01:35:56,149 --> 01:35:52,560

it used to be something like that

2285

01:35:59,149 --> 01:35:56,159

can you discuss the general idea of

2286

01:36:02,270 --> 01:35:59,159

any agency that would be hurting the

2287

01:36:04,010 --> 01:36:02,280

many many cats that exist in uh in in

2288

01:36:06,169 --> 01:36:04,020

Hollywood and pulling something like

2289

01:36:08,330 --> 01:36:06,179

that off [h\_\_h] that who do you work for

2290

01:36:10,010 --> 01:36:08,340

what is their agenda who's controlling

2291

01:36:11,689 --> 01:36:10,020

you yeah first of all when when I

2292

01:36:13,550 --> 01:36:11,699

de-cloke in front of you and I start

2293

01:36:15,709 --> 01:36:13,560

shooting lasers at you you'll know that

2294

01:36:18,950 --> 01:36:15,719

the whole process has come has been

2295

01:36:21,470 --> 01:36:18,960

accomplished uh yeah that's first of all

2296

01:36:23,689 --> 01:36:21,480

fascinating I'm not particularly

2297

01:36:26,570 --> 01:36:23,699

familiar with that story

2298

01:36:28,129 --> 01:36:26,580

here's the thing you have to understand

2299

01:36:35,090 --> 01:36:28,139

our

2300

01:36:37,070 --> 01:36:35,100

knows anything that that that that line

2301  
01:36:41,229 --> 01:36:37,080  
goes back to William Goldman in 1960

2302  
01:36:45,550 --> 01:36:41,239  
whatever it's true we're trying to

2303  
01:36:49,669 --> 01:36:45,560  
Intuit what the audience wants to see

2304  
01:36:51,350 --> 01:36:49,679  
and we never really know yes we become

2305  
01:36:53,149 --> 01:36:51,360  
dependent on the things that have worked

2306  
01:36:55,250 --> 01:36:53,159  
before is there gonna is there gonna be

2307  
01:36:56,629 --> 01:36:55,260  
another superhero movie are we going to

2308  
01:36:59,090 --> 01:36:56,639  
be working on another trailer with

2309  
01:37:00,950 --> 01:36:59,100  
people in capes you bet your ass we are

2310  
01:37:01,970 --> 01:37:00,960  
because that's worked

2311  
01:37:03,470 --> 01:37:01,980  
um

2312  
01:37:05,870 --> 01:37:03,480  
however

2313  
01:37:09,410 --> 01:37:05,880

we don't really know

2314

01:37:12,649 --> 01:37:09,420

and so the idea that there's some

2315

01:37:17,209 --> 01:37:12,659

organizing intelligence some some some

2316

01:37:20,990 --> 01:37:17,219

some group that's creating some kind of

2317

01:37:22,490 --> 01:37:21,000

structure and is somehow I mean we're so

2318

01:37:25,189 --> 01:37:22,500

disorganized that there's just no

2319

01:37:27,709 --> 01:37:25,199

possible way that could work so Alien

2320

01:37:30,830 --> 01:37:27,719

movies E.T movies Alien Invasion movies

2321

01:37:32,810 --> 01:37:30,840

sci-fi Concepts they're made those

2322

01:37:34,550 --> 01:37:32,820

movies get made because the public likes

2323

01:37:37,790 --> 01:37:34,560

them and they make money yeah yeah yeah

2324

01:37:40,850 --> 01:37:37,800

that's exactly right we know in some

2325

01:37:43,610 --> 01:37:40,860

movies that and I know actually very

2326

01:37:46,450 --> 01:37:43,620

specifically the in the abyss that

2327

01:37:50,030 --> 01:37:46,460

there's Direct

2328

01:37:52,070 --> 01:37:50,040

consultation by people in position to

2329

01:37:56,629 --> 01:37:52,080

inform the movie maker

2330

01:37:59,570 --> 01:37:56,639

about what might be of truth about the

2331

01:38:02,930 --> 01:37:59,580

UFO phenomenon straight up

2332

01:38:05,990 --> 01:38:02,940

we also see in in popular movies like uh

2333

01:38:08,510 --> 01:38:06,000

Close Encounters we see that there is

2334

01:38:10,250 --> 01:38:08,520

you know boxes from Lockheed Martin we

2335

01:38:12,890 --> 01:38:10,260

see a hand scanner which we'll talk

2336

01:38:14,390 --> 01:38:12,900

about with when Bob is here Bob Lazar

2337

01:38:17,570 --> 01:38:14,400

but there's this hand scanner in the

2338

01:38:21,410 --> 01:38:17,580

movie in 1977 I believe so we know

2339

01:38:24,350 --> 01:38:21,420

military and intelligence agencies in

2340

01:38:26,570 --> 01:38:24,360

four movies to get things into public

2341

01:38:29,390 --> 01:38:26,580

Consciousness that's not like some big

2342

01:38:31,970 --> 01:38:29,400

mystery I think it's really cool now

2343

01:38:34,490 --> 01:38:31,980

what the intent is behind that not quite

2344

01:38:37,669 --> 01:38:34,500

sure but what you're what you know what

2345

01:38:40,610 --> 01:38:37,679

I'm I guess I'm wondering is I mean you

2346

01:38:42,830 --> 01:38:40,620

don't see that in the industry you have

2347

01:38:45,890 --> 01:38:42,840

no one's ever come and said okay for

2348

01:38:48,229 --> 01:38:45,900

nope this alien needs to look like a

2349

01:38:49,790 --> 01:38:48,239

balloon jellyfish that's not something

2350

01:38:52,070 --> 01:38:49,800

that someone ever like you've never

2351

01:38:55,129 --> 01:38:52,080

heard that kind of thing I I haven't

2352

01:38:58,669 --> 01:38:55,139

there may be a part of the process

2353

01:39:01,129 --> 01:38:58,679

at the conceptual stage that I'm

2354

01:39:04,310 --> 01:39:01,139

ignorant of and naive to

2355

01:39:05,930 --> 01:39:04,320

I don't know it to be the case but

2356

01:39:09,229 --> 01:39:05,940

I'd certainly like to make that movie

2357

01:39:12,350 --> 01:39:09,239

myself there are influences on movies I

2358

01:39:13,430 --> 01:39:12,360

think of Independence Day the the movie

2359

01:39:15,649 --> 01:39:13,440

makers

2360

01:39:17,510 --> 01:39:15,659

Devlin and emmerich they needed the

2361

01:39:19,250 --> 01:39:17,520

cooperation of the military and they

2362

01:39:21,649 --> 01:39:19,260

were getting it up to the point where

2363

01:39:23,870 --> 01:39:21,659

the Pentagon told them we need you to

2364

01:39:25,550 --> 01:39:23,880

take out any reference Area 51 we're not

2365

01:39:27,470 --> 01:39:25,560

allowed to use that and they had to say

2366

01:39:30,410 --> 01:39:27,480

no I mean it was Central to the whole

2367

01:39:33,229 --> 01:39:30,420

film but and we we also know you and I

2368

01:39:37,310 --> 01:39:33,239

have kind of a direct knowledge that uh

2369

01:39:38,870 --> 01:39:37,320

there was a movie uh called UFO's past

2370

01:39:40,370 --> 01:39:38,880

present and future I've said it one time

2371

01:39:42,530 --> 01:39:40,380

on the show

2372

01:39:46,010 --> 01:39:42,540

it's my favorite UFO movie because it

2373

01:39:48,350 --> 01:39:46,020

was fully funded by the CIA fully funded

2374

01:39:52,310 --> 01:39:48,360

by the CIA this isn't conspiracy this is

2375

01:39:55,310 --> 01:39:52,320

true and instead of like a against UFOs

2376

01:39:56,870 --> 01:39:55,320

movie which was another DOD filmed

2377

01:39:59,330 --> 01:39:56,880

product this one came out a few years

2378

01:40:02,570 --> 01:39:59,340

later with Rod Serling as the narrator

2379

01:40:05,390 --> 01:40:02,580

from Twilight Zone and it it's almost an

2380

01:40:07,189 --> 01:40:05,400

apology movie about lying about UFOs it

2381

01:40:09,169 --> 01:40:07,199

was almost like testing the waters and

2382

01:40:11,810 --> 01:40:09,179

they told this one filmmaker or sorry

2383

01:40:14,810 --> 01:40:11,820

this one ad guy this guy named eminager

2384

01:40:17,270 --> 01:40:14,820

and he was uh an advertisement guy and

2385

01:40:19,370 --> 01:40:17,280

the CIA had employed him on numerous

2386

01:40:21,709 --> 01:40:19,380

projects to create advertisements and we

2387

01:40:23,390 --> 01:40:21,719

know that to be true because of all of

2388

01:40:25,910 --> 01:40:23,400

these things like project Mockingbird

2389

01:40:27,950 --> 01:40:25,920

that it that we didn't know is true like

2390

01:40:30,050 --> 01:40:27,960

with the MK Ultra programs that's not

2391

01:40:32,209 --> 01:40:30,060

conspiracy guys I thought it was I

2392

01:40:34,490 --> 01:40:32,219

stayed away from it no we we found out

2393

01:40:36,709 --> 01:40:34,500

through the church committee that that

2394

01:40:38,990 --> 01:40:36,719

our CIA had embedded people in

2395

01:40:41,149 --> 01:40:39,000

journalism and that they were using them

2396

01:40:43,910 --> 01:40:41,159

to promote certain narratives which I am

2397

01:40:46,490 --> 01:40:43,920

now hyper aware of I totally uh accept

2398

01:40:49,370 --> 01:40:46,500

the idea that CIA or agencies like that

2399

01:40:51,290 --> 01:40:49,380

could influence a particular project

2400

01:40:53,689 --> 01:40:51,300

um and and probably have done it many

2401

01:40:55,610 --> 01:40:53,699

times the idea of the larger Narrative

2402

01:40:58,250 --> 01:40:55,620

of controlling okay over the next 60

2403

01:40:59,930 --> 01:40:58,260

years we're going to plant the idea and

2404

01:41:02,629 --> 01:40:59,940

condition the public to get ready for

2405

01:41:05,390 --> 01:41:02,639

E.T to arrive that's the hard part yeah

2406

01:41:07,550 --> 01:41:05,400

I am undecided but it just I see that

2407

01:41:09,709 --> 01:41:07,560

these things are real and I know that

2408

01:41:12,709 --> 01:41:09,719

you know so Emma nagar How The Story

2409

01:41:14,330 --> 01:41:12,719

Goes is he was said we're going to fund

2410

01:41:16,370 --> 01:41:14,340

this you're going to be able to deliver

2411

01:41:19,490 --> 01:41:16,380

to the American public and the world

2412

01:41:22,850 --> 01:41:19,500

footage over Holloman Air Force Base and

2413

01:41:25,610 --> 01:41:22,860

this UFO coming in dropping down beings

2414

01:41:27,709 --> 01:41:25,620

stepping out that have like Egyptian

2415

01:41:30,050 --> 01:41:27,719

Garb and are strange looking and like

2416

01:41:32,990 --> 01:41:30,060

meeting with emissaries so that's the

2417

01:41:34,910 --> 01:41:33,000

story he tells but the thing is is that

2418

01:41:37,189 --> 01:41:34,920

they as soon as he does the movie The

2419

01:41:39,290 --> 01:41:37,199

Story Goes they pull it they don't let

2420

01:41:41,030 --> 01:41:39,300

them use they never give him the footage

2421

01:41:43,850 --> 01:41:41,040

but but he's seen some of it with his

2422

01:41:46,609 --> 01:41:43,860

own eyes but he was able to leave a few

2423

01:41:48,530 --> 01:41:46,619

seconds of that in the film that Rod

2424

01:41:50,149 --> 01:41:48,540

Sterling narrated and it's debate

2425

01:41:52,550 --> 01:41:50,159

whether or not that's actual footage

2426

01:41:55,250 --> 01:41:52,560

from Holland Air Force Base George and I

2427

01:41:56,330 --> 01:41:55,260

pretty much know now all right I'll

2428

01:41:58,550 --> 01:41:56,340

speak for myself

2429

01:42:01,310 --> 01:41:58,560

I am pretty certain that that is real

2430

01:42:03,950 --> 01:42:01,320

footage from a landing of a UFO

2431

01:42:06,350 --> 01:42:03,960

spacecraft from where I don't know who's

2432

01:42:08,750 --> 01:42:06,360

occupied and I don't know what who's

2433

01:42:10,250 --> 01:42:08,760

piling it I don't know but that did

2434

01:42:13,609 --> 01:42:10,260

happen from to the best of my knowledge

2435

01:42:17,390 --> 01:42:13,619

if that is true if that is true wow man

2436

01:42:19,970 --> 01:42:17,400

then agencies do work to bring things

2437

01:42:22,010 --> 01:42:19,980

into popular culture but why and on

2438

01:42:23,930 --> 01:42:22,020

who's behest and where is it going with

2439

01:42:26,209 --> 01:42:23,940

that but the point is you've never had

2440

01:42:27,470 --> 01:42:26,219

the CIA or Men in Black come shake you

2441

01:42:29,169 --> 01:42:27,480

down to change something in your

2442

01:42:31,629 --> 01:42:29,179

trailers John not as far as you know

2443

01:42:35,209 --> 01:42:31,639

well I know that much

2444

01:42:37,430 --> 01:42:35,219

so is that a no or yes yeah no I mean

2445

01:42:40,609 --> 01:42:37,440

again I have an agency ever asked you to

2446

01:42:42,590 --> 01:42:40,619

just change anything no

2447

01:42:46,550 --> 01:42:42,600

look me in the eyes and say no

2448

01:42:48,770 --> 01:42:46,560

I have not had an agency say to us you

2449

01:42:50,930 --> 01:42:48,780

need to do this or not any individuals

2450

01:42:52,430 --> 01:42:50,940

that were on behest of an agency ask you

2451

01:42:54,830 --> 01:42:52,440

to change anything not as far as I know

2452

01:42:57,709 --> 01:42:54,840

okay it could have been somebody who was

2453

01:42:59,390 --> 01:42:57,719

secretly sure representative but sure

2454

01:43:02,169 --> 01:42:59,400

yeah if they asked nicely would you have

2455

01:43:05,030 --> 01:43:02,179

done it I mean here's the thing most

2456

01:43:06,830 --> 01:43:05,040

that if that's happening and I'm not

2457

01:43:09,410 --> 01:43:06,840

saying it's not I don't and I find it

2458

01:43:11,629 --> 01:43:09,420

fascinating and life is more interesting

2459

01:43:14,330 --> 01:43:11,639

if it is happening yeah it's happening

2460

01:43:16,669 --> 01:43:14,340

at a place they're not coming directly

2461

01:43:18,709 --> 01:43:16,679

to us because it's not ours to control

2462

01:43:20,570 --> 01:43:18,719

right you know what I mean they could be

2463

01:43:23,090 --> 01:43:20,580

doing it through a studio system

2464

01:43:26,330 --> 01:43:23,100

absolutely and that would be

2465

01:43:29,090 --> 01:43:26,340

a much riper place for infiltration

2466

01:43:31,430 --> 01:43:29,100

right you know Buddha Jones I just know

2467

01:43:33,410 --> 01:43:31,440

for a [h\_\_h] fact that nobody was able

2468

01:43:34,790 --> 01:43:33,420

to change a [h\_\_h] thing from the

2469

01:43:37,129 --> 01:43:34,800

movies that that George and I did

2470

01:43:40,310 --> 01:43:37,139

especially with the Lazar movie people

2471

01:43:42,310 --> 01:43:40,320

thought that I [h\_\_h] hired an FBI fake

2472

01:43:45,290 --> 01:43:42,320

team to come and raid his place

2473

01:43:47,209 --> 01:43:45,300

oh my god dude like my mom reads the

2474

01:43:49,129 --> 01:43:47,219

internet I don't I said you ever comment

2475

01:43:51,169 --> 01:43:49,139

I'm taking your phone but she she reads

2476  
01:43:52,790 --> 01:43:51,179  
that [\h\_\_\h] and told me about it people

2477  
01:43:55,850 --> 01:43:52,800  
thought okay so that was the first bar

2478  
01:43:57,290 --> 01:43:55,860  
that was set I faked an FBI raid they're

2479  
01:43:58,669 --> 01:43:57,300  
not even thinking about Bob those are as

2480  
01:44:00,169 --> 01:43:58,679  
a human being by the way which is the

2481  
01:44:02,270 --> 01:44:00,179  
whole point of the movie and like what

2482  
01:44:04,669 --> 01:44:02,280  
he's experiencing and The Bard has kept

2483  
01:44:09,649 --> 01:44:04,679  
moving moving what happened did happen

2484  
01:44:12,410 --> 01:44:09,659  
but I have seen how the influence on me

2485  
01:44:14,629 --> 01:44:12,420  
or people that I work with how it could

2486  
01:44:17,390 --> 01:44:14,639  
easily be shaped by a narrative that is

2487  
01:44:19,490 --> 01:44:17,400  
false I will always remain independent

2488  
01:44:21,530 --> 01:44:19,500

you know that from the way I that do

2489

01:44:23,109 --> 01:44:21,540

business is like it's my way of the

2490

01:44:25,970 --> 01:44:23,119

highway because this type of influence

2491

01:44:28,790 --> 01:44:25,980

maybe good maybe bad

2492

01:44:30,770 --> 01:44:28,800

I think the real story is when you hear

2493

01:44:33,229 --> 01:44:30,780

it even if it's me [h\_\_\h] up because

2494

01:44:34,729 --> 01:44:33,239

it's one person's agenda if you hear it

2495

01:44:36,530 --> 01:44:34,739

directly from somebody and it's their

2496

01:44:37,850 --> 01:44:36,540

Vision their voice at least you're gonna

2497

01:44:40,370 --> 01:44:37,860

get something authentic you're going to

2498

01:44:42,770 --> 01:44:40,380

get their authentic opinion right so

2499

01:44:44,030 --> 01:44:42,780

okay you have not been shaken down by

2500

01:44:46,729 --> 01:44:44,040

the Men in Black do you believe in

2501

01:44:47,990 --> 01:44:46,739

George yeah I do believe him okay there

2502

01:44:50,270 --> 01:44:48,000

were a couple of things big pictures

2503

01:44:52,790 --> 01:44:50,280

yeah about your business that Jeremy and

2504

01:44:54,709 --> 01:44:52,800

I are interested in theaters are closing

2505

01:44:56,990 --> 01:44:54,719

you know it seems like the only movies

2506

01:44:59,270 --> 01:44:57,000

that get people in the post-covet era

2507

01:45:01,790 --> 01:44:59,280

out to theaters are these superhero big

2508

01:45:04,910 --> 01:45:01,800

event movies but smaller films great

2509

01:45:06,410 --> 01:45:04,920

films don't do the box office anymore a

2510

01:45:08,330 --> 01:45:06,420

lot of the businesses move to these

2511

01:45:09,890 --> 01:45:08,340

streaming services Netflix which are

2512

01:45:12,290 --> 01:45:09,900

they're producing some great stuff they

2513

01:45:13,970 --> 01:45:12,300

were exposing audiences to TV series

2514

01:45:16,490 --> 01:45:13,980

from around the world that we'd never

2515

01:45:18,770 --> 01:45:16,500

otherwise see which is great but it's

2516

01:45:20,810 --> 01:45:18,780

got to be challenging uh for your

2517

01:45:22,970 --> 01:45:20,820

industry to adjust to all those changes

2518

01:45:26,030 --> 01:45:22,980

that are underway you give us a sense

2519

01:45:27,890 --> 01:45:26,040

big picture of what what's going on with

2520

01:45:30,830 --> 01:45:27,900

the movie industry where it's going and

2521

01:45:33,530 --> 01:45:30,840

how you and your company are adapting

2522

01:45:37,250 --> 01:45:33,540

well yeah I I would absolutely agree

2523

01:45:40,189 --> 01:45:37,260

that there's been massive disruption as

2524

01:45:44,149 --> 01:45:40,199

I think we talked about there's been

2525

01:45:47,870 --> 01:45:44,159

changes in the business for a long time

2526

01:45:50,090 --> 01:45:47,880

now uh there's even before the pandemic

2527

01:45:51,470 --> 01:45:50,100

there was an erosion of the number of

2528

01:45:54,169 --> 01:45:51,480

people that would go to theaters for

2529

01:45:58,490 --> 01:45:54,179

example and the studios were able to

2530

01:46:02,270 --> 01:45:58,500

maintain uh the revenue profile by

2531

01:46:06,109 --> 01:46:02,280

raising ticket prices and and that's how

2532

01:46:08,570 --> 01:46:06,119

they they maintain profitability uh

2533

01:46:10,450 --> 01:46:08,580

but then the pandemic hit and it

2534

01:46:14,390 --> 01:46:10,460

completely turned everything sideways

2535

01:46:16,910 --> 01:46:14,400

and uh there was no theatrical business

2536

01:46:18,950 --> 01:46:16,920

for a year and then it kind of came out

2537

01:46:21,229 --> 01:46:18,960

of deep freeze and it blew up and then

2538

01:46:22,850 --> 01:46:21,239

it retreated and now it's kind of coming

2539

01:46:24,109 --> 01:46:22,860

back again

2540

01:46:27,350 --> 01:46:24,119

and

2541

01:46:30,109 --> 01:46:27,360

nobody really knows how we're you know

2542

01:46:31,970 --> 01:46:30,119

if I were then uh you know Nostradamus

2543

01:46:33,950 --> 01:46:31,980

of of this industry I could make a lot

2544

01:46:37,970 --> 01:46:33,960

of money by predicting what we should do

2545

01:46:39,970 --> 01:46:37,980

and how to do it but but I think it's

2546

01:46:42,890 --> 01:46:39,980

it's going to have to figure itself out

2547

01:46:47,270 --> 01:46:42,900

uh I've been accused of being a

2548

01:46:50,810 --> 01:46:47,280

pathological Optimist before no I love

2549

01:46:53,570 --> 01:46:50,820

the movie going experience I think that

2550

01:46:56,209 --> 01:46:53,580

the pandemic is absolutely shifted

2551  
01:46:58,850 --> 01:46:56,219  
people's viewing habits it's going to be

2552  
01:47:01,129 --> 01:46:58,860  
a lot harder to get them out of uh out

2553  
01:47:03,950 --> 01:47:01,139  
of the comfort of their uh living room

2554  
01:47:06,470 --> 01:47:03,960  
to go to a movie on the other hand

2555  
01:47:09,109 --> 01:47:06,480  
there are that experience is not

2556  
01:47:11,990 --> 01:47:09,119  
completely replicable at a home

2557  
01:47:14,030 --> 01:47:12,000  
uh I've watched some of the big Netflix

2558  
01:47:16,490 --> 01:47:14,040  
movies that they spent 200 million

2559  
01:47:19,490 --> 01:47:16,500  
dollars on at home one with Adam Driver

2560  
01:47:21,470 --> 01:47:19,500  
with everything in the sky and it's

2561  
01:47:24,590 --> 01:47:21,480  
amazing it's but it's not the same

2562  
01:47:26,870 --> 01:47:24,600  
experience or or don't look up or you

2563  
01:47:30,530 --> 01:47:26,880

know gray or whatever you know that

2564

01:47:32,510 --> 01:47:30,540

they're perfectly uh legitimate uh

2565

01:47:35,450 --> 01:47:32,520

entertainment vehicles

2566

01:47:37,010 --> 01:47:35,460

it doesn't replace the experience of

2567

01:47:38,209 --> 01:47:37,020

going to a theater from my perspective

2568

01:47:42,169 --> 01:47:38,219

and

2569

01:47:45,830 --> 01:47:42,179

I think that just broadly speaking

2570

01:47:48,530 --> 01:47:45,840

the Studios have a vested interest in

2571

01:47:50,390 --> 01:47:48,540

trying to bring the movie going

2572

01:47:52,550 --> 01:47:50,400

experience back as much as possible

2573

01:47:55,609 --> 01:47:52,560

because there's just more money to be

2574

01:47:57,890 --> 01:47:55,619

made if they if they work you know the

2575

01:48:01,010 --> 01:47:57,900

Top Guns the avatars

2576

01:48:03,169 --> 01:48:01,020

you know the uh uh every everything

2577

01:48:05,030 --> 01:48:03,179

everywhere all at once even those movies

2578

01:48:08,390 --> 01:48:05,040

actually

2579

01:48:11,149 --> 01:48:08,400

produce money in a way that a streaming

2580

01:48:12,649 --> 01:48:11,159

uh experience can't so they have a

2581

01:48:15,109 --> 01:48:12,659

vested interest in trying to bring it

2582

01:48:18,530 --> 01:48:15,119

back it's a question of

2583

01:48:20,870 --> 01:48:18,540

how to do it and I think what we keep

2584

01:48:24,410 --> 01:48:20,880

coming back to is

2585

01:48:26,090 --> 01:48:24,420

the originality of the of the work

2586

01:48:29,330 --> 01:48:26,100

itself like

2587

01:48:30,950 --> 01:48:29,340

Top Gun was absolutely something that

2588

01:48:32,330 --> 01:48:30,960

did you see it in the theater I I didn't

2589

01:48:34,490 --> 01:48:32,340

see it in the theater because I'm a

2590

01:48:37,070 --> 01:48:34,500

total freak hermit but um the pilots

2591

01:48:39,649 --> 01:48:37,080

called me after a number of them and

2592

01:48:42,590 --> 01:48:39,659

said that we know and they said

2593

01:48:43,850 --> 01:48:42,600

that's it that's it they nailed it like

2594

01:48:45,530 --> 01:48:43,860

what do you mean because he looks

2595

01:48:47,629 --> 01:48:45,540

[h\_\_\h] cool no one's named Matt call

2596

01:48:48,830 --> 01:48:47,639

side Maverick that doesn't even exist

2597

01:48:50,510 --> 01:48:48,840

you can't even have that number of

2598

01:48:53,149 --> 01:48:50,520

characters and so you know and they're

2599

01:48:54,649 --> 01:48:53,159

like no no they did show it though how

2600

01:48:56,330 --> 01:48:54,659

it is there's some embellishments but

2601  
01:48:57,830 --> 01:48:56,340  
they felt they were connected to it but

2602  
01:48:59,689 --> 01:48:57,840  
the movie standpoint you're saying was

2603  
01:49:03,649 --> 01:48:59,699  
just a great movie yeah I mean from a

2604  
01:49:06,770 --> 01:49:03,659  
movie standpoint the experience was so

2605  
01:49:09,590 --> 01:49:06,780  
Pleasant so so and you know it was just

2606  
01:49:11,330 --> 01:49:09,600  
so fulfilling because they set the bar

2607  
01:49:14,090 --> 01:49:11,340  
so high

2608  
01:49:16,129 --> 01:49:14,100  
uh the action was absolutely

2609  
01:49:19,790 --> 01:49:16,139  
extraordinary it was all practically

2610  
01:49:21,770 --> 01:49:19,800  
shot or almost no visual effects so you

2611  
01:49:23,930 --> 01:49:21,780  
really had this visceral visceral sense

2612  
01:49:26,930 --> 01:49:23,940  
of being there in the moment

2613  
01:49:28,910 --> 01:49:26,940

and it was a Triumph and you know

2614

01:49:31,129 --> 01:49:28,920

avatars obviously played really well and

2615

01:49:33,770 --> 01:49:31,139

so so the question is how do we broaden

2616

01:49:36,770 --> 01:49:33,780

out from there Marvel Marvel movies will

2617

01:49:39,229 --> 01:49:36,780

play as I said we're working on uh the

2618

01:49:41,030 --> 01:49:39,239

TV campaign right now for Ant-Man I

2619

01:49:43,550 --> 01:49:41,040

think it's going to do well now there

2620

01:49:45,410 --> 01:49:43,560

are other movie but but but but it but

2621

01:49:47,510 --> 01:49:45,420

the slate has to be Broad

2622

01:49:49,669 --> 01:49:47,520

there are movies and I'm really

2623

01:49:52,550 --> 01:49:49,679

encouraged by the fact that the movie

2624

01:49:54,470 --> 01:49:52,560

the movies like uh movies like every

2625

01:49:55,790 --> 01:49:54,480

everything everywhere all at once I

2626  
01:49:57,410 --> 01:49:55,800  
thought that movie was an absolute

2627  
01:49:59,649 --> 01:49:57,420  
Triumph and something that you do want

2628  
01:50:02,870 --> 01:49:59,659  
to see in a theater I mean the visuals

2629  
01:50:05,450 --> 01:50:02,880  
uh were just extraordinary that was the

2630  
01:50:06,470 --> 01:50:05,460  
most visually complex movie I've ever

2631  
01:50:07,970 --> 01:50:06,480  
seen

2632  
01:50:13,910 --> 01:50:07,980  
and

2633  
01:50:16,189 --> 01:50:13,920  
filmmaker spent like 18 months just

2634  
01:50:18,590 --> 01:50:16,199  
plotting out

2635  
01:50:20,570 --> 01:50:18,600  
the sh the shooting schedule and what

2636  
01:50:23,149 --> 01:50:20,580  
every shot was going to be like because

2637  
01:50:25,370 --> 01:50:23,159  
it took and then they shot it in a

2638  
01:50:28,250 --> 01:50:25,380

couple of months it was crazy so that

2639

01:50:29,689 --> 01:50:28,260

movie was unbelievable uh there's been a

2640

01:50:32,270 --> 01:50:29,699

couple of others that I thought really

2641

01:50:35,330 --> 01:50:32,280

worked this movie Megan which is this uh

2642

01:50:39,709 --> 01:50:35,340

you know it's basically this this crazy

2643

01:50:43,189 --> 01:50:39,719

uh animatronic doll that takes over and

2644

01:50:45,530 --> 01:50:43,199

terrorizes this family

2645

01:50:46,790 --> 01:50:45,540

we took the we took our kids to see it

2646

01:50:48,950 --> 01:50:46,800

and and

2647

01:50:51,290 --> 01:50:48,960

people loved it and the communal

2648

01:50:53,709 --> 01:50:51,300

experience of seeing that movie with a

2649

01:50:56,870 --> 01:50:53,719

with hundreds of other people

2650

01:50:59,570 --> 01:50:56,880

laughing and and and just getting worked

2651  
01:51:01,010 --> 01:50:59,580  
up was just unique and great so I got um

2652  
01:51:03,950 --> 01:51:01,020  
I got a little game I want to play and

2653  
01:51:05,930 --> 01:51:03,960  
then I got one last question okay

2654  
01:51:06,890 --> 01:51:05,940  
there's no favorite movie on planet

2655  
01:51:08,689 --> 01:51:06,900  
Earth

2656  
01:51:10,609 --> 01:51:08,699  
but

2657  
01:51:11,750 --> 01:51:10,619  
you got to tell somebody to watch them

2658  
01:51:13,910 --> 01:51:11,760  
off the top of your head we're playing

2659  
01:51:16,250 --> 01:51:13,920  
something called Cinema roulette Beyond

2660  
01:51:17,450 --> 01:51:16,260  
the Black rainbow Panos cosmados do you

2661  
01:51:20,330 --> 01:51:17,460  
know it no

2662  
01:51:21,709 --> 01:51:20,340  
damn dude you're in for a [h\_\_h] one of

2663  
01:51:23,030 --> 01:51:21,719

the greatest moves of all time that's us

2664

01:51:26,689 --> 01:51:23,040

George

2665

01:51:32,050 --> 01:51:26,699

any movie Godfather one and two one

2666

01:51:37,189 --> 01:51:34,129

so you don't know the rules of the game

2667

01:51:39,649 --> 01:51:37,199

obviously yeah tell me one [h\_\_h] movie

2668

01:51:42,770 --> 01:51:39,659

we keep going so here we go beyond the

2669

01:51:44,090 --> 01:51:42,780

black rainbow one movie the Searchers

2670

01:51:46,430 --> 01:51:44,100

know it

2671

01:51:48,229 --> 01:51:46,440

Once Upon a Time in Hollywood

2672

01:51:52,310 --> 01:51:48,239

great one

2673

01:51:57,169 --> 01:51:54,590

You Know It uh yes I do but I haven't

2674

01:51:58,729 --> 01:51:57,179

seen it you're going obscure obscure

2675

01:52:01,850 --> 01:51:58,739

this is just visually stunning

2676

01:52:01,860 --> 01:52:06,169

spinal tap

2677

01:52:10,970 --> 01:52:08,270

Stand By Me one of my favorites The Man

2678

01:52:13,189 --> 01:52:10,980

Who Shot Liberty Balance

2679

01:52:15,050 --> 01:52:13,199

it's a western it's a great movie I'm

2680

01:52:17,570 --> 01:52:15,060

going to go a little obscure little

2681

01:52:20,590 --> 01:52:17,580

movie Blue Rule and perfect little movie

2682

01:52:23,870 --> 01:52:20,600

made on a tiny budget

2683

01:52:26,330 --> 01:52:23,880

a little Thriller it was great

2684

01:52:29,390 --> 01:52:26,340

we're going blue blue velvet

2685

01:52:32,629 --> 01:52:29,400

it's a good one As Good As It Gets

2686

01:52:35,870 --> 01:52:32,639

Bonnie and Clyde Only Lovers Left Alive

2687

01:52:37,609 --> 01:52:35,880

you're welcome George you know it China

2688

01:52:41,770 --> 01:52:37,619

Town

2689

01:52:51,709 --> 01:52:46,930

another great one by Panos Mandy

2690

01:52:55,310 --> 01:52:51,719

Mandy with Nick Cage the god of movies

2691

01:52:57,890 --> 01:52:55,320

Nick Cage in Bruges

2692

01:52:59,390 --> 01:52:57,900

Good Fellas

2693

01:53:00,709 --> 01:52:59,400

we're gonna leave it at Goodfellas

2694

01:53:03,410 --> 01:53:00,719

because I feel like we're good Fellas

2695

01:53:04,910 --> 01:53:03,420

right now okay okay last question I got

2696

01:53:07,629 --> 01:53:04,920

for John

2697

01:53:13,010 --> 01:53:10,729

I feel like you're talking to us about

2698

01:53:15,290 --> 01:53:13,020

movie trailers and I know about a little

2699

01:53:17,450 --> 01:53:15,300

bit about your life and I know that you

2700

01:53:20,209 --> 01:53:17,460

learn from your life and your experience

2701  
01:53:22,070 --> 01:53:20,219  
and it's like what is it that you're so

2702  
01:53:24,410 --> 01:53:22,080  
obsessed about as an artist with making

2703  
01:53:27,290 --> 01:53:24,420  
these perfect trailers and building

2704  
01:53:30,290 --> 01:53:27,300  
these teams to like bring this Artistry

2705  
01:53:32,750 --> 01:53:30,300  
forward what has that taught you about

2706  
01:53:35,810 --> 01:53:32,760  
yourself how has that changed you has

2707  
01:53:37,550 --> 01:53:35,820  
your work at in any way the way you see

2708  
01:53:39,410 --> 01:53:37,560  
trailers being made the way that you

2709  
01:53:41,990 --> 01:53:39,420  
perfect your craft has that changed the

2710  
01:53:43,910 --> 01:53:42,000  
way that you relate to your daughter to

2711  
01:53:45,830 --> 01:53:43,920  
your wife to your family to the world to

2712  
01:53:46,550 --> 01:53:45,840  
the people around you has it or has it

2713  
01:53:49,550 --> 01:53:46,560

not

2714

01:53:50,810 --> 01:53:49,560

well I love that question it's a great

2715

01:53:53,870 --> 01:53:50,820

question and I don't want to give you

2716

01:53:55,550 --> 01:53:53,880

some dumb glib answer but I would say

2717

01:53:57,350 --> 01:53:55,560

this

2718

01:53:59,209 --> 01:53:57,360

it's taught me

2719

01:54:01,189 --> 01:53:59,219

to Lead With Love

2720

01:54:03,470 --> 01:54:01,199

and by that I mean

2721

01:54:06,070 --> 01:54:03,480

if I don't love the thing that I'm

2722

01:54:10,310 --> 01:54:06,080

trying to do

2723

01:54:12,709 --> 01:54:10,320

it whether it's utterly challenging or

2724

01:54:14,689 --> 01:54:12,719

perhaps even a a piece that I don't

2725

01:54:16,129 --> 01:54:14,699

particularly you know a piece of work

2726

01:54:18,169 --> 01:54:16,139

that I don't particular like that I'm

2727

01:54:20,270 --> 01:54:18,179

working on but that thing that I'm doing

2728

01:54:22,790 --> 01:54:20,280

if I don't lead with love and I don't

2729

01:54:25,310 --> 01:54:22,800

love doing it it's gonna I'm gonna it's

2730

01:54:27,430 --> 01:54:25,320

gonna somehow be there and you're gonna

2731

01:54:32,510 --> 01:54:27,440

feel it and I feel the same way about

2732

01:54:36,649 --> 01:54:32,520

being a dad a husband to uh and being a

2733

01:54:39,109 --> 01:54:36,659

friend it's like you just have to be all

2734

01:54:41,330 --> 01:54:39,119

in on the experience that you're trying

2735

01:54:44,689 --> 01:54:41,340

to share with people and

2736

01:54:47,510 --> 01:54:44,699

yeah I guess that's who would think John

2737

01:54:50,209 --> 01:54:47,520

Long 35 40 years later ends up being

2738

01:54:53,810 --> 01:54:50,219

like a a Straight Arrow pillar of the

2739

01:54:55,550 --> 01:54:53,820

community let's lead with love yeah I

2740

01:54:57,050 --> 01:54:55,560

don't get what Buddha Jones is but I

2741

01:54:59,149 --> 01:54:57,060

feel like we just heard from the Buddha

2742

01:55:05,350 --> 01:54:59,159

Jones himself thank you so much man

2743

01:55:05,360 --> 01:55:11,810

[Music]

2744

01:55:18,770 --> 01:55:16,189

never have so few had so much to tell

2745

01:55:20,270 --> 01:55:18,780

but could say so living

2746

01:55:21,770 --> 01:55:20,280

thank you

2747

01:55:23,570 --> 01:55:21,780

following us through the weaponized

2748

01:55:25,250 --> 01:55:23,580

presentation of Jeremy Corbell George

2749

01:55:27,410 --> 01:55:25,260

Knapp Dark Horse entertainment and

2750

01:55:29,450 --> 01:55:27,420

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