**In Conversation with Todd Garner**

| **TIMECODE** | **SPEAKER** | **CONTENT** |
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| 00:00:04:10 | NAOMI | Welcome, everyone! It's 6pm in Brisbane here, and Todd... I'm in Brisbane, Meanjin, and Todd's on the Gold Coast.  I'd firstly like to acknowledge the Aboriginal and Torres Strait Islander peoples as traditional custodians of Australia. I recognise the cultural and historical connection to land, sea, cosmos and community. Screen Queensland is committed to elevating the Aboriginal and Torres Strait Islander practitioners to continue to share their rich cultures and perspectives with the Queensland and global community through screen storytelling. Always was, always will be.  Alright. I'm here with Todd Garner, head of Broken Road Productions. Todd has a track record of creating successful commercial motion pictures and has overseen, executive produced or produced an impressive, still counting, I think it's over 180, could be more, films. And many of them have been major hits for their respective studios or streaming services, including features like 'Con Air', 'Black Hawk Down', one of my favourites, 'Punch-Drunk Love', '13 Going on 30', 'Click', 'Daddy Day Care' and 'XXX'. And I've got the IMDb page open here, and the list goes on and on.  So you really know, you really understand how to make crowd-pleasing commercial films. So we're so excited to have you. Thanks so much, Todd. |
| 00:01:40:24 | TODD | Thank you. |
| 00:01:43:22 | NAOMI | So, Todd, you're currently in Queensland, having just finished shooting 'Runner'. I think... Did you guys wrap yesterday? |
| 00:01:51:12 | TODD | We're not quite wrapped. We wrapped the two main actors yesterday. We still have a little bit to go. |
| 00:01:57:09 | NAOMI | Oh, OK. And for those of you who are not aware, 'Runner' is a Broken Road Productions, Nickel City Pictures and A Higher Standard production starring Owen Wilson and Alan Ritchson. And 'Runner' is proudly supported by Screen Queensland through our Production Attraction Strategy.  So, I think, first things first. We're very excited that you chose to film in the beautiful state of Queensland. And you've been here before. Tell us about your experiences, previous and current, in Queensland. |
| 00:02:36:00 | TODD | Well, this is my third movie that I've shot in Australia. The first one was in Adelaide back in the time when only one big movie could be out of state at a time, and so I think at that time it was 'Shang-Chi' and 'Elvis' were shooting, and so we went to Adelaide to shoot the first 'Mortal Kombat', which was great.  That was my first experience in Australia. And we shot in Coober Pedy and out in the outback and all around different exteriors. And it was really an interesting experience for me because not a lot of people at that time were shooting in Australia. And what I loved about it was just how amazing the people are and the crews are and how easy it is to shoot here.  But, no offence to Adelaide, given the opportunity to come to Gold Coast, I was really happy to do so for the second 'Mortal Kombat'. In that movie, we shot primarily at the Village Roadshow Studios. We took, I think, almost all of those stages when we shot here.  Again, an unbelievably great experience. The crews are amazing. I stayed at the Langham, which was great, which was a fairly new hotel back then. And then now I'm back again for 'Runner', and it's been just as great, and it's great to shoot here. I love coming here. |
| 00:04:03:17 | NAOMI | I did visit, and I think you had just left, gone back to L.A., but I was lucky enough to visit 'Mortal Kombat' set. |
| 00:04:13:04 | TODD | Oh, wow. |
| 00:04:14:06 | NAOMI | Yeah, with Bennett and many others. Bennett Walsh is a... I call him a repeat offender in Queensland. |
| 00:04:25:06 | TODD | He's a citizen now. He's actually a citizen now, so... |
| 00:04:27:15 | NAOMI | He is, yeah. |
| 00:04:28:16 | TODD | He's legit. He is legit. |
| 00:04:30:03 | NAOMI | He's legitimately Australian. And we've got some of the weapons. We got some legacy items from the film. So they're kind of proudly on display in our office, and occasionally I use them as a tool to, you know, sort people out, sort of give them a bit of battering with some of the swords and clubs. |
| 00:04:52:06 | TODD | Excellent. |
| 00:04:53:10 | NAOMI | Luckily they're only made of very lightweight material. |
| 00:04:57:18 | TODD | Yes. |
| 00:05:00:24 | NAOMI | So it's been a long... I don't want to draw attention to your age, Todd, but it's been a long, a long career. I think you've been in the industry for, I don't know, over 30 years. Is that about right? |
| 00:05:13:22 | TODD | Yep. |
| 00:05:15:08 | NAOMI | And I think there's a lot of people with us this evening that would really love to get some insights and tips and hear about, you know, where you started, where you grew up and what was your first, sort of, when did you know that you wanted to be in the business? |
| 00:05:33:09 | TODD | Yeah, I started... Man. I have a podcast that I interviewed about 180 different producers. And what's interesting is there is a thread that pulls through for a lot of creative people, and it generally is somebody showed a person a movie that was way too young and the movie was inappropriate. And I'm telling you, 90% of it was 'Exorcist'. For me, it was 'Jaws'. And it was a movie that I saw when I was very young and it just rocked me to the core. And I think a lot of people that want to go into this business have some experience where a movie just completely blows them away and rocks their world. And so that movie, you know, was in the summer of '77. For me, it was 'Jaws', and 'Star Wars' came along and I was just like, "I have to figure out how to do this."  I lived in Los Angeles. I grew up in the San Fernando Valley. Not a single person was in the business in my family. Didn't know anyone. Didn't know anything about it. Got into theatre in high school. Started writing and directing plays and sketch comedy and thought, "OK, maybe the path will be I'll be a director."  So I went to a college in Los Angeles called Occidental College. It turned out it was a liberal arts college. It did not have a film program. Not the smartest place to go to college when you want to be a movie producer. But what was great about that college, since it was so small, is it taught me really... It taught me theory and history of the movie business and the experimental side of filmmaking. You know, the Kenneth Angers and all the real kinds of exploratory film as art as opposed to commerce.  At the same time, I got an internship at an industrial facility that was an editing facility, and so I actually started off my career as an editor, which turned out to be probably the best experience I could ever have 'cause I use it all the time.  I was an editor for four years, and I used editing in the script stage, in the filmmaking process. You can see how shots are going to line up. Obviously, in the editing process, it comes in very handy that I've done it for so long.  And right when I graduated from college, I was an editor for a year out of college, and I realised it's not probably the career path I wanted. I really wanted to figure out how to be a producer. And so I decided to go down the business route. And so I was going to go to Stanford, which is a college in California, I was going to go to their business school. And so coming out of Occidental College, I have a degree in economics and a degree in art.  I went to work for a bank called Wells Fargo Bank. I became a loan officer at the bank, preparing myself to go to business school. But I never made it to business school because I happened upon this job totally by happenstance at Paramount Pictures Television.  There was a gentleman by the name of Arsenio Hall back in the day who started a talk show. He was really close with Eddie Murphy, who had a deal at Paramount. They were doing movies together, 'Coming to America', etc., that were very successful, and they gave him this talk show, and I became that show's accountant.  And stepping onto the Paramount lot was, like, the greatest moment of my life because I realised this is what I want to do forever. I want to figure out how to be on a lot and figure out how to be producing movies.  And while I was on the lot, hanging around, kind of playing basketball on the lot and doing things that young people do, I found out there was this job called a creative executive. And ironically, all these years later, I now have a deal at Paramount Pictures that I've had for seven years. That's where my overall deal is. So it kind of all came full circle back to that moment.  And so basically, when I was there, I found out there's this job called creative executive. And I'm like, "Well, that sounds perfect for me. I want to be an executive and I want to be creative. This is, like, a perfect job."  So I asked a bunch of people, "How do you get that job?" And the way to get that job was to go through kind of the assistant route, at that point, at a studio. But I had never read a script. I didn't know how to read a script. I didn't know how to develop a movie.  So I went to UCLA Extension, and there was just a class called script development. And I took that class, learned how to read scripts, got a job as an assistant at Sony Pictures, which back then was Columbia Pictures. And I was an assistant for maybe 18 months. And then I realised, well, from there, then you become a creative executive, from being an assistant at Sony Pictures.  I also should say, at that point, every job I took, I made less money. So I was making a lot of money as an editor, pretty good money as a loan officer, not great money as an accountant, and terrible money as an assistant. So my parents were really excited about this movie business idea that I had.  And so I bottomed out as an executive in terms of the finances, I mean, as an assistant, and then I became a creative executive at Disney. And I started at Disney the weekend after 'Pretty Woman' came out, at Touchstone Pictures. |
| 00:10:56:15 | NAOMI | Oh, my God, what a great time in history. And what a great time to be in the studios. |
| 00:11:01:06 | TODD | And it was amazing because Michael Eisner was there and Jeffrey Katzenberg was there, and it was famous for being really, really tough, a really, really tough place to work. There was an old adage that Jeffrey had that if you don't come to work on Saturday, don't bother coming on Sunday. We worked nonstop. It was amazing. It was such an amazing experience and...  So I was at Disney for 10 years, started as a creative executive, and I ultimately ended up being co-president of production of Walt Disney, Touchstone and Hollywood Pictures. So I was running all three of those studios at the same time. And during that run, I mean, we made some really, really great movies. We made 'Ransom' and, like you said, 'Armageddon' and 'Con Air' and 'O Brother, Where Art Thou?' and 'Ed Wood' and 'Remember the Titans' and 'The Rock' and 'Pirates of the Caribbean' and 'National Treasure', and the list goes on and on. So it was a really amazing time.  I got to work with all the great filmmakers, Spike Lee, Michael Mann, Tony Scott, Ridley Scott, pretty much every great filmmaker at the time.  And then when Jeffrey Katzenberg left the studio and Joe Roth came to the studio as the chairman, my career really took off. He and I really saw eye-to-eye in terms of the kind of movies we wanted to make.  And so when Joe left Disney, I went with him, and we started a studio from scratch called Revolution Studios, and the partners were myself and Joe Roth and Tom Sherak and Rob Moore. And we, at that studio, we made 50 movies in five years.  We made... That's where we made 'Black Hawk Down' and where we made 'Anger Management' and 'Daddy Day Care' and 'XXX', and just a bunch of really, really great movies.  I was there for five years, and then I started my own production company called Broken Road 20 years ago, and I've made 49 movies in that time. |
| 00:13:07:16 | NAOMI | Oh, my God. And I hear that... I was curious to know about the Rascal Flatts, the reason behind your company's name. Tell us about that. |
| 00:13:21:10 | TODD | Yeah, I... So I went through a divorce, and it was not fun, and met this amazing woman 20 years ago, right when I was starting my company. And there's a Rascal Flatts song that says, "God bless the broken road that led me straight to you." I thought it was really appropriate for my relationship with my wife, and so...  I never wanted my company to be my name. I find movies are totally collaborative, and it always... I've worked for a lot of producers. I've worked with Jerry Bruckheimer and Scott Rudin and Larry Gordon and guys like that. And Joel Silver. They have their singular names on it.  I always found that movies were more collaborative, and I don't really make Todd Garner movies. I make the movie the best it can be for the movie. So I didn't want my own name on my company name, so I thought that was appropriate at the time. |
| 00:14:23:16 | NAOMI | Yeah, and it's nice to have it as something meaningful. And you're still married, 19 years, and two beautiful children, as I read about. |
| 00:14:33:05 | TODD | Yes. |
| 00:14:34:06 | NAOMI | And so, collaboration, you mentioned the importance of that and how that even informed your company name to not just be the Todd Garner, you know, Productions. I think one of the things that people, you know, don't know about producers is what that, what collaboration, what part it plays in the process. And, you know, I'd love you to tell us about, firstly... A multi-pronged question. Firstly, you know, how does a project come into being and who are those early collaborators? And maybe you could use, you know, an example, like maybe the 'Runner', the project you're working on, or if there's some other really interesting collaborations in the past to see, you know, how did it start and then what was the process from then on? |
| 00:15:31:23 | TODD | Sure. Yeah. Sure. I think I'll take an even broader approach because a lot of people don't even know what producers do. So let me start off there. Real producers, producers that do the job, really, that's their primary job and they do it effectively. We are the people that start the process, generally, with an idea, a short story, a script, a piece of IP, you know, which can include a book, a game, whatever, and we take that project all the way through to the finish line.  And so if you were thinking about it in terms of, like, a building, we would be the architect. We're the first people in and the last people out. Whereas the director is more of the, you know, lead contractor 'cause they're in the nuts and bolts and really designing the everyday of the building. And whereas we're, as architects, our job is to manage the whole process all the way through and be able to be good at all of those processes.  So I'll kind of take you through, all the way through a life of a movie, just in general, and then we can talk specifically about other movies if you want.  But, so, in general, a movie will start off as an idea, either in a writer's head or, in some cases, my head. I've come up with a really high percentage of the movies that I've worked on that were my ideas that I shepherded all the way through.  So you have an idea, and then right away, you have to collaborate with a writer to get the script as good as possible before you... Sometimes... It used to be when I was...owned a movie studio and I had real...a lot of power, I could just come up with an idea and... Like 'Anger Management', I came up with the idea, told the writer to write it for Adam Sandler and Jack Nicholson, got the two of them and we went off and made the movie. So it was much different then than it is now.  So now we have an idea. We work on the script. We work hard on the script to get it as good as possibly can be. Then you have to include some other elements to move it closer to the end of the line. That could be a director, it could be actors, it could be financing, or it could be all three. It's getting more... |
| 00:17:51:04 | NAOMI | Packaging it up. |
| 00:17:52:22 | TODD | Yeah, which is, like, a favourite word of people today in the business, mostly to be able to say no to things, because everybody wants "packages".  I mean, and so the business has changed a lot since I did it. When I was a young executive, I really liked to get stuff early 'cause I love to be involved in the collaboration. It seems like more and more and more now, people just want, "If you could really just finish the movie and I could see it, that would be good." Like, if they had their druthers, they would have finished movies that were already marketed and probably already released that they could then get involved with. Like, that's how studios work now.  So you try to put as much, yes, quote/unquote, "packaging" as you possibly can into it, and/or financing, and then you're... That's what's generally called development during that process.  You're developing it either for an actor or you're developing it for a studio. You're developing it for the director. You're all collaborating to make the creative words on the page as good as possible, given the genre, the budget, whatever the case may be, you're developing it to make it the best that it possibly can be at that stage.  From development stage, it becomes the real hard part, is now going to green-light, what they call it, which is the thing that leads you into pre-production, is the somebody saying they're going to give you enough money to go make your movie.  And by the way, it's never enough money. So they're gonna give you money to make your movie. It's not gonna be enough, but you'll take it and you'll make it work. So that process, you're going to green-light.  Now, green-light has become really, really tenuous and hard at studios these days because there's a lot of people in those rooms. Back in the... When I was doing it, it was me. I could decide what I wanted to make and then go tell my boss and he would either say yes or no. Now there's, you know, 30 people in a room. It's marketing, it's distribution, it's publicity, it's international sales, it's domestic sales. It's a lot of different people.  And if you're in the case of doing the movie like I'm doing this movie, if it's independent financing, they have to go to all the buyers and see how much money each buyer or territory will give them to make the movie, give them the package. And then they'll try to figure out, there's always going to be a gap, how to fill that gap, either with equity or some other form of financing to fill that gap.  But irregardless... That's not a word. Regardless, you have to get to that place where you can get your movie made and that's...somebody has to green-light it. And once you get to the green-light process... That's the process, by the way, that green-light process, is the process where real producers do their most work.  Some would say cajoling, some would say pressuring, some would say lying, some would say cheating, some would say trying to figure it out in any way they possibly can to try to beg, borrow and steal to get your movie made. That's really the place where the rubber meets the road in terms of, like, just figuring out how the heck are we going to get as much money from people to make a movie?  And I was joking about cheating, but, like, you have to... You have to, like, make sure that they're believing your pitch, 'cause that's all it is. It's just hot air, really. You're just pitching them, "This is gonna be great. It's gonna be the best thing ever." And not everybody can have Tom Cruise or Ryan Reynolds or, you know, the biggest stars on the planet, so you're, 99.9 of the time, cajoling people to do it.  Once you have the money, now you're in the pre-production phase. Now, that's when you're really collaborating with a lot of people. You bring in line producers to do budgets. You bring in all the heads of departments to really...  And the direct... By this time, the director's obviously now in charge and you're collaborating to make sure that you're getting what you initially saw as the movie, the audience, the genre, that you're all heading in the right direction. And you're trying to make, generally, five pounds of stuff fit in a three-pound...you know, three-pound bag.  So then you're into production. Production is obviously the most collaborative part of it 'cause you have hundreds of people all working every day, 10 hours a day, to bring that vision to life. The director's vision, the studio's vision, the buyer's vision, the financier's vision, the actor's vision, the producer's vision, the customer's vision, etc.  It's amazing anything actually gets done because everybody has a movie in their head that they're making. And so you hope that the movie is taking the best parts of all the movie that everybody's making. And your good producers are there every day or at least on top of it every day, because they're the guys and women with the 30,000-foot view. They're the ones who've seen it and they're just making sure that the thing is kind of moving in the right direction, whereas directors get very myopically focused - rightly so - 'cause they have so much detail they're focusing on, you know, performances and shots and things that you have to be there to help them see the forest through the trees a lot of the time.  Once that's done, now you're in editing. The collaboration gets very small. It's generally just a director and editor and producers for a minute. First of all, it starts off as just an editor, who does his or her assembly. Then you have the director's cut, which is 10 weeks in the DGA. And then the producers jump in and lend a helping hand, hopefully, if they're creatively talented. Otherwise, it can be...it can be not so. |
| 00:23:20:10 | NAOMI | Interesting! Yeah. |
| 00:23:21:15 | TODD | But you're all in there trying to make the movie better. And then you do a testing process, which is you show the movie to folks who will go and see the movie and pay for the movie.  And then as a good producer, you hopefully can interpret that testing. Because that testing can sometimes lead you astray. 'Cause if you ask an audience a question like, "What didn't you like about the movie?" They'll tell you. And that may be the very reason you made the movie. You know, there's people that only make movies so that people have visceral reactions to them.  So if you can't interpret the testing, you can be led down a very dangerous path. So that becomes a collaboration.  Then you're into the marketing of the movie, which brings in a whole other set of collaborators because these people have no history with the movie whatsoever. They're seeing a movie and trying to figure out how to sell it to the general public. Hopefully those people see the same movie you're seeing!  You know, having worked on, as you say, over 180 movies, I've seen that process go horribly wrong when the marketing people either don't know how to sell it or have a completely different vision of how to sell movies. That can go off the rails. Hopefully those people are getting in the boat, rowing in the same direction.  Then you're picking the right date to make sure that you're not in the wrong time of the year to have the movie come out, or there's so much competition you're gonna get slaughtered.  And then the movie comes out to the general public, and then it becomes everybody's collaboration. |
| 00:24:57:22 | NAOMI | Yeah, wow! |
| 00:24:59:09 | TODD | So that's what a producer should do from stem to stern. Problem is a lot of people say they're producers, wanna be producers, think they're producers, and they have no idea how to do any of those things. And they just either take the credit for whatever reason - that they were able or don't know what they're doing. And too many people, we believe... I know we're gonna talk about Producers United. Too many people take that credit that don't do the job, don't know how to do the job and shouldn't do the job. |
| 00:25:30:16 | NAOMI | Yeah, I mean, it's sort of funny. Working in the industry before this job, working on the other side... Like, watching the producer credit and how much it's changed from, you know...I don't know, even 30 years ago, 20 years ago, and there'd be a couple. And now there's kind of... You know, just go into IMDb and look. You know, there could be 15, 20. And you... It's kind of knowing, oh, yeah, but who actually produced it? |
| 00:26:03:24 | TODD | Yeah. |
| 00:26:05:10 | NAOMI | So there's been a bit of a sort of devaluation of that title. But one of the things that is really obvious with you, Todd, is that you're prolific and so you keep coming back.  And also I've noticed that there's a lot of people that you've collaborated with, that you've collaborated with time and time again. And some of the really interesting ones to me would be Adam Sandler - and both as with him in front of the camera and with him as a producer - and Nic Cage.  Look, there's many others, but I just thought you maybe might wanna tell us a little bit about some of your favourite collaborations. |
| 00:26:53:04 | TODD | Well, certainly Sandler is one of them. I think I've made 13 movies with Adam either as a producer or as a star or both. He's amazing. He's one of my mentors, taught me a lot about producing. He really is... He's a genius. He's a comedic genius. You know, he's an amazing musician. He's a great stand-up comedian. He's an unbelievable writer. He's a great producer and obviously an amazing comedic star and a great actor, and taught me a lot about being there every day and being focused and not being precious with the words and being able to just figure stuff out on the day and make stuff better and make stuff funnier and look for the joke. Love collaborating with him.  I've done nine, I think, with Nic Cage. Amazing. Love him. He's an amazing, amazing actor. Learned so much from him. His process is incredible. He's brilliant - brilliant mind.  I've done a lot of movies with Jerry Bruckheimer as a producer. Also just incredibly talented, intelligent, has just a real gut for the audience.  I've done multiple movies with Kevin James, with Ice Cube, with Rebel Wilson. I've done multiple movies with Nancy Meyers. I've done two with Spike Lee, two with Ridley Scott.  So the trick is if you're... If you learn and you have no ego and you're willing to pitch in and get better, you can learn from everybody. And once you're in the trenches with somebody and you find somebody that's willing to also do those things, you wanna do it again. Because there's a lot of people that don't and there's a lot of people that aren't doing the things that they should be doing, both creatively and just, you know, being good at their job. And so you try to not do things with those people more than once.  So the people that I've been lucky enough to collaborate... I've done quite a few with John Cena. I hope... I've worked with Owen Wilson a couple of times way back when as an executive. This was the first movie I had a chance with him as a producer day-to-day. I will do anything with him. I adore him. I hope to do a hundred with Alan Ritchson. Like, when you find people that just wanna do good work, then you just wanna do more with them.  And...you know, what we do is hard. Like, I haven't been home in three months. I'm really far from home. And so when you're with people that are great and you're friends and you get close to people, if you're gonna suffer and be away - and making movies is hard and it's a grind - you wanna do it with people you like and you wanna do it with people who are talented, obviously, and smart, but more importantly, just have your back.  And I pride myself as a producer that I have people's back. And I think that's why people wanna work with me multiple times is... I try to protect everybody in terms of their creative vision and the experience that they have and make it the best experience they can possibly have on a daily basis.  And I think that...especially if you're an actor, you recognise when somebody just really cares about you and wants to make sure that you're taken care of creatively and that you're safe to be good. And you also just feel safe and taken care of when you're so far from home. |
| 00:30:28:22 | NAOMI | Mmm. Yeah, well, we're dying to see... I saw Owen. I was at a very swanky hotel in Brisbane called the Calile. |
| 00:30:37:19 | TODD | He loves that place! He would go up there as much as he could. He turned us on to that. I went up there and stayed there! He loved it. It was great. |
| 00:30:46:22 | NAOMI | It was very funny because he was sort of surrounded by... There was this, like...a bunch of very attractive...young women who I think had been attending a wedding at the hotel. And he was sort of getting into the lift when they were getting out of the lift. And they were all like... |
| 00:31:06:02 | TODD | That's perfect! That's his audience. Hey, if you're Owen Wilson and you can't pop into a wedding, I mean, what is even the point? |
| 00:31:12:04 | NAOMI | Yeah, exactly! I was surprised he hadn't been crashing it. But they were... They sort of all...their jaws all dropped when he got in the lift and they didn't get out. I think they all went back up again, so...  So, yeah, tell us a little bit about 'The Runner', because I'm very proud that we're supporting it. So I know that it's sort of spoiler, maybe, potentially. It is actually Queensland for Queensland. So we're shooting it here. You're shooting it here and it's going to be set here. |
| 00:31:49:02 | TODD | Yeah, the movie was originally set in Los Angeles. And so since nothing shoots in Los Angeles anymore, ever, because it's too expensive, which I know you want to talk about...that we had to figure out a different place to shoot it that was more economical 'cause we were doing this movie independently and we weren't given just as much money as possible to make it - certainly not enough to make it the way we wanted to - if we didn't go somewhere that offered rebates and incentives to go and make it.  And again, since I'd been here, I knew what existed here. So when we were talking about where to set it... You guys have great rebates, you have great crews, you have great weather - although you don't have great weather anymore.  And you know what? Here's the thing about this. I've been told by every single person, every time it rains, "You know, this never happens. This is very unusual." And it just keeps happening! But normally you have great weather. |
| 00:32:50:13 | NAOMI | You weren't here for the floods, were you? Were you here for the flood? |
| 00:32:53:17 | TODD | I was here for the tornado. |
| 00:32:55:18 | NAOMI | Oh, sorry! Yeah, just that old thing. Yeah. |
| 00:32:58:16 | TODD | Which, by the way, never happens, right? So there was a tornado that went through the Village Roadshow Studios. That was fun. And then I got here just after the cyclone. |
| 00:33:06:03 | NAOMI | Right, OK. |
| 00:33:07:09 | TODD | So but we... And I knew that you couldn't double Gold Coast for the States. And so, weirdly, once everybody embraced it... Because the director had never been here. Actually, that's not true. He had been here like 20 years ago, maybe for 'Pirates', because he used to be a stuntman. And once he got here, he's like, "Oh, yeah, this could work."  And weirdly, it worked so much better for our story in every way. So it not only was a financial rewarding experience, a great experience to shoot, because it's just super easy and fun to shoot here, but it made the movie better creatively. So it was, like, perfect, perfect for us.  Whereas opposed to 'Mortal Kombat', which is not really set anywhere in real life, so it didn't matter. And since we had an Australian director, producer, and two stars in the movie that were Australian, we got that great, great rebate. And it didn't matter because it's like, Edenia's not a real place anyway. And it really was great for it. And Tamborine worked great for it, yeah. So...but this one, setting it here worked better for the movie. |
| 00:34:22:17 | NAOMI | Yeah, we're very excited. I mean, I've sort of been following the locations. And we're gonna be seeing Brisbane's... the Story Bridge. And there's lots of... |
| 00:34:33:17 | TODD | And the tunnel which is giving everybody so much trouble because it's really hard to shoot there. |
| 00:34:37:17 | NAOMI | I know. Yeah. |
| 00:34:40:12 | TODD | And we got to use... We got to use real... I don't know what you call them. We call them SWAT people - like, really high-end...like, great police officers that were amazing. We got to use them, real people, which I love to do in my movies. And so it's been great. Yeah, it's just been great. |
| 00:34:57:09 | NAOMI | Yeah, we've got a very friendly, you know, Brisbane City Council. And I think that's, you know, one of the reasons that people wanna come here, besides the money. |
| 00:35:07:11 | TODD | Yeah, for sure. Well, you're all friendly. Everybody's friendly here. |
| 00:35:11:10 | NAOMI | Everyone's friendly. And I was remiss, because I did want to say to everybody that if you've got any questions for Todd, for our guest, please feel free to pop them into the Q&A function at the bottom of your screen. And keep all questions respectful and relevant, please, and we'll get to them at the end. But we've still got... There's so many questions that I have, so we'll keep going.  I was gonna say... just going back to your comedy. Comedy... I heard that you were once a comedian. Is that in any way true? |
| 00:35:48:19 | TODD | No, well, that's... I mean, just in... I wouldn't... At first, what I thought coming out of the gig was that I was gonna try to be a stand-up comedian, but then that's just very, very exposed and very hard.  So I just did the second best thing, is I just made a lot of comedies and hung out with a lot of comedians. So I'm able to scratch that itch that way. And I've been fortunate enough to work with every great comedian I've ever wanted to work with, except for Jim Carrey, which is weird. It's the one person I haven't worked with, which is odd. But pretty much every other big comedian, I have a really good relationship with. |
| 00:36:29:09 | NAOMI | Did you get to go and see any stand-up while you were here in Australia? |
| 00:36:33:24 | TODD | I didn't. It's been... What's weird about Australia for me is my hours are all very strange. Like, I'm up at 4am every day. I go to sleep at like 8.30. Yeah, I can't... I just...I don't know. I stay on whatever, my own little time zone, and it's just been weird. Every movie, sort of the same thing, which works out great. 'Cause you know, L.A. gets up. So you know, I can get a little bit of work done before I actually have to be on set. So, yeah, no. And that's not conducive to seeing great comedy. Great comedy is usually not at 5:30pm. |
| 00:37:05:23 | NAOMI | Yes, yes. And so with the comedy, and you said you like finding people and like working with them, how do you think it impacts, like, you know, as a producer, what do you want to do for people? Like, how does comedy play into that? Does it, like, what... Why do you make movies? |
| 00:37:28:12 | TODD | Well, there's nothing more exciting for me than working with people early in their career. I probably have worked with... Because I do comedies and action movies mostly, I probably have worked with more first-time directors than most, if not anyone. I love it.  I love giving people their first movie 'cause I've done it a lot and it's not scary for me to do that. And so it's been really rewarding, especially in the comedy space, to give people their first shot.  I've worked with a lot of young... young comedians. I mean, I...my first movie with Adam Sandler was 'Waterboy', which we made for very little money and exploded his career. And then I did the same thing with Kevin James, with 'Mall Cop'.  And so I love that. I love getting people that I think are super talented and get them right as they're coming in, 'cause it's fresh and interesting, and you can really, used to, specifically, be able to do that in the comedy space.  I also love working with people that people don't necessarily know are super funny, and, you know, so doing some things with John Cena and Cube, and that's always great when you get to work with people that aren't necessarily just at their core comedians, but are super funny. Alan Ritchson I would put in that category, for sure. He's so funny.  So I love doing that. I love working with young people. I love working with first-time directors and... It's getting harder in the comedy space to break people, you know, the...  And also what's interesting about stand-up, especially in the States, is there's so much money in live comedy now that it's really hard for these comedians to break away to do a movie 'cause they're making so much money.  And really, honestly, the only thing they fear more than not working is damaging their brand. So they're very specific about the movies they're taking on. So it's... Comedy has become much more challenging than when I was starting my career. |
| 00:39:31:04 | NAOMI | Yeah. I think we all love a good comedy just to make us laugh, you know? |
| 00:39:37:06 | TODD | We need it, for sure. |
| 00:39:38:24 | NAOMI | We sure need it. Which kind of brings me to, you know, what do we go to... What do you go to the cinema for instead of streaming? And, you know, the whole technology and how everything's changed.  'Cause it's certainly, in your 30 years, changed from the, you know, the VHS cassette and DVD, sort of, local, your local DVD store, the Blockbuster, to, you know, now we're all just switching thumbs in front of the TV. Yeah, so how do you think that's affected the industry? |
| 00:40:16:00 | TODD | I don't think it's... I don't think streaming's bad. I don't think YouTube is bad. I don't think TikTok's bad. I don't think competition is bad. I mean, people thought the movie business was gonna collapse when television was created because there was, you know, it took away the audience and expanded the audience in a lot of ways.  I think that what we've fallen into, it's a bit of a vicious cycle in terms of the theatrical experience, is we've fallen into... The way... The best way I can say it is, like, if you had an ice-cream store in your neighbourhood and the ice-cream store sold vanilla, chocolate, mint chip, strawberry, rocky road and, you know, maybe caramel, and that was it, because those are the most popular flavours, it would be popular for a while, then people would get tired of that ice-cream store.  And I think that's what's happened in the movie business is we just sort of went to those things that were working - horror, superheroes, IP, kids' movies - and we just sort of kept feeding the audience the same six flavours, different, slightly different variations of those flavours, but basically the same six flavours.  And at the same time, there was so much else to do that was taking people's eyeballs that it sort of was a two-pronged attack on the theatres, is we weren't get... You know, you see when something like 'Sinners' comes up or something where something feels fresh and new, it's like, "Oh, look at that. People do want to go to the movies." It's on us to give people something good and original. And the only way to do that is to take risks, and nobody wants to take risks. So we're in this perpetual cycle right now that will break 'cause it's unsustainable.  It's sort of a 30-year cycle. If you look back at the history of the movie business, the movies always kind of go a bunch of movies that are really interesting and then they kind of go to, like, big overblown musicals and these studio things.  And then 'The Wizard of Oz' works, so then everything gets bigger, and then all these, you know, and then 'Gone with the Wind' works, everything gets bigger and then it just collapses.  And then all these new artists in the '50s show up, and the '60s, and then everything gets bloated again and they start making these big studio movies, and then it collapses.  And then the '70s come along, and the big cinema temples break, and then it collapses and you have the formation of all these independents, and you get Quentin Tarantino and you get all these new, really cool, Soderbergh, and all these really cool artists that give you these original movies.  And now we're seeing that, right? We're seeing this big, bloated superhero stuff. Then all of a sudden, 'Anora' comes and wins the Academy Award, and you have 'Sinners' by an unbelievable filmmaker. And you're getting these movies that are, like, "Whoa, these are these great movies that aren't just the same six things and people are going."  So hopefully it'll just cause the younger people to go towards those things and the creative people to go towards the things and want to make that kind of stuff. And if you make it great, then it'll train the studios that they should take those risks and the audience will be there because they'll be like, "Oh, this is what we've been waiting for." |
| 00:43:32:10 | NAOMI | Mm, and I think there's... I see a bit of a kind of "retro" value coming back with, you know, like, the kids have vinyl again, you know, and we've got a record player, and there's vinyl, and then it's, like, they want to go to the movies because it's kind of something your parents did, you know, so 20, 30 years ago. So hopefully that'll add to the appeal. |
| 00:44:00:13 | TODD | Yeah, and I think it's the stuff we're making. So when I was growing up, it was, like, really hard R-rated comedies and these big movies like '48 Hrs.' and 'Lethal Weapon' and these movies that got people excited to go to the movies. And then we're not making those anymore. So hopefully we start making those movies again. They're timeless.  People want to be...laugh, people want to be scared, people want to be thrilled. And we can't just do it with 'Superman' and 'Batman' and 'Spider-Man' and 'Wonder Woman'. |
| 00:44:29:10 | NAOMI | Yeah, and I think the... |
| 00:44:30:15 | TODD | We have to do it with other things. |
| 00:44:32:19 | NAOMI | The film festivals help us bring that, all those beautiful original independent films into the pool. |
| 00:44:43:06 | TODD | But there's also nothing wrong with watching stuff on YouTube. I mean, someone will come and make a movie that'll do huge on YouTube and it'll be a whole new way to make movies.  It's the same thing that happened in the '70s when you had Francis Ford Coppola and Brian De Palma and all of these young filmmakers that came in and just blew the lid off with 'Taxi Driver' and all these movies like 'American Graffiti', before Lucas made 'Star Wars'. Like, they just made these super-low-budget independent movies, 'Easy Rider', etc., that just changed the way people viewed cinema. That's going to happen again.  And maybe the distribution channel will not be traditional big movie theatres in complexes, but either four-walling movies... If you think about, there's these companies like Angel Studios that, more faith-based, but they're just doing it on their own and making a killing.  Maybe what will happen is you'll start to have these smaller distribution companies figuring out ways to make these more smaller, more intimate, more personal movies for the younger generation that they want to go and experience. There'll be a business for that. And then what will happen is then the traditional media will want to pour money into it because there's money to be made there. |
| 00:45:58:16 | NAOMI | Mm. Now, it's already 10 to... I cannot believe it, 6:50. And I've got so many more questions, but so do the audience. I've already got 30 questions, would you believe? So I'm going to... Some of them, we're obviously not going to get to them. But I'm just going to start with a few.  "Hi, Todd. I was hoping you'd give me your two cents' worth on what you think the future of rom-coms and comedy in cinema versus direct-to-streamers might be." |
| 00:46:31:13 | TODD | Well, what's interesting about that... the answer to that question is you have a rom-com like 'Anyone but You', also filmed in Australia, by the way, that did really, really well. You had 'Crazy Rich Asians', did really, really well. You need, really, for the rom-coms, you need really good-looking people in really cool locations, being really funny and have this romantic... You look at all of them, it's not, this is not new.  Go back and look at 'His Girl Friday', 'Pretty Woman', 'Harry Met Sally'. It's always the same throughout history. Really good-looking people and really cool locations. Used to be New York was the cool location to put romantic comedies in, now it's Sydney and, you know, Shanghai, wherever it is.  That will always, when you figure out how to do that, the problem is there aren't that many actors that can do them, and the younger generation don't necessarily want to do them. They would rather do 'Dune', you know? It's not like Zendaya and Chalamet are doing 'When Harry Met Sally'. That would be huge.  For some reason, this generation, because, I guess, didn't grow up on rom-coms the way my generation did, they're not as cool, so people don't do them. But if you make those and you make them well, people will go see it.  Comedy is a totally different thing. Comedy, we taught the audience. Used to be the theory was there were two genres that were bulletproof in theatres - horror and comedy. And the reason why is because people like to be scared together and people like to laugh together.  In terms of movies, we taught the audience during the pandemic, you can stay home and laugh together. I mean, at home. You can stay home and laugh by yourself. You're fine, you can laugh. You don't need 400 people in a theatre to laugh.  Still sucks to be scared by yourself at 1:00 in the morning. You still wanna go to a theatre, be with those people. So horror has survived it because people still wanna go to a theatre and be scared so they can come home and not think the crazy person's under their bed or in their closet.  Weirdly, live comedy has taken off. So live comedy, Bill Burr, Bert Kreischer, these guys are selling out stadiums. It used to be that only Kevin Hart could sell out a stadium, right? Now most comedians can sell out stadiums, and, you know, Nate Bargatze is selling out stadiums all year round. So live comedy has become the thing that theatre film comedy used to be.  So I would say all these comedians that are making hundreds of millions of dollars doing stand-up all wanna be movie stars. And so they are trying to figure out, "How do I keep my brand and do a movie?" And sadly, some of them had tried to just do pieces of their act, which hasn't really worked. So, hopefully... Nate Bargatze is doing this movie now. Maybe that will buck the trend and so we'll have comedies back in theatres. But generally we've taught the audience, "Stay home, have a pizza and you can laugh by yourself." |
| 00:49:37:03 | NAOMI | Mm. I think we've got some great Australian comedians. Isla Fisher. I think you've worked with... |
| 00:49:42:22 | TODD | She's great! I've worked with her, yeah. |
| 00:49:44:13 | NAOMI | ..Isla, yeah. Rebel Wilson, you've worked with her. |
| 00:49:48:06 | TODD | Amazing, love them both. So maybe someone can come up with a great idea for you that has Isla and Rebel. And I'm sure there's lots of other great comedians that I should know more about.  But back to the questions. "Thank you, Todd. Can you please speak to the changes in financing models of films? And if one of the changes are pre-sales reducing, how do you see that gap filled?" |
| 00:50:23:07 | TODD | Yeah, I'm not an expert on this. This is my first independent movie, so I'm not an expert in any way, shape or form on that. I will say that all of theatrical markets have gotten tougher. And so the pre-sale model used to be much more lucrative because foreign countries were cut off. Like, they didn't have just the proliferation of the internet and they couldn't get stuff as much as they can now. So something coming in the export of this commodity was so rare that they would pay top dollar for it.  Now they have their own markets, they have their own films, you can get streaming, so the...it's depressed.  In terms of the gap, there still are companies that are willing to take that risk, but the whole thing has got a lot more condensed. So you're having to make stuff for a more reasonable budget. There still are stars that can make a lot of money and command a lot of dollars internationally. Generally, weirdly enough, the older stars. You still have the Mel Gibsons and the Stallones and the Schwarzeneggers and the Russell Crowes making a lot of money, 'cause they still sell a lot of tickets overseas to Jason Stathams. And so you can still command top dollar for them, but the whole market, in terms of international market, has depressed for the same reason that the domestic market's depressed, because we're just feeding everybody these superhero movies constantly. |
| 00:51:58:16 | NAOMI | I wanted to... So this kind of market, money, talking about stuff like this... I mean, obviously the incentives, you know, in answering...helping that person who just asked that question, the incentives play a really big part of an independent film finance plan. And, you know, last Monday, everyone's phones were running hot. I was at a conference and in came the news of the Trump tariffs. And we were all kind of scratching our heads going... I think the big thing was, "What does it actually mean?" You know, in reality, none of us really came to answer that question. And I don't think anyone sort of knows the answer to that question.  But... Because it's sort of like what, you know... It was any "foreign films made in foreign lands". And so that could be, you know, a lot of films are made, partly here, partly in the US, or they might be developed entirely or post-produced entirely. So these are all things that will come out in time.  But I know that you're a member of probably a number of organisations, and one of the biggest is the Producers United. And they published an open letter to the President, which I was reading this morning, and I thought it was, you know, fantastic, and we're hoping that Mr Trump will pay attention to it.  But I was wondering, you know, how important is your collaboration? You know, so your involvement with somebody like the Producers United, and what is it and who are members? |
| 00:53:56:18 | TODD | So I was one of the founding members of Producers United when, honestly, it stemmed very much from my podcast of talking to a bunch of producers. And what I realised is that producing is very lonely and we don't really talk a lot to one another, which is odd, because we're inherently competitive with one another. So doing my podcast was so enlightening and so refreshing to be able to pick their brains.  And then during the pandemic, there was a small group of us that would just meet on Fridays to have a drink over Zoom and talk.  And it stemmed from me talking to Neil Moritz and saying...Neil Moritz saying, "You know you have healthcare?" Because I was bitching about not having healthcare. And I go, "What?" And he said, "Yeah, you get it through this way, this..." And I didn't know! I said, "How do I not know that? I've been doing this for 20... This is crazy! We need to talk!"  So a bunch of us got together and we started this group called Producers United and it was 10 people and then it was 50 and now it's 250 people. It's the top producers in the world. There's a certain amount of movies you have to have produced, a certain amount of... You have to be a career producer, you have to do the job, that's the primary way you make money. You're not hyphenate, you're not a director, you're a producer. And so that is the core of the people.  And our mission is to bring light to the producing job and to try to make it better for all of producing, not just the members of Producers United, but anyone who is a producer who wants to be a producer.  So the first thing we tackled was healthcare. We made sure that all the studios told producers that they can get healthcare when they make movies and that they should get the hours credited to their healthcare plans. That was the first thing we did.  The second thing we did is there used to be a thing called development fees that you used to get, which back in 1971 was $75,000, which would be equivalent today of like 160,000. We got it raised at all the studios, pretty much across the board. A couple of people we're still working on. So that young people, specifically, can actually get paid to develop movies so they can actually maybe make a living doing this without having to get a movie made necessarily right away.  The next thing we're doing now is we're really focusing on this tariff issue. And we, as a community, have been talking about this for years. This is not a new thing, that... There's been a mass exodus from California of movies because it became too expensive. The state of California doesn't love incentives because there's other things that they think the money should go to. So states like Louisiana, Atlanta moved in. Canada was very strong for a while with incentives. And so production migrated out of California and then now has migrated out of the United States.  So it's been something that we've been banging the drum on for years and mostly to educate people that this isn't about me. I come to Australia, I still make my movie, I still get paid, I miss my family. Like, that's... It's hard, but it's not catastrophic.  People that are in Los Angeles that are, like, working as grips and below-the-line people, teamsters, it's catastrophic, because there's no production there. So they either have to move to a state where there is production or quit the business.  Those are the people we're trying to help the most because by moving... You guys see, by me being here, I'm staying in this hotel, I'm eating the food, I'm getting dry cleaning. All these people are getting work. We're bringing money into not just the state as the hard costs of making the movie, but all of the people coming here and shining awareness.  And you were talking to me before - I posted something on X to my crazy, fun, amazing 'Mortal Kombat' followers. They're like, "Oh, he's in the Gold Coast." They know where I am. They see the Langham. They're like, "Oh, there it is."  So there's all these benefits that used to be in Los Angeles that aren't there anymore. And now Atlanta's experiencing it because everything's moving to the UK and here.  So all we're saying is we need help. We need help on a state level, like you guys have, and we need help on a federal level. We've been saying that for years.  The word 'tariff'... I'm sure when he heard 'foreign things', he thought, "OK, let's figure out some sort of tariff." It hasn't been decided. That may or may not be the best way. We tend to think it's not the best way and probably will prove to be not the best way. But if we could have a federal incentive to bring some of this production back to the United States, it's important. It's important for tourism... |
| 00:58:50:24 | NAOMI | Yeah, and we're very mindful of it too, because, you know, as you say, there's all these people below the line who have families to feed. And, you know, living in L.A... And there's plenty to go around. |
| 00:59:08:18 | TODD | Not to mention, how would you make 'Mission: Impossible'? Would Tom Cruise just fly around Kansas? I mean, how would you make 'Saving Private Ryan'? On the beach of Oregon? Like, come on.  There's movies creatively that are shot... Like I just said, I mentioned two romantic comedies. We've fished the pond of romantic comedies in New York City. We wanna go to different places to see exotic lands. That's part of the aspirational quality of making movies.  So a tariff is not the right thing because creatively you're... And it's our biggest export. So it's a weird thing to tariff when it's our biggest export.  So I think that probably that opening comment got everybody talking, which, grateful that he got everybody talking because no-one's been talking about it for the years that we've been doing it. And now let's get into it and let the people who actually understand the business on a really, really deep level, get in and figure out what the best plan is for all of us. |
| 01:00:13:13 | NAOMI | And there's some great suggestions in there with the domestic manufacturing and production incentive. And so we hope that all goes really well.  So we're sort of going over time. So I do have probably time for one more question if you're OK, Todd? |
| 01:00:29:14 | TODD | Sure. |
| 01:00:30:19 | NAOMI | But I also wanted to say... We're big fans of the people, the team, that are working with you in Queensland. I think there's someone...I suspect a few people watching from your team because they're saying things like, "What was your favourite thing on 'Runner'?" And they're quite specific to 'Runner'. |
| 01:00:52:13 | TODD | They all want me to say their names, which I'm just going to refuse to do. I just won't do it. |
| 01:00:57:10 | NAOMI | Yeah. So, good, we'll let you off the hook there. |
| 01:01:01:12 | TODD | I'm not going to mention Deb, Mel and Tyler. I'm not doing it. |
| 01:01:04:10 | NAOMI | Oh! You're not going to mention Deb Glover? Is that what you mean? |
| 01:01:09:08 | TODD | Nope. Will not do it. |
| 01:01:10:19 | NAOMI | We will not mention her. |
| 01:01:11:19 | TODD | And Tyler Smith, no. |
| 01:01:13:04 | NAOMI | No, we won't mention that publicist either. Nicola? No, we won't mention her. Better not mention her. OK. "Thank you for sharing your knowledge... This is a question. ..knowledge and experience with us. What are the key attributes..." Oh, my goodness. This question is another half-hour. We're gonna move on from that. |
| 01:01:33:06 | TODD | You see how long-winded I am, you're like, "Just give him yes-or-no questions." |
| 01:01:36:10 | NAOMI | No, no, it's because you've got so many gold nuggets to share. When you talk to a studio about a project and marketing say to you, "Hmm, I don't know how to sell this," how do you navigate that? |
| 01:01:52:05 | TODD | Well, I'll give you a very specific story that I tell about that specific question.  So when I was president of production, I did a movie called 'High Fidelity' with John Cusack. And it was a very, very, very famous, very popular Nick Hornby book. And Nick Hornby is a great writer. And Stephen Frears, who's an amazing director, directed it and Working Title, who are incredible producers, produced it. And John Cusack and Jack Black were amazing in it.  And we made this movie and my head of marketing came and said, "I don't like the idea."  And I said, what?  And he said, "I'm not selling that idea." I said, "But that's the idea of the book and the idea of the movie!"  "I don't care. I'm not..." |
| 01:02:37:03 | NAOMI | Did they know John Cusack was attached? |
| 01:02:40:17 | TODD | Oh, no, they saw it. They saw the movie. |
| 01:02:42:13 | NAOMI | Oh, they saw the movie! |
| 01:02:43:17 | TODD | Oh, no, no, I got a trailer with just, like, a John Cusack romantic comedy. So that's what I'm saying about if marketing doesn't get it and they don't understand it, it can kill you.  If you look at, like... Look at what right now, New Line is murdering it with... They're killing it with great marketing right now. The 'Final Destination' stuff is incredible. The 'Sinners' stuff is incredible. They're doing... Remember the 'Barbie' marketing was amazing. They are crushing it on marketing. You think about like the 'Smile' marketing that Paramount did.  When a marketing team gets the movie, it's the greatest thing ever. When they don't get it, it can be a disaster.  So what your job is as a producer, when you have that situation is try to explain to them, show them examples of other movies that have done it before. Try to navigate the waters of trying to help them get a sense of how to sell it. Because sometimes they just get stuck and you go... If you point to another, "Well, look at this." They go, "Oh, that opens thing up."  Where on a positive side, where we got stuck and we got out of it, was we could not get anybody to really understand what 'Black Hawk Down' was about. This is pre 9-11. People did not know what happened in Somalia. We had just invaded Afghanistan. It was like... It was just war. They just... The audience was like, "Is this just war?"  And we could not figure out how to say, "No, this is about these 19 guys, all in their 20s, banding together to try to save each other's lives." It was, like... "It's a tale of survival of these 19 guys."  Somebody came up with the idea of using the Dave Matthews song where he says, "Take my hand, we're walking out of here," and you just see somebody grab this actor's hand and pull him out of the rubble right when that line hits. Suddenly, the audience said, "Oh, it's about human beings bonding together in the face of adversity." |
| 01:04:39:02 | NAOMI | Yeah, yeah. |
| 01:04:40:02 | TODD | And the movie opened to $30 million. So sometimes it's just like a moment or a song or something that just kicks in for marketing so that they go, "Oh! That's...that's how to do it." And sometimes it's your job to point them in that direction and show them.  For example, the first 'Mortal Kombat' trailer, we said, "You gotta use the...when you stab the guy and he freezes the ice and stabs him with the ice." That's the whole movie. And that was the... That was the moment that everybody remembers in the trailer. |
| 01:05:06:09 | NAOMI | Mmm. Oh, so many more things. I listened to a podcast today and you were talking about the woman in the audience test that walked out and... |
| 01:05:16:03 | TODD | Oh, yeah. In 'Con Air'. |
| 01:05:18:04 | NAOMI | 'Cause she was... Yeah, 'Con 'Air'. |
| 01:05:19:08 | TODD | Well, there's a 180... And listen, if you've enjoyed this hour of my crazy voice and telling stories, there's 180 hours of it online. |
| 01:05:26:19 | NAOMI | Online. |
| 01:05:27:19 | TODD | You can listen to my voice for the next... |
| 01:05:29:00 | NAOMI | Yes. That's... |
| 01:05:30:00 | TODD | ..months if you want. |
| 01:05:31:00 | NAOMI | That's the podcast 'The Producer's Guide' with Todd Garner. So, lots more... Lots... Hours and hours of great anecdotes and fantastic advice, actually, 'cause a lot of these questions have been about, you know, how...you know, how you network and, you know, all of those kind of really important things of how you get into the industry.  But thank you so much. Thanks for being so generous with your time. And it's been an absolute delight.  And we're just dying to watch the movie. 'Runner', Owen Wilson, um... I think I've said it all.  And thank you. Thanks again and goodnight. |
| 01:06:14:02 | TODD | My pleasure. Take care. Thanks, everybody. |