

STIMSON SNEAD



CREATIVE DIRECTION



EPISODE 95

**MARVELOUS INSIGHTS INTO
CREATIVE DIRECTION AND SCI-FI
COMEDY**

StimsonSnead 00:03

To me, when you roll the camera, the script is dead because the thing that's going to be acted out now is going to be a different creation. So you have to delegate, that means you have to find people you trust, because you need your focus just as a creative. It teaches you that if you're going to do something in spite of failing over and over in getting the big buck, there's just no reason to do it if you don't love it

Paul Fairweather 00:40

Hi, welcome to the common creative podcast. My name is Paul Fairweather.

Chris Meredith 00:44

And I'm Chris Meredith. And we're on a mission to unlock the secrets of creativity at work and beyond through the lenses of ideas, stories and visual cognition.

Paul Fairweather 00:54

And today's guest is Stimson Snead, Stimson is listed as a writer, film director, illustrator and many other creative things all the way from LA.

Chris Meredith 01:06

And I think of it as a pure creative play. He's a person that follows his passion. It oozes through when we chat to him about what drives him what he loves. And so I've learned so much about the creative process and about doing things with love.

Paul Fairweather 01:21

Yeah, look, I think in particular, it's worth listening to, as he describes how the inner process needs to be interrupted, to go from face to face, stage to stage to get things done. I think it's an incredibly interesting insight into the process, and certainly his process of filmmaking. And well worth a listen. Shall we get him in Chris?

Chris Meredith 01:44

We should get in Stimson Snead.

Paul Fairweather 01:47

Stimson, welcome to The Common Creative podcast.

Stimson Snead 01:49

Good to be here, guys. Good to see you.

Chris Meredith 01:52

Stimson it's great to meet you. Thanks so much for joining us.

Paul Fairweather 01:55

Stimson, if we could just quickly start off by giving a very part of history about how you got to where you are now as a filmmaker, director, writer, illustrator.



Stimson Snead 02:06

Yeah, it's funny, I use this joke a lot. Down here in LA, if you walk into a crowded place, throw a rock, you're going to hit some combination of an actor, director, singer songwriter, quadruple threat. And I think there's a reason that that is true of so many people out here. And that's, and I'm definitely no exception. When you fail, so consistently, at so many different things, the sheer survival instinct is going to force you to start just playing with different things. I mean, truth be told, if I have it my way, I'm only directing, I'm not writing, I'm not drawing, I'm not acting, I'm just directing. And I'm pleased to say that these days, I'm getting into that spot. But the reason I have all those other little pieces on my resume at some point was because that was just the random stuff. I could convince people to pay me for along the way, what I just wanted, what I just wanted anyway to stay working in the industry that wasn't working at the local Starbucks. And I think that's probably true of a lot of the folks you find out here in Hollywood who aren't, you know, Hollywood celebrities.

Chris Meredith 03:18

I'd love to hear more about random stuff as I think creative people have to juggle the joy of random stuff, because you learn new stuff, you meet new people, it's kind of like, breath, it's like air to creative people. On the other hand, there is too much random stuff, and nothing happens. You just pursue everything. How do you decide whether to go off the random stuff or whether to stick to what you want to do direct teeth?

StimsonSnead 03:44

Well, to me, the decision is always easy, because most of the time we don't actually get a decision in the matter. The choice isn't between random stuff and directing. It's random stuff. And working down at Starbucks. And though for dining, exactly, I mean, I always joke to my family, they're asking why don't you direct these bigger projects that I've always been doing? It's not like somebody's asking. I don't have Bob Iger on hold on the other line here about doing a project. So for me, the choice of interest is never that hard because the choice is just between getting to be creative or not. And when that's the choice, it's always going to be that. Now later on, the goal should be to be able to start getting pickier and pickier as you get older because you're starting to get some stability. You're starting to get that beautiful ability to say no to projects. And I got to say the first once I hit my early 30s And I finally was able to start saying no. Oh my God, it was such a delicious feeling. Isn't it? Just be like No, I don't want to help that truly awful idea for a project.

Paul Fairweather 05:01

well, Stimson just to bring it back then so we won't we won't bother with all the minutiae of your life. Your passion is film directing. And in your bio, it's about sci-fi and children's horror. I don't know if they made it so richly inclusive or exclusive. Look, tell us about your interest in both those genres.

StimsonSnead 05:24

Children's horror is something I kind of fell backwards into, mostly out of indignation. I love your old Monster Squad, your Goonies. Ernest scared, stupid these kinds of movies that were for kids on ironically scary, we think of it as funny and adventure now. But when you're a little kid, those films are terrifying. And I started kind of falling into that. When I started doing features, mostly because I couldn't

understand why this genre was dead. And the closest we were seeing to that genre was things like Stranger Things. It's from Stranger Things. It's not a kid show. It's an adult show about kids. And that's a really important distinction that's lost. I want to know where the kids' stuff is. That is an animation, because right now animation is the only place we see it. So the first one I started was with a short film called TREACH Street, which was actually a proof of concept for a feature that's in development right now. But I got into that, mostly just because I wanted to see other people doing that genre. For me half the time I'm creating a project. It's because it's a film I want to watch, right? I mean, that is usually my North Star on everything I want to do. I would like to watch this film. Does that film not exist? Well, I guess I'll have to make it myself. For sci fi. That's always been the Sci Fi is my book, a sci fi comedy especially I was raised on Futurama, red dwarf. These were the gold. We got some wwoofers here. Am I talking?

Chris Meredith 06:57

dinos? Yeah, rentals? Yeah.

StimsonSnead 07:00

Hallelueah, greatest show on the planet, you frickin smuggets. It's good to be talking to you. But that was the stuff I was raised on. That's the stuff that I love with my heart. So the feature we just wrapped and before I talk about this feature, I want to stress this is me the Directors Guild person promoting it, not me the sag actor promoting it I emphatically as a SAG actor not promoting anything including this is I became speaking purely as a director. Just thank you for that. But we did this sci fi comedy called Kim traverse and the time travelers paradox, which was a time travel comedy. But it goes into those same kinds of red dwarfs. In spite of being a fairly well budgeted film we've had one of my first rules I had with the set was anything that can be built must be built. Because even when it's Shanky, and a little old, it adds so much credibility to it. Just like with those red dwarf sets, even when they're frickin plywood, you still do it, because of the extra texture to it. And kind of the joy looking at that film now is there's a there's a grime at a dirtiness to it that I adore getting to see it does not look clean and pristine in the way like a lot of seating stuff is

Chris Meredith 08:15

I'm reveling in the joy, the covers, sharing about the kind of the gritty, grimy world of sci fi quality and that enthusiasm. And for one the question is, in my mind, what gives you the confidence which is coming out and in spades across the league, that if you rather make the movies that you want to watch, for most of the world, people never even ask themselves that question. And secondly, if they did, they would say, well, they should do something or they, you know, Bollywood or whatever it is, what gives you the conversation now I'm gonna do that. What drives you?

StimsonSnead 08:56

I really think my greatest teacher in life has been a failure, I don't know that I would have that confidence. If I had bigger projects competing for my time, I am very lucky that I have gotten to the point that I get to do, basically whatever I want to do. But a lot of that was me always putting together projects I wanted to see, I spent a long period of my life as a creative space, especially as a director much more than as an illustrator or anything else in the world of directing. I spent most of my life not being able to persuade other people to hire me, even on tiny little friend projects back in my 20s and

stuff like that, which could be really devastating for one's self esteem. And I got to the point where I'm going to have to gamble this much money and other people's money as well as my own and do it over and over again. It's just not worth the trouble. If I don't love what I'm getting to create here. And I've been lucky there because I mean, maybe my attitude would have been different. If I got lucky earlier on, if I'd started getting to make films in my early 20s, if I'd had that experience of being just a hired gun of a director, that might have fundamentally changed how I looked at things, and who knows, I might still change how I look at things. Bob Iger, if you want to talk, I'm getting started.

Chris Meredith 10:20

So what I've got in my mind, that kind of consultant model in my mind is that on the one hand, love, you've got to love what you do. And then secondly, you can deal with that failure if you know you love it. And failure teaches you how to do more of what you love. would that be the kind of two driving forces in your mind?

StimsonSnead 10:39

It teaches you that if you're going to do something in spite of failing over and over again, there is no way that you're not getting the big bucks, there's just no reason to do it. If you don't love it, yeah, it's easy to sell out for a job that's paying you well. But if you're not going to be paid, well, if you're going to have to struggle to do it, what is the point, if not to do it, because you love it. So it focuses your motivations into doing things. And if you're very lucky, eventually it will actually become something where you start to get paid to do it. By the way, I love that part. I'm still not used to that part. I've been sporadically not used to that part. And every time I get a paycheck, I always gotta go for like, I'm sorry, was this meant for me?

Paul Fairweather 11:27

Stimson before the show, we were having a quick chat and you were saying that you were so looking forward to this podcast to talk about creativity rather than then the business of, of what you do of creativity. So what what is I think Chris would have asked you before but what is it you know, what's what's the bit that really gets you out of bed in the morning, you know, the the creative aspect of directing that really logical fire,

StimsonSnead 11:51

the collaboration, it's weird. Typically, when I speak to other directors, a lot of people love the control you have over everything. And don't get me wrong, I love the control. I love that I get to have the final say, on set. But to me the most fun things that ever happened are the things I don't expect. To me What's great is sitting down on stage with an actor or talking through a line and having the actor come up with something for the line and a way to do it. That never would have occurred to me in 1000 years. And suddenly a line that to me was a throwaway line becomes the best line of the seat. Those are my favorite moments. Putting designs to your I worked on this, the same feature that Tim traverses one my set designer, for our time machine, the script of describing a time machine is basically a door frame. And the thing we came up with which never would have occurred to us was a 24 and a half foot tall geodesic monolithic pyramid triangular shape that looks like something out of David Cronenberg on the fly. And it was just one of the end when he presented the sketch ideas to me, he gave me probably 20 different sketches for it. And tucked into the corner of the first page the size of my literal thumbnail size,

with this little triangular shape. And you could tell he was putting it there apologetically, like was embarrassed to be including this as one of his designs, there was like, at a glance like that what? obediently because that's, but that's my favorite thing. It's the reason that working from home, getting to edit writing, none of those will ever be as satisfying as the day to day experience as being part of a big team. Working together and problem solving and finding your way to something that is exciting and different. What the first thing I say on every production I do first as set when I'm addressing the whole crew, is I always tell everyone that if somebody ever has a good idea, I don't care if you're a list actor or the coffee Sherpa. Come and tell me if you have a good idea, because if it's legitimately a good idea that's making the movie better, I will use it. Because here's the best news. I get the credit. Why would I be opposed to something that makes the movie better? Just because it came from the coffee person?

Chris Meredith 14:12

Great. I was gonna ask you, because see, if that time machine is envisaged, originally as a doorway, somebody else comes up with a different idea. I think a lot of people would say no, no, that's not what I'm looking for. And yet you spotted it as a really great idea when yet I'll roll with that. How do you keep your mind open to new ideas and avoid the trap of Go? No, I'm in charge of a controller I, How do you do that?

StimsonSnead 14:39

I think that's a really good question. Actually. I think it comes down to a focus on the point. So we'll use this home for example, the purpose of the time machine because it's not like a Back to the Future time machine. It only goes backward in time one minute. So what is its function in the story world? It is a prop piece around which much of the action follows in which the action of the scene means his person goes inside and comes outside B. That is its actual narrative function. That's what it needs to do in the story. That's where I 100% cannot compromise. So when someone comes with the design like Vince did for this machine, his design did not change that function at all. It still adores on one side and an exit on the other side. All it did was make it we're now this thing in the center of the room that the action is going to revolve around is this much more visually striking, instantly iconic. It's the thing that goes on every poster now, because it's so cool. But it's all about remembering, what is the purpose? What is the focus, like, if an actor wants to improv a line, it might be the funniest thing in the world they want to improv. But if it changes the nature of the character, or in a way that doesn't work with the point you're trying to make to the character, and then you get to veto that. So it's about seeing what is the actual purpose you want to convey?

Paul Fairweather 16:01

Stimson, I have a question. And I don't know if you sort of see the aftermath of this. But, you know, we talked to a lot of creatives, people in this fear about getting creative confidence and trust. So, you know, you're open to these ideas, someone comes up, oh, I've got this great idea. And you are not sorry. Because for a good reason, you know, grandma loves it. And all of a sudden, you know, they've lost a bit of their motivation.

StimsonSnead 16:36

Do you expect it? Well, you always want to try to be nice about it. I mean, if someone has been kind enough to share their ideas with you, the least you could do is be polite about it, even if it's terrible.

Paul Fairweather 16:46

So but even if it's a good idea, but it doesn't fit, like I'm just thinking, you know, does your sort of, you know, thinking go to like, oh, how do I how do I, you know, encourage that person to come back again, rather than going, he never listens.

StimsonSnead 17:01

I think the trick in that case, it's not really a trick, it's just about being kind and being honest, assuming you have the time, and sometimes I'm under the gun on set, there's 50 people trying to do 50 different things. I mean, sometimes I don't have time to give a lengthy response as to why. But whenever possible, try to articulate to a person why? The answer is no. Because whenever you have the opportunity, especially if the idea they came up with is actually a good idea. But you can't use it for whatever X, Y or Z reason, make sure they know that. Whenever possible, make them a part of understanding why this can't be and part of just good leadership skills, is knowing how to, for lack of a better word, don't be a dick. Yeah, whatever possible, don't be a dick about it. And sometimes you're not going to have a choice. There's just too much going on. And the best you have time for is a no Sorry, can't do that. Did you gotta talk to 10 more people, but just whenever the option is there, even if it means going back later on the talk to that person, you had to sort of dismiss earlier, try to make them know why. Because the other good thing about that for you is if they understand why you couldn't use that idea, they may now that they know their idea was still a good one, they may come back later on with a another version of it that you can use, because now they trust you that you weren't dismissing them just to be mean, you had good cause behind it. It's keeping this person as an ally, and you want to be their ally and that and vice versa.

Chris Meredith 18:37

Can you talk us through your give the routine but when you're kind of building up to a shoot and starting to direct it EG and that kind of a process you go through? The reason I ask is that a director has to kind of have two things in mind all the time, which is one is that the logistics serve the actors and sets and lights and all that stuff to create something to speak to the very practical? And then secondly, to be very creative, very open to and sensitive to what's going on? Does that look right? Is that actor giving me the performance I need? So there's that delicate flower of creativity and then there's the brutal logistics of light people prompts you to do all that. How is there a routine you go through? How do you navigate that?

StimsonSnead 19:22

Yes, I don't know. I was about to say successful director but honestly, I don't know a single working director who does not know how to delegate on all that organizational stop. I don't know. I don't know anybody who is actually working who hasn't made this a mass a central piece of their skill set because you absolutely cannot do it all. It is not possible you will nearly kill yourself. I know because I did try when I was younger and I ended up at the hospital. Literally collapsing in the street from exhaustion. It cannot be done and it will make you pay other people to work with. So you have to delegate that means you have to find people you trust, find people who are good at what they do have good producers you're working with, because you need your focus just as a creative artistically in other places, a project I was on last year, I, we had to put a script together in 90 days, from the time we decided to do the film

to when we rolled the camera was 90 days. So the script didn't even exist as we were starting. So I had to really trust the people I've been working with for several years at that point to kind of do the heavy lifting on the organization, so that I could focus on making sure that script exists and was something we could all be proud of. So you just have to delegate and unfortunately, that really does depend a lot on who you know. Yeah. And so the best that you can do is meet other creatives who are business minded and technically savvy and organizational so that you have those people to lean on when the time comes or give yourself a heart attack I mean.

Paul Fairweather 21:00

So, Stimson that I'm just seems to be going back to that thing about collaboration. And I spoke to them in some ways. I get it, because I'm a recovering architect, and I spent most of my life in my career. And so as, as, as an architect, and it's also very collaborative. And it's some, it's a good part of the bad part, usually, because, you know, one person can't build a building, any building, you know, like, will vary except for a very fundamental building, or maybe on a line, our sticks it up at the top. But generally, it's a collaborative approach. And so what I'm wanting to know is, you know, you obviously, you know, you're a director, so you're directing every aspect of it. But there are obviously times when something happens, or comes out, and you're like, Wow, that is so much better than I ever imagined. And I bet other times you're going, you know, you never can actually get it to the way you imagined it. So I just empower the credit process, I'd love to know what that is like for you.

StimsonSnead 21:59

I think one of the things to remember with film and film is very different from something like writing a book or a song, or doing a drawing or a painting film is much more akin to theater or something like video games, where there are many different stages to the creative process. And for me, part of that is recognizing when a given stage is dead. To me, when you roll the camera, the script doesn't matter what you wrote at that point, because the thing that's going to be acted out now is going to be a different creation. So by the time I'm getting into editing, I would rather the script never even get to the editor, because the editor should be coming into the project, looking at the footage we have, because that's what we have. We have footage, not a skeleton, and build the narrative out of that. And if you're still hung up on how much you love a line on page 37. And for whatever reason, the actor you cast was great, but that line just never rang. You don't want to be forcing yourself into knots to keep a line that no matter how good it was on the page doesn't work in the footage. We had a scene in this last film, where the main actor has these three really good joke lines back to back to back at the end of the scene. But he did a brief little bit of physical blocking on the delivery of the first line that was so strong, so dynamic that even though the two lines that came after it, while still funny, the moment he did that bit of physical blocking, the scene had to end. Because nothing he did after that was ever going to be as good as that one moment. That was the strongest way to end that scene. And it's not that you did anything wrong after that the other two lines he did were good. And they were funny, but not as good as that first one. And once that first one lands, that's the end of the scene. So to me, it's just recognizing the audience does not get to read your script, the audience is not going to get to look at your raw footage, the audience is going to look at the thing that you put together with your editor. So each stage of the process, it's remembering that this is not a novel, you don't get to go back and revise and revise and revise until you sculpt it into a perfect job. You've got to work with what you have at a certain point. And sometimes and sometimes you can go back and do something like a pickup or a reshoot. But those are

small minor things that don't fundamentally rework a scene unless you have the kind of Hollywood money that I only can dream about at night. And I do

Chris Meredith 24:33

I love that it's kind of the whole thing evolving though. But see, the script is the start point. That will then change the moment a camera rolls and the moment an editor gets their hands on it. It changes again and the whole director, especially with the king of the whole team, has to be ready with this idea. This thing is evolving and changing. And not satisfied. Yeah, the viewer never sees the script. I think they will certainly as a viewer I've always imagined that I'm seeing what was originally on the page. But it never struck me how much change there can be. Because things are created on camera or, or via the editor. Wonderful.

StimsonSnead 25:13

Sometimes even before you even get to the shooting of it, it can be a casting decision. We had a character from this film this past year named Boone ratty, who is meant to be this sort of conservative newscaster, conspiracy podcaster. guy, and he's an on the script, he's written as this grizzled kind of old Alec Jones, sort of heavysset guy. But then we had very good luck in our casting and ended up getting Joel McHale, who is this still very young looking incredibly handsome and charming, and jumped without changing a line at dialogue, just by his casting, because he has such a forceful presence on camera, it immediately changed the tone and the look for the entire character. And if I had tried to force him on set into being something he wasn't one, it would have been a waste of his talent. And two, it would have been me trying to get something out of the performance that was not as good as what I was already getting. Because of the interesting dynamic Jewel was bringing to it.

Chris Meredith 26:16

You're making me feel very guilty. I'll tell you, I used to work in a big brand company, we made shampoo and stuff. And we used it, we worked with ad agencies to make TV commercials. And were you on the client side, when you're kind of in charge of these brands. I was forever insisting that the ad agencies delivered exactly what I'd signed off on. And it was like I don't want you to go off doing something creative. And so I realized how terrible I was as a client, because I was holding back all these opportunities to do better work. I suppose it comes from a frame of defensiveness and a kind of lack of confidence. But no, I wouldn't

StimsonSnead 26:57

I feel too guilty. From what I've heard, that is pretty far for the course for everything commercial related out there. So if there'll be wrong, you should still feel bad because I do. But I don't think you're a monster. In fact, I'm pretty far from the course.

Chris Meredith 27:13

A lot of our audience of business people. And there is this fear of creativity, they've created Roelof places without control. And, I need to kind of keep them in check. And I think what you'll see isn't an advertisement for the power of letting things roll. And recognizing that where you end up won't be where you start. And it's a good thing, because each of them is a bill. It's an improvement rather than an extra layer of chaos, which I think his habit sometimes sees.

StimsonSnead 27:38

Well, there's another layer to that, though. And I think it's worth drawing an important distinction here. With something like an advertisement, the commercial isn't the product, the commercial is, well, it's literally the commercial for something else. So making sure a very specific idea and tone is conveyed or that by the end, that can't change because that is its whole reason for being. The nice thing about a film or something that's purely artistic is the film is the product. All that matters at the end of the film is that I've made something that people will want to see. But I can quite comfortably get to the end of the film. And realize I've made something completely different from whatever I set out to do. As long as the product is still good, as long as it's still sellable. I get to be just as surprised as anyone else that this is where I ended up, which has happened to me. I've definitely gotten to the end of some projects and be like, Wow, this is what my movie is about. That's sure as hell not what I intended. But I guess here we are. But it's still good, because it's still entertaining. But I do think that is a word. I gotta defend all my friends making commercials out there, I think there is a very important distinction to be drawn.

Paul Fairweather 28:51

Well, that's great to know. It's interesting what you're talking about. Because in architecture, what often happens is what you describe except, you know, the design phase is over. But that's what stopped the redesign, which, you know, just causes an enormous amount of pain. And then when the building goes on, you know, especially this day of cutting costs and stuff, what gets built is not necessarily what's on the plane, which creates another level of pain. But in terms of a creative process. I love it. Oh, so think about it back even further, you know, often the screenplay is from a book. And that's different than often that book is from a real life event. And that's, again, a creative interpretation. So it's just, I love that I love this idea. And I think it's because, you know, we often say that creativity isn't linear. But what you're saying in the, in the way that you create these things, it is linear to a point. And then it starts again, you know, it can't keep on looping back, which I think is really like it if of all the things that we've talked about today. For me, that's a really valuable lesson about thinking about my own credit process, or trying to get things finished. Because there's like, right You can't go back and rewrite the, you know the script, just frickin record it and edit it and get it out there, you know, if we're going to, you know, whatever it might be. So take your steps, and that is fantastic.

StimsonSnead 30:11

Absolutely. I think that actually goes back to one of the many joys about film as an art form. And this is also true of theatre and video, anything, we're anything where it's a huge group collaboration and you don't have infinite money, you have to be willing to push ahead in that creative process, because everybody else on your team is relying on you and they have their own jobs to do. At a certain point, you can't decide at the 11th hour, this is actually an action film instead of a romance, because you already built all the romance sets. And you'd be disrespecting somebody else's creative process, who was building all that? So it does force a certain group thinking. And I think that's I think that's always been one of the appeals of community theater and stuff like that, is because it's one of the few art forms that does force creatives to work with some degree of focus.

Paul Fairweather 31:02

Well, that is effective only



StimsonSnead 31:03

so the other actors don't beat the crap out. Yeah.

Paul Fairweather 31:06

Well, that's fantastic, that's a fantastic lesson. And, sadly, our time is up. Now we have to move on to something else. Which in our case, has got to be the conclusion after you sign off. But, Stimson, thank you so much for your time and your insights into your personal creative process.

StimsonSnead 31:27

Always a pleasure. It's always a pleasure to be here. Great meeting you guys.

Chris Meredith 31:30

Great to meet you, too. I really enjoyed chatting to you. Thanks for those wonderful insights, collaborate, do what you love, and learn from failure and go through the good work. Thank you. Yeah.

Paul Fairweather 31:44

Well, Chris, That was highly enjoyable. And you know, often because we only keep these episodes to a half an hour, it's often difficult to bring them to a close. But I think his revelation about you've got to go from one stage to another made it very easy for us to say Right, the podcast has started off. Now we gotta go into the outro. Yeah,

Chris Meredith 32:08

and I love the way he described juggling. Stopping, allowing things to kind of die might be an idea in the script, which you recognize never made it under film The way you intended. But equally, building on new things that come up for like an interesting prop or an interesting new casting decision. That's a juggle of every creative, which things don't I want? How am I going to capitalize on new opportunities? That was my big learning from him. Fantastic interview.

Paul Fairweather 32:36

Then, I also love Chris, in this day of AI hawks a little bit about some architectural career that you know, these days and gets incredible 3d photorealistic movies of the space that have never been even built. Or you can build a car in a balsa model, which is clearly not real. And it's what he talks about in in his background of loving that red dwarf, which I used to watch at two o'clock in the morning, when I come home from clubbing is this thing about you know, it's much better to have it even wobbly because it has this richness of texture as a promise. And man, it is also another lesson that I need to digest and think further about.

Chris Meredith 33:16

He had the kind of gritty reality of a physical thing that's been made by hand versus the slick AI computer generalist. It's a really good point, it's somehow the human brain can deal with that and interpret it and build on it more easily than they can with somebody's to fish there.

Paul Fairweather 33:33



So I would look at it and dear listeners, please give us a real rating. We don't want any CGI rating. Do I gotta give us five five stars, make them real stars, to make us stars. leave a review. And most importantly, tell your friends not about Chris and I. It's not about us. It's about Stimson Sneed. So please share with your friends especially if you have some friends that have film buffs, because here is a person who is well and truly part of the process, but he's not a well known name in the world of film directing.

Chris Meredith 34:13

See you for next week's show. Thanks for joining us.

Paul Fairweather 34:15

Ciao for now.





Stimson Snead (Special Guest)



[IMDb - www.imdb.com/name/nm4676381/](http://www.imdb.com/name/nm4676381/)



Paul Fairweather - Co-host



Chris Meredith - Co-host



Two Common Creatives

