

Christian Kelley-Madera
Hey everyone!

Sorry you haven't heard from us in a while - there's been a lot of big life stuff for both Zach and me, nothing bad but all of it time consuming and time sensitive. Stuff is still happening - we recorded part of a minisode right before I recorded this, and we're trying to figure ways we can make our regular chapters safely and remotely. But nothing concrete to announce just now, I promise we will announce it when we can.

But I'm here today to tell you that Paul Notice, who plays Nelson among other characters is currently running a crowdfunding campaign for a feature length horror film. I had a great conversation with Paul about the film, and I'm very excited for it. I know whatever comes out of Paul's brain is gonna be great.

But before I play the interview for you, I want to tell you about The Listener. This may shock you, but a lot of podcasts exist. And that's a great thing, but sometimes it can be overwhelming trying to find a new one you'll enjoy. Well, The Listener has your back. It's a daily podcast recommendation newsletter, written by podcast industry expert Caroline Crampton. It's gonna send three superb podcast episodes, from outside the usual big publisher bubble, straight to your inbox every weekday. And if you sign up as a paying subscriber you'll even get a personal feed that can send those episodes to your favorite podcast app. Once and future nerd listeners can get two months free at thelistener.co using code `toafn20`. That's thelistener.co, code `toafn20` for two free months!

Okay!

Enjoy the interview, and hopefully I'll talk to you again soon!

Christian Kelley-Madera

Alright, Hello everyone. Today I am joined by Paul Notice who you probably know from our show for his long standing performance as Nelson as well as Antonin Mooncrest and several other ensemble parts. But I am talking to Paul today because of a project of his own. It is a feature length horror film, which he is currently crowdfunding. It's called Willow. Paul glad we're able to get you on. Welcome to the show how you doing?

Paul Notice

Hey, it's good to see you, thank you for having me on the show and yeah, yeah I'm doing great, I honestly I've been, I've just been doing a lot on the crowdfunding and everything for the video so I've just been doing that and interviews and we just got through-- Oh, this is actually a great update that we just got through finishing the screening, the the the featurette and just came out really well. I honestly, it was good turnout, the panel discussion, doing a bunch of panel series on on, on people of color in film and in media, but also afrofuturism, womanism. Yeah, a lot a lot of stuff.

Christian Kelley-Madera

So before we get too much into the the nitty gritty, can you tell people who who may not be familiar like what, give them the the kind of the short pitch of Willow. What- what is Willow?

Paul Notice

Willow is an afrofuturist horror flick, that takes place in an alternate reality where people feed each other to survive. That's like the elevator pitch. The longer story is, it's in an altered reality, where, if you think about it, like this is a reality where people feed on each other to survive. Well, if you're looking at our world, at our reality, black and indigenous people have been fed on, quote, unquote, so to speak. Like, you know, in a large proportion of everyone else, that that's, that's been the history of our recent-- our recent history in the West. So Willow takes that and kind of goes, does this thing where there's a revolution that comes about that places black and indigenous people in power, and so their roles are now reversed. So there's a history of oppression and being fed on right, eat the poor, that whole type of thing or whatever, eat, eat the you know, the other, right? There's that history and kind of like this idea, this idealism that's encapsulated in one of the protagonists, Sasha Obama, where it's like she she has a legacy of liberation, not just in her family, because, you know, she's a descendant of the Obamas, the granddaughter of Sasha Obama.

Christian Kelley-Madera

Okay, that was gonna be my question-- It's that's Sasha Obama?

Paul Notice

Yeah. That Sasha Obama. Yeah, definitely. She's the granddaughter of Sasha Obama. So she is coming from this history of like, Oh, you know, I'm basically American royalty, in terms of like political prowess. They're not just like, oh, we're a celebrity is like, No, no, we're, we're known for good governance. We're known for being great leaders. And so there's a responsibility to do that. And yet, there is now this crisis, which is that they're running out of white people to eat. And, you know, right. So now, now, she has to figure out like, either she, she has to she lifts the prohibition on peer consumption, which is just eating other people, so that's one thing where it's like, now we're going back to the old days, we've no, I'm supposed to be like, one of the best leaders out there, whatever. And then, like, y'know, she's got set with like, do I let this go? Or how do I figure out how to how to survive when once we have this , this whole idea of like, consumption is now turning on its head, right. So my whole point of that was to make a metaphor on how, how violent capitalism can be, and no matter what color the hand is that's taking money out your pocket, you know, I mean, there's still there's still violence there, there's still some type of exploitation, it's -- it doesn't matter. You can't just cure ourselves of white supremacy and think that we're liberated basically, you know, there's so there's a larger story. So I should probably, like try to retell it a shorter way. But

Christian Kelley-Madera

I mean, you've got you got your short, snappy one, then that's a-- that's a, that's a summary that makes me interested for sure. Before we got into it, you mentioned a featurette and a stage play. Were those both earlier iterations? I guess, I'm always curious,

you know, how a story idea gets to be where it is, at the time that it's, it's ready to be released. So I guess I wonder if you can talk on like, when this particular story kind of first sang to you, and if- and when you felt like there's a "there" there? And also, if you can talk about those other, those other iterations that have, that have come first?

Paul Notice

Yeah, it's I mean, it's very vivid in my head. There was-- Let's make a long story short. I think it was, it was grad school. I wrote, I like literally had the inspiration to do this in grad school. And then and I just followed it until it became a play and went up on speed in 2013. But in grad school, there's a professor who we would present our, we present our like our pieces or scenes of plays, and I had a play called-- Oh, God, it was something really silly. It was a real, it was a terrible name. You know, it was my first attempt. And what happened is that I feel like there's there's something that there's a lot of things to be said here. So one, he was speaking to a character that was a gay Latinx man and his but he also was, was gay and he was also speaking to me as like a bisexual person. So he's like, Alright bet, I understand you're bi, I'm also gay. Why is this guy gay? And there's this type of thing of like, well, like, I get where you're coming from, and I appreciate that. But at the same time, there's a bigger, there's a bigger cringe of like, oh, you're doing respectability politics? Because we don't ask this question when it's a straight white dude on, like, we just we just don't, right. And then he like, you know, he actually didn't stop there. Because there's a black woman there. He's like, well, you guys thinking about it for everything. And what really stuck in my head was when he was like, Oh, why is she black? And just like, you know, I mean, even though that's first question was like, why is it good? Like, why is he gay? I was like, Alright, fine, I'll give you that. It was that it was like, Okay, first of all, you know, like, that's, you know what I mean, for some reason, I was like, Alright, maybe I'll give you that credence or whatever. But then when you went there, I was, like, you don't even know like, why, why, why does he have to be white that's-- in reaction to that I had the concept of like, I'm gonna make a play, that's all black women. And that's gonna, it's gonna, I'm just gonna have to force you to like, to accept this, I am going to go with this play that's all black woman, and maybe there'll be one male role. And I've designed that role, literally, to be like, be to be like the caretaker to basically make a male role that was like, I'm not your Savior, duh. But also, I'm not here to just be your romantic lead or anything like that. I'm not, you know, part of the real plot, I have no real, I'm not a protagonist, like, because a lot of times these women like characters that people are writing, they're not protagonists, they don't move the plot forward. They're just there as props, which is upsetting. So I had all these different things I wanted to do. And I just began writing, I think I can't remember when I first wrote the first, the first draft, that's what gets me it's like, I remember when I first wrote the first draft, I know these things, like these plays, especially back then it would take me like two years or whatever to get to a really good like draft. So yeah, I remember that inciting incident. But I can't remember when I finished the first draft, but several, like a couple of years later or whatever, I basically, like arrived at something that we put in front of New York Theatre Workshop. That's when I was rolling with Glenn Quintin. But the first time he was like producing stuff, he was like trying to pull things together for a stage play. And Reg Douglas, who's the associate, associate artistic director in the studio theater now, but he's like, you know back then he was like one of my classmates at Georgetown, you

know, we were from the black theater ensemble. So he was helping me out, like "alright, bet, I'm gonna do this". And the cast that just came together was just, it was crazy. I mean, honestly, everything. Everything clicked, I would honestly, like, like, cast these people again, just for the movie. Like it always crossed my mind to just like, do it that way. You might have like, casting some of the old like people because it was done so well. There's so many great moments of like, this is a horror film, there's moments of terror, there are moments of like, not gore, but like, like, there's moments of terror and not gore. And then because it's a stage play, I purposely crafted some things where it's like, I am terrified, because I'm seeing things with dramatic irony. And it's fucking with my head. And are you gonna get caught? Are you not? Can you just get caught now? So again, like, that's one moment. But then there are also moments of like, comedy of like, one of the there's a moment where like, the-- I don't wanna give it away. But basically, one of the tip bosses is, is basically like being like, "I gotta snack on an intern". And the intern is like, "I don't, well, excuse me, like, this is maybe not appropriate". And she's just like, "shut up". And like, you don't mean like, and we all just busted out laughing but it was great. It was just such a great like, silly moment. But yeah, I think that that, yeah, that that's when we kind of kind of saw life in it. And then that's when Reg kind of told me that it should probably be like, there's a lot of moments, we should probably see this on screen, that we can have a lot more fun with that we can look at different angles and kind of manipulate the audience's view until we can know where to look. Yeah, after that, I kind of like I definitely want to do a few more plays. So I went to the tank theater and we had something like they said yes, but then it kind of fell off, fell through or whatever. For like a full production thing. Like Yeah, it just nothing came through that and then I kind of like I just go to work. And then you know, I mean, like career stuff got in the way and then I had a few times where I would, like in 2013 I would like do like these living room like rehearsals basically like we just do readings and rehearsals in like, at the woman I was dating at the time, at her watcha call it? at her, at her, in her living room because my living room was too small. Yeah. You just like you know, it was great. It's really cool. So, yeah, yeah, I just kept-- it kept coming up. Every time I kept coming back to it either as a writing piece or something like, well, let's just use this as like, you know, an exercise or whatever. Like, this is like a really dope play. I just send this to you, blahblah. And it is kept staying in my head. And finally, I mean, I dunno I'm trying to give you the whole story. I'm going really long.

Christian Kelley-Madera

I mean, I'm interested in how it, because it's obviously been a like a long journey to get this piece from the original idea to what you're working on now. So I'm curious, like, why it came together in this particular way at this particular time.

Paul Notice

Okay. Okay, so that is 2019-- uh, actually no 2018 because that's when I met Suswana Chowdhury. And, like, I actually I met her through a friend of a friend. No, no, I met her through a friend, Sia Shakar. And we were at a mirror con concert. And she was a filmmaker and I was like, What are you working on and she was working on an all Bengali film, is all Bengali like ran film, all Bengali cast all Bengali crew. And I in my head, I was like, that's fuckin brilliant. Like, I have like a script that was kind of like that

was like is all black women it was all black cast. And I was trying to be like, black people could be in horror and you can you know, market it and this is like, you know, obviously like, during the time of Get Out and everything right so that's when it's just now, because before with Willow people were like, "what the fuck like black people in horror, they don't like horror films", which is a lie, right? But that's why I kept getting back a lot of times in the early days are like "what I don't... and then they're eating each other. I hmmmm". Like there was a lot of love that was there. But you know, you got a lot of either people didn't like that the cast is black, or they thought it wasn't like applicable to everyone. I got a lot more of that actually. People actually liked the concept. I'm not gonna lie people like did like the concept of eating each other. But they're, it's more about the fucking cast. If you think about it, yeah, yeah, screw it, whatever, but it got better, like people's attitudes change, or I just found the right crowd, whatever it was, but you know, there's less about, it got I got less pushback on the on the casting, like the later it got, especially after, like, Get Out and everything like that, that really did help, like pick things up, cause I could reference and say like, yes, this is successful financially, you can invest in us, you know, I mean? But I met Suswana Chowdhury, and I told her about Willow, and she was immediately just like, this is fucking brilliant. Like, you know, I mean, she already knew, like, representation and how that works. And she also made the effort to be like, "Listen, you got to put black woman behind the camera too, it can't just be in front of the camera, like, like, look at what I did with Dawat." Like, that was really a big connection. I was like, Oh, yeah, you're right, we gotta have empowering things. So she, as a resource, like already knew how to fundraise, but also how to just have this very-- I think for me, when it comes to filmmaking, I'm great at editing, I'm great at shooting, I'm great at doing the type of like, skilled labor that's kind of this like structure, but I need structure in order in order to function and be successful. So for Suswana, like, you know, she'll look at, I'll take notes and stuff, but the notes will be all over the place, right or I'll, I'll go and accomplish, like, I can write out this entire three page thing, but she would know where to go or when to do it, or just how to kind of like, I don't know what, like what to proceed next or whatever, like, Hey, you need to splash page with this. And like, then you want to do this. And like, you know, don't don't just make a bunch of videos, you got to go one on one and make these phone calls or whatever, that's what you're going to really do. And like, I think it was great to have like that, like someone like that in my corner early on. Because then that gave me that confidence really to like to to really kind of go for this right? It was her and Katrina Reid that, you know, my partner, like they literally like, like, we're like, look you can we can do this. And also like they had the the know how or kind of like, the the organization for lack of a better word. You know, I mean, to like really kind of keep me focused on it. I think that was a really big marker too, a game changer, if it were. Yeah, yeah. As soon as that happened. We had a plan. And then COVID hit-- because we were going to shoot like March, April. That happened. I mean, it literally happened right after I shot this thing as a test run for it because Release which-- I shot this experimental film, Release, where it was a bunch of shadows and people were standing in darkness, like liquidy darkness, it was just great. And we shot it in a theater. And it's what I kind of imagined Willow would look like, and if you look at the trailer, you can see, it you can see that, you know, the Oval Office is just shrouded in darkness, right? It's just shadows everywhere. I loved that, that whole concept of that so-- but yeah, it was a great successful shoot and all sudden, you know,

COVID hit so, there's a month where I was like, Alright, we'll just wait until blah, blah. But then um-- no, more than a month I think basically from March on to July. I basically pivoted and was just like I'm just gonna make a fucking DIY feature film at home. So like It was me, Pierre, Katrina, and-- who else? Blinn that were they were just like making this this movie by ourselves while in quarantine and then all sudden I got a I got like a pretty good loan approved that had like good rates because the SBA disaster loan for my my nonprofit and I was like oh my god, like everything kind of clicked I was like do I got my 501 c three like this year actually during COVID which is funny right it just like finally came back all right so I got that and then, and Dawat like, that basically like inspire me to be like yo I gotta put like people of color behind the camera, like what what am I doing? So I was like dude, this is like already-- I can use this for The Notice Blog. Like this is like, our the Notice Foundation. Do you know what I mean, like you can make a program that is not just about employing but it's like about educating, we can make it so that there's like like every-- I want to make it like so that these easter eggs are also like educational forays. You know what I mean, like you'll learn about like, right like so, in the hospital bill that you're looking at like it's actually the dates of the-- oh god what was it called, the German Coast's Rebellion-- so like the if you look on the the hospital bill on one of the like price that you get, and and the crowdfunding video, but also it's the hospital bill, the real hospital bill in the the film, right? We always like came with the props, I did so much world building in this thing, just because you have seven years to think about these things. But it was, I made sure that I was like, "I want to put the date to the German Coast's rebellion, and the call number things or whatever". And so I have it in there. So you can learn about like, just literally looking at the easter egg videos or like little, I'm making an audio journal that explain some stuff. It's just all history. It's all history and like sociology and little things. And you know, I mean, like the things that help you or whatever I also did, like, I think that's, the more I kind of talked about it with, with Suswana, but also with Katrina and Pierre, the more I realized that or like, you know, a lot of the times when people are starting in their careers, like people of color when they start on careers, you just need someone who's going to be able to either help you finance things. So I'm doing a fiscal sponsorship program, and it's for filmmakers, and creative artists of color, right. So just like try to think of but there's, it's all within the guise of like, Look, I want to make this film. And people's interest in the film is going to basically pull them into not only seeing representation, but also the panel discussions, the Easter eggs to talk about history, you know, the even the concepts themselves that are like, look at how, like capitalism works or exploitation, like all these different things, like these are things that I feel like, lend themselves to terrible, the terrible causes of like, Indian racism, right? So yeah, yeah, I think that the the, the tipping point was definitely when I got, the the first initial, inset of cash really, like during this COVID pandemic thing, that's really what kind of allowed us to do that, you know.

Christian Kelley-Madera

You talked about, you know, the importance of having representation in front of and behind the camera, and you talk about the the resistance you initially encountered to having an all black cast. I wonder, and this might be a very big question, and I don't think we can get to all of it. But I do wonder if you if you feel any pressure to tell, like, some particular kind of story, like I guess the question behind the question is, like, with regards

to horror, do you feel any-- do you feel any pressure to like, on the one hand, like, you know, black people encounter horror, and that feels true to my experience, so I have to show that or on the other hand to be like, you know, black people could really use you know, something that's not horror to like, do you feel or do you feel like, you know, I just want everybody to tell their story, honestly, and it all, you know, come in, it'll somehow, or, like, how do you feel about that, or trying to navigate?

Paul Notice

Yeah, people have told me that there's a few times where I pitch the idea to relatives and pitch the movie, or I was like, in the early days of fundraising stuff where, you know, like, I will say, one or two, where it was like, hey, like, well black people already have horror in their lives. And, you know, why show this where it's just like, a whole bunch of violence and it's gonna be gory, it's gonna be this and that and, like, for me, I think I was lucky in terms of this started out is a play. So I already was shunning away from gore and violence, because you can't put that on stage. And I just don't have any desire to really do that. I think for me, it was like I need to put black people in these quote unquote "white spaces", or else we're just gonna think that we can only be on plantations and ghettos and that's fucking wild. You know, I think like that, that really was like what drives it so there-- I already knew was gonna be pushed back because, you know, really, if it wasn't the cast, it was the concept. And, you know, that's that at the short end. No, it wasn't like I was just only talking to like, you know, white theaters or white production companies, you know, so some people were just like, this is either too expensive to the put on, it's too heady, I can't get my head around it. Or in reality, it was just like, I don't want to see all this violence. And that it was before even seeing like, what the the actual like, you know, play was about, like people who saw the play that's different story. I think. I don't even think I saw anybody that really like saw it or read it that was like, Whoa, it was more like Oh, shit, like, this is very, this is-- we haven't seen anything like this. You know what I mean? I think that was always like, the worst I ever got was-- actually the worst I ever got was why can't-- Why can't she be white? Why can't the main character be white? That was like, you know, I mean, but yeah, concept wise. Yeah. You do get pressured to, to make certain films or to be like, Oh, why don't we like, I remember a relative was telling me was like, oh, wow, just make a historical comedy. And I'm like, I don't, I don't want to do any of that. One, the whole idea, right? and I literally explained to them, I was like, Yo look like, this is a afrofuturist horror film. So like, at the end of the day, like this is, it has to be in the future. Because we want to see that we make it in the future. That's, that's, that's the whole point is that there's supposed to be a certain type of optimism that's latent in this genre, right. So even though it's a horror film, like, okay, cool, we gotta make it through, but just know that we already made it like, We're here. We're here, right? But then Two, like, I don't need people to simply think that we only are here for, for laughs like, I think that that to me is well, one, like my -- like my writing is already comedic and stuff. So there's gonna be like laughing moments, but I don't want to, I don't want to have people coming in thinking that the the themes or anything else can be taken lightly, or that, you know, this is something that we can laugh at these, at by people's pain. And I don't know, I think like, yeah, like, I definitely have gotten a lot of different pressure or whatever, on how to change it or tweak it in different small ways. And not always, like, it's not always terrible. They're not always offensive, sometimes some are innocuous, but

it's just it's not the story that I know that I need to tell, you know what I mean? So um, yeah, I think really just a good a good sense of stubbornness and a large dose of pride to be like, No, no, I, only I know the most, the most, the true path of the story, which is true. I mean, every writer has that you got to have some type of pride in your work. They think it stand alone without having to always change it.

Christian Kelley-Madera

Right. I sometimes feel like, you know, the art of writing is the art of fooling yourself into believing you have something necessary to say until you have said something necessary. You know what I mean?

Paul Notice

Yeah, yeah. Oh, man. That's, that's Yeah, that's, that's, that's mine. My gymnastics there, that's perfect, that's what you gotta do.

Christian Kelley-Madera

But you actually you touched on, you touched on what was going to be my next question. Because you've kept coming back to the terms and afrofuturism and womanism. And I wonder if you could just explain what those mean to you as a writer?

Paul Notice

Yes, yes. Yes. Yes. Okay. So, as a writer, afrofuturism first thing, it's imagining a future, near or far or distant where black people exist. And that's, that's really what kinda ties it all together. There's a whole bunch of deeper things, like I love Octavia Butler. Oh, Octavia Butler is so good. And like she doesn't always do, like afrofuturism, but what she does, it's beautiful. It just makes me think of things. I'm like, I never thought that you can imagine this type of intricate world building, but it's very much like, she did her research to the point where it's like, they're different things that that will allude back to, like Yoruba culture, or like different things that are like or like, allude back to like, like Geechee like Gullah Geechee culture, I'm like, what, how the fuck, but there's, it's like, you know, I dunno, I'm not gonna, I'm sorry, I was gonna start going to this whole thing. But yes, afrofuturism is the, is genres where we are in the future and black people exist. They are the the center of it. And if you think about it, I think it's already like, it's wild, it seems simple, but yeah, if you think a lot of in terms of I don't know, I, this is one thing that you'll notice in the trailer, Sasha Obama has an African accent, right? Like, why does she have an extra African accent? But what a lot of people that I would get-- A lot of the responses that I would get would be like, Oh, it's because this is a new America where, you know, immigrants can be president. And like, Look, I love that. I love that idea. I do. But I went even further on that Overton window, and I made it so that if you notice, you look at Children of Men. You look at the The Handmaid's Tale. You look at Star Trek even in some place, cases or whatever, right Star Trek Enterprise, Captain Picard, everyone in the future has a British accent. It's weird. Makes no sense. I would assume that it would be slightly both Chinese, Indian, and maybe Nigerian. Since those are the large populations. That's something like, you know what I mean, but it's always a British thing. And so for me, I was like, great. How about, in this reality the upper class, instead of having a British accent, have an African accent? How about we just like flip it and just

not even explain it, we can just have it. So that's part of the world building. Um, that's what it is. Really, it just because she's just royalty, so she has an African accent. Whereas like, if you'll see later on in the, like when we shoot it and stuff. Willow a lot of the like characters that are like, like in the temp office or whatever. They sound like you and I, you know what I mean, like, it's just only the elites that sound like that, which I think is beautiful. We're just trying to do a little bit of Overton Window pushing.

Christian Kelley-Madera
Sure

Paul Notice
But Jesus that and I now I got off again, what was your question?

Christian Kelley-Madera
The question was afrofuturism, which I think you basically described as like a very broad umbrella term for imagining black people in the future. And then also the term womanism, which I'm familiar with, you know, the kind of cloud of ideas encompassed by feminism so I guess I just wonder why, why you're using the word Womanism because I'm not super familiar with that concept.

Paul Notice
Okay, yeah, Audre Lorde. So I would say, Audre Lorde-- hmm I wonder, I feel like someone else probably coined it before her. But I learned womanism through Audre Lorde's like writings and everything. So she was a black feminist, and like the 1970s and on to the 80s and everything. But yeah, this idea of like understanding feminism through a black perspective, because it was very different. So black woman in the US had a very different social history than white women. I mean, the great example that I was, that was given to you early on was like my mom, like, who's really special woman is she, Zora Neale Hurston was like her like, favorite. You know. She's like, loved her writing and everything else. But she pointed out that like black women were always seen as like, a, oh God-- the inward mules of the world. Actually, my partner and I always talk about this too, in work mules of the world, as like burden and like my mom would always say, like black women are always seen as like a beast of burden, because we were property like, right, so, you know, black folks property, black women are also seen as property and not seen as delicate flowers. So womanists would say, like, Look, I'm someone who can be treated gently, I can be a flower. A feminist or a white feminist or someone who just only understands feminism through a white perspective, wouldn't be able to really understand this delicate flower concept because it goes against really white woman's like social history, which is being babied and treated like delicate flowers. That's not how black women were treated in America. So things like looking at how black, black girls are constantly constantly expelled-- Not expelled, sorry, suspended from school, right? At higher rates. How there's a huge attack on black hairstyles for black women in the in the workforce. Black men do not, they get the same type of thing. Definitely. But when you're talking about the politics of hair, especially in like places like New Orleans, and how they forced African American slaves to, or black slaves to like, cover their hair, because they didn't want any of that around them. And there's a whole type of thing of

like history and sociology, it has to, it has to be addressed. And that can be addressed within this lens. So yes, if you wanna think of it like womanism is feminism, but it's definitely through like the lens of black women. I think they think it was kind of forcing feminists to acknowledge that, because there was a lot of divide, even in the suffrage movement.

Christian Kelley-Madera

Sure

Paul Notice

Yeah. So yeah, yeah, I figured I wanted to do something that would that would speak to that and then give light to it, because a lot of times I think there's erasure that happens in a lot of different ways, right? From saying the word minorities, and not really pinpointing like, What do you mean? Who like, right? We all have different stories and everything else. To, you know, the erasure of individuality within the Latinx community. And you saw that a lot when they're trying to talk about like the Latinx vote, what are you talking about? Like, what are you talking about? Like, like, it's, it's wild. So I think it's important for us to use these types of like, the specificity in language, in order to like, give space for everyone really, you know?

Christian Kelley-Madera

Sure, make sense. And thank you for that explanation. Paul, if people want to find out more about Willow or if they're already sold and want to help you. Where-- Where should they go?

Paul Notice

Yeah. All right, so they should go to bit.ly/willowhorror. Yeah, you can find the-- that's like a little shortcut that you'll be able to find the the Seed & Spark crowdfunding page and there's a bunch of, I mean, there's a ton of things I give away these dream analysis video things like if you donate, which is me just rambling about like what your dream might be. The entire film starts out over a dream so you know I figured I'd make that part of the thing. There's fake hospital bills that you can get for different contributions but the biggest thing really is that you get you get, all of it is tax deductible because it's through my foundation, my foundation is basically sponsoring the project. And you get to see a sneak peek, not a sneak peek, you see the feature, you get to see the short film version of Willow which is what we shot as a proof of concept. So we're honestly just gonna be showing all I mean, we're gonna be like going, it's gonna be going through it's whole film festival circuit but also we're showing ambassadors and stuff to be like, look how nice our little short film, don't you want to see the large thing? it's crazy, isn't this world building-- you love it, right?! Like so yeah, like you can honestly support by sending as little as \$1-- I mean totally feel free to bring thousands of dollars-- but as low as \$1 and you'll see this great friggin film that's pretty fun.

Christian Kelley-Madera

Yeah, great. So that's that's bit.ly/willowhorror then. And is there anything else that you, is there anywhere else that people should follow you or anything else you want to plug?

Paul Notice

Yeah! TheNoticeBlog.com you go to TheNoticeBlog.com. It's my last name Paul Notice you go to, the it's a blog. [The Notice Blog.com](https://TheNoticeBlog.com) It's amazing. You gotta go there. bunch of little treats for everybody. [Thenoticeblog](https://TheNoticeBlog.com) on Instagram Twitter, Instagram, Twitter, Tumblr, Instagram, Twitter, Twitter and and and Facebook.

Christian Kelley-Madera

Paul, Thank you so much for taking the time to talk to us today. And you know we we wish you the best of luck with the with the crowdfunding campaign.

Paul Notice

Thank you. Appreciate that.

Transcribed with the help of <https://otter.ai>