

OCS Conclave 2023 Interview with David Hayter Transcript

Unknown Speaker: 0:00

This is all, this is all.

David Hayter: 0:06

Like, oh yeah, sorry, I'm Solid Snake recording and process like, Wait a minute. Yeah, my other job, I'm Solid Snake. I'm so it's all Warrior Nun fans.

Unknown Speaker: 0:21

It is.

David Hayter: 0:23

Well, it's so nice to see you all. We're, you know, everybody who worked on that show is so proud of it. And we're all very, very close. And thank you so much for your support and all the amazing things that you've been doing fan-wise. It's really lovely and means so much to me and Simon and Sheila and Suzanne and everybody.

Unknown Speaker: 0:53

Well, I have...

Adrienne: 0:55

Two people who are going to stay and ask questions. And then at the very end, everybody's going to jump on with their cameras, if you don't mind.

David Hayter: 1:03

No, that's great. Alright, thanks. Hey, hi, David. Hello.

Ash: 1:10

I'm Ash.

David Hayter: 1:13

Nice to meet you.

Unknown Speaker: 1:15

I'm Kate. Nice to meet you.

David Hayter: 1:17

Hello, Kate. Thank you for having me.

Unknown Speaker: 1:20

Yeah, thank you.

David Hayter: 1:23

Oh, it's my pleasure. I'm actually in Philadelphia at a comic con. And I've been signing autographs all day. And I was like, why can't I schedule this for today? I'm exhausted, but...

Unknown Speaker: 1:35
Joining? That's very nice. Yeah.

Ash: 1:38
We definitely appreciate the time, especially because, you know...

Unknown Speaker: 1:42
This does...

Ash: 1:44
Not benefit you in any way. So we truly appreciate it.

David Hayter: 1:49
Well, it benefits me in that, you know, even for an older white guy, I put so much love into this show. And I really was so proud to work on a show that was so inclusive and was just about the badass women involved. And I very rarely get to talk about it. So, so it really, it's... I get a lot out of this actually.

Ash: 2:18
That's fair. Yeah.

Unknown Speaker: 2:21
I think that...

Ash: 2:23
Honestly, if it weren't for all, each and every one of you who worked on the show, we would not have gotten the community that we did. So thank you again for being able to create something that resonated with so many. And I'm glad to hear that it has benefited you as much because I don't think that we could ever, like, put into words how much this story and this community has meant to all of us. Yeah, well, I...

David Hayter: 2:53
I see it, I see it happening online, and just the amazing things that you guys are doing. And to have that response, you know, that's, that's the main benefit for... I mean, it's nice to be paid money. Nobody likes money. But, but the, the real, the true benefit of this job to me is being able to write things that inspire people or give people hope in places where they didn't have hope before or feel accepted

in places where they didn't feel accepted before. And that means more to me than anything. I just love it. And the show clearly had that impact. And that means everything to me.

Unknown Speaker: 3:36
That's awesome.

Ash: 3:38
Kate, do you want to start with the questions? If you're ready to get into it?

Unknown Speaker: 3:44

Yeah, um,

Kate: 3:45

I think I know. We're gonna do a little bit of an intro, just kind of like how we got involved with... Oh, yeah, that's good. I'll just briefly do that. For me, I guess I joined the fandom and the fight to save the show because I really resonated with some of the characters and their stories. And for me, I had watched, you know, shows with queer representation before, but personally, I was at a time in my life where I finally worked through a lot of internalized shame that I had. So I feel like I was fully able to jump into the show. The timing just worked out really well. And so it was almost like a healing process or my inner child is just like, Yep, I'm gonna fully join the fandom and fight to save this, because I felt like I didn't have that good representation when I was younger. So that's a little bit.

Ash: 4:34

No, absolutely. I mean, no, I think that's very similar. I came into the show late. I started watching the show last July. And I started... I mean, obviously, season two hadn't come out yet, but I watched season one. And I came into it almost weary because I'd been disappointed with a lot of other queer representation before, the whole bury your gays trope. And I was at a point in my life where I felt like I had watched... I mean, granted, I haven't seen everything. I started late. But I feel like in the last few years, I've consumed every bit of sapphic media that is mainstream and accessible. And I was getting to a point where I was worried about the future of sapphic voices. And I mean, to some extent, I still am. But this show really healed a lot of fears and uncertainties that I had about what our representation meant for us in the future. And I think that you guys all did an incredible job of capturing not only what it means to be sapphic, but also what it means to be human and a lot of our own existential questions that we face every day. You guys captured that so well, and the story just gave me so much hope. And it continues to. I mean, look at the incredible things that this fandom has been able to accomplish. So yeah, I think that I definitely came here uncertain about what I was expecting. And it blew me away.

Unknown Speaker: 6:25

Well, good. Look, I don't even...

David Hayter: 6:31

First of all, the writers' room, everybody involved, were just the nicest, most accepting people. And we were, and there was... it was my first time writing in a television writing room. I mostly have written movies and things like that. And so they taught me a lot about the tropes that had been used and overused or, you know, were just horrible. And most of what it sounded to me like was bad writing or, you know, bury your gays like that, you know, that's just nonsense. And I don't... I mean, from my own perspective, obviously, I'm not a gay woman. Maybe I am on the inside, but I felt like it's... it wasn't even about sapphic representation, per se. It's just these are nuns. It was all women. And we wanted to have love stories. And it was just about treating everybody as human beings. And when Ava and Beatrice became the prime sort of shipping object, it just felt right that that was

something we would pursue. So our executive at Netflix was uncomfortable with sex on any level and didn't... and was like, No, no, no, we're not going to do this Ava/Beatrice thing. And Simon Barry and I were like, Yeah, we are. And the funny thing was when Sarah Walker, who directed the first two episodes of season two and a couple of episodes of season one, so she's a gay woman, and she came in and she read the script. And she said, Oh, so... So we're not going to go with a butch/femme storyline? And we're like, No, we are. We just can't put it in the script. So every time you see her, she loves her like a friend. Just understand that that's the story we're telling. So we didn't tell Netflix what we were doing. But we felt that that was the key relationship and what the audience wanted to see. So the key to it was treating them like human beings, you know, treat them like human beings in love. And this idea that Beatrice is in the Catholic Church, you know, and just so constrained still by these bizarre patriarchal rules. We're like, it's the best storytelling opportunity to just see Beatrice fall in love properly. And so that's how it... Yeah, so they were just gals, gals who are pals. That's how it was written. And so the big kiss at the end was not in the scripts until right before we shot it. And, yeah, yeah, no, no, no, you wouldn't believe how we had to do it just because of the nonsense you get. And I'm like, who cares if they're women, if they're men, if they're in love, they're in love. And that's... and this is what...

Ash: 9:50

I had my suspicions, but it is nice having you validate some of those, like, that there are things that we've all been debating about. I mean, I feel like all of us had some suspicion that Netflix was a little...

David Hayter: 10:07

I don't want to say Netflix itself. It was just this specific executive. And he didn't like... he didn't like sex between men and women. He didn't like sex at all. He was just very uncomfortable about everything. So I don't want to say it was the company that was telling us, but it was a representative of the company who was like, No, they're... I think his problem was they were nuns. So he didn't want there to be like a thing. And I'm like, Yeah, but it's a love story. So shut up. Yeah. And now he's been fired. So it's okay. Oh.

Ash: 10:37

Interesting. That's... I love all these behind-the-scenes snippets.

Unknown Speaker: 10:44

We've just gotten a lot of information in, like, a couple of minutes.

Ash: 10:48

Yeah, you've completely changed, like...

David Hayter: 10:51

I know. I see you guys talking online, and it's like... it's like, well, you know, what a blow for sapphic representation. It's like, you know, a, we're just writing a love story, and b, we weren't gonna let anybody stop us from doing it. And we made sure every time we were on set, and we also, you know, Alba and Kristina knew, you know, as soon as they came in, we were like, Okay, this is what we're doing this season. And we're not really telling anybody.

But every time it says she looks at her friend, this is the relationship we're building. It's also why we brought in Michael.

Ash: 11:26

Or Miguel. Oh, to, like, mislead, like to make it look like, Oh, there's this... he's the handsome guy of the season. And we had so much fun because he really is pretty useless. I think he just gets kicked around. The other key to this show is the women are always right. And the men are always kind of screwing things up, you know. And even the ones that mean well are kind of screwing things up. So that was another mandate that we had going through it.

Ash: 12:00

So I think that's a testament, though, of, like, because really, I think that's what it comes down to: key representation. And I mean, I can't speak for everyone, I can only speak about my own experience. But when I go into representation, like when I see a story that represents me, yeah, what I really... what it comes down to is I just want to be represented like a human being who deserves happiness, of course. So I think that really is, like, it doesn't have to be some grand declaration of, like, I am gay. Like, I think when it comes down... I mean, again, I can't speak for everybody, because I know some people do crave that kind of representation. But for me personally, like, all I wanted when I came to Warrior Nun was a story about two women authentically and organically falling in love together as human beings. And I think that you guys portrayed that so well. So it's really nice.

David Hayter: 13:03

Oh, glad. I'm so glad that that was... that was the thing. And exactly like you say, not coming at it and saying, Oh, this is an oppressed minority, or This is the singled out group or whatever. No, this is just... This is just two friends who love each other, who are in these difficult situations, who find out that they really love each other. And isn't that how all of us want to be treated? And the idea that you would treat any group any differently is so offensive to me and hurtful. So...

Unknown Speaker: 13:37

No, I definitely... Yeah, I appreciate that. Um...

David Hayter: 13:43

Any other questions or thoughts on... So yeah, we can jump into our Q&A, I think.

Unknown Speaker: 13:49

Do you have some that are like Warrior Nun-specific and then some just about, like, your roles in general, if that

's okay?

Speaker 4: 13:58

Whatever you like. Sure.

Unknown Speaker: 14:00

Yeah, cool. I can go ahead and start whatever you like, although I really love talking about Warrior Nun. And I'm so proud of... I'm so proud of what we did all collectively. I really... I love the show. I love everybody on it. And so, but ask whatever you want. Sure.

Unknown Speaker: 14:15

Yeah, I think...

Speaker 4: 14:16

Um, well, this could fit into Warrior Nun, but, so like, you do a lot of things in the industry, right? Writing, producing, acting, directing. And so we were just wondering, how... what are some of the... you know, the things that you enjoy about the different roles or some of the challenges that come with that? And I guess you could talk maybe a little bit about that, in particular with what you're doing, since you did producing and writing, yeah.

David Hayter: 14:41

Well, you know, all of those jobs that you mentioned are very different. And I love them all. You know, being a voiceover actor is like the best job in the world, but it does not pay as well as television production or feature screenwriting. So... You know, but it all comes down to... I tell heroic stories, and I tell... and I like to work on things where people are kept down. It's the same thing with the X-Men films. These people, we got to do these films about bigotry, because the X-Men are these amazing, powerful people, but the world hates them and fears them. And it was such a great metaphor for... for being gay, for being oppressed, for facing racism or whatever. And like I say, my... my... I don't need to be all Pollyanna-ish about it. But my greatest hope is that people who don't have hope are able to watch these things and... and realize they're not alone and to realize, to quote a drill, You are not alone. And... and so yeah, so... So that's sort of my... my creative mandate is to ideally inspire people.

Ash: 15:35

Yeah.

David Hayter: 15:36

Yeah. So I don't know what else you want to know about the jobs.

Ash: 15:39

No, that's okay. Yeah. Ask... Did you want to go?

David Hayter: 15:45

Writing is really annoying and difficult. And brain-melting. Directing is exhausting. I mean, both physically and emotionally. Acting is really fun. On-camera acting can be pretty boring. But... Yeah. Better than than real work, I think.

Ash: 15:59

Okay, so...

Ash 16:30:

Our second question—we already kind of dug into this a little bit—but I guess you already answered the first part, which is: were you aware when you signed on to the show that it

would be so important for representation and that it would resonate so well with audiences? And then the second part of that question is: were you aware of some of the parallels between this story and other sapphic stories that have been told, particularly in my head when I watched Warrior Nun? All I could think about was Clea from The 100.

David Hayter 17:07:

There, Mike's daughter watched The 100, so I'm familiar with it.

Ash 17:10:

Yeah, oh yeah. Um, I feel like, I mean, it was a great show. When it started, it did not end up well. But you know, what happens? Yeah, it happens. Um, one of the things that stood out to me the most, though, is that I feel like Ava and Beatrice almost became the story that Clea deserved to have but wasn't able to get at the time. There are so many parallels, not just between Clea but also other sapphic couples. I mean, I've seen people making parallels between Supercorp, between Motherland: Fort Salem, between Clea, between all these epic stories that have previously—oh, between Willow and Tara from Buffy, Xena and Gabrielle from Xena. So, I feel like there are all of these parallels between all these previous epic stories and Warrior Nun that almost felt like a love letter to the past, being like, Hey, we see you guys, we see the kind of representation that you guys have been treated to, and we acknowledge that you deserve better. Were you aware of that going into it? Or was it something that just happened authentically?

David Hayter 18:26:

No, going into it? No, it was just this weird comic book that we wanted, that Netflix was paying us to adapt. No, there was no intention of that. Really, what came about was—I mean, first of all, like I said, everybody was super progressive, and everybody was like, just really decent people who wanted to avoid bad tropes. Like, for example, in the first season, we hired MAE Lifshitz, who's trans and never mentioned in the story that she was trans. And she said, I've never done a part where they didn't bring it up and make a deal out of it. But we're like, Why make a deal out of it? She's just that's who she is. And yeah, there was no intention to that. It was just a matter of—it's the nature of the story. So, you know, first season, we had sort of a standard thing: she met this boy and she met JC, and off they go. And, you know, it was really about what it was about. The core idea was a girl who was quadriplegic, who'd never lived a life. She had not been out of this room since she was seven years old. Suddenly, she gets the ability to walk and dance, and have sex, and live her life, and it's really a celebration of being a 19-year-old who can finally live right and do all these things. Then the Catholic Church comes and says, No, you have to fight for the Catholic Church, and she's like, The Catholic Church? What are you talking about? And that was the basis of the show, right? I'm not gonna fight for the Catholic Church, I'm going to hang out with my buddies and go to dance clubs and take ecstasy or whatever, you know, whatever it is young people do. And then, but you know, what happened was, we started to realize, if it's nuns, somebody's got to be gay. You know, probably most of them. That's just the nature of what it is. If it's—you know, I mean, I would assume a lot of nuns are gay because you're just, you know, you're choosing to live your life only with women and are sort of cloistered away. And, and, and so out of that, we realized, Oh, maybe, you know, maybe Beatrice should be gay but trying to hide it. That's why she joined the church, to sort of escape who she was. And then I wrote—I mean, Simon doesn't like it when I say things, but I'm going to

anyways because I'm very proud of it—but I wrote the Sister Melanie scene, which I had written as a scene to be shot like a big action sequence that was going to take place in Nazi-occupied France, and she was just going to blow out the whole thing. We were going to shoot the whole thing, but we couldn't afford to do it. So they said, We can't afford to do it. So I said, Okay, I'll rewrite it to be Beatrice reading the story to Ava. And then, and then I think it was Matt Bozak who wrote the line, Don't hate what you are. What you are is beautiful. And it became such a beautiful—it was so different from what I had planned. I planned, like, you know, this—I planned for her to be gay and to be killing Nazis because they're killing gay people. But it became this really sad, lovely moment between Kristina and Alba. And that's, that's where it started. So, so we just, really, I think the difference is that we're not some dumbass network show that has to justify who's gay or who's not gay or, and if they have gay characters, they have to treat them with kid gloves, or they have to treat them like they're different. We just let the relationships rise out of the story—it's just the story. And then when Ava was looking at Beatrice and realizing what she was going through, it was so moving we couldn't not follow that storyline. So—

Unknown Speaker 22:41:
That's how it happened.

Ash 22:43:
No, I definitely liked it. It was perfect. We actually have a question about that line. Hey, did you want to read that question?

Unknown Speaker 22:56:
Yeah, let me see. Um...

Speaker 4 23:00:
Yeah, you kind of answered. We were gonna ask a little bit about, like, how that scene came about, just because I think it is probably one of the most pivotal or impactful lines or scenes in the show for a lot of people. Like, when a lot of people are talking about seeing the representation on screen, that scene comes up all the time. And so I guess one of the questions was just, you know, when writing that scene or a scene that you know might have a really emotional impact, what is kind of the process to go through in writing that? Like, I guess you kind of—we kind of walked through how it wasn't supposed to be that way. It was supposed to be this action scene. But were there any other instincts that kind of, you know, you knew ahead of time that they might have that emotional impact?

David Hayter 23:41:
And, well, look, the key to good writing is it should always have an emotional impact. So you're trying to find how the audience is going to be moved.

Unknown Speaker 23:53:
So...

David Hayter 23:57:
By the time we got to, by the time we understood that we had to write the Melanie scene as a story, as a told story, rather than a filmed story, we already knew that Beatrice was

closeted and, you know, very self-contained the way she is. And then to have her be reading the story, we knew, you know, enacting, you always say, What's the hottest choice? So the hottest choice is this scene. The story is very personal to Beatrice, and even her reading it is risky for her emotionally. And for her to be reading it to Ava is triply risky. So all of that went into the presentation of, you know, or went into the writing, the construction of the scene. And we were aware of that. But then, but then, you know, then you get Kristina Tonteri-Young, and she does it. And suddenly, it's just heartbreaking and so beautiful and tragic and lovely. And so that's just how it came together. It came together the way a good story should. It just made sense, you know? And you shouldn't be thinking, Who's gay? Who's straight? Who's what? I mean, look, if you're gay and you'd love sapphic representation, great. Then you seek that out. But as a writer, you should just be writing people, you know, and making stories. That make sense, so... All right, guys. Sorry for the sniffing.

Ash 25:34:

You're good. I've been sniffing all week, so I feel you. No, I definitely—I mean, again, just I think that's something that I personally look for in representation. All of my favorite stories, yes, they've had hardships, sometimes the hardships are because they're gay. But most of the time, the story overall is just a story about the humanity of these people. And it happens organically, like, whatever love story happens, happens organically and authentically. And it's not something that's like, I'm gay, so, like... I mean, it doesn't have to be this whole weird thing, you know?

David Hayter 26:23:

But I think what should be weird about a gay couple is the forces of the outside that are pressuring them. Exactly. Like the fact is, Beatrice can't acknowledge who she is because she's

part of the Catholic Church. She's because she came from a patriarchal family. Those are the things, as far as I'm concerned, in my storytelling, those are the things that are wrong. Those are the things that need to be challenged. And who you love should not be treated as anything other than the most natural of human emotions. Yes.

Ash 26:59:

Exactly. And all of my favorite stories, I think, have that layer. So I think that you guys, again, did an incredible job. And listen...

David Hayter 27:10:

Again, it's a team. I mean, it was just all everybody. Everybody fell in love with these characters. And, you know, look at Camilla. Camilla is straight. And let me tell you about Camilla. So, the first season, we were like, we, you know, we're, we had a few key nuns. We had Beatrice and we had Shotgun Mary and we had Ava and Mother Superior. But we were like, We need more nuns. And I was like, We need a nun to kill, you know? We need—we need to have somebody be—we need to lose somebody. So we came up with this, like, enthusiastic rookie, Camilla, and she was supposed to die. You know, it's like, we all get attached to her. I would have never forgotten. I know, right? Well, then, we started writing Camilla. This is even before—I'm sorry, tell me her name again—Olivia. Sorry. This was before Olivia was even cast. We fell so in love with Camilla's character that we just couldn't

do it. We were like, each episode was like, Is this when she's going to die? And then, wow, you know, we don't want to do that. And then, and then Olivia Declan came in and, or Delcam came in and just crushed it and was so adorable. And then, you know, and then we give her some hot guy that she's that she's into. And again, it's just, it's just a young girl who sees a hot guy. But she's constrained by the Catholic Church. And, you know, that's how so she came together and...

Unknown Speaker 28:44:
Literally, Millay.

David Hayter 28:48:
Dude, I'm a nun.

Ash 28:52:
Literally the best line. I want that on a t-shirt. Right? That Camilla reminds me so much of my best friend. And if you guys had killed her off, I would literally have been devastated.

David Hayter (29:07):
We felt the same way, and not too long at a time, but...

Ash (29:12):
Alright, so for our next question, um, do you have any advice for aspiring writers out there? And what do you usually do to help with...?

Unknown Speaker (29:23):
Burnout?

David Hayter (29:29):
Look, as far as aspiring writers go, it's difficult. It's very difficult to break into the business. I was given an opportunity to write the first X-Men movie out of nowhere. Like, I literally, that was my first writing job, X-Men one. So I fell ass-backwards into the business, or into being a screenwriter, anyway. And so, I don't really know how to break in again. I mean, the only way I know how to break in is you come in, you spend your time with really talented people, people who are clearly going places in the industry, and try to be of use to them. And maybe someday somebody gives you the opportunity of a lifetime. Beyond that, I have no idea. That was not even a path I was pursuing. Burnout is a good question. Burnout... I grew up, I went to high school in Japan, spent a lot of time growing up in Asia. And so, I have a sort of a Buddhist perspective on burnout. So, pretty much every night, I'll just take 10 minutes, 20 minutes, and just clear my brain, lose all thoughts, let go of all problems. And people don't want to do that because they feel like if I stopped thinking about it, I'll never solve it. And yet, the opposite is true. You stop thinking about it, and then your subconscious figures it out for you. You let it go. Breathe it all out, go to sleep, forget your problems, forget whatever story problems you're working on. And in the morning, you'll be amazed at the solutions you come up with because you've taken that pressure off your brain. So, that's how I deal with burnout.

Unknown Speaker (31:29):

Really good advice.

David Hayter (31:31):
It's good advice for life, too.

Ash (31:32):
I mean, ya know...

David Hayter (31:33):
The thing that's in the back of your head that you can't stop, it eating at you, you need to let it go. I mean, and not forever, not that it'll go away. But just for a moment, just quiet the voice in your head and say, you know, and breathe. And that is hugely important in life and creativity.

Ash (31:56):
That's a very excellent advice. Something I think I need to remember more often.

David Hayter (32:02):
Yeah, it's not easy to remember. But trust me, it really works.

Speaker 4 (32:09):
I just wanted to... I know we, this was scheduled for 30 minutes. So, I just want to check in timewise.

David Hayter (32:15):
That's fine. Now, can Kiko as long as people are willing to listen to me blather, I'm good to get...

Unknown Speaker (32:21):
going. I was doing like...

Ash (32:24):
I'm good. If you're good, I'm good.

Unknown Speaker (32:27):
Okay, great.

Speaker 4 (32:30):
Um, okay, one question in terms of like Warrior Nun continuing, just like, if it were to continue, what is one

thing that you would want to see? That you would want, whether it's a character development or storyline, or...

David Hayter (32:47):
To continue, I want to be careful about this because I don't want to tip the things that we would really like to do for a season three should a miracle occur, and miracles are our

business. But one thing I really wanted to do, because I got very close with William Miller, who played Atrial, and, you know, he's a lovely, sweet guy for all of his angelic, demonic, you know, behavior. I really wanted to bring him back for season three as a head on a plate, like John the Baptist, except still alive because he can't be killed. And basically, you know, we have a whole thing with Raissa going on. And the whole time there's his head on the plate. And Eric, Adriel's telling them, 'I told you, I tried to tell him to.' No, you didn't want me to run the whole thing. So now I'm a head on a plate. And this is what you want. So this is what you got. And then he would be like an advisor to them along. I thought that would be pretty...

Unknown Speaker (33:46):
funny. I can just picture William doing that.

Ash: 33:51
I was like, That would be perfect.

David Hayter: 33:53
For it's so funny because he's so grand. And, you know, arrogant and everything. It's a drill, but then to be cut down like that would be hilarious, I think. Yeah.

Ash: 34:05
He's actually such a nice guy. I had the privilege of doing a Twitter space within a few months ago. And it's so funny because of all the shows I've watched, not in all of them, but in two of the shows that I've been emotionally attached to, he's played a villain. And it's so funny to, you know, contradict that with how nice he is in real life.

David Hayter: 34:29
He really is. He's such a sweet guy and speaks fluent Spanish, fluent English. I mean, he's just a lovely smart guy. I'm sorry. Will you give me one moment? I won't say what I'm doing. But I have to go pee because I'm drinking beer. I'll be right back. Talk amongst yourselves. Give me a minute. You're good. I'll turn off my sound too.

Ash: 35:00
Y'all, I've been fighting for my life in this interview. I've had to cough, so back off now. Sorry guys, I've been sick all week.

Adrienne: 35:12
You guys done amazing.

Unknown Speaker: 35:16
The amount of drama this man has just rubbed.

Ash: 35:19
Like literally, if Hillary, I will be in your DMs later.

Unknown Speaker: 35:27
I'm live tweeting, like...

Ash: 35:31

I don't have the capacity to multitask, so I'll be on Twitter later.

Unknown Speaker: 35:36

Minutes mind blown, the first five minutes, I'm like...

Adrienne: 35:40

Oh, I thought I was still in an interview, like in my head, and I was like...

Unknown Speaker: 35:46

Yeah.

Ash: 35:53

Alright, I'm gonna actually, I love that you impromptu question cake because I was like running out of things to say. So...

Unknown Speaker: 36:00

Put something in the chat if you have time.

Ash: 36:04

Because how many questions? I got two more questions on my outline. But if you guys have any questions you would like us to ask him.

Unknown Speaker: 36:15

Clearly, he's ready to tell.

Ash: 36:17

Yeah, he's like, excited. He's so nice to you. Really? Who's? Um, we're going to talk about Father Vincent. I don't know if I'd be the best person because I've got things to say about Father Vincent.

Adrienne: 36:44

Hey, is that Rachel who typed in that question? That's a good question. But it is, yeah.

Ash: 36:57

Alright, I'm gonna add that question to my outline so I don't forget it. Oh...

Unknown Speaker: 37:02

Oh, I'll get him.

Unknown Speaker: 37:11

Bring him back. He should be able to turn his camera on. No, I'm back. Here we go. Welcome back.

David Hayter: 37:22

Yeah, this Bill T on Netflix and Netflix. Um...

Ash: 37:29

Okay, so next question that I have is,

What was your favorite episode to work on? Whether it was writing or producing, and why was that your favorite?

David Hayter: 37:45

Season one, I got to, I mean, I had a hand in all of it. But I specifically got to write episode four. And I was like, I'm going to bring the fire on this. And I'm going to bring up Beatrice like nobody's business. I want her alone, fighting as many guys as we can possibly find. And I wrote that sequence where she takes out all the guys and with her, I created the chainmail veil, and you know, just that whole thing. I was like, I'm going to use my X-Men powers and create like a badass thing. So very, very proud of that. And then season two, I feel like all of season two, I had a lot more sort of influence on season two. And I was like, Okay, this season, all killer no filler. We are going to hit the ground kicking ass, and it was so much bigger than we could possibly afford. The whole season, particularly the last episode six of season two and episode eight of season two, are like feature films on such a tight budget. And I kept figuring they'll tell me, David, we can't do that. You gotta cut all this, and then Simon Barry was like, Nope, we're gonna try to do it all, and we did. So, but I guess, I don't know, season... I got to personally write episode six of season two, which was the plan to take out Atrial, and it just and it says huge plan and everything goes wrong. And I'm very proud of that. It's just such a disaster of an episode. Who wrote hoping against hope?

Unknown Speaker: 39:50

I don't recall.

David Hayter: 39:54

Yeah, I'm sorry. I don't remember. I think that might have been a Simon very episode, but not sure. I mean, look at the credits on whatever episode that is. But I'm not sure. But the point is, a lot of the dialogue is taken from elements of Catholic religion, you know, or just religion in general. You know, faith is my business, miracles, hoping against hope, you know, all of those things, everything character-wise is sort of fed through this prism of a religious belief, you know? Okay, God forgive you. You know exactly what you do. I wrote that. Yeah.

Unknown Speaker: 40:41

I remember that. Thank you, Coco can hear the best.

Unknown Speaker: 40:53

I'm just trying to look at the chat because I know we asked the people if they had questions. Yeah, I'm like—

Ash: 40:57

What do you think, though?

David Hayter: 40:58

Oh, was there a discussion about Vincent's journey of faith and how Eva was in many ways his Savior at the end, freeing him from a girl's cult by melting up the Divinium? Well, I don't know if there was a specific discussion about it. But Ava is Eva is the catalyst. She's the one who comes into the church, comes into their lives, and she's the one who changes everything. So, you know, sort of the nature of her character. If somebody is going to be his savior, it makes the most sense that it's gonna be Eva. And it's kind of cool that the nuns can't forgive him. But Eva eventually goes, 'Whatever you're on our side, you're now you're on our son.' Son.

Ash: 41:44

Um, she asked was Father Vincent always going to betray the ofcs from the first drafts of the show, and were you worried about how his redemption would play seeing as the terrible things him doing so caused?

David Hayter: 42:01

I'm gonna get so much trouble for this. We know, it was not the plan for Vincent to be. The plan was for Ready to be the bad guy. Which is what's Yeah, it's what setup, it's clearly where it's going. And then we were getting towards the end, and a lightning bolt hit me in the head. And I said, 'What if a drill comes out? And he's free? At last?' It's this terrifying moment. And Vincent steps up to him. And then he kneels and says, 'My Lord' like this?

Ash: 42:43

No, oh my God. But let me tell you that was probably—I mean, it wasn't. I had come to the show, and I had already fallen in love with it. But that plot twist is what made me sign on to Season two, because I was discussing this with Hilary earlier, but I had trusted Vincent from the start because Mary, and I used to be so lovely, the actor, and I'm gonna be honest, I, especially in fiction, like I have a hard time trusting men, you know, because as a female-presenting person, yeah. And like—

David Hayter: 43:19

Men suck.

Ash: 43:21

I mean, not all men, but like. And so anytime there's a male on screen, who's even remotely suspicious, I'm like, 'Alright. I don't trust you.' And so I didn't want

to trust Vincent. But the fact that Mary trusts him throughout the entire season, and I trusted Mary, I was like, 'Alright, this dude's good. He's not going to betray me. He's not going to, like, he's fine. It's too ready that I need to focus on.' And then that plot twist literally made me feel like the floor had dropped from under me because I was like, 'No.' Like, I literally was like, screaming at my TV. So props to you. That was so well done. I usually see plot twists coming a mile away. And I didn't see that one coming. So yeah.

David Hayter: 44:04

Well, you know why? Because all of the writing leading up to it, none of us knew. We didn't write it that way. And then they were like, 'And then they we had a discussion in the writers' room. Well, we'll have to go back and set that up.' And I was like, 'Don't set it up. Just do it

the way it's been done. Like, they will never see this coming.' And yeah, so that's how that happened.

Unknown Speaker: 44:26

And then I got—

Ash: 44:29

Oh, sorry. I'm just gonna, yeah, Kristin.

David Hayter: 44:30

Tristan had no idea until filming Episode Seven. Nobody did. And then, yeah, but Simon's gonna get mad at me. I said I thought about it, but I did think about it, so whatever.

Ash: 44:42

Um, no, I think that you guys, I really liked how you played into it in season two as well, because it wasn't like you did this gigantic plot twist and then you ignore that. You had him go through this entire redemption arc, and he's still not even entirely redeemed by the end of the season.

David Hayter: 45:00

Now, not, I mean, yes, somewhat he is. But, but, but no. Well, you know why? Because what I love about the Father Vincent thing. And, and, and also, I'm sorry, this is my show. I've forgotten these people's names. The priests that worked with Daredi, who turned out to be the bad guy with the gray hair and William. William, William, thank you. So the argument that William and Father Vincent make is, all my life, I've been looking for God, like a real living representation. And here's this guy who can do godlike things. So why wouldn't I follow him? You know, and it's just, but just because somebody can, you know, as Ava says, 'Just because someone can do miracles, that doesn't make them God, it just makes them a man, you know, or it just makes it might make them another man or whatever that line is. You can't just follow people because they have power.' And that's all problem with religion itself. It's like, we gotta have some power, you know, that, that we bow down to or whatever, and it's so hypnotizing for them, makes people do bad things, make bad decisions. And so, you unholy bit? Yeah. That was, I heard 1000 sermons. Yeah.

Unknown Speaker: 46:27

Oh, someone asked. Adriel, whisper another instance, here.

Ash: 46:35

Yeah, we never could figure out like—

David Hayter: 46:38

We don't know. We don't know. I think Simon told Adriel to whisper something in his ear that we wouldn't know. And then we thought it would be hilarious if, in the next season, Vincent says, 'Do you remember what you said to me?' You know, because it's like, he starts to cry, right? 'Do you remember what you said to me at the thing?' And he was like, 'No, what did I say?' And that's when Vincent realizes, 'Oh, it was all bullshit.' Like, yeah, he was just playing me the whole time. He doesn't even remember. He said some life-changing,

religion-changing thing. And, and we don't, we don't know what it is. But it doesn't matter. Because it's a lie.

Ash: 47:24

Going back to what you said about one of Ava's lines, about like, just because someone has power doesn't mean that you should follow them. They reminded me of that parallel where she's, I think it's that same scene, where she's talking to Vincent, and she sees a painting of herself. Because the people have declared her this, like, Angel, this benevolent being. And she has literally always just viewed herself as Eva. Um, so I just think that's a fascinating parallel.

David Hayter: 47:57

I'm sorry, say that again. I was talking to the thing. Oh, no, you're—

Ash: 48:00

Fine. I was just saying how, going back to what you said about that line that Ava has about, just because someone has power doesn't mean you have to follow them. And then juxtapositioning that with that image of her, the painting of her as an angel that these people have made because they see her as this benevolent figure. And she's only ever seen herself as just Eva. Yeah. And so I just think that's such a fascinating parallel. No.

David Hayter: 48:34

Well

, I appreciate that. And then, yeah, so Coco Cat was talking about the faith component and how we, yeah, how we dealt with the Catholic Church. So for myself, I don't buy into religion at all. I think it's often used for terrible purposes or whatever. However, when we were doing this show, all of our heroes, with the exception of a bar, committed to the Catholic Church. So the goal was, we're not judging them. We're not judging anybody. We're not even judging the church. And that's why everybody, almost everybody, has a chance to illustrate why they're committed to the church. So they saved Mary's life. They brought her in. Camilla did it for service. Beatrice did it for fear or if we're to cover who she was. And I don't think there's anything wrong with having a belief that there's something more to this life, you know, if I was to—So anyway, we just really wanted to be very careful that we weren't, like, that people who are religious, people who are Catholic or what have you, wouldn't feel put off by it. Still, I thought the Catholic Church would tear us to pieces. I thought they would just call us blasphemous and so on and so forth. And when did I just—I can remember, I will get into that in a second. Fact is, nuns loved the show. Catholic Church didn't say a word. And the only things, I put one joke into Episode Four of Season One saying where Mae lifts it says, 'Chanel says, Jesus hotter out here than a priesthood Boy Scout Jamboree.' And somebody called that just unbelievably tasteless and blasphemous. And I was like, 'Finally.'

Ash: 50:35

That's how you guys consider blessed.

David Hayter: 50:37

Right, right, right, right. But yeah, but we didn't want, you know, we didn't. This is not a show that's intended to make anybody feel bad. It's intended to make people feel powerful and, you know, feel the adventure of it and the love of it. So. So that's how we, that's how we handle those things. What is the most unhinged onset funny moment that happened that you remember?

Unknown Speaker: 51:06

Oh, God, um, well—

David Hayter: 51:14

Don't have to come back then. I'm not sure. Oh, yeah. So your Catholic relatives did not like the fried Daredi. The point was dirty. And Adriel could not, the world was not big enough for the two of them and already had to go. And, and we also thought it would be very powerful that it looked like he was just hit by a bolt of lightning, you know, and made it look like God had turned on him when it really is just a drill using tricks, you know? Are the nuns fighting with you on Twitter? Oh, I haven't seen any negative nuns, but maybe they're out there.

Speaker 4: 51:52

I think that's the thing about the show, right? Is that it's like it's exploring religion, sexuality. As the story develops, like, it's not like you kind of were saying earlier, it's not, you know, like, 'I'm gay, and that's all there is about my story.' And the same with the religious aspect. Like, they're intertwined. And they're complex throughout and aspect as well, too. Yeah. And the science versus religion. And like all of that, like we see, it's done very well. And you get all of those aspects.

Ash: 52:22

All of the characters, like literally, there isn't a single character on the show that is like one-dimensional. I think that someone, so I absolutely hate it. You're ready and Season One. Season two, you actually almost, almost, he did not quite, I never did end up fully supporting him. But you almost ended up empathizing with him. Because here's this man who has been thrown into a world where he suddenly has to question everything he's ever known and taught about and like lived his life for. And so even to Ready, as problematic and corrupt and—

Unknown Speaker: 53:05

Unlikable that he is—

Ash: 53:07

He's not just one-dimensional, he has depth to him. And I think that's also something that added another—

Unknown Speaker: 53:15

Layer of like—

Ash: 53:18

You guys explored the humanity aspect, even in someone like Adriel, who by all means is not human. It makes you wonder, like, I have spent hours wondering what Reya is, you know? I

know you can't really share because, you know, that's a Season Three, right? plotline. But it makes me wonder the complexities and motivations that Raissa has because, as an audience, we don't know whether she's trustworthy, likable, or good or bad, per se, but she's got to be compelling because every other character is so—

David Hayter: 53:58

Yes. Well, she certainly would be. Should we be lucky enough to continue the story? Yeah, there's big plans for big plans for Raissa. That wasn't really a question. So I'm going to say I think I figured out a funny thing that came up. So Joe, Joakim dalla Mehta, who played DReady, was, you know, he's got all these incredibly complex Pope outfits and so on and so forth. And I think it was him who said, I think he said to Simon, 'I want, I want a scene where I'm just in casual wear.' And so we were like, 'What is, what is, what is the pope wear when he's not popping?' And so, Kristina, our own incredible costume designer, created this sort of like leisure suit that he wears in this weird little white hat. And I just think that's hilarious, seeing already in his, in his, is Popa jogging outfit really cracks me up.

Unknown Speaker: 55:13

And he's not pooping.

David Hayter: 55:19

We never, we never had a discussion about Mother Superior and Father Vincent having a full fight scene where they're just kicking ass. That would be good to have. I think that's a good, that would be a good Season Three idea. They've always been sort of on the opposite sides of each other. I don't know if you mean fighting each other or fighting with each other. But I'd kind of love to see them fighting with each other at this point because she has, you know, shattered his leg. And they've had some clashes already.

Unknown Speaker: 55:46

How sentient is the halo? Now sentient indeed.

David Hayter: 55:56

We don't know. We don't know. You know, people talk about, you know, Vincent talks about, 'I feel now that the Ava that the halo chose Ava,' but that's such a thing that a religious person would say, you know, reading meaning into something that might not have any meaning.

Unknown Speaker: 56:13

But—

David Hayter: 56:15

Yeah, I don't know. I just don't know how sentient it is. Franklin would love to hear more about the Mother Superior and Ava relationship and how that evolved. Well, you know, of course, it started out the way it normally would, which is a hardcore Catholic nun meeting a libertine 19-year-old wild child that she has to work with. And of course, so she starts out super strict. But, but, you know, Mother Superior—

Unknown Speaker: 56:53

Is sorry.

David Hayter: 57:00

She's Sylvia de Fanti. She's such a lovely actress. And so, I mean, amazing actors, such a lovely person. And really what we loved about her journey was, especially when she dies and comes back, you can see the difference on her face, you can see the things that she's let go of and how happy she is and how much brighter she is. And so the idea was, again, Ava is the catalyst for change. She comes in and she takes this hard-ass woman and winds her heart and softens her up. And that's how that came together. Yes, I would love to see Vincent and Mother Superior fighting together because she is, by Jesus. Episode Four, when Vincent says to Camilla, sorry, I'm just reading the things at the moment because there's a lot of good questions. Adriel was everywhere and Camilla touches her neck. I believe that's probably Olivia who improvised that.

Ash: 58:09

I have one last question before we finish up. Who is your favorite sister warrior? And why? If you had to pick just one. Well, I...

Speaker 5: 58:21

I love them all. But Beatrice is the one. She's the one. See, Beatrice...

David Hayter: 58:27

is the perfect warrior. She's perfect. She's perfect in every way. And that is sort of killing her because she doesn't think she's perfect. And she feels like she's got this flaw, which is, of course, what Ava is there to prove is not a flaw, you know? But there's something that you have to love about somebody who is amazing at everything they do and yet still has so much pain and so much difficulty accepting herself. It's just... and then when Kristina brought it to life, it's just, yeah, it was amazing.

Unknown Speaker: 59:09

So that's my favorite. Who's your favorite, Ash? Oh, that's a tough question.

David Hayter: 59:15

You asked me.

Ash: 59:17

Um, I mean, probably Beatrice, but only because I feel like, again, I saw a lot of parallels between my own self and Beatrice, but also, I saw a lot of Lexa in Beatrice, and I love that Beatrice was also her own character too.

Unknown Speaker: 59:41

I feel like she was.

Ash: 59:43

I mean, Kristina did an incredible job portraying her. It didn't make it seem... it was honestly the best representation I've ever seen if someone like me. That's lovely. So yeah, probably Beatrice, but Mary is a very, like, almost tied. Mary. It's gotta be...

David Hayter: 1:00:03

up there. Yeah, Mary. Well, Mary is the Wolverine character. You know, I always say that because I started with X-Men, but there's always a Wolverine character. There's always, you know, Rorschach or, you know, there's always somebody who's just a badass who doesn't follow the rules and who doesn't love that as well. So yeah, that was a great character.

Ash: 1:00:21

It's funny because X-Men was probably one of my earliest... like, Jean Grey was one of my favorite characters growing up and a big inspiration. And I grew up watching the original X-Men films. Oh, that's funny.

Unknown Speaker: 1:00:39

Oh, glad.

David Hayter: 1:00:40

I'm glad. And yeah, well, like I say, I mean, I was a younger person. I was when we were writing the X-Men movies. I was. I was thinking about bigotry and racism and all that stuff. But, you know, our director was gay. And he really wanted to make it a gay metaphor. And we sort of, you know, worked all that in, but mostly in X-Men 2. And yeah, and we got so much support from young people who felt accepted. And, again, that's my primary mission in writing, creating anything is to make people feel okay in their own skins.

Speaker 5: 1:01:22

And screw the people who are trying to put you down. You know, it's just... I was nothing I hate worse. So.

David Hayter: 1:01:32

So you should all feel excellent about yourselves because what you are is beautiful. I mean...

Adrienne: 1:01:43

thank you. Yes. We wanted to turn on the cameras now for anybody that wants to just to...

Unknown Speaker: 1:01:52

show.

Adrienne: 1:01:54

our love just wave crashing all the time that you've taken with us tonight. It's been amazing.

David Hayter: 1:02:03

Of course, I'm gonna get in so much trouble. Don't care. I don't care. I love my nuns. And I love...

Ash: 1:02:10

all of you. So you only get in trouble if you get caught. That's fine.

Unknown Speaker: 1:02:15

Yeah. Yeah. Oh, a big heart.

Adrienne: 1:02:19

So there's... see, there's over 60 people in here, so...

Speaker 5: 1:02:26

and even more on Twitter, expecting to watch it when the recording comes out. So, right. Today has gone a little crazy at your interview.

Ash: 1:02:35

So you might get caught.

David Hayter: 1:02:37

That's alright, I'll put it out on my Twitter. I've got 212,000 followers. Well, we'll get it out there. Look, the main thing for me, I don't care if I get in trouble. The main thing for me is I love the fight to continue this show. The show deserves at least four seasons. I have to say, I'm not optimistic just because I know because Netflix has never let us show go before or re-picked it up. But I'm so moved by the fight. And I think it's worthwhile. So I want to keep hammering away at that. When I do an OCS interview at another date, of course. Yeah, take in everything I've said and think about what you want to ask. And always, I would always love to talk about Warrior Nun. I think this might be my first interview I've ever done.

Unknown Speaker: 1:03:29

Oh, wow. That's incredible.

Speaker 4: 1:03:31

Thank you so much for joining us. I'm still trying to process everything.

Ash: 1:03:37

Yeah, I'm like, thank you so much. Thank you so much. And thank you for your time, Troy.

David Hayter: 1:03:46

You're quite welcome. Thank you for your support. Thank you for your love, and thank you for wanting your nuns back. It's just... there's nothing I don't love about this whole show and fandom and all of that. So stay strong. Don't let anybody give you any shit. And keep kicking ass.

Unknown Speaker: 1:04:07

Thank you.

Unknown Speaker: 1:04:10

so much.

David Hayter: 1:04:11

All right. I'll talk to you later.