

- Speaker 1: [00:00:08](#) It's time for respect, the process, a short chat about commercial filmmaking. Here's your host director Jordan Brady.
- Speaker 2: [00:00:23](#) Well, thank you Helen. Welcome everybody. It's the 28th of February, 2019 episode number two. I'm going to get it right. 280 I screwed it up last week. I said, I think I said at the same number two weeks in a row. Anyway, not that that really matters. Um, thank you everybody for chime in, in on the transcriptions of the shows. I have put some, uh, transcriptions, but I call them highly inaccurate transcriptions because I use temi.com it's 10 cents a minute and it's highly inaccurate. It's done by robots and it's not, I'm not endorsed by them cause it's 10 cents a minute. But I do use transcription services for a number of reasons. Um, even my conference calls, if I have a recording, I will. That's a good tip. Everybody. I transcribed them for 10 cents a minute because then when I'm writing a treatment as I'm doing now, I know things to pull from and I can hit points that I forgot and you can highlight shit.
- Speaker 2: [00:01:29](#) It's really good. I don't know why I had to use the bad words. Clark Muller is on the show. He is a colorist Xtrordinair in Cindy [inaudible]. Dot. TV is his website, his company and Clark is known throughout the commercial industry and music video industry as having some of the best eyes and the business. And I think it's important, this conversation we have together is, I think it's highly informative because we're in the age of Instagram filters and downloadable Lutz, Clarke approaches each project. Not just looking at the color and the value's there, but also with a sense of story. How can the story be informed by the color? And I think that's something that people just sort of overlook. So, uh, some of the best days and the business and not just to see through, but to peer into when you're looking across from, I mean he is a, I mean it's like looking at Brad Pitt.
- Speaker 2: [00:02:30](#) Helen, he's a handsome man with beautiful lives. And I wrote this article a few weeks ago. Let me tell you about that. About portrait mode, you know, aspect ratios in the digital age. I think it was called, it was on little black book. LBB online.com well, I read a, I read another article by another director, Ryan Stake Ryan, if you're listening. Great article. How I learned to stop worrying and love portrait video and I tweeted it, but I'll, I'll try to put a link up somewhere tweeted again. Ryan talks about just surrendering to it. Just incorporating all kinds of landscapes, you know, square portrait, a skyscraper and just put it all in the soup, see where it comes out, which I think is liberating. And actually I think people don't care anymore on the consumer level. People don't give a shit if it's in a rectangle. I mean, I still think rectangles and squares are dominating.

- Speaker 2: [00:03:33](#) I don't know if you're going to have a bunch of circles all over the screen because nobody has a circular phone yet. Uh, Hey, I may have just predicted something. So anyway, check out that article. I thought it was really interesting. It was a fresh perspective. Now, commercial directing bootcamp is in June, June 15th, 2019 so march, April, May, three and a half months. But people are already signing up and if they weren't, I wouldn't bring it up. I wouldn't say, Hey, go to commercial directing bootcamp.com but I'm going to because you're going to miss out and I'd love to help you become a better film maker and understand the business or I would love to help you decide you don't want to be a commercial director and, and that's the truth because I've had many a filmmaker who come in and they really want to make their indie film or they really want to be a television director or do sketches, but they think they're going to dabble in commercials and by the end of commercial directing bootcamp they go, thank you Jordan Brady for teaching me that.
- Speaker 2: [00:04:42](#) I do not want to commit at the level one needs to commit to have a successful career and there's so many commercial directors. I feel that I'm providing all of us a great service by doing that. Anyway, there's another top secret product or service I guess I should say that I wasn't really going to talk about, but if you go to commercial directing bootcamp, I do offer a production optimization with creative consultation. I've only done it a handful of times and it's a, it's always confidential, but there's a review that explains what it is. It's high. Oh, it's very expensive, Helen. Very expensive. But if you're at an agency right now and you have your in house director or your creative director is going to direct, this may be something that interests you. So take a look at that and let's get to Clark. Clark is said, you know what? Here's the thing you got to chime in about on this episode. We all do so many things, but what is it about specialization that is going to make you better at your particular craft? And that's what we get into.
- Speaker 1: [00:05:58](#) Okay, cue up Clark Hill. You hit the red button. No, I moved it. It's over there. Thank you everybody. Commercial Directing bootcamp. Learn to direct commercials for living from a film maker, directing commercials for a living sign up today. At commercial directing bootcamp.com
- Speaker 3: [00:06:36](#) Mueller, Mueller, Mueller. Yeah. It's the German Buhler. Yeah. But I don't use humor. Why don't you use now? Because my dad, when he moved to England, it was in the 60s. [inaudible] 61. My Dad's name is Carl Moeller. Very German. And uh, we had to send it from, it's a long, it's a very complicated story. The

OAM lot was like a swastika in those days, right? Yeah. Yeah. So my dad being named Carl Moeller, he's gone now. God rest his back. He said his dad who would be really upset because they're very proud of that because they're sort of, uh, Europeans, um, that moved to Sri Lanka in the 1700. [inaudible] it's a long story. It's a long story. But anyway, um, yeah, but he said he had to drop it because it just sanity German and I love it. My little sisters lived in Germany for a long time. [inaudible] she is now Muriel Brady.

Speaker 3: [00:07:31](#) New meister. All right. Okay. There you go. Where's she live? Outside of Dusseldorf and hour and Holton. Alright. Yeah. Harper Hall turn. All right. Yeah. I don't know. It's a little, it's a little village. Like I imagine people, you know with wooden shoes and like it's German, they don't even use wooden shoes. But I imagine like, oh yeah, your waves to the butcher and they, they ride their old fashioned bicycles. I'm going in a month. Oh really? Oh yeah, that'd be good. Yeah. But you were saying that soccer, we were talking about the super bowl. Yeah. And American football. And then you said that there are different origins for, for soccer, for football, like a, what we call foot that is, there's, there's one in China where they inflated a pig's bladder and starting kicking down around pig's bladder. Yeah. Pig's bladder. Yeah. That it's airtight.

Speaker 3: [00:08:19](#) Yeah. Yeah, exactly. That's how it originated. That's what it is. Call it a pig's bladder. Like even a, in a, in a footboard used to call it a pig's bladder. He used to be covered. Yeah. Wow. So, um, so there was that. And then there's a, uh, the, the game in, I think I say Mexico when it wasn't Mexico, when it was something else. And then they used to kick around and heads of people can get round heads. Yeah. And I used to get it into the net, so I see as techs or the techs and that's what I thought the, the, the game in England, somewhere in, I don't know where, but they have a ball that they have to get from one side of town to the other and you grow up being aligned to the east or the West and happens in my mind, it was a head, it started with a human head.

Speaker 3: [00:09:06](#) But that wouldn't be, that wouldn't be very British shit. Yeah. That would be, even if you've got the stiff upper lip, you know, no, that wouldn't be very British, but they, uh, you know what I mean? Um, the thing that I don't get right here, right? The La Rams, Nah, that was sent noose rounds before. Yeah. I remember when they were the La rent. Well, yeah, exactly. And there's no law that says the ways in football or soccer, which is, again, it's a British word. It was to distinguish between rugby, football, and proper football. Okay. Don't let the listeners know,

when you see football that you're talking about soccer, what would I might don't like? I know they will from here on out by, when I say football, I mean the game that you actually play with your foot. Yeah. That is the truth. It's that. So, you know, I said that the word soccer was a, uh, it was shortened by, because it was association's everyone started calling it soccer because there was rugby, football, then there was regular football.

Speaker 3: [00:10:06](#) Now every European club and South American club that plays football there always call it like, you know, Manchester United Football Club, you know Mufc Oh, Austin. Oh, football club. So is football, but they don't call it soccer, but it is soccer actually originated. The word originated to distinguish it between rugby, football, which is union and League on, I don't really know a lot about rugby, I'll be honest with Ya. And then football, rugby to, to play rugby, you really have to enjoy the company of men. Yeah. Because there's a little really if physical touch in, but there's hard as nails as rugby players. Oh yeah. Oh, that's so hard. Honestly, I, and you know, if you seen him with the cauliflower ears and all that, for sure. It's fine. And I, except you don't punch. I imagined it's very smelly. Especially we need caulking that scrub and you're in someone's jock strap.

Speaker 3: [00:10:59](#) All yeah. Look into of soccer though. It's so I find it delightful to watch. Oh yeah. Brilliant. And once you understand the game and the strategy, the difference between the way the Germans play. Yeah. The teams play and the rules are pretty simple. Japan, Japan, south Americans have all got their own style. Koreans are coming up good at the moment. Crazy. Well, yeah, but the England I've, you know, it's the last time they won the World Cup was 1966 when I was a little boy. All right. So everyone's talking about England and I'm like, oh, finally and this year they did really well, but it just wasn't good football, you know? So when I see it and then he watched France play and it's like, oh man, it was so good. You know? So, and then the Creole Croatians played with heart, you know, and you know, it's just just brilliant to watch and that's about resilience or are good.

Speaker 3: [00:11:51](#) What I always work, you know, I've been a big Brazilian fan and I used to live in Brazil. I used to live in San Paolo. All right. You got a Gi was reading your bio, you got a job in San Paolo. So yeah. So I love Brazilian football. And as a kid, the first World Cup, I remember 71 was it something one 1970 sorry, Mexico now 70 Mexico and Brazil were playing. That was the first my first glimpse of, and we had to get up in the middle of the night to watch it, of course. But we all, me and my private school called, everyone got up and they were just so brilliant. I was hooked. I

was like, man, it's so good. My father was in the cockfighting had chickens and roosters raised this with spurs on their feet and they would really, they would fight to the death. Yeah, yeah.

Speaker 3: [00:12:34](#) No, I did an interest in film and have to sign it to totally, well, it depends on what conduct cock and it's always a bit of a colorful sport. Oh yeah. No it is. I mean, it still goes on today. Cockroach. You know, I've got this film that I did from Indonesia and it's a big deal, you know what I mean? Just cockfighting and they still have, you know, they're in rings and it's a big deal. Everyone's bet in and yeah. They strap like knives onto the, yeah. They're, they're like little, uh, they're nice. They like, yeah. Like tannins, but there, yeah, because I, yeah. Is it always to the death? Yeah. Uh, yeah. And then what they do, they cook the chicken and eat it. I've seen it. I've got this is film on, I'm gonna send you a link to, oh, I can't wait.

Speaker 3: [00:13:20](#) Yeah. What's funny about that is like a champion is always undefeated borough, right? Yeah. A rooster can't be like four and three. We can't have that kind of record. It's, no, no. It's always, we're not to know if they, if they survive, but as I see it as, and this film shows, once he's done, he goes in the pot and make a really nice curry out of it and it looks delicious. I've got to say, I would think the meat would be a little tough. Yeah. But you cook it long enough meat, it will soften up. Mostly dark meat on a rooster on it that night. I thought, I think it's a bit of both. You've got to see the doc. Yeah. You got to say it's a documentary, right? It's a very short, it's a short film. So it's like a, I don't know, it's fiction or it's nice.

Speaker 3: [00:14:05](#) It's real. It's real. It's real juice. She went out and show it and you know, and it's all follows. Uh, the guys, uh, uh, you know, own it. How did you, how did you get that project? How did they come to you? It's just a friend of mine, a under Sandra. She does a lot of interest in projects. And she bought that one to me and she's, we've done some very, I don't know if you remember a few years ago, there was this thing called ashes and snow. It was on the beach in Santa Monica Committee. Like, Gosh, ashes and snow. Yeah, yeah, yeah. You remember Clark, I mean, it's been several years, 15 years now, 15 years. I remember I just purchased a home in Santa Monica and I'm driving down the beach and I see these shipping containers, yes. Being stacked up. And I'd always followed sort of the green movement, the prefab movement, the shipping container movement. And I thought

- Speaker 4: [00:14:52](#) they're building low income housing on the beach. Holy Shit. What is happening? And uh, turns out it was a wonderful exhibit for the listener. They, it was a, uh, probably 50, I'm gonna say 50 shipping containers that were built then into a bigger structure. And you would go in and they had projected films, like an elephant swimming, a tiger going down, uh, in a, in, uh, like a canoe. And I was printing, it was always that will emerge is gorgeous. And the whole experience. It was experiential and immersive before those terms.
- Speaker 5: [00:15:32](#) Yeah. Now, and she did some of these films. Well, she produced those, um, Gregory Colbert is the eastern, the guy with the backend and he shot all of those films over many years. Pediatric. Right. So Gregory Kobe's, the artists he lives in, I think he lives in New York, is to the New York raise a Canadian artist and you know, he's about my age now. So, um, maybe a bit younger. Um, and then the editor was Pietro Scalia, not yet. Sure. Pietro he edits for Ridley Scott is his editor. He's won a couple of Oscars or thinking one for Black Hawk down gladiator. So He's a very well known editor. So they asked me to do it, but out of sounded, I said, Claude, I want you to meet these guys. I don't know who they are. And I walk in, they, they showed it to and I really didn't know them and they said, I showed it to me and um, and it was not 45 minutes long and they said, we want you to do it.
- Speaker 5: [00:16:24](#) I'm like, oh, okay. You did the coloring. Yeah, yeah, yeah. For ashes and snow. Yeah, yeah, yeah. I call it it. Yeah. I loved it. I loved it. It's brilliant. Is it a lot of black and white though? Well, he showed it black and white, but we toned it. We turned it because his artwork as well is like little closer. His artwork is, um, uh, you know, uh, do a tones monotones do tones and we were able to, or he wanted to reproduce that. So some of it was black and white, some of its color, the lighter stuff's color. It just depends what we feel like and what he's wants to do. And, and I was watching it yesterday actually, I was just trying to on, or you'd like this because we, she was talking about, um, you know, pretty planning and all. I said, yeah, I have a look at this. I'm not sure. She goes, oh, this is great. I'm not, no, I'm really, I really like it and it's done so well. It's
- Speaker 4: [00:17:17](#) mesmerized. Yeah, yeah, yeah. Right now I can't get, and I will post a link to something that Clark provides me@jordanbrady.com along with this podcast so you can see what we're talking about. Uh Oh, by the way there. And then the shipping containers would be packed up, put it on a truck or afraid or something and move to another part of the world. Yes. All right. But the image, I can't get out of my head. There's three

distinct ones. The tiger, I mentioned the elephant swimming. Yeah. Which was shot underwater and the sunlight breaking surface

Speaker 5: [00:17:50](#) of the, uh, of the water as seen from under the point of view from underneath, which is in black and white. And then there's, uh, an a rang of Tang or a monkey or something that's right there on the bar with her. Yeah. Yeah. I mean there's, there's a, there's an eagle that flies ego. There's a Katie g or anything. No, no, no. This is Mennonite. This is all done. He, you're not in the animals where, uh, you know, uh, trained animals have a sense, know, I mean, there was one, there's one with these African wild dogs, just like really their pack hunters and they're not trained, but they're kind of looked after everyone. They to us. So because I know these dogs, they have wild, just wild hunting dogs hunt in packs and a bit like hyenas about their dogs. And I said, so how did you control what goes on?

Speaker 5: [00:18:42](#) No, they're not controlled. It has it got there with guns just in case because they've got the art is one, the girls dancing and these talks looking, licking their lips, you know, so you know, everything's food, you know, as even with the, there's a cheat written that which is, it's a fantastic run with a woman. I really, uh, a woman with this such this great face, it's just got the lines of, just looks like worry, I suppose. And that's brilliant with his cheek and exceeded the Cheetah's just son of a, you know, it's amazing. And he see it and it's like, and and I remember that day actually Gregory we'd be doing it. We kind of the cause, cause I've never seen that before. See that's the importance of color correction. You will see things when it's bought out. Right. You know, he will see things that you could use.

Speaker 5: [00:19:26](#) So you might just skip over it. And that's why everything should be covered I think about anyway, that's my little piece. So let's talk about the, how that affects the workflow. Because I was taught that you, you, you lock picture and then you go to color. But it wasn't, you just said means maybe you should look at the footage, everything and then go back. I've, I've done stuff and they've got no idea they've got it. They've got no, it's like an outtake all my, as I said, this looks brilliant. I a look at this a lot. How do you find those moments? Because I'm looking at your sin. You're sent all the food. I'm sending all of it. And this goes back to the days of film as well. But when I get diabetes, like you know, obviously I do get stuff and I, I say to mute, we should look for all of this because there might be stuff in there that you could use an edit.

- Speaker 5: [00:20:10](#) So net it, you know, and if you have locked to the sort of like the boards and stuff, fair enough. But if you've got stuff we can throw in and make an interest in, use it. And I think so I like to look at it and say, Oh, you got some great stuff here about [inaudible] and then there'll be a long wall. I'm bigger. Well look, let me just send you a link. And you can say, oh, that's great. We didn't even know it looked black to us. We didn't even, you know, so, so that's the way. And you know, everyone exposes differently. They put a lot on now. So, and you've stuck with that law. If it's a rec seven or nine, you're stuck with it because it's baked in. It's baked in. Yeah. Onto your dailies. Especially when the dit, the dailies, it's,
- Speaker 3: [00:20:48](#) it's uh, you know, they, when they do it, they bake the light on and then that's it. A lot for the, the new filmmaker is a lookup table. That's correct. Yes. And it's, it's a setting, let me try this. And then you do it the right way. It's a setting that when you shoot a raw image on the new digital cameras, right. The, the lot says this is how you will probably want to color this. It's almost like an off the shelf plug and play colorization for your film. Mr. Roy. Like if you go into the editing software, like I use premiere, you can click different Lutz and still apply them and then you can finesse them. Yes, that's right. Yeah. But you know, I'm always a big believer that the tools don't equal the talent. So I have the tool, but my eyes don't have the talent.
- Speaker 3: [00:21:40](#) So I that's why I mean palliative colors but just, but what I was getting to is when the, uh, like on set my dps go over to the tent where the digital imaging technician is the dit and they set a look so that the dailies have a feel a vibe. But we always deliver the raw footage, the editors from the raw food. That's right. See the thing is when you do it that way, I'm fair enough is, is a guy as a dit now he's not a colorist. He's got a port. A potty. Yeah, that's right. And he's got a bit of software that tells him that he can cut it and stuff and it doesn't make him, look, I've got a car, I'm not a race driver. And that made drive a car to work. That's all I do. Just remember that. So we are the law and you get different versions.
- Speaker 3: [00:22:31](#) You know, you get a rec seminar nine you get a m 31 you get all these different kinds of lots and they were all put a bit of caliber at the end of the day. As I say, at the end of the day, I color, I don't need a lot because our color, I'll make it look good. I get the most out of the film. That's my job. Okay. So that's what I do and I don't need use lots. I've never used lots and people say, why don't you use that? So then I'm a colorist, I color it. I don't need a lot. Oh well that's what they, they looked at onset. Yeah, but it could be anything. In the old days when we, when film

was shot, we didn't have a second for the film. We'd put it on because it's all down to exposure. We'd see what's in there. We try and balance it out to get the most out of the film. And then we say you I, and then we give it a look. But I was, I would say that shooting raw passes along a lot of the responsibility for the final look to you. The colorist in the room versus the DP on set. Ah, yeah, true. But I want to talk to the DP because he's the one that lit without him. I have nothing to her were [inaudible]. Absolutely. Yeah. Uh, hey, moe her and there's a lot of great 19 plus. Exactly. Yeah. And then there's lot of great, uh,

Speaker 5: [00:23:46](#) female. Oh yeah, yeah, yeah. How did encourage, I mean, you know, what can I say this so many? Um, but whoever's shooting it, I need to talk to them because I want to know what they're feeling is. If they say no, I don't want to see any detail in the black, I'm going to make it like that. Because that's what the thoughts were at the time. Also, their direction was at the time as well. Now of course, it depending on what you're doing and you're doing a feature film, you're doing a commercial. If it's a commercial, sometimes a DP and the director isn't allowed for whatever reason. Maybe they're busy, maybe they just don't want them there. Maybe to the agency wants to do the color correction. Fair enough. And then, then they'll ask me to print out the details that maybe the DP didn't want to see all the director.

Speaker 5: [00:24:33](#) Well, I sort of say, well this is what we would tell about there was how, what about that? We want to see that so I'll make it so, but still want to keep the plan. You know that the DP and the director had to their vision that they had, I still want to keep it pristine so they can use it. You know what I mean? You don't want it completely off off from what they thought and then they can't use it. Right. And if they needed a director's cut then I'd have to do it a different way. But of course I want to, you know, they're the ones that, you know, have the vision with proper communication [inaudible]

Speaker 4: [00:25:06](#) the director should have communicate, should communicate to the agency what he and or she and the DP we're talking about long before you shot and then after your shot. So that there isn't a huge departure. Because I mean I started off shooting film and I would go to the dailies. Yeah. To help set a look so that when the editor got the dailies and the agency in the room, they would be influenced by what we did to the dailies. The dailies was not a final commitment, but, but the dit putting the lot on on set has eliminated the need for myself or the DP to go to dailies. I mean, there are, there is no dailies anymore. Well, yeah, exactly. This is the hard drive.

- Speaker 5: [00:25:49](#) Yeah, that's right. But unfortunately, when it passes down the line towards the client, so the agency's client, they see that, oh yeah, we really liked that. And then they sort of like get a bit nervous about changing it. I understand that because they're working for their client. I understand that, but it's so much nicer if you can sort of take a fresh look at it and see what there is there to make it even better. So you'd rather see a spot flat and then start coloring. Oh yeah. Yeah. Me Personally. Yeah. I want to say, I want to say, yeah, that's what I like to do. Yeah, yeah, yeah. If you can get the most out of it, then personally I never, I haven't looked at what they've been looking at and I look at it and go, Oh God, it looks so normal. Come on, we can get better out of this. And this is what we used to do. We used to always make it better, make it better, make it better because that's the thing. It's better for everyone, you know.
- Speaker 4: [00:26:41](#) I like to think that the process, regardless of how the footage gets to you is improved every step of the way. Absolutely. From onset to the editor. So the same question I would ask an editor like we, you know, we know bill Marmor and he cut our project that brought us back together here years apart. It feels so good. It's good. It's good thing. It's gonna I'm here. Yeah, you're here, Amanda. It's great. Um, I like sometimes when the editor sees the footage without my input and she can, or he were very liberal here, could just take a swap at it. Take, does it take a swipe at it. But there are times when things happen on set that what I like to do is regurgitate my thoughts either the night over the next morning in an email saying, hey, because budgets are limited. Yes, you got no time.
- Speaker 4: [00:27:39](#) Let me just tell you that the reason there's eight takes is because this was wrong. We changed our mind halfway through the first instead of takes, everyone was digging this, this is why this cutaway was shot. Maybe it'll help bridge the shots. It's not a prescription to the editor. It's a serving suggestion clerk. When you buy a box of Cheerios, they have a bowl of cheerios on the cover and there's a big strawberry. Yeah. You don't have to eat it with strawberry. Exactly. It's servants. Yeah, so I like to do that so it doesn't fuck with the editors process, but it may be gives them a headstart so that she can work a little fast or he worrying. You're very, very liberal. Very so with with the colors. I never, I never thought that you would like to see it just raw with that flat look and then apply or anything. Does that happen a lot or you are usually sent the offline that has the nut on it? Yeah.
- Speaker 5: [00:28:39](#) Oh No, we always sit in the offline, but I always look at it and go see, look, there's, there's a couple of ways of looking at it. Yeah.

You can always make something look better. Okay. You can always make something that's in head start for me, but I like to look at and go, well, where will this one go? Because we can do this, we can do that. And it's so many tools now in the box, you know, uh, you know, let alone or loading all the lots, which I don't do, but there's so many tools that were where you can make something look, you know, totally different, totally different. I can pull and keen to that Scranton and keen to the highlights, put the sky back in and do this, do that. I can fix that little, that little truck, but it's not supposed to be down and get rid of that.

Speaker 5: [00:29:17](#) I'll do all of that in the bait on the color correction. So this is no visual effects. This is just color correction, but the color correctors are so powerful now. Now, you know, everyone knows what did Davinci resolve is from a commerce in his baseline. And then there's new Coda. That's my tool of choice. And Dakota Lakota, he had a film asta because it's so powerful to me. Another colorists will disagree. Good. I'll, I'll, I'll, I'll ask this question. What makes your color corrector better than mine? I'll ask him that question and then let them answer. You know, I do that all the time.

Speaker 4: [00:29:49](#) What's usually the answer? The count, because again, all the tools and the talent or the town, you know, I, I probably use this analogy on the, uh, on the podcast before, but it's a friend of mine, Jeff Young, he plays keyboard, uh, with steely Dan. He goes on tour with staying and Jackson Brown kind of old school guy around our age. He plays a Hamad B3 keyboard and he has a, um, not a Harpsichord, but it's this other, it's, it must be the Hammond B three is the main one I'm thinking of in that instrument is an extension of his soul. Yeah, it's, it's like this wonderful, it's so wonderful. Like he could play anything. He play all kinds of insert. When I hear Jeff play that, it's just, there's something, there's a little extra magic dust that's coming out. So I'm sure someone could say, well, why don't you the, you know, there's a plugin for the Omaha that makes it sound that,

Speaker 5: [00:30:52](#) Nah, it's not the same it, and it might be for some of, the other thing is there's always the purist element of it. Oh No, I ain't going to do that. And that's kind of a bit me. I've been doing it for so long. I'm a bit like that. I'm a bit, I do not, you know, that's just me, you know? But that is the purest element. I'm a bit more of a purist. It's the difference between an electric car and the gas engine. You know, you want to hear that engine, electric car. It sounds like a remote control Kong. I mean, it's no like, you know, part of it is that needs to be, yeah. You know,

like in the old days when we used to put a little playing cards on the bicycle spokes to make them sound like something, you know, listeners, you'll have to Google. Well

Speaker 4: [00:31:36](#) that, yeah, that all the time. Yeah, yeah, yeah, exactly. Like a Jack of clubs or a baseball card. Any card that clacked and you'd put it on the fork of the front wheel of your bicycle and it just, why was that even a thing? The sound, it makes it sound like something. Yeah, making it go any faster. You know, for my last documentary, I am battle comic available on iTunes or wherever you download and consume digital content. I bought this for a four k camcorder. It's just just a Sony handycam basically. Yeah. Right. And I could have bought the expensive one and I looked at it and I look, but this one had audio in cause I was a one man band. I went overseas to the Middle East with a backpack, a camera and some microphones and this recorder and for, I would say six weeks before I left, maybe longer, I took the camera and just walked

Speaker 3: [00:32:40](#) around. I walked around Toronto, I walked around Kansas City, I walked around Los Angeles, I went at night, I went in the snow and I, I, I knew the tool inside and out because the last thing I wanted to do would have to iron it. I wasn't going to take a manual and flip through it well and shooting right. It just became an extension of my, my hand and my eye and it turned out great. Yeah. And I had someone color it. Yeah. So yeah. So you see, it's like something that you know and you use and you just wanna you know, you just want to do with nature. It becomes second nature. The point was one, I always try to plug my shit on the show and to Clark that I didn't have years to learn it, so I had to make the time like, oh shit.

Speaker 3: [00:33:28](#) Yeah, yeah, yeah. You have to do it. You've got to do it just to, well, the plugins. Good. I've got to say I liked the plugin. I think that works very well into the, into the discussion. I think the, um, the truth is that is an extension of you, you know, it has to be an extension and any of that is an extension. You know, when I have to do something that's out of my comfort zone, I've got her get to know something, I've got to do it. And that is part of it. So these last tool that you've, uh, had to bring into your workshop into your shed. Oh, late work. Yeah. It works well. It's what I'm flying. Yeah. We just put a flame in and uh, you know, discovering stuff about that. We put her new kin maybe six months ago. That's good.

Speaker 3: [00:34:13](#) I'm not the nuke, but you don't just have an artist dedicated to the nuke and the flame and the, uh, no, because I think, you know, in the days where, you know, you had flame artists, he

had new cars and all of that. I think, you know, I think you've got to be flexible in this day and age. I think you have to be so, so we have calories, we have a colorist run into flame. He's good at it, you know, and I've been brilliant in, uh, there's a, a flamer that alike that I'll bring. Brunin you know, but I think it will change in time. I think people will jump on the box and get used to it. You know, I think those days of know I'm a colorist, I'll, I won't jump on you come to old and long in the tooth and what are these guys has been around for years, so I won't, um, jump on it, but I understand it.

Speaker 3: [00:35:02](#) I see what they're doing. And I'm like, well, you know, I, um, I told you I teach at USC at, yeah, of course, color correctors and only to that, and what I've noticed is that, um, those students for one year to the next, they're much better everything. Yeah. They know it. So this is how it's going to go. Everyone's going to want to learn and know everything. And that's why I think it's c, as I say, I'm too old for that. I'd be like, oh no, I don't leave it out to all you could, you could learn anything you want a little. Yeah, I know, but you want to be good at it. You want to be in your comfort zone. So I said, now I'm in a position where I like, well why don't these guys, what? Do you ever go out and see what it's like?

Speaker 3: [00:35:36](#) Hey girl. And I think you need to, especially now. Oh No, I, I just, before you got here, had to send a link and I don't even know if I want to talk about this. I sent a link to one of my sales reps to my, uh, a bunch of spots that I edited and I'm a director. That's my thing, right? And I'm, I'm bought and sold as a direct commercials, but I edited that doc and I've edited spots where, uh, the budget was challenged and they had someone, they were going to do something in house. They didn't know if the inhouse person had the, uh, the level of taste comedically that I have. Because as you know, my views of comedy are narrow, but correct. So I will do a first pass and then I'll send them with a project and I just sent that link out going, hey cause there was a project coming along and they asked me, I think I have to be able to, do, I have to adapt to the market place saying nothing is said, what about you can't just be the guy in now I'm going, my aftereffects game is not strong.

Speaker 3: [00:36:51](#) Well yeah, partly our learning curve is a bit different to a youngsters learning curve, but that's all I can say. Oh yeah. That's the hardest bit to learning curve a becoming second nature, you know. And that sort of, when he asked me what tool are we bought when I bought the tool, then it doesn't mean to say I'll use it because I can't use it and that I want to use it. Let's be honest, let's be honest. Or they want to use it by

understanding she's a shove. You would, you would learn it. So, yeah, if I had to learn them all, but there's so much out there and I look at my guys and they were youngsters and then it's like, no, you know what? I've got to be the old, the old daughter, the old fool that actually points in directions and know it's like having kids yet we have kids around the same age.

Speaker 3: [00:37:37](#) Yes, that's right. And we are just that it doesn't matter who we're with, what we do, we all just that and that's what he was doing. And some people would understand that some people weren't, but that's the way it is. Do you think that influenced, uh, how did the teaching come about? Because I'm over 50. Okay. I love teaching. Yeah. I went to and I, and I never thought I would. And then it was like, I mean I won't say a calling, but clothes, they're like, oh I'm going to do, cause I do this workshop. You can find out about it@commercialdirectorbootcamp.com that's two plugs, one episode. I think that's really good. I think float say, well like organic, Germane to the conversation just just came out and, and I get so much out of it like this, it's a palpable feeling from the, the filmmakers, the in the workshop like, and I get to watch

Speaker 4: [00:38:36](#) their work and they're all these hybrids like you're talking about. They all, like, I had a DP come to be a guest speaker in the end when I first started doing it and all the feedback was, it was great to hear from him. But I'm like, we all have to shoot. We, we can't afford a DPE. So we're director dps, most of them now it's director, DP, editor might son Ben is director. DP editor.

Speaker 5: [00:39:04](#) Yeah. See the thing is I, I, I'm a bit old fashioned. Yeah, of course I am. I'm old and I, I'm in my late fifties but I'm still, you know, you can be all of these titles, but you've got to be good at one, you know? Absolutely. Cause you can't be good at all of them, you know? So and is it an you'll be able to contradict? Yeah, but it's a little bit of a contradiction because what I just said is that I think they will, so they all understand the click in and uh, you know, like move in and copy paste and all of that. They all understand that. So, but you will eventually find what you, what you really enjoy and like and try and push towards that. You know, I liked color, right? And when I started doing the teacher and, and I've always been teaching because I've always liked to pass the knowledge on because someone passed it onto me and then they retired and you know, and that's what I believe in.

Speaker 5: [00:39:55](#) You got to pass along. And John, unfortunately now most of my knowledge, although it's, it's pretty good. I know a lot about some of it you can't apply to today's, uh, you know, little laptop computers with everything on it. You can't apply it. You know,

before we had a million dollar machine to tweak and to show, teach people, now they're not million dollars and we can pick one up. I saw an advert. Well, no, but I saw an advert for one of those. You have a day, so just take it away. You know, it's, it's a very expensive boat and there's no use for it anymore. And I've got a friend who's trying to get rid of a few and he's just sitting there, he's taking it apart and sell it for scrap. So they just tell the cities that were very expensive in the day. I no longer needed, but of course they are needed because there's a Caecilian fee, a film out there like a 24 track w what am I going to do with it?

Speaker 5: [00:40:48](#) Yeah, exactly. Yeah, exactly. Yeah. Yeah. Well that is a bit of a resurgence on, on that, on the, on the analog, the analog old Jaco friend that builds desks, um, analog destiny, you know, he's having some success. Back to the, the how you got in. How did you get to USC? Oh yeah, they actually sent me an email. I was in Spain, I think I was on holiday and they sent me an email. [inaudible] exactly. And, um, and, uh, I got an email and I thought, oh, I think this is a scam. And my wife said to me, Oh, you're stupid dude. What do you teach at USC? You'll stick with your eyesight. I'm like, all right. So I looked to say, well, let me just respond to it and see. And then, um, I responded and it was legit and I went down there and uh, I said, no, we want you to do it because we heard about you, this, that, and the other and you could at showing people things.

Speaker 5: [00:41:41](#) And I have been doing it for most of my career. I was just pass on the knowledge. Um, can I do a little plug for Warren Eagles? ICA? He's, he does the result. Of course. He was my first assistant in London many, many years ago. So He's teaching it. So he's doing the same thing. He's teaching it, passing it on. So you know, it's kind of a good legacy is that's the lesson. Make you feel good. Yeah, it does actually. You know, it's good to get people out there, have people out there doing it. How have Instagram filters, hmm.

Speaker 5: [00:42:17](#) If he had a video feed of that. You see my face? Well, no, I prepared this question. How have Instagram filters affected the way the agency or even maybe even young filmmakers, uh, interact with you and the tools in the room? Well, you know, as a under the work. Yeah. Well, as a note, I'd have mine, the filters, I think there's, some of them are good, but they do look like Polaroids. Some of them, you know, and I've seen Polaroids. I've seen there's different film stocks in the past that were fantastic. Provea of Elvia, you know, just in the east, just all the different stocks and stills and slide film and in a bleach bypass, you know, uh, it was so many. So CODEC, vision stuff. Exactly.

Division stocks. Yeah. They were brilliant. Yeah. Feature Film. Yeah, that's right. And before vision they would have a stocks and I can't remember all of them, but we were all very well versed and I'm in the day then there was a Fujis sort of a run.

Speaker 5: [00:43:22](#) Yeah. The previews and the, yeah. And they used to, um, take still film. And split into eight Mil. And you know, there's a lot of, um, they're great. They're the whole gray. So I look at them like the film stocks except you know, oversee Instagram. All we want it to look like this. I'm like, so you got to understand that this isn't, this is a still image, just like a Polaroid. You've got to look at it and move and make sure it flows. You've got to see from one shop to the avid, it feels right. You know, and you're telling, you know, it's always been colorists tell the story with color, you know, we can all make good color. It was just got flow. It just has to come together. It has to feel, you know, it has to have some fee. And you know, you can say, oh well it doesn't really matter what we can say. Well sometimes it brings emotion and you know, this is the whole point when you have a warm look, he feel comfortable. When it's cool Colt, it's, Oh, I said, well, that's the whole point of the storytelling. So, so you have all these different looks trying to set the mood. It's romantic, for instance. It's like it's, this is very much a very nice, it should be warm. It should have been,

Speaker 3: [00:44:32](#) you know, it should be lovely. It should be just comfortable. There's a spot that you colored. I want to say it's for the CW network about inclusivity. Oh yeah, yeah, yeah, yeah, yeah, yeah. And it's all the stars of the, uh, of the network shows. And I was watching it right before you got here. Just admiring, because it's inclusive. It's the rainbow of people and all the skin tones. I mean, everybody's skin tone is different. That's what I was like, Lily White, freckle woman. There's a black guy, there's Asian, whatever you call that tone. Yeah. But the overall vibe was, was warm and inviting. Yes. It has to be. Yeah. So was that a tricky thing to color? Ah, no, but I thought, you know, I said what? It should be warm. If it gets colder, it looks a little bit, you know, you try and fail a little bit of blue in there somewhere, but you got the highlight should be warm.

Speaker 3: [00:45:32](#) That's the way I look at things. It should be, if you go to look that, the point is that every, if everyone's got their own opinion, it's not going to an art gallery. Some pictures we'll talk to you some pictures. Wait. And we try and as colorist, you're part therapist. Well yeah, you're trying to sort of get something. You're trying to find some sort of emotion out of it. If it's, you know, something like inclusivity in I, you want it. So how, how would I view it? Where it should be warm? The highlight should

be, well, I'm going to try and put a little bit of blue there. I'm going to try and maybe feed a bit of green in this. Just have a look. See, and that's my whole point about seeing what's in there too. Um, for now in the, in the, the film or in the data, there's another one going, Bob Marley Junior.

Speaker 3: [00:46:24](#) Oh, right. Yeah. Uh, the weed way. Medical medical is the, uh, medication medication. That's right. And I knew the song and I had not seen the video. And it's on your site, which is Cindy [inaudible]. Dot. TV. Yeah. Yeah. Thank you for the plug. Of course. This is a podcast. Yeah. They could call it a plug cast. Yeah. Maybe you should coin that phrase. Um, so the Bob Marley junior isn't about Somali kids. Damien Marley. It's Stephen Marley as a bunch of Martinis. We went to the actual, the, the party for it. We went to that and they were all on stage is actually pretty good. Oh, that's wonderful. As a bunch of them. Yeah. A bunch of Marley's I've seen, I'm a Damien Marley. Yeah. Damian Montes in Israel. Yeah, yeah, yeah. Um, there's weed everywhere and we're in a greenhouse, but it is, it's so was that challenging? Oh yeah. Because the green beans so dominant. How does that affect the other colors around it? Well, you see what I'm saying? Yeah, yeah, yeah. So that actually that the, the lights on it as well though. The grow lights, those were, they

Speaker 5: [00:47:30](#) didn't light it for a film I shot it is a mess. Our to pull that around and I'm not off. Look at what her grow lights. They're like sodium vapors. None Tonight David. Like special. Yeah they were, oh I think they would like greeny kind of a bit light for our restaurants but it was just all over the place because it's a beautiful piece that, well I thought it was quite interesting. I must admit it was challenging because we just had to pull it around. See the thing is some of it was controlled lighting and the beach and on the street and stuff. You can control that the days and then you've got to make all of the, the stuff that was shot in the grow rooms look decent and that was it. So you're trying to get, you know, the color of the weeder and you know, those that know what weed looks like on, on the bud. It looks quite inviting. You know, it always does. I already, you know, I, people have told me that of course I'm a high as a kite right now. I definitely know it posy over for me. I have not smoked weed in years because I eat it. It's a edible now. All right. Yeah. Yeah. So no, that's a good thing actually. I like it when you smoke it. I love it. I love the smell of it.

Speaker 4: [00:48:38](#) Cause to me better though, because, oh, I don't know if I eat a lemon bar when the, when the edibles first came out and I like halfway through and I go, oh, I don't feel anything. I ate the

other half. I met this couple or friends, friends, posh anniversary party at some hotel in Beverly Hills and all of a sudden I'm in the Himalayas, not as woman's talking to me and I'm getting high as a kite and I had to interrupt her and go, excuse me. I just, I think I have to find my wife. Like I just bailed, went and sat in a corner on the stairs for like 10 minutes gone. Oh yeah. So the, the, I'm joking about the edibles or they're there to a inconsistent,

Speaker 5: [00:49:20](#) well, yeah, you're an old guy like me. Well, I think, you know, also being an old school, I mean we, you know, um, I think that edibles are fun, but they do take a bit of time. I practice making, but I seem to, um, for me, and it always has had this effect on me is that my short term memory just goes and I don't like it. And I'm really a stickler about remembering where I put things. So I've got these little systems in my head, like in my garage where my stuff is, and if I, if I smoke weed, so I'll try not to smoke it and I love it, but I try not to smoke it.

Speaker 4: [00:49:55](#) I found that going into the, the, uh, dispensary, which is now like going into a, so you haven't getting the slim Jim. Yeah, exactly. I missed the dealer Chit Chat. Like when I used to have weed dealer, I'd have to talk about it, all

Speaker 5: [00:50:10](#) theories. And then after 20 minutes go, Hey, can we, ah, I gotta go. Yeah, exactly. Yeah. Not now. Yeah. That was something that was more of a, yeah. It was a ritual and the ritual of rolling the dice pre-rolled yeah. Yeah. It's kids on know. They call it so easy. They know Da Vinci on their laptop. They've got their joints. Pre-Rolled Ben. Yeah. Well this is it. Is it all a bit strange? You know, but that's uh, that's quite funny. I had a creative director

Speaker 4: [00:50:38](#) comment on my treatment about an Instagram. Like she thought I used the wrong Instagram filter in the treatment and I s I said, no, no, no. That's just for the look on the woman's face. It was the emotion of the surprise this woman had in my treatment and right next to it was a big word that said, you know, the reaction. Yeah. And I don't fault this younger creative director. It could be a man. Could be a woman. Yeah. Uh, because that's his or her generation. That's how he grew up. Yeah. So I am now cognizant in treatments of the look of the pick he used to be. That's a great face for the comedy. Yeah. But now I have to be aware, I have to deal with that.

Speaker 5: [00:51:26](#) So do you use, use those straight where it's the emotion you want to pretty animation, but obviously you're sort of like going in hard, you know, you're going in, there's no gentle easing into it. You know, you're going in heart. This is that look, this is that

look, uh, I used to not care about the look of the picture. Yeah. Yeah. That's what my point was like. Yeah. There could be five pictures

Speaker 4: [00:51:46](#) in a treatment that that would not flow. Like if you were coloring these, you would give them some sort of a cohesiveness, right? Yeah. In a treatment. I just thought what he used to put a bunch of pictures in. Yeah, yeah, yeah. Now I'm like, oh, well maybe that one's a little too dark. Maybe the mood of that one is going to say something different. So you adapt.

Speaker 5: [00:52:09](#) You have to, I think you have to, I think you have to, uh, um, you know, just, and again, it's emotion. It's like looking at her, going into an art gallery. What does that picture say to you? You know, how do you see, do you see colors differently? I'm a little like red, green, colorblind. Alright. Now what? I'm not colorblind otherwise I've got away with it for a long time. But different people have different, Eh, I'm, I'm looking at stuff a little differently. I'm also trying to focus the eye on everyone else's eye on something. I want them to look at. You know, like the usual thing. You want to look at the product, you know, you, you, you make it. So of course if they're looking in the top right hand corner of the screen, that's no good. This is why I always say, well, if they are looking over there, we've done something wrong. They would need to be looking in the middle. So that's why you focus it. You sort of bringing things up you want to bring in. So do I look at it differently? Um, well yeah I guess so. You, but I'm making decisions. I want to see

Speaker 4: [00:53:10](#) a life, well like they were in uh, the spacious respect, the process studios. And before you come in here with the lavish chocolate fountain, the Ping Pong table and everyone, little colorful billiard table, you have to walk down hallway. That's like post apocalyptic. Yeah. This building's like an old 1950s building. Do you come into a building like this and go, wow, this is putrid, Luca, they need some paint. What is that?

Speaker 5: [00:53:37](#) Oh No, I actually quite enjoy looking at different things, like old stuff and uh, so I don't ever judge it, you know? But do you see it? They're like, do you see looking at the, the, the coolness of the lights? I am. I must admit. That's cool. Well, yeah, but I, I look at everything, right? You know, if you see a fantastic sunset, you've got to look at it and admire it. You know, you, you have to, if it's a great day, you look up and obviously me being from England saying, Oh, this reminds me of England a bit, you know, the coolness. And then you sort of look around and say, well, this is sunny California. Like today, it's a

bit up and down outside, you know, so you've got a little bit of sky popping through, a little bit of blue sky and then, oh, that's nice. And then you've got the gray clouds or that they look too good, but you know what? It's going to be sunny tomorrow, so it's all right. Temporarily. It's all right. But that's the thing. I look at everything and, and I do enjoy just looking at just colors wherever and lights wherever.

Speaker 4: [00:54:37](#) The project that reunited US listeners, I don't know when it comes out, but I can talk about it. It's for Michigan Lottery and lottery spots. I actually, I love them because I find that they have silly creative when it comes, you know, I didn't come at me. Right. Yeah. So we, this is what I'm hesitant about talking about it is it looks like we took epic fails off of Youtube, but when in fact we recreated the, the bits and it's people on their phones that have, they bump into walls, they trip into fountains and they slam into park cars because they're all looking at their phones. So we shot everything with a, again, I went to the same best buy that I got my handicap from and I got a security camera and we put her on a see Stan way up high and we really put it where a security camera would be.

Speaker 4: [00:55:34](#) No were cheated it, you know, to make it a little better shot. So it is flat HD 30 frames, uh, auto exposure where we actually did finally break into the box to cheat the iris is it right. And then we used conversely the new Sony Venice for the hero shots of the people playing the lottery. Aligning on camera. Yeah. And the one I like that calmer state. Again, you said, you said, I love this new camera. Yeah, I'm not kidding. I'm not kidding. Yeah. The, the irony was that for the first time in years, because you know, I haven't gone to the, the telus any long time, I come in for something shot on HD and I was like, Clark, don't, don't mess these. Don't just leave them shitty. Make them shitty. And then you push you, you said, no, but let's just, let's just, let's just shade this area so the eye goes to the gag. Yeah. So it improved the comedy. Yeah. Because you, you pushed it.

Speaker 5: [00:56:38](#) Yeah. He said, that's what I do. I do. You need to focus on what you want the people to see. So you know, you've been, yeah. You just, you know, maybe we're in the condo down a bit, make it pop. There's a paper instantly look into that area. That's what we're supposed to do.

Speaker 4: [00:56:54](#) But, but how did you feel were like, really, you're bringing me one of the newest pieces of technology that has a very cinematic feel, the vendor. Yeah. Yeah. That's a nice kind of, then look at this shit from the,

- Speaker 5: [00:57:07](#) no, no, no, no, no, no, no, no. I like to see, I mean, obviously it served the story. It says the story. Yeah, exactly. And you know, I could have done a bit more, you know, in terms of, remember I told you anymore, why don't we just kind of get a bit a bit, not crappy, but you know, we can degrade a little bit more, not hit some bumps but you know, maybe a bit more globally, globally grain and stuff like that. Just to see what it looks like and then fill it in again directly. I, you know, this is how, this is what I do. So you know, I looked up, I look at every project as a project, not as, oh this is just bad, badly shock because like you kind of have everything, especially these days, you know, it is, it's snow. In the old days, every one took very vary a lot of care into setting up a shot.
- Speaker 5: [00:57:57](#) And you know, if there was one shot that was bad, oh it's over exposed by God. It's, it was just a disaster. Now it's just like, oh, this is what we got. And again, I know people are moving quick. There's a lot more cameras out there. Instead of one camera shoe. It's like six cameras. You got all different phones, phone cameras, you've got this, you got that is, so you deal with a lot of iPhone footage and not a lot, but we have all sorts coming through. So some people will use an iPhone for the iPhone effect. Some people will, you know, um, you know, you shoot on this great camera and degraded a bit and some people, you know, I said we get, we look at all sorts.
- Speaker 4: [00:58:37](#) I'm from the school of authenticity, meaning I went with the security camera. Yeah. Because it was supposed to be secured as footage. Yeah. Yeah. Many people along the way. My trusted DP, the producer, the agency was, was actually down with the security camera from the get go. Yeah. But people said, Whoa, we got the Venice. Why don't we just shoot it on the Venice and then we'll, you'll make it look like a security camera to which I say, you're telling me if I want a cat I should get this really nice dog. Cause they're easier to train and they're more loving. And then we'll put a little costume and it looked like cat. And I'm going, I just want to use the gat, nor now that it was my dog cat analogies with new material, the podcast
- Speaker 5: [00:59:24](#) that came off good. That's that good. But it might not be right. So, so yeah, the um, you know, if you want somebody to look like some of you again and you've got the ability to shoot it with that thing, you know, then it's like audio, it's like analog versus digital. We can make it sound like and look, but my, why don't we just record it with a, you know, an old, cheap camera and stuff like that. You know? And I believe in that. That's a good thing. I think that's good. That's creativity, creativity, creative. I call him. It's creative. Yes. Crave. Exactly. Yeah. I can't even get

the word out about the true fees. It, you know, that works. It for me, I think it's a good thing. There's a trend in music videos in post to put, uh, the glitches, the beaches, which is, we've done that so much now that I would think, but the ma, my mindset is a little different than the young people.

Speaker 5: [01:00:22](#) The young people say, no, that's what people are doing. My attitude is we'll, if it's been done enough that you notice it's being done, it's time to do something new. What exactly. You can't keep rehashing the old stuff. I did have to do that once and lucky I've got a VHS recorder at home and I spelled it out into the VA as recorded and spat it out digital. And I said, oh, how'd you do that? I said, well, let's just record it on a VHS. You know, I did it and it works. And it looked like a VHS and it was just the softest part of the story though. Sorry. But I liked the fact that we actually did it. That has lots of plugins that say, oh, this looks like VHS, but it's, no, it's a plugin. You know, this is where I'm a bit of a purist, you know, old fashioned.

Speaker 5: [01:01:04](#) Some might say, you know, I like purists. Purists does. Yeah. Appears is nicer. Yeah. Yeah. And I, and, and I do like it looked Peter Jackson just re restored all those films. Oh, I got to see it and are doing the shit that's right. The World War One and he colorized it and he took out some of the, um, you know, not those films were a hand crank camera, some of those films. So you know, he took out, this is made it smooth. I'm not trusted it to 24 frames. Yeah, 24 30 frames because he's smoothed out. See the fingers, hand crank cameras. They weren't a consistent speed. It was on the hind. And if it was clockwork then it would be more consistent. And then sometimes they shot them at 16 frames or 18 frames a second or something. So playing back you go to see, you said, I'm not sure.

Speaker 5: [01:01:52](#) Well, I'm not sure if I'm going to like it or not. I've been in that sense and I'm looking at it going do it like this or no, no, it's not really what I'm used to seeing because I write. So I've got some experience in this old footage in London many years ago I used to deal with the, uh, the imperial war museum and we had to transfer all their old films. It was meant from World War One, two, w w just a ton of old films. So we always try to reproduce it, how it was done at the time. And I say black and white, it would make it black and white. We could, you know, we have the raw film in our hand so we could see what it was all it was called little bit where brands, yeah, let's put that in as per poor. They just to repeat, reproduce what it would look like if it was being transferred, like, uh, viewed on a projector. Right. Because you would have all of that.

Speaker 4: [01:02:42](#) See, I, I agree and I can't wait to see the Peter Jackson restoration or one film. Yeah. For the sake of seeing it. And to see the technologies that the whole thing. Yeah. Yeah. But, um, I'm going to miss the nostalgic feeling and the time stamp exactly that, the process at the time put on that and the feeling that I associate, there's, you know, uh, some of the younger listeners have seen Paul McCartney make the rounds every couple of years with his new album's. Yeah. And a long time ago he was in a band called the Beatles and they did their last concert on a rooftop. That's right. Right. And they sent you get back is probably the one that the song that everybody knows it will be being done on the roof. Right? Yeah. But they did a whole concert. That's Ross that was on the other day. It wasn't a, well, they, they keep pulling it off youtube. But uh, I just recently watched like 20 minutes of it and I read the, Peter Jackson was going to use the same restoration technique that he did in this world war one film on the get back footage that someone earth 200 hours of 60, it's probably 16 millimeter film. Yeah. Yeah. It might well be. Yeah. Yeah. I want the look of the 16 millimeter film. Yeah. I want that. You don't want it to look pristine cause it takes me to a feeling to a place

Speaker 5: [01:04:06](#) that's exactly, yeah. Get back backlog and that's what it is. It's the film stock. It's the inconsistencies in the camera. Wherever the light. Yeah. That's what I feel is yes, you can make it all work. You know, you're not at some point someone, you know, obviously they put it on the telus and he's somewhere or scanned it and then covered it. But, but before it was just projected, you know, originally, you know, it would have been projected somewhere in a fee if it ever was shown you anything. But the thing is you need that, you need that nostalgia. You know, you need that. It will take you back a bit and it will get you back. Get back. That's the whole point.

Speaker 4: [01:04:49](#) I remember. Uh, no, this is done what captain and tomorrow I think that was the first film shot on all green screen that comes to mind. Like as we're the technique Trump the story. It was a terrible film. I'm Jude law is a guy in the future. Oh, this is like 15, 20 years ago. But it was at the time it was groundbreaking technology. Greenscreen a whole thing. The whole movie. I mean now.

Speaker 5: [01:05:14](#) Oh yeah, yeah. Sorry. Also restart. What about the first world? If the first it was a three strip gone with the wind. I think they do the math for a, I believe for, um, the fire scene. I thought that was a big, that was a big too. That was a big to do in the 30s. That was great. It wasn't probably green though. It was probably just of well, they used it to exposure. None of Nice. It

was, um, technicolor process. It's three strip. I gotta look into that. Yeah, that was a whole, there's a whole, you know, technical is a whole different process. And let me, let me ask you this, is that you go to,

Speaker 4: [01:05:52](#) uh, when, uh, we had a composite on the Michigan lottery in effect, this, uh, this one shot had to be composited with like, we shot a man reacting to a guy tripping. Yeah. After the man tripped. Right. And so that's a little, a little insert composite. And then the other side of the screen was a composite with people react and whatnot. And I asked you about workflow and I think people doing their own stuff or other projects

Speaker 5: [01:06:23](#) could get a nuts and bolts answer from you. Is it better to composite the thing and then color it or color the material and then composite two schools of thought in a, because uh, you could do either way because what you're going to do when you can pause it, if you do it beforehand, what you do is pour some sort of lown these days he put la Rec 709 rec, 20 attorney, wherever your stand did you work in, in or whatever that people agree on. You know, like in feature films, they agree on a lot and everyone uses it. So you can do it before because the flame guy or whoever's doing the composite once they see the rural oh woman. Yeah, exactly. We like to, you know, equal for everyone. But yeah, whoever's doing the composite, um, wants to see the raw raw anyway, didn't want to go back to the raw.

Speaker 5: [01:07:14](#) Now some people want to have it from a plant that's already colored, which again, you could do it that way. That's an old school way do we used to do that all the time, you know, in the old days, color of the plate color. Yeah. This is the color you're going to use and then put it on it and put it together. Yeah. That's what we used to do about. Do you prefer uh, to be able to reveal? I don't mind whichever way. Both technically though both work, you know, uh, I don't know if there's any, I think that there's more of a benefit for the guy, the girl or guy who is the artist. Very liberal. Yeah, that's right. That's, that's the way it should be. Um, the guy, a little guy who was an artist to be able to revert back to the role just in case they see something a bit odd. Yeah. I think that's always a good, good way of working. Personally. I think it, cause that's what I do. I look at the raw.

Speaker 4: [01:08:05](#) Right. Great. Well that's all I was going to get back to what you said at the beginning of our conversation. Have you seen dailies? He's,

Speaker 5: [01:08:11](#) yeah. Yeah. And, and are those somewhat curated

- Speaker 3: [01:08:16](#) for you?
- Speaker 5: [01:08:18](#) Um, see, I like to see, I like to load in from the raw as I can see exactly what it is. Sometimes they don't have the option because that's all they got. So that puts me in a box. I can't get what I want to get out. Right. I want the most, I want to get the most out of ever shot that I'm working on. And if I'm putting a box like that, they say, oh, well they, they left a lot on their [inaudible] on the set. They shouldn't know about. That's it. I'll be like, oh, all right. Okay, well then that changes things, right?
- Speaker 3: [01:08:49](#) It's sometimes the, the lift the box helps you fuel creativity, doesn't it? Like, okay. Yeah, it helps limit choices. So you can then focus, and
- Speaker 5: [01:09:00](#) I have all the trade of May. I want everything done. I want the choices. I want to make all the choices. I want to pull it all around and I was at anything in that sky. Yen is a little bit of something, you know, there's something that's to see what it looks like when you throw it in. Then you get something, Gavi, see if it's all there, it's all there, so that's good. That's why I want in the rural, both someone's manipulated it like a very effectual, for instance, they've colored it. I want to get a no name getting technical channel. I'm getting, I want to get an Alpha channel so I can pull that around because they've already come to ed. They've already done the concert, have done the ages and everything, so maybe I want to tweak it a little bit and make it a little bit better. So integrates a little bit more. I don't want it stuck on there, you know? So that's why sometimes I'll take that and our bloody edge and make it just a little more, just a little nicer.
- Speaker 3: [01:09:52](#) What advice would you give someone that wanted to go in to the field of being a colorist? Learn from someone that's experienced the United, don't just put it on your laptop and look at videos on youtube. No, don't do that. Don't do that. But I mean you can learn what the buttons do on Youtube because there's buttons. But to actually learn about a coloring process, you've got learn from someone sitting, sit in a room. Yeah. Sit in a room with someone on a note. People run courses and stuff like that. But you know, I, as I say, I teach color correction to a bunch of students for a semester. Okay. And they learn that, but they'll never get it all unless I sit down with me and keep doing it. They weren't an ask, why you doing that? Why are you doing it? They won't get a feel for it.
- Speaker 3: [01:10:37](#) They won't, you know that you need to cut. Is there a bit like driving a car, you get a feel for what you do and you feel it. You

know when you turn the wheel you're like, oh, it's going to go this way. You know, hit the brakes, how this is going to do this. So it pulls to the side slightly, but I know that it's a bit like that. You've got to feel it. Do you F I agree. Do you feel that some of the students that take your course, they just want to know the tool at a surface level for their arts or some of them taking the course because they want to be a colorist? Uh, well actually I'm like, how do you find that? Right. And can you say of them actually

Speaker 5: [01:11:14](#) they get into that and then they like it. They really like it. And if they're going to film school and knew that no, I like this color. I like it. And I've just got, got a guy actually that was like that. He was on the course and then he just wanted to learn more. You got bitten by the bug? He got bitten by the bug. Exactly. And some people you just don't know. I did it. I didn't do it. See, I must've been, when I first started, I needed a job close to home by actually, I still enjoy it. I still, I've been coloring now for 30 hang on, let me think. 36 years. Wow. Yeah, it's this, this year we did September, it'll be 36 years. I still enjoy it and I'm finding it. It's kind of amazing because I'm sitting there kind. I'm going, no, I still like this.

Speaker 5: [01:11:58](#) And the harder the job, the better, you know, for me. You want to challenge. Yeah. It's a challenge. Yeah. Yeah. What's your favorite color? Oh, uh, I want to say, I'll tell you, read, read, read. Yeah, I do like red, red, crimson, red cherry. Red, red, red, red. Yeah, that, that, that color. I like that because of various, yes. Go a little bit of blue in it. So you've got a royal, yeah, it's got some, it's got a little bit of blue in it, you know, a little plum. Almost a little bit of blue. Makes, yeah. I do like this color. I think I'm going to tell me to fuck off with that question. Oh, well I could, if I do, I do have, I do like red and I went to, all right, I'm going to tell me on the weekend I went to the Brode, uh, in downtown La this weekend.

Speaker 5: [01:12:46](#) It was a horrible day. Raining, raining, raining. Perfect Day for the pro. Well, it's a perfect day to be inside. Oh yeah. Perfect. And we looked at the infinity, I called, I can't remember her, the Japanese artists, the infinity room that they have there. I don't know. It's a Oh, it's brilliant. And it, it, you walk into this room for 45 seconds and there's all these led lights and it's, and it's all mirrors, so it's not a giant room, you know, but it's, it's just filled with LEDs and mirrors. Yeah, let lights. It was brilliant. And you know, it just opened my eyes to everything. It was always like a clean everything out. And I walked in there was like, oh my God, this is brilliant. And that was just a fantastic experience. And I must admit, I haven't been to an art gallery in such a long time.

- Speaker 5: [01:13:33](#) The, sorry it in a long time. And I'd go, oh, galleries all the time, but I haven't been to one and it cleared me out kind of thing. It was like just clearing out, wiping the slate clean. Yeah. It was like, it was like just, yeah, the pilot was just cleared, you know? It's brilliant for me. That's what it did to me. So I was looking to, oh man, this is fantastic. You know? I'm trying to think of something analogous to that, that, that I could do. Well, it's hard because this is what I mean, it was so impressive to me. It's like, Oh wow, that's great. Look at this, you know, so, and I was in there for 45 seconds and then I should go back again and I'm going to check that out. I mean, yeah, you should. Yeah, yeah. At the brode it's the one of the ones that you book, you have to book
- Speaker 4: [01:14:12](#) and then, Oh yeah, yeah, yeah, yeah. Book tickets and events. Yeah. You have to book it in advance. Not a time. It's just kind of have a couple more questions. Go ahead. Okay.
- Speaker 6: [01:14:21](#) Uh,
- Speaker 4: [01:14:24](#) what made you start incendio all right. Okay. Um, cause you've worked at, you were, and the, the, and the other thing that, I'll put it in that question. You're a well known colorist. Thank you for the wonderful reputation. And I probably will have said this in the intro to this, the show and there are, there are a handful of you colors where when you get them on your job, you're excited. All right. Which is why with humility and grace, I'm happy that you did the Michigan Lottery. I, no, no, I'm not. I'm very happy gay. I'm very happy to do it. And, and so cultivating a reputation is just, it takes time. It takes a great work and everything, so it makes sense that you would start your own place. But that's an entrepreneurial adventure that some people will go,
- Speaker 5: [01:15:17](#) just want to sit back and bring me the woman of color. So that's, that's where I'm coming to that question. Okay. The reason I did it because I was just fed up with, um, not being able to put the technology in you. Now I'm a colorism, I'm fairly technical, but I want to work with new things and have the freedom to look at new things. And one of the reasons, you know, the only reason I did it, because I was fed up with everyone else, to be honest with you, I worked for, I left companies free before company three. I had my own company with that. I basically started with someone else's money, but there were too many constraints with it. So then I, that didn't end up well for me. I didn't hate it. So then I went to company three and I was just like a battle ship cup.

- Speaker 5: [01:16:04](#) Oh yeah, you'll, you'll within a, it's a big, very good reputation. Yeah. You know, and they asked me to go there, you know, the, the guys that run it, if they asked me to go. So I went there, did two years, uh, and it's not now I hate it, color or anything. Well, I'll just this, no, I don't want to work like this. This is a different culture. It was very, very different culture. So I thought I'd start my own thing and then see, you know, let me put my money where my mouth is. So I started with my own money, which is hard. You know, you have to put down some, some dough and then we're in a great space and was still been in Neil, this will be our eighth year, you know, in a couple of months. I remember when you started. Yeah, that was an alumni. I mean, it's a great spot. I've brought a project in and
- Speaker 4: [01:16:47](#) like the, I mean literally the f the paint was fresh.
- Speaker 5: [01:16:51](#) Yeah, yeah. It's, it's, it's a lovely place. It's strong. It's so great. We're still going, right? We're doing okay. There's always challenges in business. But the last thing that I think about now is the money. Of course, we all need money. We'll keep, our lifestyle is up, but it's more of a, you know, like you're trying to make sure everyone keeps kids, you know, the jobs keep coming in the work still. They, we do the work to a certain standard. Everyone gets paid and I'm the kind of the last one to get paid a lot actually. So, so, you know, it's kind of that kind of thing. So it's kind of more, feels a bit like a family. You're running a hassle, you know, that's a really, it feels like to me, you're a dad. I am a dad again. Yeah. Again, but, and it's all these youngsters and just got to make sure that, you know, where if you're going to work this, we've got to make sure we get paid for it and this and that and the other.
- Speaker 5: [01:17:39](#) And it's, I, yes, it is a headache, but no, there are, there are rewards. I've wise it wouldn't be doing it this long. So I like it, you know? And if someone said to me, I wouldn't like to go and work for someone else, I'm like, well, I thought about that a lot because I, you know, from a business perspective, I've booked a clients this and that and anyone would be happy to take me, you know? But no, you know what, I like it. I like what we do. And then we can try and own destinies now. You know what I mean? But it is a bit of, you know, you are sticking your neck out. Of course. We started super lounge in 2010. All right. Okay. Yeah, yeah. It's coming up on, yeah. This is our 10th year was, yeah. Okay. So, uh, yeah, it was, that always confuses me when you start something on a zero.
- Speaker 5: [01:18:24](#) Yeah. It's our ninth year. Yeah. So it'd be your ninth year. Yeah. Yeah. So you know, you understand why. Yeah. And I, and I

often like, you know, do this job. I do that. I'm blessed with, uh, relationships that they come back. Like I said, repeat businesses, the key, and they're fun people. They've created by views for Michigan Lottery, Michael Kor Bay, the creative director I'd worked with probably like 2006 or seven. We did a string of car commercials and you know, people move and change. And so it was great to, to reunite with him and make some comedy. But I often think, God, life would be easier just, yeah. Go be on someone's roster. Yeah. I can't. Yeah, I know. That's the thing. It's a, there is, again, you're sticking your neck out. You like control what? A lot to control my own destiny. I think that's the thing that I like.

- Speaker 5: [01:19:20](#) What I don't like is people tend to ne telling me or can't do something when I know I can do it. I don't like that. And that happens when you work in for companies, you know? That does, because that's how they control you. You know? Now of course people get paid. Well of course they do. I mean, you know, I've been, now I know that you know, but again, it's that freedom to do stuff, freedom to look at stuff, freedom to say, all right, let's have a look at this. Let's get it in. It's, that is a challenge in itself, you know? And I like that, you know, and again, it'd be really nice if someone gave me a big bag of money and said, all right, run this company how you want it. I wouldn't change anything except I'll have a few more bits of equipment. There would be a bit more risk. And they of course would be a relief from not having to have the financial burden. You know what I mean? Sure. But again, I wouldn't much in a, I mean it's, and I like it. I like what I do. I like it. Wonderful.
- Speaker 4: [01:20:12](#) Yeah. Last question, everyone on the show answers this last. Okay. Clark, what does respect the process mean to you?
- Speaker 5: [01:20:22](#) Ah, right. Okay. Say respect. Approach. The name of the yeah, of course. Yeah. Yeah, yeah, yeah. I think, um, what it means to me is that, um, you know, just because I do something the way I do, it doesn't mean to say it hasn't been done before in a different way. And I think that for me, I always respect what people older than me say about what we do. So I think, ah, what we do now, and like for instance, there's always three backs to the past, how people did it then like in a liable, what have you. So I think you have to look at the whole thing before you can make comment. And to me, respecting the process is that, look at what's been done before, how we do it now. Is there something from the past that we can use? And I now, and I'm not saying [inaudible] do another remake of a star is born or anything, but what I'm saying is that have a look and see if there's some way of making it better.

- Speaker 5: [01:21:20](#) So you've got to look at the whole thing. So the process is a long process, you know, as filmmakers. All right, let's put it this way. It's been going on for how many years? Since the 18 year. 1880 something like that. Yeah. So, so the proper way, you know, sign that move is, and then movies, talking movies and so on. There's all these things that have been done in the past and they look at it, you know, I'm not saying see, that's why with the Peter Jackson and you remember we spoke about that. No, I want to see some of that old stuff, you know, and I got to see what it's like. So look at what it has been and see where we make it. But if that's what they say, well make it better. Fair enough. But it's still have to respect what was done before. So I think there's a lot of stuff that has been done that that's why we have to respect it. I think now this will come into like in 10 years time, what we do now will be the past. Yeah. And we still have to respect it and look at it. You see what I mean?
- Speaker 4: [01:22:18](#) Even if it just serves as a benchmark in time in our, in our business or in art. Yeah. Right. I like, I love making commercials. Yeah. Yeah. I can, I always say the art of it. Yeah. Like I see it as commerce funding art. Yeah. Or, or, uh, art serving commerce if there's always the two. Yeah. But, um, I think, I think it is important to look back and go, oh, that's the way it was. You know what I really like, kind of apropos of what you're saying, that Geico is airing their old commercials. Oh, right. Okay. Right. They're airing the original ones from when they started the, the humor campaign. Yeah. And so a lot of them are, you know, four by three. Yeah, yeah, yeah. They're airing on
- Speaker 5: [01:23:06](#) our HD TV and they look old and they're not restored and stretched their plane from whether they're saying, hey, this is old and it's still funny. Yeah, exactly. It still serves a purpose. I mean, that's kind of my thing with, with the Beatles. I don't need it to be, I don't get to a point of restoring that. Oh yeah, exactly. Yeah. Yeah. Now I do understand. Yeah. There's some, you know, you have to restore, like when he walked some of these films that have been restored in the high def, that has to happen because you are, you need to see it in its full glory. You know what I mean? So you have to have it a bit more polished and all that about, there's still an old for the job of the Hud. Well, yeah, exactly. Yeah. You know, that kind of thing that, you know, that was done for a reason.
- Speaker 5: [01:23:50](#) Sure. You know, but again, you know, I understand the restoration and over, um, you know, I'm a bit of a buff, but sometimes you need to see some of those dicks and the film just to see it. Now they are distracting and all that, but sometimes you need to say it and that's, that's all I'm saying. So

respect the process on that one. Clark, thank you for being such a great guy. Thank you for hosting me. Thank you. So come back anytime. I think we should make this, uh, a semiannual event. Yeah. So come down to my shop next time where we'll have a chat we'll come down to in Cindia. Yeah, that'd be great. Thanks a lot. Thank you.

Speaker 1:

[01:24:27](#)

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