

- 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: [00:00:21](#) Thank you Helen. Welcome listeners. It is the 31st of January, 2019 my guests today are film makers, Francis Augie up on and a decent Duke. And I met Francis by following his work on the Internet and I was cracking up and I just, you know, you follow each other. You started a conversation. So he came all the way up from Brooklyn Helen, which is a in New York state and he brought a decent Duke with and one of his collaborators, one of his partners in film making. And I said that a decent, if you're here, grab a microphone, sit your ass down. Let's talk filmmaking. And that's this episode. I'll post some of Francis's work at Jordan, bernie.com in case you're listening somewhere other than my website. And I gotta be honest with you people, I kind of hope you are listening somewhere other than my website. I still post@jordanbrady.com but I, I bet you're listening on stitcher or iTunes or Google, whatever that is, or even soundcloud has respect the process.
- Speaker 2: [00:01:33](#) Youtube, that's it. But I mean like literally three people listen to this podcast on youtube, but it's a click of the button. So I, it's automatic. I don't have to waste time. I had been a busy, I went to a color session yesterday for a little little spot I did the week before and we shot with the Sony Venice, Eh, that's a new camera. Helen. It's basically like a kind of the Alexa, but the Sony version and it, I wish I could have shot at night because it doesn't magical things with, with light and uh, I don't really get too wrapped up in the tool. Uh, the DP, Mike Swietec tech who's been on the show was there at the color session when I'd say hey to Clark over it. Incendio who? He just, he just, I love the look of the film in the color correction room because you're looking at it on like a \$50,000 television.
- Speaker 2: [00:02:38](#) It will never look as good as it does in that room, but it really comes to life. So that was a fun process to see that camera, the footage from start to finish. And by finish I mean the color correct. Like you, people will never see, you'll see it on a phone and go, I don't see the big deal. So a lot of good feedback from last week's podcast about framing. If you haven't listened to it, go back and do and send me some feedback.
jordan@commercialdirectingbootcamp.com. By the way, Helen bootcamp on the 19th was very successful. Uh, I flew out the next day for a Gig, so that's why we haven't been on the air for a while, but uh, it, it was good. A lot of us have dealt with the problem of delivering the same thing in many different formats and basically you got to suck it up and, and, and deliver what the client is asking for.

- Speaker 2: [00:03:40](#) It's a waste of time to talk them out of it because they've already committed dollars to pimp in it on Instagram or Facebook or whatever. Uh, but bootcamp was a great success. I meet, I come away. So invigorated from talking with the filmmakers in, it's an open kind of Q and a thing. It's a structured seminar, but we have a dialogue. So I learned a lot and one of the things that I'm really debating is should you stay freelance or sign with a production company? Because the way budgets going, the way jobs are found these days, the way jobs come to be to directors, it, it may not be the holy grail anymore to get signed with a production company. I mean, for some of you, yes, I know that that's what you want because you think you can just sit back and kick it while they throw storyboard opportunities at you.
- Speaker 2: [00:04:36](#) But uh, for some of us were a little scrappier and we have to find it however we can find it. And I say there's never, never been a better time to have a handful of alliances around the country or the world than right now. So that's all I'm going to say about that. Uh, the next commercial directing bootcamp is June 15th. I know it's early, but it will sell out. I hope to see you there. Last thing I'm going to pimp because we don't have any hot sauce yet. Helen, the bears are still in hibernation, but we will have more. I want to pimp my book commercial directing Voodoo because it's only 10 bucks, but it's got like \$1 million worth of value to it. And it's not just my tips and tricks, although I do take credit for them. Uh, it's, it's tips I've learned working with wonderful art directors from ad agencies and copywriters, creative directors, and from the interviews that I do on this show, whenever I learn something I put it to use in the field and I've regurgitated those tips back into the book.
- Speaker 2: [00:05:42](#) Commercial Directing Voodoo. It's on Amazon, it's on audible and it's on the kindle. Now, I don't know anybody with a kindle, but uh, if you have a kindle you can, you can read it there. Does the kindle does, what does it have like a Hologram? Me Reading. I don't know how the kindle works. If you have read it, I could use some more reviews on Amazon. 10 Bucks. I don't ask for a lot. I'm asking you to get the book. Okay. Let's get to Francis and a decent, Helen now would be the time to yes. Cue Up the interview. Please make it snappy. People are waiting.
- Speaker 3: [00:06:33](#) Francis and a [inaudible], two guys from Brooklyn filmmakers and this right here, the three of us is the power of the Internet. Yeah, right. Francis we met on Twitter.
- Speaker 4: [00:06:47](#) Twitter. Yeah. Yeah. Um, and, and I knew you, you put up news, you watch new films on Wednesdays, Wednesdays. That's part

of my self discipline. Right, right. And we, we'd recently made our most Chris film and they sent it over to you. You liked that. You posted on Twitter and now here we are. That's great. Thanks for coming in. Thank you so much. Fabulous. What's it like being young filmmakers in Brooklyn in want to, you know, to take that is great.

Speaker 5: [00:07:13](#) And it's, um, I wouldn't want to be in any other place during this period of learning. You know, I feel like it's,

Speaker 4: [00:07:22](#) yeah, I call it the, the La at East Brooklyn, you know, that's the reputation it has completely, completely. I mean like what does around here we think like Brooklyn is this hotbed of creative challenge and, right. Right. Collaboration. Holy it. And it's so like the Brooklyn of vacation that's happening isn't entirely New York, like the long form con of selling the idea of New York. Right? Like from, you know, nowadays I'll see like, I dunno, like our coffee beans and it says made in Brooklyn. Sure. And an unthinking, like it has a completely different connotation. Like the first time I saw someone gets stabbed was on Flatbush Avenue, Brooklyn when I was six. Like that's not this, this isn't a selling point for me, but it's an, it wasn't an artisan stabbing. Yeah. It wasn't an artisan stab. A guy with a really sharp avocado.

Speaker 3: [00:08:11](#) That's funny. You know, I buy a, um, hot sauce that's artisan handmade, handcrafted. It's, it translates to Mr Lettuce. So a senior lagoon. But it's, they've small batch made in Brooklyn. That's their, that's their shtick. But I don't think it's a shtick as in they appropriated a label. It seems like it's, it's authentic. Like it's genuine that the love of the craft for what they're doing. Hot Sauce. And I think that must be analogy analogous to creative endeavors as well. This is true. I mean look at hip hop started in Brooklyn, the Bronx started same thing, right? When you're in La, that Brooklyn Bronx the same day, right? Yeah. I wasn't even sure if Santa Monica was in Los Angeles. I'm still very ignorant to how the city works. You know, I know some east la cities and what like what does, we're in Santa Monica right now, but is there like a, like a larger like bracketed term to give Santa Monica like people usually say to hills for just Santa Monica, Santa Monica side.

Speaker 3: [00:09:18](#) All of us people that are in Venice, you know, they don't even, they're south of Santa Monica and they never want to travel west of Lincoln Boulevard. That's called Awol, you know, Awol. Always west of Lincoln. They don't want to come over here. And then people around here don't want to go east of the four or five. Wow. And then you, you know, hipsters used to be in Los

Filez, now they go and that's kind of gentrified a bit. Or The hipsters have grown up and had kids. Right. So now they're in buying homes in Eagle Rock and there's all kinds of little neighborhoods. But I always tell people, don't come to la and go, we'll do the beach in the morning and then we'll go to universal learned. It's like going to Philly from Manhattan. Oh my God. This place has taught me so much about intention. Like if you, if you're going to meet someone, you really want to meet with them.

- Speaker 3: [00:10:14](#) You can only do like two things. Yeah. Straight up. And before you know it, the cart, the day's over and hold it, hold it right up in there. Before you know it, the day is over. You're like, you know, you spent like three, four hours in the car and you have no idea. Like how it even like pass. It just like happens. It seems. And you're the generation of GPS. Like imagine when you used to have a map and figure things out. Oh, absolutely. All over and call someone. It was crazy back then. Yeah, that'd be like driving in New Orleans from New York for me. Never make it anywhere. So tell the listeners about sorta your manifesto to do like a short film a month. Yeah, sure. Filament. So, so we make, so,
- Speaker 4: [00:11:04](#) so my name's and Sacha Pong and I make films with, uh, my creative partner, uh, best friend, one of my two best friends at these two weeks. The other one here, uh, on there on the demonic or of cracking up and five
- Speaker 3: [00:11:15](#) cracking up in fogging up in cracking up in five.com. Cracking up in the file at that time. So it's crackin up. No, Gee, there is a g crazy up number five [inaudible] dot com cracking up in five, cracking up in number five. Yeah. Dot Com. We'll get that. Right. And that came about
- Speaker 4: [00:11:34](#) from, so, so Phil and I were roommates a few years ago and we were both making these very serious felons. You both made these really serious feature length films in 2017 and then no one saw.
- Speaker 3: [00:11:46](#) Is that how you meant we, we met, we met through mutual friends was a weird, it was a weird thing. So it's, this is how works in Brooklyn because it's incredibly
- Speaker 4: [00:11:54](#) expensive. So we have, we have tiny, tiny apartments at four people about of right. So, so I had a buddy who, who, um, wanted it, wanted to move in with another buddy. Right. There's two people at the inception of this and Phil and I were the outliers. So my buddy Bucky, um, wanting to bring me on and his buddy Jacob Rockville on, right. And then we wound up

like really hitting it off and, and uh, we organize in one apartment, four guys and one apartment. And it's a like a one bedroom or studio. It was like a, it was a three bedroom. Oh. But that's not bad. He used to be, um, used to be a a, what'd you call it? Um, it's not a monastery where nuns gather. Yeah, there was, there was like this strange convent. Convent. Yes. A convent. There was a strange temple thing and in the, uh, like half of the took a path of the living room. We call it the tiger cage. And that's where I one buddy Jake up live. And he's wild. Yeah, it was. Yeah. And Are you from Brooklyn? I was born in Brooklyn. Born in bed Stuy and raised in Hoboken, New Jersey. Right across the river. Yeah. Yeah. And so you, you met these guys happen to be filmmakers, right? Yeah. All four of us. Everyone there was a filmmaker. Um, these, these three guys went to Nyu, Tisch. Um, and I'd like to clarify it a, um, they transferred in.

- Speaker 3: [00:13:22](#) Why do you have to, to what? Do you have to qualify? No, cause you just want to point out that my friends didn't get in and get any get up near, well this is actually, this is actually actually, it takes on a positive connotation. I have a theory
- Speaker 4: [00:13:33](#) and among some of my friends and I, we have a theory that, uh, the people who transferred into tests were far less pretentious and says, why I got it
- Speaker 3: [00:13:42](#) a lot with these guys. Right. They had a little humility. A lot of humility. Yeah. Yeah. Phil Phil went to community college before we got it
- Speaker 4: [00:13:47](#) dish. Um, but yeah, we, we'd, uh, we came move, we were living together and we came up with like this back catalog of like 30 short sketches and then finally like when he was in the paper
- Speaker 3: [00:14:02](#) rough. Okay. I got two words. Not a catalog of 30 shorts. Oh yeah. On paper. Right, right, right.
- Speaker 4: [00:14:08](#) Um, and, and now did he lives in Long Island? I live in Hoboken now. We're finally doing it. And like we were talking about before, not being precious thing, we just, we got really uncomfortable and just went for it. And we've, we've made like five now. What I love is the commitment to, to the output, the commitment to making
- Speaker 3: [00:14:32](#) the shorts. What does cracking up in five stand for? Oh, okay. So, so to fill out five minutes? No, not at all. The

Speaker 4: [00:14:38](#) film that I made is called cracking up and the documentary that I made and the, the documentary that film made, it's called five. Oh, so you put them together. Yeah. Yeah. I wanted to do. I'm glad pong because his last name is Clark Hoff and mine is Ajit Pong. But he's not,

Speaker 3: [00:14:54](#) he's not about it. It's hard to say. Well also you code direct and listeners, I'm going to put a link on my website with this blog. Uh, it was on no film school where you wrote about having the five, five reasons to have a co, a creative collaborator. Right. Which I thought was great. Thank you. I couldn't do it. I couldn't, I couldn't have the, you know, the, the crew are a great collaborate collaborators in advertising the agency, they're great, but to actually co-direct, I mean I could do it and I've kind of done it with my wife, but I think it's really one person taking the lead and tell us how that works. Maybe it any minute it ebbs and flows, right? One person taking the lead or,

Speaker 4: [00:15:44](#) well, you, you're far more impressive. You've done it with, with the, with your wife. Like I, I, I lost the relationship trying to, they can move with the girls. So,

Speaker 3: [00:15:53](#) so power to you together. Yeah. Yeah. We tried to make a movie and that was, that was no good. Um, what, what, what was the straw that broke the camel's back? Um, just, I didn't have a decent in that one. Did it? He would've been, he would've, he would've smoothed it out. Yup. That's actually really funny. Isa is the kind, this sort of, yeah. Wow. Yeah. Yeah.

Speaker 4: [00:16:19](#) He, he definitely, uh, is he the one that keeps the peace? But um, yeah, no, it's, it's the create a collaborator thing. There's a lot of ego slang, a lot of ego slang,

Speaker 3: [00:16:31](#) an ego slaying, meaning you're, you're putting each other in check or pretty well, yeah. We're, we're in a, in a nice way.

Speaker 4: [00:16:40](#) Right, right. Yeah. I, I, I love these two guys and like, um, I think, I think it is a sir, like free or New York City demeanor where we could fill and I fill these Nike, be assholes to each other and just know, it's like, it's all good afterward. Yeah. It's just, it's worth

Speaker 3: [00:16:57](#) the sheep dog and the coyote in the cartoons. Right, right, right. They go to work, they clock in their asshole. They beat each other, they tie each other rockets and right. And then afterwards they clock out and say, have a good, nice, yeah. It's the act, uh, diesel. What are you, what are some of the things you've noticed? Your cinematographer, you're the DP working

with co-directors. Yup. What have you, and you've worked obviously with single headed directors. He's going to love this. Tell us some of the, the good and the bad. Ooh.

- Speaker 5: [00:17:34](#) Um, well I would say like, you know, it's, it's awesome having like, you know, two of your like great friends directing onset and like, you know, giving direction to the actors. But it also gets kind of like rough sometimes because you have like a differing like opinions and like how it looks and how things should be done, how things should be shot and set. And so like, you know, there'd be like some times where I get some feedback from one director and the other co-director feels differently and there's like a back and forth and do I kind of, I kind of like try to come up with like the happy medium and like please, like, you know, both of them and, or maybe suggest something that might be better or
- Speaker 4: [00:18:22](#) if there were four of us, I'd be like the rough and from the Ninja Turtles. And I don't mean it like, yeah, I don't, I don't, yeah, I don't mean to be that way and I'm not, I'm not an argumentative guy. It's just that, um, philosophically other way, the way that I think they're more, I make fun to fill and at the east side call them surgeons with the way that they work, right? Everything, they're very precise things of that nature. I kind of like to make things purchased ice and then mess them up just a little bit, you know, that's my starting point. Um, and they always agree on that point. And I feel like I need a most arguing at times too, to not get it as perfectly trust sometimes. Yeah.
- Speaker 5: [00:19:03](#) Yeah. I ended up being like the tiebreaker in a matter positions and um, yeah, I dunno, like, you know, just, um, like not like knowing when to a kind of like step back and let the directors direct and then also knowing when I should step in and be like, hey guys, like don't kill each other. Like we can solve this without like, you know, like getting to, uh, two into it too emotional. Right. Wonderful. I think it's important to keep emotions out of it.
- Speaker 4: [00:19:32](#) Yeah. We're, we're like brothers be we, we, we don't, we never really, truly disrespectful to another. But for example, I was thinking about this earlier where like Phil Techs, it, Phil sent me a really abrasive text earlier and we kind of, we'll kind of yield to one another. We'll evaluate it. Oh, that's, that's, yeah, that's sensible. All right, cool. You can be rude. This fun time and, and I'm rude. I'm rude back at another point, you know? But, but yeah, it's, it's all love.

- Speaker 3: [00:20:00](#) I've interviewed for this show, uh, team directing teams of four and more often than that, uh, art director, copywriting team from the Ad Agency because that system is built that way, right? There's a art director and a copywriter and they worked together. They made also be creative directors and it really becomes like this mind melt. And I think, I think there's no rule, like some teams I've talked to don't hang out together. They do their thing and they go home, but they get along great. But man, now maybe I'm wrong. Maybe the majority of them, their friends, they love it. They work together. The long lasting relationships. So I think if you,
- Speaker 4: [00:20:48](#) the three of you, and I'm speaking about Phil as if he's here because he's here in our hearts, if you could, if you could make it together, you can still go off and do your solo album, but you always have each other. And that what a, what a great life journey to have creative partners like that I think is cool. Yeah, completely. Are you familiar with the borderline film borderline film? Now tell, tell me on the borderline for life they'll have yet era, so it's a three writer, director, producers. Right Day they split everything evenly. Right. So if they got like a government check, they split it three ways and so when one is writing a feature length script, the other two were out directing commercials and music videos so that he has other than worry about and then when it's time for him to direct set script together to serve as to producers on them and they rotate.
- Speaker 4: [00:21:40](#) It's a beautiful model. That's cool. Super Cool. That's very socialist hit pretty much. Pretty much you lefties and collected. I interview guys. I love those. Yeah, I did. Yeah it did. That influence the way that you work with the a decent and Phil? I think so. Totally. Totally. Cherry picked what you like from that and then throw away some things. Where were some of the things that didn't work? Some of the things that didn't work for those guys. I don't know. They seem pretty thing at work and I'm, yeah, this is like, this is like their worth or fifth feature, six years. Tell us what one of the things that really stands out in your mind, like you know, how they work, like their process. Oh, right, right. Just, just the, um, I remember, so, so, so this one guy's, and his name is Josh Mond and he's like, he, he, he got to direct as feature lasts.
- Speaker 4: [00:22:34](#) So he mostly acted as the producer type. Right. I'm very assertive to sketch it done sort of mentality. And I remember, I remember whenever someone would mention it, so he, he was actually the record in this particular movie, but he just like, he had the producer gears going, so like constantly, you know. Um, and I remember when someone would mention the problem or,

or, or something like truly absurd, he would say it with such conviction. Like you'd see his eyes and he really like thought they can pull it off and then they would go and pull it off. And like there's this really good story about them trying to shoot a short film. Uh, this is like not too long after college and they needed a van, right? So they call up a buddy who works as a valet parking guide and they're like, listen, we need to van. He's like, for how long? You know? Um, so, so just kind of taking that sort of thinking and employing it to, to the filmmaking. I don't understand the getting the van. He got the van. Oh yeah. So, so it didn't pay for event. Basically. This guy worked at a parking lot and eat, oh, it was a ballet. The ballet. You're, you're dry delivery. If it went over my head, he took

Speaker 3: [00:23:46](#) someone else's van. Yeah, it's like someone else's. This is genius. I was trying not to implicate them in case you know, let's, let's implicate it cause listeners, that is a gem right there. If you need a fancy car bribe the Valet Guy I'm taking, I'm plussing the idea. Bribed the Valet guy at the fancy restaurant and say, look, just drive it around the block. Get the shot. He parks it. You slip them 50 bucks. Boom. Jeezy I, I did one in my first film. It was about a country singer and we went around the country on a bus. So one of the things too to smart ideas. One, we wanted to make it look like he and his band played at all of these clubs around the country. Like real shit, hold dive bars. So we took those letters that you stick on a marquee, you know like the sign on the side of the road or up on the marquee like high schools.

Speaker 3: [00:24:44](#) We took the box of them and we had them in order and we would either go up at night or even stand on my trucks and I took a suburban around the country with the DP and we would stand on top and we will put the letters up, we'd shoot the shot and then we take our letters and co and we would leave their letters like a couple of minutes we put it back. But then we stopped doing that. We're like, they'll come out and see you as wrong and some kid will fix it. And so we ended up getting like a dozen different marquees in a matter of, you know, minutes driving from La went from la to Nashville. We were in Branson, Missouri. Okay. If you heard of that? Not at all. Yeah. Okay. So Branson, Missouri is like if you took Nashville and Los Vegas and meshed them together and dropped them in the Ozark mountains where country stars, especially a retiring ones, they go and set up residency's at these theater, have their own theaters and it fit the storyline of the country.

Speaker 3: [00:25:56](#) Guy Wasn't in the script, but I knew that going there was cool and we couldn't afford it rained. Then it stopped raining. But

the guy we were going to interview for the movie, it was like a mock documentary mockumentary he canceled so we had nothing to do. And the producer goes, well let's get a helicopter ride. And it's kind of like your buddies thing that we said, well how long? We just need them to go up and down. So we gave the guy 60 bucks, we put our three main casts in the helicopter, we shot the helicopter going up out of frame and then landing. And that was it. So it took like 15 minutes and then we shot a different helicopter. Like, if you were to look, you would see it's not even the same helicopter in the sky that lands and it was part of a montage and they're getting out holding their cowboy hats in. The propellers are going around. It's super cool, but it's the best. It was the best \$60

- Speaker 4: [00:26:57](#) genius. That's what I like producing. That's, that's the coolest part that there's, do you notice the saying about producers? They say you could take a drug dealer, used car salesman, producer searching up. They could do each other's job. It's funny. Yeah. And do you take turns producing with Phil? Are you both simultaneously produce each simultaneously simultaneously? Because it's, it's, it's, it's nice to, so like winter's a \$500 charge that's really \$250 charge, you know, that's always nice. And that thesis is producing with this as well. So like we're, we're saving loads of money doing that. Um, why not adopt the model where you take turns? I'm going to produce in
- Speaker 5: [00:27:42](#) direct eye. I've suggested that before. Yes, you have. I have actually,
- Speaker 3: [00:27:48](#) I think what it sounds like, it sounds like you're open to it.
- Speaker 5: [00:27:51](#) Um, I think, yeah, I think they are open to it, but I think part of it is that a lot of like the past, like few scripts have been like co-written and so again, like there's a lot of emotion but you know, you know what I mean? Like you're like an emotionally attached to your, your writing and um, of course you want to like direct it and you know, and like to give up that like directing role to your core director and you know what I mean? Like I can imagine that might be kind of tough to do. That's my,
- Speaker 4: [00:28:19](#) so people, people write scripts that they don't direct indirect scripts that they didn't write. I am time I go, hmm. Yeah, there's a few things. So like Phil, Phil, Phil and I, it entities and spoken about doing not on other things on, on projects that are a little more like personal and specific to our own idiosyncrasies and things of that nature. But for now, I mean for now there's, there's something, I think Phil and I balance each other in such great ways. And in that way, like, like things that are completely

obvious to him are just like astrophysics to me and vice versa, you know, so like we'll be editing something and he'll have a hump. And I'm like, what, what does this guy do? Like, like, dude, just stay, just do tie, moved over there and we're good. And, and like he'll be confused by it by how this works. I'm going to just trust me, trust me, and it'll work and it'll do the same with something else that we're like, he, he actually, Phil Phil is, uh, one of the biggest sleazeballs I've ever met in my life.

Speaker 3: [00:29:21](#) No, not really. But he could really, he could read, he's going to listen. Right. I mean, not speaking by the way. We got a few weeks. No, no, we both are, I call him my partner in crime, like, so,

Speaker 4: [00:29:32](#) so he, we, we call it scheming week be be scheme. Like when we used to live together, we'd be, we'd, uh, we'd, we'd have tea at night and gossip from time to time. So we call it tea time and we call it scheming. Like whenever, here's the thing, whenever we hang out, we all genuinely like each other, but it's very hard to have fun because we're always concocting and you like wait a, a new, like a new film, a new way to get it out there to stand. Any other things? Just constantly, constantly, constantly, um, that, yeah. Our or our entire relationship. Is it like the, the personal and the work? Completely immensity. Sorry. The personal and the work completely men's together. Um, I don't even remember what,

Speaker 3: [00:30:15](#) let me ask, how old are you guys? I'm 25. I Dieser. Wonderful. Yeah. I turned 27 a few days ago. Beautiful. Beautiful. You're millennials officially. Millennials. We are. This is wonderful. I just love the soaking up this millennial energy and the, well, the reason I ask is because

Speaker 3: [00:30:36](#) I don't know if we were recording yet, are for when you walked in. I'm just so impressed with your work ethic that you want to crank out stuff. Right? And I love that you're together. In fact, Jake was here and I said you want, he had to go and I go, Oh, I wish you could hang out because he's 24 I got, these guys are about your age and they're cranking out shit all the time and they have a plan to put stuff out, right? So how you do it when I'm getting at is maybe it's worth experimenting that Frances is going to take the lead. It's not necessarily a solo album, but you're going to delineate the roles more traditionally. And Phil's going to produce for you

Speaker 3: [00:31:23](#) a dcis going to shoot it and you're going to follow the, because a producer can still can still contribute creatively by making suggestions, but it's probably not the the back and forth that

you guys love. But the worst thing that could happen is, and I wouldn't say this to everybody, cause too many people in this situation had a partnership, would be hanging everything on the partnership, you know, that have, when this one's done, you're going to do another, right. So the worst that's going to happen is it's not as good. It's not going to suck. It's going to be good, but it's not going to be as good. And then three of you would sit down with your t, okay. And, uh, and I don't even want to know what kind of tea, green tea, green tea came real. Okay. And, uh, you're gonna, uh, you're going to go, that didn't work. You know, I just felt like too much pressure was on me. Or, or, or the best thing you could say, now there's no best, but an option would also be, hey, you know, that really worked well. It's your turn now and then filled directs and you produce and just see how that, how you wear that, right? No, for sure. We know. Yeah. You hate that I even said no, no, not at all. Not at all. I support it.

Speaker 4: [00:32:45](#) No, there aren't. There are some films they are planning to do that. Um, no for now. I mean, I mean the conviction that he had when a decent said that I support it. Yeah. They're just keeping it real. Yeah. These are, these has been bringing this one up. Um, I think we fully trust each other's like sensibilities. Um, some, sometimes you want to sprinkle in a little bit more of our own but, but for now it's working for now it's working. But we definitely are open to that.

Speaker 3: [00:33:14](#) I produced a short film, uh, at the beginning of this year that my wife wrote and directed and it was, it was like 17 pages and we shot it in one day. Well, and that's because we had, we had two cameras. It was well rehearsed. We rented a house not far from here. That was pretty much propped out like it was, it was go in and shoot it with some augmentation. The Art Department, we had an, all of our friends helped us. Right. And I could have, we could have never co-directed, it was her vision. It was her voice. And the crew are men and women that work on my sets for commercials. And in the beginning a couple of them and my wife doesn't really listen to the stupid podcast much, so I can say this. A couple of them looked over at me like for Blake is this, who is this?

Speaker 3: [00:34:09](#) Right? And I said, I'm not the director to two people, two people just left and they didn't say anything. They just looked at me like really? And my role was to support the director because I was the producer. Now I would have done things differently, but I got to say, I don't know that I would have, she cranked out 17 pages in one day with coverage in multiple takes and all that. So I don't know what the point of that story was, just sharing his,

he just came to mind thinking of you all right. When we have co-directed things, I saw it, I saw one of us take like I work better with the performers in that instance. And she had the art direction and both of us working with the DP. But I would, you know, sort of step back, there's a great comedian, Chris Rock, his uh, love Chris Rock. He has a of his latest special tambourine, if you say he talks about like somebody's got to step back and play the tambourine, that's what he says as a wise marriage failed. And so I I liken that to at, at any one time one of his, he's got to step back, play the tambourine while the other singing lead and then the other one can you can hand off the tambourine. That sounds like you work effectively like that. Yeah, for sure. Toss each other tambourine

- Speaker 4: [00:35:32](#) Kinda. Yeah. I'm like, like there will be dope if, if one of us feels really strongly about a scene. Right. Um, cause you know Phil, Phil, Phil like Phil Awana do something specifically a certain way and I'm just like, okay, sure, whatever. And then I'll do that. And the penny on who has more conviction, what kind of yield to that other person? The same, same with the decent too. Sometimes like sometimes with Isa will step in and he'll, he'll, he'll fix up like my foolery, my foolishness. You know, because, because I'm like, dude, I don't think we need coverage be, I don't think we need coverage. And then he'll, he'll do it and like, damn, thank God that this was rolling.
- Speaker 3: [00:36:10](#) Why don't you just do it anyway? Yeah, yeah. Yeah. W W so far has, um,
- Speaker 6: [00:36:18](#) yeah.
- Speaker 3: [00:36:18](#) Have you funded all of these films?
- Speaker 4: [00:36:21](#) Yeah, I worked, I worked at the times and like a sorta a video producer capacity. That's, that's Kinda how I earn an income. It seems like, like, uh, what a great job. It's, it's cool. It's cool. It's cool. Um, not, not exactly my speed. Um, I, you know, I like, I like a little more, uh, creative, um, creative output or input rather. Um, yeah. So, so that's, that's kind of, that's kind of how a lot of us have been supporting ourselves. What are those pieces like for the New York Times? Um, I was doing like vertical video stuff that was going on the apple news platform. Um, but I was slowly, yeah,
- Speaker 3: [00:37:03](#) vertical video. What does that mean? Nine by 16. Oh, literally vertical vertical. Yeah. Like if you like with each generation there seems to be like,

Speaker 4: [00:37:12](#) because sort of bottom of the barrel job, that's like the entry point and it seems like right now with these media companies, there's the vertical veto, the third ad city kid, and then, um,

Speaker 3: [00:37:25](#) I did Tropicana orange juice vertical or are people that, it was these two years ago, two years ago, I think it faded a little bit, but no, this year I did with TV's and the silver screens. Lamar and Morris, he was on the new girl we did Buick. Uh, I've talked about it on the show. I did write, I did 16 by nine and nine by 16 at the same time. Yes. Yeah. Two headed dragon. Like I flipped the camera and I think it's stupid. I think the whole vertical is, is it just isn't pleasing. Right? Yeah. Unless it's a spokesperson just standing there talking, then it's fine. Right, right. Luckily the Tropicana bottle is a tall for the flip, right? Yeah. Right. Um, yeah, it was very,

Speaker 4: [00:38:09](#) I was very against it myself. And then I just kind of, I've kind of thought, um, it's a, it's a newer media I've been kind of obsessed with trying to figure out like what sort of magic vertical has still haven't found it yet.

Speaker 3: [00:38:25](#) Yeah. It's probably not, you know, I, you know, I saw something today

Speaker 6: [00:38:30](#) on

Speaker 3: [00:38:32](#) no, in the middle of the night. I woke up in the middle of night and it was Instagram and somebody's, uh, Trevor Noah, the daily show, he's talking in an extraction

Speaker 3: [00:38:47](#) of the show because it was a clip from the show and the comedy central wizards put the shit that would be off to the side above him, which is what we did with, for Buick, with Lamar and Morris. We put text and deals and a banner and a logo and we played with the space in a splitscreen fashion. But to me it seems like you're going out of your way to create busy work. Just keep it how we, there's a reason that 24 frames sit so well the last 100 years with the human eye. Right. There's a reason editing sort of mimics blinking and you know, you're cutting. Like when you pan your head you don't pan like a camera does. That's a cinematic trick. Um, but that has nothing to do with anything. Sorry. There is 16 by nine is we've settled into that. That's okay. You know, even anamorphic is a little jarring, but you see it's still, he's getting more information. Yeah.

- Speaker 5: [00:39:51](#) All right. The, where I see our eyes or verdict, I'm sorry, our eyes are horizontal, not vertical. And so like I feel like we're like naturally more inclined and more like drawn to like Cory's not fancy.
- Speaker 3: [00:40:03](#) Yeah, you're right. Our eyes are side by side, not one a top each. Yeah.
- Speaker 5: [00:40:06](#) Right. And that's why I think it feels so unnatural for like cinema to like
- Speaker 4: [00:40:11](#) we love Vista's. No, for sure. And I, I think, I think the two major things that are wrong with vertical is [inaudible]. There's no intention with it usually will be like an afterthought. Oh Great. We can get more for a buck bite taking this, staying and repackaging it. And then it just looks like shit. It's, but it's also about one. But the other thing, um, the other thing about vertical is, is, um, I think it's not being used right? Utilize it right way. Like there's, there's something interesting about like, you know, people, people, um, video chat with people and there's this, I don't know, it's kind of synonymous with like not a reverence, but it feels a little more personal. I know. I, I kinda, I get really, really obsessive about about ways to, to like the store, not the store reality, but, but um, I don't know. Like I, I love, I love seventies films, like seventies films because it's fiction films with documentary techniques, which gets a little perverse. It's a weird thing. I think he can get to like the new word, deeper form of honesty with it by being incredibly dishonest. Right?
- Speaker 3: [00:41:18](#) Yeah, you're right. When did
- Speaker 5: [00:41:21](#) vertical become a thing? Like when did we decide that like are like telephones or like smartphones are going to be like in this aspect ratio or not. Like I have 16 by nine. Why did, why did that become
- Speaker 3: [00:41:34](#) like the standard? Because the human hand holds it like this, right? When the phones were designed to be vertical and the camera in your hand allowed you to take a picture like that, that I think that's when I think it's great for shooting the cop doing something or facetiming. And I liked in your piece, uh, where the work is picking up the work, picking up the work, which is like in La, there are day laborers at the Home Depot. We're on the corner and you go and you pick them up in a truck. They must do that in Brooklyn. Yeah, they do. They do it in New York. It's, it's, it's, uh, I guess it's in New York it's most mosis synonymous with like long island, right? It does happen at the

Brooklyn Home Depot, things of that nature. But there aren't, yeah, like that's not the thing. I didn't know it was a thing anywhere, but here.

Speaker 3: [00:42:28](#) Oh really? So, I mean, I really loved it that your film, so the, it's like middle aged white guy goes in to get laborers and it's all these like millennial, like one guy has a real typewriter and someone's, uh, doing a sound collage and they, they majored in poetry. Really elaborate comic twists on millennial tropes. Yeah. Bravo. And that's in the script, right. But Apropos to this conversation in the middle of it, it cuts to what looks like either iPhones, vertical footage you put the, all of a sudden the bars on the side snap on and it's iPhone stuff, but it puts us in that place. So you used it effectively, right? That was by design I imagined it was. And that was actually shot on an iPhone, I think. Yeah. But yeah, it seems like it seems like it. Um, so that's a good use.

Speaker 3: [00:43:30](#) Like in you, you can't really fight it. What's just sucks. And I just interviewed, uh, two gentleman the other day who've been around for a long time, like my age and they're wondering with Instagram now, so now it's even less than nine by 16. It's Square. So it's basically GRANDPA's four by three TV, whatever happened. I'd be TV brother way well yet. Yeah. That's, that's funny. Like a lot of these, a lot of these platforms are pushing these vertical initiatives. Snapchat has one, uh, Instagram. IETV. Yeah. Um, I was a joke for the record. Okay, cool. Cool. But, but I, I still like if I, if I, if I put anything up, I put, I put at 16 by nine and I don't mind the same. It's, yes. I still do it. Like I refuse to, I take photos in, like just make it nine by 16. It, I'd rather just have people turn their phones and beat up. Yeah. For you. What? Um,

Speaker 6: [00:44:40](#) okay.

Speaker 3: [00:44:41](#) What are some of the influences and the reason I asked your age and the millennial thing is it seems that this is just an observation right? From like, uh, aging gen x guy. Okay. It seems like millennials

Speaker 3: [00:45:01](#) are more sincere. There's, there's less irony, there's less sarcasm. Maybe that's it. You have humor. Definitely funny humor, but it is there and I'm generalizing, but I feel like we're the trolls generation completely. Really? Yeah. I mean, but there is, but it may be because trolling has been such a substantial thing. It's all me if I'm wrong, but what do you mean by trolling? I'm sorry. I mean it's archives, it's crazy. Sarcasm. You know, like, like a lot of our humorous sarcasm because I

think of trolling is black people on the web that troll you and come after you, uh, viciously.

- Speaker 4: [00:45:45](#) But it's not always vicious. It's, um, for example, um, recently we were on this, we were on this thing. Um, it's the show. It's just like live stream where you could pitch adult swim, right? And you call in Iran and we weight the entire time he's slapping, there's this one dude who gets on and he, he changes his voice and he makes this entire trailer. Um, I mean, and it was good. It was highly produced just to troll them. It was the most, I don't even remember what it, what it was, but it was the most ridiculous thing. And Phil and I were like, Oh man, we might not get on because this guy took six minutes to troll, you know? Um, but so like I,
- Speaker 3: [00:46:27](#) so trolling is like taking the piss out of something or I think
- Speaker 4: [00:46:32](#) birding expectations just for the fun of it. You know, just for the absolute like sheer ridiculousness of it. Like we were talking about mom, we'll wrap beforehand and like this does kind of soundcloud, rap regeneration. Yeah. Kids have like 200 like that wrapper to Kashi. Six, nine. I just went to prison. He has, I think he has 69 tattooed on his face like 200 times. Wow. You know, like it's a, it's a strange and he has rainbow colored hair. Right. And the, the music is, is like Gangsta rap. That's not, that's not synonymous frame we'll call her. Yeah. It's just
- Speaker 3: [00:47:09](#) by the way, facial tattoos. And neither of you have them. Never. You know what I would get if I were to get a face tattoo that's here, unemployable, I would just get the word unemployable on my face. So favorite went to a job interview, I'd just point and go, you're not going to hire me. Well see, had such a negative connotation of trolling. Like, oh, that guy's trolling me. And they were there viciously coming at me for no reason, which is Elva benevolent trolling to benevolent Trello. Yeah. I'm learning so much from the young people just try to make people laugh, not necessarily being an asshole. Yeah. Gotcha. So, so the millennials do have irony and sarcasm.
- Speaker 4: [00:47:52](#) It'd be wrong. Yeah, we know we do, but, but there has been kind of a shift. There has been kind of a shift towards being genuine. Why? Yeah, that's what I, that's what I was getting to know. Like I, I think, I think people, because somebody thinks are so manufactured these days, like with the native advertising, things of that nature, you don't know what's an ad, what's real to sand the other thing. So like it's actually even like it's frowned upon and put filters over your photos in Instagram when I was like the whole, it was the whole point. You had a

whole point. So, so yeah. And maybe in that way we're getting a little more genuine. Wow. Even down to the f the no filter, no filter. D f what are, what are some of the in your influences? The decent knows that I'm about to say.

Speaker 4: [00:48:36](#) My favorite filmmakers are, are these guys, uh, the Safdie brothers. Uh, I've even never heard it seemed good time. Which one? Good time on these. They're Syrian Jews from New York. They've been my favorite filmmakers for years. Like I like we have, I have a weird relationship with one of the brothers. If, when I see him on the street, I point like as close as you and I are and for the listeners, he's on my lap. I'm on, I'm on his ass. I'm on Jordan's lap, so I'll get on, I'll get a job. He's laughing. I'm like, Yo, you're the greatest weight. Which movie? They made good time. Good time. This is just good time. Tell me. It was so the movies about, um, an ex con, he just got it. Prison. I'm robbing a narrative feature of nation. Oh yeah. Narrative feature and Robert Robert Pattinson and Benny Safdie. They could do everything. They have an interesting model. Benny Benny was one of the lead actors in this movie. Completely transformed. Does the sound design and as the boom operator when, when like he's not the scene. Okay, good. Cause I be weird. Totally. Yeah. I'd really have to suspend my disbelief to see the character was a boom back then. You're like, um, like Ozzy, Ozzy, simpy old Taxa plasm whatever that movie is. The William Green was willing symbio tax up. I don't know.

Speaker 3: [00:49:59](#) So, so, so these you love these guys. They've influenced you. Um, you know, cause you see just over the years you see a lot of derivative filmmaking and I've learned from doing these kind of interviews. Rama Mosley a few weeks back said originality is overrated and I love, and I was, and I remember at that stuck with me, you know, like, oh, I guess there's no escaping that, that we're influenced by things. So, but these are other young filmmakers you're talking to them about? Yeah. Um, yeah. Yeah. I don't, I don't, Geez, I don't know. Decent. What are you going influences?

Speaker 5: [00:50:40](#) Fluences. Um, in terms of, I guess in terms of like cinematography, like I really, really enjoy I Robert Yeoman,

Speaker 3: [00:50:51](#) like, oh my gosh, Robert Wes Anderson is

Speaker 5: [00:50:55](#) since DV, like I like, I like, um, I mean, I know like it, you know, it's, it's Wes Anderson's like taste and style and also, you know, working with his DP, it's like both of their tastes and style to like be very like symmetrical with their shots and like working in like these like incredibly vibrant color pallets, you know? And just

like, like how they like how much attention to detail that they pay to that. There's like a video, I think it's on like Vimeo

Speaker 3: [00:51:21](#) or all the lessons. The, yeah, yeah, it's like a, it's an essay, there's a bunch of video essays.

Speaker 5: [00:51:26](#) Exactly. But there's one where they actually like break down this imagery and it's like crazy how exact it is. You know, like these, like they calculated beforehand like they must like on the tripod, so like guarantee that it's like perfectly symmetrical.

Speaker 3: [00:51:41](#) Oh, it's wonderful discipline. Yeah. Yeah.

Speaker 5: [00:51:43](#) And so I, I'd say like as of recently, like that's been one of my biggest like

Speaker 3: [00:51:48](#) influences. Have you tried to, what is your spin on that is what you, you know, the danger is you do it. And we were like, oh, that's like a Wes Anderson film. That's like a Bob Yeoman shot. Right. Who have you thought of your own spin on that? I guess

Speaker 5: [00:52:06](#) I'm trying, trying to figure out how to do it with, uh, I guess, I mean they generally are always on, on steaks and the pans and tilts a very like,

Speaker 3: [00:52:19](#) it's so deliberate. Right. And I want you to, I want to get good at it.

Speaker 5: [00:52:22](#) Doing it like in situations where I'm like going hand out, you know, like how do, how do I like do this like on the spot and like where I don't have like time to like pre, pre light or like, you know, test or anything like that. Like how can I like just be, and like using it in like situations where you might not expect it. Like, you know, like shooting, like documentary or like, you know, like, uh, Eng or something like that. Or shooting a nine by 16 on my phone. I ain't got my insta story, you know, just finding ways to like incorporate it into like everyday life or you know,

Speaker 3: [00:52:57](#) that's a noble way to improve. What are you a self taught filmmaker? Did you go to school? What did

Speaker 5: [00:53:01](#) yeah, I went to, um, I went to school and at Boston College and I majored in economics but had a minor in film studies. So like it wasn't like my like focus, but

Speaker 3: [00:53:12](#) your parents are really happy, I mean economics. So they love that.

- Speaker 5: [00:53:18](#) Right. The halfway through I kind of realized like it's not really, I'm not like passionate about, you know, economics necessarily. So halfway through I'm like, junior year I was like, Hey, like I want to try something new. And I took a cinematography course and he was making movies. Yeah. And I, I did do photography like in high school, but then like I was kind of able to like revisit that like, uh, interest and that passion and um,
- Speaker 3: [00:53:44](#) and your parents are proud of you. I was not trolling. They are, they are. They must be. So, so then how, tell me again how you two met.
- Speaker 4: [00:53:54](#) Oh yeah. Yes. It's a pretty, it's a pretty cool story. Um, as working at the times and we have Evan mutual friend, a mutual friend of mine works at the times, mutual friend of ours, a thesis and I worked at the times and she knew she needed it. I'm a filmmaker and he's a filmmaker. He was living in Guatemala at the time working, working.
- Speaker 3: [00:54:13](#) That's a hell of a commute. A little humor. Yeah.
- Speaker 4: [00:54:18](#) Working as a director, DP for an NGO out there. He came to visit. We were trying to meet up for the longest, the three of us, uh, our mutual friend just could never make it work. And so we just said, listen, let's meet up on our own. So it was actually a blind date.
- Speaker 3: [00:54:37](#) Did. And you had that project in mind?
- Speaker 4: [00:54:39](#) No, none at all. None at all. We just, we just decided to meet up and, you know, felt them out. Like really great conversation. This guy seems like a sensible guy saw his, uh, his work on online dot. It was really good. We said, usually people say, hey listen, let's clap, let's clap manner. Let's collaborate. And no one ever really does it. And I, he probably thought that we were full of shit too. I was anyway. And we brought him.
- Speaker 3: [00:55:03](#) Yeah, he definitely thought we were full of shit. He goes, yeah, I did. I thought you're full of shit.
- Speaker 4: [00:55:09](#) And, and I mean like the first time, the first time he pulled up on whenever she was just a horrible situation because, yeah. Okay. So here's the thing. Um, I mentioned all like these documentaries like techniques to make fiction films, exact nature. It's uh, I became, uh, like I love minimalist films because I was broke. I was like, this is the way they actually make things. It's catered seed. It's Swartz Dessy static. Right. And so had had a

decent, come shoot this one film. This is a don't let it get to your head. Hadn't even met Phil at this time. I think you'd miss one of the heads get big. Yeah. Yeah. I think, I think very fun. Yeah. I think eighth he said met me like twice at this point. Right. You shot that. Yeah. He doesn't like saying that.

Speaker 3: [00:55:50](#) I didn't lie to her, but I know it's, it's, it's a party scene in natural light and the effects is that as people are talking to their heads get bigger and bigger and they deflate a at times. Yeah. It's, well it's well executed. I mean the lighting is, is lacking. Yeah. That's funny.

Speaker 4: [00:56:13](#) Someone did say that the cinematographer music great and Duke was like a decent was like what do you, what

Speaker 3: [00:56:18](#) actually no bullshit. The framing is, is really interesting. All right, thanks. And the allows for the, the heads ticket to get bigger and knowing that your wrote a scope the heads and then put them back on themselves and make them big.

Speaker 4: [00:56:33](#) Yeah. Double like Nafta to track. Shout out to Phil because he did say beforehand like make sure you frame this way. Um, so that I can do it in post. Right.

Speaker 3: [00:56:42](#) It is well shot in that, that regard. Thanks. Yeah, of course. So that was your first project

Speaker 4: [00:56:49](#) to get the first project together? Yeah. Yeah. Um, I didn't know if a decent show up to the next one. What did we had a whole plan with, with uh, like China balls and things of that nature. And I was coming into the city, it was a weekend and I said, all right. All right, cool. I'll pick them up. I'll pick them up. Something else happened that I needed to take care of so I didn't get to pick up the China ball. Sounds really shady. Yeah, I forgot. I forgot what it meant. Something else. This, yeah, I know cousin. Yeah, well this is a, this, this is the problem when you're producing your own films as well. And so, yeah, I'm so, I want to apologize publicly for putting you in a situation where they to, I think I appreciate their powers. You, I feel like we're getting a little closer. It's really getting to know each other on your lap as well. Now these are big gentlemen too.

Speaker 3: [00:57:42](#) Yeah. I mean you're not asking, but I'm going to tell you I think you would be well served to at least try one project where everyone stayed in their lane that you all assigned yourselves lanes and just as just as an experiment now and any two other people, I'm going to say three because Phil's here in spirit. I

don't know that I could say it, but you all get along so well and you have an agenda to output product that you can't lose if the whole world we're hanging on it. I was shut up and just say, hey, whatever you do, how it figured out how your however you're working works. Right, but to try one where he's in charge and let him get the China boss. I'm looking at Francis point of these led a decent get the China boss, let him, you know, I got to shoot with the DP I've been working with for the last on and off for the last two and a half years.

Speaker 3: [00:58:42](#) We've developed a great shorthand and I know what's in his realm. I know I'm not gonna fuck with that. And He, and he'll ask, you know, what do you want to do anything like that man, I don't just do it. Same with the stylist. You know, I'm not going through the rack of clothes that he or she is brought to to try on. I'm going pick your best thing and I'll comment if it's not right. And when we've had these conversations in prep, so do your thing. She's in her lane. It's going to be great for yeah, sure. For sure. Um, no, I think we, yeah, we'll stay dry wants, we'll try once and then, and then I'll make you this offer. You come back on the show and you tell me how wrong. Yeah. So tell me how wrong I was and how you, you, you all don't speak to each other and it's the worst piece of shit. We all voted in the room together. We have to do some weird Skype. We can Skype if you're back east. Right, right there is, can we live? Of course. Maybe I'll come to Brooklyn.

Speaker 3: [01:00:00](#) Milt. April. Does it melt a boy? I better get this right Jake. We're going to dub it in if I get it wrong. Milt able from Ableson. Okay. April sinny in Brooklyn. They opened up a huge facility there, right? Yeah. Have you been there? I haven't been. So you know either. Okay. Here's the hookup and I don't know if this will make the podcast or not, but he was on the show. He's the president. He and his brother started it. He's been on the podcast. He loves helping filmmakers. I've heard. Okay, so now you have a reason to call them up because you're alum of respect, that process and you have, you will have heard his episode and you're going to get a free red camera or Alexa mini or whatever and some lenses and some China balls. You're going to get some great lights.

Speaker 3: [01:00:55](#) The listeners can't see this, but at this is actually like balling profusely right now. I'm like crying tears of joy. Oh, like Oprah might as well just given him a van right now. Like he's so happy all that. So, yeah. That's so cool. I really appreciate it. You get a Red Dragon, you get a Red Dragon, you get a red dragon, you, you should definitely check that out. And I wanted to do, uh, commercial directing bootcamp at that facility and I talked to

him off the air when we were done about bringing it there. It's just, you know, getting, getting there and mounting up and hotel and I have a place here so that, right. Anyway, back to you. Sorry. But definitely, definitely follow up and get some gear to test or to shoot. I'd love to. I, Hey, he's helped. He's helped out a bunch of friends here.

- Speaker 3: [01:01:48](#) Did, he really gives back and I wanted to kind of get to a place where I feel like it could ask, you know as you now the millennials also are into the crowdfunding. Yeah. Do you have a Patron have you talked about that? Or a Kickstarter, but I think Patron because it's a, it's an ongoing, you know, subscription to help you collect your, your collective. Oh, I wasn't even aware of, I'm pretty sure it was awesome. A lot of podcasts have Patron and people subscribe for like 10 bucks a dollar. Yeah. I'm guilty who else? I support a couple of podcasts. Yeah. Just cause you know they're great content.
- Speaker 5: [01:02:33](#) Right. Otherwise free and like why not support?
- Speaker 3: [01:02:37](#) Yeah. Uh, just shoot it. Podcast is about directing with Matt and Orin. These two guys. So those guys, wonderful. They have a Patron. What about one for this? For your films? Oh, we'll definitely do that. And that we hear that this research is out there. Most definitely I think cause I think you do. Do you find? Is it, do you track the, the viewership of your films? We, yeah, we do. We do. You find that people are repeating, they're coming back. No.
- Speaker 4: [01:03:07](#) Do find is a, so say, say we make, we make whatever video and people are into it. They don't have a habit of going into the remainder to catalog. They're like, oh, that's great. Cool. I saw it. That was really funny. And then they don't realize that you have other films, which was really interesting. Yeah.
- Speaker 5: [01:03:27](#) So I might piggyback off of that might be something interesting happened with the planet earth. Oh yeah. We're like, because we like kind of presented it as like, Oh yeah, if we made a real planet, we made a real planet earth episode and we really got David Attenborough to like narrate and like, you know, people like we'd see that description and like they'd be like, yeah,
- Speaker 3: [01:03:46](#) oh my God. So amazing. Congrats, congrats. And they won't watch the, it's a parody. So like if you watched it, you would know that like, I mean it's Alan z, the chat up. Allen's Evie does impeccable. David Attenborough good. It's really good.

- Speaker 5: [01:04:02](#) Yeah. But at the same time, and it's like, hey, like, you know, I had like, like, like some like family would be like, that's so cool. Like congratulations, like aren't like they text me and I'd be like, thank you. Like what do you think of it? Like did you watch it? And they, and then they realized after the fact that be like, oh my God, I didn't realize that it was a parody. And you know, it's, it's like, well thanks for like pretending to watch it and give feedback.
- Speaker 4: [01:04:27](#) Yeah. That's kind of scary. Like when people in your own circle, anyone watch it. It's been, it's been an interesting game. Like that's something I think on our website we sit, I'd be wanting to like battle the algorithm and, and me having worked in like the deepest depths and howls of media and I'm kidding. But um, you like, you'll see these, these teams, these um, Geez, wow, I'm blanking on the word. What did he, what did he call it and the status driven, the script of audience development. People with like programs that could track, they can track like how many, how many like links, hyperlinks in did it take for you to get to whatever. You're really, yeah. Like 20 links in it's insane. They tracked the wormhole. Yeah. Yeah. Interesting. Um, and then we think like a, I don't know, I don't know how we're going to fight this battle without you, without some sort of established chapter. Um, and something that's happened recently is dirt, dirt or no, there are no, like there aren't that many established, um, comedic video chapters online. Like a lot of places are doing things in house or, or making videos with celebrities, things of that nature. Um, so yeah, that's, that's proven to be a little difficult.
- Speaker 3: [01:05:39](#) I think the planet earth piece would do well on funny or die. Yeah. Have you put things on funny or die? We've, we've submitted or we, well actually you have an account. Um, no. There, I don't think there is a way to submit to funny or die as a regular lay person right now. There used to be, yeah. Yeah. They're definitely used to be called humor at the same, like you, if you Google submissions, he could only send in written submissions, things of that nature. Yes. No. The front of your front of your diet changed that because I believe so. Yeah. We're going to fact check the assets. Fact check this one because I think that one is like that you could even on Facebook, I mean the, the problem is I don't think a lot of young people go on Facebook. It's done right. It's definitely, yeah, it's definitely going get your mom's on Facebook. Why do you want to be on Facebook? Right. But that would be a good place for that because it's, it's, you're too, in my opinion, you're most mainstream, uh, piece, like you said, a short, the production

value is great. The voiceovers hilarious. And we, I think that would catch on. Yeah.

- Speaker 4: [01:06:50](#) Yeah. We're, we're trying to do like rep, like emulate that, that, um, that pattern actually we're trying to reflect the next few things. Um, we have it packaged as like a micro episode where we have, um, like three, uh, what we call micro skits, skits. On them that are maybe like 45 seconds a piece. Mike Gross gets, yeah, I'm with red warrior first.
- Speaker 3: [01:07:14](#) Yeah, you heard it here first. We dropped. I think that's a good term. That's a good name for the series micro scale x
- Speaker 4: [01:07:19](#) gets. Yeah. Um, yeah. So we're trying to, we're trying to do that. Um, and yeah, that's the plan. We're just, we're just trying to fight against that by playing the proliferation game. Wow. What, um, what is your dream job? Dream job? Um, that's tough. Right? Cause I mean within this space, things kind of changing, like TV's like the epitome of cool right now or are where I think like, I think it's music videos are at a place where a young director with, with very limited funding could very much experiment and doodle while this things and could actually, you know, there's a little more art and commerce generally speaking. Right. Um, so those are great, like be killing it on that front. But, um, we'd like to have a series, some sort of, you know, some, some on some like some sort of thing on some platform where you get paid to produce the things.
- Speaker 4: [01:08:20](#) Do you use a lot of the same actors view pieces like in planet earth or some of those people in yeah, yeah, yeah. Like no occasion that the no to God he was in the, the shore we made prior, um, you know, his page, Acevedo, a blanking and Greg's name yet bunch of people will use like a bunch of recurring and they love working day. Yeah. Yeah. They, they say that we're a people, people have told us that for directors and especially to Rutgers doing comedy or we are not dicks. I really hope we're not coming across as the on the on the side of the thing that directors or Dick. Yeah, yeah, yeah, I'd say so. Yeah. Wow. Okay. So generally speaking, yes,
- Speaker 3: [01:09:08](#) I didn't know what about a sponsorship? Is there a, can we use, is there some local artisan small batch bakery in Brooklyn that you could do micro skits for? Not Ads, just do a quality micro skit for the local whatever. And they give you, you'd give him a shout out, you film with their location, maybe a three, a thousand bucks or something. And you can, we eat everybody. They'd definitely love that. Yeah, that's a great idea. It is a good idea, isn't it? One a week. I have one good idea week and that's

it right there. And you could just go around your neighborhood and people like, Hey, this is what we do. They'd be involved. And when you, when you air it, you could have a party. You serve their bread genius.

Speaker 4: [01:10:03](#) No, that'd be great. It's, I don't know. That's, I don't want, I wonder if that, uh, Jordan just winked at me, threw me offers. I guess that that is the serves that we were trying to say. Yeah. I'm still his lab. Um, people were a little more jade in New York. They're, they're very much like, fuck outta here. Like, get out of my face with that sort of approach.

Speaker 3: [01:10:25](#) Yeah. But I'm, I'm tapping into the, the genuine, authentic, there's gotta be like millennial, like the 30 something millennials that are making their business and they want to, they want help out. Even if they just gave me the location and you, you wrote something around that, it would take what like is what you're doing now is pure entertainment, right? There is no commerce in it. You don't have a client, you know, don't, I'm a studio. You're, and so that for a lot of people, that's the holy grail. You're making your own stuff and doing whatever the fuck you want to do.

Speaker 3: [01:11:01](#) At a certain point you're going to want to get into the commerce, right? We are much past that point. Give me wanting to, right. So, so maybe this is a way to, to take the um, the unbridled creativity and channel it. Like give it some restrictions because it is going like this hot sauce that I know, you know, you go up to them and go, hey, we want to do this micro skid 45 seconds to a minute and it's people talking around a table. We have our finger on the pulse of just how millennials talk, what millennials find funny and we just want to put your hot sauce in it and just see what happens because we're all from the same neighborhood and maybe some synergy happens and then you've got something while you're there. A decent goes, well let's get a product shot. Now you've got like a little branded content piece that was built around the, that was worded so smoothly.

Speaker 3: [01:12:07](#) How much would you charge to manage us now? And I know that that's free right there. That's free. We look rising tides, lift all ships. I want you guys to succeed. You're already living the dream. You're making shit. Okay? You're forging relationships that are going to last a long time. I mean, I would love nothing more than in 10 years to be buying a ticket to your movie that the three of you, mate, I really appreciate it. I'm sure I'm serious and and, and it's so fun for me to be able to meet you and talk to you at this stage of the game. At some point you're going to

have to make a step toward like a more, uh, sustainable, sustainable, sustainable. But I think disciplined, cause you're already, you already have the self discipline, you have the deadlines, you have the output and in, I don't think it's any, I don't even think it's, it's something you're going to read in a book or someone else going to teach you.

Speaker 3: [01:13:09](#) You're going to make it your own. You're going to come up with your own way that we haven't even, we this older generation hasn't even thought of, you know, it's a little bit collective. It's a little bit running gun, DIY, you name it. That's my feeling. I appreciate that. I'd like to, I'd like to say thank you for doing this cause yours. Yes. You clearly have the Dustin's engines and want the best for your, your listener because I can't imagine there's much in it for you. You know, you know, it cost a couple hundred bucks a month. Yeah, exactly. You're the duck thing from your life value on that. On that note though, that the commerce end as a [inaudible] Erika Ang episodes yeah. Just dropped. Yeah, it was a really good one. Thank you. Yeah, you're welcome. I mean, I'm only as good as my guests and I give you the credit, both of you, her Ramah, like anybody that's been on this show and wait, you know what I get out of it. I mean, this is the dirty secret.

Speaker 4: [01:14:12](#) I learned so much. Like right now I'm so inspired to go. Jordan, you, yeah, I got a job. I got three shoots coming up but booked. But what am I going to do for myself? What am I going to do? That's funny. What am I going to do that's relevant to what's happening now? That's what I love about planet earth. You know, it's, it's relevant. So the, I get that from, from these conversations, but you are going to compliment me about the Air Canada. Yeah. That was going to ask you a question. Um, you, you, you and Eric had mentioned this and you, you agreed, um, she said that she got some sort of, some, I forget from whom, but she got, she got a tidbit that short films, um, seem to be more of a selling point to an in getting commercial work. And you, you agreed, you agreed and I was wondering like what, what, what sort of advice would you give us or anyone else doing like doing it in this particular capacity to move forward and get into the sports game? Yeah. Okay. That's a great question.

Speaker 3: [01:15:18](#) So if you're out there making shorts

Speaker 3: [01:15:22](#) and you're, you want to get into advertising, why did I agree with Erica that that's a great way to go. If I recall, she was referencing the episode with uh, Kirsten M Hoff who is the EVP at pretty bird. Oh, Erica was an assistant ad pretty bird, like an

executive assistant. She worked there and got to see directors and treatments and I think maybe listening in on how caught like the mechanics of being a commercial director. So the context for that conversation was that miss m Hoff who started that company, it's one of the best. Yeah. In the, in the gay, in the commercial game, in music videos, she had said,

Speaker 6: [01:16:10](#)

uh,

Speaker 3: [01:16:12](#)

that she's tired of the SPEC spot. Like, why do I want to watch another Nike Spec spot? There's so many of them because of the proliferation of the tools has now made it so everybody's going to shoot a spec spot. So she has a buyer of directors. NEP is like, okay, I've seen enough of those. Jordan Brady, thanks. You still have to have a SPEC spot because an ad agency needs to go, what can they tell a story in 30 seconds? That's an ad like problem solution set up paunch like that. So I, I think you still have to shoot spec commercials, but what Erica was talking about is if you have a short film or a music video, that is clearly your point of view that we'll get notice right.

Speaker 3: [01:17:07](#)

There is, I think it's like a new Shaka Khan song that there's a music video for with the people dancing under a bridge somewhere in Brooklyn, I think. And it's, I don't know why, but it has such a, it's called sugar. I think it's got such a strong point of view from a director's mind, even though it's just, it's just the way the wardrobe is, the way the dancing, the edits, the energy. So I think if you, my advice would be if you just took a song that you like, you don't need the band, you don't need them lip sinking. You could just go out and shoot images that are congruent with that song and it expresses your point of view that's cooler than a Spec spot for Gatorade. I think it's cool. In addition to, so the comment was about expressing your directorial voice, your cinematographers, a voice that doesn't require permission from anybody.

Speaker 3: [01:18:18](#)

That's what I took away from that. Oh, okay. That makes sense. That was a long answer. Right? So I, I would take us, like I listened to these like 24 hour Asian beats to study to youtube station, but just these beats and occasionally I hear theirs is kind of just goes on in the background in case I hear something really great and I, I get a vision of I want a guy on a, on a bird scooter on the bike path by the train. Like I see how that would be shot and cut. It doesn't serve me to go do it. But if I were starting out, I would find that song that beat and go shoot that for a minute now because I'm very practical, I would put a logo on the end and make it look like some weird spec commercial. Right? But it's just making shit.

Speaker 3: [01:19:12](#) You're already doing it. You're making shit and you're finding your voice both individually and collectively. So, and if you do make a Spec, and I talk about this at commercial directing bootcamp, you can learn more@commercialdrinkingbootcamp.com. The next one is January 19th in Los Angeles. I would, uh, I, I preach if you're going to make a SPEC spot, don't make it for a major brand because it's likely that you as a newer filmmaker will be a terrible copywriter, art director from an agency. Like there are people that make careers and work 24, seven on crafting the script and then you think you're just going to knock it out the park on the first time. So pick the hot sauce from Brooklyn because no one's going to go, that's not, that's not their brand message. That you can't be wrong that way. So I would pick an easier target and craft a fake ad, which is a Spec spot. Make it look amazing

Speaker 6: [01:20:25](#) and

Speaker 3: [01:20:26](#) just keep making them till they're great.

Speaker 6: [01:20:29](#) Right. Okay.

Speaker 3: [01:20:30](#) Second question. Oh boy. The uh, the putting yourself in a box, how would you describe us and in the box if he, if he, if we like, how would you pitch us and in a box, like how do you, how do you see us? Yeah, I was, that's a great question. That is a great question. It was like there's no foundation. It's tilting to the side, like, no, no, it's, it's, um, it's, it's more polished than do it yourself, right? It's not running, gone. It's, it's not, uh, there's no box that you're in for advertising to be fair because they're all short films and the work is diverse enough

Speaker 6: [01:21:23](#) that

Speaker 3: [01:21:24](#) I don't think you're in a box yet if I'm being totally honest. And that's a, that's a great thing. That's a great thing because the piece where, um, the heads get bigger at the party is totally different from planet earth, which is totally different from, uh, picking up the work. And then there's another one about the trees are judge gentrification, chant tree furcation about the point of view from the tree, which is a great point of view, but they're all different, right? So I think, I think you're looking at boxes, you're trying on boxes and in, in a short film world. That's, that's great. And as a, as an in features in television, people want to be diverse as artists. We want to be diverse. So I don't think, I don't think it's, it's, um, it's not apples to apples yet. Okay. Right. Is that fair? That's fair. That's fair. Definitely

see that. Yeah. What box do you want to be in? There you go. I don't even have an answer for that. Um, um, now what will we save if we bought a, what we're doing? We want to be like the black mayor of comedy. So it's a, it's a sort of, it's an anthology series. Anthology varieties series I guess. Cause it's a comedic lens that we're serving.

Speaker 3: [01:22:46](#) That's a great one. The Black Mirror of comedy. Thank you. So the branding becomes the, becomes you the filmmakers, right? That, what are we going to, what do we never know what we're going to expect from these guys? You're box is the unknown. The non box. Yeah. Right. But I don't know that you need to put yourself in a box for short films. Okay. Cause that might be, that's called a series that's called petitive at. Might not be good. That's true. I don't know. I'm just one man with an opinion. No, no. That all makes perfect sense that he said. Do you have any questions?

Speaker 5: [01:23:28](#) Yeah, I mean I, I kind of like as, as we were discussing that last question, like it made me think about how like, you know, like the year's coming to an end and it's like time to like cut up a new reel and I'm like thinking like as a cinematographer, like, you know, do I want to put myself in a, in a box? Like do I want to have like a certain, uh, style of reel that only applies to like advertising or only applies to like comedy, you know what I mean? And like, so I've been thinking heavily about that and I guess like since we're here, like do you, what would be your take on that? Like, do you think that it's different for dps and their work and their style of like,

Speaker 3: [01:24:06](#) wow, doing things personally? I think the DP can have breadth in the, her real is real. I think you can show all kinds of stuff. You know, I've said on here, the director for commercial shouldn't have a montage and this was the year I ended up doing a montage and the judge Maton Orin from just shooter to all they love montage was, and a couple of guys on the show have talked about their montage. Let's cinematographers definitely have a montage. Right. And that Monte, like if you have an explosion and you have a, an effect and then you have just gorgeous sunsets and I think that's the way to go. And then a lot of DPS will have a different categories on their website. So they'll have a, you know, car reel or a tabletop, real beauty commercial versus music videos, liquids. There's a guy coming up that we're going to post soon does liquids really well.

Speaker 3: [01:25:06](#) Huh. Interesting guy who with berries, he had blueberries, they want a strawberry. He said, well, you don't, you didn't ever shot strawberries. How can we, how can we trust you? What the

fuck is that about? Yeah, I probably heard it at the episode, but also also, uh, my buddy Jay was talking about about a spot. Um, he did, he's trying to get, he's made all types of commercials and there was a dog involved. So he took a dog. Yeah, just a dog. So he made a Spec with his dog and the dog with his dog. Oh, that's genius. Do you get the job? I believe so. Each j good, good man. Um, yeah, I mean I, I think the SPEC is, is inevitable for both of you because people want to see that you've done it. We have a few. I, so here's the thing, we were, we wanted to make our first spec by like September,

Speaker 4: [01:26:04](#) October. So here's the thing, whenever just hanging out and I was, I was kind of not with the idea of making a Spec for, for brand and just, you know, just working as a suspect. We wanted to, I wanted to, I like, I, we wanted to make something, um, that, that could serve as a project within itself even, you know, like say if Brian didn't pick it up, you know, it's like a one off sort of thing. And so we wanted to make us spec commercial for a hoopty or the is that the people say that in la? He will be, yeah. Yeah. Hoopy a hoopty or a lemon. A car. An old car that's like

Speaker 3: [01:26:43](#) trashy. And you guys a hoopy I didn't ever heard hoopy. Oh, hoop de Hooptie hope never heard hooptie lemon. I know Lyman. Yeah. Yeah, that's my son might know hooptie though.

Speaker 4: [01:26:54](#) Yeah. Well I wonder if that's like, like near like colloquial New York City. I'm not sure, but I'm too, but uh, never play scrabble with Francis words. It can be spelled two different ways. Can be t y t y m silent B and B. Right. Um, so I'm in, I'm in the coffee shop, uh, you know, working on something I find it comes to and he's like, Hey, what are you working on? Like, yeah, we're going to make this great spec commercial. And he's like, oh, great, I'll let me show you this thing. Someone had already done, it fucked me up for a week. It was,

Speaker 3: [01:27:27](#) oh, they already did the same last year,

Speaker 4: [01:27:32](#) I think. I think it was early 2018 yeah, it broke. Our broker hurts and there's been a few other ones and

Speaker 3: [01:27:38](#) we made yet scheduling conflicts. I did one for, I did a Spec spot for a beer that I made up called Spec beer and it was beautiful. And I shot at him. He was, this is back in the film days and I had the beer, poor guy and the whole thing. And I made the label, it said Spec beer and printed it. I had some CG of fact I cast, you know, beautiful people. But if it fell into that sort of like, oh, is this a Saturday night live bit. Alright. So it actually didn't work on the level I want. It got attention, which was good. It got

people laughed, but it wasn't, it, it didn't do what it should have done, which is to fool people in that it was a real commercial. Right, right. But people, people caught onto the fact that it was a parody.

- Speaker 3: [01:28:30](#) Yeah. So that was, that was a lesson learned the hard way. Right back when it was costly. Yeah. Yeah. I'm, I think the hots, I'm going to go with the hot sauce please. Because you have the right casting, right with your millennial people and you have the locations and they have the product. And if it's short and sweet, it could be on, it's, you know, even if it was on Instagram and you can shoot a beautifully, it'll be on reel. So Ferris hot sauce commercial. Yeah, no, we almost, we almost got a, like a sort of puppetry Gig, which would have been perfect, but we kind of wanted to do something insane and I don't think the people believe that we could pull it off or to budget that they had. I think you could pull up anything for anybody. Right. And, and, and in our heads, we're like, dude, this is like six times more than what we need to pull it off. But it didn't happen. We're really stoked about that one. So we have to wrap it up, but, uh, we're gonna, we're gonna come back and do a followup episode about the experimentation with the delineation of responsibilities. Okay. And the puppetry and the puppetry. Okay. Now I want you both to answer this question. You know, from listening, what does respect the process mean to you? The DCU go first. Respect the process. To me it means
- Speaker 5: [01:30:04](#) are being appreciative of, you know, the trials and like the experimentation that goes into learning and staying in like humble as you do so, um, and not being so much focused on like the end outcome and the end goal and just passing it forward. That's a great answer. Thank you.
- Speaker 3: [01:30:25](#) He thought about that. He came prepare, you knew I was going to use that. I mean
- Speaker 5: [01:30:30](#) not going to lie man like that. Like I love the name of the fire gas. Oh, thank like it's, it's just very like real and like raw and I vibed with it so,
- Speaker 3: [01:30:40](#) oh, thank you. Yeah. Frances buys, heard it. Um, don't, don't take any shortcuts you can't get away with. Um, and I liked that you add that on there because if you can get away with it, definitely take it. Yeah. Yeah. There's, there's a defeat it as a really great saying. He says, uh, don't, don't stand when you could send. Don't sit when you can lay down. Um, I'm not lazy, but I, I appreciate that. Whenever you work smarter, not harder, work smarter, not harder, and just staying true to

yourself, just staying true to yourself and being brave, brave, but old open. You know what I mean? Yeah. That's what respect the process means today. This has been great guys. Thank you so much for being on the show. Are you kidding me? It's been a blast and a Helen's got some parting gifts for you. Whoa. I talk to you later.

Speaker 1:

[01:31:28](#)

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