

- 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: [00:00:20](#) Thank you Helen. February 7th, 2019 wow. What a great, great podcast we have for you today. French butter films, the dynamic duo behind that company. Brett Fromer, an Evo Kenisa bitch have started this company. There are two great guys. I've known evo a long time and I'll explain that in the chat. And Brett and I were brothers upon first. Whoa man hug. So it's a great chat. We, we do talk about tabletop because Bret is a specialist and I believe I'm going to post an RB spot and some other stuff he's done at Jordan brand ad hoc comps. So check it out cause we talk about the spots and we've talked about tabletop before. Ben Dolphin was on the show and uh, years ago, John Van, who was a DP that I worked with now directs table top of this is a new spin on it and it's up to you, the listener to sort of find the commonalities between all the film makers to do it.
- Speaker 2: [00:01:20](#) And I love Brits. Work ethic were very likeminded in most areas. You'll also learn what a spit bucket is in case you don't know what the spit bucket anyway, Valentine's Day, one week away, it's my least favorite holiday. I feel like a gun is put to my head to buy candies, flowers that will soon die, inexpensive, expensive blood diamonds that cost people their lives. But I have to go out and buy my wife all these things. Now the irony is she loves showering me with a designer clothing and dope Nike's and things like that. Cause she's a good person. I'm just cynical. So Happy Valentine's Day early. Wow. I woke up this morning to, um, well let me just say, shout out to Ben Plumer and I hope I'm saying your name right then because you have you spell it weird. P, I. U. I. M. E, r, and Ben is a wonderful director and he has written an article at no film school called how to become a movie director.
- Speaker 2: [00:02:30](#) Getting the job is the job and he gives a shout out to yours truly, and this podcast and to our friends, uh, Maton, Orin over adjust shooted podcast. And I think he must have actually heard me say it to men, Orrin, that the job of being a director is getting the job because, and he lays it out in the article. I'm going to post the link at Jordan [inaudible] dot com so you're going to go to Jordan [inaudible] dot com if you're listening on iTunes or whatever, and you're going to watch a Brett's work. So you know what we're talking about. And you're going to read this article. You've got a busy day, filmmakers, busy, busy day. Uh, I'm doing a comedy set tonight at the Moose Lodge in Santa Monica and this is crazy. Alex Grossman, a funny comedy director who has been on the show. Helen, it was, I think it was like 2016.

- Speaker 2: [00:03:27](#) Now you people know you can Google, like if you put my name and another person's name that's been on the show, usually the intersection of the two will yield a Google result of the podcast episodes they were on. You could also put cinematographer and Jordan Brady, even though I'm not a very good cinematographer. I mean I don't even claim to be one. Then a list of cinematographers will show up that were on the podcast and we have a stylist coming on. We've, oh, we've had some, we've got so much good stuff coming up. I digress. So I'm doing this set at the Moose Lodge and I will be talking about sea creatures masturbating and it's from a quasi real experience. I embellish it for comedic effect, but I will be doing that bit. So if you listen on the day, this drops, you will not want to miss this comedy routine. Commercial Directing Voodoo. Not going to talk about a commercial directing bootcamp. No, Helen, I will not mention it because it's not until June 15th and it's too early to sign up. Yes, yes. People have signed up already. People that wanted to take the last one have signed up to grab an early seed and yes, they save money, but it's too, it's only February. I am not going to mention commercial director bootcamp at all. Let's just get to the interview with Brett and Eva. Thank you.
- Speaker 1: [00:05:08](#) Okay. Commercial Directing bootcamp, man to direct commercials. Friend living from a film maker directing commercials for a living sign up today@commercialdirectingbootcamp.com.
- Speaker 2: [00:05:35](#) Did either cross from Brett and evo and I'm not going to say your last names because I'll screw up evo slash name like everybody, but you're one of the most loved producers. I mean everyone loves you. And when you started your own venture with Brett, I was so happy for you. It's like you came from the dark side over to production. You know, I saw the light. I is what, uh,
- Speaker 3: [00:05:58](#) what the bottom line is to that. No, actually I had a great career, but uh, thank you for the compliment, but a heartfelt thank you. Uh, you east of the Mississippi and west of Colorado. Maybe not that popular, but a, yeah, I was very fortunate to, you know, spend a lot of years on the agency side and not burn too many bridges or any bridges. And you know, I really love what I do and I love the, you know, the love, the process of it. I love putting things together and I won't lie and say that everything's rosy all the time, but there's something satisfying about being able to, you know, solve problems and solve problems with a smile. Even if in the back of your mind you're, you're cursing out the person you're talking to, you're still smiling to their face and say, Yep, we'll take care of it.

Speaker 3: [00:06:42](#) So the word that comes to mind in my memory is fair. Like we could go to when you were on the agency side producing and I was directing through a, it was Uber content. We were doing a lot of KFC work. Like exclusively we did KFC. Yup. It was like this guy is fair. If we have a problem or we didn't miss something we planned didn't go as expected. You were there to help. It wasn't an adversarial relationship, which I think is, you know, like everyone should act that way because we're, it's, it's, we're all trying to get to the same thing and as long as you look at the other side and to know, yeah, everyone's working hard, then yeah, you should be fair. I think it's, it's important. Obviously there's some people you work with and you look at them and you're like, boy, they're ready to do a fleece. Me of my wallet in my shoes and my watch before I get done. Oh, you guys wanted lunch. Nothing over it. Yeah, exactly. All right. When that case we're going to Mastro's right. You were bringing lunch. So Brett, how did you two meet? Had you shot, you must have shot together. That's the obvious, right? We did not meet through, get right up in bed. Right. And this is your moment. This is your solo. Brad, come on. We need you. We need you. You're sing

Speaker 4: [00:07:57](#) met through my reps at the time in, uh, in Chicago. And uh, I don't know that Eva, you were actually looking to go to the other side to production. You were in the agency and what I, what I was looking for was somebody that had the deep roots that evo had and also mirrored a lot of, uh, what I want it to project, which is, as we were speaking earlier, most of my clients are repeat business and, and I don't even, I don't really consider it repeat business. I, I think of it as I'm working with my friends again because every day I shoot, I try to bond with them legitimately and earnestly because I really liked the people for the most part. I really liked the people that I work with and I like their perspectives. It's different than mine and I want to work with him again and I find it enjoyable. That's a,

Speaker 5: [00:08:56](#) that's a confidence that I, I have to admit looking back that it took a while to grow into that. It's not us versus them. It's not, you know, the crew versus the agency or the client and in, sometimes it's feels like agency production company against client can do that, can develop adversarially for for sure. And it shouldn't be the case. And when you think about it, it's like I tell my friends that are not in advertising, but they might be in filmmaking. It's was like the, the agency people are really smart. They somehow sold this client on this cockamamie idea and the client's pretty cool to go, yeah, we trust you. So everybody's at the top of their game. And a lot of the clients may have advertising backgrounds at your agency experience or a degree

in marketing or, and guess what? The clients I often say are the smartest guys in the room.

- Speaker 5: [00:09:52](#) I never say that I do. I, there have been many times I'll say it on this podcast because you never know who's listening. Can we edit that out? There have been many times that we'd be sitting in a pre-pro meeting and we'd be going around and round all collaborating and this client has a perspective that none of us saw. Why did they have that perspective? Because they live and breathe that product and they said, did you ever think of it this way or did you or whatever. And you think, hmm, that's pretty interesting. Getting back to the point about repeat business is, or I call it repeat business, but I mean relationships. I started out as a still photographer in New York and I had a great rep who I'm still with Howard Bernstein is his name and how do we said the best I can do is bring you to market.
- Speaker 5: [00:10:43](#) Once you're there, you're going to have to take it over from there. Interesting. So that was the first principal I learned. The second one is if you can't get that client, that agency, that creative to come back to you, you're going to have a short career. It's too hard to make new clients every, every job, every project. You just, there's not enough of them. You, you have to survive on relationships. And so when I made this change to live action, at the time I was shooting people, a lot of those still or print clients were, became my film clients. And even now, some of those film clients when I was shooting live action are now my food clients. So it's a relationship and it's a genuine relationship because I really care about them, their project. And the project at hand. It's important to me. Amen, brother and I care about my friends. Other projects, same when he used to be like, hey, I'll come. I mean, there's still a little part of me.
- Speaker 2: [00:11:54](#) If I see a spot like, well, how come I didn't do that? There's always that. There's always that, but really I'm like, damn, you hit that one out of the park or you got to shoot
- Speaker 4: [00:12:03](#) lance accord. Wow. That was great. That's an epic spot. I love it. You're on the Superbowl. This is great. I think there's a lot of, I wish I had done that in our career and that's what propels us forward. That's what really makes us strive for better and better because you know, when you say, Gosh, I could have done that. I wish I had done that. Generally, you, you know, that's a project that's done by a celebrity director or somebody that's way over qualified to do what you just saw an air. But what he or she did to that spot was something that maybe you couldn't have done or maybe you could have done. But those are the things that push us all the time.

- Speaker 2: [00:12:43](#) You know, it's, I was watching your real and there's some really mouth water in work and it's, it's the one thing that uh, I tell the kids and it just yesterday I was at Lmu down here in La with my lovely wife and we were talking to these film students about commercials and my wife is a very, um, diverse filmmaker and she has all kinds of different projects. And I always say pick one at least to take to market as a filmmaker you can be, uh, you can have all kinds of styles and, but as a commercial filmmaker and the listeners have heard this a lot on the show, put yourself in a box, your in a very specific niche. Very,
- Speaker 4: [00:13:30](#) and I'm in a, I'm in a niche within a niche. What is that? So you meet really well now I do listen to, I'll put some art, I'll put some art, an RB spot and I got to put, there's a breakfast spot. This just wonderful. Yeah. Early Bird, early bird. It's called who that for? Uh, building my real, oh, that's just you. Just, that's a SPEC spot. Yeah. I daresay Spec because everything I do is for my real everything. And if I'm not shooting commercially for a client, I am shooting for breadfruit her all the time. But Brent, that is a
- Speaker 2: [00:14:07](#) like, that's really intricate tabletop photography with orange slices emerging through water.
- Speaker 4: [00:14:15](#) So here's the background on that with magnets that make them dance. He, here's the background of that piece. I have segwayed from live action, people shooting for, I did pharmaceuticals, I did big banks. And as you get on in your career, there are younger people that do that and they'd have different styles. And I am a classical director, cameraman, and that's, you know, maybe, or maybe not what's in fashion today, but I needed something new. I needed to move. So food is a passion of mine. I'm a very good cook and I thought this is a natural for me. So I segwayed into the food tabletop market and this year I was up for a project for a breakfast chain. You didn't have breakfast on the real. I did. Exactly. I did not have an egg, an egg that the agency wanted me so badly in the client clients and looked at the age me, but they looked at, they looked at my reel and said, where is it a big, I don't see an egg. Eggs. Her particular, oh, for sure it might be perceiving as particular tacos or particular. And what I learned is if you don't have it on the real, you're not getting that job period. And that's the price of entry. And so the moment I lost it, I went and I shot breakfast and we ultimately got that client back. But if you don't have it, you're not getting it.
- Speaker 2: [00:15:43](#) What if it was like a Campbell and they would go to the guy with the camel?

Speaker 3: [00:15:48](#) Yeah. Or Yeah. Or Lama or la, right. Yeah. This puts it, well, maybe they'd give you like a break with that sub genre of animal. But yeah, you do need to know. You could at least do animals. But to that point, you know, we've done, we just did a in and out burger, you know, and then, and that was because of the, the Arby's work, right? If they hadn't seen the technique, I had that, uh, Waldorf Historia Burger. And again, which was a quote unquote spec piece. Right. You know, a test. And that's kind of what is that, and I'm sure you see it on, you know, the, the comedy side too. Is your comedy too broad? Is it too, you know, the, and this spot that you're not looking at the creative where people are pelting themselves with some, you know, with something. And that's on your reel because that was the board you got. And then you see something like your, you know, your documentary, the, you know, the, uh, I am comic, which is, you know, much more, you know, verbal and heartfelt. They're like, well, he only just broad comedy because that was what's, when you're real, it's, it's really, there's too many directors out there now so people can start splitting hairs and do sub, you know, look for the subject. Yeah.

Speaker 2: [00:16:54](#) I actually, luckily I came to being as a commercial director in the dotcom boom, which coins sided with sort of a doc. You boom, like pre modern family, they called it spinal tap or right. Christopher guest had a, you know, being run and so, and that's very, it's actually affordable, right? Because it's, it's quick, it's fast and it's funny, right. So I've got a lot of experience that way. But then as new people came in, that became a thing. I actually switched to more. What I loved about the work we did in the late oh thousands was that it was more scripted, more planned out. It wasn't just herky jerky followed people around saying funny things with the camera. We actually had camera moves and setups and jokes to cut too. But I got a board today at a mosquito. That is exactly

Speaker 5: [00:17:50](#) something I have done and that's why they call it well because a guy picked the sun out of the sky and I didn't think were a guy picked the sun out of the sky and it stars, I mean, I don't know if I'll get it, but uh, it stars this Guy Lou Dick and he's the Drake of Russia and that I want to do it just for, yeah, I mean I can see the sign now, right it to be a nice side tee shirt to have. I shot the, the Drake Lou Drake of Russia. There's no bigger or better insurance policy for the agency or the client in seeing that spot on your reel or something. Very similar. Yeah, and that's not the way it was before the turn of the century. I mean in the eighties in the nineties if they loved your style, you certainly could do their project. Right now, if they don't see the move, the trick, the, the lighting that the product, Yay the Burger, you're not

going again, it goes back when I first started on the agency side, and you know this to your listeners, and they may not know some of these names, but the list of the directors there were in that sort of stratosphere was so short.

Speaker 5: [00:19:04](#) So I remember like on, I was working on a Mcdonald's at the time and I went to my boss and I'm like, I can see all these three quarter inch tapes, um, with all these different reels. And I knew that in every one of the directors and the library, someone on that, in that production department have worked with them. I'm like, where do I start? And he's like, you have four choices. You can call Joe Pytka, you can call Steve Horn, you can call Bob Drew Aldi, or you can call Rob Lieberman. And if none of those four will take the job and do it, then the job is in, probably worth doing. So let's just start there. Wow. Yeah. And now you're like, if you don't send the creatives, if you haven't, you know, curated 50 reels and sent them tend to choose from. You haven't done your job as a producer.

Speaker 5: [00:19:55](#) But I think that brings up a very interesting point, which is that technology has changed our world in commercial making. When we all started there was a barrier to entry to becoming a director or a producer, particularly for it director. And I'm a director cameraman. So you had to have a great reel, you shot 35 millimeter to get on it to get a beautiful spot, a financial barrier in and of itself. That's my thing. Like to go out and shoot the breakfast spot on film right is exponentially more expensive. Correct. Than to go grab a joking. So today everyone in college or high school who has a great idea in a canon five d or whatever camera there at Sony are using, they can put together an amazing reel for nearly for a very small amount of money and they are quote a director, which is fantastic. So there's a lot of opportunities for a lot of voices to show themselves in advertising and attract attention to agencies or wants something different. New. Cool. That goes against what I just said that if they need to see it, but often there's something so interesting on their reel that they'll write the spot around that technique.

Speaker 2: [00:21:14](#) Yeah. Well I remember that's come up a lot on the show. The democratization of the tools, allowing people to enter. I always come back with point of view and taste for sure. Like we're in the business, the three of us are in the business of selling taste or silly tastes are or you know how savory taste, safe space as a way to say. So I, I welcome, I mean there's you, you either adapt or die. So I welcome the flood of New People. It just means that we have to try a little harder and on the service end of things

we have to make it work and we have to, we've got to figure it out. Well there's no turning back. I don't think you can.

- Speaker 5: [00:22:00](#) Right. I think we all have been involved in a project where an agency is really intrigued by a cer certain real and it's a very young real, but it's, it's really cool for one reason or another it has a stick on it. But yet when you have to do that on demand and when the client has a tremendous amount of parameters for you, can they do that with seasoned people that have been or people that have made this their profession for years and years. You can perform at any level on any thing. Yes, there's a lot of challenges but there is a difference between shtick and style and I think that's what we're talking about with um, you know, sort of the guarantee of a great product. And you brought up a good point about the, you know, democratization and if I said that right, but also too, I think it goes back to the whole thing of being more collaborative now because when, you know, when I start, like I mentioned those other directors, there was such a hierarchy to it.
- Speaker 5: [00:23:01](#) It's like the producer could talk to the co corresponding line producer who then would go up and talk to the director who was at a different monitor from everyone else and they would relay notes back to another. Maybe the director would find it. Uh, at some point it would be okay to come back and actually engage everyone around them and say, how's it going? What's going on? Okay, thank you for that. I'll be over here doing my stuff. You guys sit back there quietly where now it's like everyone's there. It's, it's, you know, creatives are free to come up to the camera. Uh, directors come and talk to clients. Everyone feels more included in the process as opposed to being, it's so intimidating that this director is,
- Speaker 3: [00:23:46](#) you know, on a different plane than us that we have to, you know, have a, you know, an unfair or just strange, you know, rules of engagement in a sense.
- Speaker 2: [00:23:55](#) I mean, that's changed just even in the past eight or nine. Yes. Right. Yeah, for sure. The, the thing that I do with the pre-pro is say I like to be alone just so I can work and if you want to come up, you know, let's talk. But it's more effective if I'm alone. Maybe that's just cause I'm not from that older, older generation. But you know, grew up in the, like I started in [inaudible] 98 so all through the oh thousands into now. I just worked faster for you Mister Missus, agency and client. If you're not breathing down my neck and, and if you're going to muddle in my ear, especially with actors and comedy, because I've seen actors then look at me and if there's someone hovering around

like is that, are you going to wait for that guy? That guy's trying to talk to you and you're talking to me who it just doesn't work.

Speaker 2: [00:24:51](#) I don't think. So. I will say, give me my space and after a few takes it's going to be wonderful. Then we'll try something new. Right. And I'm happy to trot back and see what's up and try, hey, I got the one I think is going to be in the commercial. What do you guys want to try it? So it's, it's very collaborative. It's just the, the, the rules of engagement are not as rigid as Bob Giraldi telling people to fuck off, but it's not as, um, like maybe when I've, when I've done a few things helping out an agency that has an in house production team and they're a little more loosey Goosey and they're all friends and they're all kind of chime in. And what about this? What about that? Uh, that's frustrating.

Speaker 3: [00:25:39](#) Yeah. And, and I, I think, and I think it's, again, it's very important because they're paying you for your expertise. They need, you know, you need to have your space to be able to create and collaborate. I used the plumber analogy. Yeah. There you go. I don't help the plumber. I hire him. I tell him what I want done. Yeah. He's always under, I see his ass crack. I'm not under the sink. Gone. Right. Yeah. What if we did this right? And my point was like, instead of, instead of them popping over, it would literally be, you know what, you'd get some, you know, the Royal Messenger would come over and say, so and so is happy. If you really must have something else, please tell me now. Or we're moving on. And meanwhile you're looking and of course the, the camera crew's already moving the camera and the lights are burning move. Right? So, so that, that's more of it. But I do believe right that if that there's, if you start letting everyone chirp everything, it'll be chaos and nothing would get done. But I, I have to interject here that every director has his or her way of working. So in comedy, I understand it

Speaker 5: [00:26:44](#) and appreciate the need to be alone and work directly with the actors when I use my views of comedy or narrow, but correct. Understood. And it was just worked here at sea. We laughed. But my point is I have this, this, um, dilemma all the time where people say, well, other food shooters pull the tap. So the agency can't see the monitor while your step while you're setting up. I'd do that. Yeah. And I happened to not pull it unless I have a difficult client that will just jump on me the moment I place a lens on the camera. But for the most part I believe in my journey is I want them to see how I'm developing this shot. Oh. Interests so that they can see where it goes. I even have what I call a telestrator on the shoot where I was straighter.

Speaker 5: [00:27:31](#) So it was a made up word no, that you said in football. John Madden and started doing shows straight in. Yeah. So that when I'm looking at his sandwich or a particular product, I will circle, I got this genius things that I want change so that the clients know what I'm working on. So I'll circle this, this, the home x, we'll go in and fold that piece of this or touch this or cut that piece of lettuce. And so everybody knows it and then I'll go to them and I'll say, I love that Burger. I think this was savory or this is craveable because of this. And they go, great, we loved it too. On the next one, could we do this? So as a, my point here is that every director has their own journey to figuring out their relationship with their agency and their client in mind change depending on who they are.

Speaker 5: [00:28:22](#) I just don't have a steadfast rule that clients can't come near the camera. Sometimes it's incredibly valuable when they're near the camera because you have a lot to do. Right now we're in an environment where every client wants you to shoot 16 eggs in a 12 a day. If container day you, you just, you look at this shot list and you think, how can I do this in 10 12 are now 14 hours seems to be the standard. Well, you know, it's funny to jump back to the monitor thing. Yeah. I started doing it even before we switched away from film because the video tap would be moving and someone suggested, well that was a cool shot. And I was like, no, we were just moving the camera across the lawn. Are we going to do that shot? That shot doesn't, the camera was not turned on. We were not, we're not pulling, it doesn't add to our story. Uh, these days there are monitors everywhere. The dit, the focus pullers got a little rare monitor that VTR. So symbolically I watch agencies walk around and peek at all the monitors. So I turn off the main one and they see it and I go, yeah, no, I know we're still, we haven't put the plants on the porch yet, like

Speaker 2: [00:29:42](#) the sets or are bigger, so we're not ready for comments, but I just save them up and we'll address them all. Like there's no, there's no funny business. It's just let's wait and respect the process of when we're ready. Then we'll tweak to your heart's desire. And there are some clients I love, like there's my buddy of mine we've shot with as we were saying before we rolled, we shot with for over on and off for 20 years. He's of the School of, let me do my thing. When he starts coming up, I know he's got a funny joke. I know he's got a great, Ikea doesn't just come up to bullshit or if he does where we're doing a lighting setup, we'll be shooting the reason at all. Let me go back and sit with the team, but when he comes up like, oh, this is going to be gold and it's something I wouldn't have thought of. It's why he's the boss for some teams. Conversely, I want them with me so much that I

have built this giant double creative backpack where I can put an art director and a copywriter literally on my back and I wear a modeling or on my head,

Speaker 5: [00:30:47](#) but certain people, particularly eight, there could be some persnickety agency people that keeping them closer is a much better philosophy or strategy. Then keeping them at video village because they can light fires there and so, or the or the, conversely, when you, then you walk back to video village after they spent 15 minutes with you telling how to do it perfectly and you roll one and you'd go back and go, wow, so and so was up here with us. Isn't this great? No, that's the exact opposite of what we wanted, but they weren't listening to me. So can we try this? But everybody has a different way of going and every agency has a different way of going. You know, some of the younger creatives are incredibly talented but they want to be hands on. So when you separate them and they can't put their hands on it, it sort of knocks them off their game.

Speaker 5: [00:31:41](#) And so you get a different creative than you spoke to on the phone that you had a pre pro with. And so, you know, every part of being a director is being able to analyze every person on that set and understanding who's on fire, who's not getting enough love, who's not this, who's not that group therapy. Right. Running group. Yeah. And we had an absolute, we had a creative who we both think is a super, super talented and, but he's a little intimidating. And then the first time we were shooting with them, he would come and whisper to me or whisper, so what lenses up there now and why you think he's using this lens into what about that? And it's like a Mike, can we just let him work and stuff. And what we learned to find out is he's a photographer and he's really interested in the process. He's not doing it, but because you're thinking, oh, he's the creative, he's trying to ruffle the feathers. What he was really trying to do was learn for himself and apply that. So it's like once you learn that sort of personality thing, then you're like, hey, come up here. This is the lens putting on take a look

Speaker 4: [00:32:40](#) at it. He's like, oh, that's really cool. I love it. Great, thanks. I'm going to go back and sit down now. But it's, that's a real thing. I think you refined what I was trying to say, which is once you learn what's working and what helps the production, you can use everything to your advantage. So there are no steadfast rules. For me that says agency is there were here, monitors are here, we are this. So you know, every shoot day's a different day and some days I use an analogy all the time, which is, let me just get to cruising altitude. You could taxi all day long and taxing. I mean by just fixing this, fixing that and everything off.

Never get isolated like this analysis. And so I say to everyone who's, I said, guys, let me get the plane in the air. Just let me take off.

Speaker 4: [00:33:33](#) I have a son and I, we can't suit near water. That's the only rule. And often the agency will and client, we'll get this metaphor and go, oh, he's right. Let's just get in the air. I said, we'll figure out how to land later. Let's just get up in the air. And then when we start laying it down and we get everybody in sync, remember I have a kitchen of 12 people in there, super talented. I have people right next to the camera tucking lettuces and wedding meats and all that kind of stuff. That sounded dirty but it's not. And you know, let us just all get in sync. And then once I hit it I'll say, great, we're at cruising altitude and I'll go over and talk to him. I go, guys, I feel like I'm at cruising altitude. I'm ready to start. I'm ready to start incorporating what you have to say because we are, we're hitting it now and everybody's like, we're at cruising altitude.

Speaker 4: [00:34:23](#) We had something good to say and so it just helps the band play at the right notes. We can now move about the cabin. There you go. But that brings up a good point. And you know, particularly, you know with you Jordan, like working with actors in comedy, which is so nuanced is like you probably are there. This is the only way I want to do it and this is the way it should be. But then you find it, you have this fantastic actor or actress that brings something totally different to you and you're just like, then you can be an observer and step back or DP that like Kinda, you know, let me try this lens. And you're like, okay great. You know, I don't have to be in control of every aspect of it because to Brett's point where higher all hiring really talented people who want to, if we give them their space in turn, they will, you know, help the whole process and make it better.

Speaker 2: [00:35:12](#) Oh I, I think that for comedy you get what you buy in the audition at the callback for sure. And so if you've signed off on that, and I will communicate in the Cobb, like this one always comes up to someone to leave the room and they'll do a specific thing and I'll have tried stuff cause we can play around with performance in the callback. Try it this way, try that way. But they do one thing. Sometimes they'll do the exact same thing and smile like they took your direction, but it was really the same thing. Exactly. But if they do different things, someone will say after they leave the room. Oh, we liked her. She had great range, which I will say we don't have time for range. So I just had a situation, we just had a situation on a project for Thomas' English muffins. Oh, great muffin. I should brought it.

Speaker 4: [00:36:04](#) That's it. And I had, um, a younger creative team, super talented. And a woman walked in who was Hispanic, could have been Caucasian, could have been African American. And I said, that's our woman. I said, that's her right to myself. And then I said, that's our woman. They didn't like her. I said, let's keep her. I didn't say alive, but so we put her in there. They liked other women, whatever. It turns out we ended up with her because we found kids that we loved and she sunk up to those. She was their mom. And the point I'm trying to make is, even though you or the creatives love somebody's performance, it's a matrix. Sometimes you have to make it fit. So, um, you have to kind of be open. And the, the creative in this case didn't like her, didn't like her performance or whatever, but she ultimately loved her on the set and it all worked out great. But there's a lot of give and take in callbacks. There's a lot of give and take. It's not, I mean you could make the case Jordan, whereas a comedy director, it's your way or the highway. I don't, I don't have that cause I'm working with food and I'm working with families and so I have a bit more give and take that I,

Speaker 2: [00:37:25](#) oh, I don't, I'm, I'm the most accommodating comedy director in my price range. I want it to work and I want everyone to be happy. And as I've said many times to friends and on the show, we are kind of a midwife. Like the creative team got this idea going. They got it to a, they got the plane to the, I'm trying to fit into your analogy. They fueled the jet, right? They book the private plane. Right. And so once, actually a very intense important

Speaker 4: [00:37:56](#) point that you bring up that I talk about a lot is when you meet creatives for the first time, they have been working on this campaign for months, no forever. And this one spot may have been the 67th spot they did for the client and it's gold. And whether you like it, love it or just think it's okay, it's gold to them. And so you're taking this gold and going forward. So it's not like, oh, they just dreamt this up on Thursday. They called you on Friday and you're shooting it on Monday of the next week.

Speaker 3: [00:38:36](#) There's a lot of history there. And now with testing,

Speaker 2: [00:38:39](#) although I was with evo where the spot was dreamed up that afternoon.

Speaker 3: [00:38:45](#) Yes it was. And we did shoot it on a Monday or Tuesday. There were dinosaurs going up and down Santa Monica Blvd. I couldn't, right? No, I think there were a, it was pre Prius era, but other than that, it was like 2008. Yeah, probably wasn't a, yeah.

I'm just saying creative is so special. And particularly to the creatives. It's uh, you know, there's a lot behind it now. And, and you know, when you get in that room for the first time is generally when you're meeting the agency, it's, you know, it's, uh, it's a lot of getting to know each other and it's going to set the tone for the rest of the shoot. But back to the, til you, one of the other points, just the quick thing, because though I'm sure we'll change topics, but as far as callbacks, you know, sometimes agencies are in all different places and you're looking at Iowa.

Speaker 3: [00:39:34](#) I always tried when I was in the agency side to make sure I got everyone in a room so we didn't have like question marks are not sure. I would rather be more focused and bring in less people and be able to work with those people longer. And to your point, be able to give that person more opportunity to sell themselves as opposed to be like, we don't really know. Let's bring in this person, this person and this. And then all of a sudden at our five of the callbacks, everyone's glazed over and you feel bad for the performer who's coming in.

Speaker 2: [00:40:03](#) Everybody agrees with that. They, you know, they call it the all back when you bring back as many, like all back, back when I was a young, uh, Adonis, I was a young actor

Speaker 3: [00:40:14](#) are doing man TV days.

Speaker 2: [00:40:17](#) I would sit there and there would be like a big call back. I mean a big audition and you would go back a couple days later and there'd be four people just be you and three other guys. And they kinda all look this, you all look the same. Right now it's more diverse. And I've been saying this on the call. Once we get the GIG and we're talking about the casting, it's better if we, the agency and I are, you decide as opposed to, hey, let's just, we're, we're open to being diverse, right? No, let's, let's assign a role. Let's assign a role. Because otherwise you're going to see for Asians, for Latinos, for Caucasians, and then no one's going to be the cream of the crop. But if you say, this is going to be an Asian mom, you're going to get in your first round a bunch of Asian moms and the cream, but you'll, you'll get a winner or an undiscovered gem of actor and you can go deep. And so when you get to the callback, yeah, I mean most people will, I'll even ask, hey, can we all just trim? I'm willing to cut some people that were questionable because otherwise it's just like,

Speaker 3: [00:41:31](#) it's not fair to anybody, right? Yeah. But yeah,

Speaker 5: [00:41:34](#) but that's so true. I mean, it's like you see at the creative stage and it's like, what are your casting specs? Anytime someone sends out all ethnicities open to everyone, I make, is that each 30 to 50 terrestrial? Can we bring in like, uh, you know, uh, whatever. I, they were like, let's look at this holistically, whether there's multiple spots or something and decide and let's just commit to it and get it approved and get it approved through clients and everyone. So we're all working towards the same thing, which is great. And then I also think it gives people more opportunities, right? Because you're saying right then let's like, you know, that Latino actor that came in who wouldn't get a shot otherwise is now like you said, the cream of the crop and you know, we'll get a role. So, hey man, the great part about shooting food is we're not talking about lettuce casting or tomato casting.

Speaker 5: [00:42:25](#) I have a question about your food work because I've done a handful for comedy director as budget would shrink post recession, let's just shoot him a food shooter. I mean, I've shot my fair share of like hot pockets waffles. Uh, a couple of other breakfast pastries, a few savory meats, but never a sandwich like a pastrami sandwich. So in the Hotpocket days there's like mashed potatoes in hairpins and uh, precisely pasted pieces of Holly Grip together, poly gripped, uh, pepperoni and things like that. You have a Pastrami spot for a Arby's? Yes. Where the, the knife slices the sandwich and the sandwiches then broken apart. Now short of any digital trickery, none. That has to be the real, I mean, it's a food stylist. It's not one off the shelf, but there's no hairpins. That's why that spots important is because it shows honesty. It shows exactly what that sandwich and it's all one take, isn't it?

Speaker 5: [00:43:38](#) Yeah. Oh yeah. That was critical to it. You know, often as a food shooter, we front load things we pull, cause if it's quarter, if it's a quarter ounce of beef, you have to use a quarter a quarter pound of beef. You have to use a quarter pound of beef. There's no such thing legally. Yeah. And that's a front load. So you mean you, you stack the meat in the front of the shirt, which to make it. However, I will reject sandwiches that come from the kitchen that look over promising. I'll say, you will never get that and we're not shooting that. That's not fair. But I do want to make it so that it luckily he became the tyrant. Oh yes. Said Mr. Cloud and then shoot that say that's not fair. That that's called a Pastrami. Ty had a tantrum now. Um, so we work with, you know, there's, there's ranges and so on that particular spot, it was important to build three 60, as we call it.

- Speaker 5: [00:44:36](#) And that they built knowing that it was cut and I think we went through probably six or eight takes to get that just right. That's a three sixties food term. We build it tall around that and that's another like often if we have our motion control unit moving around the sandwich, we have to pay off every angle that the camera sees as opposed to just the front. So when you're looking at a burger for example, you see the pickles, you see every onion, you see every lettuce you see, you see everything. Why? Because they have to bring it forward to show you the ingredients in there where normally you wouldn't, that pickle would be hidden. So those sorts of things are accommodated for. We're not cheating, we're just trying to show what you're going to get when you order this product. What are some other terms?
- Speaker 5: [00:45:28](#) Like when evo and I did KFC, I remember I learned one of the Stringer, oh I love the stringer. Stringer is telecom. Tell the listener what a stringer a stringer is when a on a bite and smile if the, well they wouldn't know what scored is, but if someone takes a bite and there's just the little piece of chicken still hanging there, so it's not a perfect bite. That was called the stringer. Just the little piece hanging off. So the client was hip to the cleanup process. Like Ah, we can clean that one up. I'll even digitally, you could clean up the string or I had to, and I would do, I don't know if you remember this. I do the bite. I do the smile, bite, smile. It's the anticipation of this is going to be good. So interesting that you say that because in today where 2018 clients don't want the bite and smile, what they want is a bite.
- Speaker 5: [00:46:22](#) And then we want to perceive that the, that the person who's biting it is satisfied, but we don't want to them to project it. So the bite me smile is frowned upon to coin a term. Right now I didn't smile is a, I call it and beam bite and beam. Wow. Wow. What about closing the eyes? Because I had a conversation with a another uh, food, a tabletop guy where it's like the eyes closing. D didn't work. I, it depends on the actor. I had paid with closed eyes. Well, I had somebody take a bite and then a little piece of lettuce came off the sandwich and she used her left hand to push it back in and I thought video village was going to do, like they were cheering. They loved it. She was beaming. She couldn't get enough. She wasn't going to let that goodness USCAP.
- Speaker 5: [00:47:15](#) And so I try to, my entire reel is nested on one concept, which is I want you to crave the foods that I'm shooting. I don't like perfectly beautiful food. I like food that you crave. I want that. That's what I want viewers to see and to feel is I want that. That's what I want to eat right now. Honey. Let's go get that. As

opposed to when you see a perfect lobster that I know lobsters, you're not going to get that lobster. It's too pretty. Have you shot lobster? I've never shot a lobster, but I'm going to, yeah, you've got to shoot it. What are some other terms in the, in the trade? Um, Gosh, you're putting me on this fight. I, um, I will come back. Do you use it looked like you use a lot of wide lenses? Well I do and all that bigger set in the background and a lot of that is I'm using motion control.

Speaker 5: [00:48:15](#) So yeah, all robotics. And the reason is the cameras making these very precise moves and there's no way three human beings could coordinate this move. So what you need is a Dolly grip. You would need an operator and you need to camera a focus puller. And so the humanity of all of those working in, in concert doesn't work. So when you program it, it works perfectly every time. Do you find you're losing a little bit of the humanity? Uh, well it depends. Sometimes slick, sometimes. Well, for example, with Arby's, that was the campaign was that very, very rigid look. Other times we, we don't hand hold, but other times we float and we find it. So it just depends on what it is. But to, the reason I brought up a robots is when you use a short lens and you're very close, you have to use special equipment that makes that Prime Lens diopter.

Speaker 5: [00:49:20](#) Well, there's snorkels and stocks that have, um, there's another term for Goodwin snorkeled a lot of people know the snorkel. Yeah. Oh, one of my favorite though, uh, from, and that this is an agency term, but a actually someone you know who we worked with, uh, uh, our friend Tyler when he, yeah, we had a assignment said sometimes we're simply, they were shots of food tied up with, you know, some, uh, graphics. Right. So he coined the term a flipper. It's food and supers fubar. Right. And we kind of said it jokingly, they are still using that term as to describe food and super supers. Oh, we're doing a food per spot, you know, so the only thing is different. It's like, how do you spell it? Is it f o o p r FUP? Are I kind of like the traditional FUP? Maybe a new Mla, maybe an an lot. Okay. So you have, I'm going to ask you very specific and listeners, this is in the breakfast spot. If you're on iTunes or stitcher or somewhere and you go to my website, I've posted this spot. Right? Okay. So the eggs,

Speaker 2: [00:50:29](#) I'm going to guess the eggs roll into, it's probably two dozen eggs. At least roll onto a wooden cutting board and stop perfectly. Yeah. So I thought, okay, so that's reversed. Correct. But knowing that you use robots, did you tilt the board and the camera at the same time so that it looks like they're rolling on

their own? Or did you put magnets in the eggs? Are they special ed?

Speaker 5: [00:50:57](#) No, that, no, they're not. They're real eggs and we actually put a drill under that table. Ah, and we shot it down and then we turn the drill on it spins it. So centrifical force runs a mouse.

Speaker 2: [00:51:09](#) Yes. Genius.

Speaker 5: [00:51:11](#) I just didn't want to be the PA that had to clean up after the, after each take. Now they were all high. I was going to say where they are. Real hard book. The night before, I think I went to Costco and I think I bought, they were 24, 24 in a pack. I think I bought, you know, a dozen of those. And I was in, I was staying in an airbnb doing this thing and I was boiling and I think I boiled for like five hours. I was boiling all those eggs. I get them done. And again, this is for me. So I didn't just pawn it off to the home acts. I, I had a lot to do with it. And I do have a lot to do with all that food, which also brings up another good term that I'm thinking about. The uh, affectionate spit bucket for your listeners is no matter how good anything you've ever eaten is and you think it's going to be fantastic when you have to take a bite of something and there's 15 or 20 takes and you're eating it all day, you can't swallow it. Your body, it will wreak havoc on your body. So take a bite and there's some poor pa there and if you're a PA and you want to get an a PA, just remember you may have to do this bit bucket. The actor or actresses spit out the bite and into a bucket. And I always pan the camera away so that everybody doesn't have to watch her doing it. Just out of courtesy. That's nice. Yeah. Why? I don't want everybody seeing that stuff. Remember

Speaker 2: [00:52:32](#) I did a, uh, Carl, uh, Noah Jack in the box spot back in the MTV days and I took a bite of the burger and I ate it and they got a new burger each time and someone said there's a spit bucket. And I didn't know what it was. They go, no, you spit it out. I go, no, I'm good. And then after five bytes, that's the equivalent of eating a grilled sourdough. And I was getting in about five minutes. Give me that bucket. Yeah. Uh, wait, there's another one. What about, so I was doing these little, a cinnamon, cinnamon buns, cereal. Thanks. And I wish there were a bunch of them and I picked one up and they go, no, no, no, because it was at the home ec table. And as I put it in my mouth in slow motion, you could taste the bug spray. Sure. So, well Homax have so many

Speaker 5: [00:53:26](#) tricks. Uh, milk in cereal is Elmers glue. Yeah. Um, Pauline, Pauline, Pauline. That's great. Um, there's a, there's a lot of

youtube videos on how food is looked. Hairspray is used, you know, I don't know all the tricks that they do, but I, you know, I learned some every time can pie with shaving cream and Instagrammers. So it's all those sort of good news is if you wear dentures on a set, you always know you'll be able to reapply them. So that's always good with the poly done. So w what is, why French butter, French butter films. French butter is premium. If you're a cook, you want to cook with French butter. It's a premium. Is that a style of butter or actual butter from France, from Brittany, France and I when I was in Paris, the few times that I've been, I, I'm not going to say that I've been there all the time, but I've gone several times.

Speaker 5: [00:54:26](#) And when you eat at a fine restaurant, they deliver with an incredible loaf of bread, a Baguette, a Ramekin and on top of it it has wax paper and it tells you the dairy it came from. Oh Wow. And I was always enamored by the butter and then as a cook, now when you cook with French butter, it's premium. And so now that we're in tabletop, I wanted to say, hey, we are a premium. And that's where French butter films came. That's a great one. And W eva, when you switched over, was that a big decision? Like did you sit your family down and say, you know what, I'm getting gain a few pounds. Yes. No, it was a big decision because, uh, you know, I had done, you know, I've been in the agency side for a long time and there's, you know, you certainly know you can keep going that direction, but at the same time it's like, ah, there's not a lot of these opportunities that come up.

Speaker 5: [00:55:23](#) And as I was telling Brett earlier today, I've always enjoyed cooking the meal, not literally cause I'm a horrible cook but, but I, I'm always interested in cameras and the production part of it and it just seemed like an interesting sort of next step, you know, to kind of go and see what, what happens on the other side and understand the few times I've gone off and done little short films or things like that where I've had to do everything, it was really fun to me. So you must have pretty much figured it out. Being an agency producer and working with so many great companies and probably learned a lot from the ones that screwed up along the way. Yeah, absolutely. You learned all the mistakes in the ins and outs and you kind of know where, you know the budget, you know how that works.

Speaker 5: [00:56:14](#) So yeah, but there's still, I mean there's still learning and I, what was the most surprising thing being on the production side that like, oh, I, I never really realize how much you people blank. I never really realized how much you people actually have to spend of the money that everyone thinks you're getting right in.

It's, there's so many little nuances and little, little things that go undetected to the agency, but it's like you don't realize that, you know, it's, even though this has been put in the budget, that you're going to need a teamster to drive this from here, or this person needs other time to get ready to make sure everything's perfect. So it's like, it's, you know, the old sort of agency thing in the old days was, oh, the production companies, they're mint, they're printing money, they're working on, that's not the case.

Speaker 5: [00:57:01](#) The money is being spent in being very spent very responsibly. And there's a lot of hidden costs, if you will. You know, to getting the job done. Also in your decision though, we're just on the precipice of building something unique. You know, we bought a building in Chicago, we are building a studio in Chicago and um, you know, all of that growth in my robot to you already bought the robot twice, twice a fast one. I Milo and then the bolt, which is uh, uh, faster robot to do high speed stuff. So we're waiting for you to come and do your comedy music video with one of the bolts in Chicago, the bolt, uh, in a Toyota spot where we replicated an actor like seven times and that thing fly. Yeah. I could take a man's head off a don't say that. It's scary. What if we just don't want it to become a salient?

Speaker 5: [00:57:58](#) Is that the word? I think so. Yeah. Jake, check me on that. Just dub in the right word. You know when the robot, yeah. When the robot becomes self aware. Right, right. Be Salient. I think it's called Westworld. Yeah. We don't want it to cause then the robot's telling you a better shot. Right. I think that the, the point of this is as the business changes, we're ahead of it. That's something that's really exciting. A lot of my friends that are directors or words rectors the business changed and they, they certainly didn't enjoy the change because they couldn't do what they do well in this new environment. On the flip side of it is I welcome the change and when they see this change. So for, for us in particular, I'm watching tabletop need to be done quicker. So an agency wants to book the project on a Wednesday and they want to be shooting on a Monday.

Speaker 5: [00:58:58](#) That's very difficult if you don't own your own studio because studio space is getting harder and harder to get. So if you build it, you might be building sets or doing whatever and it's like just to have everything there and bringing lights in all the time. So the idea with evo is to be ahead of the curve of where this market is going so that we can accommodate that we really love and our clients and our agencies who need certain things. And so as the industry grows, so do we, and we're changing and it's actually super exciting now. Right now it's just, it's the two of

you. Yeah. With the sole director. Do you want to bring on other directors? Absolutely. They have to do tabletop, not necessarily

Speaker 2: [00:59:43](#) as a company. And I'm, I, here's where I'm coming at w uh, when I started super loud with my partners, I was like, well we should be a comedy shop. And we, it was me and then we brought on one other guy, he did comedy and we've had people come and go. And at times like, well, you know, if we had someone who did pretty pictures, we'd open up a whole new market for us. But I always felt like, well, we kind of lost our brand as a comedy shop. And I've personally vacillated on that till like, yeah, I'll go along with the, let's bring on the dock you person. And she does this and he does that. But with tabletop it seems like especially building this facility.

Speaker 5: [01:00:26](#) Well I think another way you could look at it is first of all my view on it is build it and they will come. So while we do entertain the idea of other tabletop directors being there or setting up print, cause we're now shooting the print along with tabletop back to my roots. But post and CG is really important to us because a lot of that back and forth is pretty interesting. So it all can't be built at once. But that's why I think evo comes in really strongly with his background in, um, what we can do for agencies. So to I, I don't have an answer for your question other than yes to all of it, but we're going to build it responsibly and within what we believe is sort of a French butter. It's style.

Speaker 2: [01:01:13](#) I guess the question was, or are you and French butter served well by staying in that box that you started out in?

Speaker 5: [01:01:23](#) I don't know yet. I really were. Or I want to serve the community. So if there's something more that we could do with it. Right now we're pretty interested because of this building and has to 5,000 square foot stages. Wow. I'm PR, we have two robots at the best robots in there. I'm pretty interested in making that work hard and growing from there. And I think our most logical step would be posted CG. And you do you, will you rent it out to other companies? I think we would know potentially. Yeah. Yeah. I mean obviously if it's like a direct competitor and we're, we're sitting there and you know, in our bird's eye view watching them shoot with our friends and clients, that might be a little bit picky but didn't get no, but yeah, for sure. Or if there's, you know, like a talk show that comes in and needs something quickly for a weekend or some little insert stage where someone needs something here then yes, of course.

- Speaker 5: [01:02:13](#) And then knowing that we have the tools there and the equipment, you know, it could be very good, you know, side of the business as how do you know are my friend Mark Andrew? I do in fact that was supposed to have lunch with him on Monday, but we had to cancel because of the Blizzard in Chicago. He great guy, been on the show, very popular episode and he was talking about the community in Chicago is such a tight knit group that they know they can call you on a Monday ready to shoot Wednesday. Hey this project just sold. We want to put it in the fast lane as opposed to, you know what, we'll go to la, we'll get hotel. I just want to shoot with you guys across town and that's why we're investing in Chicago. Gotcha. I live in Los Angeles but I'm invested. I've lived in New York, I've never lived in Chicago, but um, eva says the weather in Chicago is the same as ally, so I bought it.
- Speaker 5: [01:03:12](#) We're Scotty got co a winter coats for him to, to refer him to invest in. So, but the point is, I believe particularly with a lot of the creatives I'm working with, they're all having families now. Men and mothers and fathers that are creatives. They don't want to go to La and be away for four days like they used to. I'm noticing that change. They want to get the work done and go home. And so I think, um, you know, this model is something I think makes sense. Thursday shoots are good in La. That's what, you know, so you can fly home and be with your family, whatever the case. I mean, I'm, we're shooting here, we shoot in New York, we shoot in Prague, we shoot in Budapest, wherever. I mean today the answer is yes, no matter what. And there is a win in every situation.
- Speaker 5: [01:04:03](#) Every board we get for the most part, unless it's ridiculous. Uh, and you know, we do see ridiculous things and you know, that just goes somewhere else. But as long as we can wrap our arms around it and do well for the client, yes. Is always the answer. The point I'm trying to make is we're in it for the long haul. I am, period. That's what really is exciting about it. I love it. I agree. I try, I try to find a reason to love the board. Yeah. It too. Maybe I'll try a new lens or DP or maybe there's a new way to look at this. It's an opportunity and uh, well I, I do have a theory that a board can never be raised through execution more than one letter grade. That's amazing. If it's a, if it's a B minus board, okay.
- Speaker 5: [01:05:00](#) Which even though the, there's more than four Bob Giraldi and Joe picked canal and there's, there's not the three quarter inch tapes on the wall. There's still this top layer. Like I always tell people I'm a, I'm a a plus filmmaker, but I'm a B plus commercial director. Cause there's, there's this wave of men and women up

here, this row top row. It's first choice, but that's in life by the way. Oh of course. It's in every sector. So if I see, if I get a board and I'm like, okay, this is a, this is a B minus, I can make an an a minus. I can make it a solid a probably. But if it's a c plus like, ah boy, I better get it to a B on paper, I better get the job by not pissing people off and tell him that I want to change it a little bit.

Speaker 5: [01:05:50](#) Like pitch the idea and get it on on paper, get it at least a letter grade up to a B so we can execute it. Make an an a right. Because if you show up on set with a c, it's never going to be an ae. I would agree with that. It makes sense. But I would say we just had something where we were shooting print and they wanted harsh lights, harsh, harsh shadow. So for food, that sort of Deadpool, yeah, Wolf for anything. And listen, unless I mean movie and I have to say once I kind of saw what they were going through or a four, I was able to manipulate the light and get the hard shadows and it turned out super cool and I just needed to understand sort of what they were seeing out of it. And then I made it work within my standards and it worked.

Speaker 5: [01:06:40](#) That's a good, you know, w w a while ago we were talking about, especially younger creatives and B, they're so versed in both filmmaking and advertising and content creation and all that. I found myself listening to a creator, a young creative director, trying to tell me how to do the trick. And I was able to just tell me what you want. Cause I have a team of people and we've already, we've, we have a plan to do exactly what you want, but you're now scrambling to tell us how to do it. Uh, so where was I going with that? Well, here's, here's, here's the genius of young creatives. And again, you could look at the unfettered, you could look at them in two ways. You could look at them and say, who the are you to tell me what is a bad word through at first I don't curse that much.

Speaker 5: [01:07:35](#) So, um, who we can edit in post, who are you tell me what to do about, I've been in this business since I was 16 years old and then they're coming in or you could say, that's pretty interesting perspective. Here's why I take the ladder. I grew up shooting transparencies. I started with Kodachrome. You can't mess up your exposure on Kodachrome. You can't push the film, you can't pull the film. You had to be spot on. And it was a transparency film. So I'm very disciplined in my, in my process and the craft, very much show creatives today, shoot a picture, they take their eye away from the viewfinder, they look at the little screen and they go, yeah, it looks good to me. And they go on. So they have no shackles whatsoever. That perspective is

incredibly valuable. So whenever I hear a creative come from left field, they're coming from a perspective that's one 80 mine.

Speaker 5: [01:08:40](#) They never grew up with film. Everybody I shoot with now as never shot film. Right? It's the same with all the, you know, the digital capture of everything. It's like, you know what, it's, you know, shot a twoK or four K or whatever it is, and then all of a sudden you have, you're going to put a lot on it, you know, to give a little look, position the frame, you position the frame and then it's like, oh yeah. By the way, you have the whole raw image. You can go and manipulate it however you want down the line. We're again, as opposed to the film days where you would have here the dailies, you better make sure they look okay because the agency is going to freak out if they, if they're overexposed and then you're spending time in a very expensive color correction suite with someone like pulling the select of the neg and agonizing over every frame and going, okay, that's what you're going to live with now.

Speaker 5: [01:09:33](#) Now it's like, guess what? We're going to change it. And I know we shot this for daylight, but let's make it nice. Okay, let's make it light. So the constraints of what that, what that creative process is completely different than what the young generation, younger generation of creatives or the creatives today have and I appreciate their perspective because sometimes I am just governed by my ways and I'll say, all right, let's consider that. That's pretty interesting. They have a point there because you could break that rule today, but you couldn't break it when I was their age, and I'm not trying to say old and young, I'm just saying the group of creatives now see it differently because they had a different journey to get to where they are today. Then what I had to do when I got to their place and so I'm respectful of that and it was a great answer.

Speaker 5: [01:10:25](#) No, I'm serious. That was a wonderfully what I, that's how I look at it. That's a way to stay relevant. What you just explained is a way to stay relevant in a business. It's always changing always to be open to these ideas and I s I still think it's our job to to filter for sure and to calm down. Like the example I was going at was coming out of a place of fear because like take six wasn't perfect and often I will hear in fact it happened with the same person. Uh, but we've heard where, yeah, I want it. I mean I heard this on a car thing. We want it, we want it wider, but we want the car bigger. I call that the telephoto wide angle. Yeah. The telephoto. I and I was like, well that's mathematically impossible.

Speaker 2: [01:11:14](#) What you're asking. Yeah. They want everything. They want the telephoto lens to get out to that single island with a single palm. And then once you're out there, they want it to be wide so it looks grand. And so there is an answer to it. It's different for every creative, but that's what they want. I made a huge mistake. The gag was we shot a car so that the reflection, the car was halfway in the middle of the frame. It was right in the middle of the frame and the reflection of the car in the car, like a bush was mirrored. Right, right. Oh wow. And the guy was split down the middle, barely to one side and as we pull the camera back, we revealed that it was just, it wasn't two bushes, it was one reflected in a shiny car and I did a test, I found a black card Connexis some like a curb with a bushes and I shot it with my iPhone and I put my iPhone right next to the car and I put it in the treatment.

Speaker 2: [01:12:23](#) I got the job and I did a test and I posted the video creatives, we're loving it. Then we went and got the real car. Could you come down, let me come down and we'll go. We got the real car, we did it with a real guy, pull the phone. I do the thing on the shoot day. I had forgotten to order the Snorkel lens. And so we've got this big camera body and it won't get as close to the car to mimic the mirrored effect and the the bit I want it to be in one take. Like it was just one reveal and I had to just go over and go, my plan didn't work. I didn't think this through, right the the camera. And it turned out great and everybody was cool and we ended up just like doing another shot. The good news is we get to add another shot that's more heroic of this beautiful automobile. Great point being, there's only solutions in filmmaking and usher and, and in that example, what made me think of it was everyone was like, okay, well we're here now. What if you did this? It wasn't you told us it wasn't even I was sweating it because I had sort of promised myself this beautiful one take. But everyone else was like, okay, cool. Just do it until you can't do it and show has to go on. I think there was a spike in sales.

Speaker 2: [01:13:47](#) So the moral of the story is always forget the sparkle, forget the snorkeling. Are there any trends, specific trends? The in tabletop always said no that really, like right now as we sit here in the end of the year in 2018 where you like that's the same old trick or oh, I'm really excited about that. I think everybody wants things messier. You know that

Speaker 5: [01:14:12](#) that's what they'll say is we want it messier. It can real. Yeah. So they say, and then you start making it messier and the clients are, you could, you could look over your shoulder and you can see sweat beads from the clients are going that, you know,

Massey. So I have adopted, okay, first of all, x day on the word messy, we're going to say loose, loose. We're going to say, is it a more approachable sandwich, dish, pasta, whatever. And then we're going to work on a continuum where, which starts approachable and it gets a little bit looser. I don't like dirty dishes. I don't like drips. I don't, I mean I liked trips of course, but I don't like sloppy things. I like him so that I look at the screen and go, I want that. That's what, I'm hungry for it now. So there's certain things are really nice.

Speaker 5: [01:15:07](#) Drips are great. Um, oh, always heat, steam, things of that nature. Um, you know, bites taken out of it are good. They kind of call it modern Rustica now because of interest. Instagram, everybody is shooting everything. I saw somebody to table food. I saw somebody at the table. She had a light. Her dish was served. She had an exterior light that she held in one hand and was shooting her Instagram in the other at our restaurant. That's an energy. Yeah, exactly. She's got her own podcast. So, um, you know, it's, as I said, I want it to look, I, all I want people to say is, I want that. Now do you cook the food? Like if you're going to, you get a project and you're going to do a call, do you go out and I'm guessing the answer's yes. I'm going to make that pasta.

Speaker 5: [01:16:02](#) Like do you actually play with it? I'm going to have to say a wrong, I don't, I can generally look at whatever the product is and understand what it is that excites me about that food. And you know when I started with Arby's I didn't, I actually I did. You're right. I did go to an Arby's cause I hadn't been there since my dad took me there and I have your father's Arby's anymore. Let I know and I had to kind of learn about it and then I understood what they were, you know, I've tried to get through in my head is to what is the client's scene and where are we going with this so that I can kind of help them and add what I can to that idea. So now you mentioned in and out you guys shot in and out. They haven't shot in 14 I was going to say, I don't think I've, I know the theme song. I think it's a little less than that, but I don't know exactly why. Maybe I'm wrong. Oh, come on. They have a son a long time. I've never seen, I've never seen a commercial, but I know the in and out. That's what music is on it. That's awesome. And what was so interesting about this shoot is those people, for the most

Speaker 4: [01:17:10](#) part were, had been with the company for ever since they were kids and they were show specific about the way the cheeses to look, the way it is to be dripping or you know, the right amount of melt and the way that the onion presents itself and they chose the right guy because not only do I think I brought the

savoriness or the craveability to it, but it was a very specific shoe. And having come from stills, I'm a very specific guy in that regard. And that was all computer movement on that.

Speaker 2: [01:17:48](#) Were there people in it? No, the Burger was the star. Double double. I love the double double animal style. Okay. We, we'd even get to animal style, but next time hopefully. Yeah. That's cool. What made them want to advertise? I don't know. I mean I,

Speaker 4: [01:18:07](#) I could speculate, but you know, I think they just wanted to be in the market. They're very, very private company and they're very, I respect that. And they're very, um, you know, they're, they're all about quality. I mean, that was, that was the whole deal and none of that food was bought by us. Everything came from the distributor. They had a lot of people managing it and from the food side. So while we had our own home x, they worked in conjunction with those people and we were really there to serve a perfect product and we were there to show it in its best light. Unlike some other kinds of, the looseness was not apparent in that.

Speaker 2: [01:18:49](#) Well, even the, the, you know, I'm always critical of the, uh, the service in America. Like you can order a triple dry cappuccino grand day at Starbucks, but they'll fuck it up every time. I mean, that's all he's always just to, yeah, exactly. To Milk Jordan. I mean, I mean, asshole. Yeah, here's a drink. Yeah. I actually, I tell people like, if you're going to show up late, don't come in with a Starbucks because it's walkie agency will always come in late with [inaudible]. This was more important than our meeting. And one time I knew I was going to be late because it was taking forever. And I asked him to write asshole on the cup and the Barista said I can't, I can't do that. I won't do that. I go, well, that's my nickname. Like I'm going to show up at the meeting and they're all going to know. That's fantastic. Uh, but back to in and out, I think it's, uh, I think the service at every in and out I've been to is attentive and that's because they watch every day. Clothes Pin is part of the, it's part of the deal. It's a, there's a regimen,

Speaker 4: [01:19:55](#) lot of respect for the agency and a lot of respect for the client. Who is their agency? It's a company in Newport beach called the shipyard and they were amazing and the client really amazing.

Speaker 2: [01:20:08](#) And I wanted to ask who it client direct. Do, do a lot of client direct. Do you not want to, if you don't want to talk about it, we can. Jake can edit it out because it's a touchy, it's a touchy area.

No, we, everyone talks about it and of course we'd like to do it. But I know having been on the agency side, there's a still a sacred bond between production and agency. So where it, where it's apparent or where you're engaged or now clients have their own in house agents, in house agencies, all of that's good. But speaking back to all of our friends and all of our relations that we've had relations with speaking about our friends and the people we've built relationships with over the years, you have to be very careful about, you know, sticking it, you know, sticking it to your agency friends and going directly to their clients when they were, when they might have been the ones that have brought the clients to you in the, in the first place.

Speaker 2: [01:21:05](#) Not to me that's off limits. I we totally agree. We've if a co I have yet to have that opportunity. Uh, I have done work for clients who have their own inhouse agency. Yup. Yeah. I mean a higher says production, but they're, and years ago they were at an agency but they left them like seven years ago. And called out of the blue so it wasn't like I went behind someone's back and work for him. A lot of that food work that is being done, client direct is more content and that's not while it's not what we do. Not really. I mean we really work with an idea. An idea has come from agencies and Tivo point. Those are our relationships and those are the people that we really serve. The client, the the client direct in the in house agencies that have production, which is the flip side has become our competition and I include you evoke, cause you're on our side.

Speaker 2: [01:22:05](#) I appreciate that droid but the inhouse agency I've been saying the last year or so is a great place for those young people. We talked about it the beginning of the show to go and get a job and get your 10,000 hours, go get your film making craft. Do you think that, I mean it's not a blanket and there's probably not a blanket answer, but do you feel that's a good training ground? Is that good or is that, is there a ceiling to that? Like you'll be stuck as the Instagram content person. I don't believe you're ever, while I think any way you can get to where you want to go is a good way for a director. Speaking from a director's perspective, everybody gets, it gets to that point in a different way. I mean, I got through Pa at 16 years old. I worked for a guy named Sid Avery here in Los Angeles and we were shooting Winchell's donuts and I started that way all the way through via still photography for me evokes coming at it from the agency. A

Speaker 4: [01:23:05](#) lot of directors were writers, comedy guys were writers. How, how'd you get your start? How'd you get here? That was a game

show host. Literally. Yeah, that was a gift. Yeah. How about from very good. So there you go. I mean that's what it means to be common path. Yeah, but still it's a perfect no, it's not. It's a perfect illustration. So no, no, but

Speaker 3: [01:23:25](#) to your point, yes, I, I think that again, you're learning and you're doing things. I think the only thing that becomes limiting is you all of a sudden are like always busy and always working because you are the in house person, right. And they're like, oh, we can just call him or her and they'll be ready to do it. And you're getting all this and everyone's your friends, right? And then you realize, you look back and say, well, I have all these great pieces, but they're all for the same couple clients. And then you're like, I know what I'll do. I'm going to go on the other side on our side and go, now I'm going to be this great director, a great editor. And everyone's like, okay, well why don't you start by doing some more work for the people. You just laughed and they won't take your, they'll never return your emails. Right? Yeah.

Speaker 2: [01:24:11](#) One exception to that, no, really young. Toby Wasco was on this show. He made a SPEC for BMW. BMW, put it on their webpage and the agency of record called him and hired him in house. That's fantastic. He worked doing all kinds of different things and the day he left, like literally the day he left, they said, we want you to do this spot and ended up playing on the NBA finals and they hired him as the, you can do it freelance, like don't do it for us. So I imagined him carry in that cardboard box with the plant and the law. You know the, the Pixar lamp and a book and they're like, wait Toby, but whatever you want, that is such an anomaly that they would do that. Cause I, I think the same thing. I would think that if you were in an agency and you're the inhouse person, people are like, Oh, do we have to work with Susie? Right? Like right. There's just a weird stigma. Stigma is a nicer way. I don't mean literally that this woman stinks. He's a great film.

Speaker 4: [01:25:20](#) This fictitious person, she's a little ripe. What's interesting about advertising is the industry has a very short memory of what was they, what you do today and what's on your real today is who you are. I once as a still photographer learned a really interesting, memorable lesson where, this is a while ago I had to do, uh, I was asked to do a Dunkin donuts calendar and I hated the idea. It was taking the baker a cut out of the baker and on vacation because he was too busy to go with his wife. So he took the wife and the

Speaker 5: [01:26:04](#) cutout and we went down the Colorado River. We went to the Grand Canyon and we went to La with the stupid cutout and they paid a lot of money to do it. And I did, I thought it was beneath me. I just was upset about it. Stills, stills and my rep who I love said, do you think anybody ever remembers that? Barneys was a discounts men's suit seller and it's just the light bulb went off. Barneys is one of the hottest stores ever, but it started in New York as a discount. Men's clothing store, like low end. And so I think of that all the time. Sometimes you got to do something to get where you needed to go. That money was important in my career to get me to the next step. I think I earned the money, did another spec project and got myself into film.

Speaker 5: [01:26:55](#) So whether you start in the mailroom or you start as the inhouse guy, it's you just need opportunities. I always say it's chances at Bat, just get me to the plate so I can do my craft. But the nice thing about being the in house guy as well is, you know, there's probably going to be some lights and there's probably going to be some cameras and there's probably going to be an agency that is ripe with locations that you can use for free on the weekends and creatives who have side projects and write and sell that are better than the ones that did sell. So yeah, there is definitely opportunity,

Speaker 2: [01:27:29](#) you know, in relationships that those other creatives are, the other people working around that agency are going to move on and do things. You know, I, I don't know if I talked about this, but a couple of weeks ago I was on a panel and we'll wrap up here and so yeah, no worries. I was on a panel at Santa Monica College at their, their communications and film department and I found out that above the auditorium we were in was an entire sound stage. Wow. Recording studio, coloring bays, greenscreen a mixing room, you name it, and it's free if you're enrolled and it's \$46 a credit union. And I, it came out through the course of conversation as the lady was introducing us and I screamed at these people like, why are you even here? Why aren't you making something upstairs? Like I would take a class for \$106 or whatever it is, just so I would have these cameras and we go up there and there's like seed, I think there were like seven c, two hundreds. These canon cameras that you hear especially is, I mean, it's probably more appropriate if you're going into television or, or do shorts, everything. But you could make a commercial. I mean he could soup to nuts do it there.

Speaker 5: [01:28:46](#) Yeah. Right. And so you, I'm going to go way back, go maybe the beginning of this uh, uh, podcast where he said, what's your last name? [inaudible] but anyway, no, a little further up. We'll, we'll

fast forward a little bit more. But you were saying one of the other that I learned,

- Speaker 3: [01:29:02](#) um, you know, switching over to the, from the agency to the production company side. And you know, I, I have this, you know, fancy little apple watch where I can see text one time and you just said, don't worry, we're going to wrap up. As I looked at a text, we read Brett and I was shooting and it was getting to be that time of the day. It was really stressful. We had been shooting at 10. There was like, it's coming up on 14 hours and then film, if you don't know this when you go a minute over 14 hours re expensive. And the creative was like, I'm still not sure I'm there, but let's just try it one more time. And then we got to do this. And I'm like, I'm walking up and I, I choose my time to go up to the camera very judiciously and I'm going up to the camera and Brett's looking up the shot. I can tell everything is kind of stressful and literally I did get a tack. I went like this and he's just like go leave right now.
- Speaker 4: [01:29:57](#) Cause I thought he was looking at my watch and I happened to be my own age. I am not my own age. I have a Tga first. But I happened to really know time management because I was a still photographer. And when you, when you're still photography, you don't have ags so you understand how to begin middle and end your day on time, otherwise you're in trouble. So I laugh because that Apple Watch of his always [inaudible] I always think he's looking at the time one to shake
- Speaker 3: [01:30:30](#) 68 yeah, one 24 right now. No. Anyway, no. So, but it was like so unconsciously because when you're sitting with the agency in video village, it's like, you know, people are literally, you know, looking at things and like, Hey, what's the first question? When you sit down, um, what's the Wifi Code? And I'm like, you're being paid to watch this shoot yet. You're, you're, you're spending your time looking at your emails and doing work for the office when they're paying you to be here and you should be paying attention to the creative process. But
- Speaker 4: [01:31:02](#) go ahead. And just to wrap up that last topic we were talking about, about where you started and where you end. My philosophy, and I know it's yours as well, both of you, is any opportunity you get is a good opportunity. It's how you, it's how you interpret the opportunity. Absolutely. Period. It's just, it's, and I say the same thing about boards, unless it's something that's just ridiculous or obscene or nasty or something that goes against my grain or principles, I can make it great one way or the other.

- Speaker 3: [01:31:34](#) That's where we differ because I would sell cigarettes to babies that they paid. I had a board just like cigarettes, babies for babies. I didn't shoot, well 21 year old's the baby. Quite honest. No, I mean like two year olds is a great Irish chick retract that. I didn't really say that I got, I got dumped in. Well, now you do understand. A lot of times I ask these questions because people listening right now
- Speaker 2: [01:32:00](#) are not at the place that we're at and I want to encourage them to
- Speaker 4: [01:32:04](#) just what Jordan. I'm not at the place that I want to be at. Really? Yeah. You have Marie robots. If you don't have a carrot in front of you. I have my best friend growing up became a fighter pilot for the marines and he's a very decorated guy and now he's an airline pilot, blah, blah, blah. Great Guy. And he always taught me, you never want to be number one. You always want to be the second guy. You want to have your eyes try harder. All we're Avis. Yeah. I am not where I want to be. I like where I'm at. I got a great partner. I have, everything is great, but I am so not where I want to be. There are so many things I want to do and that's what gets me up in the morning is,
- Speaker 2: [01:32:47](#) Oh yeah, no, I want to be Tom Koons dairy. I see Tom Koons spots, one of the great comedy director. Yeah. And I'm just like, fuck, he's good. Yeah. I mean he's great. There are others too, but that's the one.
- Speaker 4: [01:33:00](#) Yeah, for sure. But you'd have to have here on, yeah. You have to have that thing that you got. Damn, I wish I had done that. That is good. And through that, that is what, that's like the whip on my Tush. I'm after it all the time. I just, I'm never really happy about where I'm at. I always want to be there.
- Speaker 2: [01:33:23](#) Let me ask you a question about having your own company. Yeah. Uh, and I'm, I'm guessing people know this, that you just don't go over because it costs so much money as we said. And if you're signed to a roster or you're just doing your own thing and it's going to come out of your pocket, but if you're just signed to a company, you might have an agreement like, hey, we're going to invest in this one, right? Sure. Or we can't go over cause we're barely making any money as it is. And you as the director of feeling pressure instead of being fostered by your producer, you're feeling the, the, uh, the twisty, twisty. Think the vice on the tight, like you gotta finish, you gotta finish. Sure. I didn't know that when I first started, I went like two hours over and the eps came down to set and the line producer was crying and

the creative director, I are sitting on boxes together. Let's make up some more and stuff. I just thought you kept going because we have the crew like they were on some flat rate. So do you divorce yourself from a, as a director from the ownership?

Speaker 4: [01:34:29](#) Well, there's two things at play here. We are commercial artists. Yes, we're not artists. We're commercial artists. So to specifically answer your question, there's two sides of my brain, which is I am very artistic and creative. And on the other side I happened to be very tactical and I understand money in business. I don't let business overrule my artistic ability, but you have to understand in commercials he, you have to play in that sandbox of, you know, back and forth. If you just go forever and ever and ever, you might have the greatest spot in the world but you'll be broke. You'll go out of business for sure. And it's very expensive behind the scene. You know people say, oh, but you had a big budget. Forget about the big budget or small budget in between the budgets running the company and all the things that has to be done there significant, all the people you need for a union management and you know payroll and you know, I don't personally do it, but there's a lot of people behind there, which is the reason most people are with big production companies. That's a great answer. And it goes right

Speaker 3: [01:35:44](#) beyond, you know, commercial production. He goes to movie making or television, there's always bosses and there's always business and it's like there is some governor to what you can do. Not everyone, Stanley Kubrick, where they can shoot for two years and some in someone's going to foot the bill. I always remember like the, you know, when you hear Paul McCartney interviewed, he would say, you know, everyone's like, well how did you do all this stuff and you know, a overdub everything and then Redo it in the studio on Paul's like, no, we had, you know, four hours in the studio and George said, George Martin said, get your, get your butts, spine, your instruments, and go, and we could cut a song in an hour because they had rehearsed it before and they knew that the business part of it meant that they had to be perfect when they were in there and get it done. So I think whatever your artistic pursuit is, if you're, I don't think anyone has the ability to disassociate themselves fully.

Speaker 2: [01:36:37](#) Amen. You have to be fiscally responsible and of the artist's side can allow those limitations to fuel the creativity. Absolutely. And to move the day along with the village. Like I like your, uh, earlier analogy of we're at cruising altitude and hey, the sun's going to go down. We're going to crash into the mountain. If we don't land, we've got to land the plane. Right. And everybody kind of gets on it like we're not going to go on and on and on.

- Speaker 4: [01:37:05](#) And by the way, on set, I will say, guys, we're coming up to our 13 we have one hour left because as I said, that 14th hour 1401 is a very expensive oh one and you don't want to get there. Even the robot gets pissy. Everybody I do, the operator does and nobody does great work after that. It's just after 14 hours you're kind of shot. But before we got on
- Speaker 3: [01:37:28](#) Air Jordan, you were saying the same thing where you had your repeat client and they think the world of view. You could go shoot whatever you want, but you're like, hey guys, could you maybe just do it in before daylight savings time so we could get, we can get that extra hour for you. That's a business right there, right? Well
- Speaker 2: [01:37:46](#) it's just, it's, it's physics. The Sun's going to go down. We can't light it. We don't have the resources and the, yeah. You know, if you need the light, you need the truck to bring the light. You need the guy to put the light up and it could be a woman. It's usually a guy. Uh Yeah shoot it when the sun's brighter and you've got more to do. Right. But that's all experience. Yeah. I was thinking back about your Wah, your iPhone watch and I never forget there was a guy, I think he retired but he was at at yum brands, which is KFC where we were four and he ran, he was like on set when Michael Jackson's hair caught fire from Pepsi, Pepsi, big client, Nice Guy. And we were shooting on an evo and I were on a soundstage. All right. When he was at FCB and I'll never forget, he had one of the first iPhones and he was watching edits on the phone. Yeah, Yup. And I was like, Oh my God, this guy's Guy gonna approve. He's going to put headphones in and go in the corner, watch some other shoot that he had done a week ago and this is the head client and he's going to watch it on this little screen.
- Speaker 4: [01:39:02](#) And that's like the most absurd. Hey old man, cut to now to now what we have that we experience is things for the iPhone. I was going to say one client records the monitor of a take that we shoot sends it to the big cheese at home office and income comments from somebody that's not even in the stage. And I finally said, where are these comments coming from? And they told me what's going on. I go, okay, and guess what? The comments were pretty darn good because they're, they're removed from the process. So it gets back to that technology and how are things changing things. That's one of the ways and you have to guess what, open your mind and go, okay, I what Jeff said is pretty interesting. Let's try that and boom, it works.
- Speaker 3: [01:39:56](#) Yeah. Or to your other point, I was like, when you see him watching that, you're like, boy, how are we going to ever

explained to him while we need a budget to go in to spend thousands of dollars for color correction rooms, for finish rooms, for all this stuff and get the most precise, pristine version descend them when they're looking at it on a little screen and they're like, you don't, I can't read what it says there. I Mike, because that's a little five inch screen. Look at it on your TV. So that's the world we live in. Yeah, it is. But you know, to, you know, uh, technologies credit, the sharpness of the screens and the cameras are good. They are, is this ridiculous? I mean, it's like they've kept up with the technology as well, so it's not night and day. You know, where it used to be. You when you'd look at again, but going back to film, when you look at the video tap from the film camera and it was, you know, a bad, the cam quarter you could have

Speaker 2: [01:40:54](#) ever imagined now. And everyone's trying to evaluate that. And it's lights wrong colors wrong. If there is an even color, it's a little grainy and you're saying, okay, that's what, that's not what it's going to be. But look at it where now you can look at something and it's pristine. It's pretty much how it's going to be. Yeah, exactly. I remember pitching uh, uh, Kellogg's client. It was Leo Burnett and we were doing these like four and five day shoots, which was economies of scale really. It worked for everybody. Right? And I'm paid by the day, so I'm loving this. And I was like, you know, and it was, everybody was on the same team. Like the client age age is was, it was just an army of love and we'd look at the monitor and it was 35 millimeter film. So we have the tap and I had been to this workshop by West Craven, the late horror director.

Speaker 2: [01:41:50](#) Not because I want to do horror, I just thought like horror and comedy have a lot in common with surprise. No, I'm serious. Yeah, right. We surprise and just, I like his work and it was down in Long Beach and he had, he had a, a red camera just come out and it was hooked up. It was brand new and he had it hooked up to a projector that was shining above the stage and you can see everything. And I thought, oh, that would be fun on commercials to just have a projected image. Oh yeah. Like the size of a wall in the, the very wise creative director said, no, Jordan, that's a terrible idea because then people will fixate on all the little things. It's the opposite of the iPhone. They're going to go like, they're not going to focus on the perform. We can clean that up. We can paint that out. We can color correct that. But everyone's going to be dissecting the entire image. This is good the way it is. So we never did it and I never pitched it again. Probably be smart. Right. Cause he like, I didn't realize the actor had such a big nose until I saw it projected on the

screen. Right. There are actors. Uh, I've had actors where I've brought up to the agency. We're not going to shoot

Speaker 2: [01:43:09](#) that person from this angle, but you say, you know, from this angle, beautiful fro, you know what? You never say to an actor. He looks so beautiful on camera with that inflection. Never say that never goes away. Guys, this has been a wonderful, uh, this may be a two parter. I don't know. This has been great. Wow. Let me, let me ask you, we, I don't know if you're heard of the show. It's called respect the process. So every guest will answer this question at the end of the show. Brent Evo separately. What does respect the process mean to you? That's how we end the show. Very good.

Speaker 4: [01:43:52](#) Uh, respect. The process for me means that I respect every day that I get to do my craft and I take the new information that comes to me from either the development of the industry or the challenge of the board or the challenge of the food that I'm shooting. And just because I've done this for a lot of years, I respect every day that I'm behind that camera and able to do what I'm doing and to try to forge ahead to do something as good as I've done it before or even better. And that's, I truly do respect this industry and what I do. I'm really proud to be in this industry and I

Speaker 3: [01:44:40](#) as much as it really, there's gratitude. You're grateful.

Speaker 4: [01:44:43](#) Yeah. Thank you for giving me that word. Gratitude. But that's the truth. I totally respect everything about it. And some of it I don't like, but I learned to like it and guess what? Once I like it, I really like it. It's just, you know, changes, changes, change. Change is the constant obviously. So I respect that. That's a great answer.

Speaker 3: [01:45:05](#) Say the last name again. Connect which connects event. Yeah, exactly. Or as I've been called before, can I have a sandwich or son of a bitch or Nicky sac, which was one of my favorites, hurt. I don't even know how they got there. Uh, I don't know either, but I like it. Um, no, I, I think what, you know, when I was younger, everyone has opinions, right? And my thing was like you say something, I'm going to respond to you right away. And to me, respecting the process now is thinking about things a little bit and understanding that every single person there for that day and time, it's the most important or hopefully the most important thing that they're doing. But they all are coming from different places where they have different skill sets and different things. And before you kind of say dismiss it, try to put

yourself in their shoes and understand where their, where they may be coming from.

Speaker 3: [01:46:00](#) Right. And with crew people, it's, you know, there you kind of have more opportunity to let them go because you know that they're skilled and know what they're doing. Sometimes with agency and clients it's like before I react to them I'll say maybe they haven't ever been on a shoot before or maybe they're, maybe they don't understand what we're trying to do here. Or my favorite is trying to see all the way through a take and making sure it's perfect and not understanding that you can actually edit and you can cut or you're looking for this part of the action or that part of the action. So I think to me is the process is so much fun and it's always changing and what you think you're going to get may not be what you get and what you get will probably be better than what you think you're going to get.

Speaker 3: [01:46:48](#) So sit back a little and kind of absorb everyone else's energy in a sense and know that everyone's working, hopefully working towards the same goal, trust the process, trust the process exactly. And see would've been a better name for the show. Um, taken, I think a, there's a podcast and Bolivia that's called trust the process. Um, but the, I think that's it. I think, you know, understanding where other people are coming from and letting people give you their opinions and absorbing all of it collectively. I think that that was, that's how I'd answer your question. That's a great answer guys. Thank you so much for being on the show. What the website is, French butter films.com. Dot Com and Instagram, Brett from or that's a good one. We'll follow you. Yeah. And I just want to say that if, if, uh, anyone out there hasn't seen I am comic or I embattled comic, they're great. Please do. And I am road comic. Not so good. Oh really? Here's it's trilogy. Oh, but I mean seriously, the middle one's not as good. Oh, I haven't seen the middle one. So then I have some homework, but um, I would just say for anyone who have seen the first one, you'll never think about condiments and a refrigerator the same way again. That's true. Thank you very much guys. Thanks for Bye Marshall Directing

Speaker 1: [01:48:13](#) bootcamp. Learn to direct commercials for a living from a filmmaker directing commercials for a living. Sign up today@commercialdirectingbootcamp.com.