

- 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: [00:00:22](#) Thank you everybody. It's the 14th of February, 2019 it's Valentine's Day and if I see him off my game already, it's because this is the first time in 277 episodes that Helen pre recorded the intro. She has a new beau and I said, why don't you take him to a fine dining experience and lay down the intro and I'll do the show later. So here, right. My wife is in Canada, she shadowing on an episodic show, which I would love to do an episode about that. It's not commercial directing, but episodic television directing and I don't believe we've ever gone into that in any detail here. And she's shadowing. That's where you watch another director, but you also attend the tonal meetings, the writer's meetings, you meet the producers, you hang out with the crew, you just learned the gestalt of the show. You learn the culture of the show and you have to do that before you can do an episode.
- Speaker 2: [00:01:28](#) So I'm really proud of her, but I miss her for Valentine's Day. I got my daughters each a vase of flowers and the vase had a teddy bear that would hug the vase and I loved them. And they have me wrapped around their finger, zo fingers, other two different people, even though they're twins and the bears are not identical, right. That are holding the vase. My Boys, however I do, I've been doing this for like five years. I just go to the grocery store, I pick out the silliest little kid card and I take a selfie and I send them the Selfie of me holding the card. I don't even buy the card. So I don't know if that's sexist or you know, and I've hear people not wanting to assign a gender to their child. I am show different towards my girls than I am my voice.
- Speaker 2: [00:02:25](#) I'm guilty. Lock me up, your honor. Uh, speaking of bears, oh, so delicious is back. If you go to Osho delicious.org, you can buy the hot sauce, \$1 from every bottle that's going to go to national military family association, a charity that is near and dear to my heart as you've heard me talk about before. And now we have a new batch of hot sauce. And look, it's a tiny dent in the bucket. I guess it's dropping the bucket, what we contribute a dollar per bottle but every little bit helps uh, this organization. And it's also fun for my kids cause they help me with it. They like, we literally will roll it up and pack it in and ship it and we keep track of it and it's just a lot of fun and it's our family helping other families. So when you buy it, you're helping these a family, they have like camps for veterans when they come back from deployment to reintegrate with the family, which I think is probably the smartest thing you could do to, to

fight PTSD is to have, it's like you go to bootcamp to get indoctrinated into the military.

Speaker 2: [00:03:40](#) It's you're a mom or a dad, you've been overseas for a long time, come back. And the National Military Family Association has these camps where kids and parents can, uh, you know, they've got it figured out. They help you get back to, to civilian life. Jimmy, Matt Los is here and he's a cinematographer. He is a director and we just got along famously. I posted a spot at Jordan [inaudible] dot com it's a Keurig spot that he did and it's just a wonderful, it's just a wonderful spot. I love the clean aesthetic. I've never done any of that work myself. So take a look at the spot cause we talk about it. I'm also going to put a link on my website to my son Ben Brady's video for options by an a rap artist named Warhol ss. And I'm so proud of my son because he's been directing music videos and this is his first one for a major label and it just dropped like maybe two hours ago.

Speaker 2: [00:04:44](#) And I am over the moon. Proud of them now. It has some bad words and some things, you know, the mumbling ramp, I don't really understand the mumbling wrap a lot of the times, but I've met the artist Warhol ss is his name and he's a good kid and uh, I think he's going to take off and so check that out. And what else can I tell you? We have a great chat with Jimmy Commercial Directing bootcamp. That's not till June 15th so I don't think we need to really talk about that right now. I'll speak in a Keurig. I broke the water reservoir of my Keurig office pro k one 45 and I went to Amazon. They were like 50 bucks and I was suspicious like about the design I go, that doesn't look like the reservoir of the k one 45 office pro. So I called Keurigs 800 number. I got Angelo on the phone and long story short, \$11 later, she's fedexing me. The reservoir for the office pro gave one 45. That's what I love about America. That's what, that's the kind of customer service, Huh? Okay. Everybody. Let's cue up the inner how I do this. I haven't done this. And so I feel naked without Helen here. Okay. I am going to queue up a wonderful chat with Jimmy.

Speaker 1: [00:06:05](#) Matt laughs, commercial directing bootcamp. Learn to direct commercials for a living from a filmmaker directing commercials for a living. Sign up today@commercialdirectingbootcamp.com.

Speaker 2: [00:06:33](#) Oops, I'm sitting across from Jimmy Matt lows. I got it right. He did. It's a difficult, it's a difficult name, Huh? And it was funny because we just literally met and we've been emailing and things and I've love your work. We're going to talk about that. But you're a director and a cinematographer and the first thing you say is, oh, I have one of those Tascam MDR forties. So the

question is why does the cinematographer carry a sound recording device with them? It's actually great that you answered that. Asked that question. Because my career began as an audio engineer really in college, actually go back to high school. I was the sound man for local band and uh, and my first bit of success or touch with success I should say was the guitar player in the band was a guy by the name of Jeff Weiland who I became a guitar tech for him.

Speaker 2: [00:07:31](#) And he calls me out of the blue and he goes, hey, I need an audition tape. Ozzy, he's looking for a new guitar player. So we go over there, we record on a four track cassette and know you can tell your listeners what a cassette is. I love that track. Well the, yeah, the cassette was a imagine a mag, a thin strip of magnetic tape wrapped around a spool. And then another spool is one. It's like a miniature reel to reel. Exactly encased in a plastic thing, little case. And you would put it into a player, some, some note as a Walkman and it would play the music. That magnetic strip would play against a head and reproduce. The sounds is fantastic. Thank you for that definition. But it just take it a step further. The four track, which was probably a tascam product most likely, cause I had one of those. It would instead of playing cause the cassette tape, you would flip over that cassette like a CD for some people. Older listeners know what a CD is. Yeah. Right. A compact this you don't flip it over like a record was groove once you got the dual sided DVDs now, but that's a whole list here. Oh I oh yeah, I got one, I got a couple of those. Yeah. For three for three on one side and you got a c nine on the other side or uh,

Speaker 3: [00:08:56](#) actually well we can divert but we won't. So grandpa's going, I don't want to watch that wide screen. Give me a four by three TV or cutting off my image. So, so the, the four track recorded four separate tracks individually on a two track cassette. So you would not flip the thing over unless you wanted to play it backwards. Right. With the people, which people did. It was a fantastic way of, I mean, Jimi Hendrix went back anyway, so you got your, you're doing sound for the band. The guy says, Ozzy, Ozzy Osborne I'm assuming wants me to audition. Will you come shoot something for record the audio record, the audio? Back then I literally, I was a, I knew nothing of, well I was actually learning photography at the time, so I used to shoot pictures of him when he played live. Calls me up. He knew, I knew audio, worked at a recording studio in New Jersey.

Speaker 3: [00:09:45](#) Um, and I went over to, is the, the, the, the recording studio or the set or the extra rehearsal studio where the band played on a rainy night in whatever month in New Jersey, 1986 and we

recorded a demo for him. He played classical guitar, he played rock. I kind of produced that. I said, hey, you should do one of these, you know, poppy items. And literally he ripped out a riff. I think he played over the mountain by Ozzy and we, I went back home. I mixed it down on my, at my home stereo and we shipped off the cassette and a couple of pictures I took. And uh, Lo and behold, he became Ozzy Osborne's guitar player for 30 years and wow. Changed his name to Zack Wild. Wow, that's a great story. And it's interesting metal fan. I grew up, I mean I'm, I'm blue collar, white suburban kid.

Speaker 3: [00:10:39](#) Yeah. I grew up on it. I mean I grew up with black sabbath and all that kind of stuff. And uh, what was interesting is it wasn't until later on in life that I realized that was such a massive inspiration to me that a kid from a small town who, you know, lightning struck and he grabbed it and put it in a bottle and created a career out of it. Carpe Diem. Yeah, exactly. And you get the audition. Uh, he was like, word of mouth. Yeah, word of mouth. I mean, everybody knew he was absolutely phenomenal. There was no one that came near his quality of guitar playing and he'd only been playing for four years, five years. It's crazy. Do you still go see him live? Now? We've, uh, we lost touch, you know, lives go different directions and it's hard to hang with rock stars.

Speaker 3: [00:11:23](#) I, uh, I don't have that gene in me vomiting the party, drugs, sex. I was good at vomiting. Everything else I've failed at. So then, so Jimmy then, how did you go from this path of sound? Sounds into pictures? Uh, in college started studying audio engineering and realized it was two dimensional, uh, working with smelling musicians in a studio at four o'clock in the morning while they're hung over and can't tune their guitar. Didn't sound like that much fun. It was a future to me. Took my first photography class and I've often described it as getting like a shot of heroin to the temple. I was addicted immediately.

Speaker 2: [00:12:07](#) Other thing, I want to hear some more descriptions throughout the podcast today. It's like getting a shot of you and, and listeners, you have to know you, you present yourself very, you're, you're in shape. You're in. Yeah, you're good looking man. And you're like, it's a shot of heroin to the temple that just came out of nowhere for me. I love the beauty. It

Speaker 3: [00:12:28](#) never doing drugs is that you can joke about doing drugs. Yeah. Um, yeah. So for me, I, I couldn't get enough of it. I was, uh, I loved everything about photography. It brought it, it was like a calling and dove in 100%. And then I met two friends in college who we're film buffs. Lou, are you at school? What's called at

this time I was at a community college in New Jersey called Brookdale. Brookdale Community College. Yeah. Brookdale community BCC. Yeah. And it was honestly their, their staff there was amazing. The access to equipment, they encouraged us to be artistic and think beyond any of our wildest dreams and see what happens. We had a professor there by the name of Stuart Beach who he saw art and everything to be stupid. He saw art and everything. Everybody did. If you turned in a project and it was absolute just garbage, he stand there and he did this and go, Ooh, I see it.

- Speaker 2: [00:13:24](#) That's like a Barium enema. I Dunno, I'm trying to match the heroin to the temple, but it's, it's, it's interesting because, um,
- Speaker 3: [00:13:36](#) I guess it was early November, December of last year, I did a panel at Santa Monica Community College and I describe it just as you described, bcc the, the teachers were passionate and inspiring. The equipment is amazing state of the art and the, just the tools are readily available for anyone there. So if you're a listener right now and you wouldn't give them to film making or audio or anything, check out your local community college probably has a ton of shit for Ya. Yeah. And dirt cheap for those who showed cheap, good blue collar kids. It's the dream. Yeah. And uh, and the thing about community college as you and I both know is your job is to go past community college and not treat it like it's high school. Uh, so for me it was, it was this path I started leading going down to friends of mine were total film buffs.
- Speaker 3: [00:14:31](#) I mean they knew things about film that I never imagined and I never knew anybody that worked in film industry at all. No. It was such a foreign concept to even consider that. And these two guys lit a spark in me and I'm still friends with them to this day. There's two very good friends. One works at Disney, the other one works at Dolby. Um, we saw them last year, we stay and he went into sound. Uh, no, Dolby does picture Dolby vision. Yeah. And uh, so we're still good friends to this day, but they were the ones, they were the directors and I was the guy who came up through camera and which, you know, if we want to cover my career path, it's kind of nutty. I do want to hear your career path because they read online like you, you s you worked your way through the ranks.
- Speaker 3: [00:15:16](#) It's a zigzag course. Yeah. I, so I finished college, I moved out to California, got my first job July 1st or sorry, August, sorry. It came across the board. July 1st got my first job with my mom's birthday, August 11th working in visual effects just now. How was that on a whim? Uh, it was Adam. Somebody needed some

variety. Variety magazine had an ad. We need a PA must have driver license. And within three months of work in there, I was you, what year did you say? A 1989. 1989. So there's no internet. No sets are at an high and all time high. Oh yeah. Cassettes or CDs still. Yeah. Cassettes are still winning. Maybe the war of CDS. Everybody had a cassette player in their car still. Right. And a cds were, you know, cool. But not every band put out a CD. Right. So, uh, the ca single, it never took off, by the way, that was a low cost, like \$3 cassette that had maybe three songs on it there because single cassette single and everyone hated it.

Speaker 3: [00:16:25](#) Yup. But it was kind of a nascent, because if that's the word, because now everything's a single true, everything is, yeah. Download one song from you from iTunes or whatever. Yeah. Or rip it off Youtube. Right. So, so my point there, Jimmy, was that your, I just want to paint the picture that you're going through. You're ambitious, you want to work. So you're going through a physical magazine and you're, and you're responding to add, want heads to want that. All we had back then, it was in the back of, in the back of magazines and I believe it was variety. It could have been something else, but I believe it was, and they put out an ad need to. And the irony is, it's like I showed up and one of the owners, I resembled him maybe that got said, hey, I like this kid.

Speaker 3: [00:17:08](#) He's got long hair, just like me. I was a hippie back then. Uh, and I had a car and a driver's license and it helps, you know, I got hired for like \$8 an hour working at a visual effects studio doing anything they need me to do from dropping film off at lab and, and uh, work. My first day on set, there was a funny, uh, there was a ride at Disney world called body wars that was directed by Leonard Nimoy and it was like star tours, but you entered inside of a body, like fantastic voyage. And my first day on, on the stage I opened the door and there's a guy building a miniature space shuttle for this project and he's, Oh, come on, give me a hand. And I'm like, I'm going to get paid to play with toys,

Speaker 2: [00:17:53](#) boys. Yeah, this is awesome. That's cool. So, so they had you do and stuff. Now how do you advance? How do you not get stuck as a PA? Um, curiosity, ambition. Yeah.

Speaker 3: [00:18:07](#) Read a lot of books. I mean, right away I was, uh, one of the, one of the visual effects supervisors there started mentoring me, gave me books about visual effects and I was reading these cover to cover, just understand even how an optical printer worked. And obviously, you know, you can explain all this stuff

to your viewers, but it'll get, it'll bog down the entire shoe. Um, and just learning as much as I could, being ambitious, showing up early, leaving late. I mean I was working probably 12 to 15 hours a day easily for \$8 an hour. Happy to do it, thrilled to death. And then they threw at me, I was shooting matte paintings within three months.

Speaker 2: [00:18:44](#) They wait. So they said Jimmy, take a camera and go shoot this matte painting the matte paintings on glass. No, I understand. Tell us about that is because I think that matte paintings are so relevant to today's affects with the amount of green screen or it's not really rear screen, but like uh, Fincher using led screens or LCD screens that's very similar to a matte painting. Very, and I've done a lot of effects myself, especially the last couple of years and people were like, wow. And I'm like, well, it's kind of chaplain era of technology just digitized. Yes. Digitalize maybe is the word. And what they did was

Speaker 3: [00:19:27](#) the, uh, one of the, that visual effects supervisor who was mentoring me, he built a camera and it was a visual effects camera that would maybe shoot like one frame per second. And there was a glass painting and all night glass painting, there were some holes. And in that holes where is, where the live action that was previously shot went. And I realized this is kind of confusing. So the, the original film was shot live action people doing whatever they're doing right turned into an Ip and inner positive, right in separations, red, green and blue. And then that was by packed in this camera. And I would actually have to run each roll of film through the camera exposing and blacking out those certain areas of live action was, and exposing the matte painting.

Speaker 2: [00:20:13](#) So, so, so I understand this correctly, the film that was shot, it's like double exposure

Speaker 3: [00:20:20](#) to a degree except, uh, think of it as like layers in Photoshop. The, the uh, the audience might not know,

Speaker 2: [00:20:25](#) but it's the same. It's not the same negative. It's an inner, you said an inner positive. Yeah. That's then exposed onto a new negative onto a new negative. So you're, the camera had almost like a little projector in it or it really, you're shooting Neg, you're exposing light through an Ip in the images recorded on a new negative. Exactly. Wow. Right. Wow. So there's two rolls of film inside this correct camera. What is the camera called?

Speaker 3: [00:20:55](#) It was a homemade camera. So it's a buy pack is the technique. So you're actually running the backpack, 5,002 strips in good

with the names of your work and marketing one on top of the other, like, like you said, and they're synchronized. Oh yeah. You had to, you had little notches and, and hole punches that you had to line up. And I had to do that three, four times each time. So you'd run through the film through the camera and then you'd have to back it up. You have to cap the camera, turn all the lights out, shows for each of the colors, RGB and what was the fourth one then? And then the fourth one was the actual map painting. Wow. Yeah. AndW did the camera has to be locked off. Oh, everything. Yeah. It was on a steel base with know little screw in risers to keep the wheels off the ground and completely level and you'd have to level the matte painting a level that Cameron and it was computer controlled with this very rudimentary, you know, forward reverse.

Speaker 3: [00:21:50](#) What was the computer in 1989 I would like punch cards and almost, yeah, to the best of my knowledge it was super simple. Literally forward, backwards stop. And then you would change the exposure and you'd said it, but you know, that's when I learned about polarize lighting. If you want to get into that kind of stuff, what's polarized lens? Most people know what a polarizer is. I sure know. But polarizer aligns the, uh, raise within a light source. So light is a wave sine wave and as each sign wave bounces around, they kind of start to conflict with one another. So a polarizer aligns them all. So you get the purest color that you could possibly have. Polarized sunglasses that some, Yep.

Speaker 2: [00:22:31](#) Polarized sunglasses. We'll take the glare out in as a director when I worked with a cinematographer and we will uh, especially shooting cars, it gets real. Fuck. We'll uh, we'll rotate the polarizer uh, the filter. Yeah. So that we can control where bat glisten, that Glean of white. Yup. That's reflecting on the windshield. Let's move that over to the rear quarter panel and have the windshield black. So we'll, we'll actually do, what do we call it? We go, let's we shake up the polar pick up the Paula, we shake up the bullet and we do a series so that the post guys can Frankenstein the car to the agency's liking.

Speaker 3: [00:23:18](#) Exactly. So think of the same idea of if you light a painting, you're going to get reflections from those lights. So if you polarize it, all of a sudden those reflections go away and you have a pure painting. Right. And that's how we did that. And then you can actually put polarizers on your lights and then it aligns everything beautifully.

- Speaker 2: [00:23:36](#) If you put polar polarization on the lights, do you then also put it on the camera? Yes. And you, and it's all by, I write, there's no mathematic formula
- Speaker 3: [00:23:46](#) for, I would probably need to fail at that mathematical formula. So how did you learn those? What you said, we can go into that if you want to do, but what about this, uh, the uh, what, what do we call it? The 5,000. The camera? Yeah. What about the fact five? The by, why did the, why did the biopack 5,000 require polarization? It's actually the image because if you photograph, anyone will know. If you photograph a painting that's getting hit by white light, you will mostly be photographing the reflected light and not the painting itself. So if you polarize everything, now you're getting rid of all the reflections on, you're seeing the painting for what it's worth.
- Speaker 4: [00:24:23](#) Okay.
- Speaker 3: [00:24:23](#) So there's like the car flash forward to 2019 2019. I, I'm at becoming a 30 years later. Uh, almost. Yeah, right. Yeah. So 30 years later, here we are. Do you still work in affects? No. There's some effects on your reel. I do work in visual effects cause I have a background behind it. Yes. And I know how it works. I know how visual effects work, but it's interesting. I think I've now become, or at least I'm in the process of becoming a fully fledged filmmaker. In other words I have, I started as a camera assistant, I've been at grip, I've been electric, and then I moved my way up to director, DP first to DP. Then I got offered to direct and I've been an operator and all along that entire path it was I wanted to be a writer and I look back at these sort of breadcrumbs.
- Speaker 3: [00:25:11](#) I was dropping along the way. I found stories that I wrote back in 1987 you know, ramblings. But I suck at typing and I'm, I'm not clerical and I still to this day I struggle with spelling, you know at, but then you find out certain successful writers are dyslexic. Oh sure. It's encouraging. And then you have final draft and you're, and you're thinking, okay, I got final draft but I'm anxious and I talked to somebody, a final draft from there, like just hit tab. Yeah, when it doubt hit tab. And I struggled with it and I fought myself. And then finally I made a short film. And that short film you wrote and directed. Yeah. And then next thing you know that short film became a screenplay. And, and now in three years I've written three screenplays. That's so awesome. And it's all a culmination. It is that full coming around too. I'm a full filmmaker. So instead of being hyphenated, I'm a director, DP, camera operator, visual effects, all this stuff. I'm a filmmaker.

Speaker 4: [00:26:09](#) Okay.

Speaker 3: [00:26:09](#) And that's why all I'm just letting that soak in because you just gave us so much here.

Speaker 4: [00:26:16](#) Yeah.

Speaker 3: [00:26:17](#) And it's only now looking back that you see the breadcrumbs right along the way. Did you know like that you wanted to write or, well, it was there. Why was it suppressed? Um, the way I look, it's busy. Life gets busy and I feel like I had to create a foundation. I had to have a career that could pay me enough money to survive. And um, being a camera assistant gave me that first opportunity, working also as a grip occasionally. In fact, last year I worked as an electrician for my own gaffer because it's fun. I needed to work and I love it. I mean they're wonderful people to be around. I show up, it's still a, it's still a paycheck. Um, I had to create a foundation. I had no one to fall back on. My parents did their best to raise me. They gave me an amazing education. They did a fantastic job. Graduate College, Sia have fun. Good luck. There was, there's no like, oh you need rent money. No and my parents couldn't afford it. You know, my dad was a fireman. My mom was, did word processing for like the FBI at one time in her life. There's no

Speaker 2: [00:27:22](#) also, I think you and I are of the generation that, and I don't want to alienate you younger listeners, but we're of the generation where it was kind of expected that it at a certain age you were on your own.

Speaker 3: [00:27:33](#) Yeah. Yep. And it's fine. It's, it's fantastic. Um, you can own everything you've done. Certainly you look back at your parents cause they gave you that seed, you know, I wouldn't know how to fix a car if it wasn't from my dad. I wouldn't know how to do all these other things. I had to take their knowledge and expand it beyond anything they would have imagined yet I would have even imagined it 20 years old, 19 years old. Um,

Speaker 2: [00:27:59](#) I also like what you said about you that you, uh, that you worked as an electrician or a grip here recently for the paycheck. Because I mean, I know too many people and I work with too many people that I'm in. There's a first aid d who's one of the best in the commercial game who will go and be an electrician. Yeah. And he has a family and I've certainly written things and uh, punched up things for a paycheck that they don't fall under the director category. But, well, how am I going to turn that down? I got four kids and a couple of wives and it's,

when it comes down to is it's life experience as well. That's the other thing is diversity. Right? It's fun. Variety.

Speaker 3: [00:28:49](#) Yeah. And you know, my gaffer, if he's going to bring me on a job, he's not going to bring me on on the job. The overnight job in Palmdale, in a rainstorm, don't knock that job. It's fantastic job. But he knows that he doesn't want to be there, but he has to and he knows. For me it will be a tough, it'd be, it'd be ego wise, tough, but same time showing up on a stage, job building lights, helping out, stretching cable. It's, it's all good. It's

Speaker 2: [00:29:14](#) fun. And you're with your friends. Yeah, exactly. It's, it's, it's almost like that building the lights is an extension of plane with that space shuttle toy. Yes. We get there. It's all just toys. It's all fun. And, but the thing that, whenever I've helped out someone, it's typically not for money, unfortunately. But when someone said, hey, we need a hand, and like I, I helped on a short, I just want there to be a leader. Yes. Because if there's not a leader on set, then I get especially, you know, you've done all these different roles in, you're a film maker, don't you touching your leg, just start twitching. Like, okay, give me the ball, I'll run with it.

Speaker 3: [00:29:54](#) Oh so many times, which is probably what led me to actually becoming a director is, and certainly being a DP, uh, coming up as a camera assistant, you'll work with some cinematographers that will blow your mind where you are just in awe of them. Not only for their creative input but they're technical knowhow and then who they are as a human being. Right? It's you, you model yourself after them and those are the people they may or may not be a true mentor, but they've, they're in the back of your head. Um, I worked with a director, entered Douglas years ago and I noticed at the end of the day, no matter how good or bad the day when he would shake hands with people on crew, I have adapted that to this day. I will make an effort to go around to keys at least if not anyone, I bumped into shake their hand, look them in the eye and say thank you for a good day.

Speaker 2: [00:30:43](#) I always say thank you. Yeah. I rarely shake hands because uh, you know, I've been wiping my nose and then especially the grips, who knows what they've been touching. The handshake? No, the thank you. Absolutely. Try to think everyone, especially especially the, the men and women and mostly men. I'm just going to say they're pulling the cable. Yup. Because they were there first and they did so much behind the scenes that people don't know of it's in and then a lot of the agency folk, you know, they show up later after we're right, before we're ready to go. And it feels like the day on a commercial set. Anyway, I'm

speaking specifically to that. The commercial set is geared around that tent. Yeah. Right. And then here's some guy that was here for three hours before and it's going to be there for another hour. Like without them, it doesn't happen.

Speaker 3: [00:31:42](#) No, it doesn't. They are, they are a backbone there. They, they make our lives easier.

Speaker 2: [00:31:46](#) Let me ask you this. My son is in the camera department and I have witnessed from the sidelines, this is just me asking you your opinion. There seem to be two kinds of of mentors in the camera department. There's what I see as the old school kick, kick your ass, get you to fly, right. Like s stay in step, fallen step. Yup. And work hard and get your ass kicked. Yup. And then there's a newer breed of like a little more relaxed, a little more hippie.

Speaker 3: [00:32:27](#) I've been accused of being a Hippie, so I would definitely be in the hippie.

Speaker 2: [00:32:30](#) Yeah. Yeah. And it, cause he comes down to, and this is just like, I'm coming at it as a filmmaker. I'm coming as, as a dad watching.

Speaker 3: [00:32:41](#) It's the carrot versus the stick. Yep. What are your thoughts on that? What's interesting? I mean, my dad raised, raised all of us with a firm hand. Uh, there was no bs. You know, the fear of God was within us. My Dad would take the carrot and dangling and then he'd be this with it. Yeah, exactly. I kid. Um, and at the same time having, you know, I've, I've got two kids like you, my kids are 18 and 20 and I've learned more than I could've ever imagined raising them. Um, but I've always guided with a softer hand and been happy to mentor people. I don't feel like anybody ever does anything bad on purpose within reason. Um, and if look, if you're on set in and the shit hits the fan, no one did it on purpose. Right. So cop to it and let's move on.

Speaker 3: [00:33:33](#) Um, we're better off knowing ahead of time. So I, in fact, I just interviewed an assistant camera woman for a feature I'm going to be shooting. And I told her, I said, this is my philosophy. Nobody ever does anything bad on purpose. Shit happens. What I need to know is I need to know as soon as it happens. So if a lens hits the ground, tell me right away. We'll figure it out. Yeah. Don't try to fix it behind closed doors and then come to me two days later cause that gets awkward. I'm not gonna yell at you. I've been, you know, once again raising kids. I see what they do. I see the mist, I've made mistakes. You've made mistakes. I've flashed film, I saw camera nosedive into the

ground. I was on a commercial, I was directing and the, the key grip went to rollover and an apron on a driveway with the Dolly and the camera launched and it was an airy for 35 and it I kid you not 10 feet in the air, slammed onto the ground, magazine, flies, open film spools on the ground. And all I did was expose film. Nah, I maybe, I don't remember. I just looked at the first dice ac and unlike just fix that, like there's only solutions in filmmaking. Yeah. What am I, how I saw great parable recently, which is uh, you know, uh, yelling at someone to fix a problem is the equivalent of putting a fan on a pile of papers to organize it. That's a good one. Yeah. That's a good meme.

Speaker 3: [00:35:01](#) But going back to that, you know, rule with a softer hand, but from, um, I think because I've been through camera grip electric and various other smaller roles in there, I think most people I work with know I could probably do their job not as good. There's a reason why they're professional at it and I've continued to follow my path, but I could do their job. And so if they don't, if they wing it or if they're screwing up, I can kind of see it and I'm not going to get mad about it. It's just like, look, if you're unhappy in the job and move on, if you need to talk about something, let's talk and so on and so forth. I'm happy to, I've mentored a lot of people throughout my career. I've given jobs to people. I've helped. I get people that call up and they're like, this is where my career is that, and I'll throw out some advice.

Speaker 3: [00:35:47](#) I was on the fun feeling to be able to do that. Right. Oh, changing people's lives to help, to be of service in a way. Oh, fantastic. It's amazing. Actually. When did that, when did that hit you? You know, I don't know. Honestly, it just was there. Um, I, going back to you on my visual effects days I worked in that got laid off from the visual effects company, tried freelancing, had no idea how to do it. Nine months later I get hired on nightmare before Christmas. Oh Wow. That's a classic. Yeah. Tim Burton's a show and that was because the previous mentor I had, I called him on his birthday, end of September, Eric Swenson called him up, said happy birthday. He's like, what are you doing? Like looking for work? He's like, we're working on this movie. I went up there, interviewed, I got hired.

Speaker 3: [00:36:32](#) So then after that they did James and the giant peach, I believe it was. They called me up, said, hey, come on up. I've already done stop motion. I don't need to do another stop motion movie called up to friends of mine referred them. Got I think one or two of them jobs on that movie. Great feeling. Awesome. Wow. That's, that must have been hard. What was that like turning that down or was that a simple, that was

simple. Oddly enough, I went then, I know you just talked to Ben Dolphin who bendo. Oh, isn't he great. Our Pat, yes. Great interview. His path, our pads of our paths have crossed. Sorry about the microphone many, many times. And I was a photo sonics tech, so I went from doing stop motion, which on a good day is 60 frames a day. Two, I kid you not three months after leaving nightmare for Christmas became a photo sonics tech doing 2,500 frames per second.

Speaker 3: [00:37:21](#) So I'm, I'm assuming people will pause and Google photo sonics. I've only shot the photo sonic tone food shoots with like cornflakes flying in slow motion back in the pre digital era where the film would run through the camera. Not 24 frames. Nope. But how many, uh, two cameras. The four yard did three 60, the 4,360 frames per second. 20 miles per hour. The film was going through the gate at 20 miles per hour. And then there was the foresee, which went up to 2,500 frames per second and the film travels through the gate at 102 miles per hour. What's cool about the four ar? It was born in 1966 that's the year I was born. Oh Wow. And I had such a romance with those cameras. I, it changed my life. It changed my career. I got to fly all over the world. I got to work with alias dps on everything from the corn flakes to the beer all the way up to big movies, blowing stuff up.

Speaker 3: [00:38:17](#) I mean, you know, worked on the Batman movies, the old ones that like he'll Schumacher you did the nipples. I worked on that movie in visual effects is blowing stuff up. Yeah, a lot of pyro. And was that in miniature? Are you blowing? So, and it was like one eight scale or one 25th but it's a, it's a smaller, I went to that set of Batman or Robin friend of mine was on in the department. Oh. Over at the spruce goose hangar at the spruce goose hanger down in Long Beach, right, isn't it? I know right here in Playa, which is now Google. Oh Wow. Yeah. We were at, where we shot is now all condos. It's gone. I mean, yeah, the, the history and there's no placard that I know of. There was a whole Gotham city mockup. Yes. And I mean it was just insane.

Speaker 3: [00:39:06](#) That was the mood with the Arnold was Mr freeze? Yes. Worked while we worked on, I worked on two of them. Schumacher did two of them. I don't know. I worked, remember visual effects crew were very detached. Right? You're looking towards splinter cell. I got to work with John Dykstra who was one of the visual effects supervisors and Star Wars. Wow. I mean just you're in awe and you've got this guy that comes in and rules with a firm fist and he's just like, put the camera there, shoot it. And I loved that about him. The fact that he made decisions, which once again leads back to my directing career. I learned from Joe Pytka. I worked a Joe, I was one of

Joe's highspeed guys joke brought me in all the time. Whether he did or not or somebody else did. I don't know. Joe thanked me one time.

Speaker 3: [00:39:49](#) He turned, we did a pickup shoot and he turned around. At the end of the day, he looks at me, he goes, thank you. That was like me. Wow. But worked with Joe and I will. One of the things I learned from Joe is make a fricken decision. Yeah. That's your job as a director. It's your only job. Make a decision. Frank Miller talked about it on a, the movie he directed, which was whatever it was. I don't remember one of the books he wrote a watchman. The watch from maybe, I don't know. Anyway, but he, there was an article about him and he said, one of the things is director, my only job is to make a decision. He goes, if somebody comes to me and says, do you think the word job should be green? He'd say, sure. He goes, the beauty about being directors, I can change my mind, but at least they have marching orders.

Speaker 3: [00:40:31](#) And one of the things I learned from Joe was just make a decision. Joe is really good. You know, he's got a reputation which we won't get into. Yeah. But all due respect, the guy has a body of work that is almost unparalleled. And I like that. There's one thing I learned about him, but I learned also the softer hand. If you go back to that, just because I just can't throw a tantrum. I mean you've got someone like me. I mean I was picking corn when I was 14 years old, worked in a gas station when I was 16 when I was 18 I didn't even know what a light meter was. Never. No, nevermind. No. How to expose film. I'm living a dream. How could I ever be mad? How could I ever lose my temper on a set? Seriously, sue e I mean the, the context of, I've only met Joe Pytka a couple of times and he was a pussy cat.

Speaker 3: [00:41:19](#) One was at a screening, and I think I've mentioned this before on the air and the other was on the streets in New York where he was just about to get the, like a Dga lifetime achievement award or some big honor. And I stopped and thanked him and he was very gracious and you know, he's a hundred feet tall, big man. And uh, but the context of the era that he grew up in where there were fewer directors and it, I don't want to call it a shtick, but it became his thing and still is to instill is, and for some agency folk, it became a rite of passage. So they come to expect that kind of behavior. Whereas now I don't think you could come up and be a successful commercial director in 2019 and be a dick. We only hope that people can't, I don't, like I said, with my style, no, I picked corn when I was five. You grew up in Ohio way ahead of me.

Speaker 3: [00:42:20](#) But yeah, it's hard for me to even consider doing that because I, like I said, you know, coming where I come from, I couldn't even imagine when I thought about it. It's, you know, I worked on nightmare before Christmas. You got to figure in 1992, eight years prior, I was a high school graduate who didn't, I didn't know what a light meter was. Like I said, going back to, I had no idea what filmmaking was eight years later. It doesn't sound like you were even a cinephile as a young guy, like watching movies. I liked movies. Yeah, I like movies too, but I didn't go now and study and I wasn't obsessed. No, I was obsessed with music at the time that that was, my obsession was music, but I wasn't a musician. So, but it's interesting what I think about that and that will constantly remind me and I wanna leave a legacy.

Speaker 3: [00:43:06](#) You know, on your gravestone, there's going to be a legacy in the history books. There will be a legacy somewhere. And I want to be known as the guy who, you know, Liz, nice or help people or guided people, whatever. And it's a good legacy and my kids will have to live with that legacy. Are they interested in filmmaking? Not at all. None whatsoever. We love movies. We have grown up in movies. I, you know, thank you. Uh, J K Rowling for making how Harry Potter, I kid you not. It's the best bonding experience I could've ever hoped for with my daughter. Really? Oh my God. Life changing. Epic. The books or the movies or both? What's beautiful about it is my daughter was growing up as those movies were coming out and we started watching them in older, she's 20 now and then she started reading halfway through watching the movies and the next thing you know, she caught up and read the last book right before the movie came out. It's beautiful. It's epic to see that and to see that JK changed the lives of kids. Oh, amazing. On so many levels. Yeah. My boys are older and uh, that as they were growing up in those books came out. I would read them and I'm such a poor reader and I would hope to stay awake longer than they would as I would be reading the books. And then when the movie started going, like we were ahead there. Right. So we were probably three

Speaker 2: [00:44:32](#) books in before the movie came, maybe a and then my, one of my daughters is such a Harry Potter nerd. Uh, she's a little younger than your girl, but I mean just, yeah, I think it's changed families, family dynamics, right. It's complete. Spent something for the family to do together and bond together and you talk about falling asleep. So there was a brilliant moment. I think we're good.

Speaker 3: [00:44:55](#) The second to last book, I don't know the title of it off the top of my head and I'm lying there on the, on my daughter's bed

- Speaker 2: [00:45:00](#) next to her reading it and she reaches over and she touches me and she goes, Daddy, do you mind if I read your
- Speaker 3: [00:45:07](#) boring? And honestly, I handed her the book and I was, I was probably so proud. I mean there was probably like reading to you now. Yeah. Light glowing out of me, I'm sure.
- Speaker 2: [00:45:20](#) Um, and then my son and I bonded over a Zombie land. So go figure. So when you first made the leap to direct, what was that project? Um, so I had been building my real as a cinematographer for years and uh, so this is where Ben and I, Our paths cross I Dolphin Ben Dolphin. Yes. Um, I had come through a tabletop world working with Peter Elliot in Chicago and being his photo sonics guy and a friend, good friend of mine says, shoot your tabletop real and you will start getting hired as a DP. Cause I was going to ask you about this because you have, you have a lot of stuff and I tell directors to put yourself in a box and be known as the one thing for commercials. Yes. If you as a feature director, if you want to do a horror movie, then your romantic comedy, then your other thing, I think that you can do that. Yeah. But for commercials, put yourself in a box. Cinematographers don't have to put themselves in a box. Cinematographers can have a montage of car chases, romantic restaurant scenes. And then uh, you have, uh, but you're looking for the opportunity. Wonderful Coca Cola spot that looks it's bright and saturated in poppy. That looks totally different from some of the other stuff.
- Speaker 3: [00:46:41](#) And it's, it's, it's trying to find the hole in the wall is what it is. Trying to find the crack. Trying to find that. And a friend of mine said shoot your tabletop real and you'll be fine. Photo Sonics loaned me a camera. I shot a couple things. Next thing you know, roof expensive back in the day. Yeah. I mean you were, you know, buying short ends and hoping for the best photo sonics was donated me the camera at the short end is a piece of film. There you go.
- Speaker 2: [00:47:04](#) Dover from uh, like uh, let's say a 400 foot magazine of film. Yup.
- Speaker 3: [00:47:10](#) And I uh, put it together. Uh, Mitch Rutherford, good friend of mine, worked at photo songs. He helped me, came in and we shot three or four demos and I was recommended to one agent at the time by two different people. You know, lightening in a bottle and I talked to an agent for year next, you know, January, 2003, 2004, Rupert Sanders is doing propel commercial and he needed someone to shoot colliding water drops. And I happened to have had shot colliding water drops as it no. Yeah.

Colliding water drops. Yeah. And did she get to help you shoot the water towards each other? Uh, that was Mitch because I had heard, and it's interesting, if you shoot water through a very small orifice, it actually turns into beat. Yeah. And it's fascinating. So Mitch and I had done that. And Rupert, I got a random call from Rupert and Jess Hall, just hall is his DP for years.

- Speaker 3: [00:48:04](#) They brought me in to interview me and I remember it was weird. I sat in a chair in a big empty room and they were on a couch in front of me. It was like an audition. And they asked me a couple of questions and then I left and I got the job as a DP on that. Three months later, I got a call to shoot Mcdonald's coffee and uh, I wish I could remember the director's name. He did invincible, the Mark Wahlberg movie. Um, anyway, he was directing the live action. Uh, I got called to shoot the liquids. He didn't want to direct them, so he suggested that I direct them. Oh, that's good. The second job I ever did as a DP, I got recommended as a director. It's all of a sudden you're a liquid DP specialist. Kind of. Yeah. But the goal was always, I wish all my demo prior to that was like comedy and sports. But Hey, I'm now changing my career of changing my paycheck. I'm building myself up. So I go through all that and I would do a live action thing and I do a tabletop thing and back and forth and back and forth. And the goal was never to be stuck in tabletop. And you talked about pigeonholing, which is just painful. Oh my God. Is pigeonholing painful, especially when you want to be.
- Speaker 2: [00:49:15](#) Yeah. But it's, it's almost like jumping in that river of life on a raft that meanders and goes around. You've got to go where you got to go with them
- Speaker 3: [00:49:26](#) is exactly right. Yeah. And that's what I did as I took that on. And the same guy that recommended Robert by, and he recommended I shoot the tabletop row. He goes, you'll get started and you'll spend the rest of your career getting out of it.
- Speaker 2: [00:49:38](#) Right. Because look, look, I would sell crack to grandmothers in a car in the form of a commercial. If someone hire me, I have no scruples. Okay. Fair enough. But life doesn't pull me there. Yup. It's pulled me into comedy, which is my love. You know, I liked comedy growing up as you liked music. I entered film through comedy. Yeah. Everything through through comedy. And I'm blessed to still work in that. But if an opportunity came up, I mean, I've done things that I don't put it on a real because it would confuse people. They turned out great. I mean a coca cola special effects. It was like a six flags tie in. Jimmy, where, who did the effects ring of fire? And it was so fun because the

guy, the coke and it made a role, like it's shot out of the camp, like a rollercoaster and twist and turn and it went into a kid's mouth and the camera went into his mouth and it came out of the other end.

Speaker 2: [00:50:36](#) He was on a roller coaster. My God, why they hired me, I'll never know. But we did it. That was great. And I do want to use, I use one of those, um, you know, those twirly like a stick with a twirler the thing on it that a high school kid would do it in a parade. Yeah. So I use that as the m to direct the actors. Like I started, I did the move and I was very consistent. Keep their eye line, keep their eyeline and they watch and then ring of fire basically replaced that, created this

Speaker 3: [00:51:10](#) wonderful liquid. Yeah. It's amazing what they can do. Yeah. So, and what's interesting is I would go and do, like I said, I would do a tabletop job that I do live action in tabletop in live action and a lot of things changed. Did anyone ever say like an agent or someone go, you must choose no, Jimmy, today is the day I fold.

Speaker 2: [00:51:32](#) I'm like some old Asian wise guy or that was Edward James almost. I don't know who that is. It

Speaker 3: [00:51:36](#) was always a combination of all of them I think. And what I always told my agent is this is what I want to do and this is where my career is going be damned. And I have been through a couple agents because the, I tell them the big picture, it's like you might want to put me in this corner, but nobody puts baby in a corner. Right? Nobody's going to tell me that you're doing this and only this. So it's funny is that they did, they tried. Yeah, they tried desperately and I had other producers who only knew me for doing live action and other ones knew me for doing sports and other ones for doing comedy. I think that's okay. It's fantastic. It works fantastic until they come back to the thing that I don't do. Um, but if I go to, I forget what year was all of a sudden Nike was doing a project with, uh, with LeBron James and I got a call from the producer.

Speaker 3: [00:52:29](#) He's like, Hey, was he playing with at the time, that magic. Okay. So this would have been 2011. I because, uh, and this friend of mine, Matt Wilkinson, he produces a lot of stuff for Nike and he's like, Hey, can we, can you show up in Florida in two days and shoot this sir? Little little thing for Nike internal great love to do it. Of course you're going to leap at that opportunity, right? Yeah. Multi-Camera. So we shoot it, make everybody happy and then we get a call a couple months later, Nike's doing their campaign for the Olympics and Matt's like, well, we're trying to get on it right now. Somebody else is on it, but we're

trying to get in standby and sure enough, we're on standby, we're on standby. We go out and we shoot a couple other, we shot allow Allyson Felix long distance runner with Nike.

Speaker 3: [00:53:15](#) Hey, that came out great. Nobody screamed, nobody else. Jim Did a great job directing and shooting it. Next one with a Kevin Durant, next one with lashawn McCoy, and then the Lebron thing was holding in the air. Luckily for us, the magic lost a game and the shoot got pushed, which pulled them out of their contract with the previous director. We stepped in, we go to Miami and we sh I was the first one ever to shoot Lebron James doing a slam dunk at a thousand frames per second. Wow. And it was no match to the Michael Jordan spot. Sure. Way Back when Lebron [inaudible] probably did. Probably Lebron felt it. He knew it. They showed him a spot. They say we're going to do an homage to that. And Lebron is a huge Michael Jordan fan. Of course. Does Lebron, does he do the same like it's the half court or not half court?

Speaker 3: [00:54:03](#) It's the jump from the key. He jumped from the free throw line. Yeah. And what's funny is people, a couple people afterwards come back and you know, his foot was about three inches over the free throw. The man is six foot nine 240 pounds launched himself. Dude, come on now. But I, I mean, cool thing. I mean actually one of the, uh, one of the coordinators, the sports coordinator come up to me after he goes, you just made history. You're the first one ever shoot Lebron doing a slam at a thousand frames per second. And that was for Nike internal. And then that spot aired game three of the NBA Championship. Your spot. Yes. How did that affect your career? Having that, I would love to say that it changed everything. Uh, the agent I had at the time, I called them and said, hey, my spot, which was supposed to be in a terminal is now Aaron game three of the NBA Championship.

Speaker 3: [00:54:55](#) Let's get some press. And the agent I had at the time, it was like, well, you know, we'll see. And I called up again. He's like, no, no, no, we're doing press. And she was pre Facebook too. Now that was fake Facebook group was full in swing. Yeah. Yeah. Facebook was in swing by 2006 I think. Oh Wow. I know cause cause it, when I've had spots that ended up airing like last year and some things there during the playoffs and the world series and I'm all over that. Yes. I mean I think that's part of the new paradigm too is you got to pimp your stuff and that's what I did is I pushed and I pushed and finally, um, the age and I had said, okay, here's our publicist and handed it off to publicists and didn't follow up publicity to deny who I'm very good friends with to this day.

- Speaker 3: [00:55:43](#) In fact, I had lunch with her two days ago. Um, she spun an article that showed up and shoot magazine. There you go. Yeah. And you know, once again I wished it had brought, you know, champagne and roses, but it, it brought me more Nike stuff. It brought me more sports stuff. I went on to do the Black Hawks, I did a bunch of spots with them, which was fantastic. I love the funny, like it just, it no matter how well we seen, we think we're planning our careers, these things come and pluck us. Yes, but I've always had the theory, Jimmy, that if you sit on your ass and complain and your belly Acre and
- Speaker 2: [00:56:24](#) like, why would I get a phone call? What's happening? That nothing's going to happen. Correct. It's only when you're putting energy into your career, positive energy and you're making things and you're creating and you're trying to move the ball forward, that the x factor of opportunity will come and pluck you over here
- Speaker 3: [00:56:47](#) laterally. I am a firm believer in that. I know you did the interview with Nia Peeples, which by the way, I listened to twice. Really, so inspiring. Oh my God, I'm so happy to hear that. I was brilliant and I'm one of these people. See I, I wait, wait, wait, wait. What? What did you like about that? Well, I discovered meditation two years ago and life changing as it was, because as you know, our careers go up and down and up and down, and then we're looking in the mirror going, who did I piss off? But I also believe that life is a journey. It's an experience. And maybe the universe has plans for us. And when I looked back at the ups and downs and where my career has pushed me and change me, I've had experience in so many things, such a variety. And maybe it's the add, I don't know.
- Speaker 3: [00:57:37](#) But it's been amazing. And when I listened to her talk about follow the universal it, yeah. This guide, you don't fight it. Believe in it. Which is what if I look back on my entire career, I've, you know, Jim Morrison once said, you know, was your life interesting enough to make a movie on? I don't know if that's my life, but my life is certainly interesting. I've had all these amazing, incredible experiences that if I had become, say, a director or a fully fledged feature DP at 27 I wouldn't have experienced. Right. So her, her talk about that and her finding herself and going on her walk about or drive about or whatever it was, is similar to my own experience, which is more internal. I'm not getting in my car and driving across country, but I'm experiencing this internal life change and a self realization, that journey of self realization if you will,

- Speaker 2: [00:58:32](#) which I think is important for any storyteller. Yeah. Regardless of your, your medium, uh, east to self reflect, but also to, uh, follow your bliss, which is, you know, that's an age old one. And to allow the, allow for these opportunities to happen. But I still go back to you have to be proactive in trying to make shit happen for shit to happen. Yes. Cause you can't just sit and contemplate your navel and think that magic will strike you. I'm so happy to hear you like his listeners. I think a lot of you may have, it was a popular episode. Yeah. But I think a lot of the filmmakers, hardcore film makers may have, I don't know if they listened to that one. So go back and listen. And the reason I, I'm s I got so giddy and, and Nia, if you're listening, I, I do love her.
- Speaker 2: [00:59:24](#) I mean, I, I, oh yeah, she's magical. She's magical. I wasn't so sure she was going to show up that day. Like a friend had introduced us via email and she said, yeah, and I didn't really, you know, I tried to confirm it and hear much and I was ready to go home. I'm like, well, it was a, it was later then. Usually it's, you know, I record these in the morning like this and, uh, I'm like, well, you know, I'll just, I'll wait a little bit. Oh wait a little bit. And sure enough, knock on the door. And I also was like, well, I don't know what to, it's a little bit out of the norm, what she does. So I surrendered to it. I go, I'm just gonna see where this conversation goes. I, you know, I know, I know her career and I'm a fan from back when, I know she's recently on a couple of shows that are still, you know, that are on. And, uh, well we'll talk about that in she, she took it to a different place and I just said, I'm just going to see where this goes. And I love it. So when you say that, it's so flattering.
- Speaker 3: [01:00:35](#) Good. And, and, and once again, it's, it's great when you hear those affirmations because we are sort of guessing on this journey and I'm being put on a journey that's fat, quite fascinating to me. And, uh, it was the, if we go back to, you know, 2016 when Panasonic came to me and they said, we want, we need someone to shoot a demo for our latest camera, which camera's the very cam Lt. Oh, by the way, fantastic camera. Absolutely love it. And they said to me, while we're thinking of a dancer and a guitar player in a studio, in my first response was, you can't afford the light that let's make a short film. And their response was, do you have a script? And I, my response was, give me a minute. Yeah, yes, of course I do. I write a script. This was on a Wednesday morning, by the way.
- Speaker 3: [01:01:23](#) So, uh, I went over to Panasonic, chatted with them a little bit the whole time. My, my wheels are spinning a thousand frames per second as it were. And I get home. I called my gaffer, who's just this great guy. He's written, he's, he's, he's prolific. He's a

wonderful man and he's like, do something Scifi. And I'm like, that will be the death of me. That's got visual effects. We found an actress friend of ours, she happens to be six foot six foot one. Well what do you do with a six six foot one actress? Oh, she must be an alien. So, so prejudice all tall. So it turned into a Scifi short film, which was dubbed the online date and it was basically an all, okay, well I'll post a link to that or how long has that true? It's eight minutes long. I'll put, I'll post that link@jordanbrady.com and I will give you the password to actually, so people can actually see the film, which it's still top secret. No, not anymore. It's 2016. It's, it'll be three years in February that we shot it. What have you take the password off. I will.

Speaker 3: [01:02:27](#) Or I'll leave the password on there and give it to you and have people share it. So it's like a secret sauce that could be cool. Right? Vip. So looking into that now we where's been dolphin fit in this and that's the end of Ben Dolphin and me. I mean we, we sort of crossed paths and I thought you were leading up to now Ben does high speed and you got into three d and Our paths will cross. We have mutual respect, but he's, he's led that path of tabletop. Loves it for me. It was an experience. It was great. The acid was wonderful. We're moving on, uh, still love doing it. But you know, if it's not there, it's not there for, is their tariffs. Great. So anyway, uh, s if we actually add a little anecdote in here, I'm the chairman of the emerging cinematographers awards through local 600 have been since 2006 I have watched about a hundred short films every single year.

Speaker 3: [01:03:15](#) Wait, that was a lot of information. Yes. We'll come back. There's an acronym in there too. We'll cut back to that. Wait, you're the, you're the president chairman, chairman of the emerging cinematographers awards. And what is that? And is that something that listeners should check out and submit to? And do you have to be in local 600 being local, 600 aspiring cinematographer, not a cinematographer in the union, but if you're a director who has a short film, find one of these aspiring cinematographers, get them to shoot your film, submit to the festival and when. Gotcha. When's the deadline? June. Um, the deadline. Maybe you've delegated that. You don't know that? I'd like delegate. I delegate a lot. I'm pretty good at that. Our deadline now, I think it's probably end of February and then usually extended till the end of March. So if you're thinking about a film, think of next year.

Speaker 3: [01:04:02](#) But anyway, the point being is that I've watched six, 700 short films over the last couple of years, which prepares you to write a short film very quick. Oh yeah. And at the same time, I'm also

very aware that if you're going to make a short film, make it a piece of a bigger pie. Do what they did with whiplash. Do what they did with Slingblade. Be the seed for a feature. Exactly. And I went into that. You say that. Why? Why can't it just be its own piece of art? Well, for me, I want it to be a calling card for something bigger. Right. And if I'm going to make it short, why not? I mean stores, standalone shorts. I have a couple standalone shorts I wrote. But what do you do with them? If they don't get accolades in the film festivals, then they just live on Vimeo or become, you know something.

Speaker 3: [01:04:47](#) You show it at family parties, I don't know. But at least if it's got, if it's a seed for something bigger, it always has a purpose. And also it stretches you as an, as an artist and makes you to think forward. Think forward, think beyond, expand. So I wrote that Short Guy, guy wakes up and awareness dating. It's called the online date. Guy Wakes up in an empty warehouse. Now remember this was a camera demo. So I had to bring in things like blue light and gray backgrounds and grossly over exposed and pink light and underexposed and flares and all these things. And I had to write that into the script. And also I wanted to be influenced by blade runner. The original one that was my visual reference point and I had a budget of \$2,000. Wow. But you have a lot of friends. Your, your favorite bank.

Speaker 3: [01:05:32](#) I, my gaffer came, uh, cause I called him and I paid them. A friend of mine had a studio that we rented and a friend of mine, producer Penny, she came on as the line producer. And uh, my, uh, scripty, uh, my, my girlfriend at the time, Jackie, she came on and did everything else that I couldn't do. I kid you not everything from clean up crafty producing, um, makeup, hair, wardrobe, art department. I mean, and we did the entire thing in 11 hours. Wow. So, and we shot on Friday, by the way. What does it, what does that have to do with it? We, oh, well we, I got the call on a Wednesday. Oh, you shot on the Friday of the same week. Yes. Cheap credit call on Wednesday. But I was armed and literally it's like the army, you're armed with all this knowledge and all this experience and you're just, just, just fire the gun and I'm ready to run.

Speaker 3: [01:06:27](#) I can run this marathon faster than anybody and I don't need water. And now is that the feature? You haven't development one of three that I'm developing on my own. So that one, you know, finished up post the entire time thinking my brain is going crazy the whole time. I start writing in August, first feature I ever wrote on final draft, first feature I wrote since 1998. Um, and I said Christmas Day is my due date and I finished it on Christmas Eve, left one edit open, woke up Christmas morning,

fix that, ends it. Okay. I did it. Uh, that wouldn't have been continued. Right? That's called life on earth, which gets into mind expansion and, and uh, it gets into prejudices and all these things I just had fun with. And then I finished that and I'm like, okay, I need to write another one. And I wrote one about four kids, uh, basically stand by me in a haunted house, which is the next thing I wrote.

Speaker 3: [01:07:19](#) And I have kids and I hear their dialogue in my head and I hear their friends die. Like in my head it was easy. Once again, it got into the human emotion. Then I, then it's like, oh, you need to define your voice as a writer. And it, it comes back to self realization. Everything I've ever written, every, there's a character in there that is experiencing self realization, their Dharma, what their purposes on this planet, or at least in the script. And it all comes sort of, it's, it envelops everything. I've done, everything I've experienced, everyone around me. It's, it's, and if it wasn't for, if we go back to the Naea people's connection, the meditation, I don't think these things would have come to me. Um, they were hitting somewhere in the, how long have you been meditating then? I think it's almost three years.

Speaker 3: [01:08:08](#) And what do you do you go to a special room? Originally I went to a studio over here in Venice that taught us all these different disciplines and I would read my screenplay as far as I got page 30, page 30, page 50, and then I would go into these meditation sessions for an hour and think about it, not think about it and not think about it. That's the key. It's just let it flow. And it's of course in your subconscious, you know as well as I do, whether you're working on a commercial, something you're writing, it's there. Yeah, it's hanging in the back. It's, it's like that tag on the back of your shirt. It's, it's bugging you just enough where you're not going to cut it out. But here you feel the itch and these ideas would come to my, come to me and I remember being in meditation sessions and my eyes would fly up and I'm like, oh my God, that's amazing.

Speaker 3: [01:08:58](#) I would've never thought of that. And then the technique I had for writing was as if I was watching the movie. So I would read the script and then I would just start typing as if I was watching a movie and figuring it out as a real time in real time. Well fast as I can type pretty aren't slow. Have you ever dictated, you know there's translation services, I'm serious. No, I know a friend of mine, Michael Stern, he's a screenwriter and he told me a story about when he drove across country and he bought, dictated the movie, dictate the movie and then he got to one of his locations and he listened back and it was all [inaudible].

Yeah. So that's my fear. But I've, I'm a good enough typist. I'm fast enough in the writing realm. I think the discipline, the discipline and the, the mechanics of writing like my, I don't know that my brain is as fast.

Speaker 3: [01:09:49](#) Uh, how do I say this? The mechanics of writing is its own process that pulls things out of my brain. Yes. I wouldn't be able to dictate a movie. No. Cause I'd get hung up in, I think the, the cut to the fade outs, whereas hitting tab as much easier and I can focus on the action and the dialogue and then you start to hear yourself talk and then you start to get lost or whatever. I throw at her service. I mean you can't upload a, uh, you know, gigabytes of stuff and within minutes a computer will translate it and you could put it into a word doc and then put it into final draft. You could do it today. You could and you could also write outlines, which I don't, I've writing my first outline on the latest script I'm working on because it's her true story of, of a distant cousin.

Speaker 3: [01:10:37](#) And that one has to be written as a treatment and a layout before I can attack it. But everything I've written before that even so write articles, I've been writing articles for 12, 14 years. Same thing. I will think about it. I'll think about it, I'll think about it. And then I just sit down and I just, right. Do you know Jimmy that might treatments for commercials? There's a similar process. And my wife will say, Hey, I'm going on my office, I'm going to work on the treatment. And then I'll come here and all surf the web and I'll find images and inspiration. I'll research and I'll see what, what's the historic, uh, historical work on the brand

Speaker 2: [01:11:13](#) and this and that. And I'll walk around the office here and I'll, and I'll go home and for dinner and she'll go, did you get a lot of writing done? I'm like, I didn't really write. Did you pull a bunch of pictures? Now I kind of, there's a woman that's going to do the layout if that we hired. So what did you do? I said, well, I really worked on the treatment. Yeah. And I say that sincerely. And then I'll sit down in literally 90 minutes, whip out the pages, do a spell check, send it off to the eep. She'll send it back with tons of grammatical mistakes. Mark for me. So I'm, so I'm a big believer in that. Maybe I'll try this meditation. Well, let me ask, let me show you this. Yep. Do you think? And there's no right answer here, right?

Speaker 2: [01:12:01](#) Do you think that we come up with the ideas or are we tapping into ideas? Like I say jokingly sometimes to my agency friends, so they're like, wow, that's really funny. If I toss out ideas, I go, I'm just a conduit to humor. I love that concept. Right. I so I

have, I summed, I vacillate. Sometimes I think I'm a genius, which is dangerous of course. And then other times, most of the time I feel that I am allowing something to that. Like you, you've said lightening in a bottle a couple of times. There are you Rica moments or if I'm looking at it project, oh, I just cracked the code. Like all pace around here and I'll tell him, tell my wife like, oh, I cracked the code to how to do the spot. I know how to make it me. I don't know how you would do it, but I know how I'm going to pitch it. That will be a Jordan Brady commercial. Yup. And I don't take credit for that. I actually think that it's you're channeling, it's you're channeling some sort of thing that if I am present and I've found my, I'm living my life to the truest, I mean this sounds like trippy shit, right, but can be, but what I'm trying to say,

Speaker 3: [01:13:25](#) we're creatives. It's what we do. We we our job, what's awesome about what we do, we're paid to daydream pretty much. We have a foundation for our daydreaming, but we're paid to daydream as much as humanly possible and we live in a very different world than most people. We are often head in the clouds,

Speaker 2: [01:13:44](#) but it's in, in, by doing that, by living head in the clouds were exponentially more ripe to have those things flow through us. Exactly right. We, you, you become a zen master of whatever it is you're doing.

Speaker 3: [01:14:01](#) That it, that is the ultimate dream. I mean, whether I'm lighting something or whether I'm writing something or whether I'm directing someone, you have those, those moments and we've all, if you go back to directing talent, you may have some, every talent takes direction differently. Not every single time it's different, but you have to figure out how you're going to get to this person to bring out the best performance possible. And he, sometimes we work with real people, like real athletes and you can't talk to a real athlete like you can a trained actor. It's totally different and you're searching in your mind, what can I tap into to communicate with this person to make them comfortable and get the best performance possible. If I'm lighting something, what's going to be the best lighting style from color, temperature, all the way up to where the key light is.

Speaker 3: [01:14:54](#) Whether I'm using fill, whether I'm doing an eye light, all that stuff. What is the best thing I can use? And there's inspiration in that and I don't, I'm not a textbook person. I don't, I mean I understand where the textbook comes from. You know, certainly with directing, there's a textbook with lighting. There's a textbook writing, there's a textbook, okay, learn that, throw it

out now, figure out how to do it on your own and you're going to do that based upon your experience in this life. And the past life tapping into another force, you know, conjuring up your uncle Ed,

- Speaker 2: [01:15:27](#) the comedian, funny, whatever it takes, you take it wherever it comes from, who cares? The tap into would be open to tapping into and never served a second thing. Get your ego, let your ego get in the way and think I'm a genius. That's the trick, isn't it? Yeah. The Ego is, um, yeah. I mean I look back, there was a time in my life where my head was so far up my ass. I really thought I was brilliant. Yeah. And it, it, it was my ultimate downfall. And now I look back something, someone will say something or do something and I just kind of smile like, Ooh, there's a smile in a Korean. I smile at them and I cringe at myself. Gone. Oh yeah. I W my Hubris was that strong at one point. I really thought that I knew. Yeah. And we have to walk that fine line of
- Speaker 3: [01:16:18](#) having that ego and having that confidence because you have to project it as a director, as a cinematographer, and yet
- Speaker 2: [01:16:28](#) ego and humility or are not mutually exclusive.
- Speaker 3: [01:16:31](#) No, not at all. No, but it's, it's keeping it all in check yet having to be a director to get where you are in your career. You, you're very successful in what you do and you do amazing work. Well, thank you.
- Speaker 2: [01:16:44](#) Talk more about that and you're quite handsome. Well, hair it not a good hair day. No, it's good. I always like a seven. I like it. I think to get there, you have to have an ego, but it's, it's like you're not, don't worry. Your ego and your sleeve don't be like, I'm the most stunning, the smartest guy in the room. The reality is the janitor may be Mensa, right? It's just where his life
- Speaker 3: [01:17:10](#) led. Whereas career led where he wants to go or she wants to go. It's luck. You're not though one is the smartest man in the room or the smartest woman or the smartest, a non binary in the room. You're very progressive. Thank you very much. With the the vase. Yeah. You just haven't been the, the person lucky enough to be chosen to be in that role at that time. Right here, right now. Yeah. Yeah. In the director's chair sitting here across from Jordan Brady. I'm just, it's, it's a culmination of luck, perseverance, all these things. Embrace it. Don't let your ego get in the way, but understand that it's your idea at the end of the day. So it's, it is such a fine balance. It's like walking on eggshells and you're like, oh shit. The key grip thought it was a jerk. And there's certain people that go screw the key grip and

then there's others of us, you and I be like, Oh man, that guy was nice. I'm sorry. I'm sorry. I made them feel that way.

Speaker 2: [01:18:04](#) I did it. I, I regret using a biting sarcasm and humor in front of people that want to own a key. Who asked what. I still think it was a stupid question, uh, for the third time, but I didn't have to respond the way I did. Like I with great power comes responsibility. I misuse my, my power of wit. And I was like, oh, that was just a dick thing to say, but how, this is years ago and I've since apologized and, and did it publicly, like at the end of it I, it was probably within an hour. Like, oh, but that one, if I, if I had to look back like that was, that was a life lesson because it felt icky. Yeah. It didn't feel good.

Speaker 3: [01:18:47](#) Yeah. But I so enjoy your sarcasm. I really do. One of the things I love that your show is, is the, is the little jabs and the sarcasm is, I hear in there, it's like, oh, it's so beautiful. It's so, it's, it's threaded in there where if you hear it, but not disrespectful. No, never. Okay, good. Oh No, no, no, never. No, it's, it's, it's so well done. And it's one of the things that makes your podcast so endearing, I'll think because your comedy comes across in such a subtle way. No, I'm a huge Abin Costello Fan. So there is that. It's subtle humor. It's wordplay. And it's just so beautiful.

Speaker 2: [01:19:20](#) Wow. This has been a wonderful talk shimmy where our time's about up. What have we not hit? I mean jeepers, like here's a million things but an hour and a half,

Speaker 3: [01:19:28](#) there's a million things of course. And uh, you know, the journey continues. Um, is there anything I didn't ask you, you thought, I bet he's going to ask about? You know, it's funny cause you, I hope that everyone does this, that, that they're excited to meet you because you're a cool guy. You come across grade on the podcast and you go, I'm only as good as my guest. And you go through all these scenarios in your head prior to because they get, okay, we're going to talk about this, I'm going to bring up this, this is going to happen. That's going to happen. Um, and then it changes the minute you walk in the room. Um, it's not that we didn't touch on all the subjects that we talked about, you know, the emerging cinematographers, which I'm very proud to be sure. Want to put a link at the, with the blog about that.

Speaker 3: [01:20:12](#) Yeah. And I'm also a, I belonged to a cycling group that raises money for the city of hope. Oh that's great. Called the fireflies and that's been a life changing in itself. Do they run, do you go up the coast, San Francisco to La once a year and I get to train people every year, which is so rewarding. Um, I got when I was

going to ask you yes on one of your Vimeo links, I don't know if it's an article, but they, it like the name of it is the sixth c of cinematography has contrast is contract. What are the other five? You had to ask me that right. Color composition. I, you know, don't ask me to read them off. Crystals, cinematography in general. But it was funny because a, it contrast trying to make a short story or a long story short as possible.

Speaker 3: [01:21:03](#) Jeff Chrono with WHO's interviewed one time with his father who legendary father, cinematographer and Jeff was 16 Jeff was along for the ride and he jokingly said, contrast, like Chrono with, and it's stuck in my head. And then I did some further look into it. And contrast is conflict. What drives every story conflict. Exactly. So contrast is the conflict of cinematography. Now it's comedy is generally speaking, bright, low contrast, horror is darker. More contrast. So to use or to not use contrast in a scene and how to apply it. That's interesting. I've, I've had that discussion not as succinctly as you just put it, but like studio comedies are brightly lit. Yes. And verbally sly comedies like an Altman film. Yup. Could be darker, more contracts, more country, more cinematic dark comedies. And you have to listen. They get in a dark comedies, which could go all the way into voir.

Speaker 3: [01:22:11](#) Yeah, I mean hard, you know, drastic ratios and they're fine. It's walking that fine line and knowing how it applies. And I wrote that little piece, I think I put an article on linkedin about it and then I made the video, which showed all these different types of cinematography that I've done that included all different types of contrast and all these different scenarios. If I do the home depot spot, it's gonna be bright and cheery. Yeah. But what's cool is if I do Nike, it can be really contrast. E I did a hot pot. Have I told them I don't want hot pockets. Did I tell this hot story with Derek van lint? That name? I do not. Derek van Lindt. I hope I'm getting his name right. He d Pete. I want to say aliens. The original. Okay. Which is beautiful with Ridley Scott. Oh my God. How beautiful. What a beautiful film. And we, this is years ago, I think he's since passed. He did. Yeah,

Speaker 2: [01:23:06](#) I recall seeing that wonderfully nice man. It was British Fella and he would always make fun of me. You know what? And he's like keep you away from the pudding. And Jordan, is this supposed to be commended? Yeah, Derek got it. So what I'm hired for, right for the comedic surreal is hot pocket and it's a kitchen where the it, not that this is important, but the microwave is built into a brick pizza oven. Yup. Right. So you push on the thing and the whole brick thing opens like a microwave. Wow. It was a prop of set piece and it was so beautifully, beautifully lit

and it was a little moody. And I go, Derek, it's is a little, it's a little moody for a kitchen, for odd pocket. Like I'm just saying, we've never done anything like this. So you want me to write enough of it?

Speaker 2: [01:23:57](#) Yes, please. If you brightened it up a limit, brightens it up a little bit. I go over to the agency and I'm like, yeah. And the clients, they're like, it should, Jordan is just, it just feels so dark. Ominous. And I go, yeah, okay Derrick, we still got to bring it up a little bit. I mean it was, it was obvious. He goes, well, you know, Ridley, he would just tell him to fuck off. And I go, okay, I'm not Ridley and this is a hot pockets commercial. Yeah. So let's, let's, let's make it right. And he's like very well then. And it's sales skyrocketed and there you go. Contrast. Contrast. Yeah. So the six, what's the best story? But that's a good one. I don't know. I mean it's something we all have to consider and understand how to use. I remember some guy told me about shooting some food thing.

Speaker 2: [01:24:47](#) He was a DP shooting a friend of mine and he's like, oh, I like really high contrast in my food commercials. I'm like, good for you because most people don't like shadows and their food. Yeah, that's my take on it. I remember about like getting food, so there is that all the food I learned so much doing Eggo waffles and we did just a slew of them for years and the the agency art director, creative director was show experienced. I mean he was, I consider him a mentor and he would take the time to show me because I would do the comedy in the live action and then it was still my set. Like, technically I was directing the, the table top, but really he was right because he, he'd just done every, and he was keeping the client happy and he was, yeah. And he would, he would just calmly, like you said at the beginning, he was just very calmly come over and go, okay, let me, let me show you what we need to hit right here. And the DP would come over and, uh, my friend Joe Maxwell did a bunch of things and he would, he would say, ah, you know, dude, you have a little, let's bounce a little something off here. Like, he really knew that tape world, that world so well to the glint, um, the glint of light that hit the syrup that made a hot white spot. Yep. Had to be controlled as we poured the Sira

Speaker 3: [01:26:14](#) the maddening part of it, all, the scientific part of it. And then we show up and we just want to shoot comedy or of sports and it's just, you get so much more freedom.

Speaker 2: [01:26:22](#) But one thing I've done since those days and this that's going back years and to this day I still do this whenever possible. Shoot the tennis shoe, the hamburger, the waffle, the car,

whatever the BW, whatever the whatever's pain for the fun to schedule that and an appropriate time. Because when I first started doing commercials I would listen to the AAD and to the producer and say well we'll just shoot that while the rapping. They can be wrapping everything else and we'll, we'll just have a small group of people, which makes total sense. But I started feeling the anxiety of the co hey high fives all around and the client's glued to the monitor for the first time in 12 hours.

Speaker 3: [01:27:12](#) Yup. And what I've done is I've actually flipped that and so we will shoot the insert product, whatever it is on the pre light day. Oh yeah, that's were pre lighting and I'm there anyway as a DP or even the director if I'm directing it, I'm there anyway. So let's shoot the products while we're pre lighting and I'll answer the questions for those few questions. You get asked on the pre light and then we've got the second day or third day we go in and shoot live action. If we need to pick up on the uh, products, maybe that set is still hanging out there. Maybe not, but hopefully it is and we can continue to, to pick it that we need to, but all of a sudden you're satisfying the beast beforehand and then you can shoot all the, everyone's a little more relaxed.

Speaker 3: [01:27:52](#) The pressure is gone. Yes. Hopefully. Hopefully Jimmy, I have to, I have to wrap up what you were going to say something. So we'll just talk. I mean, the only thing I was going to mention is I just signed on to shoot a feature. Yeah, you told me that when you walked in. That's fine. About the feature. Let's do real quick. It's called fear, which is a f, e, a R. Dot, dot, dot. And written by a friend of mine produced by, another friend of mine dropped Ami. I kid you not New Year's Eve. I got a text from my producer friend. We just lost our DP. Are you available? Congratulations. So that's good. Going into it. We're starting on the 14th shooting for 15 days of January. Yes. Wow. I'm in pre pro right now. A super exciting, you'll be shooting when this airs. Uh, when does it air? I don't know. Okay. Maybe we'll be done. Who not? It won't be today. I mean, yeah, but it'll be exciting. It's not like this is not live now. I know. Thank God. Uh, but yeah, super excited to be on this crew and with these people. A producer I've been working with for 15 years who I trust with my life. Had you, had you meditated on shooting a feature? I have been for two years.

Speaker 3: [01:29:00](#) I've been manifesting this. Yeah. So the mojos working. Yes. I have been manifesting and January as you know, is generally slower. So I was just dropped in my lap. We finished February 1st hopefully in February commercials pick up again and we're back on that treadmill. And so super excited to be on that developing my own screenplays. And thank you very much for

having me. And I know we have a couple more questions. We have the last question. What does respect the process mean to Jimmy? Ah, and of course as you make it all trippy, you can make it home. I can't go there. Metaphysical. Yeah, I can't, uh, I mean maybe I be, I can, but uh, the truth be known, it's like you listen to Jordan Brady and you hear this question and you're like, I'm going to answer that. I'm getting, uh, the truth is, for me it's about respecting the process that people have gone through to get where they are.

Speaker 3: [01:29:47](#)

And a lot of that is respect the people who have the experience and knowledge, um, give them the time of day because this, um, this is a hard road to hoe, but there's people that have massive amount of information and part and that's part of the process is getting there and having all that information and being able to use it and being able to flex those muscles or not use it. Yeah. Like it you, you can't not use it if you don't know it. Yup. Yeah. But everything from like how to do a green screen, how to do a blue screen, how to do a miniature, how to do stop motion, had a shoot a guy delivering a line on a runway, on a working runway, you know, all that stuff. It's like, I know how to do that. And what it does, it creates a common side of you and it would be wonderful if people respected that and said, these are the people I want doing my commercial because they've seen it all.

Speaker 3: [01:30:39](#)

They've been there, they've done that and they're going to bring more to the table than anyone else because they've been there and done that. That's a great answer. Okay. Bonus question. Yup. There's people listening right now who are making short films and they're, uh, they're writing, they're trying to get it all, all gone. But the market's flooded with filmmakers, right? Oh yeah. Right. More than, more so than some of the good old days we've chatted about. I jokingly say, you throw a feather in this town, you'll hit a screenwriter. And so what is your advice to a young person right now? Uh, perseverance is the biggest thing. Tenacity. But you've got to build a, a, a firm foundation underneath you, uh, for foundation of what? Of Knowledge, experience, career in this business. Yeah. You have to get a job in this business. And I don't care what it like for me, I'm terrible clerical. That's why I didn't get into the screen writing side of the business. I'm great with my hands. I could tear apart almost any mechanical thing. That's how I got into mechanical cameras. That's how I was comfortable with grip and lighting. But I didn't want to stay there. And it's, it's this, um, but being in the world, if I'm hearing you correctly, being in the world of, of cinema and his storytelling will allow you to make a living while

- Speaker 2: [01:32:00](#) you're gathering life experience and s and being open to where the journey is going.
- Speaker 3: [01:32:05](#) Take a networking, the own every business, isn't it? I mean, there are a lot of people say the only way to make an film, businesses to know people. But that can be said for anything. Look, if I wanted to be an attorney, I better be hanging out with attorneys. If I want to be a doctor, I better hang out with doctors and so on and so forth. So if you want to be a filmmaker, hang out with filmmakers, but working ones, there's a lot of aspiring filmmakers and they're wonderful people and yes, keep them as friends. Respect them. Every single one of them that's up and coming. That's, you know, the, the, there are people who are trying really hard to become a filmmaker who aren't in the film business. Respect them to respect everybody across the board. Pick them up along the way, talk to them, be nice to people. But it's networking. It's, you have to be in it to win it.
- Speaker 2: [01:32:54](#) That's who we're going to end with. That when Jimmy, you can't top that. You gotta be in it to win it. Yes. Yeah. Well, thank you so much for being here. This can congratulate the movie. Thank you. And, uh, I'm going to put all kinds of links where, where's your website?
- Speaker 3: [01:33:09](#) Uh, let's see. Uh, Jimmy, Matt, or Jim atlas.com. Sorry, Jim. J. J. I. M. M. A. T. E. L. O. S. Zed.
- Speaker 2: [01:33:18](#) They're not going to spell it. I'm going to have a link and they click on your name. Even even on the, uh, anywhere you see that you click, I don't know if it works in iTunes. It hotlinks. I don't know. I'll try that. So we're going to post some work checkout Jimmy stuff that I posted, a Jordan brady.com. Uh, if you're an aspiring filmmaker, an emerging filmmaker emerging. Yeah, emerging cinema.
- Speaker 3: [01:33:42](#) If you just made a short film, you could submit it. If you made a short film in your cinematographer is in local 600 and not a DP, you can submit. There you go. Less than 30 minutes. Thanks again. Thank you. Fantastic
- Speaker 1: [01:33:59](#) commercial directing boot can learn to direct commercials for a living from a film maker directing commercials for a living. Sign up today@commercialdirectingbootcamp.com.