

- Speaker 1: [00:00:10](#) Respect the process. A short chat about commercial filmmaking. Here's your host director, Jordan Brady.
- Speaker 2: [00:00:22](#) Oh, thank you Helen. Welcome everybody. The 21st of February, 2019 show number two. We don't really do the show number. Do we haul it? It's two 78 if you keep in track, but that's not like part of our shtick. I need some help people. I'm trying to find out your interest in transcripts of the show cause some people said, oh we love the transcripts and when I look go to other podcasts that I listen to, they'll say, hey, the transcripts are on the blog, blah blah blah. I will do it if you want it. I don't know who's reading the podcast. It seems sort of counterintuitive to the medium. We have a great guest today, Ben Silverman from Bubba's chop shop. I think they might just caught Bubba's now because we talked about that in this episode. We recorded a few weeks back and I'm looking at the website now to great site.
- Speaker 2: [00:01:20](#) Ben's got some great work. He's a wonderful director, very smart producer, very savvy, and it's Bubba's chop shop.com but you go there and says, we are Bubba's. So Helen, we should've probably checked with Ben before we did the intro, but the links are a Jordan brady.com or just go to above his job, shop.com the other Ben in my life, Ben Brady shot a music video yesterday. That was fun watching my son direct. I'm so proud. You know what the hardest part about watching your son direct is keeping your mouth shut because you want to go, you know, if you just hit the camera, if you give, maybe you want to tell him performative and I was so good. Although he will tell you I, I did say a couple of like alien, you know, you might want to try this, but I'm trying people, I'm trying, you know, Jake has been doing sound and Ben will shoot and they'd been doing some sketches.
- Speaker 2: [00:02:19](#) Skip club is what it's called with lance and Mishka too talented comedians and it's just so fun to see your kids do what you do. I mean as a dad, I mean, it really is a dream. Uh, the funny thing is sometimes they take the gear and I want to shoot a test of something. I'm like, where's the, where's the boom? Where's the, where's the light? They're really good about bringing it back. I think that's the thing. If your kids are going to go into the business, teach them that the gear has a place and that's where it lives. And when you take it out, you put it back in that same place. I mean, that's kind of a life, Helen, that's Kinda, that's, that's what you learn here on the show life lessons. Uh, the big news in my house is my wife's pilot disconnected.

- Speaker 2: [00:03:11](#) She wrote and directed it. It's about a mom. She confiscates the teenager smart phones for an hour. And it's about the effects of technology on a family and how we communicate and the lack of direct communication and conversation that people have now with texting. We text across the room. So we put the film on Facebook today and thank you everyone who has commented and shared and liked the page. I'll put a Vimeo link and Jordan ready.com with this podcast cause I don't know how to do like the Facebook on the blog and it's just so much. It's tiring people. It is tiring. Anyway, big day in our family because uh, all the kids worked on it. My daughter Gabby stars in it along with Meredith Thomas who was on the show a few months ago and Janette, good boy. Just so proud of my wife writing and directing that. Uh, that's about it.
- Speaker 2: [00:04:11](#) If we should get to Ben Silverman. But I do want to say that I am staring at two bottles of Oh so delicious hot sauce and I would love to tell you that by buying a couple of bottles of oh so delicious hot sauce and Oh, so delicious.org you would be helping the podcast, but you're not, because we don't really make any money. We give a dollar per bottle to military families.org a better known as national military family association. So do support the troops and their families and it's a drop in the bucket. I mean it's not like a dollar a bottle. You know, if we sell a few hundred dollars, that's still going to send a uh, a family to a camp to sort of reintegrate the family wants mom or dad has come back from, from serving overseas or wherever they, wherever they were serving. So I know I've talked about that a lot.
- Speaker 2: [00:05:09](#) So that's the way you can help and uh, bootcamp is too far away. Bootcamp is June 15th. Yes, people are signing up but I'm not going to mention it because I mean yes, have people taking the boot camp and gone on to get signed by commercial production companies and now they work all the time. Yes. All that is true, but I'm not going to bring it up because it's too far away. So Helen, let's even, let's just die all this song down, dial it down, bring it down and lets you do your thing. Helen, then let's get Ben Silverman on here. Thanks everybody.
- Speaker 1: [00:05:49](#) Yeah,
- Speaker 2: [00:05:51](#) commercial directing boot camp. Learn to direct commercials for a, from a filmmaker directing commercials for a living. Sign up today@commercialdirectingbootcamp.com. Thank you for coming. I realize this is your first podcast ever as a guest. I'm sure you've listened to it. Listen to many. Yeah. What's your favorite?

- Speaker 3: [00:06:27](#) I mean, yours is pretty amazing and that's a great answer. I love that. No, no, I mean it's really informative. It was a, it's a pleasure to be on it, but, um, it's interesting. No, I listened to a lot of audio books and I listened to a lot of podcasts by name. I probably, uh, you know, one doesn't cut well, one doesn't ring a bell.
- Speaker 2: [00:06:46](#) Akimbo I've been listening to by Seth Goden marketing genius. I do know Seth Code and uh, I liked that he, he will punctuate chunks of thoughts with a Seinfeld [inaudible] baseline and sometimes it's one plucky note while, and it gives you, it gives you the listener a conclusion to that chunk. So I like that. No, I mean, yeah, his is great. But, um, you just got here and I threw you in the fire with the microphone because you were explaining Bubba's chop shop. Yeah. And you said something that I found very interesting. You said, we don't really see people as competition were correct. And I think that's, I don't even know what the end of that sentence is, but I think it's very healthy right off the bat. We're already aligned philosophically. Absolutely. So tell me about that. What is Bubba's chop shop?
- Speaker 3: [00:07:42](#) It's a tongue twister. Uh, no, uh, so, uh, Ian Nelson and I, uh, my partner and we've, we've had, first of all, we've been friends for 15 years, if that helps. Yeah, that helps. It helps. And, uh, we've kind of both got our, uh, you know, different ways in this business and ultimately we came back together after each one of us has side, uh, has sidetracked into various different arenas that has gotten us the relationships. And where did you meet? Um, we met waiting tables, uh, at the hard rock cafe and a universal citywalk. Is that still there? It is still there. Giant Guitar, 40, 50, 10 guitar. Yeah, that's a, that's an interesting place. Every now and then we'd go back. But uh, but yeah, we met there.
- Speaker 2: [00:08:31](#) Right. And just for the listener, universal city walk is a big tourist area. Yeah. With universal studios tour there, but city walk is like a lot of restaurants and the hard rock, that's one of the last hard rocks in La that I know of, but it's not like rock stars. It's not like Mick Fleetwood eating tater tots in the corner and definitely not a right nick Fleetwood. Did I say this isn't a what I was just
- Speaker 3: [00:08:55](#) thought it was an obscure old rock with Mac. Yeah, he's a, yeah, he's the man. He's the Fleetwood Fleetwood Mac. Yeah. So you met waiting tables and you just said, you know what, we're going to take over this town. Yeah. We're so close to universal studios. We could take it over and let's form a company. What did you do before? What was your first venture together? Well,

it's interesting. So, so I went my separate way. He, you know, he started getting into a lot more freelance post, uh, work and whatnot. I ended up going to work at an agency out here, um, wonderful called the creative artists agency, ca. And I worked there in television packaging as well as the creative services department there where, um, where we were the department that really put everything together for a lot of the clients, which ultimately helped me meet a lot of people.

Speaker 3: [00:09:46](#) That's awesome. Which that's more on the sh I call that the show Biz side. Yes. Then the advertising advertising to some weird cousin to show business if the cousin that, uh, you know, that interacts quite frequently because after there I went to work for a feature director and while I was working for him on, on movies and television, we also did a lot of commercials. So he directed a lot of commercials. Can you tell us this? My Kid? Sure. His name was Martin Campbell. Martin Campbell. Yes. I'll come on the show anytime. Uh, of course I'm, I'll, I'll tell him. So you had like an apprenticeship kind of yeah. That's a great way to learn I think. Yeah. With watching someone else from, uh, a few steps back. Yeah. See their mistakes. You see their wins and their methods. And I, I am so blessed to have had that opportunity.

Speaker 3: [00:10:44](#) And you're a young man. Uh, thank you for being a considerate and nice, that's a good thing to say. So let's flash forward 15 years. You and your partner get back together. You start Bubba's Bubba's chop shop. I was going to say it right. Get it. I was going to say it right. BUBBA's chop shop. So in about 2011, um, we came together. He, you know, he had various different, how'd you get together? What was it, a phone call? Was it Facebook? Well, um, I was doing, uh, I was traveling the world with, with Martin doing commercials and ultimately I got to do a few behind the scenes, uh, spots here, kid ticket camera, pretty much. Silverman grab that camera, shoots some bts. Pretty much did that. And a kid, this is good. Well, once I shot it, I was just, um, dropboxing it back to Ian in California and by the time we got back we had it finished. Um, and then, uh, from there he was doing kind of various jobs with other people. You dropped it, you did Dropbox from Malaysia or France or wherever you were and you chose Ian because he was your homie from years. Yeah. Yeah. Relationships. People. That's the one thing we always stress. Relationships

Speaker 2: [00:11:54](#) growing up together, helping each other out.

Speaker 3: [00:11:56](#) It is the only thing that, that uh, it's the big commodity. Yeah. If the only thing I think ever that won't go away and that's how

people will always work. Even if careers go away, even if industries go away, people will still just want to work with people that they feel comfortable working with and people that they know. Um, I think that is the key to any type of career.

Speaker 2: [00:12:20](#) That is a little knowledge nugget early in this episode, Ben, that you've just dropped on the listeners because yeah, the, the money can come and go, can rise and fall. You're real will change with the trends and the tides and the tastes that you can't control. But you'll always want to work with people that are cool, like you said, and you'll always want to help other people that are your friends.

Speaker 3: [00:12:47](#) Absolutely. I mean, it's the way it works. It's fun. It is fun. I mean that's why you wanted, I mean that's why a lot of people get into this. I wouldn't say all, but um, I feel like the talent is super important and I feel like execution is super important. Um, I do truly believe that it's only half of it. Um, I also believe the other half of it is understanding how the business works and the business of relationships is the business of advertising and, and Showbiz anti business. And if you built Porta right, you got to have relationship, you got to relationships, which is funny because I was on a shoot once and um, uh, I believe it was the key grip. I had a porter potty business. Oh really? And he was, and he was a really nice guy and he was like, yeah, if you ever need, um, it's the porter potties. I've got some of those things and ultimately I have remembered that and when ever I need those. Have you ever called them for him? I have not, but he is on my list and obviously his, uh, you know, top of mind. Oh, that narrate. That's great.

Speaker 2: [00:13:57](#) Was like 2011. You're doing the bts now. Let's fast forward to starting Bubba's chop

Speaker 3: [00:14:03](#) shop. There we go. Here we go. Yeah. So, so he had started it earlier with a friend of his, and then ultimately his friend went up to Portland and we ended up doing, because of his friend died doing, uh, so when, when social media really first started, um, and people were starting to do content on social media, uh, Ian got, um, from his, his original friend from both of our friends, uh, the four, like a ton of videos for Nike Tennis. Um, and I keep churns out the content. Well, when you say ton, it could be in the hundreds. And, and I mean, now we can, now we can tell our origin story because the time it was shrouded in secrecy because of Nike's contractual, uh, yeah, I know.

Speaker 2: [00:14:51](#) Understand. My wife did a t w I always get the number wrong, but it's like 243 exercise app videos that were super precise in

the athlete's movement. And there were celebrity athletes and, uh, who's the big soccer, a woman that, uh,

Speaker 3: [00:15:11](#) you know, I'm probably not the one to ask on that one. Okay. I can see her name. Oh, Olympian, I'm gonna dub it in. Like I knew. I love it. I love it. You should. And you could even do it in my voice once for sure who it is. Um, so, uh, so he was actually doing it from his bedroom. Um, and they, they thought that they were sending it to, you know, this the studio, which we are now. Right. That we definitely don't know. But, um, once, once he was doing that, I was sending him work. We were, um, you know, I was at the time working over on the ABC lot. And, um, after, after, uh, after a few jobs they were like, okay, uh, let's try this. This is a sustainable business model. Yeah. So I stayed working there and ultimately we met some really incredible guys and they, uh, they were heavily into via fax. They grew up together. They were in a band together. Um, um, good friends. And ultimately we, we came together and um, put this thing up and uh, it was, it was really about just finding any little jobs. Um, I mean the one thing, you know, where we both kind of come from, we both are hustlers and we both understand that, you know, communicating to people, talking to people, um, really just putting yourself out there and trying to be as honest and true and transparent as you can, we'll eventually come back to you.

Speaker 2: [00:16:47](#) Right? So, and that's again, relationships. That's what we, relationships are forged on honesty. Even if it hurts like telling someone, hey, this, like we, we in our position, I'm gonna assume we're like minded. I hate to tell someone it can't be done because I'll find a solution. Like that's the hardest thing, but I don't have a problem saying here's an alternative way to achieve what we can within the means of production in the resources that we have.

Speaker 3: [00:17:16](#) Well you just hit on something that, that we were just discussing at dinner last this past week. Um, we have found, well, I mean this is cutting, I, we're kind of going back and forth, but we, um, we found ourselves in a position where a lot of the times we take, we take jobs that we, we don't necessarily, uh, you know, I wouldn't say know how to do, but we haven't done before. Um, we know how to do them. We figured out how to do them. Our of people in our network of creatives, they've all done them because of the people that we've picked up along the way. Um, but we are, we, we're producers, we're all, we're all really, really solid. Um, a type producers,

Speaker 2: [00:18:06](#) by the way. I call those mutant gigs, you know, the Gig as a mutation from what I already do. So if there's like the first time I did a big effects job, sure. I was like, yeah, cause I knew it wasn't a fib. It was like, well, I haven't done exactly that, but, and I shot some tests, you know, I'm big on tests and figured out how to do it and call it a bunch of friends and said, Hey, am I on the right track? And that mutated my career into a whole new thing that I could do. So yet saying yes and then figuring it out is, uh, I mean, I don't want people to confuse it with fake it till you make it, but that's kind of what kind of what it is. Sure. And that goes against the transparency thing,

Speaker 3: [00:18:50](#) but it could, it's not, but it's, but it's not completely. So the first meeting I ever had, and I, again, I'm kind of digressing, but, um, the first meeting I had in la was I, uh, my mentor back in from, I grew up in Florida, had sent me up with one of his college alumni. I guess her name was Elizabeth Cantillon. She's a producer. And, um, I was like this stupid, a little, little, a 19 year old at the time and, uh, considerably. Sure. Um, but, uh, shy. She sat and she took, she took a few minutes of her busy schedule and sat down with me and, uh, she asked me what I plan on doing, what do I want to do? And I was, you know, I was that, that very overeager, uh, well, I want to produce and direct. I want to do all of that. And she just asked the question, simply a will, what are you producing right now? And Oh, I have a, you know, I have some ideas and I'm figuring it out. And she says, well, you know what the job of a producer is, right? And, uh, at 19, what did you say? I said, well, sure. And she goes, well, it's, and then this, she responded, it's to produce. That's it.

Speaker 2: [00:20:04](#) Uh, I've shed it. That's it. Too many times a producer produces, it's it, a writer writes, a director, directs an editor, edits, and I mean, to do the work and they go on and on. You have to just do it. If you call yourself a writer, but you don't spend any time writing, but you've got this great idea in your head, you're not a writer, you're a daydreamer. When you put the writing down on your computer or a piece of paper and whatever, you're a writer, an idea is only half the battle. Yeah. The, everyone's got small. I, it pissed me off. I made, my first feature film is called Dil scallions to country spinal tap. So is 2010 years ago and that was the pitch. A country spinal tap. Okay. And after it came out, so many people said, I had that idea. I always wanted to do a country spinal tap

Speaker 3: [00:20:59](#) and I would just go, oh cool. You should still do it. I made mine. I wrote a big magic, big magic the book. No, what does that, I think you'd really, it's exactly what you're saying. It's the idea. Um, um, I believe Sarah Gilbert wrote it. Um, it's the idea of an

idea. It's with you, but you, you don't act on it. And the idea is only like this, this thing, and it will, if, if it just sits and waits with you, it will skip to the next person. Oh, I like to get multiple ideas. I mean, it's a great book. You make magical big magic. Melissa Gilbert, uh, uh, the actress from a no [inaudible] roof, the writer of eat, pray love. Yeah. Um, but yeah, you should, I think I got the right name, but I'm writing a sort of a book like that. Yeah. Eat Shit. Fuck, that's rude. I shouldn't say those are things that come on now you got to do, your parents are listening

- Speaker 2: [00:21:56](#) blank that out. Yeah. I'm so, so the reason I went off on that tangent is that you hit on something that's very personal to me. Sure. And I, I use it not only, you know, I tell Jake my son that's here, my son Ben is like, you have to make product. If you're in this business, entertainment, commercials, whatever it is, advertising content to be a content creator, one must create content. And so many people, like at first I found it insulting that people said, oh, I had that idea too. I was like, whoa. Then it was like, good, great. You should do, you should make one better ideas or just, it's just an idea and so many people will just talk about what almost like in hindsight when they, I was going to do that. Sure. But she didn't. Okay. So you're a young, you're a young guy, you get this producing thing and, and I also, I get all amped up about the topic of doing. Yeah. Because I have to basically remind myself every day that today's not a day off. Yeah. Like, you know, right. You gotta put the feet on the floor from the bed and go, what am I going to make today? What am I gonna how am I going to move the ball forward on my dreams? What action can I do? Ooh.
- Speaker 3: [00:23:19](#) To better my real only if that's actually what you want to do. I think, oh, tell her what does that know what I'm saying? That it's like you say that's what you like for you. Yes. But I think it's hard, you know, cause a lot of people I think don't actually want to do it. I feel like God, they want to be it. They want to be it. And so they don't want to do the work. That's, that's where I think it gets confused. Directing is like that. It is,
- Speaker 2: [00:23:46](#) a lot of people want to be the director because it's, you get handed a grilled cheese sandwich without even asking for a grilled cheese sandwich and you get a boss. People around. I'm using air quotes and you get to make the decisions. But it's, it's a lot of work. A lot of work. Yeah.
- Speaker 3: [00:24:05](#) So it's the work. And then if, if you, if you have a goal in mind that your gut, they are moving towards, then you can set those steps like you said earlier and you can actually work towards it.



- Speaker 2: [00:24:15](#) I want to get, I want to put a pin in that one cause I want to find out your process of self motivating and running this company. But I want to finish sort of the origin story. So we went back to, uh, the producer, ash told you what a producer does and producers produces. Yeah. And then you had in 2011, you were getting enough, enough work where, um, you said, hey, we can make this, we can make this a real company. And then you, you picked a name, Bubba's chop shop because it's fun and it's playful and it's kind of like a spin on a car shop where you'd chop up and make cool cars.
- Speaker 3: [00:24:53](#) Yeah. Well prior to me coming on with Ian, they, uh, him and his friend Brendan had put together, put together, uh, the, this whole story about grandpa and you know, cutting and all that's fun. But, um, ultimately just to, to keep, keep on track is so, um, it was all working. I decided to quit my job. I left the, uh, Disney lot in Burbank and I moved into Ian's closet. And, uh, so there were, at that time there were about four people in his living room and the two of us kind of with desks in different parts of his bedroom. And the second bedroom, his old roommate just moved out. It's a little silicon valley, turned it into a client bay. Um, and at that have clients come over,
- Speaker 2: [00:25:45](#) four of you are eating cereal and your underwear it computers and clients are stepping over clothes and going into the suite. We kept it clean.
- Speaker 3: [00:25:55](#) Picture go extreme, right. For a fact. No, there are definitely a couple of those stories. Um, but yeah, so we we their dog, uh, there are now, okay, good. Two of them running around the office right now, Watson and Murphy. Um, but uh, yeah, so that went on for a little bit until we ultimately got a job with a pretty big client that wanted to bond us and with Mikey. Um, no, it was a different one. Um, but uh, the
- Speaker 2: [00:26:26](#) in the shoe space different one different one, isn't it? Not misuse space. Not In the shoe space. We got, okay. So we, we worked, you know, cause sometimes that's what happens. Like Nike sees, sees that you've done Adidas and then you get that job.
- Speaker 3: [00:26:38](#) Yeah, no, we did. We did a lot of like a lot of weird, random, small, not coordinated with other jobs, jobs. And then it ultimately led to, um, this company needed, uh, through a connection we had at that same place, relationship relationship needed something done really quick. Um, luckily they weren't in the city with us, so we did do it and we did a good job, but that

made us get our first office, um, because we wanted to make sure that, you know, look, we need it's time. This is,

Speaker 2: [00:27:12](#) that's a big decision. It was a huge running a company and taking the plunge because now you've got that monthly nut and still the rent back at Ian's place.

Speaker 3: [00:27:22](#) Yeah. So we, we did that. Um, we moved into the first office. It was scary because we only had enough really for like two months. Um, and then, uh, from there, uh, it started working and then it, you know, little by little we got, um, our job started getting better, our budget started getting better. Um, my goal, uh, and any ins going along the road was to also get back into live action.

Speaker 2: [00:27:53](#) Okay. So at this point we're just doing post, I was going to say just so the listeners tracking with us, and I will have done a short intro, but uh, like if you go to the Bubbas chop shop website and watch your real, it's, it's high end design. The effects are great. There's a Nissan, I haven't seen the whole spot. It's part of your, your real montage. Like the Nissan stuff is high end. Is that a Nissan? It's swept the Lichens Lexus. I think of Nissan because of that you've used in your, in your real, you've broken down sort of how the trick is done and cause it's Alexis coming to a power slide in a warehouse, which I don't even know how that's done, but I have an idea and Nissan has that world that sure. Like their spots are in that same sort of space. We'd love to do Nissan spot. The sounds, if you're listening call above his job shop. Ben is right here ready to work. But that must have been a big like to to go from a bunch of guys in a room to Alexis commercial. Like, they don't just hand that off. You've got to be vetted, right. As a company, they introduced dole out Lexis work.

Speaker 3: [00:29:09](#) I mean, all the, all the spots that we've done are, you know, different versions of that. Um, it's about proving yourself. It's about, um, it's about, I mean, you've got to show that you could do it. You've got to, it's, it's really about selling yourself upfront. I mean, and I think the challenge is as you're a growing company, you have to sell yourself, um, not necessarily for the job you're going after, but for what you've done and why you can do the job. Yeah. You're going after. And I think that's, that's the key with everything. And then to a good job, because return customers are really the vote. The way to go. That's the key is key. It's the only way to show the way a company can survive. Yeah. So, um, so yeah, we're doing that. And, uh, ultimately, little by little, our jobs increased. Um, we ended up getting, uh,

getting too big for our Britches at this place in Burbank, and we started looking for a newer place, which were in Van Nuys. Now

Speaker 2: [00:30:16](#) let me just point out, you're one of the nicest people I've ever met. Well, that is the, the connotation where you are, you're pleasant man, or you're a pleasant human. Uh, you didn't get too big for your britches that, that connotates that you're a holes right. You were in cocky and arrogant. No, you just do it. You outgrew, you outgrew our space. We need a bigger pants. Correct. We got bigger pants cause I thought there was a story of like, we stumbled a bit. Oh, well no, I mean like are, are, you can say our waist size increased and we needed bigger pants, uh, to go along with that. And what was it like telling Martin Campbell, you're like, Hey, I'm, I'm not, I got to resign. I'm going to, I'm going to do this company. Was there a transition? Like you were moonlighting or you just went to him and said, Hey, I'm, uh, it's time for move on. Did he pat you on the back or did he say great or, I mean, no, I mean like I was when I was with him for five years and I know, I figured that's a long, long time and did a lot yeah.

Speaker 3: [00:31:16](#) With him. And, um, I mean he's an incredible person and I'm still good friends with him today. I love hearing that. Uh, yeah. I mean I have only the most positive things to say and it was just an incredible journey. And ultimately, and this is, this is the big thing with a career is you have to know when you, uh, have outlived your stay in a certain place and there's no offense to be taken. There's no, um, like it's, it's, you know, it's just time and one. Um, I I, I decided, you know, I told him and he was supportive and I told him what I was going to do. I mean it's, you know,

Speaker 2: [00:31:57](#) I liked those person. I just like knowing those personal aspects of going into someone and hey, I'm cause usually everyone's happy for you. Yeah,

Speaker 3: [00:32:04](#) well he knew what I wanted to do and I mean, you know, when it's what we were talking about, if you're gonna, if you want to be a director, if you want to be a producer, you, you, um, while originally the thought was to work for one, I completely agree. It still is and I love my attorney because I have probably learned more details and nuances then I could have ever experienced anywhere else and buy, I'm gracious, uh, uh, people I've worked for, because I, luckily when I was at the agency too, I had the most incredible, um, you know, I call him a coworker because he didn't feel like a boss. But the agent I worked for was just incredible to me. And, um, I have stayed in touch with him and,

um, now I'm, I'm working with him in a way of like a client kind of.

Speaker 3: [00:32:52](#) I mean, he helped me sell a show recently and, and congratulations. Thank you. What's the show? No, I can't completely talk about it right now, but it's a, it's a format that we're, uh, we're working on from a, a format is a show that was created in another country that we got the rights to. What country? Can you tell us what country? Uh, yeah, sure. It's Iceland, Iceland, Icelandic show. So it must be a comedy. Uh, yeah, the Icelandic or a funny people. Uh, I've only had great experiences thus far. I would love to go to Iceland. I would love to, I mean, if some listeners in Iceland right now, please, I would love to come. We will do a tour. Let's do it so late. I know we've been jumping around, but I find it fascinating. Um, so you want to take bubs chop shop into more live action.

Speaker 3: [00:33:43](#) And when I first met you, you were, you were primarily or producer and we're, we've been talking about producing, running a shop and are you doing some of the effects yourself or you have a hand in the post or your produce, you're hiring artists to do these things, like you're running the shop. Well. Um, just to continue on the origin story, which will, which will take us there is about a year and a half ago because ultimately I'm getting to the question about producing versus directing. Absolutely. Yeah. I mean that's, but I love the keep going with the origin story please. Well, the, well, this just takes us to, what I'm personally doing now is about a year and a half ago, two years ago, um, we actually separated a division off of Bubba's Trump shot. Wow. Another like, I see it like a rocket ship and it's called, now you've got the live action division and we called it apartment eight.

Speaker 3: [00:34:41](#) Um, but he's still in that first apartment where you were all huddled with number eight. The guy in his underwear, the cereal, many, many people in the apartment, apartment eight apartment a like apartment, your apartment number number eight, but like apartment eight, apt eight.com, apartment eight. Dot. TV. I love it. Spell out the word department. Yes. A part in number eight. Number Eight, apartment eight.com. [inaudible] DOT tv.tv.tv.tv. But so ultimately, um, with that we've started developing, you know, some really fantastic directors and we're, um, I think we k and then eventually like we are a one stop shop. It is, um, we are able to do everything under one roof from conceptualizing through post. Yeah. Um, we can be a part, we can be a whole thing. Uh, ultimately, um, you're the future. We're trying to do things, we're trying to, uh, do high end creative, um, with boutique style service.

- Speaker 3: [00:35:52](#) And that's really the exact thing that we're trying to do because we're not trying to change the quality that people get. Um, but, um, our thing is is you're, we're in an industry that's ever changing and we just are there to adapt and be, and be helpful to people. Both our clients, our vendors and the people that we work alongside with. Again, leading to a rising tide raises all ships. If your competitor, um, that you would call them is, is uh, able to also be an ally, then you both are going to do much better than you read individually.
- Speaker 2: [00:36:34](#) So what does, what does that mean specifically in terms of a practice like a Gig, a former Cup us one time or sometime competitor. Do you just, you look around and go, you know, they do this really well? Well yeah, I'm bringing them in on it. If there's something that, is there an example together on, I mean
- Speaker 3: [00:36:54](#) I feel like we, we work with people all the time and I guess the word again going back to they're like, nobody's again really competitors. If there is, uh, if there's assets that we can provide to one of our clients, um, through our network and our relationships that is going to make the project that much better. We're going to make sure that our clients get the best possible product that they can get.
- Speaker 2: [00:37:21](#) But like, what's a, what's a, can you give us an example of a spot that I could post along with this podcast? Um, where you pulled in someone else or you delivered assets? Like what do you mean assets? You shot the film, you, you, you did the logo, you did some like there's a comedy central show that, that you guys do with the the woman and she plays the other parts. Like she plays the babies, she plays her aunt. Sure. We, I mean we uh, that must be a collaboration of some sort. Right? That one, that one we did a, I believe that when we did in house the whole thing, well we didn't do the show well that was their client that the show we helped
- Speaker 3: [00:38:00](#) them, you know, with set supervision as well as um, creative ways of extra
- Speaker 2: [00:38:06](#) getting the VFX. That's great. Um, we didn't, we did not do the live action part of that. We actually just did the v effects part of that. But that would be a great example of a collaboration that viewers can go see it. Job Shop to hubspot shop. BUBBA's Bubba's chop shop who is, where's the pop shop? There is no pops. You know what, we are kind of like, um, pop shop, Bubba's chop, shop.com Bob has shop.com and you, if you click on, you will see this comedy central show.

- Speaker 3: [00:38:38](#) Yeah. And I mean like some of the jobs, like we did a, we did an Amazon, a opening for this, uh, this piece, um, for the Real Madrid and we did an opening. And
- Speaker 2: [00:38:50](#) does that mean an opening, like a experience tool? Siemens title seat.
- Speaker 3: [00:38:53](#) It's okay. So like we, you know, we have, I don't know all the terms but okay. That's a, that's a good one to look at that too. Cause you know, we have partners that we work with regularly and they, you know, we brought, you know, breakfast had a great gig. That was a great gig. That was fun. Uh, yeah and I mean like the, yeah, that was all CG and uh, it was that we just, our, our goal is to make sure the creative is there and we threw 15 years on either side of both Ian and myself. We just are able to do it.
- Speaker 2: [00:39:28](#) You know what my dream is? I'd love to know that Bubba's chop shop does some sort of content piece. Original content piece. Yeah. For the hard rock cafe like that would bring it all back around for you and Ian and what a great story. Like they were waiters there and everybody has that vision. It was probably love that in the, in the what, the mid two thousands now thousand and two probably wearing lots of buttons on your suspenders. We had all the buttons and you're running around it's buttons right now. Now you're, now you're running this great company. I just love, let's try to put that out in the, I don't know what the big book says. Yeah. But the big magic book who is representing hardrock cafe right now, I mean just to do it. That would be fun. Yeah, let's do it. Hey know now, uh, a design shop. A creative boutique. Yeah. Unlike a live action production company, alive, extra production company is selling directors. You signed directors, you have directors' reels. It feels like with a boutique, a design boutique, you're selling the boutique. Like, do people ever request a certain artist or it's however you guys made that sequence for Real Madrid? That's what we want like that, you know what I'm saying? The company is the, is the, is the sizzle.
- Speaker 3: [00:40:56](#) Yeah. I mean it goes both ways. I mean, as you know, they're uh, does the business is the business jobs come from brands. They come from reps, they come from agencies, they come from, um, John down the street. Um, and you know, John, John, John Briggs, some great jobs, not welcome on the pocket, not welcome. I will make sure John knows that. Uh, so, so yeah, they come from everywhere. Um, a lot of the people do see something and say, I want that. Sometimes they say, uh, I want

to do something that's never been done before. Can you show me that you've done it?

Speaker 2: [00:41:34](#) Yeah. The mute and kick the mutant Kig the irony of I wanted to do something that's never been done. Can you show me something like it? Yes. Yes. We're both pausing for effect here with an ironic grin. I, it's the same thing. Like we got this great original idea. Can you show me your real, can you put a reel together, the shows that you've done it?

Speaker 3: [00:41:56](#) Yeah. And I mean, the great thing is, is that that we can, um, we do have the ability to really think outside the box. And I think that is where our one of our specialties I, and the fact that we can really look at something and, uh, put a really, really creative solution and a really creative execution, um, and be able to explain to you how we're going to do it and also be able to really keep our minds open to collaborating and suggestions. And because it isn't about, well, somebody hires you to be the expert at something. Well, somebody hires you because you do this. Uh, it is a collaboration and people who,

Speaker 2: [00:42:47](#) but you're saying they don't hire because you're an expert, they do.

Speaker 3: [00:42:51](#) So should still be able to accept ideas. Sure, sure. You know, and be able to not just say, this is the only way that we're willing to do it. And that's, um, on both sides. And really if you're, if you really find that sweet spot of a collaboration, um, the, the contents just going to be way better. I most of the time, if not all of the time,

Speaker 2: [00:43:15](#) you know, the, um, I did an effects, uh, a Gig with how special up in Portland have you heard of them? They do all the M and m's. Oh cool. And they did this thrive commercial, hi thrive it, it's still airing a ad nauseum and it's annoying. It's funny. I love it. It's funny, but watching them because they're kind of in your world right there. They designed stuff and they do CG and they do character development as well. And the Wa when I, and as the live action director that has to integrate this character, I'm on the chain, but it's really the agency and them going back and forth with, I mean they must have put out 87 little character drawings in a huge pdf with nuances and differently. And, and I bring it up because of, they were so collaborative with the agency. Like I'm watching a tennis match.

Speaker 2: [00:44:14](#) That's why you go back to them. And, and they, yeah, they were great. And in watching the way they would hear the comments and sort of process what people wanted to get to the final

character. Yeah. That was a fun thing to watch. And I imagine that must be what it's like even with a title sequence, there's versions and there's feedback and it'd be open, right? Yeah. Because it's not like, it's not like sitting in a room casting no where it's, to me it's a little more binary. Like that person was great, that person was not, we should choose this person.

Speaker 3: [00:44:50](#) And unfortunately it always doesn't work that way. But, um, but yeah, and then I, yeah, I agree with you.

Speaker 2: [00:44:58](#) So, so let's fast forward to, you've got this live action division, apartment eight yes. Dot TV. Yes. And you are now signing directors. Yes. And You yourself have directed because you sent me your latest spot, which I love for La Metro. Yes. Not only do I love the spot, but I loved the metro. Oh, I love that. La has a train. Uh, we take it a lot. Jake, my son takes it more than I do. Great. And you, it looks like you win around the city riding the train, shooting great stuff. Um, I had a blast. I mean, how many days did you shoot that?

Speaker 3: [00:45:40](#) Five, five days. Five days, two units on every day. Um, I will say, uh, the crew we had on that job was remarkable. I mean, um, it was just amazing and uh, it's very, it was very hard. Um, but it was amazing. So

Speaker 2: [00:46:04](#) now was there a relationship that got you into that? Because I'm just thinking a lot of live action companies. Here's this new one over here. There must've been some connection.

Speaker 3: [00:46:16](#) Um, well, uh, it was a different type of a thing. Um, because uh, it is a government job. Oh, that's right. So Ellie city. Yes. So we are, we are registered with the city. We are registered with the metro. We, uh, we are, uh, as a preferred vendor as a what? You have to, you have to fill out, you know, certain paperwork to do that. I want to say hundreds of pages of flops, a lot, a lot of pages. Had you done that before? We had not. Well, we, we had, this was not the first job that we've gotten, um, with the government. Um, but we, uh, we've done it a couple times and we have, you know, uh, one of our producers, James Really, you know, sat down and, and uh, put his head down and that could be a month of work with or somebody, a lot of work.

Speaker 3: [00:47:10](#) It was a lot of, once you're in, how often do you have to Redo that? We, you have to update it every now and up and not the, not in the same way, but I mean like the, the truth is, is again, it's, it's finding it, finding different opportunities and finding different ways to gain opportunities and gain. And there are a lot of ways out there. So, um, yeah, we, we did that. We ended



up, um, do they does the government triple bid and you, if you, you can pass on any of these questions if they're too personal. Um, there's different rules. The way that they do that. There are government RFPS, right? Um, but again, you can't request for proposal just for the listener. Uh, you can't bid on the RFP if you aren't a, if you're not like a certified vendor or a certified to be in the club.

Speaker 3: [00:48:02](#) Yeah, yeah. Um, but the process, the process vets out vendors to be on the preferred vendors list or whatever it's called. And then within that they'll send out an RFP to how many people like listeners know about the triple bid process for a live action job. So what do you think Ben? Uh, five. 10. Well, there's, there's websites for government jobs. Then there's also, um, emails that you get from these websites if you sign up for them. And they, there are a lot of random jobs you don't really know unless you get into the details of the job is. Um, and I think the interesting thing about government jobs too is, you know, because sometimes a person would hear government job and they would think that it would not be as creative. Um, and what was so amazing about this metric job is they were looking to do something that any, any big brand like coca cola or Adidas or any of them would do.

Speaker 3: [00:49:08](#) It's a lifestyle spot. It is. It's a feel good. Uh, Hey, I'm like that millennial on the train. Okay. I'm going to go to the beach today or downtown tomorrow. Sure. Yeah. And it's interesting because you think of Chicago, you think of the mentor, you think of New York, you think of the Metro, um, you think of La, you think of your car. Um, and, and, uh, the thing about la also is, is everybody's got their heads down. Everybody's got, you know, everybody's on their telephones. Everybody's got glass. Um, I remember the movie crash. Yeah. Really well. Well, I, I don't remember the line, but the idea is that we're all, we're all behind these windows and closed doors that sometimes you physically have to crash into a person to get that emotion in that reaction. So many people texting now I never text and drive, but I do tweet.

Speaker 3: [00:50:03](#) Yeah. Tweeting is good. But, and, and you know, you can text and ride. Yes. Is there a Wifi on the metro? Well, that's the whole, that's the whole message. And it's, it's, it's, they're growing and, um, there's a lot of things happening. This was one of, uh, one of two that we did for them. So there's another one that's going to be coming out, but, um, it's really about, um, saying that the metro is a approachable, that it's, um, it is for everybody, for all, all types of people. Um, and that it, you know, it can get you where you need to go and it also gives you

some of your time back because, um, if you're, if you're wearing one of those heart rate monitors on your, on your wrist, uh, you could see what happens when you're driving around the city around the four oh five,

Speaker 2: [00:50:54](#) right? Yeah. It's in a live a little bit. It's funny, it's way more practical than you would imagine. There's, I lived between two stops relative relatively close to my house in West La and my wife and I will take a walk up the block and just build in that time. But what we save on time and parking and then if I'm by myself, I'll bird on the other end of it. Yeah. Like it's, it's funny to watch the natural evolution of the Metro and then the, the sub ecosystems around like in the beginning there was just the metro when it, when it got completed, right. The, the metro line from Santa Monica to downtown. And, and I'm saying this as if people in other cities with light rail have watched this or we'll watch this, the birds, then the scooters have little nesting areas. The Uber's now have designated pickup spots like we have as a culture have adapted and evolved to build that as part of this, uh, Jake here in the studio sitting over by Hind Helen's desk doesn't drive because between the train that Uber and a scooter, you can get about anywhere with no parking fees, no valet fees, no gas, no oil, blah, blah, blah, blah.

Speaker 2: [00:52:10](#) We actually did the math. We added it all up. I'm sure. I'm sure Metro would love to hear that. You can put that in one of your commercials. Then you have an aunt or uncle that says that, hey, I've got an idea for what. Okay, so, so you got this Gig. How did you decide who the director would be?

Speaker 3: [00:52:30](#) Um, well, the first thing, the first thing that we were, we were going to do is we put together a sizzle reel for it to get the job to, to, um, or as part of your presentation. It's part of the whole process. It wasn't, it's, it's, it, it wasn't really like one of those normal commercial process of getting weed to join. No, I understand. I understand. So, um, it was really showing what this was going to be. So, um, I, uh, I worked with, uh, one of our editors, um, and we sat down and really just talked about what this was. This was after meeting and then because they, they wrote the script. Um, and I, I really believe it was a, it was a great script and really inspirational. And I sat down with Gabe and we, we really just talked about it for a while.

Speaker 3: [00:53:23](#) Tried to figure out what it was and who these people are and who is la. And ultimately we landed on the fact that this is a love letter to Los Angeles. The trains, the buses, the whatever, mobile, trans, whatever transportation you take is ultimately people is like people getting through Eh, through Los Angeles.

And it's really about the city. And, uh, the metro is part of it. So we put that together and uh, gave, did a fantastic job pulling clips from movies, from all spots. Yeah. So just a little sizzle. And ultimately a lot of agencies do that. Yeah. Uh, and then we sat and then they fell in love with it. And, um, and ultimately they were like, Yep, we want that. Uh, and uh, I had directed a few other things in the past and, um, if something that I just really wanted to tackle because I really believed in it and I really, um, I was close to it and I knew I could, I really was. I really helped guide the sizzle reel process as well. So, uh, redirecting. Yeah. So, so is it was, it was a previous, because it did end up looking quite similar.

Speaker 2: [00:54:49](#) Let me ask you about that whole thing. I was always, I, you know, as I mentioned earlier, I like to shoot tests, but I don't like to make him, I don't like to shoot the spot. We kind of want to, I don't want people to go, oh, is that exactly like with a camcorder in his bathroom? Like we want a different bathroom happens w so people would go and like you, you don't almost, if you were too close to the script without the means of production and the resources to do it right, you may mislead someone. Sure. When you cut this sizzle together, oh, the other side is you would over promise with something. Sure. How, how close was the sizzle to the final thing? And did you worry about that?

Speaker 3: [00:55:35](#) The actions that the people were doing? We're not the actions that we're going to be in the piece. The look was very similar. Um, so I am, one of the great things about being all under one roof is we involve our pieces along the way in the beginning. Um, so involving, uh, our cinematographer and, uh, the beginning, uh, as well was able to really understand the look and like does this work and really what can you achieve? Because giving them, uh, a sizzle reel and saying, here you go without talking to the person who is also going to be filming it and achieving that luck is not the best idea. So we involved Matt from the, from the Gecko. Yeah, it's smart and that had some really good ideas and um, he had some great ideas after this as well also to make it even better.

Speaker 2: [00:56:32](#) But these face to face meetings, like everyone's sitting around a big picnic table in the middle of the warehouse.

Speaker 3: [00:56:39](#) Well there are a lot of phone calls, but we believe in Google hangouts. We believe in, um, physical face to face meetings. I'm a, I'm a huge phone person over texting and email because you don't get emotion in text and email and a lot of the times things are not said properly or conveyed the way that you want them

to be. So, uh, I do believe in face to face when, when Matt and I sat down and really talked about what this was going to be. Um, we were, we were across the table from each other. Um,

Speaker 2: [00:57:14](#) I just this morning set up a meeting with an editor and some, uh, and Effects House, just like, can we, I'll drive. I don't mind driving somewhere you can come to my place just because, yeah. There's something about, it's like you mentioned with the cars and the crack the glass between us, even on the phone, sometimes it's easier if, if I can draw a sketch and you can pick up the pen and go, no, it's like this and looks at all the footage together. Yeah. So like we were in the same way

Speaker 3: [00:57:41](#) looking, looking through all of the footage and, and uh, uh, saying, well, this fits, this doesn't, this is good, this doesn't work. Um, and then, you know, from there, I mean, every piece was important because prior to, so once we got the job, uh, you know, um, uh, again, it's hard for me to let up the producing side. And this, this was, this was another reason why this was probably a good one for me to direct was because

Speaker 2: [00:58:12](#) 582 units, you would have been producing a director too much

Speaker 3: [00:58:18](#) that, but also this was logistically very hard to achieve. Um, and if the like, you know, in my mind, I believe that, uh, you know, this was, uh, this was definitely a producer, director job and we did, we did have a producer on this who was absolutely phenomenal and who made this work? Um, I would say better than I would have, um, just because, because he, he, he really, but we have the same language. So we were, we, we really worked together and um, yeah, it was, we involve people right up front. We got people going, um, had them ready. Uh, ultimately the great, the casting was brilliant because we had everybody come in for an audition for, and we just called it La story, your La Story. Um,

Speaker 2: [00:59:15](#) that's how you cast it. Yeah. Oh, that's cool. That's unique. So they just would tell their thing. Did they know the metro's involved as a client? It's probably on a piece of paper somewhere, but after, uh hm,

Speaker 3: [00:59:28](#) after they did, um, when people ask what this is for, I think the big thing is, is I wanted to see natural actors. I wanted to see non actors and I think the one thing we got in this spot is, is really natural performances. Um, kids were phenomenal.

- Speaker 2: [00:59:50](#) What do you say, uh, differently to get a non performance? I called a nonperformance when it's a natural. How, what do you, what do you say to them?
- Speaker 3: [01:00:00](#) Um, well it was really working with the DP, the Matt and I really, um, you know, work together on trying to set situations and letting them live in those situations so it wasn't as much as, okay, add action. You're going to cross from left to right, do a spin and then walk, walk away. Um, it was really, Hey, uh, this is a situation where at a backyard barbecue, this is your family. Um, this is the area, this is what we're trying to achieve with, with the kids. Ultimately, you know, on the train on the train platform was you three are best friends and we would guide them along the way too because we weren't recording sound. Um, so
- Speaker 2: [01:00:45](#) it's a longer lens to it seems right. So you're, you're voyeuristically watching these scenes play out that you've set up.
- Speaker 3: [01:00:52](#) Yeah. Everything was, the goal was to feel natural and like we're a part of it. And that you felt like you were apart of the movement and not just watching other people who are not, like the goal is not for this to feel like an aspirate, like a Nike spot, um, where it's or like, and I'm not saying Nike makes people feel this way, but like to make it feel like, well that's the, that's for athletes or this is for musicians or this is like, this is for people. And like we, and when I, when I talked to Peter Location manager on this as well, it was about finding locations that weren't as popular. We weren't trying to find landmarks. We were trying to find local places and little pockets that, that we're la,
- Speaker 2: [01:01:40](#) there's, there are interspersed throughout closeups of people's faces. Yeah. And that really adds the, you know, it's uh, it's overused but it adds the humanity to it. Sure. And I love, I love that mixture of the action with just these people. They're staring into cameras. I remember we called him profiles. Profiles. Yeah. Portraits, portraits, profiles. These are the people. I think that's wonderful. And you had a great time. It sounds like a blast. And how about the editing that was done in house as well? Soup to nuts, right? It
- Speaker 3: [01:02:16](#) was done in house. Gabe, Gabe, uh, the, the same editor that edited this as well. I mean the, one of the positive things about the sizzle being so close to the, um, final piece was we had such a, such an idea of what this was going to be. Can you, can we post that? Can we post the two side by side? Um, I don't know

about that. You can definitely, you can definitely post the commercial. I'm going to bed. I'm good. Of course I'm going to post the comer. Well yeah, no, I understand. It's like I wouldn't put one of my tests up with the spa. I do show that a commercial director bootcamp. I show the test and then the spot, but I don't know that I would put it up on the website. Yeah. Room. Cool. Uh, but, but yeah, so and it wasn't, it was not by any means a paint by numbers.

Speaker 3: [01:03:12](#) Oh. And here's another thing that's good to have it all under one house. So you know that like fancy little term, we'll fix it in post. Yeah, I know we can do that. Can do that. It's funny cause I was actually going to, that was my next question was were you tempted having the tools at your disposal to jazz it up with little sprinkles and fairy dust and squiggles? And you know how people can dress up a spot. I do know how people can dress up the spot. I can do that. Um, I, we do that. But I think for this particular one, it was less about that and more about, uh, my belie the authenticity. I think everything's about the, the VFX people don't focus on are the ones you don't see. Yeah. And I think if you look like you're not gonna see the Vfx we did.

Speaker 3: [01:04:06](#) Oh, Reia. There are some in, yeah. I mean, like I said, we fix it in post, so when, when we're shooting something and the reason why it's really great to have, give us one to look for because the is going to watch it at Jordan [inaudible] dot com where they can buy, merge and sign up and it's a lot of paint out stuff. Gotcha. It's like, it's hard to, it's hard to look for it because it's not there anymore. You could say there was like a s skid row, Tammy to the fine, you know, it's like you blur signage. Ew, ew, ew. Logos. You paint things out. It's, it's again, it's The v effects that nobody sees. Oh my wife short film that uh, there was a wide shot in the living room and she has put the boom's in the reflection of the TV mounted on the wall.

Speaker 3: [01:04:54](#) I'm like, that's visual. If you don't think of that as visual effects, but it was a 15 second paint out the the boom, those kinds of effects. I mean that is actually a luxury that you have both. It's, it's really interesting. So we did, um, we did another spot, uh, for, um, that one of, one of our directors shot for, um, energy upgrade California that uh, government gem. Yeah. Well that came through an agency but, but, uh, that, that job we, we weren't going to do via fax on it. We shut a lot one day. Um, and then there was this one thing about, um, putting like a, putting these tennis balls are these ping pong balls floating around in a dishwasher. And uh, we looked into shooting a practically in the, the special effects person, the assistant, the um, rigs, the, uh, and this is all in days to prep for it.

- Speaker 3: [01:06:01](#) And then you're going to need to do it on set and it's going to need to work when it went well. So we decided, well, let's, let's see if we could do this. So we just went to a store, we took some pictures. We mocked it off and then we're like, okay, this is going to save us the money that would have taken us over budget and we can do it ourselves. And, um, ultimately without doing it, we s we made our day. If we did do it, um, I ride, I don't think we would have made the day only you can only do that if you have the ability
- Speaker 2: [01:06:39](#) to do that. I, there are a couple of schools, like when you talk to an agency, some of them want to know how the trick is done. You're like, well, how's that gonna work? No, that won't be right. See, gee, that's expensive, this and that. And there are others that go, oh, we don't care. As long as it's great. I like the, the ladder
- Speaker 3: [01:07:04](#) solutions, but I love telling people how it's done. I mean, I don't mind sharing, like I kind of get jazzed and geek out on, oh no, we're going to get a guy and then we're going to augment it with some CG. But the trainer's going to have, you know, the kitten in the washing machine and that's why their breakdowns. Yeah, I mean that's why like breakdowns or, I mean it's a breakdown. I've never heard that term. So like a VFX breakdown. Yeah, no, I know the term. Sometimes I ask the questions just to hear the answer, but tell us a breakdown. You break it down, shot by shot. Yeah. You break that shot by shot and you're like, Shit. You show how you've done it. And again, it's when you're doing via fax, sometimes that's, that is how you get jobs. Um, because you, you could say, look, we're going to do this, this, this and this.
- Speaker 3: [01:07:45](#) And they're gonna they're to say, well, that's impressive. Well, I don't even understand what you just told me and you're going to say, well, look at this. This is something similar. Um, and then what it allows them to see because they need to see when you're also making a budget, you also have, and again, this gets tricky for people who, for PR, for line producers and producers and directors who don't know Vfx, right. Um, to make a budget for a VFX shoot, uh, you'll probably end up more expensive because for, for somebody who understands how they're going to replace and how they're going to build and how they're going to change things, they're going to do it in a way that they're going to be able to finish it.
- Speaker 2: [01:08:30](#) Sure. No, I have to, as a director, getting a board from an agency that has effects. Yeah. The agency producer is the Lynch pin between the Post House doing the effects and the Dra to

director. I then happily get on the phone. Sure. And sometimes it's with, it's usually not all three, although I did that once where I had to, I knew I was going to get the job when I had to talk to all three posts houses and collaborate on this is my approach and explain it so that they could properly bid the job. And all three had different, it was interesting, it was like this, this is like four years ago, big car did a loop de loop, but we couldn't really build the loop de loop. And three different companies had three different pieces of advice. But I had an initial attack of the only way I knew I could do it. So I built basically like one eighth of a giant ramp and stitched it together. And so hearing people say, Oh, you need this, you need that, you need this. And by the third time I had such empathy for agencies that have to explain their concept to a director or a shop three different times, like whooo.

Speaker 3: [01:09:49](#) Well, I, I think, um, you know, the gray, so we're getting into VR. So yeah, we're getting into ar and, and all different sorts of things. And, um, even with just the normal, the effects we find ourselves doing, doing things that we haven't done before, like I mentioned earlier. Um, but having done other things like that, the way you look at solving a problem becomes different. And when you approach it, um, you use solutions that worked for other scenarios that you can marry and kind of hack to make work. For instance, like doing Vr, we did a VR project where where we had to replace the sky. Um, and where, you know, it's like a very interesting thing but to also feel like it was real and to

Speaker 2: [01:10:40](#) sky replacement is child's play for someone like you. But in the VR world could have been a little trickier. Right? Let me know.

Speaker 3: [01:10:48](#) And, and especially coming up now when everybody wants content to be cheaper, um, all the, all in one house allows for that. Because when you're looking at the project as a whole, you can, um, you can, first of all, you can bundle the budget, which helps because there's only, you know, be good name for this episode. Bundle the budget, bundled the budget. I love it. Yeah. Bundle a budget. Uh, but you could bundle the budget to make sure that you're looking at every aspect at the same time. Right. And you're also looking at the execution. And the one thing that that comes up is if you do not bundle it and if you're working with four or five different companies, most of the time those companies, well they all have to communicate, but sometimes they do things differently. And to make all of the companies communicate to do what probably each one of them could have done individually, um, makes it more difficult because they're there. First of all, you're coming on to computer



communication error as you're coming on to the telephone game, my way's better. You're coming into like a whole, you know, a whole bunch of different things versus okay, how are we going to attack this?

Speaker 3: [01:12:07](#)

And then you have a solution and you're done.

Speaker 2: [01:12:10](#)

Right. Ben, this has been a wonderful, wonderful, we got the origin story. Yeah. Which I love. We learned how you chose to direct. That was one of my main questions. So like leading up to today, like how did, how did Ben Choose to direct this versus selling another director? Sure. Right. And I think you made a wise choice. I'm impressed with the amount of work that goes into prepping and getting a job that you do. Um, was there anything I didn't ask you that you drove here and you probably took the train. What were you thinking? Is there a question I didn't ask you thought a bit he's going to want to talk about this?

Speaker 3: [01:12:59](#)

MMM, I dunno. I really didn't have any preconceived okay. Some people do, some people don't. I mean, um, yeah, we're, no, I feel like, I feel like we covered it covered a lot today, covered a lot and I feel like I'm, I'm trying to figure out if I kind of went off and weird little,

Speaker 2: [01:13:19](#)

no, it was all it was that. It's all good. I had a random question. I like random question. What were you doing at the science center? Cause so, so my son Jake and I got these tickets. I don't even know how I got invited, but it was to hear a litter, literally an astrophysicist. I think he was an astrophysicist and one of the producers from the ant man movie, the sequel, it a wasp Antman and wasp. We're going to talk at USC is a great film department, Wonderful Science programs here. And there you are right now. I'm just ranting. We're doing there. So list or what it is, what the series is.

Speaker 3: [01:14:02](#)

Um, well there is this group called the, uh, entertainment and science exchange. Um, it's an incredible, uh, that, that is a terrible acronym by the way. Ass Ass. He's ass ace. Yeah. Yes, yes. Hopefully I'm not getting the actual, um, name wrong because then we're talking about different acronyms too. I think you're right. But, uh, but ultimately the idea behind this group is to get 'em filmmakers, writers, um, advertisers, whoever, um, is in the entertainment and content business to really look at science, um, as a, as a, as a friend and uh, and like really find ways to get science real science into your projects and what they want. Right.

- Speaker 2: [01:14:59](#) Bridge the science in the entertainment.
- Speaker 3: [01:15:01](#) Yeah. And they offer this incredible service where you can actually call them and say, Hey, I'm writing a script. Hey, I'm doing a commercial. I'm making a film. Um, it's about putting this monkey in a space or whatever, whatever it might be, they can then hook you up with one of their like incredible, uh, scientists, um, brain surgeons. Uh, uh, I mean like the list goes, oh, astrophysics, all these different people to make sure that when you are making that project, you're doing it with correct science.
- Speaker 2: [01:15:38](#) Almost like when you read the credits of a military invasion movie or something, and there's always a, like the military, it's a former military person, a man or woman who serves as a consultant so that you know, the solute is correct. The protocol, the language or on a medical show. There's doctors that advice. This is for science. I found, I found the, Oh, it was it, I'm forgetting his name, but it was a Greek astrophysicist from Whitney from Caltech
- Speaker 3: [01:16:10](#) or we'll see Berkeley or he was a, I forget, he was a smart guy. He was very funny. Oh, he's hilarious. He knows a lot of these people. So there's a, it's, it's really interesting because they're not what you think. They're not super nerdy. No, they're, they're not at all. I mean, it is super nerdy. Let's be real. Well, the funny, they're not like nerdy people. So my, my wife's in the business too. And so I go to, I go to all of these with her. She's a manager and um, and uh, it's it, her parents are also, um, first of all, they're all, they're all so physicists. So we're, well, I, I do understand being around scientists and it's, it's great, but like they have this thing they do every year called, um, science speed dating. And what they do is they get all of the people, like we were into one room, they give him a key and they give him a key and ultimately they put them into, I think it was seven, seven or eight different rooms.
- Speaker 3: [01:17:11](#) And then these groups go to these, uh, uh, sorry about that. The, the, um, these groups go to their respective rooms and then there's seven scientists. They each have, I think something like five minutes to go through what they do, what they're working on, how they do it. And then after five minutes they go to the next room. So the, the scientists rotate. Wow. And it's really cool because you're listening to some of the most random, interesting, futuristic, um, but also like understanding how things have been done and work in the past. And really the goal of it is to inspire you to really find ideas within science, to

have these ideas, to communicate with them and bring, I guess mix science. Cool. Because it is,

Speaker 2: [01:18:04](#) yeah. And like it really is. It feels so like, I'm just thinking how, uh, in greedy terms it could inspire all kinds of plot lines and not, well that's the story. Devices and things like that. Yeah. And that's hopefully what people get out of it. That's great. Well, Ben, thank you for, thank you for coming over to is exciting. And listeners, we, where do you want them to go? Because we know about apartment eight. Dot. TV. We know Bubba's chop shop.com. Where do they find Ben on the socials? The pen of the socials. Ben, on the socials. You're on the socials? I'm, yeah, I mean I have social media. Yeah. Were, were, can they follow you? Where's your I'm, I'm on. I'm on Instagram and we'll see Instagram, man. Um, what is my instrument?

Speaker 2: [01:18:52](#) It's like, I don't really give it out. Like I used to be a, I think I might be just like Ben, Mark Silverman, Marc with a c. Okay. I'll find it out and I'll put it, I'll tag, put a hyperlink social. Yay. But if you're not doing the socials, they shouldn't bother. I, I do. I like post on it and people can figure it out for you. Yeah. It's funny, I just never say, hey. Yeah, my name is Ben and here's my Instagram Hashtag and Facebook. I'm, I'm, but I should, I'm that Jordan Brady. Yeah. I gotta I gotta better, better handle. That's just like more tip of the tongue, I guess. I don't have a good run. I mean, no, that works. There is another Ben Silverman though. Yes.

Speaker 3: [01:19:33](#) That, uh, you know, that comes to mind for people in this industry. That's not me. Um, he, he used to run NBC. You're much more charming. That's sweet of you.

Speaker 2: [01:19:43](#) Okay. So you've listened to the show. You know, the last question, what does respect the process mean to you?

Speaker 3: [01:19:51](#) Respect the process means that you are going to, um, there's a way things are done and sometimes you're going to get your own way if you don't respect the process. So I'm just respect how it's supposed to go, where it's supposed to go and be a part of the process and um, don't trip over your own feet. What do you mean don't trip over your own feet? I mean ever happened to you. I mean don't get, I guess don't get in the way of yourself because a lot of the times, um, you're going to try and explain how it should be done or you're going to say, well, I know that this is what is going to happen in the end and I know that they're going to eventually come around and really understand what I want them to understand. But um, let them, I just have faith in your clients, have faith in your vendors and faith in your

collaborators team. And I guess respecting the processes, have faith in the team and have faith in the process that it will work the way it should. That's a great answer, Ben. Thanks for coming on the show. Thanks for having me. This was fun. Anytime come, we'll we'll do a followup episode in the future on virtual reality. Do you have a couple projects and we thought we'll come back. We'll hear more. I love it. Thanks again. Absolutely.

Speaker 3:

[01:21:26](#)

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