

Speaker 1: [00:10](#) Respect the process, a short chat about commercial filmmaking. Here's your host, director Jordan Brady. Thank you. Welcome everybody. The 17th of January, 2019. We're a few weeks away from the superbowl. Helen, the superbowl of commercials. That is where we see the best of the best. Well, we see people spending a lot of money. They're not always the best of the best, but I was really happy last year with the tide campaign. Looking forward to what people have to show us this year. A commercial directing bootcamp is in two days. I am so excited. I went through all the materials and revamp them like every quarter. Helen, I've got to go through because you know shit's changing so fast. I want to be relevant for the film makers. It is sold out. I'm so excited. I will be announcing another one soon, but I can't really think about that right now.

Speaker 1: [01:08](#) I'm shooting tomorrow for Michigan Lottery. Never done one of those. I've done plenty of lottery spots and I learned something really interesting today that all the lottery people have conventions and they share information about lotteries because they're state run. There's no competition like they don't venture out of their territory. So the client asked me if I knew someone in another state like, have you ever done a lottery commercial? I said, yeah, I've done a lot. And he goes, Oh, do you know so and so colleen? And so I'm talking about. And I said, yeah, I know colleen. She's crazy. I love her. We did a lot of spot. He goes, Oh yeah, I know her from these lottery conventions. He's really cool and it just goes to show you that in every business film making commercials, lotteries, it's about relationships. It's about working with cool people that you see over and over again, which next thing you know you've got a cool life.

Speaker 1: [02:11](#) So I was really excited that he knew colleen and well, that's enough of that. How does this pertain to today's topic of framing? Well, first of all, I always pick the tool that best suits the project. So I will tell you, uh, I can't talk about the creative because it's not out yet. That would be disrespectful, but let's just say that I picked a camera tool that suits the creative oso well and it's not a fancy fancy camera, although part of it we're using the new Sony Venice camera first time for our tech talk glover's and what can I say? People tried to talk me into, well, what if you shoot it an Alexa and then we'd dumb it down. What if we make it look worse in post? And my attitude is always, well why don't we just shoot it like it's supposed to be shot?

Speaker 1: [03:09](#) I don't know if I ever posted Pan Flute Kent, but it was a spoof of Zahn fear commercials. You'll have to google that. Young people. Zam Fear was master of the Pan Flute and for

Stevenson auto we did a pan flute, like a record commercial spoof. So we really shot it in four by three. So we, we, what do you call it when you let her box the side selling, you know, we made it for three because that serve the story. The spoof was of something from the seventies and eighties where you saw these late night commercials for records when director, Ben Jeru, who you can find on the Super Lounge roster, did his, uh, back to the back to the nineties music video, which is so if you haven't seen it, and 100 million people have a ben and his partner did something wonderful with that in the beginning. It's 16 by nine and a little kid comes up and says what's this?

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And he holds up this walkman tape player and, and then Ben and his buddy Brian look at each other and they, they pull in, they have, they actually run to the side of the frame and they pull in these giant black bars to crop the shot to four by three. And I thought that was just such a wonderful thing. The rest of the video plays in four by three because that serves the story. Okay. Now an agency producer, a friend of the podcast and fan a listener, Scotty chucky's, which is the name, couldn't be better for comedy. Scotty, unless your name was Scottie, Chucky chucky's junior, Scotty chucky's junior would be funnier than Scotty. Shuck these, but I love the name Scotty chachkies and I love Scotty szaky for writing in and saying, Hey Jordan, could you talk about framing 16 by nine versus nine by 16 and that Pesky one by one instagram that clients love.

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What is my take on how to approach when clients want to deliver in all of the above because you are jeopardizing quality and Scotty is a great. It's a great topic. So I just want to say this. Number one, it's going to be hard to talk a client or an agency out of any framing because that is a deliverable that has been decided before you were hired. So the boundaries that are placed on you by these multiple framings are can only. The only solution I have is let fuel your creativity. So that means framing within the box you were given. That means placing the actors close together for the skyscraper. Nine by 16, but have a couple of set pieces to fill the frame in the 16 by nine so it doesn't look vacant. You've heard me on the show, talk about the two headed dragon.

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I'm sure I've talked about. I think I posted a picture a few months back, Helen, where when we shot for Buick, and by the way nine by 16, shooting a car is just ridiculous because the car is wider than it is tall. So to fit the whole car and frame you have to have a certain angle, a little bit wider lens and then you have a lot of head room. So I saw that when we did Buick we had two cameras. Uh, both Alexis, we turned one on its side and turn the

Monitor on it side. So we, we saw what we were getting in the nine by 16 and the other camera was normal 16 by nine or that's how we monitored it, but I saw it as an opportunity to work with the creatives from the agency saying what are we going to put in the top of the frame?

Speaker 1: [07:15](#) Like sometimes the sky is great. When we were outside on a sound stage, when we had actor Le Morne Morris, we we had too much room in the nine by 16, so we talked about putting graphics and a banner and a even split screening at times. If we needed to, we could put other shots up there and those shots could be cropped out of the 16 by nine camera. The Fun thing was shooting on a soundstage nine by 16 and it was a white cyc, so I just put a white card and bounced a little light to block out the rafters of the stage because there's too much headroom and I didn't want everyone to be distracted. I mean literally the editor did not know that it wasn't a giant Mungus soundstage because of the the white card cutoff where you would see the roof of the stage and a little bounce in there made it seamless with the white cyc.

Speaker 1: [08:19](#) I hope this is making sense to everyone. My point being the client in that case, Buick had already committed to facebook and instagram and we did 30 or 30 plus six, second eight second snacks as we call them, and those live better on instagram and facebook and twitter. Now, if you're making your own project, pick one, you know, if you don't have the budget yet, try to talk someone out of it. But every time I've done it, the purchase was already there to run the spots on the medium that Dick has its own set of rules. So you got to play by the rules. Now, Tropicana couple years ago was my first time it was with an agency that's now got a whole bunch of letters, but then we called it vml and I guess facebook must've been running a sale if you ran your ads in skyscraper mode nine by 16.

Speaker 1: [09:25](#) So we shot nine by 16 and somebody said, well what if we want to run her own youtube? And I said, well don't, because you're not going to pay for the youtube hits. And that's our dream. What about our reels? Well, our real should have it in skyscraper mode because you have to put two actors close together so they can have a scene in a skyscraper mode and then when you pop out wider, like if you were to shoot it at the same time with the two at a dragon in this case with Tropicana, you would've seen c stands and things that we couldn't afford to light it from afar. So we had to put lights and c stands and things in closer to get the two actors lit for the skyscraper mode. If we would have had the money it would have taken more people more time.

Speaker 1: [10:22](#) Another camera assistant and operator. And I just think it would have sucked. There was a, there was a bunch of spots we did. I think it was still on the Buick. I remember we were in a kitchen and the husband was in the background and the wife says who had drank all the milk and he's like chugging the rest of the, of the last drop of milk. And we had enough man power. And by manpower, Helen, I mean men and women to fill the kitchen with interesting things to make a visual shot in 16 by nine. So we had enough resources. Again, you're not going to talk the client out of it.

Speaker 1: [11:11](#) In fact, one of the Tropicana story I talked to the agency out of it because the media was not bought for youtube. It's interesting because I did a bunch of spots with Kathryn Hahn and then someone else did the social spots and I saw they ran on, they ran on youtube as skyscraper with huge amounts of black on the sides. So they only did it once and they committed making the facebook ad the most, uh, the most, uh, the biggest priority. And they just slapped it on youtube. And I'm critical of that. Not just sour grapes that I do it. Uh, well, okay. A little bit of sour grapes because I didn't do it, but they clearly didn't have the same time and in budget that we had for the broadcast stuff. So they had to make a choice. And I say bravo filmmakers, whoever did that, uh, in fact, who have, you know, who did it or if you're listening, come on the show because I would love to talk about that because I think she's very funny and I think the spots are funny. But again,

Speaker 1: [12:21](#) someone made a choice before we were hired. Now let's talk about instagram. I know from shooting the, Oh, so delicious commercials with my kids that it just seemed weird to me when you have, if you put the bug, you know the little icon in the bottom right of the frame, then the speaker icon will adulterate the logo. So we ended up putting the Oso bear logo with like a 90 percent opacity if you're keeping score at home up in the upper left hand corner. And we made it larger. So it's a bigger graphic in the smaller one by one. Then let's say on facebook, which was 16 by nine. And by the way, skyscraper mode is my least favorite of the three. I would rather work in a one by one even though one by one seems like a backwards step from four by three. Right. I still would rather work within the confines of a one by one framing ratio than the skyscraper thing. I think the skyscraper thing, my. It's not a prejudice, but I think it's great for Gary v talking to camera or Cardi b going live or anybody that uses their initial as a last name should use the skyscraper mode. That's my feeling. It's great for that. Hey, I'm live. Hey, I'm personal with you, but for a spot, I mean I'm just a sucker for 16 by nine or anamorphic.

Speaker 1:

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I remember Dan Sheppard, one of my favorite comedy directors did a spot for got milk and it was a spelling bee kind of a spoof and he went anamorphic and so it's like, what is that? Like two, two by three and it's so beautiful. And what I've noticed people doing on instagram now is either it's a 16 by nine, they'll put white letter box so that you're still getting. The cinematic effect I think is a storyteller. If you're doing your own stuff, just go 16 by nine or anamorphic and, and make it as cinematic and beautiful as possible. And what I like about people using the white letter box is that it draws your eye, like it just blends in with the background of the instagram feed. So I don't know who started that, but Bravo. I say. Um, so yeah, if you're making your own stuff, make it to serve your story and let it live with all kinds of black lines all over it or white lines. And if you're working for someone, well let me just end with this. He who pays the bill, the

Speaker 2:

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