

SHOOT[®]

**New Directors Showcase
“Congratulations” Ad Samples**

2011 SHOOT NEW DIRECTORS SHOWCASE

congratulations otto



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Congratulations
HAYLEY MORRIS
New Directors Showcase 2011

curiouspictures

ANIMATION

MIXED MEDIA

LIVE ACTION

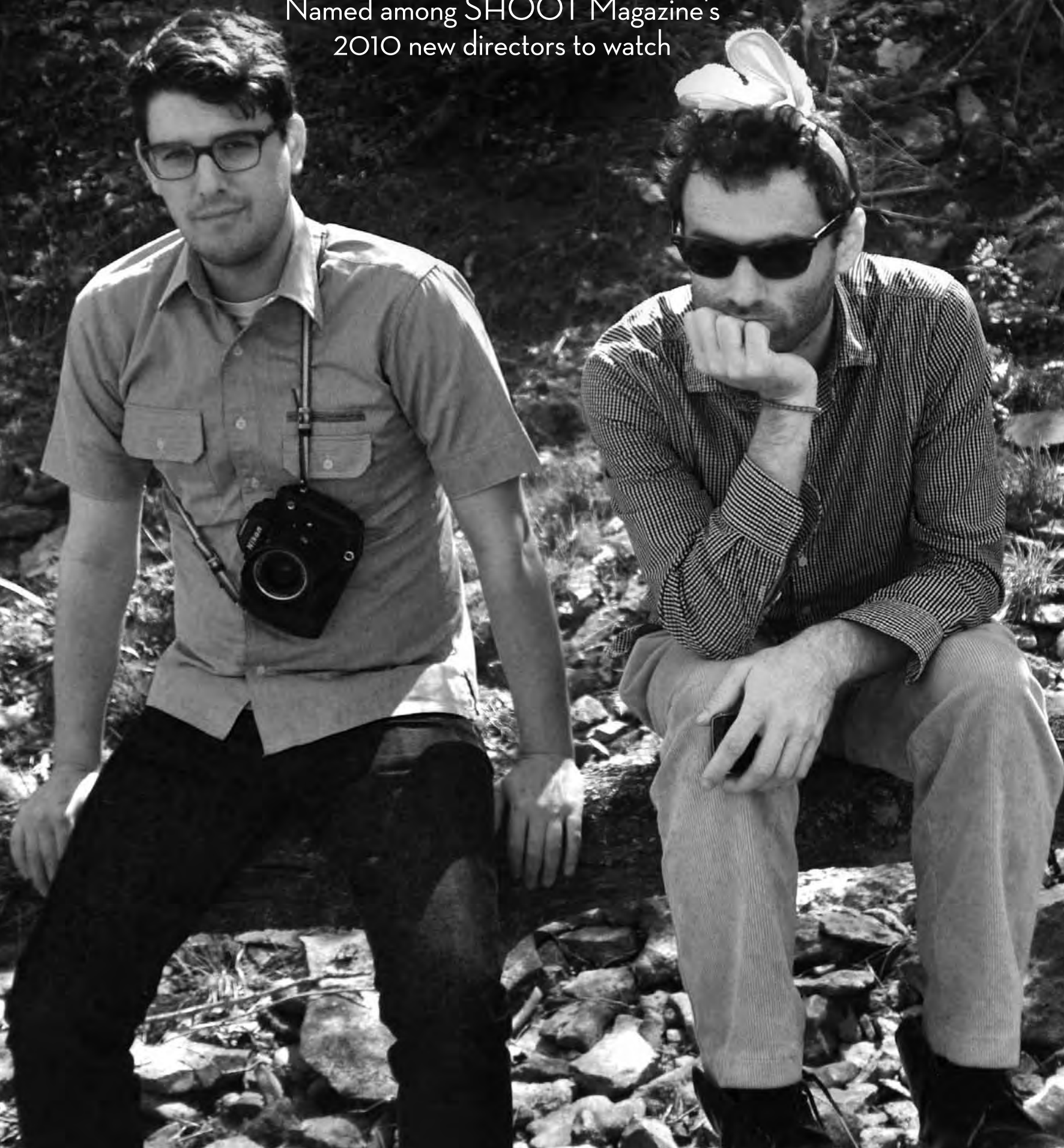
CG

DESIGN

GAMES

CONGRATULATIONS FOCUS CREEPS

Named among SHOOT Magazine's
2010 new directors to watch



Sweet.



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9th ANNUAL NEW DIRECTORS SHOWCASE 2011



Poppy de Villeneuve
Partizan, bicoastal/international
Love Is Like Life But Longer
(short film)

How did you get into directing?

I have wanted to be a director since age 18, but felt I didn't have enough life experience. I started taking photographs to explore the world, road trips finding subcultures (Angola Penitentiary inmates & characters on the Texas/Mexico borderland) and letting landscapes, like Appalachia, reveal unseen and unusual things. Two years ago I approached *The New York Times* to make a short film of musicians and fans at Coachella Music Festival. The response to the film was very positive and Partizan took me on as a director. I followed up with other short film and interview projects for various publications and made my first U.K. commercial in October, 2010, for Walmart's English supermarket chain Asda.

What is your most recent project?

Love is Like Life but Longer is a 10-minute film about how a chance meeting with a stranger can change life forever, exploring the faith required in order to give and receive love. Blind since birth, Michael is a famous young novelist visiting New York for book signings. When he stumbles in the lobby of his downtown hotel, a young nun sees him struggling and stops to help. Although their encounter lasts only minutes, both feel a deep and lasting impact, but realize that to find each other again will require not only "blind" faith but the courage to hold on and the strength to accept loss. The film was commissioned by Morgans Hotel Group for the opening of their New York Mondrian Soho.

What is the best part of being a director?

Collaboration. I love being able to connect with DPs, actors, sound mixers and all the skilled people involved to bring out the best in them, together creating a shared vision of a particular story. Also, the thrill of having an initial fantasy, then watching it grow, change and become a proper film. To let go of a fixed idea and let a project take on a life of its own feels unique to the film making experience, something truly organic but with such intensive work put in place beforehand. I like the boundaries—to have to tell a story in 20 seconds, 10 minutes or an hour and a half is an intriguing experience, with its own challenge.



Matt Fackrell
Unaffiliated
Pampers' "Freaked Out"
(spec spot)

How did you get into directing?

I had a great childhood, which really shaped how I think creatively today. I grew up in a small town with only two television channels to watch. Also other than the amazing mountain ranges, there weren't a lot of exciting places to go so my imagination wandered quite a bit. And having a great childhood mixed with a limitless imagination was really important for me because I imagined some of weirdest things to make the ordinary seem out of the ordinary. So I obviously needed an outlet, but we couldn't afford a video camera, so for years my twin brother and I created strange radio plays with our dual cassette player. It was a perfect start for me to get into directing.

What is your most recent project?

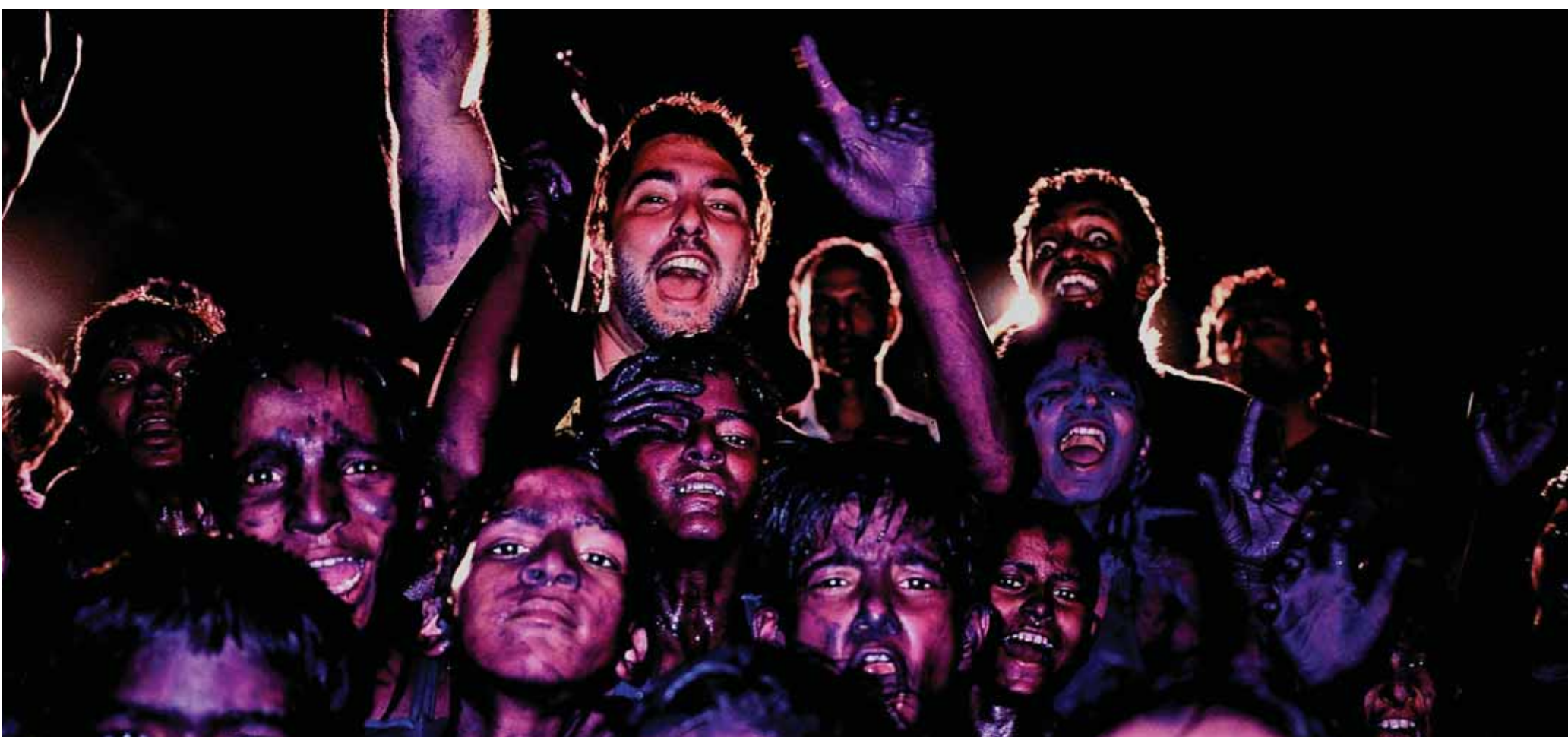
I recently directed a four-spot Stride Gum campaign through JWT, Puerto Rico, that's airing in that region. Most of my current work can be seen at www.mattfackrell.com. I've also begun writing the next *Yo Gabba Gabba!* episode that I will be directing later this summer, as well as writing a script for a new top secret super cool kids show. Lastly my twin brother and I are in the process of developing an original dark, offbeat television comedy that we'd like to take to the networks.

What is the best part of being a director?

It's been one of my main goals in life to love what I do for a living and support my family with it. It's great to see my kids excited to see what I'm working on next and having them visit set to see how it plays out. It wouldn't be as much fun either if it weren't for working with a lot of really creative and fun people who help make it an enjoyable experience each time.



Eighteen actors, twelve hundred and forty-three extras and one director.



Omri Cohen.
Now represented through Green Dot Films.

9th ANNUAL NEW DIRECTORS SHOWCASE 2011



Andrew Laurich

ContagiousLA

Buycostume.com's "Head"

How did you get into directing?

Directing came to me like a firm slap in the face. I was 14 at the time, sitting in Dr. Sima's high school acting class. He assigned us to report on anyone in the entertainment industry. Naturally, I chose Steven Spielberg. Three biographies later and boat loads of adolescent optimism, I purchased his little known video game, "Steven Spielberg's Director's Chair" (shockingly, Amazon still lists it brand new for \$15). And after assembling a crude, rather ridiculous video game movie, I was hooked. I immediately went home and told my Mom that I had abandoned all previous career pursuits—including marine biology and professional basketball.

What is your most recent project?

In addition to a few commercial projects, we're working on a rather unique documentary for acclaimed and self-proclaimed advertising luminary, Cornelius Trunchpole. *Advertising Age's* Man of the Year in 1942, Trunchpole is rumored to have invented the voiceover and the billboard—among other groundbreaking innovations. For the project, we're gathering interviews from around the country with some of the industry's most elite on how they were influenced by the man.

What is the best part of being a director?

I love the variety and collaboration. You're constantly exploring different worlds and occupations—from wardrobe and make-up to animal training and sound design, not to mention the variety of stories and characters. If only for a moment, I love having access to these different cultures and ideas.



Jacob Lincoln

*Greenpoint Pictures,
Brooklyn, N.Y.*

Mountain Dew Code Red's "No Distractions" (online spot)

How did you get into directing?

I began my career as a commercial and documentary editor and then naturally moved on to producing commercials and music videos. I developed great relationships with the labels and agencies I was producing for and that established trust led to directing opportunities. I come from the DIY, new school of production, and directing was just the natural next step for me.

What is your most recent project?

I just got back from Cadiz, Spain, where I was shooting a digital Captain Morgan campaign for Anomaly. I spent some time on a pirate ship in a beautiful part of the world, working with some of the best talent.

What is the best part of being a director?

After years of editing, I love being on set and having the opportunity to see my creative vision come to fruition. I also appreciate now working with such amazing talent, from great DPs to such highly skilled editors.



Arev Manoukian

Spy Films, Toronto

ADCC's "Love and Hate" (cinema ad)

How did you get into directing?

I was thrown right into it. I applied to be a P.A. on a music video shoot but their director had just quit. After the producer saw my reel, he invited me to the location scout and gave me the job. I met the artists and made a shot list on the spot while listening to the music for the first time. It was my first job with a real crew, 35mm film and about 60 extras. The next morning I did not know what to do when I got to set early, so I started hauling sand

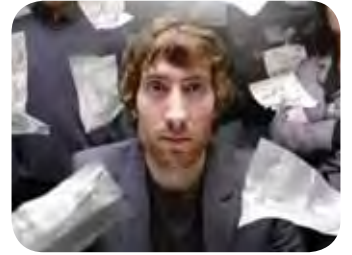
bags to help. The key grip told me never to touch the gear. I was a director!

What is your most recent project?

I am working with Sony on a cinematic stereo 3D commercial.

What is the best part of being a director?

Collaborating with artists and creatives to create something unique. I love meticulously planning, and then letting the unforeseen happen on set to capture moments you could have never planned. My work lately has been leaning towards the surreal and is thus open to interpretation. I love the challenge of heightening a story and telling it from a fresh point of view.



STATION

CONGRATULATIONS ALEX!

ALEX GROSSMAN - 2011 SHOOT NEW DIRECTORS SHOWCASE

NEW YORK LOS ANGELES LONDON / WWW.STATIONFILM.COM

9th ANNUAL NEW DIRECTORS SHOWCASE 2011

Doug Walker Continued from page 22

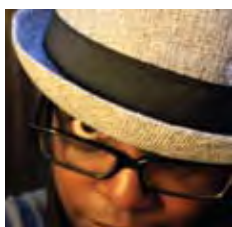
What is your most recent project?

I just finished a spot with Y&R San Francisco for NCAA which aired during the NCAA tournament. Its a really simple spot about a ball's journey as it seeks its destination of a schoolyard. It was a journey of just a ball so I found that it was a story but that it was also important to focus on composition as well to create a tone.

What is the best part of being a director?

Having that drive and focus to create something that you're passionate about. It truly is about making something that can touch other people in some way. Or even make them think different.

Effective May 11th, the 2011
New Directors Showcase Reel
will be available to view at
<http://nds.shootonline.com>
Additional Q&As with each
director will also be featured.



Tynesha Williams

Unaffiliated

Frito-Lay/Doritos "Housesitting"

How did you get into directing?

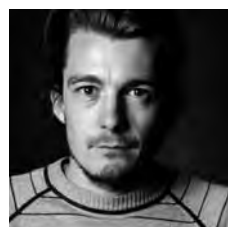
I think my true love for directing came from my experience as an agency creative. I really enjoyed the energy on the set, and loved seeing the different ways a script could come to life. As I would sit back on the set I thought "I can do this." So I just sat and soaked up all I could on the set, and studied how the directors navigated through the process. It was kinda like going to film school where I just happened to earn a pretty good salary for attending.

What is your most recent project?

My most recent project was the Doritos Crash the Super Bowl competition. I had the time of my life doing that. It was awesome to have an idea and not have to check with anyone. If I liked it, I did it. No video village involved and it was a funny feeling. I placed fourth overall out of 60-plus spots, so I guess my gut worked on that one.

What is the best part of being a director?

The control and creativity. It's just a thing of beauty watching the director become the architect. I really love the collaboration on set, watching an idea grow. If you keep your ears open and ego checked you find that lots of good ideas pop up on set.



Mario Zozin

The Sweet Shop,

bicoastal/international

Emil Orange (short film/trailer)

How did you get into directing?

I began my journey into film as a writer and hands-on all-rounder working for three major TV production companies in Cologne/Germany. Over this period, I mastered numerous skills as I immersed myself in every facet of the industry from production, camerawork to editing. But it was my writing that carried me to the next stage, where I took on the daunting task of developing new programs for television, some of which I directed myself. In pursuit of becoming a great director, I enrolled in Filmakademie Baden-Württemberg in 2006 and graduated this month (April 2011).

What is your most recent project?

Emil Orange is a short film I wrote and directed. This 10-minute-long fairy tale tells the story of a boy who is madly in love with the color orange. But it's this love, however, that becomes his doom when Emil and his wrestling-fanatic-brother Bruce try their luck at a tombola...

Abandoned Balls: Last summer I made a roadtrip from Los Angeles to New York within six weeks. Anticipating that I would get to see many inspiring cities and amazing landscapes, I armed myself with his old Super-8 camera and went hunting for a film...and I found one.

What is the best part of being a director?

(As the world's worst illustrator...) Directing lets me bring the images in my head to reality, being able to work with my one big love—moving images.



Congratulations

Tynesha Williams Susan Munro

Doritos "House Sitting"

AICP Show Shortlist

AICE Award Winner

SHOOT New Directors Showcase Selection

\hy·brid
edit

creative editorial • finish • www.hybridedit.com • gail butler • executive producer



9th ANNUAL NEW DIRECTORS SHOWCASE 2011



Adrien Brody
*Supply & Demand, bicoastal
Chrysler's "Arrive In Style"*

How did you get into directing?

One day, many years ago, when I was just an infant, I sat in the backseat while my Father and his brother were arguing in a car. When my Dad objected to his brother's point of view he forcefully exclaimed "BULLSHIT!" I guess I liked his enthusiasm, as I picked up on that word real quick... The only word I had ever uttered up until that point was the word "no." The first word I ever uttered as a human being was "no," the second was "bullshit" — no bullshit (I'm serious, you can ask my Dad). It was at that very moment, I knew I could be a great director.

What is your most recent project?

I grew up with two great loves (three actually, if you include women, but really I only got to mess around with two of them): cars and film, so it was a great pleasure to shoot a nostalgic piece for Chrysler about the loss of glamour and style in the American motor car industry, and the quest to regain some of that allure. The spot aired during the Golden Globes last year.

What is the best part of being a director?

There are so many wonderful aspects to directing: being more free to share my voice, concepts, and ideas when telling a story. Having more creative control. Being able to hand select my team of collaborators and elevate one another. Being able to follow my instincts (on set and in the editing room), and of course, being the one who calls ACTION! I view acting and directing opportunities as gifts no matter how challenging they are. They allow me to communicate ideas and emotions to so many people, and let me share techniques I have learned from spending a lifetime on film sets.



Jeff Chan
*Frank Content, Toronto
Cannes WaterAid's
"White Collar Water Crisis"*

How did you get into directing?

It's always a relief to me that I've found what I want to do with my life. It started when I took a film class at my high school and we had this phenomenal teacher who loved film and loved teaching it. Our class created our own little short film studio. We shot films on 16mm cameras, had big ideas and invented low budget methods of overcoming challenges. The process hasn't changed much since, except the budgets and the ideas have gotten slightly bigger. Since that first class, all my decisions, conscious or sub-conscious, have led me on a path towards directing.

What is your most recent project?

I recently released a viral short called *Find Makarov*. It's based on a popular video game franchise and serves as kind of an international calling card. Staying true to the game, the film takes place entirely in 1st person. Along with creating a custom face mounted camera system to capture the visuals we developed a narrative language that would weave together a story despite the limited coverage options. I think we did a good job translating the gaming experience and I'm very happy with the feedback we've been getting. It was released on YouTube around a month ago and has just under 4 million views.

What is the best part of being a director?

It's such an incredible feeling to generate an idea, emotion or visual in your mind and have the ability to transfer that into the material world. There is a certain draw towards the passion and excitement that a good idea breeds and the people that work around you can feel that. And although I love all parts of the process there is nothing like being on set. It's the one place where I feel completely fulfilled and extended. There's nothing else quite like it.



Omri Cohen
*Green Dot Films, Santa Monica
Nike's "Cricket" (a.k.a., "Yards,"
produced by Hello Robot)*

How did you get into directing?

I directed a music video for the Red Hot Chili Peppers called "Charlie." It was for a contest they held on YouTube. I pulled the whole thing together with what was left of my grandmother's inheritance. My crew was made up of friends, their younger brothers, my family, and DP Matthias Koenigswieser. That shoot seemed to be driven by some divine force, everything went right because everyone in the cast and crew was in to it for the right reasons. It's a high I chase on every one of my shoots. To make sure that RHCP got the video, I snuck into Coachella that year where they were

playing. The crowd was so huge I had to crowd surf my way up to the stage. I passed it to the road manager and told him that my future depended on him delivering that DVD. Two days later their manager called me at home and said "Anthony Keidis wants to speak to you, are you available this week?"

What is your most recent project?

"Yards"! One of the craziest rides I've had on a production. Nike sent me to Mumbai to direct a spot about street cricket that aired during the World Cup of Cricket. I landed in India without a clue

about what I was sent there to do or any working knowledge of the sport and eight days later the spot was running on TV with over a billion people watching. I learned to direct in Hindi, sing in Marathi, and navigate my way through the slums of Dharavi. I'm currently in Vancouver shooting for an agency and client I haven't worked with before.



What is the best part of being a director?

You start with a single image or a feeling and that idea evolves. Next you are in some foreign part of the world with a new group of people who very quickly become your family and bleed to bring the idea to life. You collaborate to create something out of nothing. As a director you live in a constant state of unknown. You have to trust that the universe will send everything your way, and it always does in the most unexpected way. When you realize an idea, there is no feeling like it, and it's always a team effort. A reliable source told me it is second only to giving birth.

FRANK

Jeff Chan
DIRECTOR

FRANKCONTENT.COM

How did you get into directing?

As a kid I was drawn to science fiction and fantasy films, and sometimes I'd steal my dad's Minolta VHS camcorder to shoot horror movies with my friends. As I grew older I became more involved with music, especially DJ'ing. That led to other interests like graphic design and I eventually graduated college with a BFA in computer graphics. For about four years I was doing grunt work as a motion graphic and Flash designer and during that time I started meeting other artists who came from film schools and it inspired me deeply. After shooting my first no budget feature, I became addicted ever since.

What is your most recent project?

I just wrapped a feature titled *Starla* about a young mother who loses her daughter to a botched surgery and takes revenge on the pediatric surgeon responsible. As a father, the fear of losing a child is a constant enemy, especially in the hands of someone who is supposed to save lives. I wanted to tap into those fears and feelings of revenge and challenge myself to create a character that you can sympathize with even if she has the capability to do horrifying things.

What is the best part of being a director?

My job first and foremost is to create the environment where my talent and technicians can thrive and work to the best of their ability. But the high comes from the moments of synergy where everyone in the room discovers magic at exactly the same time. It's something you can't always predict or throw money at so I do my best to ensure those moments happen more often than not.



Rik Cordero
*Robot Films, Santa Monica
Nike's TheWorldIsWatching (short
film, produced by Three/21 Films)*



8th ANNUAL NEW DIRECTORS SHOWCASE



Varda Hardy

CurrentContentCreation
Rock for Equality.org's "What Kind of Planet Are We On?"
alternative media content

How did you get into directing?

When I was six years old on holiday in Israel, I peeked through the window of a beachside motel room and discovered the giant glowing faces of a man and a woman kissing. This "vision" was Claude Lelouch's *A Man and a Woman* playing on an adjacent drive-in movie screen. It was a magical moment. That's when I decided I wanted to make movies. I've made short films since I was in elementary school. Eventually, I got into script supervising which opened up opportunities for me to learn from some truly remarkable directors. I stopped script supervising and leaped wholeheartedly into directing. Since then, I have written and directed award-winning branded content, web series, online video campaigns, and viral videos. I've discovered that combining an artist's vision with a brand's influence and power can result in truly creative and meaningful work.

What is your most recent project?

I co-wrote and directed a series of videos for MZA Events' "Rock for Equality" campaign. One of the videos, "What Kind Of Planet Are We On?" went viral after receiving a "best innovation in video" award from YouTube.

What is the best part of being a director?

I really enjoy the early stages of visioning a project: facing that incredible challenge of how to realize a story so it's fresh, truthful and resonates on an emotional level. I truly love collaborating with my cast and crew to create work larger than all of us.



Eric D. Howell

unaffiliated
Ana's Playground short film

How did you get into directing?

My introduction came through stunt coordinating for feature and commercial projects. This experience provided me with a unique opportunity to work with talented actors in intense situations. In addition, I found that I was helping to set camera positions and creating boards for coverage. My film school took place on the sets of hundreds of productions.

What is your most recent project?

Ana's Playground is a short film that I created simply as a writing experiment. The story quickly got under my skin and drove me to bring it to life. The film was financed through charitable donations and I'm working on finding corporate partners who want to utilize the film for cause marketing.

What is the best part of being a director?

People, story, and passion. These are the elements that a director is surrounded with and are what keeps me constantly coming back for more. A director gets the opportunity to create an impassioned environment and to champion people to do their best work towards a single vision. Then I get to share that vision with thousands of people—fun and terror all at once, just like doing stunts!



Ellen Kuras

Park Pictures
Nerakhoon (The Betrayal)
feature documentary

How did you get into directing?

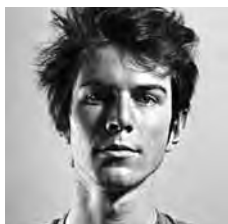
With a vision to make films that can be emotional and visual yet inspire change, I first stepped into the film world as a 24-year-old director of a documentary, *The Betrayal (Nerakhoon)*, which was later nominated for a Spirit and an Academy Award. Even when I moved deeper into cinematography as more people saw my work and asked me to work with them, I always kept my hand in directing by continuing to work on my film. Now I feel like I've come full circle again to speak as the director and as well as a DP. Why now? Having finished my own film, I want to pursue a certain desire to create more than visual metaphor. I want to shape the whole story—using sound as metaphor, editing as punctuation and the imagery as a way to show us new ways of seeing and telling stories.

What is your most recent project?

Just finished directing/shooting two spots for TARGET with Wieden + Kennedy. Great experience, great people. Funny that in the midst of all the hair/makeup/wardrobe/casting/location prep, I suddenly stopped when asked what film stock we were ordering... "Oh yes, the film stock!" Being able to open up ideas when talking directly to the entire creative team—the production keys, the agency and clients—opened up my mind in a wholly new way. I really feel inspired to continue this work.

What is the best part of being a director?

Getting to drive to set with the producer. And besides riding the wave of everything happening at once, I love the thrill of listening to a track that works with the images, and makes the story resonate, I love the moment when the editor finds the right beat, the right moment to cut out or to cut in, I love the feeling that we've come to learn something about our own lives in 60, or in 30 seconds, and if we're lucky, in 15.



Michael Langan

Mekanism
Ann Arbor Film Festival's
"Road Trip"

How did you get into directing?

I first got excited about film directing when I realized that it combines all the media I love to work in: performance, photography, design, sound, and music. Then I specialized in animation when I discovered that you can be a total control freak. Making short films was a great way to break into directing, and I still create independent work in my spare time.

What is your most recent project?

I'm currently in production on a three-spot campaign for Case-Mate, a smartphone case manufacturer. We're creating a God-like character with a man's body and a little girl's oversized head who conducts case designs through her hand gestures, a man with hands made of steel wool, and a rendition of "Ave Maria" using the screams of people dropping their phones.

What is the best part of being a director?

I love creating problems to solve. Every idea is a riddle, requiring a lot of thought and experimentation to figure out how to make it come to life on the screen. Watching a piece on loop the night you finish it is pretty sweet, too.



weareresident.com

félicitations!
gregory de maria
SHOOT 2010 new directors showcase
resident creative studio

6th ANNUAL NEW DIRECTORS SHOWCASE



On May 28 at the DGA Theater in New York, *SHOOT* will debut its sixth annual New Directors Showcase reel, which will become available on May 29 at www.shootonline.com/go/newdirectorswebreel. The reel reflects the work and inventive talent of 30 helmers—23 individual directors, a three-person team and six directorial duos.

Helping to fashion the 2008 New Directors Showcase lineup were entries from *SHOOT*'s 2008 New Directors Search, choice work from *SHOOT*'s ongoing "The Best Work You May Never See" gallery and feedback from advertising agency creatives and producers.

Here's a look at this year's field of talent...



Baby
Revolucion, Buenos Aires
Huggies' "Uterus"
Ogilvy & Mather, Buenos Aires

How did you get into directing?

We are a duo, two people who really want to do great things and have a good time along the way.

Cecilia Alvarez has always been committed to a career in film. She has worked alongside well known directors.

Pablo Bordenabe worked as a production designer and illustrator before turning to directing commercials. In October '06, we decided to concentrate on commercials.

What is your most recent spot project?

It was for Ariel titled "Runway". A very creative spot, stylish and funny to shoot.

What is the best part about being a director?

Together, we create a fascinating mix of fantasy and reality.

Our goal is to work on aesthetically interesting projects while growing and living life to the fullest.



Keith Bearden
Mr. Hyde, Paris (U.S. affiliation: Good Films, New York)
Brandt Washing Machines' "Apartment Sharing"
DDB Paris

How did you get into directing?

I made a short film, *The Raftman's Razor*, with a small bunch of friends and non-actors that bizarrely became a hit around the world and wound up in the Museum of Modern Art's permanent collection. Someone asked me to make a commercial, to which I replied, "Why not?" Avoiding a day job has always been an important life goal.

What is your most recent spot project?

I did a commercial called "Tongue" for Doritos in the U.K. in March. Great creatives, who had a few script guidelines but let me add a lot of little story and character details. And yes, that actor is really spitting a mechanical tongue into a glass of water five feet away. We got it on the first take. CGI is for sissies.

What is the best part about being a director?

Making films is like having kids—little semi-replicas of yourself out there in the world, that are hopefully smart, artistic, good-hearted, lovable, or at least entertaining. And without all the pooping, crying and years of constant attention.



**congratulations, brian billow
on being selected for Shoot's 6th
Annual New Director's Showcase**

6th ANNUAL NEW DIRECTORS SHOWCASE



Bitstate (Pete Circuitt, Bill Sneed)

The Ebeling Group, New York
Havaianas' "Bus Stop"
BBDO New York

How did you get into directing?

(Responses are from Pete Circuitt)

I went to the Stuttgart Trick Film Festival in '96 during a really dirty and impoverished first trip to Europe with my good bud Dan Crooks. He had a film playing there and it did really well. During the directors Q&A, I heard Barry Purves grumbling that 30 frames per second was not enough. He wanted the whole world to standardize to 60 fps to really animate properly. Imagine wanting to do twice the work per second! Stopframe too. That's when I decided to get into directing I reckon.

What is your most recent spot project?

A spot for Knorr.

What is the best part about being a director?

I'm pretty hands on during all stages of a project. I like figuring out approaches to scripts and the quick design rush you get when you turn over something quickly. Being a director means you guide that rush, from the beginning, into what that script was always meant to be.



Tony Briggs

Dab Hand Media, London
Thecreamery.co.uk's
Creative Dictator (short film)

How did you get into directing?

I worked as a stills photographer for many years and while shooting on tour with Oasis and Ocean Colour Scene, I was asked to direct the "Hundred Mile High City" promo for OCS and went on to direct their following five projects. Then I forgot all about it until I was approached by Dominic Delaney. He had recently left his post as managing director of @radical.media, London, and was setting up his new venture—Dab Hand. He was keen for me to be part of the set up with a view to moving me in to the commercials arena. I went for it.....

What is your most recent spot project?

Aside from my incredibly funny viral for Cream, I've just completed "Chicken Birth," an ad for Pollens Organic Mayonnaise through Ogilvy, London.

What is the best part about being a director?

Directing. Stills photography is a pain in the arse.



Luis Carone

02 Filmes, Sao Paulo, Brazil
(U.S. affiliation, Backyard, Venice, Calif.)
AMC Car Insurance's "Remote Control"
DM9 DDB, Sao Paulo

How did you get into directing?

I started working with 3D and postproduction doing commercials. After five years of work I was engaged in a big job that took me three months in part of a post process that made me really tired of staying just behind the machines. I did a video clip, very rough, for a band of friends of mine. Other bands were then interested in me. When I realized, a year had gone by which I spent just directing music videos. Other bigger bands got interested in my work, like Sepultura, and I ended up winning several awards in the Brazilian VMA. It was when several other invitations to direct commercials popped up. I joined Fernando Meirelles' production company, 02 Filmes, for commercials.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

The last film I directed was for Claro, Fnazca-Saatchi & Saatchi. The film is based on a very simple concept, actually. You can listen to music from your cell phone wherever you are, traveling or jogging. From this idea we scouted interesting places and moments. We ended up shooting in three different Brazilian states, trying to create a puzzle of interesting people and places.

What is the best part about being a director?

Besides being able to show the world as I see it, I find it incredible to have the chance to enter different realms. Even if it is a day-to-day moment, take people from their home and throw them in different places, the way I want, is always fascinating.



STATION

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6th ANNUAL NEW DIRECTORS SHOWCASE



Philippe Grammaticopoulos

Curious Pictures, New York
Amnesty International's "Signatures"
TBWA, Paris

How did you get into directing?

I started out as an illustrator and have published several illustrations and comic books with some independent book houses. Directing is a good way to give life to my characters, and my films are animated transpositions of the characters I draw.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

Amnesty International is the only commercial I have directed. I started directing with two short feature films. I am working on my third feature film, called Les Ventres (Stomachs), and I shall finish by this summer. The general theme of it is the Genetically Modified Organism and the drift of food processing.

What is the best part about being a director?

Directing is a great exercise for me. It gives me the opportunity to develop my universe and give life to my characters.



Sam Holst

The Sweet Shop, Auckland, N.Z.
Seek.com.au's "Slacker" (spec spot)

How did you get into directing?

At school when me and my mates were about 13 or 14. We'd make short films of the books we were studying, rather than writing essays all the time. Teachers were cool with it, so we made things like 10-minute versions of Coppola's *The Outsiders*. Fun for us to make and watch but filmmaking-wise, real train wrecks. Think little Aussie kids with bad American accents and greasy hair. Anyway after finishing school I saw an ad for a film school and applied. Got in, made a few shorts and things have developed since.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

A spot for a snack food company which I'm in post on at the moment. I have a few personal film projects in development which I've been putting a lot of energy into as well.

What is the best part about being a director?

Bringing stories or ideas to life on screen and working with really talented people to make it happen. I wouldn't want to do anything else.



David Katzenberg

Prettybird, Santa Monica
The Tale of RJ (short film)

How did you get into directing?

I began producing reality television for Mark Burnett and slowly came to the realization that producing reality is similar to directing fiction. The emphasis was on storytelling. I was given an opportunity to produce and direct online content for CBS, and that kind of paved the way. I knew I needed something that was completely my own, and that led to *The Tale of RJ*.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

RJ is actually the most recent project. Before that I worked on Clark and Michael and How to Survive a Horror Movie for CBS Digital Media. I'm currently busy developing and bidding on several spots to shoot in the near future.

What is the best part about being a director?

The best part of being a director is seeing a script come to life. After the endless hours of planning and hard work, nothing's more satisfying than watching something you've thought about for so long play out in front of your eyes.



DUCK would like to congratulate the Docter Twins for being selected for Shoot's New Directors Showcase.

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7th ANNUAL NEW DIRECTORS SHOWCASE



Fx & Mat
Nexus Productions, London
Royal Bank of Canada's
"Mr. Long Legs"
BBDO Toronto

How did you get into directing?

We started at 10 making terrible horror movies and finding we were that bad but happy to do so—made us want to do that as a job! Then we studied and met at school and directed our first "official" animated short film, *en tus brazos*, and thanks to its success we could start directing other projects!

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

We are actually working on a top secret project for the Olympics... oops it's not a secret anymore...

What is the best part of being a director?

You can turn into films, images that are in your head! That's really exciting.



Robin Hays,
Radke Film Group, Toronto
adidas "Sneakerhead" specspot

How did you get into directing?

I decided to give directing a go after producing for my friends. I realized that if I was putting together projects for them, I could do it for myself. Turns out I love it. Think I finally figured out what I want to be when I grow up.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

Honda's "Full Speed Fly!"

What is the best part of being a director?

Taking ideas and turning them into something tangible that can be shared. Creating/collaborating/imagining and meeting new friends to play with.



Kim Gehrig
Academy Films, London
Amnesty International's
You Are Powerful
Mother, London

How did you get into directing?

Directing was something I thought about doing for a long time before I worked up the courage to actually do it. Through college (Central St Martins) I tinkered with filmmaking, but then focused more on art-direction, landing a job at Mother. While at Mother I worked with different directors and started to imagine myself in their shoes. I was always thinking how I would direct the spot if I were shooting. Then when I was working as a creative on a spot with the lovely Dougal Wilson, I talked to him about some music video ideas I had. He was so enthusiastic about them and really prompted me to start directing. From here I made my first music video, and fell in love with directing and filmmaking.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

The Lastminute.com Mexican thumb wave which was a one off TV event where you could channel hop from ITV, Channel 4 and Channel 5 to see 3x60second spots as one complete piece. It was a total adventure of a job that took us to four countries in a week. It was part documentary, part set up, part luck!

What is the best part of being a director?

The genuine, to the core, satisfaction when you make a really good piece of work.



Hoffman Brothers (Matt and Mark)

harvest, Santa Monica
Bud Light's "Man Treats"
spec spot

How did you get into directing?

Matt: Our Dad brought home a video camera one day and we started making home movies.
Mark: That's true.

Matt: Mark would get behind the camera and tell me what to do.
Mark: Also true.

Matt: One time I had chicken pox real bad and my brother exploited my miserable condition to make a movie about a dangerous disease outbreak.
Mark: I don't remember that.

Matt: Things pretty much haven't changed.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

Matt: We are currently forming a Dog Nation for "Mighty Dog" dog food. It's kind of like the Obama campaign meets....
Mark: *Homeward Bound*.

What is the best part of being a director?

Matt: I'd say the fact that we get to work together as brothers and as a duo. We can play to each other's strengths, almost like operating on two sides of the same brain.
Mark: My side is a larger, and looks like a jumbo tractor.



Paul Iannacchino, Jr.
Creative Bubble, New York
Head Apparel's "Speed" viral (produced by Czar, Hamburg)
A&S, Berlin

How did you get into directing?

I got my start in commercials as part of the in-house agency for the NFL. However, I think like anyone in this business, when I reminisce about my childhood, it goes hand in hand with whatever I was watching on TV or snuck into at the movies when my parents dropped me off under the guise of seeing *Footloose*. So the first time I stepped onto a set sealed the deal (much to the chagrin of that director I'm sure).

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

I'm sure the reason my name is on this list is a direct result of my most recent work, a viral for HEAD that features Novak Djokovic in the mother of all instant replays. I think it's fair to say that I'll be the "nipple tassel" guy for some time to come. Top o' the world Ma!

What is the best part of being a director?

I'm going to paraphrase from something I read Jake Scott quoted as saying (hopefully in *SHOOT*)...I doubt I could come up with anything better. What other job let's you travel the world, meet interesting people and sit on a dolly and look important? I may choose to do that wearing nipple tassels, but hey? That's just how I roll.

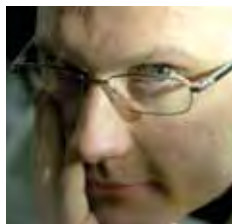


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7th ANNUAL NEW DIRECTORS SHOWCASE



Lapo Melzi

African-American Planning Commission's "Paper Child"

How did you get into directing?

Since I was little I loved the arts, all of them, and could never decide which one I liked the best. So, when the time came, after my graduation from high school, to decide what to do with myself, I discovered that I could combine all the arts by making movies. It was a dream come true and one that I followed head on without ever looking back.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

Right now I am shooting my MFA thesis short film, entitled *Romeo Vs. Juliet*, a story that answers the question: What if Romeo and Juliet survived and lived in modern Verona, N.Y.? Can the greatest romance

of all time survive the reality of a relationship? The answer is of course as simple and complicated as love itself is.

What is the best part of being a director?

The best part of being a director is probably directing actors. During my years in the States, I have learned to respect and love these amazing people as never before. It's always a pleasure and a thrill to be the one who guides them into transforming a concept on paper into real life drama. And the excitement never seems to grow old.



Jason Moore

Back Alley Films, Kansas City, MO (Midwest representation) U.S. Department of Transportation's "Ryman" alternative media spec

How did you get into directing?

There were three seminal events in my life that led me to becoming a film director, and they all occurred during the sixth grade. I was the lead in the school play. I went to science camp. My towel fell off after swim practice and people laughed. The last event taught me two important things: I learned that I loved making people laugh, but I was going to have to suffer a bit to do it.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

Recent work includes spots for Florida Tourism with Zimmerman/Atlanta, McDonalds for DDB Bulgaria, Beeline Cellular for BBDO Moscow, and Oticon for Ogilvy & Mather. Also, I'm teaching my bulldog to ride a skateboard and teaching filmmaking to inner city kids in NYC.

What is the best part of being a director?

Spots I admire are the ones with great acting, and that's what I'm interested in as a director. I love scouring the field for the perfect cast, evolving the story by creating complex characters, and helping actors deliver honest moments that people remember.



Jonathan Newman,

Serendipity Films, London Ford Mustang/Filmaka's "Father's Day" short JWT Team Detroit

How did you get into directing?

While I was at Brandeis in the 1990s, I shot my first film on a high tech VHS camcorder. The film was a comedy about a guy who meets God. Thankfully, I lost the finished film so now no one can see how bad it was, but I had the film bug as surely as the world has swine flu. I then majored in Film Studies because, let's be honest, who goes to college to actually study, right? That was followed up by a masters in Film in England and then, voila, I was a director. I heard George Clooney give a talk where he said that "Directing is the best entry level job in Hollywood today." He was right.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

I just returned from Japan where I shot some spots for the new 2010 Ford Mustang. The branded films are currently airing as four minute spots and will be cut into a 45-minute documentary for Discovery/Speed TV. I normally shoot comedy dialogue, so it was a refreshing change to shoot this. It was part of my prize for winning grand prize in the JWT/Ford competition run by Filmaka.

What is the best part of being a director?

For me, I love the challenge of having a blank page and creating something from scratch. It is the most fulfilling part of my professional life and I don't know what I would do without it. I also love the satisfaction of touching an audience, be it through humor or a story with more depth.



Otis

The Artists Company, bicoastal Brady Bill PSA "Bullets"

How did you get into directing?

I found that directing was a way that I could use my artistic skills to make people feel. That's what is ultimately most important; to have an impact on the people that see your work. It can be funny, sad, touching or just quirky and interesting. The knowledge that these short little films we call ads can touch so many people at once is quite empowering. This is the satisfaction that allows me to be driven to do more, do better and find bigger and better audiences to affect with my film.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

My proudest moment lately was the Campaign for the MOFTB through the Mayor's film office. I was given a chance to show people within the production community and portray them as real people, but do so in a way that shows them at their best and most engaging. They were real people who ended up de-mystifying the film business and showed how they are regular people just like us.

What is the best part of being a director?

The best part of being a director is being given the tools, the crew and creative that allows me to put a huge part of my inner self into the final spot. I am allowed to take a concept and tell a story from my own point of view.



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5th ANNUAL NEW DIRECTORS SHOWCASE



Jeffrey Morgan
Lillie & Leander:
A Legacy of Violence trailer

How did you get into directing?

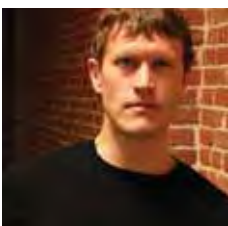
As far back as I can remember I have loved movies. In high school, I spent a whole summer vacation watching the classics at a rate of three or four films a day. I started directing narrative short films when I was 15 years old and was hooked. After graduating from NYU film school in 1999, I went into advertising to pay the bills and help finance my filmmaking addiction.

Why do you want to direct commercials?

Telling a story succinctly in 15 or 30 seconds is one of the ultimate challenges to me as a director. I see commercials as an amazing training ground for Hollywood feature filmmaking as you are under tremendous pressure to deliver and you must be able to work constructively with the powers that be. Commercials are also a great way for a director to experiment in different genres and styles of storytelling without having to devote years of your life to one project.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

I just completed *Lillie & Leander: A Legacy of Violence*, a feature documentary that I directed, shot, edited, and co-produced. It world premiered at the 2007 Tribeca Film Festival and will continue to play the festival circuit. I'm currently developing a horror film set in the world of advertising written by Cohan Andersen and another feature I wrote a few years back called *Apache Way*.



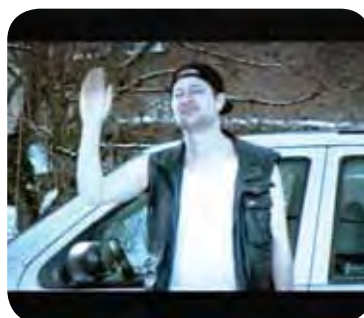
Sean Morris
NOTAR Realty's
"New Neighbors"

How did you get into directing?

I was born and raised in Alaska and during the winter we'd see a lot of films. My dad took me to *Star Wars* when I was a kid and that pretty much sealed the deal. I still have the first storyboard I drew when I was six. Went to film school in L.A., got my BA in cinematography, and was an agency spot editor for a number of years. It was great training and I still edit a lot of my own stuff. The first thing I directed was a ridiculously low-budgeted music video on Super-16mm for \$900. It was featured on HBO and that got the ball rolling.

Why do you want to direct commercials?

Commercials are the haikus of the film world; you have the challenge of telling an entire story from start to finish with very limited time. And since you have an audience armed with a remote control and 400 other channels, you need to make it grab people. Plus I love the creativity—every job is a different kind of adventure.



What is your most recent spot project?

I speak Swedish and recently directed a commercial in Stockholm for the real-estate company Notar. I was also the DP, so the European differences were interesting—25fps, 220 volts, telecine in PAL, etc. Not quite as interesting was only having one day to shoot, in minus 15-degree weather with a 104 fever. I was deathly ill from something I'm convinced was an ancient Viking plague that lay dormant for centuries, patiently waiting for me to show up.



Robbie Pickering
Careerbuilder.com's "Stuck"
(spec spot)

How did you get into directing?

When I was a young kid, I thought that movies just magically appeared on the screens at our dollar-movie theater in Houston. Once I found out that someone was actually making those movies, all I knew was that I wanted to make them too. So I started writing and directing dinky little films with my friends, and I've never really stopped. The actors and the material have gotten better, but the impulse to entertain people and make them forget about their lives for a short time has always remained the same.



Why do you want to direct commercials?

It's kind of a cliched thing to say, but each commercial is like directing a mini-short film, and that's really the fun of it. It's beyond rewarding to make someone laugh in the space of 30 seconds or a minute, and I love that challenge. I also love the tremendous collaborative effort that goes into making a great spot.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

I was one of six directors selected for the Film Independent (formerly IFP/West) Director's Lab where I directed several scenes from a feature screenplay I also wrote entitled *Natural Selection*. The film has since found financing and we are now in the process of casting. I was also recently hired as a script doctor on a Sony movie being released this fall.



Jeff Aron Lable
Naturalmarket.com's
"Birth" (spec spot)

How did you get into directing?

I was studying painting and music in college, until I took a film class. Once I realized that directing combined all the things I loved, I couldn't imagine doing anything else.

Why do you want to direct commercials?

Because we get to turn the world into one big game of tag, have dogs come out of people's mouths, tattoo kids' foreheads, sing and dance about PMS, and destroy The Gap.



What is your most recent spot project?

I am getting ready to shoot some spots and a viral campaign for Gearbox—a cool, new sporting goods company.



Congratulations

Nir Bashan

on winning a Silver

CLIO

for the webisode "Brand New"

and also for being featured in SHOOT's 2007 New Directors Showcase

www.beachhousefilms.com

To view online web reel, visit:
www.shootonline.com/go/newdirectorswebreel

8th ANNUAL NEW DIRECTORS SHOWCASE



Seyi Peter-Thomas

MTV

MTV On-Air Promos' "VMA Side Story" branded content

How did you get into directing?

When I was a kid, I wanted to be an actor. I had a friend whose dad would get bit parts on TV and he gave me a script of a cop show he was on that I pored over. After an embarrassing summer at theater camp when I was 13, I learned the difference between acting and directing and realized that what I really wanted to do was figure out what the story was and how it should be told. In high school, I made several very trippy short films on hi-8 video that got me into NYU film school. And, shortly afterward, I landed at MTV On-Air Promos. At MTV, I've had the opportunity to do an array of different types of work and to experiment and challenge myself.

What is your most recent project?

I just shot a spot for a new MTV comedy where the main character from the show gets de-pantsed in front of his entire school. It's the kind quirky, cinematic storytelling I love to do. We shot the spot in super slow motion, hitting every pained expression. We figured if we were going to do a dick joke, let's make it the most epic dick joke ever. How would David Lean do a dick joke?

What is the best part of being a director?

Without getting too mystical, I think it's the process by which each new project reveals itself to you. Each creative endeavor is its own unique puzzle that you solve as you go. There's always some new thing to learn, new people to collaborate with, a chance to try a technique you've thought about but never done. It's a job that lets you constantly explore different places and ideas. Also, there are lots of good snacks.



Oliver Power

unaffiliated

Mi Kasa Su Kasa short film

How did you get into directing?

It all started in Tokyo when I was cutting trailers for Japanese films. On weekends I would photograph the city's idiosyncratic characters and gravity-defying architecture. The perfect soundtrack for this was the music of LTJ Bukem, legendary 'Drum 'N Bass' artist. His label in London had signed a new artist and was searching for a director to make a music video for the single.

I loved the track and after playing it a hundred times, saw a story. So I wrote a treatment, drew up boards, and handed it in, doubtful it would get anywhere.

Two weeks later, while eating in a ramen noodle shop, I got a phone call saying they loved it, and I had won the gig.

MTV aired it in the United Kingdom and Asia, and it earned a review as "the only Drum 'N Bass video worth a damn."

What is your most recent project?

Rapp hired me to make a spot as part of a pitch for a new account. Once I had the boards in my hands, I had five days to shoot, edit, and deliver, including motion graphics and compositing.

They gave me the room to be creative as long as I could deliver something stunning and effective in time. It was a serious challenge, to say the least. But everyone was thrilled with the final piece.

What is the best part of being a director?

As a director, there is tremendous satisfaction in creating something that was not there before. Being a director is like being an architect.

Both disciplines are about building a world and telling a story; one expresses itself through moving images playing against sound, while the other tells a story through the discovery of a new space.



Ana's Playground

anasplayground.com

Congratulations! Eric Howell

SHOOT 8th Annual New Directors Showcase

3

Here is where we SPLICE

www.splicehere.tv

8th ANNUAL NEW DIRECTORS SHOWCASE



Jeff Bitsack
Humble
Lowe's "Jimmie's Garage"

How did you get into directing?

Back when I was working on ESPN at W&K NY, David Shane (our director on SportsCenter) planted the seed. I wound up directing a few things while still on the agency side, including some Emmy-nominated web films for Domino's Pizza that I shot through Humble. I kept in touch with Eric Berkowitz, Humble's EP, and eventually decided to make the jump to full-time directing in July '09.



What is your most recent project?

I just finished up two campaigns. One was for a new dating website called Zoosk, and the other was for Gillette with Derek Jeter, John Cena and a bunch of the NASCAR drivers. Right now, I'm working on a couple of commercials for the UFL, a new football league. I can't reveal much about the project at this point but let's just say large, nasty welts will be involved.

What is the best part of being a director?

The figuring stuff out and seeing it come together really, really well. The team. The teamwork. The continual learning. The not having to go into an office every day. The independence. The freedom. I'm really having fun. Seriously, I love it. Especially the beret and those baggy pants that you tuck into your tall boots....very cool.



Bill Bruce
RSA Films
New Balance's Feet On Head
shortfilm

How did you get into directing?

Directing is something I could no longer not do. It isn't a job. It's always been a calling. So after years of listening to the constant ringing, I finally picked up the frickin' phone.

What is your most recent project?

I wrote and directed a campaign for Save the Children. We filmed in Ethiopia and Bangladesh, which was both trying and inspiring.

What is the best part of being a director?

The ability to put together a team of amazingly talented people who are all committed to do everything in one's power to tell a great story and make magic.



Aaron Brown & Ben Chappell
(a.k.a. Focus Creeps)
Foundation Content
Cass McCombs' "Dreams Come True" musicvideo

How did you get into directing?

We went from spending a lot of time just nerd-ing out on every video/film format around to shooting music videos for friends. There were a million late nights, hundreds of feet of film and lots of sweat along the way leading up to rounding out last year with multiple videos listed on year's best lists—as well as shooting pieces for major brands including Scion, Mountain Dew, Budweiser and Target.



What is your most recent project?

We wrapped a video for Neon Indian on Mountain Dew's "Green Label Sounds." It was a cool combination of a supportive ad environment but also there was a great DIY freedom to improvise pretty experimental scenes throughout the course of the shoot. We are also finishing up the post on a film we shot chronicling a 10-city tour of the bands Girls, Smith Westerns and Magic Kids.

What is the best part of being a director?

It's fun to invent problems that you then get to choose who you want to figure it out with. Collaboration and seeing how other people see things, and the ultimate product that comes out of everyone's input and contributions is a tremendous feeling. It's fantastic to have an idea and then see that idea realized in front of you. Like going to battle but without the casualties.



John J. Budion
Click 3X
*E*Trade's "Lottery"*

How did you get into directing?

My path to directing was sort of an unconventional route. Although I went to NYU, I didn't study film there. As a 17-year-old freshman, I got an internship at a postproduction facility in NYC. Within six months of being there I became a junior Flame artist and started doing VFX work on commercials. While attending college I progressed to become a senior Flame artist, and eventually started doing visual effects on-set supervision. This proved to be invaluable experience as I was consulting with directors and learning a lot from them. Understanding the post side of things, really opened my eyes to the creativity I could implore if I got more involved on the production side of projects. Additionally, my experience in postproduction is ultimately what opened up opportunities to direct. This made it a natural next step for me.

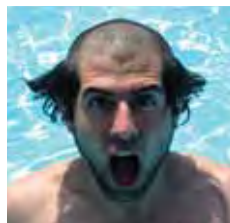


What is your most recent project?

I just finished shooting and doing the visual effects on a campaign for Centrum. It was interesting because the budget did not allow for motion control but I wanted to keep the camera moving to keep the spots dynamic and I needed multiple passes of elements. I devised a turntable technique to simulate motion control which allowed me to do in-camera transformations of what I was shooting. Again, it helps me tremendously on set that I know the visual effects side of things.

What is the best part of being a director?

Seeing the finished picture on air. It's very rewarding to see something of your direction and creation on television screens in a crowded sports bar, coffee shop, or some other public place. It makes the over-cafeinated late nights worth it.



Joe Burrascano
Nathan Love
Pop Secret's "Dark Knight"

How did you get into directing?

Directing animated films and telling great stories is something I've always wanted to do. From a very young age, I was inspired by the first films my parents took me to see in the movie theater, *Fantasia* and *Star Wars*. From then on, I knew I wanted to be involved in making movie magic. Starting Nathan Love was a dream come true, and it enabled me to develop a studio focused on creating the things I loved most—imaginative worlds and inspiring characters. The company has been fortunate enough to attract some amazingly talented people to help bring these tales to life. Working with them is part of the magic that makes it possible.



What is your most recent project?

I'm always working on my own stories and ideas that I hope to one day produce as a film or television series, but commercially I just started a really fun Baskin Robbins campaign. Already in progress is a new Chips Ahoy! Spot for China, and a series of ads for Commonwealth Bank of Australia.

What is the best part of being a director?

Creating a memorable experience for the audience and seeing a great, emotional reaction. Besides the payoff, I really love the process itself—working with a lot of fun, creative people, bringing these great stories to life.

Congratulations
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—J.D.

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Ross Katz
TWC, Santa Monica
Taking Chance

How did you get into directing?

My first job in Hollywood was as a grip on Quentin Tarantino's *Reservoir Dogs*. I was so lucky to be a part of that production and to see Quentin's passion for filmmaking up close. I went on to become a producer and was nominated for Academy Awards for a couple of my films—*Lost in Translation* and *In the Bedroom*. I knew, however, that I wanted to be able to write and direct my own stories and my first feature, HBO's *Taking Chance*, provided the perfect vehicle for me to express myself as a filmmaker.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

Taking Chance premiered at the Sundance Film Festival and on HBO in February. I co-wrote the script with Lt. Col. Mike Stroble based on his journal about being an escort for a fallen soldier, Chance Phelps, and directed. It's a moving story about America. I tried to tell it visually, with little dialogue. I couldn't have done this without my amazing cast, including the brilliant Kevin Bacon.

What is the best part of being a director?

I love the collaboration that comes with being a director and being able to work with a team of people to realize a story. Telling a great story effectively is really all it's about. Whether it's a commercial or a feature, I want to tell a great story.



Timothy Kendall
Rhythm+Hues, Los Angeles
Minnesota Tourism's
"Office Boarding" (produced
by Drive-Thru, Minneapolis)
Clarity Coverdale Fury,
Minneapolis

How did you get into directing?

Have you ever been to Tempe, AZ? Not a whole lot to do there, even for a kid. You can only pull the tail off a lizard so many times before you start to consider a life of crime. So instead of ripping off the local gas and sip, I started telling stories. Stories were always a big part of my family gatherings, so putting it on tape seemed like the natural progression to it all. Either way it entertained me and it entertained them, so I figured why stop?

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

Just finished a McDonald's campaign for BBDO Moscow in Ukraine. I've been working steadily with Russian agencies for a few years now. Before that I shot a St. Louis Cardinals campaign. I love the contrast. Currently, I'm finishing up the sixth episode of a webseries I co-created and sold to Fremantle Media called *LA I.C.E.* It's about US immigration officers who hunt down Canadians. YouTube it.

What is the best part of being a director?

The people I meet. I have met so many interesting people with so many interesting stories it's ridiculous. And then there's the process. The tone, casting, production design, shooting, trying new things, collaborating, editing, finishing, exploding high-fives, and drinking wine from a golden goblet. That stuff is pretty cool too.



Kenny
O Positive,
bicoastal/international
Boomerang GPS' "Santa"

How did you get into directing?

I wrote work directly for clients and talked them into letting me shoot it. I started off with little mom and pop operations like Anheuser Busch.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

A campaign for Airtran Airways out of Cramer-Krasselt, Chicago with creatives Pat Hanna, Andrei Chahine, Ryan Stotts, Michelle Litos and Larry Liss. (But please don't print their names because these spots are funny and I don't want to share any of the credit.)

What is the best part of being a director?

There are too many to list, but near the top is getting to ride shotgun while tall people have to sit in the back. And by tall, I mean anybody over five feet, five inches.



Kevin Kerwin
Authentic Films, Cleveland
Akron Children's
Hospital's "Nick"
Marcus Thomas, Cleveland

How did you get into directing?

After a few years of watching my screenplays bob along with the other flotsam in the Hollywood sea, I wrote and directed my first feature, *Filmic Achievement*, mostly to save myself from going to law school. I was the guy who swore I would never direct, but after my first big directing project, some kind of switch flipped on in my brain. I can't quite articulate that phenomenon—however, after screening that film in 20 film festivals and then directing my second feature, I can't imagine not directing.

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

A nine-spot documentary campaign for Akron Children's Hospital that was recently featured in the *New York Times*. And *Running America*, a feature doc that follows two ultra-runners across the U.S. in the six weeks prior to the presidential election. I interviewed over 150 Americans along the run's route. It was an incredible experience.

What is the best part of being a director?

Besides being able to execute my over-caffeinated 3 a.m. ideas on a grand scale, it's the human connection—earning the trust of both actors and non-actors alike so that something compelling and undeniably emotional happens in front of the camera. The added bonus is that I often end up learning as much about myself as I do about them.



How did you get into directing?

My dad brought home a Hi 8 video camera when I was eight years old. I thought it was the coolest thing I had ever seen. I fell in love with capturing real moments around the house. As I got older I started shooting skate videos for my friends along with the occasional blowing up of watermelons with M80s. Everyone liked my leadership and ideas and I thought, "hey this is pretty f*ckin rad."

What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

I just finished shooting two comedy spots in Vancouver for MTS. We shot three real buffaloes in the middle of a blizzard... pure awesomeness. Right now I am in production on two docu-reality shows and a webseries for MySpace... but shhhh... that's on the low.

What is the best part of being a director?

My favorite part of being a director is seeing the reaction of people while I am showing them my spots. I love to make people laugh and it's so rewarding when I can see them crack a smile.



Brandon Kraines
Stray Dog LLC, Franklin, Tenn.
"Hands-Free" spec viral (pro-
duced by Stereo Lab Films/
United Front Films,
Los Angeles)



Effective May 29th, the 2009 New Directors Showcase Reel will be available to view at www.shootonline.com/go/newdirectorswebreel

6th ANNUAL NEW DIRECTORS SHOWCASE

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The Doctor Twins (Matt & Jason)

DUCK Studios, Los Angeles
Wienerschnitzel's "Gotcha"
DGWB Advertising, Santa Ana, Calif.

How did you get into directing?

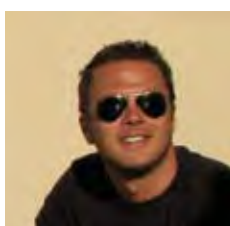
Matt: We like to think directing got into us.
 Jason: It was a late night. There was a Ouija board...

What is your most recent spot project?

Kellogg's Gripz for Leo Burnett, Chicago. The team from Burnett was fantastic. Per Jacobson, Nik Traxler, Dave Derrick, and Stephanie Simpson enthusiastically embraced our vision. The spot features two kids, a bird, a plane, and a seven-foot-tall basketball player...could you really ask for more?

What is the best part about being a director?

Collaboration.



Ryan Ebner

H.S.I. Productions, bicoastal/international
"MaternaCord"
Mother, New York

How did you get into directing?

I got into directing by being on the agency side for 13 years. I was a creative/partner at Butler, Shine, Stern and Partners for most of my career. Then went freelance and ended up shooting some test spots for a project at Y&R Chicago. The client loved the spots and hired me to do five more shoots.

What's your most recent spot project?

I just finished a great project for Mother/NY. They came up with an awesome idea to advertise *Star Wars* on Spike TV. It was a great shoot. We had a very tight budget, so I actually ended up sharing a room with one of the creatives, who is a buddy. It was very collaborative, refreshing and funny.

What is the best part about being a director?

You get to make stuff. As a creative in an ad agency, you spend all your time thinking up stuff to make and trying to sell it. But you rarely make it. As a director, all you do is make what's already been approved and sold through.



Harold Einstein

Station, bicoastal/international
Avis' "Accents"
McCann Erickson, New York

How did you get into directing?

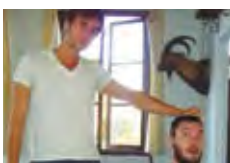
I started out as a writer in advertising and was very fortunate to have been given the opportunity to write award-winning advertising for FedEx, Apple, Little Caesars Pizza, Guinness, Red Stripe, HP, Doritos, The Wall Street Journal, Prodigy, L.A. Cellular and Sprint. Directing seemed like the natural next step.

What is your most recent spot project?

I just finished shooting a Crest campaign for Saatchi, N.Y.

What is the best part about being a director?

Some people enter into directing with a love for the camera. For me, it's the actors.



Gentlemen (Brett Snider, Billy Federighi)

Uber Content, Hollywood

How did you get into directing?

We met at film school. Six months after graduation I started my career off responsibly, getting a job as an office

PA at a production company, while Brett worked the counter at Kinko's. Frustrated, I called Brett and said, "This director can't even work his cell phone...we should be commercial directors." Brett agreed and the two of us formed an unholy alliance. We entered and won contests for both Converse and Doritos. Leo Burnett took a liking to us and were awesome enough to give us our first chance. We took the opportunity and ran with it and here we are today.

What is your most recent spot project?

We just finished multimedia campaigns for both Hormel and Kellogg's. They should be hitting TV and the web soon. The Corn Pops spots will be linked to a huge choose-your-own-adventure game online that will encompass all of the work we've done with Kellogg's so far. Should be really fun and weird. Currently we are preparing both physically and mentally for Armageddon. We'll need sharp minds and shredded abs when the aliens arrive.

What is the best part about being a director?

Getting paid to do what we enjoy.



Waif + Stray

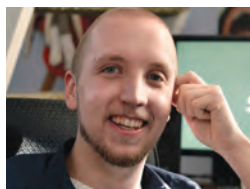
Directors

Jeff Kennedy
 David Weinstock



Contact Elizabeth Kinder 212-279-3949 www.waifandstray.com

11th ANNUAL NDS 2013



Zach Borst

The Artists Company

Chevrolet's "Happy Grad," TV spot

How did you get into directing?

I didn't get into directing, it's always been a part of my life. When I was a kid, my family used to go to my Aunt Marlene and Uncle Bob's for Christmas Eve. They had an old VHS shoulder-mounted camcorder, and though I was only seven, they'd let me lug it about and shoot the festivities. It was too heavy to carry on my shoulder, so I used to set it on my lap or push it about on the floor. I was hooked, and they noticed. When they bought a new camcorder, they gave that old monster to me. Best day of my life. And I haven't stopped making movies since. I've been through decades of education and experience, but the spirit of discovery and creation I had then is still pushing me forward.

What is the best part of being a director?

First and foremost: Bringing ideas to life. You are literally taking an idea and making it real, making it palpable and shareable. It's that creation process that I love. Something that only existed in your mind or on paper suddenly enters the world and can be experienced by others. I enjoy directing as a craft of creation. But filmmaking is not a sole endeavor, and that's my other favorite part of directing: Collaboration. It's an incredible feeling when you put your trust in someone else and the end result transcends your expectations. It does make you vulnerable, but working with collaborators is that much more fun and rewarding.



Brewer

(Ben & Alex Brewer)

PRETTYBIRD

**Passion Pit's "Carried Away,"
music video**

How did you get into directing?

Made some music videos and films on our own and then moved to LA to try to make a go of it.

What is your most recent project?

A music video for Skylar Grey, and before that a viral advert in the UK.

What is the best part of being a director?

Turning your creativity into a useful commodity. Executing an idea that helps a larger business endeavor—whether it is the launch of a product, or a musician's album or single.

What is the worst part of being a director?

Ever having a complaint, when being a director is the greatest privilege you can imagine.

What is your current career focus: spots & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, VFX, etc.?

We are open to anyone who wants to work with us. Mostly we've done music videos, but we are starting to do more commercial work. Our desire is to make a film that embraces the future of financing and exhibiting a small independent movie. We want to be part of the vanguard in that respect.



PRETTYBIRD CONGRATULATES

BREWER

FOR 2013 SHOOT NEW DIRECTORS SHOWCASE

11th ANNUAL NDS 2013



Stephanie Martin

Unaffiliated

Wild Horses, short film

How did you get into directing?

After 10 years of working as a cinematographer I came to the realization that I wasn't making the sort of films I aspired to make. I decided to move towards writing and directing projects I had a passion for. With this in mind, I sat down with a friend and wrote the script of *Wild Horses* and then applied to the AFI Directing Workshop for Women (DWW). With its emphasis on women who have at least seven year's experience within the film industry and who are transitioning into the role of director, the DWW program was exactly what I was looking for.

What is your most recent project?

Wild Horses and the birth of my daughter, Madeleine Bridge Martin Richardson, born on April 3, 2013. The cause of America's Mustang horses has been close to my heart for years. Because of controversial mismanagement policies, our wild horses are being eradicated (down from two million in the early 20th century to about 35,000). I am currently writing a feature screenplay based on this issue.

What is the best part of being a director?

I enjoy the entire process; from coming up with the initial idea to the research phase and pre-pro through postproduction. I love developing the storyline and then diving into a new world. I love the communal aspect of making a film. Bringing people together, being surrounded by the most talented and visionary filmmakers—the whole process of making the film is as important as the final product.



Phillip Montgomery

Anonymous Content

Procter & Gamble's

"Raising An Olympian—Henry Cejudo," web film

How did you get into directing?

Began in high school. I would often ask my teachers to let me make a short film in place of projects like book reports and labs. More often than not, they would let me, but they didn't have a clue how to grade the films. Thank god, or my GPA would have been in bad shape.

What is your most recent project?

Most recently we saw the theatrical release of my feature documentary film *#ReGENERATION*, produced by Anonymous Content and narrated by Ryan Gosling. It explored the state of activism in today's youth culture. I also finished my two first commercial spots for GE that looked at their involvement with our country's veterans and their work in the non-profit sector. I had the pleasure of working with BBDO New York on the pieces and it was a really great experience getting to work on that level.

What is the best part of being a director?

My favorite part is collaborating with other creatives and bringing compelling stories to life.

What is the worst part of being a director?

Seeing projects go away and not getting the chance to direct them.



CONGRATULATIONS, STEPHANIE MARTIN.

2013 SHOOT NEW DIRECTORS SHOWCASE



11th ANNUAL NDS 2013



Gabriel Olson

Station Film

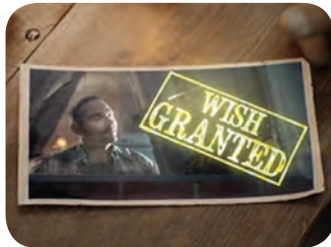
Chevy's "Make A Wish," spec

directing full time.

Winning a spec competition in Cannes for Coca-Cola garnered praise from their global marketing team, which led to a writing stint at Ogilvy & Mather Singapore. As a director, the agency experience proved to be invaluable when I returned to the US.

What is your most recent project?

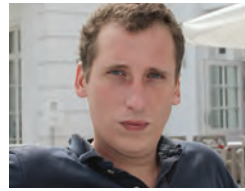
Does writing treatments and being the recommend on jobs that get killed count? But seriously, I most recently shot a Petsmart commercial and a comedy sketch on Funny or Die. I'm also really excited about a short film I'm adapting which is set to shoot this year. It's a psychological-thriller with a very wry and darkly comedic narrator.



How did you get into directing?

Since I was a kid, I've been captivated by the power of film. While at USC's film school, I learned about every technical aspect of filmmaking, from cinematography to post, and the value of collaboration. I fell in love with short form storytelling and interned at several production companies, fighting my way onto as many commercial sets as possible.

This led to working for director, Malcolm Venville, who was a game changer in my filmmaking career. His approach to storytelling and unique visual style had a profound influence on me. My first commercial project made the AICP Shortlist and this success inspired me to pursue



Denis Parchow

Unaffiliated

Steiff's "Don't Be Afraid of the Dark," online spot

How did you get into directing?

I grew up as a son of two teachers. They hated commercials. So they forbade me to watch them at all. Some how that triggered my passion for them. After I worked as a lumber jack for some time I got into internships at film production companies.

The first time I've been on set I knew that's what I want to do. So I enrolled at the Filmakademie Baden-Wuerttemberg to study commercial directing.

What is your most recent project?

Right now I'm working on a short film project. The last project I'm going to shoot as a student.

What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?

Right now my focus is on commercials and music videos. I'd love to do some branded content in future. I'm definitely not the guy who has the patience to work on a feature.

Who is your favorite director and why?

Dougal Wilson and Martin Krejci are my most favorite directors. They both have a very sophisticated way of telling their stories.



STATION

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GABRIEL OLSON - 2013 SHOOT NEW DIRECTORS SHOWCASE

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Congratulations to
our director Rob Adamo

(and his bad ass hair)

FOR BEING SELECTED IN THE
2014 SHOOT NEW DIRECTORS SHOWCASE



12th ANNUAL NDS 2014



Em Cooper

th1ng, film dub

CooperVision/Biofinity (TV spot)

Since graduating I have continued to hone my technique of working with oil-paint on glass.

1) How did you get into directing?

I fell completely in love with the film as a medium and tried to soak up everything I could about shooting and editing on film before the whole industry converted to digital. I am a big believer in 'the medium is the message' and I became fascinated by film language - and thinking about what sort of feeling could be evoked by film and what sort of things could be said in animation.

I went to the Royal College of Art to study animation. I wanted to see if I could find a way of successfully combining live-action and painted animation.

2) What is your most recent project?

My most recent project has been series of commercials for Biofinity contact lenses from CooperVision. Prior to that I created animated sequences woven throughout Eric Steel's latest documentary film, *Kiss The Water*.

3) What is the best part of being a director?

My method involves working with paint as well as shooting live action film, and I love the fact that the two areas involve completely different environments. The solitary calm of animating with oil-paint is offset by the high intensity days shooting involving constant interaction with a team. It is difficult to pick my favorite aspect of the work, but it is probably the excitement of seeing the paint come to life.



Stephen Frandsen

Hero Content

Dawn's The Big Picture "Episode 8: Time to Make A Difference"

1) How did you get into directing?

In school, I studied music and philosophy, and was headed for law school just as my parents always planned. But my senior year, a camera fell in my lap, and I was hooked. I loved the power of a still image, but wanted more. So, after moving from Utah to New York and teaching 2nd grade for two years, I started to work as a production assistant. I then worked my way up to coordinator, PM, and then producer. I made the leap to full-time directing last year after shooting various personal projects and a feature-length documentary *Duck Beach to Eternity* that screened at the Seattle International Film Festival, and was distributed by FilmBuff/CRM.

2) What is your most recent project?

My most recent project is the current Swiffer Campaign for Procter & Gamble. We traveled the country and told the stories of multiple families that used Swiffer products for the first time. Creating on the fly is very exciting, and a luxury and creative challenge not usually found in broadcast commercial work.

3) What is the best part of being a director?

The best part of directing is meeting interesting people with compelling stories, and working with talented crew members. I also like the challenge of telling a simple story from sometimes complicated parts.



Awesome work.

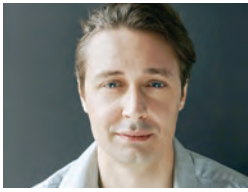
Diego Contreras

2014 SHOOT New Directors Showcase

BULLITT

bullittbranded.com

12th ANNUAL NDS 2014



Charles Nordeen

Light of Day
Faherty's Inspired
(branded content film)

1) How did you get into directing?

1) How did you get into directing?

My stepfather was a filmmaker, so I always grew up with cameras around and would even occasionally get to be on set. He would teach me how to shoot and we would edit with multiple VHS tape decks. Growing up with it in my natural setting I always had a desire to be behind the camera, but ended up on a path more focused in the performing arts, directing theatrical productions and acting. When I got the opportunity to direct a music video, I immediately felt at home and knew that was where I was supposed to be.

2) What is your most recent project?
I recently directed a project for Coach that profiles acclaimed jewelry designer Philip Crangi. He has recently collaborated with Coach on a limited edition men's jewelry and accessories line. The :60 docu-style piece zooms in on the inspirations that he draws for his designs from NYC and the discoveries made throughout his creative process.

3) What is the best part of being a director?

Collaboration. Being able to grapple with my own creative thoughts and formulate a direction and then collaborate with a lot of talented people is the best part for me. I'm a big fan of the process and working with the actors, the DP, the creatives, the producers and the entire crew is always exciting. I even get excited about good crafty! A while back I was on a shoot and the crafty my EP got was amazing. It was a game changer on set for client and crew.



Kyle Padilla

Cedar Films
Nicky Romero and Krewella's
"Legacy" (music video)

1) How did you get into directing?

After interning at @radical.media in Santa Monica throughout high school, I went on to study film at USC. During this time, I began interning and producing projects for director Ace Norton and ultimately used these experiences, and what I learned from Ace, to jumpstart my own career as a director. I reached out to artists and managers and ultimately got the chance to direct my first video for a group called NERVO, which allowed me to establish myself in the genre of EDM (electronic dance music). Although, I guess if you want to go way back, I really started directing in middle-school, when I would spend my free time making movies in the backyard with my friends, who would act in my films in exchange for my dad's famous carne asada tacos that he would cook up for us once we had wrapped.

2) What is your most recent project?

I am editing a video that I directed for Dimitri Vegas & Like Mike, and am also in the process of developing a script for a feature-length film that parodies EDM culture. I am excited about this project and have some awesome support from the artists that I've worked with in music videos.

3) What is the best part of being a director?

The best part about being a director is that you get to collaborate with others so often. I have the pleasure of getting to work with so many of my close friends and constantly be surrounded by inspiring individuals.



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CONGRATULATIONS
CHARLES NORDEEN
2014 SHOOT NEW DIRECTORS SHOWCASE

PRODUCTION_
MOTIONDESIGN_
VFX_
LIGHTOFDAY.TV

12th ANNUAL NDS 2014



Tamara Rosenfeld

Unaffiliated

Coca-Cola/Sby20's Lea—City of God, Brazil (short film)

Years ago, while scouting locations in Nepal, I was abducted by mystical Sherpas. They made me swear an oath to travel the world and document people's uplifting stories. Becoming a Director was the condition of my release. ...Okay, so maybe I made up that story. But, hey! I'm a storyteller! I have always been driven to make a difference in the world and I thrive on expressing my thoughts through visuals and motion pictures. I studied production at USC film school and immediately started working in the Hollywood industry. After crewing in just about every position, besides directing, I created a spec commercial for Unilever, which won an international competition. This changed my life and since then I've focused solely on directing. Winning the competition enabled me to travel around the world, filming personal stories in Africa, India, Brazil, Indonesia, China... for branded CSR campaigns and creatively driven commercials.

2) What is your most recent project?

Of course, directing *Transformers 8 1/2*. Just joking... I will leave that one to Michael Bay, and perhaps the jokes to my screenwriting partner. I am co-writing a feature, which was inspired by one of the most physically exhausting experiences I had while directing a film in Alaska. Our mission was to film an MTV award-winning singer/songwriter under the Northern Lights. We shot a music video in minus 24 degrees inside a spectacular ice world. Additionally, I'm directing spots for The Nature Conservancy and AT&T.



It improves your knowledge as an artisan



Romina Schwedler

Unaffiliated

Axe Body Spray (spec spot)

I've been an actress for several years. One day, a story kind of barged into my mind so I started to develop it. The writing process and eventual screenwriting classes began to awaken more ideas that I just couldn't wait to bring to life.

1) How did you get into directing?

I realized that I wanted to ensure my vision would survive from first draft to final cut, so this led me into wanting to direct and edit my own work.

I started by observing directors and their crews anytime I was on set and in no time found myself wondering how I would want to direct a certain actor or plan a certain shot.

So I started assisting in film shoots within my circle of friends in the field and continued studying and learning until last year I felt ready to direct my first project, the Axe Spec Commercial selected at this showcase.

2) What is your most recent project?

I just finished shooting a new spec commercial for a phone company which I'm now in the process of editing.

I'm also getting ready to shoot the three final scenes of a dramatic short called *The Silent Treatment* which I wrote and started shooting last year but had to put on hold until weather allowed for summer wardrobe without risking anyone's health.

I'm particularly excited about this one since it's the first dramatic work I'm directing.

After that comes a PSA that I just finished writing and then a music video for a song I composed.



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Tamara Rosenfeld
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12th ANNUAL NDS 2014



Richard Speight, Jr.

Quietman
America 101 (short film)

2) What is your most recent project?

I most recently directed a piece for Mountain Dew. I say 'piece' because it was definitely not your traditional commercial. It's over two minutes long and feels more like a trailer for a heist film than a television ad. The schedule was crazy tight, but the looseness of the format freed me up to be more creative with my shot set ups and enabled me to inject my own sense of humor and story into the content. The whole process felt more akin to making a short film, and I think the end result reflects that in a positive, creatively refreshing way.

3) What is the best part of being a director?

As a director, I get to create a complete vision that is wholly unique to my perspective. From casting to editing to the sound mix, etc., no part of the process is left unattended. That is what I find so invigorating. Plus, I enjoy bringing a positive energy to a production and to a set.



1) How did you get into directing?

There was never a time when I wasn't fascinated by the idea of making movies. I have been acting professionally for years, so I've had the benefit of being on a lot of sets with a lot of different directors. Luckily, even early on, I was never the type to go back to the trailer between shots. Instead, I hung around to watch the directors in action and study their process. The more I learned about how the sausage was made, the more I wanted to be the butcher. Eventually, I pulled the trigger and started telling my own stories with a camera.



Tank + Bunker
(Judah-Lev Dickstein and Justin Liberman)

Greenpoint Pictures
Luv's "Lullaby Lift" (branded content/web spot produced by California Amish)

3) What is the best part of being a director?

For us, we just like being in the mix and working, and creating stuff and learning about cool things. With every new job, a new opportunity to learn about something emerges. We really respond to that process of learning and educating ourselves. That and there is always a steady stream of coffee around directors, which we are into.

1) How did you get into directing?

Tank + Bunker is the directing partnership of Judah-Lev Dickstein and Justin Liberman. We met at Columbia University Film School and bonded over daily morning coffee and the ability of an image to send shivers down our spines. From a young age we were both mesmerized by film's ability to present new worlds other than the ones we saw around us, and we both were drawn to that alone, the ability to step into a new world.

2) What is your most recent project?

We both just directed narrative films. Justin directed *Tobacco Burn* which is based on a slave narrative collected by the W.P.A. writers and Judah directed a film called *The Book of Ned* which is an anxiety-fueled dark comedy about one man's attempt to avoid conflict at all costs. *Tobacco Burn* is playing in film festivals around the world while *The Book of Ned* is going through postproduction now. It was great to step away from the short form of commercials and dedicate some time to a longer format where you can really craft a nuanced story, its relationships, and its emotions.



Congratulations, Richard Speight, Jr.

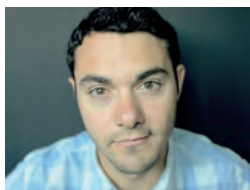
You've always shined on camera. It's great to have you behind it.



From all of us at
QUIETMAN



12th ANNUAL NDS 2014



Ben Tedesco

Superlounge

Dodge's *Farrier* (spec short)

I'm excited to finally take my first steps into the sci-fi genre.

1) How did you get into directing?

I became fascinated by film at a very early age. I loved going to the movies, I loved renting movies, but as a kid I never got the chance to experiment with a camera and make my own. I had the thought in my head that so many people in my family are doctors and that I had to go that route in life as well.

I got into directing after taking a silent film course in college. It was originally for an easy A, but there was no turning back after that. Once I was going through the filmmaking process myself, I realized that I truly loved every aspect. The excitement I got from bringing a story to life from start to finish made me realize directing was the only place for me.

2) What is your most recent project?

After finishing the *Farrier* piece that is being recognized at the New Directors Showcase, I dove back into writing. I have some great long-form pieces that I've been working on in my spare time. My next project will likely be a prologue or a short teaser to one of those. I'd love to get more into the story, but I think I'd rather wait until it's closer to finished before giving away too much. I will say that

I'm excited to finally take my first steps into the sci-fi genre.

3) What is the best part of being a director?

The best part of being a director...Creation. Imagination. Storytelling. Emotion. Collaboration. These are just some of the words that immediately come to mind. It's difficult to encapsulate the whole thing into one short answer. The process just feels like me doing what's right and natural. Directing is frustrating and fulfilling at the same time. It's amazing and scary. One moment I feel like I might cry and the next I'm climbing the walls with excitement. I don't know if I could really narrow down the best part.

4) What is the worst part of being a director?

Every shoot has its problems. Frustration hits and eventually it will break you down, but picking yourself back up, solving the problem or working around it is extremely gratifying. The most challenging parts of a project often turn into the best parts of a film.

5) What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, VFX, etc.?

I just signed with Superlounge for US commercial representation. Jordan, Dave, and the Superlounge team are hard at work getting my name out there to the ad world. It's all very exciting. I found my way into filmmaking through commercials, working my way up from a PA to a production manager, so it's fitting that this is where my directing career will officially begin.



Arnaud Uyttenhove

Caviar

Chrysler's "America's Import"

(TV spot)

1) How did you get into directing?

I'm a big fan of photo books. The work of Alec Soth and his books are stories like a real film.

A friend and I decided to take a camera and follow him to make a film.

That was my first project.

Advertising arrived after that. And it's now, for me, an interesting place for trying stuff as a young director.

2) What is your most recent project?

Super Bowl campaigns for both Chrysler and Jeep.

3) What is the best part of being a director?

When you have something in your mind, it's still abstract. I like the long journey of transforming ideas into a film. And I more enjoy

when you feel it's real and not fabricated.

5) What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre—comedy, drama, visual effects, etc.?

I don't really want to go in one direction and be stuck in a genre or style. I still want to keep the door open for every interesting project.

But what I will always be looking for and following would be for people to live something while watching my films.

I'm working on personal projects right now and at the same time I think videos, advertising, fashion films evolve really fast. And it's exciting to not be limited with just the TV format anymore.



Congratulations to our very own
BEN TEDESCO
on the New Directors Showcase.

superlounge

(In lieu of a lavish gift, we got you this ad.)

superlounge.tv

Promising Directors Emerge From Varied Backgrounds

Continued from page 13

Franer of CoMPANY Films (Ford's online series *This Built America*) and Jarnagin.

Besides Bray, The Coles, Franer, Kiran, Maxwell and Price, McCoy | Meyer, Michaud, Mysak, Taylor, the rest of the Showcase field affiliated with production companies consists of: Sergio Abuja of Carbo Films (Intel's "Drone 500"); Dan DiFelice of Biscuit Filmworks (excerpt from the short *Carved in Mayhem*); Da-

vid B. Godin of Autopilot: Off (Juvenile Diabetes Foundation's *Lancets of Hope*); Kat Keene Hogue of goodstory films (Lincoln Driven to Give's "Meadows"); Yulin Kuang of Adolescent Content (Geena Davis Institute/Ford's "She's Got Drive"); Marcus Kuhne of Big Block (Reebok Spain's "Burpee" spot); Thomas Leisten Schneider of Kiss & Kill (the short *Point and Shoot*); Andrew Norton of Untitled Films, Toronto (CBC Love Me podcast's

web short *The Complexities of Love*, in *13 Untranslatable Words*); Anthony Pelino of LightHouse Films (*Welcome to the Fempire*); A.V. Rockwell of Little Minx (Alicia Keys' music video "The Gospel"); Roberto Serrini of Derby Content (the short *Unattended Baggage: A Love Story*); Duncan Winecoff of Epoch Films (The Caron Foundation's short *Hand in Hand*); and Christine Yuan of Knucklehead (Lufthansa's *The Colors of Home*).

The following pages contain thumbnail sketches of the Showcase directors with their responses to select questions. Additional Q&As with each director will appear on <https://nds.shootonline.com> on 5/26 and a special NDS SHOOT>e.dition on 5/29. (More detailed coverage of the New Directors Showcase panel discussion and related developments will appear in the coming weeks on SHOOTonline and the SHOOT>e.dition.



Sergio Abuja

Carbo Films

Intel's "Drone 500" (excerpt from web content)

1) What was your first professionally directed work and when was it?

Walmart's Pledge to Veterans: Meet Steve Smith in 2014. I have good memories of that one because I had to travel to 8 beautiful States and interview very interesting people until we found our protagonist.

2) How did you get into directing?

Mainly for two reasons. First obviously creative, because it is fun and rewarding to create a new reality with every story. So once I started making short films, that's it, I was doomed to directing as a career.

And second, just because it happens that I have my best ideas and I perform at my best when I'm under pressure. I heard someone say that directing is like writing a poem while you're on a roller coaster, I couldn't agree more with that.



DANIEL CURDIAN
Light Show Engineering Lead
Intel



Monica Brady

Unaffiliated

Epilogue (short)

1) What was your first professionally directed work and when was it?

My first professionally directed work would be my feature film *Above All Things* shot last June 2016...still finishing it up!! Very excited for the final finished product.

2) How did you get into directing?

I got into directing via writing. I wrote things that I wanted to see on screen, stories I wanted told. Whilst writing, you live in the world you are creating for so long that you just want to bring it to life ... which lead me to directing.

3) What is your most recent project?

My most recent directing project is a full length feature film *Above All Things*. We are just finishing up the final sound mix this week.



Let us change about. You be man and I will be God. For only one second.

KUDOS!
to our very own

SERGIO ABUJA

{ 2017 New Directors Showcase }

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905 E 2nd Street Unit 118
Los Angeles CA 90012
T: 310 823 5400

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Danielle Katvan

Unaffiliated

The Foster Portfolio (excerpt from short film)

1) What was your first professionally directed work and when was it?

A web spot for a dating app called Swoon, which was done 3 years ago. It was the first time that I was actually paid to direct, and it was also the first production where I wasn't involved in the producing side, but was hired solely as a director.

2) How did you get into directing?

Growing up in my parent's photography studio, I was exposed to the art of visual storytelling from a young age. I grew up taking photographs on a 35mm camera, and developed the images in my parents darkroom.

When I was 12 years old, I spent all of my Bat Mitzvah money on a handheld camcorder. I took it with me everywhere and filmed everything. Literally everything. I started editing little videos together to share with my friends, and that's when I fell in love with cinematic storytelling. I started working as an editor after college, but I felt compelled to explore other aspects of filmmaking, so I attended a 16-month filmmaking program, which is where I discovered directing.

After directing my first short, I realized that there was nothing else I would rather do. I wasn't just piecing together someone else's vision—it was my vision, from concept to completion.



Kat Keene Hogue

goodstoryfilms

Lincoln Driven To Give's "Meadows" (excerpt from web content)

1) What was your first professionally directed work and when was it?

"The Explorers Project" for National Geographic Society in 2014 was my first professionally directed project, and it was the opportunity of a lifetime — I got to travel the world with renowned scientists, artists, activists and thinkers and collaborate with them on intimate films about their motivation and work.

2) How did you get into directing?

I've always been obsessed with people, emotions, and social dynamics.

This drew me first to writing, then to journalism, and finally to film. I began freelancing as a video journalist while studying at the University of North Carolina, moved to New York after school, and within a month I was shooting and producing for the inaugural seasons of MTV's *Teen Mom* and *16 & Pregnant*. At the beginning these shows were pure doc magic, and I was passionate about the subject matter and the intimate moments I was sharing and documenting with young girls and families. I bounced between TV and journalism projects throughout my early and mid twenties, took a year-long hiatus to train as a flying trapeze artist intent on joining the circus, and only then finally realized that directing was all I really wanted to do. Then I started doing it.



Kiran

Innocean Worldwide

Organic Doggie Treats' "Unsullied" (commercial)

1) What was your first professionally directed work and when was it?

A quirky, 30-second spot for Pie Five Pizza in September, 2016. I directed it for two of my friends, and former colleagues, at The Richards Group, on an impossible budget. It won them Gold at the local Addys. Incredibly satisfying, like the pizzas.

2) How did you get into directing?

I've been an art director on the agency side for over a decade, and I've lived for the thrill of the creative process as an agency creative.

However, I've always been happiest on set. Producing. Making the ideas that miraculously survived the agency-client gauntlet. This led me to ponder a path as a director, the first foray into which was a spot I directed for (and with) my students at Texas A&M—"Commerce." It was for the One Show Student Competition. They won Gold. I was hooked.

3) What is your most recent project?

It was a pro-bono piece for the Women's Day "Day Without A Woman" initiative. It featured 13 cats.

4) What is the best part of being a director?

Being able to add to the visual vocabulary of the world, all while playing doula to a creative team—bringing their baby to life, being a part of their joy, giving them something far greater than what they'd expected.

7) Have you a mentor and if so, who is that person (or persons) and what has been the lesson learned from that mentoring which resonates with you?

Brian Beletic. He very enthusiastically encouraged me to pursue my dream of becoming a director, when others told me it was too difficult, too saturated, a path. He pushed me to find my voice for things, without fearing opinion, and only doing what made me happy.



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Yulin Kuang

Adolescent Content
Geena Davis Institute/Ford's "She's Got Drive" (web content)

1) What was your first professionally directed work and when was it?

In 2015, I directed *Just Go With It*, a commercial fashion web series for Ann Taylor LOFT and that was the first time I worked as a director for hire.

2) How did you get into directing?

In college, I was writing screenplays and handing them off to other directors to direct, but they never quite got it right so I decided to try my own hand at it and fell completely in love.

3) What is your most recent project?

I created and directed *Ship It*, a musical series for the CW Seed. I'm currently developing other projects in the TV and feature space.

4) What is the best part of being a director?

I love the magic of collaboration—writing can be a solitary sport, but directing is all about collaborating with others to find something new.



Marcus Kuhne

Big Block
Reebok's (Spain) "Burpee"
(commercial)

1) What was your first professionally directed work and when was it?

A corporate video for PPG, a car paint company. I was 22 at the time.

9) What is your favorite movie? Your favorite television/online program? Your favorite commercial or branded content?

For film I'd say *Leon: The Professional*, *Breaking Bad* for TV, and for commercials Sony BRAVIA's "Balls" and anything for Guinness.

10) Tell us about your background (i.e. where did you grow up? Past jobs?)

I grew up in a small Mediterranean village on the Spanish island of Mallorca. Second to nothing I know. Stop bragging Marcus! I lucked out when Palma Pictures grandfathered me in and lent me all their gear for free to shoot short films. Bless their hearts.



Thomas Leisten Schneider

Kiss & Kill
Point and Shoot
(excerpt from short)

1) What was your first professionally directed work and when was it?

My first professional work as a director was a short film called "Tiebreaker" that I made in 2014. It tells the story of a father and a son fixing details of their relationship while playing a tiebreaker at tennis.

2) How did you get into directing?

I've always loved films, I started watching a lot of them early on because my dad had a video store when I was a kid. I studied theater and advertising and started working as an actor for a few years. I then moved to the US to go to film school and started making short films.

3) What is your most recent project?

My most recent project is a feature film script called *Wet Reckless* that I'm developing right now.



HELL YEAH!

MARCUS KUHNE

Congrats from everyone at **Big Block**.



bigblockla.com

15th ANNUAL NDS 2017



Anthony Pellino

LightHouse Films

Lifetime Pictures' "Welcome to the Fempire" (web content)

1) What was your first professionally directed work and when was it?

I directed a 90 second piece for Reebok focused on an amateur boxer from Brooklyn named William H. Cavali. This was a hyper-realistic film that dramatizes the memories and experiences of a fighter who meditates before every match.

3) What is your most recent project?

I directed a 45 second web piece for Spalding focused on the top point guard for the Portland Trail Blazers, Damian Lillard. The piece is an exploration of the effort athletes put into their work off the camera and out of the spotlight. In the media, these athletes are basically immortalized; they're portrayed in a godlike fashion. My goal with the piece was to show that top athletes aren't top athletes solely off their raw talent - there's immense effort, refined regiments, and a distinct lifestyle behind their gifted abilities.

10) Tell us about your background (i.e. where did you grow up? Past jobs?)

I was born and raised in Boston. I have been living in New York City for 4 years now, and recently graduated from NYU Tisch. I read and watch the content I strive to create, and I try to choose hobbies that will help me become a better director.



A.V. Rockwell

Little Minx

Alicia Keys' *The Gospel* (excerpt from short film)

1) What was your first professionally directed work and when was it?

I directed an R&B music video in 2014.

2) How did you get into directing?

I've always had an interest in film, but I never knew you could pursue filmmaking as a full blown career and had no proximity to anyone who made movies when I was growing up.

However, my earliest experiences with the medium sparked a level of ambition I'd never felt before. And then later, discovering European cinema and experimental films, during a period in which I felt very uncertain about my future, expanded my view of what could be expressed. It allowed me to connect to a part of myself I had previously buried. Once I learned that filmmaking could be a livelihood, I took a leap of faith and decided to pursue it.

3) What is your most recent project?

Last year I directed a short film called *The Gospel*, in collaboration with the singer Alicia Keys.

It was a companion piece to her latest album *Here and* and was loosely inspired her upbringing in New York City. We really had an awesome time making it.



CARRIE STETT & SERGIO ABUJA

CONGRATS ON MAKING THE
2017 SHOOT NEW DIRECTORS SHOWCASE

YOU TWO ARE THE 🐸



could it get better.

Roberto Serrini

Derby Content

Unattended Baggage: A Love Story
(excerpt from short)

1) What was your first professionally directed work and when was it?

I did a trio of spots with 72&Sunny for Tillamook where I got to take a chainsaw to a carton of ice cream in slow-motion. It basically combined my two greatest loves, chainsaws and ice cream. Despite it being my first real directing gig, I thought of retiring after that, because really, how

2) How did you get into directing?

I always wanted to make film. I started out writing, and then seriously studied photography which I loved, which eventually led me to discover film, which I studied in college. I've always had a very strong creative vision, and loved leading a creative team to forge something unique. I

used to watch films and think how I would do it different, putting a new spin on it, giving it style it was lacking. Then I would force my friends to produce dozens of wonderfully horrible short films to test these ideas. Looking back I was always getting people together creatively, even when we had nothing, to put a film together and get it seen. In that aspect I feel like I was always directing.

4) What is the best part of being a director?

Being able to tell people "I'm a director." Knowing that your job is to bring the creative passion of a team of people together to create something singular and unique. Also being paid to chainsaw ice-cream is pretty dope.

8) Who is your favorite director and why?

Trick questions. It's like asking a writer what is your favorite word ("protean" is mine. Or "quince." See it's hard) Top 5? Soderbergh, cause fearless style. Scorsese cause pedigree. Jeunet/Besson/Gilliam/Gondry/The Daniels cause they get weird. Haneke cause no one makes absence so full. And Fellini, cause, I mean, it's Fellini.



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Jenn Shaw

Unaffiliated
\$15 Kicks (excerpt from
documentary)

1) What was your first professionally directed work and when was it?

A few years ago, I was directing my own narrative short projects. My first professional job was \$15 Kicks filmed in 2016. I almost fell out of my chair when ESPN Films told me that Spike Lee would be my executive producer. Insane.

2) How did you get into directing?

I went to NYU film school. But it took me a few years as creative producer to transition to being a director. I didn't see enough women and certainly enough women of color getting their stories told. I figured- I'm willing to work hard and have a passion to command a vision so why not me? I invested in my own projects to build a director reel. I allowed myself to get frustrated, get rejected and grow. I just wanted to be ready for my break as a director. And here I am, a director.



ERIN O. PATTON
FORMER MANAGING DIR., THE MASTERMIND GROUP



Carrie Stett

Unaffiliated
Kleenex's A Caring Chorus
(online video)

1) What was your first professionally directed work and when was it?

I did some branded work for ABC's digital studio a couple of years ago and had the opportunity to direct a comedic online talk show that poked fun at soap operas.

2) How did you get into directing?

I had worked in reality TV prior and wrote screenplays on the side. I started doing digital content, which led to opportunities to direct due to there being smaller budgets. I was an athlete in college and later coached, so it felt natural to be in a position of leading a team and keeping everyone working toward one vision.

When my first video went viral and I saw people's comments and watched the views increasing in the tens of millions in real time, I was hooked.



AWESOME WORK,

ROBERTO SERRINI

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