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

2011 SHOOT NEW DIRECTORS SHOWCASE

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Congratulations  
**HAYLEY MORRIS**  
New Directors Showcase 2011

curiouspictures

ANIMATION

MIXED MEDIA

LIVE ACTION

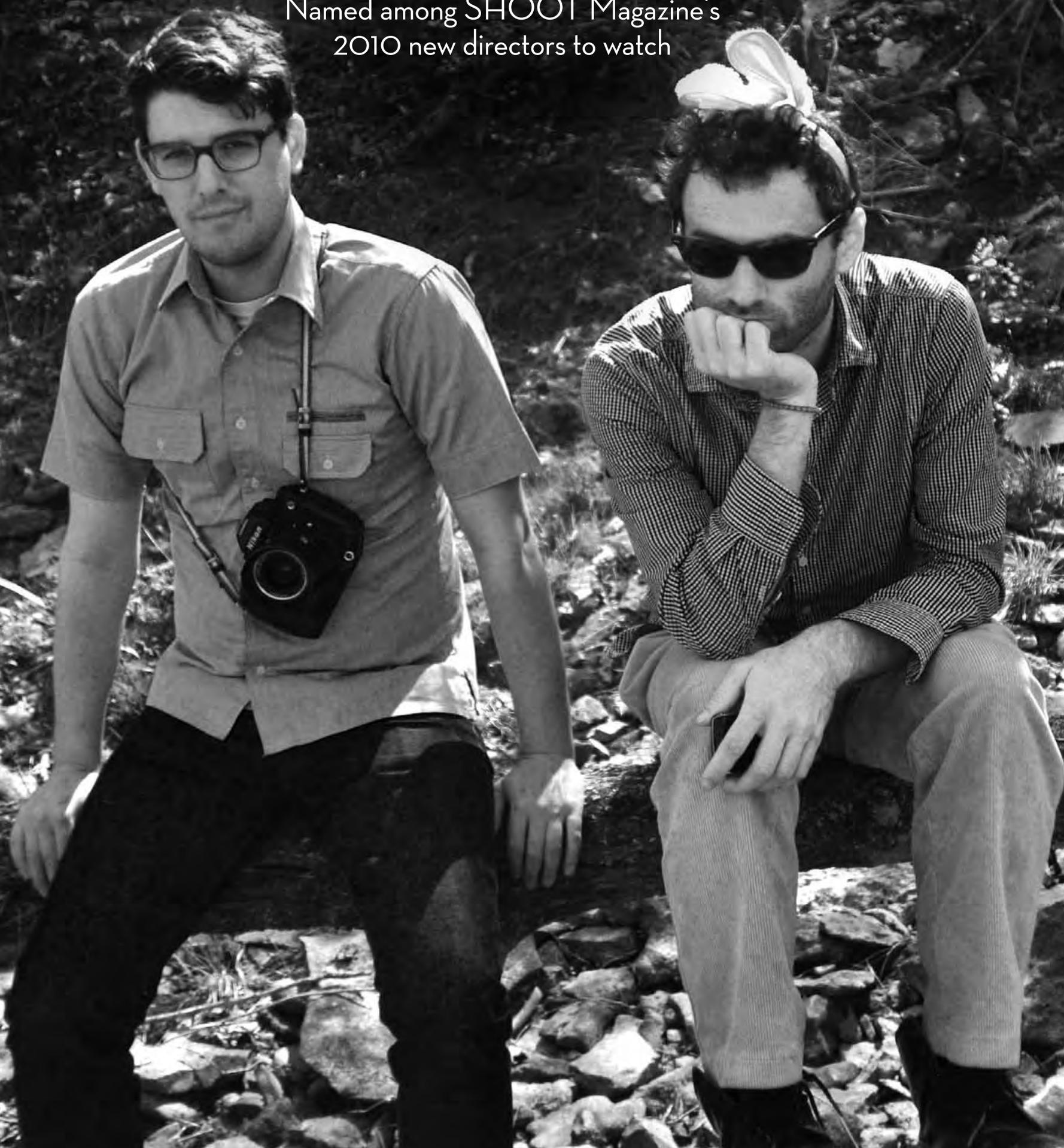
CG

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



## 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.

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

## 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.



## 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 the 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.

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

## 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](http://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?

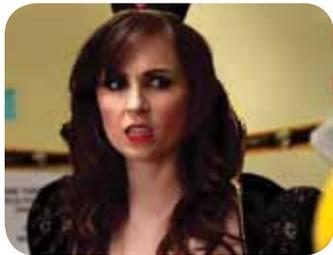
Directing came to me like a firm slap in the face. I was 14 at the time, sitting in Dr. Sima's high school acting class. He assigned us to report on anyone in the entertainment industry. Naturally, I chose Steven Spielberg. Three biographies later and boat loads of adolescent optimism, I purchased his 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 makeup 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?

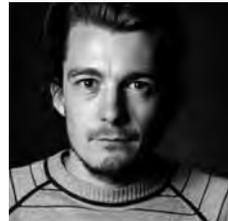
I think my true love for directing came from my experience as an agency creative. I really enjoyed the energy on the set, and loved seeing the different ways a script could come to life. As I would sit back on the set I thought "I can do this." So I just sat and soaked up all I could on the set, and 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 himself. 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

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edit

creative editorial • finish • [www.hybridedit.com](http://www.hybridedit.com) • gall 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 Marati, 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.



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

### 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.



# 8th ANNUAL NEW DIRECTORS SHOWCASE



## 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.

## Varda Hardy

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

## 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.



## 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.

## Eric D. Howell

**unaffiliated**  
*Ana's Playground* short film

## 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!



## 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.

## Ellen Kuras

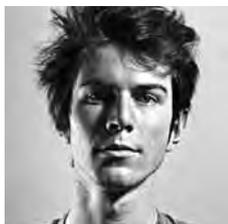
**Park Pictures**  
*Nerakhoon (The Betrayal)*  
**feature documentary**

## 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.



## 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.

## Michael Langan

**Mekanism**  
*Ann Arbor Film Festival's "Road Trip"*

## 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](http://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



## 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.

## Bitstate (Pete Circuitt, Bill Sneed)

*The Ebeling Group, New York*  
*Havaianas' "Bus Stop"*  
*BBD0 New York*

## 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.



## 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.....

## Tony Briggs

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

## 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.



## 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.

## Luis Carone

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

## 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

## Way To Go Harold!

Harold Einstein ~ 2008 SHOOT New Directors Showcase

# 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.



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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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2009 New Directors Showcase

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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.

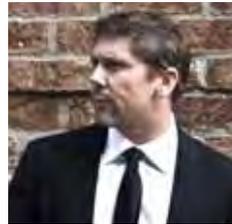
**What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?**

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.

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# 8th ANNUAL NEW DIRECTORS SHOWCASE



## 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.

## Seyi Peter-Thomas

MTV

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

## 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.



## 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.

## Oliver Power

unaffiliated

Mi Kasa Su Kasa short film

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.



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SHOOT 8th Annual New Directors Showcase



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# 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.



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

## 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.



**Bill Bruce**  
RSA Films  
New Balance's Feet On Head short film

## 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.



**John J. Budion**  
Click3X  
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-caffeinated 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.

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# 7th ANNUAL NEW DIRECTORS SHOWCASE



**Ross Katz**  
TWC, Santa Monica  
Taking Chance

**How did you get into directing?**

My first job in Hollywood was as a script doctor 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 (produced 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](http://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?

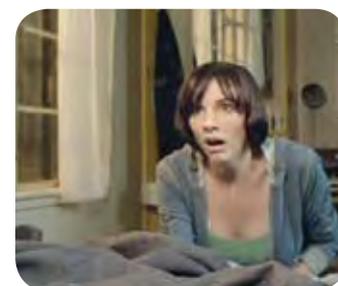
Matt: We like to think directing got into us.  
Jason: It was a late night. There was a Ouija board...

#### 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?

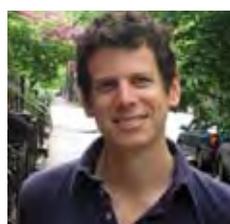
I got into directing by being on the agency side for 13 years. I was a creative/partner at Butler, Shine, Stern and Partners for most of my career. Then went freelance and ended up shooting some test spots for a project at Y&R Chicago. The client loved the spots and hired me to do five more shoots.

#### 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

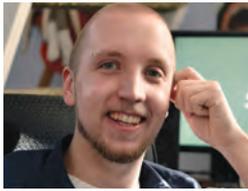
### Directors

Jeff Kennedy  
David Weinstock



Contact Elizabeth Kinder 212-279-3949 [www.waifandstray.com](http://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?

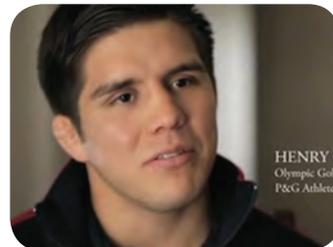
Most recently we saw the theatrical release of my feature documentary film *#ReGENERATION*, produced by Anonymous Content and narrated by Ryan Gosling. It explored the state of activism in today's youth culture. I also finished my two first commercial spots for GE that looked at their involvement with 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.

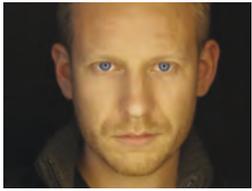


CONGRATULATIONS, STEPHANIE MARTIN.

2013 SHOOT NEW DIRECTORS SHOWCASE



# 11th ANNUAL NDS 2013



## Gabriel Olson

Station Film

Chevy's "Make A Wish," spec

### 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

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.



## 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 forbid 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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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)**

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

## 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?**

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\_  
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# 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 ½*. 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.



## 1) How did you get into directing?

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.



**Romina Schwedler**

**Unaffiliated**

**Axe Body Spray (spec spot)**

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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# 12th ANNUAL NDS 2014



**Richard Speight, Jr.**

**Quietman**  
*America 101* (short film)

## 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.

## 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.



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

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

## 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.

## 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.



## 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)

### 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 dimbing 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

# 13th ANNUAL NDS 2015



## Freise Brothers

Biscuit Filmworks

Newport Beach Film Festival's  
"Skeet Art" (cinema ad)

### 1) How did you get into directing?

Nathan: Making short films and animations is something Adam and I have been doing for fun since we were kids. I remember visiting MGM Studios when I was about 12 years old and seeing the artists creating cells for *Pocahontas*, it made a huge impression on me. Growing up in the Midwest, film or animation school didn't even seem like a possibility, at least it didn't to me. We went to architecture school, which seems to be the accepted balance of art and practicality that can lead to a viable "career." Strangely enough, it was in design school that we fell in love with animation all over again. We started making short animations and films in our spare time, which eventually lead to film festivals and then following our passion to LA. We were fortunate enough to meet some

great folks in the industry who supported our visions.

### 2) What is your most recent project?

Adam: We just finished up the promo spot for the 2015 Newport Beach Film Festival, titled "Skeet Art." It was a fun little concept that we wrote and directed. We also recently just finished a proof-of-concept piece called *Newhouse*, about a homeless artist who is building his own utopia. It's a very personal piece to us and we're hoping to find the support/funding to develop it into a feature film one day.



## Assal Ghawami

Unaffiliated

Silk Soymilk's "Soyboy" (spec spot)

### 1) How did you get into directing?

As a child I wanted to become either an actress, an astronaut or a surgeon. Directing somehow seemed to be the perfect synthesis of all those jobs.

### 2) What is your most recent project?

I just produced and directed a web series *The Whitlock Academy* for Isiah Whitlock Jr. and the Levity Department and finished a music video for the Canadian singer Chantel Damara of 'Lavachild'.

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

Looking at a subject from different angles, literally and figuratively speaking.

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

I feel really lucky to do what I'm doing and think it's quite a privilege to work in entertainment for a living.

### 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'd like to focus on commercials and branded content to improve my directing muscles. I enjoy the fast turn around and want to do a ton more of it! For my thesis at NYU I'm developing my first feature film and a TV pilot for a show I've written.



## Bianca Giaever

msng p eces

This American Life's

"Videos 4 U: I Love" (webisode)

### 1) How did you get into directing?

I began in public radio, and during my last year of college I transitioned to turning my radio pieces into film. My filmmaking is still very rooted in my radio stories, and I always begin my process by making a radio story. Then I turn it into a film.

### 2) What is your most recent project?

A video series for *This American Life* called "Videos 4 U," where we find someone who needs help saying something and make a video to help them say it. So basically we're making video letters.

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

I like the finished product, and honestly that's enough to keep me going, but I find directing extremely stressful.

### 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.?

My focus is on making stuff that is connected to public radio. Or just making public radio. If I can make stuff that has a "life is a strange and wonderful adventure" feeling as well as a slower, deeper, more resonant quality... then I would be happy.

### 6) 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?

I have so many mentors! Mainly they give me confidence, because they believe in me and are cheering for me. And that is a wonderful gift.



MANY CONGRATULATIONS TO  
**BIANCA GIAEVER**  
& ALL OF SHOOT'S FEATURED DIRECTORS!

msng p eces

# 13th ANNUAL NDS 2015



**Christian Sorensen Hansen**

**Society**  
**Audi's "Ricky: Uncompromised Portrait" (web short)**

## 1) How did you get into directing?

Since I was born my parents worked in the ad world so growing up I would go to creative and client meetings with them. We always had cameras laying around the house and I suppose directing for me first started with making skate videos with those cameras. I was probably 12 or so when I first picked up this big VHS camcorder. From there it was like any good hobby turned serious—something that just grew naturally. At a certain point it was all I could think about and I haven't stopped making movies since.

## 2) What is your most recent project?

I've been in New York the last couple weeks working on a couple projects, one for Barrett SF and another for Publicis. I probably can't talk too much about those without getting in trouble. However, amidst all that I shot a contemporary dance film entitled *Nocturnal Patterns*. The piece attempts to encapsulate the core emotion of certain hours of the night—a concept that arose out of a soundtrack that I had built as an exercise.

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

It's hard to pinpoint but I'd say high on my list would definitely be collaboration. Working with the smartest people I possibly can to realize and execute an idea. Perhaps this is why I was drawn to film so early on because this is inherently an collaborative medium.



**Zachary Heinzerling**

**Epoch Films**  
**Facebook Japan's "You Are Someone's Friend" (online spot)**

## 1) How did you get into directing?

I've always been a film lover. In college, I got the opportunity to direct a short documentary in Israel about a co-existence program using sports to bring Palestinian and Israeli youth together. There I met a producer from HBO, who needed help on an upcoming documentary. This led to a job at HBO, where I worked on four consecutive documentaries, working my way up the ranks from a production assistant to an editor, cinematographer, and field producer. While at HBO, I began filming a feature documentary about two Japanese artists living and working in Brooklyn, which ultimately became *Cutie and the Boxer*, my directorial debut.

## 2) What is your most recent project?

My most recent project was a short, satirical art film entitled *Hugh the Hunter*.

The film re-contextualizes themes present in the work of the artist Hugh Hayden through the form of a storybook narrative fable. We shot the film in Scotland, where Hugh was doing a residency program. It sees Hugh as a fictitious hunter of the Scottish Highlands, set out on a day-long quest to hunt the red grouse.

Hugh is an African-American artist from Texas, whose work utilizes skin, bark, clothing, and other natural signifiers to explore the shared histories of cultures despite desperate appearances. The film premiered in January at the Sundance Film Festival.



SOCIETY CONGRATULATES

# CHRISTIAN SORENSEN HANSEN

2015 SHOOT NEW DIRECTORS SHOWCASE



SOCIETY.TV



## Anne Hollowday

Unaffiliated

The Royal Observatory Greenwich's  
"Emily: A Piece of Me"

(web short)

### 1) How did you get into directing?

I never set out to direct. Photography was one of my first passions and then people told me I was good at writing so I did that for a while before I landed at a production company producing documentary style branded content pieces. I got a tremendous amount of creative autonomy there from the beginning as it was a very small company and after a few years of doing everything from writing treatments, pitches, scripts to leading shoots and directing edits, I realized I was directing and that I'd found this thing I'm really into.

### 2) What is your most recent project?

I've just wrapped shooting a branded content piece for a telecoms company and am working on the edit now. I'm also prepping for another big personal project - a series of short commercials about losing yourself to a moment—that I'll be releasing late summer. I like to do at least one big personal project a year, there's nothing like putting your all into something that's entirely your vision and seeing it come to life.

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

I love immersing myself in a topic, idea or story for a month or two and becoming a weird sort of short-term expert on it. The restless part of me is always kind of sad I didn't become a physicist or an engineer or a philosopher so having this job means I get to be all of those things and many more in rotation which is very cool.



## Mai Iskander

goodstory films

Whirlpool's "Perceptions of  
Care: Louis Family" (webisode)

### 1) How did you get into directing?

I was a kid and I loved my dog: the way his tongue lolled to the side opposite his gaze, his proud display of black paw pads as he laid on his stomach, the freckles on his nose. I wanted to remember him forever, so I took endless Polaroids of him. I fell in love with photography. It was so magical to me—the sense of capturing moments. The knowledge that moments in life were so fleeting, yet film had the power to etch them in memory. I was making the ephemeral endure, perhaps forever. And choosing to participate in—and perhaps have some control—over that seemingly ungraspable process. I didn't realize it then, but it was a first glimmer of the impulse to make films.

### 2) What is your most recent project?

I have an ongoing branded content project that I can't say too much about, but it's been very rewarding. Basically, I'm directing a short documentary piece about the efforts of a corporation helping out a community in need, and over time, we'll be following the long-term effects of a corporate investment in people - it's an endless source of fodder for storytelling. I'm also in development on a longer documentary project and a short narrative film. I wish I could say more, but I don't want to jinx it! Busy, but open to anything that comes my way.

### 7) Who is your favorite director and why?

Designating favorites feels so finite, but there are certain directors I very much admire, such as Alejandro G. Inarritu. I love his films *Amores Perros* and *21 Grams* because they're presented in such a narratively fractured way—the viewer is left putting the jagged pieces together to figure out what's happened. I like the branded content piece 'Best Job' he directed for P&G.



# ADOLESCENT.

Congratulations to  
**Claire Jantzen**

(Happy 16th birthday!)

[www.adolescentcontent.com](http://www.adolescentcontent.com)



## Claire Jantzen

Adolescent Content

Disney's "Soar" (short film)

### 1) How did you get into directing?

My passion and drive for directing evolved from my love for photography. I first fell in love with the ability to express myself through still images, and soon discovered that I could portray the way I saw the world and tell stories through moving images as well.

### 2) What is your most recent project?

I just finished a spot for HASBRO Nerf Rebelle. All about girl empowerment. I cast a group of 10 very athletic girls, many of whom were archers, gymnasts and very sports driven. There is something I love so much about working with young athletes. Of course it helps that they are close to my age and easier to relate to because I am also an athlete (captain of my soccer club) but I truly feel that they radiate a certain energy and innocence on screen that cannot be brought by others.

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

I love working on a project that is my original vision, while a whole team of creative people are helping bring it to life. There is something so intriguing about watching your own original thoughts and ideas become reality by collaborating with others.

Also, I never stop learning. Every single project offers me new, unique experience and knowledge while also offering new inspiration, which is a great combination.

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

The waiting. I am not very patient, but I am getting better at it.



# 13th ANNUAL NDS 2015



**Bennett Johnson**

**Unaffiliated**

**Haagen-Dazs' "When you know, you know" (online spot)**

### 1) How did you get into directing?

During my time at University, I came across a lifestyle brand that was running a video competition for their summer internship. I had a look at the other entries and thought I'd have a crack. I ended up winning, but more importantly the floodgates were open. I didn't leave my room for days on end; I learnt everything from editing to storyboarding, and all the other tools of the trade. A few of my friends were running club nights at the time and I told them I'd shoot and edit promos for £100 a pop. It really was the ultimate education. I learnt the whole workflow from the ground up and used the money I was making to invest in books and equipment.

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

The best part of being a director was exemplified when I had the chance to make a short documentary on the sculptor Nic-Fiddian Green. It was clear that he had battled his way to becoming a successful artist and that his passion for the craft had sustained him through the tough times. When the film was finished, it was sent to his wife and apparently she burst into tears upon seeing the final cut. That was when I knew I had to do this. It really is an incredible privilege to be able to reflect the truisms of life and give some small insights to our uniquely human condition through film.



**David Johnston**

**jump**

**Breast Cancer Awareness' "Stare" (PSA)**

### 1) How did you get into directing?

I got into directing by way of being an editor. I wanted to start making my own images to manipulate, rather than always using someone else's. I started off by making little edits of everyday things—taking the dog to the park, riding the train, going fishing—just to get practice making images and editing. Then people started telling me that my work was great and that I should think about directing. From there I started to think about a way to make my images into something more. Sometimes editing can be a little reclusive for me. I really like getting out and about from time to time. The interactions you have with people when shooting align well with my personality.

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

For me the best part is looking through the lens and imagining the edit. As images appear in the viewfinder of something happening real time, I'm already bouncing a composition off of other images and thinking about how they'll work together. It's really exciting. It inspires what to shoot next and how to shoot it. The edit is already starting well before the footage is offloaded onto a hard drive.

### 7) Who is your favorite director and why?

Most recently I've been inspired by Romain Gavras' work. It's real, and gritty, and from an international perspective. Watching one of his videos takes you on a trip without the airfare.



# jump

would like to congratulate

# David Johnston

for being selected to SHOOT's 2015 New Directors Showcase

[www.jumpny.tv](http://www.jumpny.tv)

# 14th ANNUAL NDS 2016



**Emily Anderson**

Ogilvy & Mather

Dupont's "Dare Bigger Profiles: Gary Linden" (branded content)

**1) How did you get into directing?**

I was a creative director at Ogilvy Entertainment. A film project came in that was a perfect opportunity for me to lose my directing virginity to. Also no-one else wanted to do it.

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

Everything about being a director is amazing, even when it feels terrible. Telling people's stories from all over the world, working with cinematographers who constantly challenge and blow my mind, collaborating with friends, and impacting the people who watch my films. It's a dream job.

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

Nothing is bad. I think my friends would say I talk about myself more than I used to.

**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.?**

My goal is to be the first female to direct a James Bond film.



**Herman Asph**

Curiosity Productions

Fjallraven's "Family" (online video)

**1) How did you get into directing?**

As a photographer, I was always focused on the imagery. It was not until I was persuaded by Qadree Holmes to come under his new production company Curiosity Productions, that I took a serious interest in directing. With Qadree pushing me to produce more work on my own, I started gaining traction as a director. With my first real bid through Curiosity, I was awarded the Camping World job.

**2) What is your most recent project?**

Most recently I worked on an LG-G5 commercial featuring Jason Statham in which he fights himself. The Mill hired me to shoot some key frames that were missing. It was fun. Before that I directed the new trailer for the Chicago International Film Festival.

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

My enjoyment is always in telling the story, especially when the project becomes personal, when you relate to it. The best part is the love for creating, shaping and collaborating to make something unique.

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

Not working.



CONGRATULATIONS

# HERMAN ASPH

2016 SHOOT NEW DIRECTORS SHOWCASE



**QUIRISITY**



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JENNY LUMPKIN | Senior Producer | National Representative

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# 14th ANNUAL NDS 2016



**Marie Constantinesco**

MacGuffin Films

Organic Valley's "Happy Chickens"

(showcase content)

Directing is about trusting your instincts while making a million collaborative decisions. I love that balance.

## 1) How did you get into directing?

It wasn't exactly a straight road. I didn't have a television growing up, so I absolutely loved watching films on a big screen. Good films made me feel like I was in them. I remember sitting in the movie theater long after the credits had run for "In the Mood for Love," completely in awe. As a teenager, I wanted to change the world, and I didn't realize I could do that with films. I studied law and English literature at Cambridge University and La Sorbonne. Simultaneously, I spent most of my free time directing plays and taking photographs. After becoming a lawyer I thought, "What would happen if I devoted all of my time to filmmaking?" So I applied to NYU's Tisch School of the Arts, Graduate Film School and moved to New York to direct films.

## 2) What is your most recent project?

"My Life in Sourdough," a web series that is a blend between a romantic comedy and a cooking show. The series chronicles the culinary adventures of Jeanne, a French girl looking for a love as orgasmic as bread making. I'm currently in pre-production for Season 3, which will shoot this summer in Paris.

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



**Marius Crowne**

Community Films

The UN Refugee Agency's

"1.5 Million" (PSA)

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

Finishing a project.

## 1) How did you get into directing?

My younger brother and I started making little videos the moment my parents bought a camcorder and (foolishly) let us play with it when I was about 6-years-old. When I got into high school things started getting a little more serious with my friends and I making short films that were absurd, but usually relatively well-made, but I still never considered it as a career. I ended up going to college for Russian literature and then to film school, specializing in screenwriting and cinema studies. Despite the fact that I'd been directing throughout film school I'd always seen myself as more of a writer, but I think I just finally realized that directing was the perfect combination of all of my abilities and interests and that it had been resting just under the surface for my entire life.

## 2) What is your most recent project?

I'm currently working on a series of documentary branded content pieces for 3M (makers of Post-It Notes) about extraordinary, goal-oriented teenagers. It's actually been a lot of fun. There are some amazing kids out there that put most adult human beings to shame.



# Bravo Marie!

# 14th ANNUAL NDS 2016



**Michael Fiore (r)  
and Erik Sharkey (l)**

**Unaffiliated**

**"Floyd Norman: An Animated Life"  
(excerpt from documentary)**

## 1) How did you get into directing?

Fiore: After graduating from NYU's undergraduate film program, I began working as a producer/editor. Those creative roles helped me build wonderful relationships in the commercial, film, and TV worlds. I've always considered myself a storyteller first-and-foremost regardless of whether I was producing or editing. As a producer especially, I keep my finger in every aspect of production, to the benefit of story. In recent years, it made sense to take my broad skill-set and knowledge from producing/editing and apply it to directing.

Sharkey: I went to film school at the Pratt Institute and after graduating I worked as a PA, cameraman and AD for many years before I decided to self-fund and write/direct my first feature film "Popstar, PI".

## 2) What is your most recent project?

Fiore and Sharkey: "Floyd Norman: An Animated Life" is our feature documentary about the first African-American animator at Disney. We dissect how Floyd Norman impacted, and continues to impact, the animation industry. We reveal how Floyd (now 80 years old) stirs up his own brand of "trouble" as he contends with ageism in the corporate arts. The movie is very timely given what transpired at the Academy Awards

earlier this year regarding racism and ageism. This is our first creative collaboration together and it has been a wonderful journey.

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

Fiore and Sharkey: The worst part about being a director is saying "that's a wrap." The creative process on-set is so wonderful, but it's rare to have enough time to do things exactly as we may have planned. The key is to be flexible and to have a back-up plan for the initial game plan. Being open-minded and flexible are the keys to being a successful and happy director.



**Randal Ford**

**charlieuniformtango  
InnovAge's "Tour" (commercial)**

## 1) How did you get into directing?

I've been an advertising photographer for almost 10 years now and over the past couple of years started to direct more live action pieces. The progression from still photography to live action has been very natural as I treat most of my print shoots similar to how a director treats a live action shoot. My obsession with details in a still picture or moving picture is the same and the additional variables when shooting live action makes the process even more creatively fulfilling. I've also had the desire to direct more because there is more interaction with people - whether it be on-camera talent, crew, or agency creatives - and I believe I have a knack for collaboration, communication, and bringing people together.

## 2) What is your most recent project?

My most recent project was a print and live action campaign for Purina and The Martin Agency. We created a series of live action pieces and print ads of rural animals to be used across a variety of media outlets. All animals were shot (cameras only!) in studio on black backgrounds and lit in a timeless but modern aesthetic. The goal with the assignment was to create a body of work that was visually arresting, sophisticated but simple, and cohesive.

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

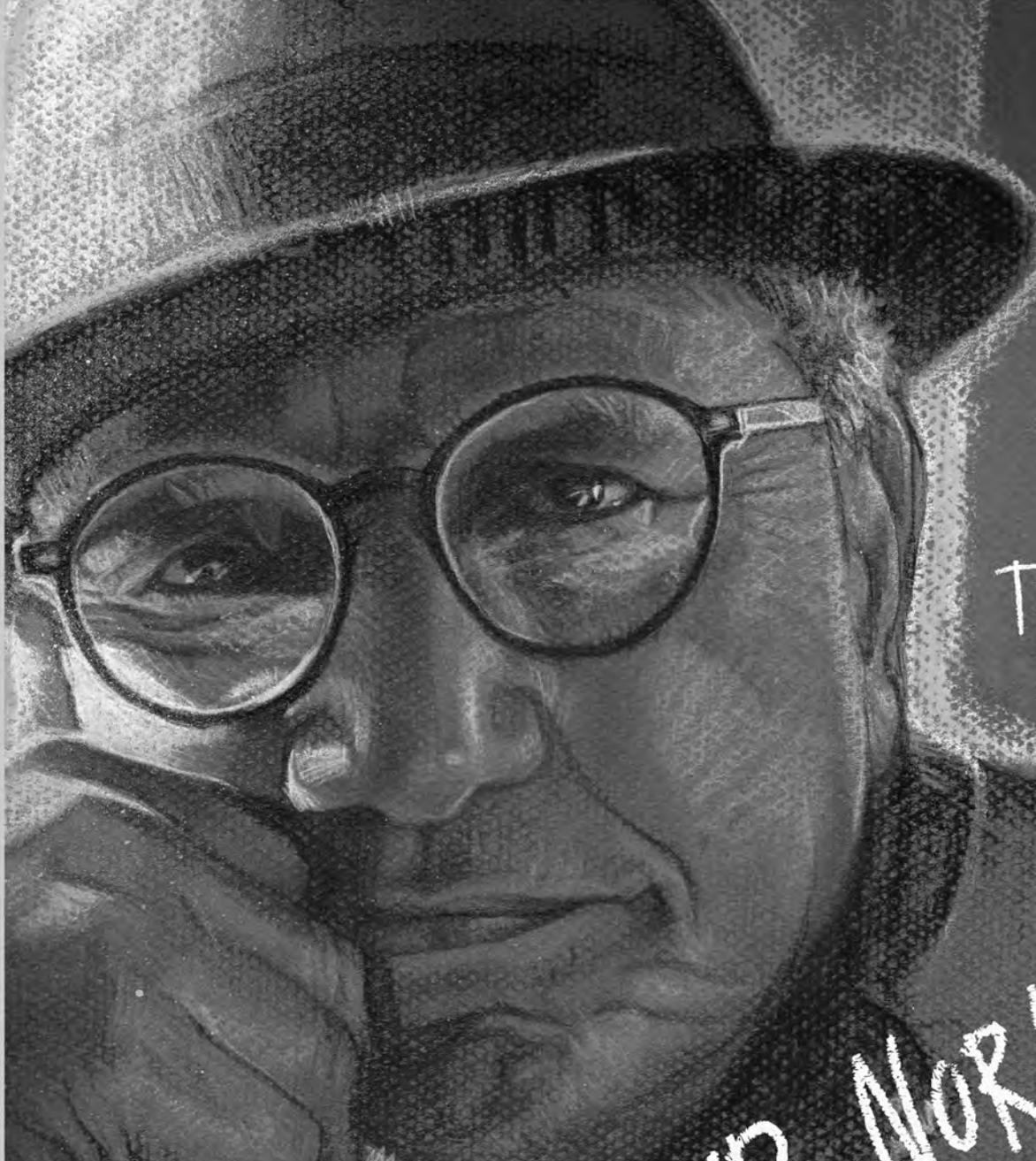
Coming from a still photography background, the best part of being a director are the additional creative variables that are available to tell the story. Photography is stripped down to a frozen millisecond whereas live action is an evolving picture. Even a five second piece has the ability to tell a story in a much different way and the exploration of that process has been an amazing experience for me. And being a director also allows for so much collaboration and connection with on-camera talent, which I love. At the end of every shoot I walk away energized and excited, in large part, because I love the process of working with on camera talent. That's what keeps me coming back for more.



**Congratulations, Randal Ford** 2016 SHOOT New Directors Showcase



direct produce shoot edit mix score design animate finish **CHARLIEUNIFORMTANGO**



ANIMATOR.

STORYMAN.

TROUBLEMAKER.

# FLOYD NORMAN: AN ANIMATED LIFE

FROM "SHOOT" NEW DIRECTORS MICHAEL FIORE & ERIK SHARKEY



[www.MichaelFioreFilms.com](http://www.MichaelFioreFilms.com)



# 14th ANNUAL NDS 2016



**Charles Frank**

**Voyager**

**"Beyond this Place" (docu short)**

## 1) How did you get into directing?

When I was in middle school, my friends and I would spend hours trying to make these wild basketball trick shots. We'd set up my Mom's camera on a tripod, and spend hours attempting. At the end of the day, we'd cut the best shots together and share it on YouTube. It was super lame, but something about dedicating ourselves to documenting a tiny moment in time connected with me.

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

Right now, my primary focus is directing documentary work. It's a strange position because my goal isn't to manipulate situations to fit a narrative, but rather to create an environment where one can easily unfold. There's a huge amount of gratification in empathizing with people, and making them feel comfortable with a group of strangers.

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

In documentary, it's easy to make a statement about who your subject is. There's a huge amount of responsibility and power in that - a negative, misrepresentative portrayal could ruin someone's life, and I'm constantly wrestling with that. I do my best to make observations that feel genuine, and let an audience formulate their own opinions about those observations.



**Sean Frewer**

**Radke Films**

**Urban Beard's "Bartender" (online spot)**

## 1) How did you get into directing?

It was in my early teens that I knew I wanted to direct. My father is a film composer, so he and I went to films weekly when I was growing up. Then I discovered the annual Cannes reel - which immediately became appointment viewing every year. After college and Film School, I did music videos for friends before working in 3D animation at a time when it was starting to boom. I was then accepted into the Canadian Film Centre Director's Lab. After completing several short films, I began knocking on production company doors, and this is when I was given the sage advice to not focus on shorts - but create content around brands. They told me about MOFILM, and suggested that I seek out a start-up company that I could create a pro-bono spot for. That is how the Urban Beard campaign came to be.

## 2) What is your most recent project?

I'm in prep with on a sponsored ad for Mass Minority and the Canadian Government that will raise awareness on Racism. I'm particularly excited about this as we're exploring the use of VR technology as a storytelling device. I'm learning very quickly that it's a very unique form in which to tell a story and engage an audience.

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

When people connect with your work. In the beginning, it was sitting in the theatre and listening/feeling every single laugh, cringe and sigh. Now, thanks to Vimeo and Youtube, it's the unsolicited "likes" or messages letting you know how much they enjoyed your film.



**Elle Ginter**

**Unaffiliated**

**"Sugar Plum" (docu short)**

## 1) How did you get into directing?

I've always known I wanted to direct, but really valued the idea of working my way up. I started out on set, working my way from a PA to second and then first AC. Three years ago, I changed my focus to learn the pitch process. Those three years included intense amounts of writing, visualizing and art directing that put me through the fire of conceptualization, team building and communicating specific visions in the clearest possible way. I was privileged to collaborate with some amazing directors and brands, and shifted naturally into directing on my own from there and exercising my own unique voice.

## 2) What is your most recent project?

I recently released a short film focusing on a young man who struggles with chronic depression. "Why We Wake" was written based on true moments and feelings relayed to me by members of the film community who had experienced seasons of diagnosed depression. In my 7 years in the industry, I felt this was a silently rampant issue, so my goal for the project was to reach people struggling with that subject and simply communicate that they are not alone. I received countless emails from strangers affirming this, so thankfully I feel that the film resonated well.

## 7) Who is your favorite director and why?

In the commercial world, I'm visually and conceptually inspired by Martin de Thurah's work, as many others are I'm sure. Overall though, I'm a huge fan of Kathryn Bigelow. The way that she explores gender and racial politics in her work is extremely inspiring and let's just say it: she's a huge badass as well.



# 14th ANNUAL NDS 2016



**Michael Gluckstern**

**Unaffiliated**  
"Tom's Dilemma"  
(excerpt from feature)

### 1) How did you get into directing?

I've been a storyteller all my life - I've written since I was 7. I studied audiovisuals in college and then I did a production course in New York. By 2013 I realized that as much as I love production I prefer. I consider cinema the most complete form of storytelling that combines most of the plastic arts in one whole piece

### 2) What is your most recent project?

I just released 2 music videos that I directed and produced, but I rather talk about the last short film that I directed/produced and it's very special to me, because it was also the last work of a great friend and very

talented artist that was the lead - and only - role of the movie. He passed away one week after the shooting and never came back to record the voiceover, so I had to use another voice. Even though I really like the final result, it feels weird every time.

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

My favorite part is the fact that you work with many other artists and everyone brings different skills and qualities to help your idea become a reality.

Every element moves around the director's vision. I love to listen to everyone's suggestions but at the end of the day the movie comes from the director, and the challenge is for him/her to make everything work with whatever elements they have. You create the rules of an entire universe, not bad.



**Jai Jamison**

**Unaffiliated**  
"TRI" (excerpt from feature)

### 1) How did you get into directing?

When I was in high school, I went to a film camp hosted by Tim and Daphne Reid at their movie studio in Petersburg, VA. I started off wanting to be a writer. But when the first director I worked with butchered my script, I quickly realized that I needed to step behind the camera myself. What started with shorts starring my friends steadily grew into more and more involved (and expensive) productions. I got my MFA in film from American University (with an assist from FAMU in Prague) and when I graduated I took every opportunity I could to get behind the camera.

### 2) What is your most recent project?

My most recent project is the feature film "TRI." "TRI" is an inspirational sports drama about a woman, notorious for never finishing anything, who's inspired by one of her patients to sign up for her first Triathlon.

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

The collaboration. Being surrounded by talented artists and craftspeople who bring their own hearts and souls to the project. I love working in an environment where the product created is greater than the sum of its parts. I also love that moment of discovery on set; when an actor does something unexpected, or the DP frames up a beautiful shot. In addition to hard work, there's a magic to filmmaking. Being a director means you get to be witness to all of it.



**Maris Jones**

**Adolescent Content**  
Above the Influence's "Who Controls You?" (PSA)

### 1) How did you get into directing?

Like any film school graduate, I was searching for a way to share my vision with the world. I started creating short format videos on the app "Vine" and was contacted by the production agency Adolescent Content after one of my videos went viral. Since then, the agency has provided me with work and acted as valuable mentors through this exciting experience.

### 2) What is your most recent project?

I am currently creating mixed video content for Microsoft's Hololens, a product that blends holograms into your real world. I am specifically promoting the app Actiongram.

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

The best part about directing is being able to share my vision with others. I am so fortunate to be given the opportunity to create and collaborate with so many incredible and talented minds through the process. It's an amazing feeling to witness what was once a single idea in my head, become a reality.

### 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.?

Currently I am enjoying making short and long-form content that is creative. I love the different challenges various client driven projects present. Commercials really make you think about how to mash together entertainment and product. For me this is outside the box and I enjoy that aspect of it. In the future, I would love to work on bigger commercials and long-form content.



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and 🎁 and 🍷 and 🍦!

Maris Jones - Shorty for Vine of the Year  
Shoot 2016 New Directors Showcase

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# 14th ANNUAL NDS 2016



## **Gevorg Karensky**

**B-Reel Films**  
**MINI's "Real Memories"**  
**(VR experience)**

### **1) How did you get into directing?**

I've wanted to direct since I was 10, but what really helped open the doors for me was my "Grand Theft Auto: Rise" short film based on the popular video game series. The film went almost viral immediately and to date has collected over 13 million views. It led me to being signed and begin my career.

### **2) What is your most recent project?**

A TVC for Nissan that is currently in postproduction.

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

I would say it's the moment when you look at the finished work and realize what was sketched on paper with a pen has now been created, transcended into something real. It's a very profound moment, like the birth of a child.

### **5) What is your current career focus: commercials & branded content, TV, movies? Do you plan to specialize in a particular genre?**

Commercials and branded content. I'm also currently developing a feature film. I'm naturally attracted to creating conceptual and visual work, whether that's commercials, games, or films. For me the idea is the most important part, while I'm receptive and open to different genres—except comedy, it's just not my cup of tea.



## **Brad Lubin**

**Joinery (U.S.); Radke (Canada)**  
**Living Nutz's "Nut Allergy"**  
**(commercial)**

### **1) How did you get into directing?**

I grew up making films, but where I was from a person worked for the government or became a lawyer. DC isn't known for creativity. I was fortunate to meet a film director and it clicked – I realized all of my natural talents were well suited for being a director and once I realized it was possible, I just fell in love. I went all in. I transferred from regular college to film school. I spent the next several years working for people in film and commercials, absorbing everything I could and spending any money I earned financing my own projects until I was good enough to be noticed for my work.

### **2) What is your most recent project?**

My most recent completed project is a commercial for Ford.

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

The two loves of my life are my wife and storytelling. It's in my DNA. I direct because I have to. It's what I was put on this earth to do, so to be able to do what you love is the greatest joy in life there is.

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

If you are fortunate enough to actually be a working director, nothing is bad.



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CONGRATULATIONS TO OUR DIRECTOR

# GEVORG KARENSKY

FOR BEING SELECTED TO SHOOT'S NEW DIRECTORS SHOWCASE

LOS ANGELES - NEW YORK - LONDON - STOCKHOLM - BERLIN - BARCELONA

# 14th ANNUAL NDS 2016



## NORTON

Archer's Mark  
Nike's "Ousadia Alegria"  
(commercial)

### 1) How did you get into directing?

I worked as an editor on commercials for about 6 and a half years. I always wanted to direct but it was only when I decided to apply for a Genero.tv competition that my first music video came about. It was for a band called Kap Bambino. It didn't win the competition, but it got me signed.

### 2) What is your most recent project?

My most recent project is a commercial for Nike featuring Neymar Jr, called "Ousadia Alegria."

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

The best part of being a director is seeing your vision begin to take shape, step by step, and collaborating with talented people, each one with their own expertise to bring it to life.

### 7) Who is your favorite director and why?

There are a lot of favorite directors, but David Fincher is the one I always go back to. He's my generation's Kubrick. His eye for technical perfection, his deep understanding of storytelling and his ability to get remarkable performances from actors make him a legend. I have to mention Bennett Miller in here too. He's worlds away almost everybody else in understanding and capturing the nuances of human behavior.



## Natalie Rae

Sanctuary  
Wrigley's Extra Gum's "A Second  
Chance" (branded documentary)

### 1) How did you get into directing?

A very passionate mother and father that worked in the film industry. Growing up on sets with them, watching dad direct, helping mom do set dec - it becomes your nature and way of life very fast!

### 2) What is your most recent project?

Working with one of the top figure skating teams in the world to develop a new style to bring back to the Olympics after they semi-retired. It's been a really exciting and collaborative way of bringing film and dance and skating together to illustrate a taste of their vision and come back spirit.

Super eye-opening to work with people that have been so razor focused for 18 years on one goal, became the best in the world, then where do you go from there?

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

Uniting minds in your audience and being interdisciplinary every day.

### 7) Who is your favorite director and why?

Too many! But I LOVE Steve McQueen. True stories told poetically and brutally.



## NATALIE RAE

CONGRATS ON BEING SELECTED  
FOR THE 2016 SHOOT  
NEW DIRECTORS SHOWCASE!!

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**Justin Shipley**  
The Traveling Picture  
Show Company  
Tanzania Tourism Board's "The Soul of Africa" (commercial)

## 1) How did you get into directing?

The combination of being a director of photography and an editor really set me on the path to directing. It always looked like me and cut like me, but it wasn't completely me until I directed it. I've been shooting and cutting since I was a kid but for some reason avoided directing. I thought that it brought with it some pre-destined attitude and persona that I wasn't interested in. As I grew in my shooting and editorial style, and my work took me further out in the field, I found that I was drawn to all parts of the process. A few key people pushed me toward directing and that, combined with shooting for increasingly talented directors, finally made me see that directing was the junction of all the parts of filmmaking that I love.

## 2) What is your most recent project?

I love shooting out of the country and have always enjoyed filming architecture and lifestyle. My last project for a luxury hotel resort in southern Mexico gave me the chance to play with both. I was able to capture beautiful aerials and sweeping views of the property and region combined with intimate talent driven scenes in the stunning space they have there. The project is in post now and I'm very happy with how the footage came out.



**Erik Shirai**  
Superseed Content  
"The Birth of Sake" (excerpt from feature documentary)

## 1) How did you get into directing?

Storytelling has always come naturally to me. In school, I would always daydream about different life situations and would find a way to create a compelling narrative around it. I've always enjoyed coming up with visual and audio techniques to tell simple stories that people can relate to.

## 2) What is your most recent project?

I am shooting with Superseed on a project with Barkley agency. I'm also in the process of creating a film that is a tribute to women.

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

The best part of being a director is having the opportunity to collaborate with many talented individuals to create a one-of-a-kind piece of work.

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

To be forced to compromise one's creativity and/or the quality of the work.

## 7) Who is your favorite director and why?

Jacques Audiard is currently one of my favorite directors. His storytelling is original and his direction for his actors is astonishing.



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2016 New Directors Showcase

# 14th ANNUAL NDS 2016



**Sonejuhi Sinha**

**Unaffiliated**

**"Love Comes Later"**  
(excerpt from short film)

## 1) How did you get into directing?

My background is in film editing. I have been a professional editor at Final Cut USA for quite some time. A few years ago, I edited two feature documentaries that screened at several A list festivals around the world. The experience was life changing and I realized I had a lot more to say. It also reminded me that I had aspired to write and direct films in college before I fell into editing. Three years ago, I won a grant to write and direct a narrative short film. It was a personal story and I loved every aspect of writing, directing and finishing it. I have since then directed three narrative short films. One of them, "Love Comes Later," premiered in official competition at the Cannes Film Festival last year.

## 2) What is your most recent project?

My most recent project was a short narrative film called "Miles of Sand." I was one of five directors from all over the world chosen to do films on child abuse. It's a co-production with an award winning Swedish production company Memento Films. My film is set in India. It's a red riding hood tale about a young girl who has to go through child marriage. The films will screen at the Cannes Film Festival this year followed with screenings at Venice, Lacarno and TIFF.



**Laura Somers**

**Unaffiliated**

**Las Vegas Convention & Visitors Authority's "Cindy" (specspot)**

## 1) How did you get into directing?

I had done some acting as a child and went to NYU's Tisch Theater program with the intention of becoming a professional actor. I studied at Playwrights Horizons, which was a studio that encouraged its students to try their hand at every aspect in the field. We had to take a directing class, and I quickly discovered that all my classmates wanted to be in my scenes and my professors were genuinely excited about the work I was bringing into class. The first play I directed at NYU was a hilarious short play called Teeth by Tina Howe. I don't remember how successful a production it was, but I had such a fantastic time collaborating with the actors and designers that I was immediately hooked on directing and any acting ambition I had quickly evaporated.

## 2) What is your most recent project?

I co-wrote a microbudget feature that I plan to direct. It's about a group of teens in a low income community who break into a wealthy neighbor's home and spend the night having a taste of luxury. It's based on a crazy true story that happened to some of my family members.



# CONGRATULATIONS SONEJUHI!



# 14th ANNUAL NDS 2016



**Alexander Thompson**

**The Uprising Creative for music videos; Unaffiliated for commercials**  
"Reverie" (short film)

## 1) How did you get into directing?

It all began with writing. I consider myself a storyteller first and foremost and prose was my gateway drug. I quickly learned that directing allowed me to foster my love for more than just the written page, since it entails image-making, music, design, drama and beguiling narrative all at once. I saw the opportunity for interdisciplinary storytelling and took to it like a duck on water. I now balance my directorial aspirations with my writing projects, since the latter only costs my time and creativity.

## 2) What is your most recent project?

I'm in post on a Vietnam War-set thriller short, "Black Dragon." It stars Matthew Del Negro ("Scandal," "The Sopranos," "West Wing") and features make-up/VFX from the teams behind "Pirates of the Caribbean," "X-Men," "Transformers," "Iron Legacy," "Super 8" and "Star Trek Beyond," among other things. We plan to hit festivals circa fall. Currently I'm prepping a proof-of-concept short, this one a mother-daughter drama/monster movie hybrid that I've described as the lovechild of Cormac McCarthy, Guillermo del Toro and a Grimm fairy tale. A co-writer and I are also putting the finishing touches on a script I hope will be my first feature, a hard science fiction/dark fantasy drama set at an elite boarding school for intellectually gifted young women in the 1960's.



**Jason Van Bruggen**

**Suneeva**  
Greenpeace's "Traveller" (PSA)

## 1) How did you get into directing?

Directing was an organic extension of my passions and interests. I have spent a lot of time exploring the most remote landscapes on this planet. It seemed a shame not to document the impossible beauty of these pristine places, as they were often undergoing significant and rapid transformation. First through photographs, and then through moving pictures, I created a visually arresting treatment of the landscapes I was so fascinated by, and documented the human narratives I encountered. I developed an ability to elicit range and emotion from real subjects. My concern with environmental and social causes allowed me to collaborate with actors, athletes and artists the world over - these including Jane Fonda, Rachel McAdams, Feist, Arcade Fire, and many others. As I spend more time on commercial projects, I want my work to remain full of innate beauty, truth, substance and a clear appreciation of the natural world.

## 2) What is your most recent project?

I've got some exciting ongoing projects on the go, involving the landscapes and cultures of the Far North. I'm looking forward to some amazing journeys and brand collaborations.

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

Nothing really comes to mind. It's not a stable or predictable job, but those are upsides to me.



# JASON VAN BRUGGEN

Congratulations on an outstanding year - 2016 Shoot New Director Showcase



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