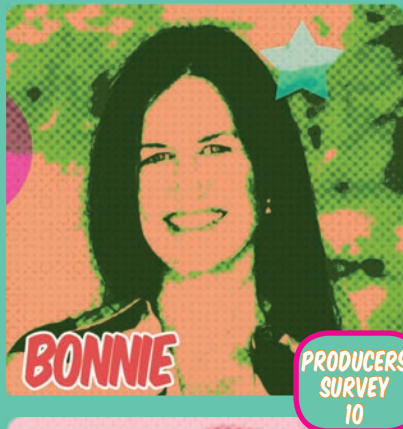


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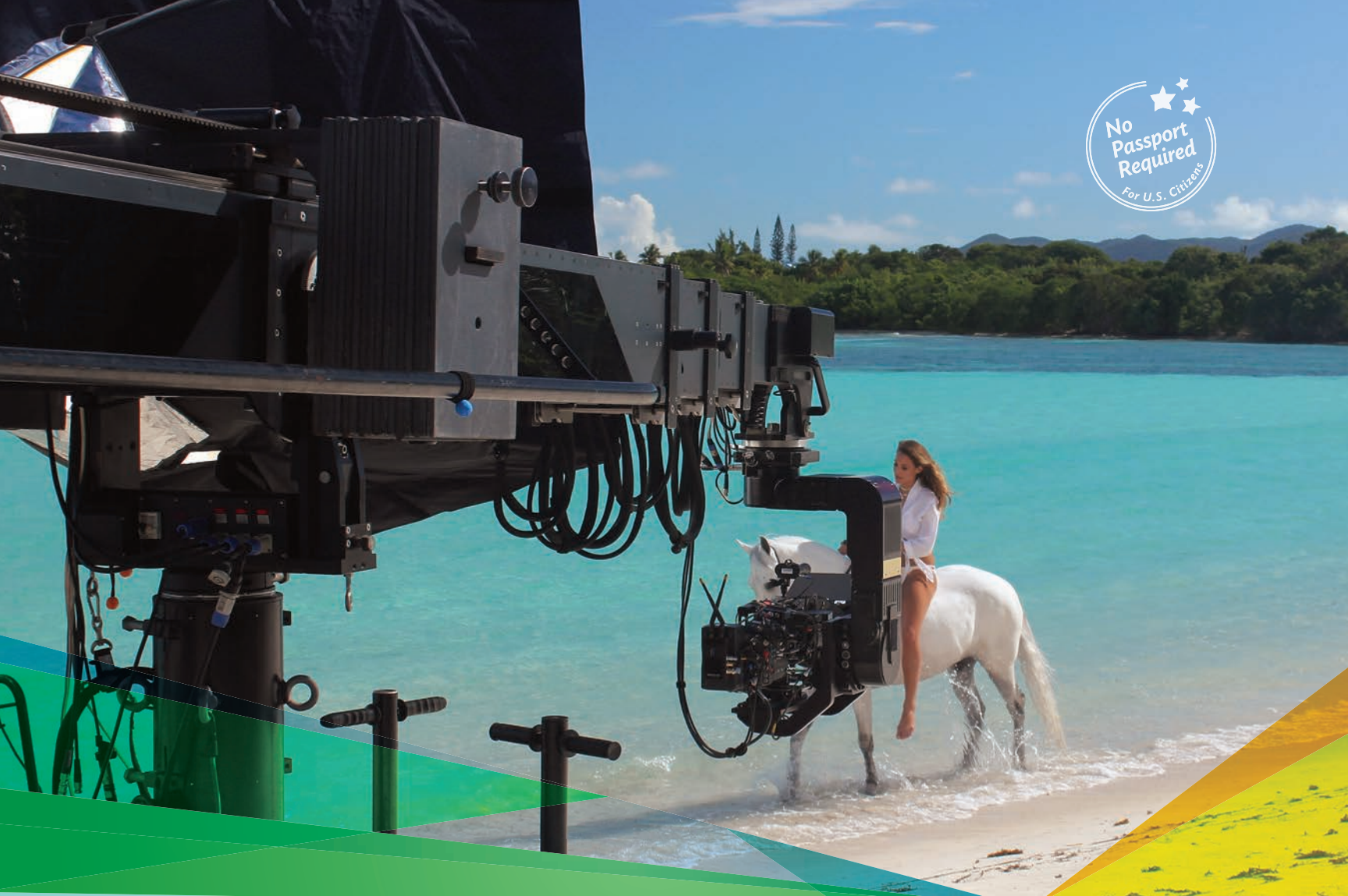
MEET THE NEW DIRECTORS CLASS OF 2016

14TH ANNUAL SHOWCASE INCLUDES 30 DIRECTORS & 3 DIRECTING DUOS PAGE 13



Road to Emmy: Directors & DPs 6





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By Robert Goldrich

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Showcase Legacy

As final preparations are being made for SHOOT's 14th annual New Directors Showcase (NDS) set for next Thursday (5/26) at the DGA Theatre in NYC, I hearken back to some of the significant talent recognized at the event over the years. Among the many who made an impression is Elliott Lester who gained inclusion in our second Showcase back in 2004.

Lester has gone on to an accomplished career spanning features, commercials and TV. On the latter front, his most poignant splash to date came in 2015 with HBO's *Nightingale* starring David Oyelowo as Peter Snowden, an emotionally damaged war vet whose life unravels before us.

Also in 2004 James Rouse made his mark in the Showcase with a web campaign for Trojan condoms in which car-

nal gymnastics took on Olympian proportions. Fast forward to today and Rouse is with The Corner Shop. Among his credits is Harvey Nichols' "Sorry I Spent it on Myself" for adam&eve DDB, London, which won the Cannes Lions Film Grand Prix in 2014.

In 2005 Joseph Kosinski earned inclusion into our third annual NDS. He has

Earning a slot in the 2006 New Directors Showcase was the Terri Timely duo (Corey Creasey and Ian Kibbey), now with Park Pictures. Terri Timely directed Geico's "Unskippable: Family" breakthrough pre-roll ad which last year garnered The Martin Agency its first ever Cannes Grand Prix honor.

In 2010, Ross Katz won the DGA Award

Next week at the DGA in NYC we hope to continue building on SHOOT's New Directors Showcase legacy.

gone onto a career spanning multiple disciplines with a filmography that includes *Oblivion* starring Tom Cruise and Morgan Freeman. Kosinski is now with Reset, the production company launched by David Fincher and Dave Morrison.

That same 2005 NDS additionally included director David Gray. Two years later, Gray was a DGA nominee for Best Commercial Director of 2006. Gray recently joined production house Skunk.

for outstanding achievement in movies for TV on the strength of HBO's *Taking Chance*, the same film which garnered him inclusion in SHOOT's '09 NDS.

Next week we hope to continue building on the NDS legacy. And in that vein, check out this week's special column on page 14 in which NDS alumni—directors Varda Bar-Kar, J.C. Khoury and Evan Silver—offer their career advice to the next generation of up-and-coming talent.

POV

By Pej Sabet



Teaching the Math

How many times have we seen a project kick off, go through rounds of creative development and arrive at three great ideas—none of which can be created within the client's budget? I've seen it more times than I'd like to admit and every time it happens I think about the wasted time, the wasted payroll and, most importantly, the wasted creative energy.

By providing creatives (or any non-bean counter) a basic understanding of the budgeting process and costs that go into productions, we can reduce the waste. By teaching the math, we not only reduce the inefficiency but we empower creatives to practice "viable creativity."

So how can we effectively teach the math without making a person's eyes roll into the back of their head? Be transparent with everyone about what the production budget is, put it in the brief and

discuss at the outset how it may affect the deliverables. The more people see a budget, the more they will develop an understanding for it.

Empower the Producers: Experienced broadcast, print and digital producers are spigots of information. They already work closely across the agency and use their skills to help turn concepts to reality. Producers know "how the sausage is made" in all departments and they know what can be realistically accomplished within their budgets. Unfortunately, in many cases, instead of taking an active role in discussing budgets and fostering "viable creativity" amongst the teams early on, producers are handed creative concepts only after they have been worked on for weeks. It's not a producer's fault; they are trained to defer to creatives and the creative process. But if we empower producers to engage in the process earlier on to help channel the creative within the budget, we would

be empowering some of the most experienced and knowledgeable people in the agency to enhance the process.

Keep Talking about Money: Many people are uncomfortable talking about money; thinking it is private or boorish. We need to create an atmosphere where people not only feel comfortable to openly discuss costs and budgets but are expected to. I find asking someone the simple and direct question, "Do you know how much that actually costs?" triggers dialogue that push people out of their comfort zone and compels them to talk about money which, over time, develops a better understanding of and comfort with money and costs. And when we can openly and understandably talk about money we can successfully teach the math.

Pej Sabet is COO/CFO of Pitch, a creative ad agency in L.A., with an in-house unit, Bicep Productions. Pitch is part of Project: WorldWide.

Wesley ter Haar Talks Cannes

Will preside over inaugural Digital Craft jury

By Robert Goldrich

Wesley ter Haar is the founder of global creative production company MediaMonks. His role as head of operations has been integral in the shop's growth (450 Monks), expansion (10 offices) and assorted pieces of high-caliber work (67 Lions). He now heads up MediaMonks' U.S. offices in New York and Los Angeles.

Among ter Haar's most notable contributions to the digital industry thus far has been his instigating the creation of the Digital Craft category for the 2016 Cannes Lions International Festival of Creativity and in turn being named as

become key to Cannes Lions. It's such a broad church, from wonderful high-wire campaign content to heavy-lifting core digital UX and design, that to have a framework in place that allows us to discuss and award it is hugely exciting.

SHOOT: What are your priorities for the Digital Craft jury?

ter Haar: It's an interesting question. As the inaugural jury, we're defining the category by default. That means it's on us to make sure we set the category up for success. I expect there to be ample discussion



"If we can find a few hidden gems along the way and get people talking about the work in our category, we've done well."

the category's inaugural jury president. The category represents high profile recognition of the craft entailed in digital creation, design and strategy which helps translate ideas into relevant and valuable user experiences.

SHOOT: What does the creation of a Cannes Lions Digital Craft category mean to the industry at large?

ter Haar: There is so much great work happening in digital that is broader than a singular big idea. The Digital Craft category is going to allow us as an industry to talk about and teach the value of craft across user experience, digital design and the smart and savvy integration of data and technology. All equally valuable variables when it comes to making industry defining and bottom-line shifting work. But not naturally the type of work we can reward within existing Cannes Lions categories.

SHOOT: Reflect on what it means to you to have been chosen to preside over the inaugural Digital Craft jury.

ter Haar: Well, it's a moment of personal pride that was quickly surpassed by the professional satisfaction of seeing a category we've helped shape and define

about criteria and a lot of soul searching that the work we're awarding and rewarding will stand the test of time.

As president my role is to manage. The discussion, deliberation and ultimate decision is in the hands of the jury. Our goal should be to create a broader understanding of the value craft adds in a digital space, and celebrate the great work that is being done. If we can find a few hidden gems along the way, and get people talking about the work in our category, we've done well.

SHOOT: Can you come up with an example of work in recent years that wasn't recognized in the Cyber and/or Mobile Lions competitions but that would have been honored at Cannes if there had been a contest centered on Digital Craft?

ter Haar: I think we'll see an influx of work that in previous years would not have been submitted, but from my personal stint on the Cyber jury I can remember Burberry Kisses being a great example of a craft-heavy campaign that was overlooked, and I was personally partial to World of Warcraft Rewards for Visa which showed some great business thinking and integration into the real world but fell by the wayside for lack of a big idea.

CHRISTIAN & PATRICK DIRECT "FOREVER FIVE"

Directing duo Christian & Patrick of bicoastal Park Pictures takes superstition to a new level in the new :60 "Forever 5" for the California Lottery's Power 5 Scratchers game, out of David&Goliath.

The spot features a man who obsessively maneuvers every aspect of his life to revolve around the number five.

He wakes each day at 5:55a.m., counts his daily actions in units of five, takes five shots of espresso in his coffee, designs a road trip around measurements of five—all because of a lottery win on the number from years ago that he continues to worship and revere.



ASIFA-HOLLYWOOD FUNDS COMMUNITY PROGRAMS

ASIFA-Hollywood, a nonprofit organization dedicated to promoting the art of animation and celebrating the people who create it, has earmarked nearly \$150,000 for animation-based programs and events, including: community assistance, \$15,000; film and art preservation, \$29,000; education, \$58,000; outside events and sponsorships, \$23,000; worldwide outreach, \$6,000; and floating funds where needed, \$19,000.

"Just two or three years ago, we could not have done any of this," remarked Frank Gladstone, ASIFA-Hollywood executive director. "But, over time, our finances have become much more stable and now we can do what nonprofits are supposed to do, return funds to benefit the community."

Today, ASIFA-Hollywood is the largest chapter of the international organization ASIFA, and supports a wide range of animation activities and preservation efforts through its membership. Current initiatives include the Animation Archive, Animation Aid Foundation, film preservation, the Animation Educators Forum, the Animation Center building initiative, special events, screenings and animation festival support. ASIFA-Hollywood also produces the annual Annie Awards, honoring the best in animation. The 44th Annual Annie Awards gala is set for Saturday, February 4, 2017.

PEOPLE ON THE MOVE...

Oscar-winning creative studio Framestore is expanding its design department with the appointment of Anthony Gibbs and Duncan Elms as design directors in the L.A. office. Gibbs and Elms will continue to grow the skillset of Framestore's design department while offering greater integrated opportunities for both Framestore's West Coast and global clients. Gibbs has been an integral part of Framestore's design department since joining the U.K. office in 2007, working on a wide range of projects from online films for Mulberry to graphics sequences for BBC Comic Relief. He recently directed projects for Nokia, The National Television Awards, iRobot, The Financial Times and Cosmos, a sequel to the 1980s' science documentary series. Elms is a lauded



Anthony Gibbs

motion designer and director, having created content for film, TV and online. While working across a broad range of design styles, he specializes in infographics and the visualization of increasingly big data in engaging ways. Duncan has been shortlisted for the Information is Beautiful Awards for three straight years. His "Bitcoin Explained" video struck a chord on Vimeo, where it has been played over 900,000 times. Elms, who was freelancing prior to joining Framestore, started his career in Australia before moving to the U.S. His portfolio includes work for BMW, Google X, Samsung, Nike and Greenpeace. He has worked on numerous films and TV series including *Insurgent*, *Deep Web*, and *Hungry Beast*.



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Electronic Viewfinder, lens and accessories sold separately.

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Director and DP Perspectives

Insights into
Homeland, *Vinyl*,
The People v. O.J. Simpson: American Crime Story, *The Path*

By Robert Goldrich,
The Road To Emmy, Part 1



Photo courtesy of Hulu



Photo by Patrick Harbo/courtesy of HBO



Photo by Patrick Harbo/courtesy of HBO



Photo by Stephan Rabold/courtesy of Showtime

Next month director/producer Lesli Linka Glatter—an alumna of the AFI Conservatory Directing Workshop for Women (DWW)—will receive the 2016 Franklin J. Schaffner Alumni Medal, joining the ranks of such past honorees as director/producer/writer Darren Aronofsky, producer/actress Anne Garefino, director/writer Patty Jenkins, cinematographer Janusz Kaminski, director/writer/producer David Lynch and DP turned director Wally Pfister. The American Film Institute kudo recognizes the extraordinary creative talents of AFI alumni who embody the qualities of filmmaker Franklin J. Schaffner: talent, taste, dedication and commitment to quality storytelling in film and television.

Over the years Glatter has brought her directorial touch to a wide range of work, including such TV series as *ER*, *Freaks and Geeks*, *Gilmore Girls*, *Justified*, *The Leftovers*, *The Newsroom*, *Ray Donovan*, *The Walking Dead* and *West Wing*. She has earned four Emmy Award nomina-

tions, a Producers Guild of America Award nod as well as six Directors Guild of America Award nominations and two wins for her work on *Homeland* and *Mad Men*. Her DWW film *Tales of Meeting and Parting* garnered an Academy Award nomination for Best Live Action Short in 1985. Glatter made her feature directorial debut in 1995 with *Now And Then* starring Melanie Griffith, Demi Moore, Rosie O'Donnell and Rita Wilson.

Glatter's Emmy nods came for *Mad Men* (Outstanding Directing for a Drama Series) in 2010 followed by three for *Homeland*—Directing for a Drama Series in 2013 (for the “Q&A” episode) and 2015 (“From A To B And Back Again”), and Outstanding Drama Series in 2015.

Now season five of *Homeland* (Showtime) has her again in the running for Emmy recognition. This marked the second straight season she has served as an EP on the show. And this past year she again directed several episodes. “What I love about *Homeland* is that we reinvent the

series every year. Part of that reinvention comes from going every year to Washington, D.C., and meeting an incredible array of intelligence experts. The prime questions that the wonderful [writer/EP/co-creator] Alex Gansa asks are ‘What’s your biggest nightmare? What keeps you awake at night?’ The responses help to shape each season and often issues arise that are in a gray area—like national security versus privacy. You look at both sides of the issue and you find that both sides are right. What we try to explore is where the truth is—somewhere within those shades of gray. Exploring these gray areas is so provocative, provides incredible challenges and sheds light on our characters.”

Season five also had Glatter and her compatriots in Berlin, which she described as “the epicenter of what’s happening in Europe, an exciting focal point. Berlin is so visually exciting—the old and the new right next to each other, an old historic building adjacent to a modern skyscraper. The energy of Berlin was ex-

From top right, clockwise: Director Lesli Linka Glatter; a scene from *Homeland*; director Carl Franklin (center) with Bobby Cannavale on the set of *Vinyl*; Olivia Wilde (l) and Cannavale in *Vinyl*; director Mike Cahill; a scene from *The Path*; DP Yaron Orbach.

traordinary. This happens to be the city in Europe where spies are abundant while also being the place where artists congregate. You can still afford to live there, leading to an artists' community which in some ways reminded me of New York in the 1980s. Bringing together in *Homeland* the world of spies and intrigue together with the cutting edge art world gave season five an exciting, engaging feel. I also loved the challenge of working with a totally foreign crew and discovering our similarities and differences, finding out what we bring to the party and what they bring and allowing the two to mesh."

Yet while Germany has a deep cinematic history, Glatter noted that there were some obstacles that *Homeland* encountered. "There are a lot of rules in Berlin. They need 14 days to secure locations while our prep for an episode is seven days. Berlin has a rich filming history—*Metropolis* was shot there for example. But they had not done a premium cable series there before. And our challenge was to make a TV series look like a movie in a very short amount of time. It wasn't always easy but creatively and culturally we ultimately made it work."

As for her most profound experience this past season on *Homeland*, Glatter recalled shooting the finale in subway tunnels under German government buildings. At that time, news came about the terrorist bombings in Paris. "I don't have the words to describe how we all felt. It was profound, upsetting, disturbing. *Homeland* is often called a prescient show. But at that time, it felt too prescient in a way we had never fully anticipated."

At press time, Glatter was in Wilmington, N.C., where she was in the process of directing and about to wrap the first episode of the History channel dramatic miniseries *Six*. She is slated to direct another episode as well. Produced by The Weinstein Company and A+E Studios, *Six* centers on the Navy Seal Team Six, the elite group responsible for the killing of Osama bin Laden.

Glatter noted that upon returning home from Berlin after wrapping season five of *Homeland*, she was "ready for a holiday. But I got sent the script for *Six* by William Broyles who wrote *Apollo 13* [for which he and Al Reinert were nominated for a Best Adapted Screenplay Oscar],

Flags of Our Fathers and *Jarhead*. The story of *Six* was so fascinating—delving into the lives of these guys—that I couldn't say no. I'm keenly interested in people being put in extraordinary circumstances where they are forced to be who they really are, and the impact of that on them and their families."

Carl Franklin

Director Carl Franklin's roots are in independent filmmaking as reflected in such credits as *One False Move* and *Devil in a Blue Dress*. The former earned Franklin an Independent Spirit Award for Best Director in 1993.

And while he continues to be involved in feature pursuits, Franklin is today perhaps best known for his television exploits, having some years back diversified meaningfully into the medium at a most fortuitous juncture.

"This is the Golden Age of Television," affirmed Franklin who delved into the cable game early on, helming the HBO telefilm *Laurel Avenue*. He has gone on to have an impressive track record with HBO on *Rome*, *The Pacific* miniseries, *The Newsroom*, and most recently *Vinyl* and *The Leftovers*. His body of work also encompasses such notable shows as Showtime's *Homeland* and *The Affair*, TNT's *Falling Skies*, and Netflix's *Bloodline* and *House of Cards*.

For the latter, Franklin directed multiple episodes, including "Chapter 14," which in 2014 garnered him not only his first career Emmy nomination (Outstanding Directing for a Drama Series) but also created a stir with the killing off of character Zoe Barnes (portrayed by Kate Mara).

Fast forward to today and Franklin again finds himself in the Emmy conversation, this time primarily for his work on the drama series *Vinyl*, specifically the "Rock and Roll Queen" episode. Created by Mike Jagger, Martin Scorsese, Rich Cohen and Terence Winter (Winter has since exited the series), *Vinyl* is set in 1970s New York, bringing viewers into the sex- and drug-addled music business as rock 'n roll was playing against the dawn of punk, disco and hip-hop. Much is seen through the eyes of record label president Richie Finestra, portrayed by Bobby Cannavale, who is trying to save his company and his soul. Others in the

cast include Olivia Wilde, Ray Romano, Ato Essandoh, Max Casella, P.J. Byrne, J.C. MacKenzie, Birgitte Hjort Sorensen, Juno Temple, Jack Quaid, James Jagger and Paul Ben-Victor.

Among the EPs on *Vinyl* is John Melfi with whom Franklin enjoys a long collaborative history, going back to the aforementioned indie feature *One False Move*, followed by such projects as *Laurel Avenue*, *Rome* and *House of Cards*. "John has been a common thread in my life going back for some time," said Franklin, noting that Melfi had a hand in bringing him aboard *Vinyl*.

It was another EP, though—Scorsese, also director of the series pilot—who provided creative inspiration as well as a major challenge for Franklin on *Vinyl*. "Martin is a legend. His work has an imprint, a creative signature. And his imprint on the pilot set the bar for *Vinyl*, becoming one of the consistencies of the show," related Franklin. "I had to help maintain that legend's imprint with the episode I directed while at the same time bringing my own style to the show—it's quite a balancing act, a daunting task. I had to be aware of the template Martin set and then kind of dance within that template. I had to maintain the energy of Martin's work with his Steadicam shots and constantly moving camera. You want to make sure you keep that pace up, that thrust going forward, yet still feel the freedom to trust your own instincts and to let them come to the surface."

Vinyl also carried the logistical challenge which goes with any high-level, ambitious cable show, arguably even more so with a Scorsese series that's a period drama. "You have to be doing feature film-style caliber work, all within the constraints of a tight TV schedule," summed up Franklin.

The Path

Hulu's first hourlong scripted series, *The Path*, is for some critics traveling a path towards awards season recognition. *The Path* revolves around a fictional religion, the Meyerist Movement, and explores the lure of a faith that may appear to outsiders as being more of a cult. Aaron Paul (*Breaking Bad*) stars as a convert, Eddie, whose doubts about the movement start to strain the relationship with his wife Sarah portrayed by Michelle Monaghan. Also starring is Hugh Dancy as Cal, the charismatic

unofficial leader of the Meyerists.

Mike Cahill, who directed the first two episodes, said the script from series creator Jessica Goldberg "ignited my passion right away. I have to praise her. The words on the page showed how her eyes and ears are trained to observe, which allows her to portray humans so honestly—with fullness, complexity, internal contradictions and yearnings for betterment. Thematically all these characters come together to tell a bigger story centered on why we believe in anything. I was drawn toward this. I've always been drawn to something toddling between science and spirituality, to what drives people with faith. Some of the brightest minds in history believed in the unseen."

A prime challenge for Cahill was dealing with the negative connotations surrounding the word "cult." Cahill observed that the notion of a cult "pushes people away so we wanted to portray the members in a positive way that's relatable. We started from the inside out. We get to know Sarah and others, the wonderful things they do to make the world better. We see joyfulness and warmth. Then we slowly pull that away as we start to see various characters' motivations."

Regarding his approach to the material, Cahill tried to attain a sense of what he called "epic verite." The director shared, "On one hand I wanted this to be big and cinematic as we tackle universal questions of faith. On the other hand, we wanted a verite feel, using multiple cameras to shoot simultaneously, to give scenes the appropriate intimacy. The juxtaposition of big universal cinema and intimate, real, gritty, hyper-emotional scenes is what I wanted—to find the right balance of those two elements. I wanted this world to feel big and cinematic yet lived in."

Towards that end, cinematographer Yaron Orbach proved essential, said Cahill. "A lot of cinematographers don't like cross coverage, shooting different actors simultaneously. We had four camera operators squished in a cabin at one point. We would have a camera on each character simultaneously. Hugh would give a gesture or subtle nuanced performance that Michelle would give back to him. We did not have to manufacture this back and forth in the edit. We had it all captured at the

Continued on page 8

DP POVs: Orbach, Cragg

Continued from page 7

same time. Yaron did everything possible to capture what these brilliant actors did. Michelle, Hugh and Aaron played beautifully off of each other. Yaron is an amazing guy for whom no order is too tall. He has an incredible sense of lighting, speed and efficiency.”

Orbach shot all 10 episodes in season one of *The Path*, establishing the tone and feel for the show from the very first episode. Orbach said initially the approach was to present a very positive world. “The facade is inviting and warm but as you get more deeply into the story, there are some dark undercurrents. We get into the people in control with regard to how they recruit people. Once you are part of the movement, it’s hard to get out. As Eddie has doubts and seeks other truths, we go on that journey with him. It becomes a mysterious, more suspenseful journey, creepy in a way. We go from light and enlightening to a much darker place.”

Orbach deployed RED Dragon cameras.

“It’s a simple camera to shoot in 4K which Hulu required for streaming. I’m very comfortable with the camera and how the chip reacts when you go very dark and use very little lighting. It’s great for practical lighting to give you a natural feel.”

While Orbach has made a name for himself as of late in television—with credits that include his lensing 11 episodes in season two of *Orange Is the New Black* and two more this past season—he comes from a background steeped in independent narrative features. He also has to his credit a notable documentary, *Unmistaken Child*, which earned him a Golden Frog at Camerimage in 2009. His more recent feature filmography includes the Peter Bogdanovich-directed *She’s Funny That Way* and the John Carney-helmed *Begin Again*.

Besides enjoying his collaboration with Orbach on *The Path*, director Cahill also valued working with the people at Hulu for the first time.

“Their feedback to me was always ‘be

bold,’” said Cahill. “Hulu empowered us to be bold. They really want artists to do their best work without falling into any storytelling clichés. The same is true of Jason Katims, one of the greatest show-runners and executive producers. Being in his orbit on *The Path*, you can feel the empowerment he gives you. He values you for your creative talent and people flourish under this leadership.”

Nelson Cragg

Cinematographer Nelson Cragg is no stranger to the Emmy competition, having been nominated in 2013 for his lensing of the *Homeland* episode “Beirut Is Back.” Four years earlier, he won an ASC Award for an episode of *CSI: Crime Scene Investigation*. Going back further, Cragg as a student at USC won the ASC Heritage Award.

Cragg now figures to garner more awards show consideration for his work on all 10 episodes of FX’s *The People v. O.J. Simpson: American Crime Story* from



Nelson Cragg

executive producers Ryan Murphy (who directed four of the episodes), Nina Jacobson (the *Hunger Games* movies) and Brad Simpson (*World War Z*, *Diary of a Wimpy Kid*). Cragg recalled that Simpson and Jacobson—who were aware of his work on *Homeland*—“wanted a cinematographer to bring an emotional realism to *American Crime Story* and wound up hooking me up with Ryan.” That initial meeting—which took place after Murphy and Cragg rapped their respective pilots for *Scream Queens* and David Nutter’s *Containment*—ultimately resulted in the DP getting the *American Crime Story* gig.

Cragg said he was drawn not only to the story but also to the pedigree of the people involved, citing Murphy and the fact that *American Crime Story* marked feature producers Jacobson and Simpson’s first foray into television.

“With people at that level, you know the material will be great, that the sup-

Continued on page 9

2,600+ Attend AFCl Locations & Global Finance Show

Last month’s Association of Film Commissioners International (AFCl) Locations & Global Finance Show (April 21-23) in Burbank, Calif., drew 2,608 visitors including executives from 20th Century Fox, A&E, ABC Studios, AFI, AMC, HBO, Leftfield Pictures, Lionsgate, Sony, Universal, Warner Bros., and Walt Disney. The opening address for the Global Finance Conference was delivered by



Bruce Hendricks

Bruce Hendricks, co-founder and president of worldwide production for Dick Cook Studios.

Hendricks earlier enjoyed a long tenure (1992-2011) as president of physical production at Walt Disney Studios where he supervised the making of more than 250 motion pictures and filmed in 30-plus countries. Among these films were *The Sixth Sense*, *Armageddon*, *The Rock* and *Alice in Wonderland*. His credits as executive producer are the Jerry Bruckheimer Productions’ *Pirates of the Caribbean* trilogy, and the Michael Bay-directed *Pearl Harbor*. Hendricks’ directing credits include the record setting *Hannah Montana 3D Concert* film, *The Jonas Brothers Concert Film*, the IMAX film *Ultimate X* as well as music videos, television programs and commercials. As a director, Hendricks has been one of the early pioneers in live action digital 3D photography.

A self-described Texan learning the Mandarin language, Hendricks told the AFCl gathering that the theatrical box office business in China will soon be the world’s largest. He has made six trips to China in the last 12 months. And while reticent regarding details about Dick Cook Studios’ involvement in the Chinese market, Hendricks said in broad strokes that his company’s intent relative to China is simply “to make great movies.”

As for the business of deciding where to shoot—and for that matter whether a project will get off the ground—Hendricks said that in the indie filmmaking world tax credits/incentives can “mean the difference between a film being made or not made.”

Boding well for film commissioners, he added, is the proliferation of TV and online shows. Hendricks said that more than 400 original scripted shows were on TV last year as compared to less than 150 the year prior. There has never been more demand for content, he affirmed, citing beyond TV such platforms as Apple, Hulu, Netflix and Amazon.

The streaming online dynamic, though, takes some getting used to for Hendricks who noted that while he and his colleagues strive for optimum production values, his daughter watches movies on a 13-inch computer screen.

Still, Hendricks insisted that the in-theater experience needs to be preserved, particularly in light of Sean Parker’s Screening Room venture which is looking to stream first-run movies for \$50 each, thus undermining Hollywood’s longstanding business model of theatrical exclusivity. Relinquishing the shared communal audience experience that only a theater can bring would diminish the magic of the movies, he affirmed.



From Dusk Till Dawn

Lensing in New Mexico

Principal photography on season 3 of *From Dusk Till Dawn* began mid-March in New Mexico and will continue through the end of June. The production will employ approximately 250 New Mexico crew members and 75 NM background talent per episode. Produced by Miramax in association with Rodriguez International Pictures, Factory Made Ventures and Sugarcane Entertainment, *From Dusk Till Dawn* runs on the El Rey Network.

Meanwhile the state also hosted NBC’s *Midnight, Texas* based on a three-book series by author Charlaine Harris. The adaptation is shepherded for Universal TV by producer David Janollari and penned by Monica Owusu-Breen. Both are exec producing. *Midnight, Texas* revolves around a small town where the supernatural world collides with the real world in dangerous ways. The production employed about 150 local crew members and 90 background actors.

The People v. O.J. Simpson: American Crime Story

Continued from page 8

port will be amazing, that you will be treated well," said Cragg. "The scripts by Larry [Karaszewski] and Scott [Alexander] were simply outstanding."

Among the many challenges posed by *The People v. O.J. Simpson: American Crime Story* to Cragg as a cinematographer was recreating the Bundy Drive crime scene where Nicole Brown Simpson and Ron Goldman were murdered.

"That condo location in Brentwood had since been razed," said Cragg. "We realized we had to recreate that crime scene down to the last inch. The specificity of the crime scene was important because so many had seen and become familiar with it. We saw thirty gated entry ways to condos in Brentwood but none of them was quite right. We then decided we had to build the crime scene [Nicole Brown Simpson's condo site in Brentwood] ourselves. Our production designer and crew did an amazing job. We realized that people would watch this show and go on Google to compare what we had to the reality. We needed and wanted our show to hold up to that kind of scrutiny."

Also daunting to recreate was the infamous chase on the 405 Freeway which had police pursuing the Ford Bronco in which O.J. Simpson was a passenger. "We knew that would be in episode number two—and that these were images that everybody had seen when it actually happened. For this, we had to own a freeway. The City of Los Angeles gave us a two-mile section of the 710 Freeway where it ends right below Pasadena. We had one weekend during which one side of the freeway was closed. With only two days to shoot that whole pivotal sequence, we had two units running simultaneously."

In that *The People v. O.J. Simpson: American Crime Story* is a period piece, Cragg said that he and Murphy at first considered shooting film. But that wasn't conducive to the way Cragg and Murphy wanted to approach the project.

"We had to run multiple cameras, and running four or five film cameras simultaneously would have been too difficult," said Cragg. "We had these huge courtroom sequences with fifteen to twenty key people. Ultimately we thought it best to go with the ARRI ALEXA, a great, battle-tested digital camera which I had used



The People v. O.J. Simpson: American Crime Story

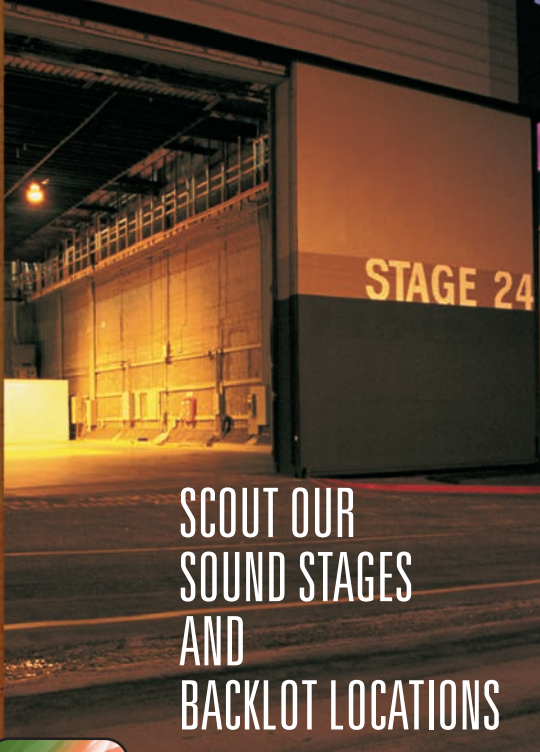



on the series *Homeland* and *Halt and Catch Fire*.

Among Cragg's other notable lensing credits are *Breaking Bad*, *Flashforward* and the pilots for the series *Terra*


Nova and *Elementary*.

This is the first installment of a 15-part series of feature stories that explores the field of Emmy contenders, and then nominees spanning such disciplines as directing, cinematography, producing, editing, music, animation, visual effects and production design. The series will then be followed up by coverage of the Creative Arts Emmys ceremony on September 10 and 11, and the primetime Emmy Awards live telecast on September 18.

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Inspirational For The Aspirational

Agency producers, production house execs offer advice to up-and-coming directors, producers

A **SHOOT** Staff Report

This advice column isn't for the lovelorn but rather those with a love for the art and commerce of advertising and entertainment—people looking to realize their career goals who are planning accordingly. But how to best plan in order to gain an industry foothold can prove a major challenge.

In that vein—and in the spirit of **SHOOT's** 14th annual New Directors Showcase event set for Thursday evening, May 26, at the DGA Theatre in NYC—we invited agency heads of production/executive producers and production company execs to share their advice with aspiring directors and producers, posing the following two basic questions:

1. What advice do you have for new directors?

2. What advice can you offer to up-and-coming producers?

Here are portions of some of the feedback/counsel we received. Be sure to check out the full responses to both the “director” and “producer” questions that will be published on **SHOOT** online and The **SHOOT** edition on May 20.



Brett Alexander
SVP/executive producer
The Martin Agency

1) Find the relatable human truth in each idea and work with the agency to build the narrative around it. Storytelling is more than just commercials, so don't shy away from extensions beyond the spot. Be sure you're working with a production company that embraces smaller budget ideas with as much care and craft as larger jobs. Finally, be approachable, and easy to work with. Great relationships happen when agency and client know their best interest is foremost in your mind.



Peter Bassett
Director of digital production
David & Goliath

1) Ask a lot of questions. Don't be shy about working with your agency to understand the strategy behind the work you are creating for our clients. A cool story is good, but if that story is rooted in a consumer insight it is going to be much more compelling.

2) In order to really set yourself apart as a producer, take it to the next level and take the time to understand the whole picture. Be curious, talk to everyone and be a tastemaker.



Jordan Brady
Filmmaker/partner
Superlounge

1) Don't cast friends in spec spots. Your girlfriend is not that hot. Do get actors. If you don't write advertising, get a well-crafted script from an agency creative team. A gorgeous spot that is not a good ad will not get you work. Directors must have a healthy ego to succeed, period. But balance hubris with humility. Don't expect to be “the director” at home. Do take an intensive commercial directing bootcamp. 2) Find a mentor. Do whatever she asks and soak up knowledge like a sponge. Produce a PSA for a seasoned director that already has a crew that will do her favors, and piggyback it on a paying job. Ideally, seasoned director has seasoned producer that will let have your back. Always try to repay your favors with decent paying jobs.



Ali Brown
VP/executive producer
PRETTYBIRD

1) Have a unique point of view. If you aren't sure if you do, pull up one of your spots right now. Is someone holding sparklers or standing on bike pegs? Unless one of those things is going to unexpectedly combust, try again. Make your work reflect you. Not that other commercial or other director. Make it undeniable amongst a wall of spots which one is yours. Compel people to hear your voice and see the world your way.



Hilary Coate
Executive producer
Goodby, Silverstein & Partners

1) With director-agency interactions decreasing during the bidding process, I would advise any new director to find ways to put a face to the name. Sometimes a director gets one briefing call and that's it. This could be attending a screening at the agency, or submitting a video treatment including the director describing ideas, or even presenting the treatment in person. A social media presence can also help give the agency an alternative eye to the director's style.

PRODUCERS SURVEY



Michael Di Girolamo
Managing director/executive producer
Hey Wonderful

1) Research different companies for like-minded aesthetic, meet with as many execs as possible. If they start the conversation about the good old days of the roaring '90s and how hard the business is now, it's time to leave. This is the most exciting and innovative time in our industry. Don't let anyone tell you otherwise. Attend events like *SHOOT*'s New Directors Showcase to meet production execs. Reach out to reps—both independent and on staff. They're the touchstone of the business who keep our wheels turning. Do your homework; the best ones are easy to find. Everyone is connected by one or two people, don't be afraid to ask someone you know for an introduction. Use Facebook. It's incredible how accessible people are through social media.



Bonnie Goldfarb
Co-founder/executive producer
harvest films, inc.

1) Each year we invigorate new directors and I search to understand what piece of knowledge, of critical experience can we impart to them to make their journey easier perhaps or more streamlined. The number one most important advice I can give is to "trust your gut". I imagine since you've come this far, you must be doing something right and thus, it's important you maintain a BOLD stance, while maintaining some semblance of humility.



Kate Hildebrandt
VP/director of content production
CP+B

1) Build a reel with spec work, but make sure it is applicable! Make it unique, but consistent with the brand's values, and for at least one spec spot, make sure it's :30, showing you can tell your story within a traditional media buy. Know your vision and practice articulating it because it could be the reason you get or lose a job (bad chemistry between agency and director on first calls hardly ever recovers).



Bryan Litman
Executive broadcast producer
Droga5

1) When looking for representation, I'd look for production companies that have more than just directors on their rosters. Traditional directors and filmmakers can, and should, collaborate with experiential talent—and you'll have more opportunities to do so and get involved in nontraditional storytelling if you're all working under one banner.

2) Young producers should be exposed to as much talent and as many different vendors in the industry as possible and use their work to test, play and try new things with other young artists. I'd look for a privately held agency where you can learn your craft. At public agencies, internal vendors are gobbling up a lot of the work juniors do, and it's limiting exposure and development for juniors.



Lisa Mehling
Co-owner/executive producer
Chelsea

1) We have launched the commercial careers of half of the directors on our roster and we pride ourselves on spotting new talent so we are always keeping an eye out for new directors. We look for filmmakers who have a strong point of view and whose work shows they understand storytelling, great design, editing, sound and art direction and who have a desire to do great work. Breaking into advertising is tough and very competitive—a director needs to create a body of strong work that is good enough to catch the attention of an agency motivating them to take a chance on an unknown.



Brian O'Rourke
Director of production
TBWA\Chiat\Day

1) Do the right thing for the story. Determine the north star of the concept and build the execution around it. It's easy to get enamored by the latest camera, technology or medium. Don't let the tail wag the dog. But when you can, wag the tail with the right tech. Work with some experienced crew members who can impart their knowledge of story-telling, filmmaking, producing, etc. in order to operate in a collaborative way. Determine what "collaboration" means to you. Build client/agency relationships with people that can become invested in your success.



Top 10 Director DOs & DON'Ts

DO demand a huge signing bonus.

DO tell agency their boards are derivative.

DO flirt with cleints on set.

DO offer to write a treatment.

DON'T actually write a treatment.

DON'T concern yourself with overtime.

DO talk about adult entertainment.

DON'T share shot list with crew.

DO insist on shooting 35mm film.

DON'T hire experienced 1st AD.

Congratulations to all Directors
in the 2016

SHOOT
New Directors Showcase

Continued on page 30

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SHOOT's Showcase Tally: 30 Individual Helmers, 3 Duos

Lineup includes freelancers, current/ex-ad agency artisans, DPs, editors & feature art director

A SHOOT Staff Report

NEW YORK—SHOOT's 14th annual New Directors Showcase—which will be celebrated with an evening screening, panel discussion and reception on Thursday, May 26, at the DGA Theatre in New York City—offers a total of 36 up-and-coming helmers, filling 33 slots (30 individual directors and three duos).

The field includes freelance directors (11, including two duos), editors and DPs who have broken into the directorial ranks, a pair of current ad agency artisans and some who have moved over from the agency sector, and a theatrical motion picture art director who has successfully settled into the director's chair.

The latter is Kasra Farahani whose work in the art department had him collaborating with the likes of David Fincher (Farahani served as conceptual illustrator on *The Curious Case of Benjamin Button*), Steven Spielberg (assistant art director on *The Terminal*), Tim Burton (assistant art director on *Alice in Wonderland*), Sam Raimi (concept artist on *Spider-Man 3*), Michael Mann (conceptual illustrator on the feature *Miami Vice*), Barry Sonnenfeld (art director on *Men In Black 3*) and JJ Abrams. For the latter, Farahani was an art director on *Star Trek Into Darkness*, part of a team which earned an Art Directors Guild (ADG) Excellence In Production Design Award nomination two years ago in the Fantasy Film category.

"Interpreting the written word and translating it into the world in which the story takes place, solving all sorts of

creative problems, the practical aspects of picking locations and doing ambitious stage builds, makes for a great filmmaking education," said Farahani whose learning experiences in the art department led to a directing career.

As a director, Farahani earned inclusion into SHOOT's Showcase for his short film *Concerning the Bodyguard* (for which the trailer appears on the SHOOT NDS reel). He is represented for commercials and branded content by Chromista, the production house co-founded by director Darren Aronofsky in 2013.

Agency roots

Artisans currently with ad agencies and those who have prior agency experience were prominent in this year's Showcase lineup. On the former score, Emily Anderson, an in-house filmmaker at Ogilvy & Mather New York, and Quentin van den Bossche of Wieden+Kennedy Amsterdam garnered Showcase slots—van den Bossche for the Booking.com online film "Wing Everything" and Anderson for a piece of branded content for Dupont, *Dare Bigger Profiles: Gary Linden*. Van den Bossche broke into the industry working in visual effects production at Double Negative in London. He later



successfully applied to Wieden+Kennedy's creative incubator "The Kennedys" where he shot and edited small content pieces, eventually graduating straight into directing commercials at the agency.

Among those Showcase directors with significant agency experience are:

Ayse Altinok of Biscuit Filmworks who was an art director for many years, working at such shops as TBWA Istanbul, and Wieden+Kennedy in Amsterdam and then Portland, Ore.; and Zak Razvi of Knucklehead who spent five years as a producer at BBH London before shifting over to the production house side.

Altinok was selected for the Showcase on the strength of the short film *Respite* while Razvi made the cut for the Sara Charlton Foundation PSA "Twelve Days."

Editorial sensibilities

Editors have also extended their reach into directing. Showcase helmer Sonejuhi Sinha is an editor at Final Cut USA who has diversified into directing. Sinha, who's not affiliated with a production house, earned Showcase inclusion for her short film *Love Comes Later*.

Showcase director NORTON, who's repped in the U.K. by production house Archer's Mark, sports a background

with includes serving as a commercials editor for six-and-a-half years. NORTON made the Showcase grade for "Ousadia Alegria," a commercial for Nike.

Justin Shipley of The Traveling Picture Show Company gained a Showcase slot for the Tanzania Tourist Board commercial "The Soul of Africa." His background spans editing and even more so cinematography. After shooting over the years for a coterie of talented directors, Shipley made the transition to directing.

Seeking roots

Among the directors in the Showcase who are as of yet unaffiliated with a production company are, in addition to Sinha: Jacqueline Dow whose selection was based on Spotify's "Music Everywhere" spec spot; Patrick Finnegan for *Freedom*, a piece of branded content for the United States Naval Academy; Michael Fiore and Erik Sharkey for the documentary *Floyd Norman: An Animated Life*; Elle Ginter for the docu short *Sugar Plum*; Michael Gluckstern for the feature *Tom's Dilemma*; Jai Jamison for the feature *TRI*; Laura Somers for the Las Vegas Convention & Visitors Authority's spec spot "Cindy"; and Rachel Han Xu and Joshua Reis for the Barclaycard online spot "Ms. Harris."

Additionally, Alexander Thompson, who's repped for music videos by The Uprising Creative, has no production house affiliation for commercials. Thompson's short film *Reverie* earned

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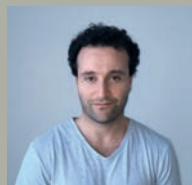
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Showcase Alumni Offer Advice To Today's New Talent

SHOOT sounded out several past Showcase directors, asking them to share some advice for the next generation of up-and-coming talent. Showcase alumni J.C. Khoury (NDS 2006), Evan Silver (NDS 2007) and Varda Bar-Kar (NDS 2010) offer the following advice for new directors:



J.C. Khoury director, Shoot First Entertainment

After the 2006 NDS I directed commercials for five years, then switched to writing, producing, and directing feature films. I served as an exec. producer on "Innocence" and "Return to Sender" and wrote, produced, and directed "The Pill" and "All Relative." There has been a big sea change in the technology used to create

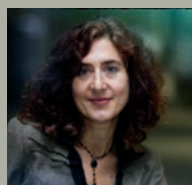
content and the way content is delivered. The cameras are cheaper, available light can be used, and you no longer need large marketing campaigns to drive awareness to an indie film because of social media and the way users search for content on the transactional and subscription VOD platforms that barely existed six years ago. If you're a first time filmmaker and want to make a film today and not wait five years or more in development hell, focus on story and performance, not spectacle. The next most important thing is understanding the nuts and bolts of producing and figuring out how to keep a budget as low as possible. Adhere to the DIY school of filmmaking: do as much producing as you can yourself, be your own location scout, operate your own camera, learn how to edit. The goal is to eventually focus solely on writing and directing, but the various skill sets you learn on your first few films will strengthen your craft and allow you to understand what every crew member does and how valuable their jobs are.



Evan Silver director, Gifted Youth

You should always be working on a personal film or side project. Empower yourself to green-light your craziest and most interesting ideas. The ones that would never get produced if you didn't decide to bring it to life yourself. Agency creatives are more open and interested in watching a cool,

original video than another spot on your reel. Look at all the cool stuff being done online these days for very little money. Daily vlogs are now featuring incredible drone footage and there's some really talented artists, designers, DPs that have yet to be discovered by the commercial world. As someone new coming into the industry you can offer a fresh take on how to do more for less. Don't let the old, "this is the way things have always been done" approach be the rule. Use your inexperience and passion as a positive.



Varda Bar-Kar director, Ravensong

Understand why you want to direct and what you are most passionate about. Commit to excellence. Be excited by your opportunities. Your journey is not linear. Be open. Assemble an inspired team who you enjoy collaborating with. Always strive to exceed your client's

expectations. Before submitting to film festivals consider what you want for your festival experience—exposure for your work? To find distribution? Discover new collaborators? Hang out with compatriots? See films? Get noticed? The answers will help you target the festivals that are right for you. Enjoy the journey. Since being part of the **SHOOT**NDS, I produced and directed the feature documentary "Big Voice" just picked up for North American distribution by Gravitas Ventures. Under the banner Ravensong, I work with a talented creative team to write, produce & direct meaningful content including the short documentaries "Balancing the Odds" about a school's efforts to empower girls in STEM, and "Taste Life on The Land" about Finnriver Farm & Cider's sustainable farming approach. I create viral and branded videos for national/global campaigns for clients including Disney, Samsung and others.

Continued from page 13
him a Showcase slot.

While the duos Fiore and Sharkey along with Xu and Reis are sans production house affiliations, the third duo in this year's Showcase lineup, Sean & Steve (Sean Patrick Kelly and Steve Figueiredo) are handled by Cause + Effect.

Individual affiliations

Besides Sean & Steve, Altinok, Razvi, Farahani, NORTON, and Shipley, the rest of the Showcase field affiliated with production companies consists of: Herman Asph of Quiriosity Productions for Fjallraven's online video "Family"; Marie Constantinesco of MacGuffin Films for Organic Valley's "Happy Chickens"; Marius Crowne of Community Films for The UN Refugee Agency PSA "1.5 Million"; Adam Donald of Honor Society for Cross Country Adventure, a piece of branded content for The North Face; Randal Ford of charlieuniformtango for the InnovAge commercial "Tour"; Charles Frank of Voyager for the docu short *Beyond this Place*; Sean Frewer of Radke Films for Urban Beard's online spot "Bartender"; Maris Jones of Adolescent Content for Above the Influen-

ence's "Who Controls You?" PSA; Gevorg Karensky of B-Reel Films for his MINI "Real Memories" VR experience; Brad Lubin—who's repped by Joinery in the U.S. and Radke in Canada—for Living Nutz's "Nut Allergy" commercial; Natalie Rae of Sanctuary Content for Wrigley's Extra Gum branded documentary *A Second Chance*; Celia Rowleson-Hall of m ss ng p eces for Derek Lam's branded content piece *Silent St.*; Floyd Russ from Tool of North America for Scott McFarlon's poignant "Crazy Heart" music video; Erik Shirai of Superseed Content for the feature documentary *The Birth of Sake*; and Jason van Bruggen of Suneeva for Greenpeace's "Traveller" PSA.

The following pages contain thumbnail sketches of the Showcase directors with their responses to select questions. Additional Q&As with each director will appear on <https://nds.shootonline.com> on 5/27 and special NDS SHOOT>e.dition/SHOOTonline on 6/2. (More detailed coverage of the New Directors Showcase panel discussion and related developments will appear in the coming weeks on SHOOTonline and the SHOOT>e.dition.



Ayse Altinok

Biscuit Filmworks
"Respite" (short film)

1) How did you get into directing?

While working at Wieden I started to shoot short films on the side. Originally my background is in graphic design, but film was always with me as a side interest. I did a lot of acting when I was young and I knew that film was going to be part of my life always. My first commissioned short film, "A Day At The Mall Reminds Me Of America," was after I left Wieden and it really kick-started everything. The advertising and design knowledge was a great foundation for me, combining that with film just made my creative world complete. After finding an agent it was easier to connect the dots. All I had to do was focus on what type of director I wanted to be and what my overall approach to film would be.

2) What is your most recent project?

I have two projects in the making at the moment. Working on a music video for Pigeon Horse Sex Tennis and a feature film project still in development. I also recently finished a campaign with Fallon Minneapolis for Larabar. It's an exciting part of my job to keep a good variation of genres and types of projects going simultaneously.

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

My favorite film of all time is probably "Kes" from Ken Loach. It was a very simple story yet super powerful and touching; that film changed a lot of things for me. Recently though I really enjoyed watching "Youth" from Paolo Sorrentino. A masterpiece. It's going to be a funny switch but I am also a big fan of HBO's "Doll and Em" right now. Those two characters make me cringe in a good way and also in a bad way, which makes me keep watching.



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

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2016 SHOOT NEW DIRECTORS SHOWCASE



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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)

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.

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

Finishing a project.



Bravo Marie!

14th ANNUAL NDS 2016



Adam Donald
Honor Society
The North Face's "Cross Country Adventure" (branded content)

1) How did you get into directing?

I had an interest in cinema from childhood and started out professionally as a cinematographer and an editor. After interning at a production company while at SVA, I immediately started working on small shoots where I was making stylistic choices on set as well as in the edit without directors on board.

Seeing all of my ideas come to fruition at the end of each job made me realize that I was essentially directing these pieces, really enjoying it, and from then on made directing my focus.

2) What is your most recent project?

Right now I'm in the middle of directing several Virtual Reality spots for a Samsung campaign. I'm creating VR short films that center around celebrity chefs and musicians. Each spot is unique and will be displayed on several different platforms. This is all part of a big push Samsung is doing to create captivating VR content.

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

The best part of being a director is being at the helm of a strong crew and all working together towards a common goal. Directing also involves a lot of problem solving and I love the challenges that I'm confronted with, it keeps me sharp and focused. I'm constantly discovering something new about the world as a Director, and no project is ever the exact same. I also really enjoy having a specific vision and executing that idea and having it come out exactly or better than I could have anticipated. That's such a rewarding feeling.

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

18 hour shoot days



Jacqueline Dow
Unaffiliated
Spotify's "Music Everywhere" (spec spot)

1) How did you get into directing?

My route into filmmaking was fairly classical. I majored in English Literature and Film Studies in college because I always loved film and I was interested in characters. I am an avid people watcher and I often find myself trying to pull stories out of situations as I watch them. That sort of naturally transitioned into wanting to tell my own stories.

2) What is your most recent project?

I have three more comedic spec spots that I shot over the past year. They were a ton of fun to make and I am excited about the finished products.

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

The best part of being a director for me is being able to bring life to the absurd characters and situations that I imagine. In the real world there is so much emphasis on social propriety and norms. In my work, I love to create characters who just do what they feel. They let it all hang out.

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

I grew up in Boston, Massachusetts and moved to New York for college. In college I studied film but I wasn't sure what I wanted to do with it after graduation. I ended up working for a boutique ad agency for a little over a year, editing copy and assisting with the production of their film advertising. After a couple of "real" sets with them, I realized that I was happiest during the hands-on stages of production so I decided to go to graduate school for film directing. I am currently in my thesis years at NYU's Graduate Film program pursuing my MFA.



Kasra Farahani
Chromista
"Concerning the Bodyguard" (trailer for his short film)

1) How did you get into directing?

After working as a concept artist and art director on studio films for 8 years, I wrote and directed a short film called "NOON" which was optioned within 24 hours of its release by Chernin Entertainment and 20th Century Fox.

2) What is your most recent project?

My most recent project is a feature film called "TILT." I am currently in postproduction on the film and hope to complete it in the Fall.

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

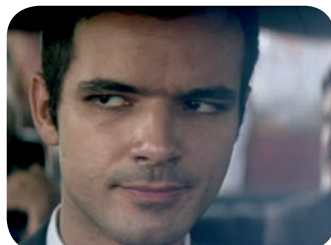
Coming from a drawing and painting background, for me the best part of directing is the sense that you are painting with the largest brush available. The scope of motion picture to me feels the largest in terms of my ability to elicit an emotional response from the viewer.

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

The worst part is easily all the waiting! So many logistical variables go into making a piece of motion picture content that waiting for all the pieces to line up just right can be a real trial.

9) Tell us about your background

I was born in Iran but have lived in LA since I was a year old. My education is in industrial design and I was a feature film concept artist, art director, and production designer in the studio world for many years before I started directing.



Patrick Finnegan
Unaffiliated
United States Naval Academy's "Freedom" (branded content)

1) How did you get into directing?

Having worked for over 25 years in the film industry (mostly commercials, some features and television) I rose through the ranks; initially a commercial actor with close to 50 nationals in my resume, then moving behind camera as a construction coordinator, then key grip and many years following as a DGA 1st A.D.- always watching, learning and honing my skills. Being a single father with a handicapped child, I had to take bankable work that put being a parent first, with little opportunity to pursue the risks of transitioning to directing. Over time, with the age prejudice for new directors in our industry, I saw a dwindling prospect that I would ever get my chance to prove my directing skills and vision.

Interestingly, that opportunity came through an organization that has innate respect for the depth of experience and knowledge that can be garnered with age, the US military.

2) What is your most recent project?

A branding project I designed for the U.S. Navy using commercial branding to sell an idea to young officers: honor in leadership. I suspect only directors of low budget features and documentarians have experiences as varied as mine. Creating this project from the ground up, I developed concept, aided fundraising, managed client relations, produced the filming campaigns, wrote, was co camera and director and finally oversaw every step of the postproduction pipeline. With the development of digital cinema, there has been a democratization of filmmaking that has put high quality, low cost tools in the hands of filmmakers and opportunities like mine are developing new directors and skills in ways never before possible, affording us intimate involvement in every aspect of our craft.



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.

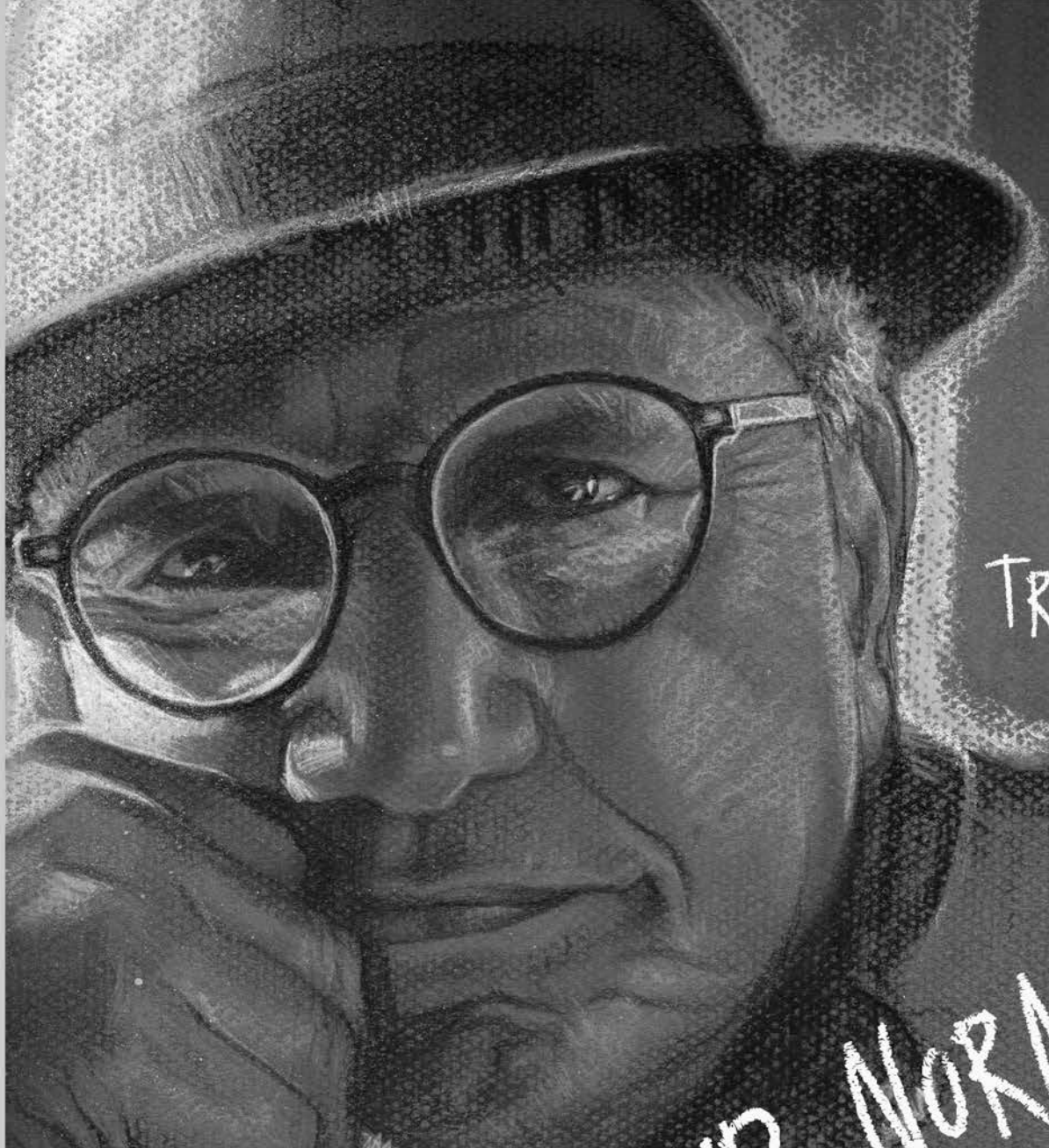


Congratulations, Randal Ford 2016 SHOOT New Directors Showcase



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



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?

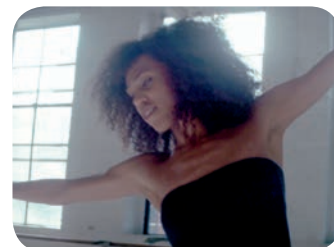
I've always known I wanted to direct, but really valued the idea of working my way up. I started out on set, working my way from a PA to second and then first AC. Three years ago, I changed my focus to learn the pitch process. Those three years included intense amounts of writing, visualizing and art 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.



ADOLESCENT.

🌟! We 😊 you Maris! You are 🌸 and 🌞
and 🎁 and 🍷 and 🍦!

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

www.adolescentcontent.com



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.



B-REEL FILMS

WWW.B-REELFILMS.COM

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?

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?

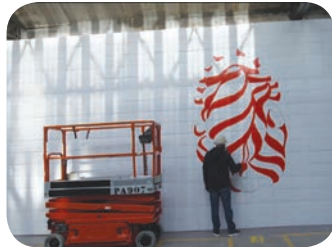
My most recent project is a commercial for Nike featuring Neymar Jr, called "Ousadia Alegria."

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!!

SANCTUARY

SANCTUARYCONTENT.COM

14th ANNUAL NDS 2016



Zak Razvi

Knucklehead

**Sara Charlton Foundation's
"Twelve Days" (PSA)**

1) How did you get into directing?

Whilst studying for a Media degree at university, I was in and out of ad agencies working for free on work experience placements. After graduating I spent five years at BBH London as a commercials producer before switching to production company side, heading up a music video department for 2 years. Being around other directors and overseeing projects from initial idea conception through to execution gradually led me to directing my own projects.

2) What is your most recent project?

I've just finished up this music video for UK artist Frances for her beautiful track "Don't Worry About me" - <https://vimeo.com/165020803>

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

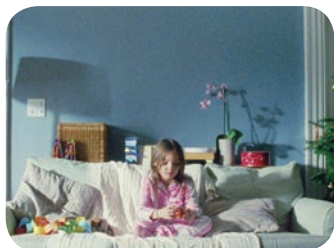
Collaborating with creative people who deeply care about what they do. I'm also lucky to work with some of the most talented, generous and enthusiastic crew in the industry.

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

Getting ridiculously excited about an idea/script...to then not being awarded the job.

7) Who is your favorite director and why?

I have a lot of respect for the work Alejandro Iñárritu has put out over the last 10-15 years.



Floyd Russ

Tool of North America

**Scott McFamons "Crazy Heart"
(music video)**

1) How did you get into directing?

My parents watched very eccentric films at home when I was very young — Wenders, Fellini and Antonioni — but I think the real plant was seeded when I saw "Stargate" in a movie theatre near Munich when I was eight years old and it literally blew my childhood mind away. When I was eleven, I moved from Germany back to LA and didn't speak any English — it was a rough transition at first. Around that time, I joined the video yearbook club, real nerdy stuff, but I quickly began making short films on VHS and editing on tape to tape. They were all pretty bad but I quickly made new friends through it and learned something from each film. I continued to make films in our high school program, where we even shot

16mm, and ended up going to UCLA.

2) What is your most recent project?

We just did a great docu-campaign in Shanghai to empower leftover women (a derogatory term for single women) that got amazing responses all over the world, and I just wrapped a fun sci-fi music video that I can't wait to release. Oh, and there's always that feature I am developing. Not a day goes by without me thinking about that so I guess that would be the most recent.

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

Making things that affect people — inspire them, touch them, consider a different side or give them hope — there's so much positive in the right type of work. I truly believe that film has a special power almost no other art form does due to how multi-layered it is. Oh, and of course unpredictability. You never know where the next one can take you and who you will get to partner with.



Celia Rowilson-Hall

mssng pccs

**Derek Lam's "Silent St."
(branded content)**

1) How did you get into directing?

I moved to New York to be a choreographer and worked in concert theater until I was asked to choreograph a music video for MGMT. The moment I walked onto set I had a strong feeling that I was home, and fell in love with the process of filmmaking immediately. Once I realized that this was the medium I wanted to work in, I began to explore how to bring my understanding of dance and movement to this new form. I also quickly realized that dance shouldn't just be a supplemental means of expression in film—which is the way it is most often used— but one can make it the sole expression. So I aimed to create films where the movement is full and clear, where words aren't necessary.

2) What is your most recent project?

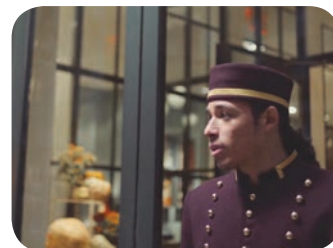
I am currently working on my second feature film, as well as fleshing out an idea for my third. I most recently directed three TV spots for Harry's Razors, as well as choreographed a music video and Esprit commercial.

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

Being able to watch my vision come to life by collaborating with an incredible team of artists.

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

So the pressure isn't just to have a unique vision and clarity in creating said vision, I must also be strong at all costs for my team and be able to enact that vision clearly. The director sets the entire tone, energy, work ethic of the shoot- so if I am off, the production is off.



Sean&Steve (Sean Patrick Kelly and Steve Figueiredo)

Cause + Effect

**Rogaine's "Bald Wingman—
Interview with a Client"
(branded content)**

1) How did you get into directing?

In August of 2013, we had the opportunity to collaborate on writing an image campaign for the Disney XD Network. We had been working on a few original scripts to direct in our spare time, but it was really then that we realized how well we gelled as a creative team. A few months later that "Walking With Dinosaurs" promo came into Cause + Effect. We jumped at the chance to prove ourselves. Luckily for us, Jamie and Jason, the principals at C+E, took a chance and really let us run with it... and here we are.

2) What is your most recent project?

We recently shot a commercial for Paramount Pictures' "Teenage Mutant Ninja Turtles: Out of the Shadows," which was a really fun opportunity for us. We were really able to embrace the look of the film, bringing in a steadicam and shooting anamorphic on the same Panavision lenses that they shot the movie on.

We see every project as an opportunity to learn more, challenge ourselves, and always try to find best way to tell whatever story we're telling.

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

After years of working in production, it's nice to be reading pre-pro books instead of making them! Honestly though, we're grateful that we're in the position to be paid to express ourselves creatively. We also take it as an honor to be the leaders of a team of talented professionals working together to make something fun, interesting, thought-provoking...or all of the above.



14th ANNUAL NDS 2016



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

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.



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.



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

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.

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.



CAUSE + EFFECT

congratulates

Sean&Steve

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 Momento 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

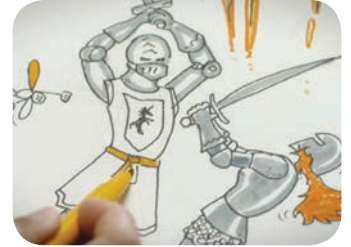
The Uprising Creative for music videos; Unaffiliated for commercials
"Reverie" (short film)

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," "Tron 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



www.suneeva.com

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Quentin van den Bossche

Wieden+Kennedy, Amsterdam
Booking.com's "Wing Everything"
(online film)

1) How did you get into directing?

I've always had a huge appetite for stories - specifically in film and television - which developed into wanting to craft my own. Naturally my curiosity led to film school, where outside of directing I focused on playing with as many different roles as possible. From producing to sparking; anything that could shift my perspective. After graduating I worked in visual effects production at Double Negative in London for a couple years. I was hugely inspired by the incredible work created by my talented peers, which motivated me to go out and build on my passion for storytelling. I successfully applied to Wieden+Kennedy's creative incubator "The Kennedys" where I shot and edited small content pieces over 7 months. I was fortunate to be surrounded by the brightest creative minds who pushed and challenged me till the bitter end, and graduated as a director straight into commercial work.

2) What is your most recent project?

I just finished the post on a series of content films for Corona as part of an upcoming global campaign with W+K. I've got to remain tight lipped about the work until its release, but it was a super rad project that spanned an awesome globe-trotting shoot, which I look forward to sharing. I also just wrapped a shoot for the Sea Shepherd conservation society, which was an incredible experience shooting out at sea for ten days. Work to be released over the next couple months hopefully.



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July 1, 8, 15, 22, 29

August 5, 12, 19, 26

September 2, 9, 16, 23, 30

October 7, 14, 21, 28

November 4, 11, 18, 25

December 2, 9, 16, 23, 30

SHOOT Magazine

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(in readers hands 8/12)

Ad Space Deadline: August 2

October/November Issue + PDF version

(in readers hands 10/21)

Ad Space Deadline: October 11

December Issue + PDF version

(in readers hands 12/16)

Ad Space Deadline: December 6

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Rachel Han Xu & Joshua Reis

Unaffiliated
Bardaycard's "Ms. Harris"
(online spot)

1) How did you get into directing?

Xu: I wasn't sure about what I wanted to do when in film school so I took classes on almost everything (producing, special VFX, sound, etc.) and eventually graduated with a cinematography emphasis. It wasn't until I entered the "real world" for a bit that I realized directing is what I liked and wanted to do the most.

Reis: My first directing gigs were a handful of spec spots. I enjoy the creative process beginning with an idea, filming, to editorial.

I have a background in motion design and editing, so shooting specs was really a great way to utilize my diversified skill set and challenge myself. My primary focus has been building a career as a cinematographer, so being able to shoot and direct my own ideas has really been a rewarding experience. Eventually, a handful of agencies approached me to shoot and direct and that's how my directing career jump started. I really enjoy the creative collaboration.

I enjoy having that creative dialogue with an agency and then being able to problem solve and execute using my own experiences as a DP. I am able to work efficiently because I am right there, hands on the camera, giving direction to the talent. I'm not a director who likes to work from video village sitting behind a monitor



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Deluxe's Company 3, EFILM and Deluxe Toronto Post Entries in Cannes Deluxe Entertainment Services Group (Deluxe) announced that its leading color grading and finishing houses, EFILM, Company 3 and Deluxe Toronto, completed color grading and post-production services on several motion pictures featured at this year's prestigious Cannes Film Festival.

Simian Releases End-To-End 360°/VR Support Simian, in collaboration with 360°/VR companies VRTÜL and Overture, has created a first of its kind, comprehensive, end-to-end workflow solution designed to address the emergence of 360°/VR video, along with the specific needs of business and creative teams.

Catch New York Shares New Nike Vision Story With Online Short Docs

After a two-year development process, Nike Vision has reinvented performance eyewear for elite runners. New York-based Catch was the agency selected to tell the story and handle the launch, which will feature Olympic medalist Bershawn Jackson.

One at Optimus Announces Promotions One at Optimus, the production arm of production and post house Optimus, announced the promotions of Jonah Mueller to executive producer and Emma Jubinski to producer.

VFX Artist Andres Barrios of A52 Wins AICE Awards Best in Show

A dynamic, mesmerizing two-minute animated history of the products and innovations from Honda, created by ad agency RPA, directed by the noted stop-motion director PES and given a seamless infusion of visual effects and finishing by VFX Supervisor and Lead Flame Artist Andy Rafael Barrios of A52...

SIM Group Appoints New CEO James Haggarty The Sim Group's Board of Directors has appointed a new President and CEO, James (Jamie) Haggarty, effective May 16, 2016. After successfully expanding and diversifying the company he founded 34-years ago, Rob Sim is moving into a new role as Vice Chairman.

Commercial Prod Company Cultivate.Media Launches; Signs Ali Ali

Underscoring its focus on nurturing ties with creative-minded directors and advertising agencies, TWC Films has rebranded as Cultivate.Media.

Sarofsky Earns Expanding Roles for Marvel's "Captain America: Civil War"

The highly anticipated Marvel Studios blockbuster "Captain America: Civil War" directed by Anthony and Joe Russo debuts this week, featuring main-on-end (MOE) titles and more than 20 visual effects (VFX) shots created by design-driven production company Sarofsky.

Wrapal Launches New Location Scouting Online Platform

The location scouting process for the film industry will forever be revolutionized with the launch of Wrapal.com. A free, user-driven community, Wrapal directly connects filmmakers who need locations to properties that want to make extra revenue by opening their doors to film shoots.

kaboom Director's Corner: Christian Riebe In its continuing series Director's Corner, kaboom productions presents a Q&A with director Christian Riebe.

Hit House Names Goodwin Company's First VP of Music Supervision

Top custom music production and sound design company The Hit House has named Jesse Goodwin as the company's first Vice President of Music Supervision. Most recently, Goodwin had been Music Supervisor with Seismic Productions.

Highly Interactive Art Gallery Presentation "Data Materialities" To Be Special Feature at SIGGRAPH 2016 in Anaheim

Highly interactive art exhibits from around the world will be a special feature during SIGGRAPH 2016, the world's leading annual interdisciplinary educational experience showcasing the latest in computer graphics and interactive techniques.

FuseFX Delivering VFX For Six New Series Continuing to attract high quality television projects, FuseFX's offices in Los Angeles, New York and Vancouver are providing visual effects services for six new hit series that have debuted in 2016. They include projects for CBS, FX, NBC, PBS and Syfy.

Sarofsky Strengthens Satff Talent Roster with Creative Director Patrick Coleman and Producer Sam Clark Continuing to fortify its top-level creative and production capabilities, design-driven production company Sarofsky is announcing the immediate addition of creative director Patrick Coleman and producer Sam Clark to its staff.

FxFactory Launches Comic Pop Effects for Final Cut Pro X FxFactory announced the launch of Comic Pop for Final Cut Pro X. Created by plugin developer, Stupid Raisins, Comic Pop for FCP X provides editors a fun new way to add energy and action to any video project.

Todd Masters & MASTERSFX Win Second Career Emmy Award for Netflix Movie "Monsterville: Cabinet of Souls" Monster-Maker Todd Masters, Founder & President of FX Studio MASTERSFX, has won his second career Emmy Award.

2C Creative Honored As Finalist For PromaxBDA's North America Agency of the Year

Marking its best year yet, 2C Creative has been named a finalist for PromaxBDA's 2016 North America Agency of the Year (out-of-house) award.

Technicolor Provides Complete Post Production For "A Beautiful Planet"

A Beautiful Planet, the most recent addition to the amazing list of IMAX space documentaries by acclaimed filmmaker Toni Myers, features exclusive footage of Earth showing a new perspective of the place we call home.

'I AM ROAD COMIC' Rolls into Netflix I AM ROAD COMIC, the follow-up to Superlounge director Jordan Brady's cult-favorite stand-up documentary I AM COMIC, is coming to Netflix beginning May 1.

Meet "Fred"; leftchannel Unveils Its Newest 3D Animation Project

Right on the heels of its 2nd installment of the E! New York Fashion Week promo, a design-driven piece that continues to evolve the branding of this global event - the creative team at leftchannel unveils its newest 3D animation project: "Fred." The artistic capabilities of leftchannel's creative team, including the mastery of 3D character animation and story development, are no longer a secret. But as for Fred, he's full of them!

Sideshow Studios Leads Way with Immersive 360° Virtual Reality Pre-Vis

Sideshow Studios has added immersive 360° Virtual Reality Pre-visualization as a major component of its Emmy award-winning pre-prod, production and post-production services.

Nomad Signs Editor Jai Shukla to National Roster and Company Partner

Right after adding new EP/Partner Jennifer Lederman to lead the New York office, Nomad is proud to announce the hiring of Editor Jai Shukla to its roster of talents and welcome him to the company as a Partner.

Polina Rabtseva Joins Detour Films LA/NY based director/photographer Polina (Polly) Rabtseva joins Detour Films for exclusive representation in the US.

Technicolor PostWorks Provides Finishing for Oscar-Winning Doc *A Girl in the River: The Price of Forgiveness*, winner of this year's Academy Award® for Best Documentary, Short Subject, recently made its world premiere on HBO.

Hula Post Supports "The Jungle Book" In a project spanning nearly two years, Hula Post provided editorial systems, workflow engineering and technical support to Walt Disney Pictures for the production of *The Jungle Book*.

New Virtual Reality Documentary Puts Spotlight

on Nepal's Education Crisis One Year After Earthquake Children's charity Theirworld released a new virtual reality film highlighting the education emergency for a generation of children in Nepal ahead of the one-year anniversary of the tragic earthquake that hit in April 2015. The film "Safe Schools: Nepal" which bought together full-service digital agency Rain and Theirworld is being used as part of the charity's new #SafeSchools campaign.

The Butler Bros Use Humor To Celebrate Historic College Board, Khan Academy Partnership Brand studio The Butler Bros has created a celebratory video-driven advertising campaign to drive high school students to use Official SAT Practice, a free, personalized SAT practice platform created by the College Board and Khan Academy.

'Spotlight' Takes Top Honors & 'The Jungle Book' Wins Most At 17th Golden Trailer Awards

The Golden Trailer Awards, the entertainment industry's best and most fun-filled celebration devoted to the year's most outstanding achievements in motion picture and television marketing, announced the winners in the 17th annual competition. "The Jungle Book" won a top four honors at the annual celebration of movie marketing.

Rampant Launches 8 New Effects Plugins For Final Cut Pro X Editors Rampant Design announced it has set its sights on simplifying the lives of Final Cut Pro X editors with the launch of eight entirely new plugins specifically designed for Apple FCPX.

For the full stories [and many more], contacts infor and videos with credits, visit SHOOT® Publicity Wire (spw.SHOOTonline.com). SPW is the best place to post your news or video release to amp up the "buzz" among the entertainment & advertising industries motion picture segments' movers and shakers from Hollywood to Bollywood and from Madison Avenue to Cannes and beyond. To get more info on how to "Toot Your Own Horn" via SPW visit pr.SHOOTonline.com



Advice For New Talent

Continued from page 11



Rowley Samuel
EVP, head of integrated production
Energy BBDO

1) Less is more! Limit your reel to the shortest, most impactful version of your very best work. Prospective clients/producers will only ever remember one or two films. Don't use a montage of your work, we can't judge the quality of the work through a bite-sized clip set to music. Make sure you have the flexibility in your contract with production companies/ reps/

agents to be your own agent when you need to, work comes from all kinds of different sources and sometimes a project might be a great fit for you as a director but a conflict for your production company.



Lauren Schwartz
Owner/executive producer
kaboom productions

1) Become a DP instead. (ha!) Have a clear POV in your work -- embrace one aesthetic or genre. Before signing, build a solid reel. Gone are the days where companies build directors from the ground up. Choose a company that has an EP and team that you enjoy and trust. You will be interacting with them a lot. I only sign people I like, and I tell any directors I speak with

to evaluate us in the same way.



Blair Stribley
President
Backyard Productions

1) Have your own point of view. Be a great listener, communicator, collaborator and sales person of ideas. Always be working on your craft whether you're getting paid for it or not. Find motivated partners who have a common vision for advancing your career. Save half the money you make. Keep evolving.



Amy Wertheimer
SVP, group executive producer
BBDO New York

1) Don't be afraid to give an opinion or come up with an idea. Agencies engage with directors to hear their thoughts and not just have our ideas said in your words. The production company you sign with should represent directors with work you wish was yours. That means they'll know how to execute that work and be able to procure that kind of work for you.



Justin Wineburgh
President & CEO
Alkemy X

1) Do what you love and know your strengths and weakness. Don't be afraid to challenge yourself and break out of your comfort zone; never stop learning. Try to always have a project going on, personal or commissioned; it'll keep you sharp. Also, consider every board you get, even if the budget is low, it may be a great opportunity for the reel or a new relationship. I'd

also like to recommend keeping a body of work that encompasses at least two categories. It's tough to cover more than three without your reel getting diluted. If you can solidly serve two categories you'll be submitted for enough opportunities to be consistently in consideration. Forge relationships with people that believe in you, and your project, and who have the resources and insight to bring the project to fruition.

street talk

Bicoastal production company Honor Society has signed director Tim Abshire for U.S. commercial representation. With a character-driven approach to storytelling, he has helmed work for brands such as Google, Coca-Cola, PlayStation, ESPN, Febreze, VW, Taco Bell, E*TRADE and Kia. Abshire's signature comedy dialogue style has earned him Cannes Lions, Clios, One Show Pencils, PromaxBDAs, and ADC Cubes. Abshire began his career in the on-air promos department of MTV. He quickly amassed a diverse skillset as a director, writer, editor and creative director while working on celebrity-filled campaigns for all of the network's major shows. After 6 years of creating content and commercials for MTV, he shifted his focus to commercial directing, working with agencies

around the globe on branded campaigns. Abshire comes over to Honor Society from Rabbit....L.A.-based production/post studio Golden--founded by Matthew Marquis and Jake Banks--has added director Justin Harder to its roster. Harder is a versatile maker who possesses an invaluable background in design; he will serve as both a commercial director and a creative director at Golden, and will continue to helm both the animation and live action spots for which he has become known. Harder had previously been repped by PRETTYBIRD in addition to a number of European companies. Although his reputation is grounded in motion graphic and live action spots, Harder continues to draw and derives deep satisfaction from designing a good logo; in fact, over 40 of his original designs are showcased in TASCHEN's Logo Design Vol. 2. Recently, Harder designed and animated a vibrant montage to capture "The Story of Millennials" for Hulu....NY-based creative production company Derby has signed director Andrew Hardaway whose credits span such brands as HP, Lexus, Nissan and VW. For the latter, his "Moving Cities" work garnered a gold medal in execution from the Art Directors Club....

report

The Lively Group family of companies--which includes design/visual effects/animation studio Spontaneous, editorial/post house BlueRock, and beauty and luxury shop Scarlett which specializes in conceptual design, VFX and photo-real CG--has hired Chloe Sedelmaier to serve as sr. sales agent. Sedelmaier has worked in business development at Taylor James and Bang Music + Audio Post, and as a sales rep at Launch and Über Content....LOGAN, a bicoastal content-creation studio, has appointed Marie Soto as an EP. She will head up sales and business development at LOGAN and its live-action division Logan & Sons. Prior to LOGAN, Soto was an EP at Omnicom Group, @radical.media, Accent Media and Belief Design. Soto, who has assembled and led creative teams in the U.S., Europe and South America, arrives with a deep and varied background in live action, design, visual effects and post. Her work spans clients such as Nike, Subaru, Infiniti, Visa and 20th Century Fox....ICM Partners is now representing costume designer/stylist Mobolaji Dawodu for commercials, music videos, and features exclusively....Dattner Disputo and Associates (DDA) has booked cinematographer Sam Levy on the HBO series *Crashing*, and DP Blake McClure on season four of Comedy Central's *Drunk History*. On the theatrical feature front, DDA has booked DP Paul Cameron, ASC on *The Commuter* (director Jaume Collet-Serra, Lionsgate), and production designer Hannah Beachler on *Black Panther* (director Ryan Coogler, Marvel/Disney). DDA also has three cinematographer clients with features that premiered at the soon-to-wrap Cannes Film Festival. DP Giles Nuttgens shot *Hell or High Water* screened in the Un Certain Regard category; Bob Gantz, ASC shot *Blood Father* which screened Out of Competition as did *Hands of Stone* which was lensed by DP Miguel "loan" Littin Menz....

In this BTS shot, S.C. McCullough directing NASCAR legend Tony Stewart for The Home Depot with The Richards Group at Atlanta Motor Speedway. Tony drives and talks to his competitors while selling various products that will repair the track after they damage the track. Photo: Paul Papanek

View Scott's Profile: My.SHOOTonline.com/profile/scott-c-mccullough



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