



Intro

Movies are the first thing I fell in love with and today I'm known as a director, but I've never thought of myself in a singular way. After all, skating is where it all began.

During college, I was living in my grandma's house in Queens. Between classes, I would hang out all day with the skaters in Washington Square Park. One day Larry Clark was taking photos and came up to me. We started to talk and he asked me what I was doing. I said I was making movies. It was the days of VHS tapes, so I took one out of my backpack and wrote my grandma's phone number on it, then asked him to watch it. He called me the next day.

When Larry asked me to write Kids I sat in my grandmother's basement with a typewriter and just wrote. I knew the kids I wanted to be in the film because they were my friends. And I understood the rhythm, slang, and cadences of their language. So I just let it go like a stream of consciousness. It's this kind of authenticity and nuance that I want to bring to this film.

As you can see, the skating world and its subculture were my way into filmmaking. And, as a filmmaker, I've spent my entire career capturing others, so I get just how powerful the collective energy and support of a community can be in helping you make your mark as a creator. Now let's show that Adidas Originals do too.

Approach

I try to think in terms of pure story, characters, and camera. I never have any type of conscious psychology at work. I just feel something and then act on it. It's more about expression. How can I put what's inside outside? To me, it's all interconnected. A unified aesthetic that comes from the same place inside me. And it's all speaking the same language.

Given my experience directing groups and communities, I know exactly how to make this thing fly and create an insane 30-second spot that reinterprets our three chosen subcultures and transforms their reality into something unique. A frenetic, electric, energetic visual piece of poetry that looks and feels raw yet stylized, crazy but beautiful, and leaves our audience like 'What the fuck?'

When you break it down, we've basically got 9 seconds per subculture for the film. That's a lot going on in not a lot of time. So we need a film with a snappy edit and the very best imagery, like the elegant, eccentric 'Life of a Rock Star' campaign I did for Gucci tailoring.

Instead of focusing on performance, this lifestyle spot is all about the process. Creating environments that feel authentic to our subcultures. Then dropping real people, rather than actors, into these scenes and capturing them being themselves, evolving, and creating chaos. Of course, the stills will be just as important as the film, and each scene will be developed with both in mind.

For our musicians, this might be an underground club, a street party, a recording studio, a record store, or even just the back of a car on the way to a concert. For our basketball talent, this might be on the court, in the stands, in the changing room, on a street corner, or in an artist's studio. And for our terrace talent, this could be on a football pitch, an inner-city five-a-side cage, a pub, or just watching from home.

It's the creative energy unleashed in these groups that will make them feel unique, with our subcultures, communities, and gangs developing their own moves, styles, rules, and language.

Tone

For me, authenticity is about balancing something that looks raw, spontaneous, and experimental, yet cinematic, without ever becoming too polished. Capturing real people, real situations, and real lives, then pushing reality into the hyperreal or hyperpoetic.

Creating something that, like the Adidas Originals, feels culturally and generationally specific, yet emotionally universal and timeless.

Ultimately, I'm trying to make the audience feel something by chasing a physical component - a sense of unease, confusion, transcendence, bewilderment, titillation, and humor.

I want feelings to come thick and fast one after the other, so you never really get peace. It's like an attack. It doesn't need to be understood. It doesn't need to make perfect Sense. But make perfect nonsense. It's about pages missing in all the right places.

'Impossible is Nothing' TVC Script :30/Director's Cut

ACT I. INTRODUCING

Our film opens up in a classic seventies-style northern English pub. Walls are covered in memorabilia from the golden age of football. A framed picture of Argentina lifting the World Cup sits on a shelf next to a Telstar football signed by the legendary Liverpool 1984 team. A knitted red scarf with the slogan '*We knew then, we know now*' hangs under a signed portrait of Franz Beckenbauer adjusting his red Gazelles.

We hear the sound of clinking glasses and loud laughter.

The pub is full and crawling with an eclectic and passionate crowd. Excitement builds. Predictions are made. One of the fans, our hero, lifts his sleeve and shows with conviction the tattooed portrait of his favorite player.

On the other side of the pub, a guy with a paunch stuffed into his tracksuit holds a baby girl wearing an oversized jersey while giving the best tip he's heard in years.

Back to our hero now standing on the bar. Chanting at the top of his lungs. Waving the flag of his team. A moment of communion. A temple to the terrace culture.

We cut to a second eclectic squad. A crew of teenagers and young adults are scattered all over a barbershop. A positive and lively energy. One kid dribbles around a barber who can't get through to his hairdryer. Waiting in a chair, his friend smiles with satisfaction as he looks in the mirror at his in-progress haircut, then glances up at the photo of Dennis Rodman in a Chicago Bulls jersey that inspired it.

Another kid has fun with a barber, blowing his mind by making a ball spin on his finger. Getting too excited, the ball falls and crushes a real-size Lego model of the Superstar shoe.

Watching the distress on the barber's face, another member of the ballers' gang bursts into laughter behind the magazine he was reading. His Forum shoes hanging around his neck. In the background, other members of the crew are captivated by our hero talent who produces a neon graphic mural covering the wall of the shop.

A pause, as we're held in this moment, mesmerised. Boom. Out of nowhere, a basketball bounces on the wall, leaving an iconic imprint on the painting. Surprised but amused, our hero replies and starts a paint war by throwing colors on her friend's *Forum* shoes.

We cut to...our third and last clique. Lost in a jungle of cables and flight cases, we discover several musicians setting up their sound system. Massive towers of speakers cover the walls of this former industrial estate, now the trendiest club in town.

Lit by the purple and orange hue of the setting sun, the place is bathed in a bustling and futuristic atmosphere.

Huddled in a circle, some of the guys are rehearsing their tracks. Beatboxing and tapping their Superstar shoes to the beat. Turntables are set. Controller buttons are pushed. Excitement peaks. Seated amongst his instruments and computers, our hero writes his track list on the shell of his Superstars.

Cables are connected.

The party is getting started.

Cut.

ACT II. MOVING OUR WAY

Our impatient, energetic Terrace gang bustles along an urban street. The crowd is wild.

Our hero talent leads the charge on a colorful electric cross bike, holding up his flag which ripples in the wind.

Behind him, a long, bearded man puts his blue Gazelles on the safe spot of his wheelchair. Speed rising. A rocking smile lights up his craggy face. The embodiment of the club's legacy.

A teenager with a Gallagher brothers' haircut pushes him faster than ever.

The rest of the gang follow.

A vintage-looking car emerges from the colored smoke in the tunnel.

A young woman at the wheel looks up at us, daring and charismatic. Her hands wrapped around the leather wheel, contrasting the small colored trefoils on her painted nails. A playful and unrestrained collective.

Cut to our Basketball squad leaving the barber shop.

A storm of energy.

Jokes are heard. Challenges are set.

Our Dennis Rodman impersonator suddenly jumps high in the air with his Adidas Forums lifting off the ground.

BAM.

He touches the hanging sign of the shop. NBA style.

A girl from the group dribbles around one of her friends and passes the ball under the legs of another. What a move.

The squad goes wild.

A youthful abandonment in the way they move. Behind them, inside the shop, we see a barber still trying to figure out how to spin a ball on his finger.

Cut to our hero talent leading the musicians as they get their funk on and move to the beat.

All our musicians wear black hats and multicolored tracksuits.

The three iconic white stripes move along to the beat.

Dozens of neon lights flicker, illuminating the space as the crowd grows. Surrounding our musicians. Circling them.

Our hero puts on thick-framed, orange-tinted sunglasses. Darryl McDaniels style. Excitement grows, all eyes on him.

A heavy beat drops and the crowd lose their shit. Jumping up and down. Banging their head to the beat.

Some Adidas Superstars are held in the air. A nod to their illustrious past.

ACT III. UNITE ALL ORIGINALS

The first light of dawn bathing a pier that juts out into the sea. The terrace, basketball, and musician gangs spread out across the pier.

The Adidas Gazelles, Forums, and Superstars united at last.

Our hero talents gather together front and center. Their energy is electric.

Smoke bombs shoot into the air and colored flares reflect on the ocean.

Cheering, clapping, and laughter resonate.

A magical moment. A giant collective.

Close-up on a colored trefoil embroidered on the back of a sweater.

The hectic vibes give way to an intimate moment as we zoom out to discover the three communities united - looking towards the horizon.

Our three squads are seated at the front of the Pier. Their feet, bedecked in Adidas Originals, hang over the water.

The last clouds of colored smoke disperse over the sea.

The aftermath of a legendary night.

WE ARE WHY.

ADIDAS

Stills

Our prints are an extension of the film, so it makes sense that they should share a creative vision, as I'm well-positioned to spot those specific moments during filming that would make a captivating still.

I'm very comfortable shooting film and print simultaneously, having done so for Gucci and Supreme campaigns, and have teams set up in Europe, the States, and South America.

Like the film, the way I want to approach capturing these prints is with an instinctive spontaneity. Stealing raw, honest moments of real people in real situations, behaving in ways that feel authentic, but elevating them with a heightened, cinematic twist.

I'll use natural lighting as much as possible to retain that sense of authenticity and realism, but bring in additional practical light where necessary to inject some beauty into the shots.

This is a great opportunity to creatively align both the film and stills campaign and I'm very excited by the prospect of working across both.

Talent

From Fred Again and Naja Orashvili to Kiddy Smile, Lakwena Maciver to London Lions, and SlowThai to Dyke Soccer, I'm stoked by the prospect of working with any of these talents.

But I also want to surround them with real people, rather than actors, from the subculture we're trying to portray. People who embody a universal idea of modernity with a diversity of gender, race, and body type.

Our Key Sneakers

Our sneakers are already a profound part of these distinctive subcultures and their landscape, so it will be easy to feature them naturally. We'll avoid any in-your-face close-ups as we subtly weave the Superstars into the music and dance sequences, the Forum into the basketball section, and my personal favorite - the Gazelle - into the terrace strand, making them feel like an authentic part of each story and its world.

Cultural and Brand Heritage

Along with the sneakers, we'll also include some obvious and unexpected Easter eggs that nod to the rich history of Adidas Originals and feel rooted in the identity of the modern cultures we're portraying. Wardrobe, styling, and art direction can help with this, combining retro haircuts and vintage clothing with old sound systems, Adidas Originals commercials, posters, and memorabilia that instantly transport us to a specific time and place. Taking of which...

Locations

We're looking for a single location that encapsulates all of our cultures. I feel like Buenos Aires has the perfect balance of gritty, authentic locations that are reminiscent of NY or London, but with the warm, sunny climate we're looking for.

Music

The Adidas Originals are iconic sneakers known the world over, so we need an iconic song that feels modern and transcendental. This could be something contemporary or classic, but if we reach into the past then let's keep it this side of the 1970s to make sure it's memorable and culturally relevant.

Whether it's an original or a cover, which could be fun to experiment with, let's go with a genre that doesn't feel linked to one of our particular subcultures.