

From: soon yi previn <[REDACTED]>
To: jeffrey E. <jeevacation@gmail.com>
Subject: Re:
Date: Mon, 04 Jan 2016 12:04:25 +0000

Pass on what?

Sent from Soon-Yi's iPhone 

On Jan 4, 2016, at 6:12 AM, jeffrey E. <jeevacation@gmail.com> wrote:

the son of one of my best friends is going to film school , it would be a great favor to me if woody could answer some of these questions. I am sensitive to not bothering him with this typ of stuff, but in this case it means a lot.

see you wed night. fyi, edward was all over the host of the party, jimmy cohen , I told jimmy that i thought he should pass.

woody?

1. Where does your process begin as a writer? With a specific scene / moment / character or a larger concept of the general narrative?

2. As of right now, my plan is to take a year off to explore a film opportunity that leads me outside the state of New York (I grew up in Manhattan and went to college in Ithaca). After this year, I plan on applying to film school (probably NYU/Tisch, UCLA, Columbia or USC). My thinking is that I would attend film school in order to surround myself with young individuals like myself who are obsessed and passionate about the art of filmmaking. I'm very curious what you think about film school and how you think my time might best be spent these next few years?

3. The film industry has evolved so much alongside your career. Now, many serious cinematic opportunities are available in the TV industry. As a young director, what advice do you have for me, as I am about to take my first steps into the industry?

4 Do you enjoy the writing process or the filming process more? Why?

5. You've worked with over 15 different cinematographers throughout your career. Can you explain some of the positive and negative experiences you've had with different cinematographers? Is there any reason why you decided to work with so many different cinematographers throughout your career?

6. Can you shed some light on your pre-production and on-set relationship with your cinematographers? How involved are you in the specific framing of shots while you are on set?

7. At what point do you construct the specific dialogue for your voice-overs in the creative process? Do you set the voiceovers in concrete during the screenwriting process or, at times, do you decide to insert a voiceover during the editing process that you hadn't anticipated?

8. In Vicky Cristina Barcelona, why did you choose Alfred Hitchcock's 1943 film Shadow of a Doubt as the film Vicky and her language classmate go see on their date?

9. What experiences did you have with photography and film in your early life before you began to blossom as a director?

10. I have worked with a writing partner for my past two narrative projects, but have decided to work alone for my final few projects my senior year. You've written alone and also collaborated with writers such as Mickey Rose and Marshall Brickman throughout your career. Can you discuss your thoughts on the creative advantages of both methods?

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please note

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