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**From:** jeffrey E. <jeevacation@gmail.com>  
**Sent:** Monday, January 4, 2016 12:06 PM  
**To:** soon yi previn  
**Subject:** Re:

pass on letting edward come to his house to sell him on so=e idea that he has . if woody could write out the =nswers so i could give it to the kid" david" as a present it wou=d be great

On Mon, Jan 4, 2016 at 7:04 AM, soon yi previn <[REDACTED]> > wrote:

Pass on what?

Sent from Soon-Yi's iPhone =88

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

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

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

woody?

<=pan style="font-size:10pt;font-family:"Times New Roman";color:=gb(26,26,26)"> 1.Where does your process begin as a writer? With a specific scene / moment / character or a larger concept of t=e 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 sta=e of New York (I grew up in Manhattan and went to college in Ithaca). After t=is 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 surr=und myself with young individuals like myself who are obsessed and passionate a=out the art of filmmaking. I'm very curious what you think about film s=hool 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?=/p>

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

5. You've worked with over 1= different cinematographers throughout your career. Can you explain some of =he positive and negative experiences you've had with different cinemat=graphers? 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 invo=ved 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 =et the voiceovers in concrete during the screenwriting process or, at times, d= you decide to insert a voiceover during the editing process that you hadn=E2 t anticipated?

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

9. What experiences did you have wit= 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 =or my final few projects my senior year. You've written alone and also collaborated with writers such as Mickey Rose and Marshall Brickman through=ut your career. Can you discuss your thoughts on the creative advantages of bo=h methods?

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