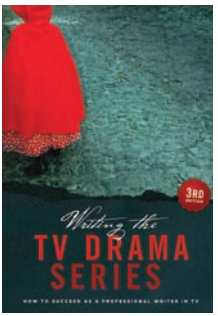
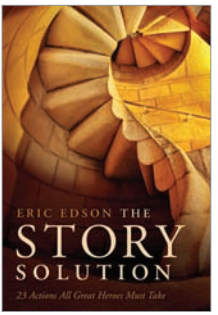
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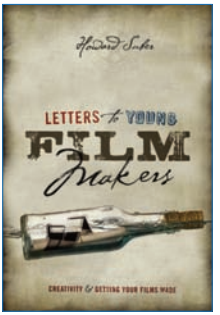


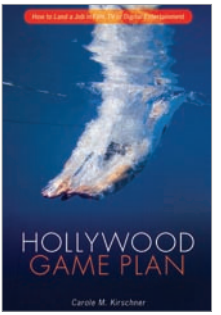


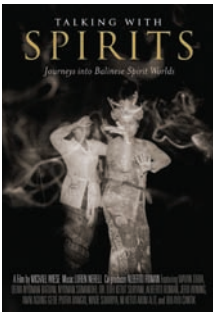






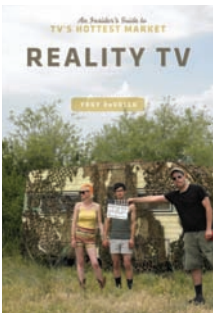












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When I was proofing this catalog before it went to press, I was overwhelmed by the contribution of the authors represented here. Most of these books took a year, or two, or even five to write. Each and every author has passionately shared their hard-earned knowledge so that you (and I) can become better filmmakers. They have the enviable ability to articulate what they have learned so that we can excel in our own work.

We are also excited to tell you that some of these authors will also be participating in our new online MWP Film School. These are some of the finest people that you'll ever want to meet, and now, through the magic of the Internet – you can too. We are honored to be able to publish their books and to bring them to you through the MWP Film School. It doesn't get better than this!

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DIRECTING/VISUALIZATION

MASTER SHOTS VOL 2

100 WAYS TO SHOOT GREAT DIALOGUE SCENES

CHRISTOPHER KENWORTHY



Building on the success of the best-selling *Master Shots*, this book goes much deeper, revealing the great directors' secrets for making the most of the visual during the usual static dialogue scene. A strong scene is determined from where you put the camera and how you position and direct your actors. This is especially true when shooting dialogue. The techniques in *Master Shots, Vol. 2* ensure that every plot point, every emotion, and every subtle meaning is communicated clearly.

This is the first book to show how important it is to shoot dialogue well. What's the point of opening your scene with a great camera move, if you then just shoot the actors like a couple of talking heads? *Master Shots, Vol. 2* gives you control of dialogue scenes, whether you're shooting two characters or a room filled with multiple conversations.

Using examples from well-known films, the book gives 100 techniques, lavishly illustrated with movie frame-grabs, and overhead diagrams, to show exactly what you need to get the required result. At all times, the techniques have been broken down to their core points, so they will work on a fully equipped Hollywood set, or with the most basic video camera.

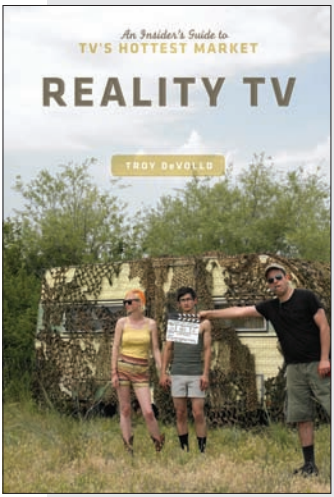
"*A terrific sequel to the first* Master Shots. *If there's a cool way to move the camera, Kenworthy has explained it to us. I can't wait to get this book into my students' hands.*"

– John Badham, director, *Saturday Night Fever*, *WarGames*; author, *I'll Be in My Trailer*

CHRISTOPHER KENWORTHY has worked as a writer, director, and producer for the past ten years. He directed the feature film *The Sculptor*, which played to sold-out screenings in Australia and received strong reviews. Recent works include sketch comedy for the BBC's *Scallywagga*, a title sequence for National Geographic Channel, visual effects for 3D World, music videos for Pieces of Eight Records and Elefant Records, and an animated wall projection for The Blue Room Theatre in Perth, Australia. Kenworthy is the author of the best-selling *Master Shots*, two novels: *The Winter Inside* and *The Quality of Light*, and many short stories. Current projects include screenwriting, several directing assignments, and the development of additional *Master Shots* applications.

$26.95 · 240 PAGES · ORDER NUMBER 167RLS · ISBN: 9781615930555

PRODUCTION



REALITY TV

AN INSIDER'S GUIDE TO TV'S HOTTEST MARKET

TROY DeVOLLD

Reality TV: An Insider's Guide to TV's Hottest Market demystifies the world of writing and producing Reality television in a fun, accessible way that's as entertaining to Reality fans as it is informative to students and established creatives looking to cross into one of the most explosive genres in television. It is the next best thing to shadowing Reality writers and producers at work. Starting with an entertaining history of the genre, the book winds its informative way through all three stages of production and on into creating and pitching your own original shows in a thought-provoking and often humorous read.

"DeVolld's love of show business is unabashed and contagious. I doubt anyone knows more about making Reality television."

– Andrew Hoagland, story producer: *The Bachelor*

"If you want the reality of Reality TV, this is your bible. Troy takes you behind the scenes, covering everything you need to get a leg up in this field."

– Elizabeth Cosin, writer/executive story editor: *24*

"A 'must read' tool for anyone considering a career in this genre."

– Beth Bohn, talent and literary agent, Bohn Management

TROY DeVOLLD has been working full-time in the reality television arena for more than a decade. He shared an "Outstanding Special Class Series" Daytime Emmy® nomination for his work on Style Network's *Split Ends* and counts among his credits turns on *The Osbournes*, *The Surreal Life*, and *Flipping Out*, as well as multiple seasons with MTV's *Fear*, ABC's *Dancing With The Stars*, and VH1's *Basketball Wives*. DeVolld serves on the advisory board for Full Sail University's Creative Writing MFA program and is a member of the Writers Guild of America West's Nonfiction Writers Caucus, The Caucus for Producers Writers and Directors, and the Academy of Television Arts and Sciences.

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DIRECTING/VISUALIZATION

THE FILM DIRECTOR'S BAG OF TRICKS

GET WHAT YOU WANT FROM WRITERS AND ACTORS



MARK W. TRAVIS [C]

The Film Director's Bag of Tricks is the perfect sequel to the author's best-sellers: *The Director's Journey* and *Directing Feature Films.* Inspired by Travis' 40+ years of experience working with writers and directing actors, *The Film Director's Bag of Tricks* guides the reader step-by-step through a process of understanding, acquiring, and then practicing some of the most subtle and powerful directing techniques. Each trick or technique has been examined, explored, and honed so that it is accessible for any director regardless of experience. Each chapter focuses on one stage of the process and is followed by practical exercises that will guide the reader through his/her own personal experimentation with these tricks.

The final chapter, Words of Wisdom From Some Wizards, brings this whole process into sharper focus through in-depth interviews with six highly accomplished Hollywood directors.

"Mark Travis knows a thing or two about directing. Having worked with him at Yale and again last year, I have seen the magic of his 'bag of tricks' up close. He's amazing. Enjoy the read."

– Henry Winkler, actor, director, producer

"Stop publication of this book! These tips are supposed to be secret!"

– John Badham, director, *Saturday Night Fever*, *WarGames*;
author, *I'll Be in My Trailer*

MARK W. TRAVIS is regarded by many Hollywood and international professionals as one of the world's leading authorities in the art and craft of film directing. Drawing from his impressive background in design, writing, acting, and his wide range of experience directing theatre, film, and television, Mark is able to bring new insights and exceptional clarity to the complex task of directing the feature film. Mark's unique approach to working with actors and characters ("The Travis Technique") has gained the attention of directors, writers, and actors worldwide and is becoming a standard approach for stimulating powerful performances. Since 1992 Mark has been sharing his techniques on writing, acting, and directing worldwide: Germany, France, England, Denmark, Norway, Ireland, Poland, Ukraine, Russia, Czech Republic, Spain, Brazil, Japan, and the U.S. Mark is the author of the #1 best-seller (*L.A. Times*), *The Director's Journey*. His second book on directing, *Directing Feature Films*, is currently used as required text in film schools worldwide.

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SCREENWRITING/WRITING



THE SCREENWRITER WITHIN – 2ND EDITION

NEW STRATEGIES TO FINISH YOUR SCREENPLAY & GET A DEAL!

D.B. GILLES

The hardest thing about screenwriting is completing it. At last – a way to do this! The second edition of *The Screenwriter Within* is like having D.B. Gilles as your personal career coach. He specializes in motivating screenwriters to rethink, rewrite, and complete their scripts and bringing them closer to a deal and money in their pockets.

"My God, he's done it! D.B. Gilles has topped himself. I previously felt nothing can be better than his first book on screenwriting. D.B. now comes out with the second edition of The Screenwriter Within. *Better wisdom, laughs, and heart!"*

– Dr. Lew Hunter, screenwriter, author of *Lew Hunter's Screenwriting 434,* Chairman, UCLA Screenwriting Department

"The 2nd edition of Screenwriter Within *is just as knowledgeable and fun as D.B.'s screenwriting classes, with real-world insights into the life of a professional writer and working in Hollywood."*

– David Benullo, writer, *Around the World in 80 Days, The Dead Zone*

"The wisest, funniest, most grounded-in-reality screenwriting coach you can imagine... a lifetime's worth of insider tips and common-sense strategies for mastering the screenwriting game."

– Christopher Vogler, author, *The Writer's Journey;* co-author, *Memo from the Story Dept.*

"You won't find a better book that focuses on the basics (and more) than The Screenwriter Within, *2nd Edition. Written with humor, honesty and clarity – it will truly help you improve your screenplay."*

– Matthew Terry, filmmaker; screenwriter; teacher;
columnist for *www.hollywoodlitsales.com*

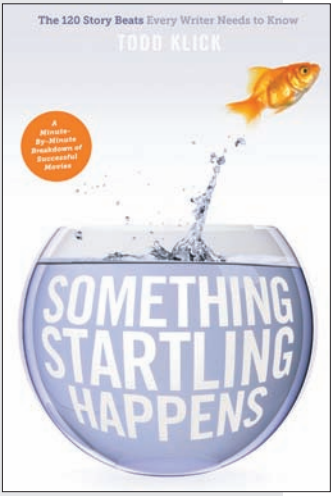
D.B. GILLES has taught screenwriting and comedy writing in the Undergraduate Film & Television Department at New York University's Tisch School of the Arts for nearly 20 years. He is the author of *You're Funny! Turn Your Sense of Humor Into a Lucrative New Career* and *The Portable Film School*. He is co-author of the George Bush parody *W. The First Hundred Days, A White House Journal*. D.B. is also a Script Consultant and Writing Coach. He writes the popular blog, *Screenwriters Rehab: For Screenwriters Who Can't Get Their Acts Together*. His new play *Sparkling Object* opened in New York, Fall 2010. He is a member of The Writers Guild of America.

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GENERAL FILMMAKING

SOMETHING STARTLING HAPPENS

THE 120 STORY BEATS EVERY WRITER NEEDS TO KNOW



TODD KLICK

Something Startling Happens reveals the 120 minute-by-minute story genome that unites all successful films. In other words, it shows you – like no other book has before – what makes a great movie tick.

Everyone knows you need a beginning, a middle, and an end. But then what? What about all the in-betweens between major plot points? For the first time, *Something Startling Happens* breaks down what successful movies do exactly the same during every single minute, and how industry professionals can use that knowledge to elevate the drama in their screenplay or movie.

"Having sold over 100 scripts and written for virtually every network and studio, I learned early on how vital structure was to crafting a successful script. I tell the writers I mentor to study movies and break down their structure – Todd Klick has done this for them, minute by minute, via numerous hit films over a variety of genres. This book can be an invaluable tool in building a professional career."

– Marc Scott Zicree, writer: *The Twilight Zone Companion, Star Trek: The Next Generation, Deep Space Nine, Babylon 5*

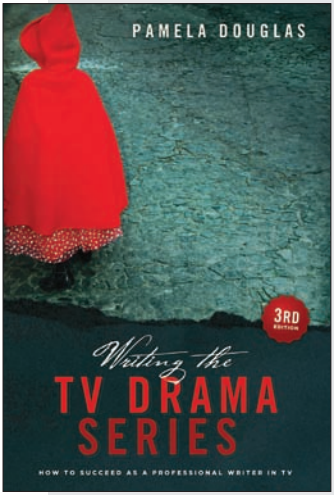
"When I sit down with screenwriting students, one of the most useful exercises is to 'beat' out the story with them. Todd Klick's Something Startling Happens *is a catalyst for developing compelling and engaging screenplays. It is a new and unique tool in the storytelling process."*

– Rob Goald, UNLV Film Dept.

Screenwriter, producer, and author TODD KLICK is VP and Director of Story Development for White Oak Films. Outside of his work with White Oak, Todd (whose screenplays have earned him recognition with the prestigious Nicholl Fellowship and the PAGE International screenplay competitions) currently has three options for his latest feature-length screenplays. Todd has appeared on NBC, NPR, and Fox News to promote his work. He is also the co-founder of the story fix-it website, *writerwrench.com*.

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SCREENWRITING/WRITING



WRITING THE TV DRAMA SERIES – 3RD EDITION

HOW TO SUCCEED AS A PROFESSIONAL WRITER IN TV

PAMELA DOUGLAS [C]

This new edition builds on the book's reputation by bringing the very latest information, insights, and advice from major writers and producers. It is a complete resource for anyone who wants to write and produce for a television drama series or create an original series, as well as for teachers in screenwriting classes and workshops. Offering practical industry information and artistic encouragement, the book is both nuts-and-bolts and inspiration. The Third Edition leads readers into the future and engages provocative issues about the interface between traditional TV and emerging technologies and endless possibilities.

"Right now is the golden age of TV drama and Pamela Douglas' Writing the TV Drama Series *is far and away the best resource I know of for any writer wishing to work in this tremendously challenging and rewarding field."*

– Daniel Petrie, Jr., president, Writers Guild of America, West and Oscar-nominated writer

"Remarkably comprehensive and up-to-date, Writing the TV Drama Series *is a candid, enthusiastic introduction to the craft and culture of dramatic television."*

– Jeff Melvoin, executive producer, *Alias, Northern Exposure*

"The breadth and depth of practical advice on real-world writing should enlighten and inspire any aspiring TV drama writer. It should enlighten because it is clear, free of jargon and explains the business and the design of television dramas. The interviews with successful writers makes this book valuable all by themselves, but there's so much more."

– Diane Carson, Ph.D., editorial VP of University Film & Video Association

PAMELA DOUGLAS is an award-winning screenwriter with numerous credits in television drama. She was honored with the Humanitas Prize and won nominations for Writers Guild Awards and Emmys. Twice her shows also won awards from American Women in Radio and Television. As a developer, she wrote the pilot, bible, and 13 episodes of the acclaimed series *Ghostwriter*. Additional series credits include *Star Trek: The Next Generation*, *Frank's Place*, *Paradise*, *Trapper John, M.D.*, and many others. She has been a member of the Board of Directors of the Writers Guild of America. At the University of Southern California, she is a tenured professor in the School of Cinematic Arts, where she is head of the Television Track in the Screenwriting Division.

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MAKING THE TRANSFORMATIONAL MOMENT IN FILM

UNLEASHING THE POWER OF THE IMAGE (WITH THE FILMS OF VINCENT WARD)

DAN FLEMING



This book is a unique exploration of the transformational process that turns film's raw material into deeply moving and provocative experiences. It takes key moments in films as examples of this process and examines how the moment is staged, how visual composition is used, how narrative is structured, how color, light and music are handled, and how to get inside what it is like to be a fictional character that we really care about. The book also focuses on the deeply personal nature of the filmmaker's creative process, taking the international film director Vincent Ward as an example. Vincent Ward has been described as "one of film's great image-makers." The book looks into the deep sources of this ability, and by doing so provides new insights into the nature of creativity in film.

The book is illustrated with a wealth of film images that are used to analyze in depth how scenes are actually constructed, including computer-generated 3D simulations of staging, camera positioning, and movement. The sections on color, light, and music explore how intense audio-visual experiences are produced. A section on 'what it is like' offers a new approach to understanding why we care about the people we watch on the screen.

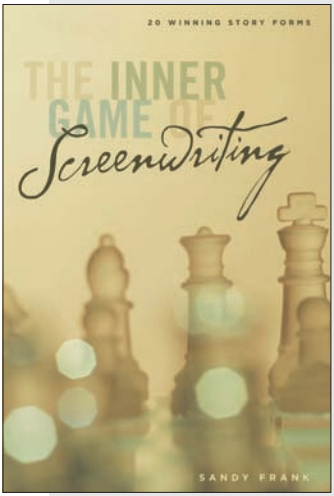
"There is something on every page of this book to make film lovers jump for joy. Brilliantly evoking the essence of Arthur Koestler's chance crossing of two unlikes, Making the Transformational Moment in Film *packs film techniques and film theory into one seminal mashup. With Vincent Ward as his Virgil, Dan Fleming ventures below the surface of form, and guides us back to the highest function of art."*

> – Barnet Bain, Emmy-nominated television and film producer; producer and writer, *The Celestine Prophecy,* executive producer, *Homeless to Harvard: The Liz Murray Story,* director, *The Lost and Found Family,* producer *What Dreams May Come*

DAN FLEMING is Professor of Screen and Media Studies in the School of Arts at the University of Waikato in New Zealand. Prior to moving to New Zealand he had a long career in the UK university system where he received a Distinguished Teaching Award and a Winston Churchill Memorial Fellowship. Dan is the author of several books. In a career characterized by this ability to make serious ideas accessible, Dan has taught in Ireland, Scotland, Brazil, Japan, and New Zealand. His academic career was kick-started when he was awarded a postdoctoral scholarship to attend the School of Criticism and Theory at Northwestern University in the early 1980s.

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SCREENWRITING/WRITING



THE INNER GAME OF SCREENWRITING

20 WINNING STORY FORMS

SANDY FRANK

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"In my job, I read a lot of scripts – good, bad, and all things in between. I can honestly say, if you read and heed this book, you will be ahead of the game. Written with tremendous insight and a candor that is rare, Sandy provides practical advice that will benefit the inexperienced or experienced writer. I highly recommend it!"

– David Stapf, president, CBS Television Studios

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– Lawrence Konner, writer on *The Sopranos*, screenwriter: *The Jewel of the Nile*, *Planet of the Apes*, *Superman IV: The Quest for Peace*, *Star Trek VI: The Undiscovered Country*

*"*The Inner Game of Screenwriting *offers the kind of wisdom writers can understand. Not only does Sandy cast a sharp eye on the emotional aspects of screenplay construction, but he understands what a script really needs in order to be commercial. Invaluable."*

– Joel Surnow, creator: *24*

SANDY FRANK left the practice of Wall Street corporate law to write for *Late Night with David Letterman*, where in four years he won four Emmy Awards and created such memorable bits as the Velcro Wall. He went on to write for *In Living Color*, a myriad of sitcoms including *The Fresh Prince of Bel-Air* and *The Jamie Foxx Show*, dramas including *Mister Sterling*, and feature films. At each step in his writing career, he applied his analytical skills to figuring out how to make each form work.

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STORYBOARDING

THE STORYBOARD ARTIST

A GUIDE TO FREELANCING IN FILM, TV, AND ADVERTISING



GIUSEPPE CRISTIANO

A career guide for those who have artistic talent but don't know how to harness the power of their own creativity. A visual and straightforward manual describing the various aspects of the storyboarding profession. Filled with career-expanding ideas it also includes tips and advice from a working professional with expertise in film, television, and advertising.

"It is my pleasure both to have had Giuseppe Cristiano work for me, creating terrific storyboards for the Nickelodeon animated series 3 Friends and Jerry, *and now to recommend this new book. Succeeding as a professional storyboard artist is not easy. It requires not only excellent storytelling and decent drawing skills but many others as well, all-too-often overlooked in art school: marketing, task management, and navigating the chaos of the get-it-done-yesterday world of film and TV production. This book offers the aspiring storyboard artist an education in all of these. Read and keep* The Storyboard Artist *next to your desk. You will not only have the tools to become a better storyboarder: you will have the benefit of a seasoned professional mentor at your side."*

— Ray Kosarin, producer/director, *Daria*, *Beavis and Butt-Head*, *Da Mob*, *The World of Tosh*; animation instructor, New York University's Tisch School of the Arts

"*There aren't all that many books widely available on the art of storyboarding (when compared to other creative fields), much less one I've read with such a simple overview on the world of freelancing. Covering (as the title suggests) the worlds of advertising, film, and TV, this is a comprehensive guide to those starting out in the field. I'd also consider this worth a read for those looking to hire storyboard artists — it's always good to know exactly what is reasonable to request of creative professionals.*"

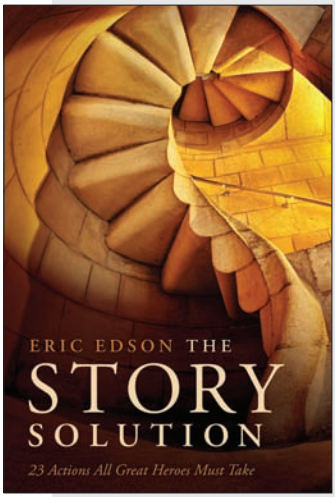
— Erin Corrado, *www.onemoviefiveviews.com*

GIUSEPPE CRISTIANO is a former comic artist as well as a writer. He freelances for advertising agencies and film production companies throughout Europe and the U.S., and has directed a number or shorts, music videos, and animated films.

Giuseppe Cristiano currently lives in Italy and Sweden. He travels on a regular basis between Europe and the U.S. (where he is planning to relocate in the near future).

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ERIC EDSON has written seventeen feature screenplays on assignment for such companies as Sony, Warner Brothers, Disney, 20th Century-Fox, ABC Motion Pictures, Lifetime, Showtime, NBC, ABC, TNT, Skouras Pictures, Gaylord Productions, Geffen Pictures, and Saban Entertainment. He has also written for episodic television. He is Professor of Screenwriting and Director of the Graduate Program in Screenwriting at California State University, Northridge, and lectures through the UCLA Extension Writers' Program, the largest screenwriter training center in the world. Eric holds a Master of Fine Arts degree in Screenwriting and Film Directing from the American Film Institute, and a Master of Fine Arts in Playwriting from UCLA. He has been a member of the Writers Guild of America since 1981.

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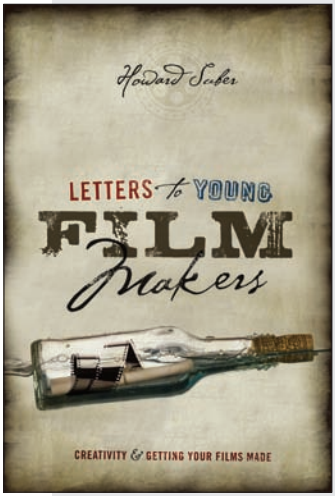
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KEITH GIGILIO grew up in New York City in a family that felt like the cast of a Woody Allen movie. His love of film comedy began at an early age. After graduating New York University's Tisch School of the Arts, Graduate School of Film and Television, Keith moved to Los Angeles because he didn't want to miss the riot. He began writing with his wife, Juliet, and they sold their first four scripts. He is a member of the Writers Guild of America and has had 6½ movies produced and many more optioned. In addition to writing and producing, Keith teaches screenwriting at UCLA Extension and New York Film Academy.

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If anyone can be called the "Yoda" of filming, it's HOWARD SUBER. For 46 years, Suber has taught generations of screenwriters, directors, producers, and film scholars at UCLA's celebrated film school, and his former students are today creating films and television programs and teaching film studies throughout the world.

He created and for many years chaired UCLA's current Film and Television Producers Program, which is focused on the realities of the modern film and television industries. He has team-taught with, or brought into the Producers Program, many of the most important movie studio heads, agents, producers, lawyers, and executives in the industry.

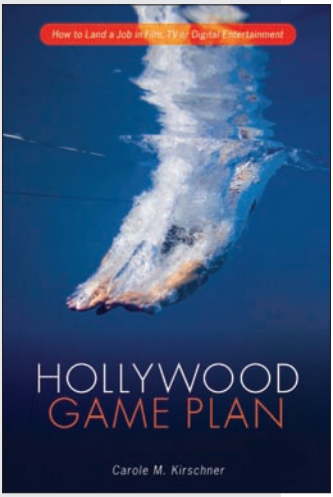
Suber is also well known and widely respected outside the academy. He has worked for all of the studios and networks during the past four decades as a consultant on issues involving authorship, creative control, the creative process, and copyright. He has also been retained by corporations to advise them on strategic business plans and to explain to their own employees the nature and structure of the film business.

Suber has received two "Lifetime Achievement Awards" from film festivals and UCLA's "Distinguished Teaching Award." He has lectured widely in the U.S., Europe, Japan, and China. His previous book, *The Power of Film*, was published by Michael Wiese Productions in 2006.

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Sixteen years as a successful senior-level Hollywood executive – including stints at CBS and Steven Spielberg's Amblin Television – have honed CAROLE M. KIRSCHNER's ability to translate the unwritten rules of show business into plain English. She was involved in developing *Murphy Brown*, *Designing Women*, *Steven Spielberg Presents Tiny Toon Adventures*, *Reboot*, and the original *La Femme Nikita* series, and now develops and runs innovative entertainment industry training programs for the WGA Showrunner Training Program, CBS Diversity Institute Writers Mentoring Program, and the Hollywood Assistant Training Program. She also leads popular seminars on Hollywood pitching and networking, and through her private career consulting practice teaches clients exactly what they need to do to succeed in Hollywood. Carole is proud to have helped launch the careers of more than a hundred entertainment professionals and looks forward to helping many more.

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CHRISTOPHER KENWORTHY has worked as a writer, director, and producer for the past ten years. He directed the feature film *The Sculptor*, which played to sold-out screenings in Australia and received strong reviews. Recent works include sketch comedy for the BBC's *Scallywagga*, a title sequence for National Geographic Channel, visual effects for 3D World, music videos for Pieces of Eight Records and Elefant Records, and an animated wall projection for The Blue Room Theatre in Perth, Australia. Kenworthy is the author of the best-selling *Master Shots*, two novels: *The Winter Inside* and *The Quality of Light*, and many short stories. Current projects include screenwriting, several directing assignments, and the development of additional *Master Shots* applications.

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- Promoting and branding yourself
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Graduating from California Institute of the Arts, RONA EDWARDS became Vice President of Creative Affairs for multiple Emmy-winner John Larroquette (*Night Court*), Academy-Award Winner Michael Phillips Productions (*The Sting*, *Close Encounters of the Third Kind*, *Taxi Driver*), and Emmy-winning and Oscar-nominated Producer, Fern Field (*Monk*, *Heartsounds*) before she was dragged kicking and screaming into the world of independent producing.

MONIKA SKERBELIS started her industry career as an assistant in the Story Department for Paramount Pictures, then moved over to 20th Century-Fox as an assistant story editor, later promoted to story editor. At the same time Universal Pictures offered her the opportunity to run their story department where she worked for ten years and was promoted from an executive story editor to a vice president.

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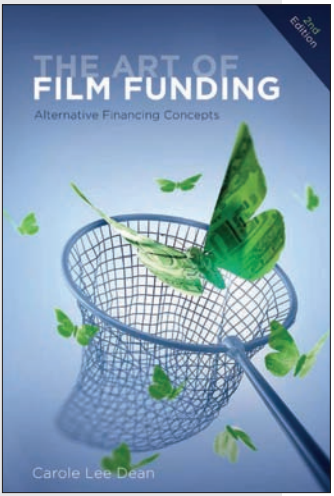
In 1998, TOM MALLOY was one of the lead actors in the film *Gravesend*, produced by Oliver Stone. The film became an indie-cult favorite. When this film failed to make him a household name, Tom decided to learn as many facets of the movie business as he could. Over the course of eight years, he created his own method to finance films. Tom first wrote and produced *The Attic*, a thriller directed by Mary Lambert (director of *Pet Sematary* and *Pet Sematary II*), and starring John Savage, Jason Lewis, Elisabeth Moss, and Tom. Tom then wrote and produced *The Alphabet Killer*, a psychological thriller directed by Rob Schmidt (director of *Wrong Turn*). The film stars Eliza Dushku, Cary Elwes, Oscar-winner Timothy Hutton, Michael Ironside, and Tom in one of the lead roles. Tom wrote and produced *Love N' Dancing*, a dance film/romantic comedy directed by Rob Iscove (director of *She's All That*). The film stars Amy Smart and Tom, along with Billy Zane, Betty White, and Rachel Dratch. As a direct result of contacts made through the techniques of *Bankroll*, Tom recently partnered with the Han Shi group of China to produce a slate of U.S. films over the next three years.

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FINANCING

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"Carole Lee Dean knows the secrets of how to catch the attention of the people who can write the checks that enable you to make (or finish) your film. Her book offers an excellent overview of what you need to know to get started raising the funding for your dream project."

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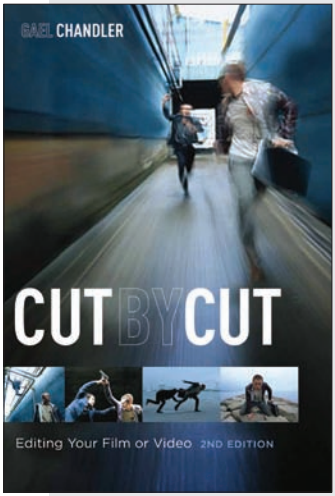
"This book is the most intelligent, insightful and comprehensive guide to finding the money that I have ever read. Carole Dean is the independent filmmaker's best friend!"

– Christopher Ward, award-winning independent filmmaker

CAROLE LEE DEAN gives three film grants a year valued at more than $100,000 and is operating President of a nonprofit company now partnered with Indiegogo for fiscal sponsorship for crowdfunding. She is well versed in creating and marketing online campaigns. While running a successful film and tape business in NYC, Los Angeles, and Chicago for 33 years, she created 130 episodes of *HealthStyles* and *Filmmakers*, now housed in the National Archives. She coined the phrase "short ends" when she created this $50 million per-year industry. She was instrumental in the emergence of the independent filmmaker by selling new rolls and ends-of-film at reduced prices to emerging filmmakers like John Cassavetes. She travels worldwide, devoting her time to writing, creating grants, and supporting filmmakers.

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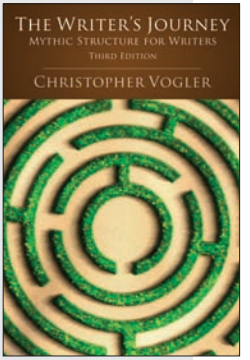
– Glenn Farr, editor, Academy Award for *The Right Stuff*

GAEL CHANDLER has edited comedies, dramas, documentaries, features, corporate videos, and promos, and cut on every type of medium: film, tape, and digital. Nominated twice for a Cable ACE award for editing a comedy series, she is a member of the Editors Peer Group of the Television Academy of Arts and Sciences and annually judges the Emmy and College TV awards. Her second book, *Film Editing: Great Cuts Filmmakers and Movie Lovers Should Know*, published in 2009, is filled with basic and complex editing concepts that make the invisible art of editing visible using 600 colorful frames from popular recent films. Her website is *www.joyoffilmediting.com*.

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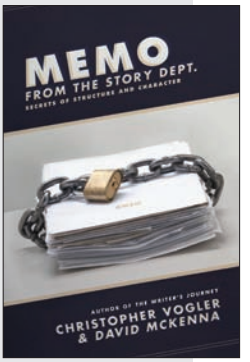
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CHRISTOPHER VOGLER is a veteran story consultant for major Hollywood film companies and a respected teacher of filmmakers and writers around the globe. He has influenced the stories of movies from *The Lion King* to *Fight Club* to *The Thin Red Line* and most recently wrote the first installment of *Ravenskull*, a Japanese-style manga or graphic novel. He is the executive producer of the feature film *P. S. Your Cat is Dead* and writer of the animated feature *Jester Till*.

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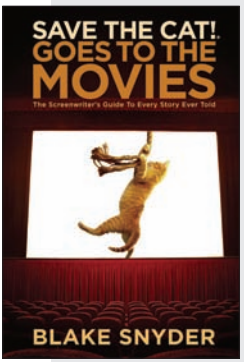
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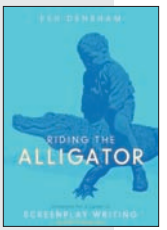
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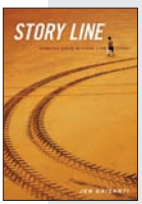


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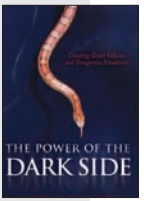
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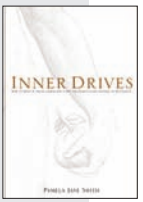
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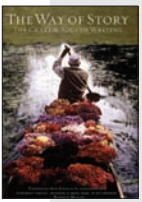


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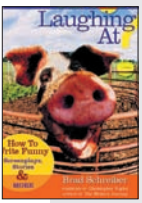


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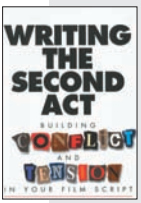


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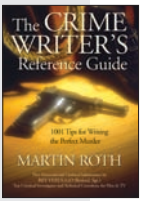
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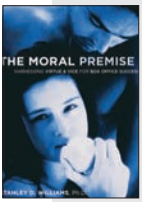


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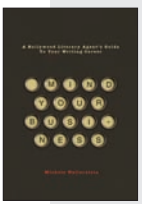


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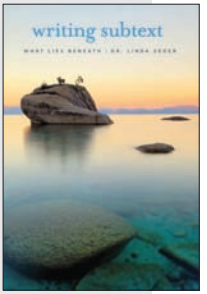
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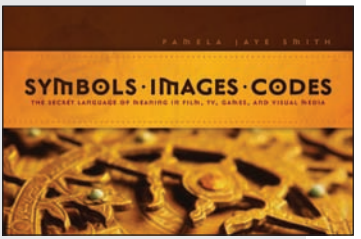
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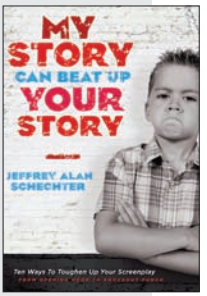
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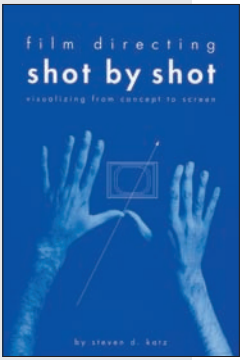
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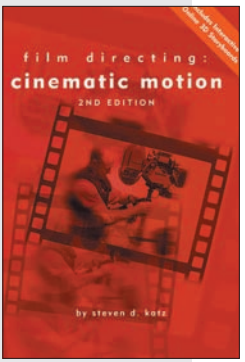
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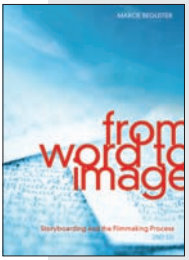
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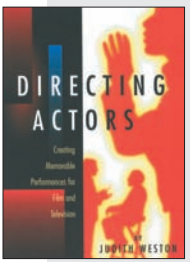
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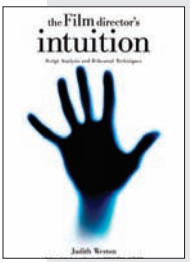
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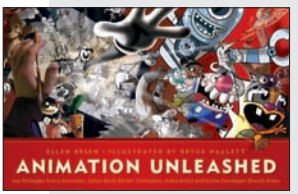
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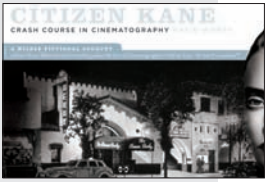
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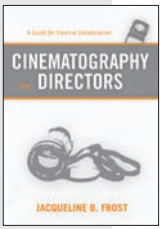
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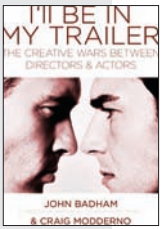
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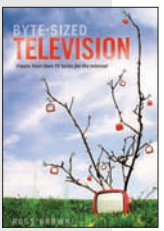
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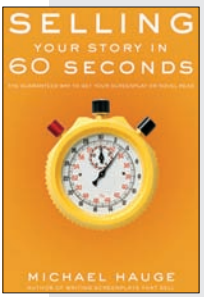
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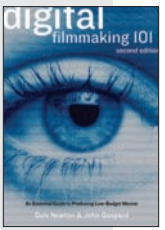
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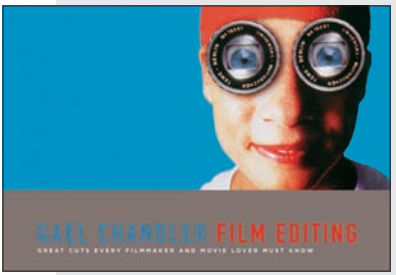


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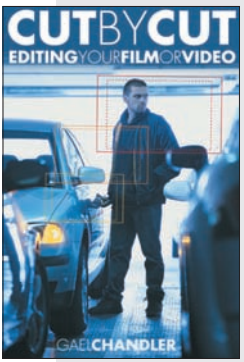
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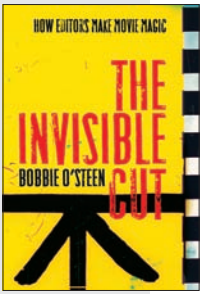
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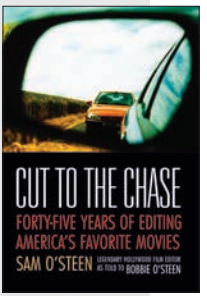
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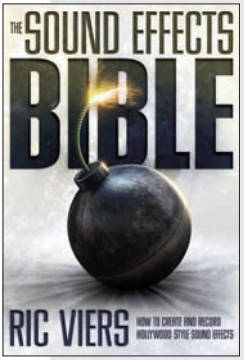
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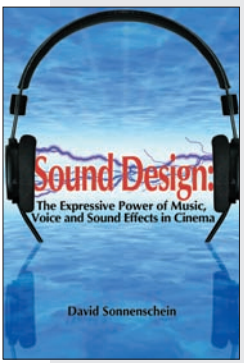
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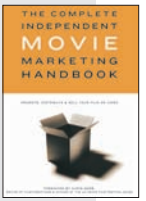


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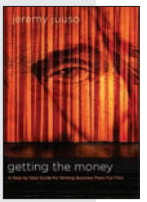


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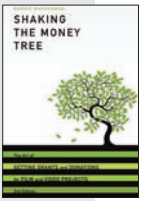


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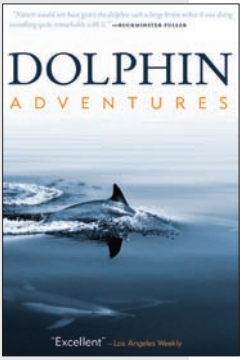
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DONALD McCREA has been a working musician and songwriter for the past fifty years. He has also been a professional photographer for three decades, serving as a staff photographer for film directors, as well as shooting fashion, architectural, and product photography. His work has been published in *Rolling Stone*, *American Cinematographer*, *Photographic*, and the French edition of *Photo*.

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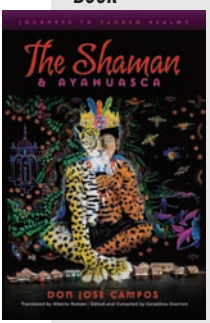
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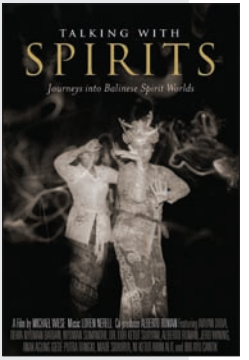
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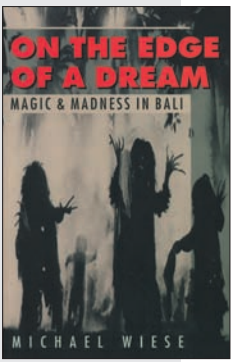
MICHAEL WIESE is a director and producer whose involvement with Balinese culture spans four decades. He has studied gamelan and the shadow play both in Bali and at the Center for World Music.

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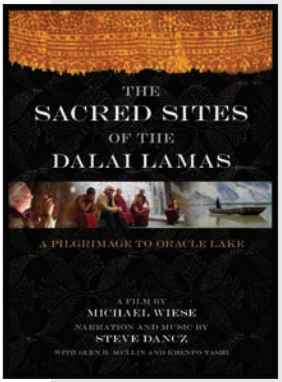
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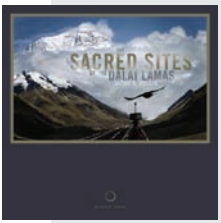
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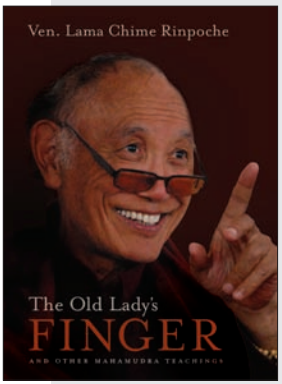


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