

From: "jeffrey E." <jeevacation@gmail.com>
To: David Karp [REDACTED]
Subject: Re: Twenty Questions for Woody Allen
Date: Mon, 04 Jan 2016 04:49:47 +0000

Let's talk tomorw

On Sunday, 3 January 2016, David Karp [REDACTED] wrote:
Yes for sure. I will go through them now and pick my top 10.

Thank you!

Best,
David

On Jan 3, 2016, at 7:53 PM, jeffrey E. <jeevacation@gmail.com> wrote:

give me your top ten tonite if possible

On Sun, Jan 3, 2016 at 5:39 PM, David Karp [REDACTED] wrote:
Hi Jeffrey,

This is David Karp, Brad's son. I included my twenty questions below and also as a separate document attached to this email. This is truly a once in a lifetime experience and I can't thank you enough for arranging this meeting.

All the best,
David

Questions:

1. Where does your process begin as a writer? With a specific scene / moment / character or a larger concept of the general narrative?
2. In your early career you were not gearing up to be a filmmaker – what moment(s) occurred in your early career that gave you the confidence to command a film set? At what point in your career did you hone your ability to tell a story visually?
3. 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?

4. 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?
5. Like many filmmakers, you inject personal experiences and observations from your life into your films. How do you navigate your personal relationships when people understand that they are partially represented in some way in one of your films?
6. How often (if at all) do you use non-actors for cameos in your films? Do you think there is any benefit in certain situations?
7. Do you enjoy the writing process or the filming process more? Why?
8. Of all your films, which was the most enjoyable production process? Which, to you, delivers the most important message to your audience?
9. 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?
10. 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?
11. 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?
12. 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?
13. How much do you "over film" with your movies? Do you find yourself cutting out lots of scenes in editing?
14. What experiences did you have with photography and film in your early life before you began to blossom as a director?
15. What made you agree to your TV deal with Amazon? If you don't mind my asking, I would love to hear about your plans for the series.
16. 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?

17. What is the most powerful tool at your disposal as a filmmaker in terms of making a viewer care about your narrative and stay engaged scene to scene? Personally, I've always been fascinated with cinema's ability to leverage information as a commodity, allowing the viewer and different characters to all have access to varying amounts of information.

18. Your films cover the spectrum -- comedy, mystery, human relationships, black and white, color, contemporary, nostalgia. Is there a particular genre you enjoy most? Have your interests evolved over time?

19. So many of your movies are unique. Take Zelig, for example. How did you come up with the idea to create a character like Zelig?

20. What motivates you today and has the motivation changed over time? Do you write/direct for artistic reasons? Does commercial success factor into your thinking?

--

David Karp
Cornell University
School of Arts and Sciences, 2016

c: [REDACTED]

e: [REDACTED]

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