

## DAVID WORTH: BIO

David believes that his passion for Cinema began during high school after being inspired by a viewing of Orson Welles' **CITIZEN KANE**. "I knew that I wanted to become a Filmmaker and somehow I had already taken the first step."

Majoring in Motion Pictures at UCLA, David gained hands on experience in Writing, Photographing, Directing and Editing, while studying every film he could find, from D.W. Griffiths' **INTOLERANCE** to Stanley Kubrick's **2001**. Influenced by the European New Wave, he gained a command of the camera and began to pursue small independent features. He was usually hired as the Cinematographer / Editor, but found himself doing whatever was necessary, from treatments, scripts, budgets and production boards, to casting, crewing, storyboards, second unit and production supervising.

Achieving a reputation as a Director of Photography who delivered a quality look on a modest budget, earned David the attention of Clint Eastwood. "I consider the year that I worked with Clint, to be my PhD in filmmaking... We had an excellent rapport from day one, because we both loved the films of John Ford and hated the thought of wasting any time or money." Their first feature together **BRONCO BILLY**, came in two and a half weeks **under** schedule, largely due to David's lighting style and saved the production **over** a million dollars. It also became one of the most critically acclaimed Clint Eastwood films ever, while their next feature **ANY WHICH WAY YOU CAN**, received the Academy of Country Music Award as Picture of the Year and became one of the top grossing films of the decade for Warner Brothers.

Later, David Photographed **BLOODSPORT** then Directed **KICKBOXER**. Both films combined cost under 5 million dollars, still they became martial arts classics, launched the career of Jean-Claude Van Damme and racked up astounding grosses worldwide.

After Directing episodic television, thrillers with Roy Scheider and Dennis Hopper and several "micro budget" **High Def** films, David admits to bringing a fist full of experience to the table. "I've worked with indigenous crews all over the world, from Sweden, Italy and Mexico, to Hong Kong, Thailand, Indonesia, Israel, South Africa, Bulgaria... and believe that with today's technology, quality films can be made anywhere on the planet."

Several years ago, David began transitioning into academia by teaching at Chapman University, USC, Chapman's new branch in Singapore and is currently at both UCLA, and The Academy of Art University in San Francisco. His first textbook, **The Citizen Kane Crash Course In Cinematography** is available at Amazon.com. What's on the horizon? "Writing more books, directing more HD features, teaching, consulting and constantly checking out New Media..."

Whether it's working on big budget studio features, small independent films, martial arts, thrillers, episodic television or the halls of academia David's been there & done that.

Website: [www.davidworthfilm.com](http://www.davidworthfilm.com)