



ACADEMY AWARD® NOMINATED
AND EMMY® WINNING FILMMAKER

William Gazecki

“There should be a Pulitzer Prize category specifically created so that filmmakers like Gazecki can be properly recognized.”

– Roger Ebert

William Gazecki

Skills and Services Available

I have worked in the entertainment industry since 1976, and in film production since 1979. I began making documentaries in 1991, and have assembled a comprehensive array of tools and skills designed for cost-effective independent production.

As an individual, I offer the following skills:

- Directing
- Producing
- Writing
- Shooting
- Picture Editing
- Sound Editing
- Music Editing
- Sound Mixing
- Color Grading

As a production and marketing company, we can accommodate:

- Project Research
- Development
- Budgeting
- Scheduling
- Union Administration
- Production Accounting
- Production Management
- Licensing Administration
- Product Marketing
- Website Development
- Trailers
- DVD Authoring

Technically, we offer Hi-Definition capable:

- Cameras
- Sound and Grip
- Inter-format transfers
- Editing
- Color Correction
- 5.1 Sound mixing

William Gazecki

Professional Philosophy

As a craftsman, I have always felt my work in documentary filmmaking to be a service to the betterment of all life in general. It has always been my intention to integrate into my work these classic fundamentals:

1) Story

From the earliest silent films, the medium of motion pictures has been driven by story. The effective telling of a story is an art form, composed of elements that are sometimes disparate, mercurial and complex. Crafting a compelling story is the first and foremost hallmark of any filmmaker. Crafting an understandable and accessible story is the hallmark of great documentary filmmaking.

2) Authenticity

There is no replacement for that which is real. Knowing the truth, and understanding how to portray it, is key to reaching into the psyche of an audience.

3) Integrity

Once the truth is known, one must stand up for it. Doing so in a convincing manner, and without attracting spurious dissent, is a skill learned mostly by doing. Only by standing up for the truth can one know how powerful it is.

4) Appreciation

Adversarial positions are best portrayed when both sides are fully appreciated. Hyperbole and propaganda pale in comparison to empathy and a comprehensive grasp of the facts.

Upon being complimented on one of his sculptures, Michelangelo once said, “The idea is there, locked inside, and all you have to do is remove the excess stone”. This is the essence of documentary filmmaking.

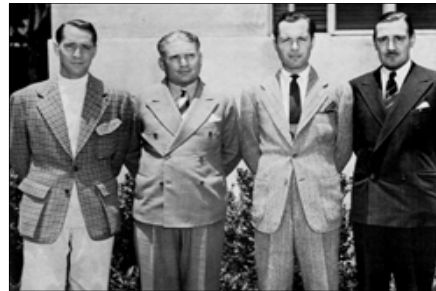
BEHIND THE MASKS: THE STORY OF THE SCREEN ACTORS GUILD



A four-part, five-hour documentary covering the history of the world's largest and most respected performers union. From the time of its founding in 1933 to today, this compelling tale of struggle against all odds is both dramatic and heartwarming.

Act I: Founding and Recognition

The Screen Actors Guild was born in the Great Depression, when a gutsy band of New York actors joined together to challenge the power of the studio moguls. But almost immediately after their moment of triumph, the Chicago mob was vying to take control.



Act II: War and Blacklist

A new and exuberant Screen Actors Guild was just getting on its feet when World War II intruded. After contributing mightily to the war effort, the Guild faced the indelicate task of confronting the communist Blacklist, during which Ronald Reagan rose to its top office.



Act III: TV and New York

Television burst onto the scene in the late 1940's, trashing the movie business and simultaneously creating a new industry. The Guild jumped in with both feet, becoming a national union with members on both coasts. Reagan continued to play a key role when he negotiated for the union during their first major strike.



Act IV: Modern Times

From 1960 to the present, the Screen Actors Guild grew to become the world's premier performers' union. But the explosive growth was not without its growing pains, as the actors struggled to govern themselves while the world of showbusiness continued to evolve, particularly in the area of new delivery systems.

Completed in June, 2008

ACADEMY AWARD NOMINEE and EMMY WINNER WACO: THE RULES OF ENGAGEMENT

"Two thumbs way up!"
Siskel & Ebert

Shaking the foundation of democracy, the shocking revelations behind the tragic series of events outside Waco, Texas that killed four federal agents and 76 men, women and children of the Branch Davidian religious sect.

Waco: The Rules of Engagement is a highly detailed examination of the interaction between David Koresh, his members, and Federal Law Enforcement. It shows how the FBI misled the public and American political leaders in order to focus overwhelming force on a group whose diversity of race, national origin, and apocalyptic religious beliefs made its members easy targets for lethal abuse of civil and human rights.

Best Feature Documentary
International Documentary Association

"An informative voice in the spin-controlled darkness."
Desson Howe, Washington Post

January, 2008: New Zealand TV Premiere

2006-2007: A flagship Documentary for the Unveiling of the Documentary Channel

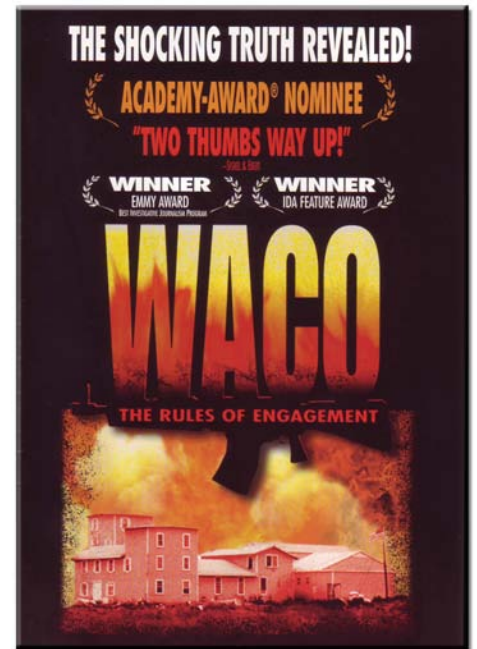
2004-2006: STARZ True Stories Channel

2003: BBC Four Storyville Series airs WACO

HBO Premiere: 1998

1997-1998: Extended Theatrical Run in over 75 cities.

1997: Premiere, Sundance Film Festival, followed by an extensive Film Festival run (Including: Int'l Documentary Film Festival, Amsterdam; Human Rights Watch Film Festival, Netherlands; Seattle Int'l Film Festival; Sydney Film Festival, Australia; Auckland Int'l Film Festival, New Zealand; Santa Barbara Film Festival; Vancouver Film Festival, Canada; Hong Kong Int'l Film Festival; Melbourne Int'l Film Festival, Australia; Hot Springs Documentary Film Festival)



waco93.com

Emmy Winner
Best Investigative
Journalism

Oscar Nominee
Best Documentary

Top Film Festival Awards:
Melbourne, Vancouver,
Atlanta, Charleston, Houston

"I think *Waco: The Rules of Engagement* is the most remarkable investigative documentary made in the 1990s."

Nick Fraser
BBC Four, UK

"Waco is remarkable".
Stephen Holden
New York Times

"It is the documentary that will not go away."
Robert Healy, Boston Globe

waco93.com

FUTURE BY DESIGN

“Wow - what an amazing guy and terrific film. Very refreshing.
Great movie - inspiring!”

Peter Joseph, Director, Zeitgeist

A visually and intellectually engaging exploration of one man's vision of a future free from hunger, prisons and war. *Future by Design* shares the extraordinary lifework of ninety year old futurist and inventor Jacque Fresco, considered by many to be a modern day Da Vinci. Jacque maintains that once our basic needs are met and we have eliminated usurious efforts (militarism, commercialism), we can focus the entire human effort on constant improvement for all of the systems of Earth.

This documentary is well done both technically and artistically. It is also thematically relevant to our culture and the state of the world today. William Gazecki is to be congratulated for having insight enough to see the value of Mr. Fresco's work, and for being able to capture it's essence so professionally and effectively.

Robert Schilling, Sociologist

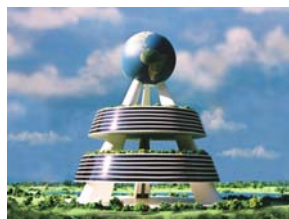
02/2008: DVD rights acquired by Microcinema International

03/2007: Theatrical screening in Toronto, Canada at Bloor Cinema

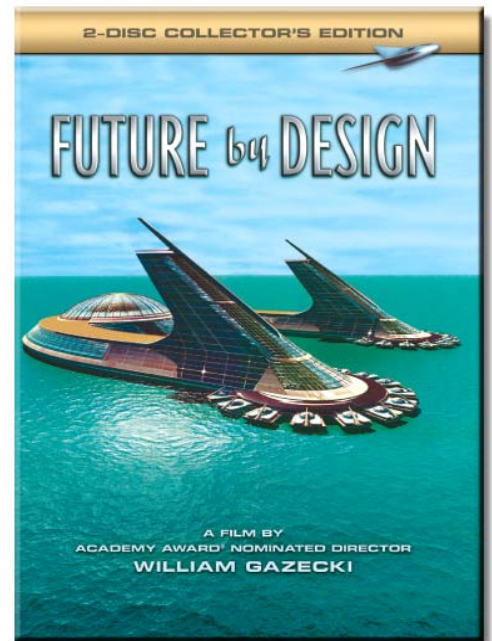
02/2007: Australian & New Zealand DVD rights acquired by Eagle Entertainment

11/2006: Released on DVD by DocFlix Movies

2006-2007: Extensive Worldwide Film Festival run -- 14 total festivals, in the United States and the following countries: Australia, Canada, Brazil, China, Britian, India and Rwanda.



futurebydesignmovie.com



futurebydesignmovie.com

BEST DOCUMENTARY
Australian Int'l Film Festival

BEST DOCUMENTARY
Fantasy Worldwide Film Festival, Canada

SPECIAL MENTION HONOR
India World Peace Film Festival

“This is a remarkable film which demonstrates our future clearer than anything on the market today. It is both thought provoking and emotional, and it is a call for us to wake up to our innate abilities as creators so that we consciously make decisions as opposed to randomly or via propoganda. A remarkable film for anyone who wishes to listen to reason and not be caught in emotion.”
Sharon Miller, Author

“Both articulate and provocative.
2 1/2 stars.”
Video Librarian Magazine

CROP CIRCLES: QUEST FOR TRUTH

“As you watch, you begin to really wonder what this world is all about and how it works, and how you fit in -- in a metaphysical kind of way.”

Jeffrey M. Anderson, *San Francisco Examiner*

A compelling and provocative feature length documentary film offering a comprehensive look at the Crop Circle phenomenon. The film is full of never-before-seen footage and interviews with leading Crop Circle researchers and scientists, some of whom agreed to be on camera for the first time.

An in-depth examination of prevailing theories about the origin and nature of Crop Circles and the possible implications for us and for the future of Planet Earth.

“[*Crop Circles: Quest for Truth* has] an air of seriousness that only a theatrical screen is big enough to handle.”

Kenneth Turan, *L.A. Times*

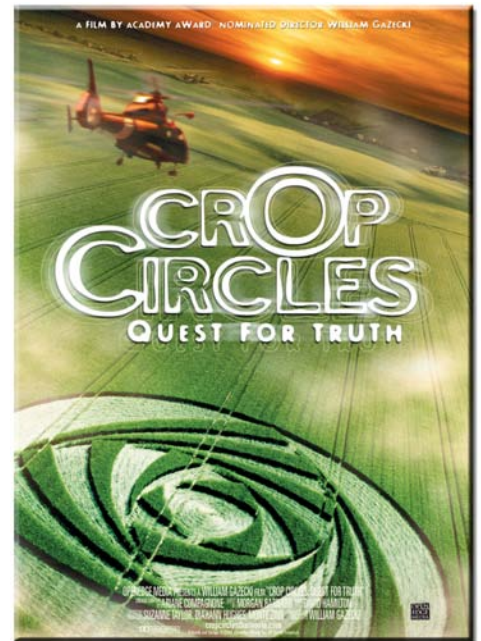
2008: DVD and Television rights acquired by UFOTV

2003: DVD Released by SHOUT! Factory/SONY Home Entertainment

2003-2004: Television Premiere on the Sci Fi Channel

2002-2003: Extended Theatrical Run in over 25 cities -- and 10+ countries

8/2002: Premiere held at the Academy of Motion Picture Arts & Sciences



cropcirclesthemovie.com

**People's Choice Award
Int'l UFO Congress, 2002**

**Best Documentary
Thomas Edison Film Festival**

“...[this] handsomely assembled film certainly looks impressive. *Crop Circles: Quest for Truth* serves up plenty to chew on. A provocative documentary...pleasing to the ear, with a rich, comforting score composed by David Hamilton. The surprising amount of photographic evidence ultimately speaks startling volumes.”

**Michael Rechtshaffen
*Hollywood Reporter***

“Those with the need to know the truth will be thrilled with the vast research provided in these two hours. I was definitely impressed with the intense research and theories that the featured scientists had to present.”

**Eric Campos
*Film Threat***



cropcirclesthemovie.com

**International Press Academy
GOLDEN SATELLITE AWARD-BEST DOCUMENTARY
RECKLESS INDIFFERENCE**

"More in the tradition of the Emile DeAntonio's work and other politicized nonfiction of the '60's than the kind of true-crime mellers that weekly issue forth on cable, this doc should find a responsive distributor able to handle the explosive material, followed by a strong ancillary life.

Robert Koehler, Variety

Reckless Indifference began as a classic American suburban nightmare of teens, drugs, parents and prison. It has become a compelling story of obfuscation, betrayal, and preferential justice.

This film tells the true story of how a backyard brawl at the home of a teenaged drug dealer resulted in the death of the drug dealer's best friend, who by coincidence was the son of a Los Angeles Police Dept. Officer. The ensuing trial sent four teenage boys to prison for life without parole -- while only one of the boys wielded the pocket knife that inflicted the fatal wound.

"This gripping documentary raises serious questions about the U.S. justice system. [Gazecki] heightens tension through dramatized reenactments, footage, news clips, newspaper headlines and interviews with the victim's parents and the incarcerated young men. Did the court system manipulate facts and findings? Were the accused teens railroaded? Did the harsh punishment fit the crime? Recommended."

Booklist, American Library Association

2008: Screened as part of the University of DC's Screen Justice Film Series

2006: DVD rights acquired by Choices Video

2004-2005: Television Premiere, Starz True Stories Channel

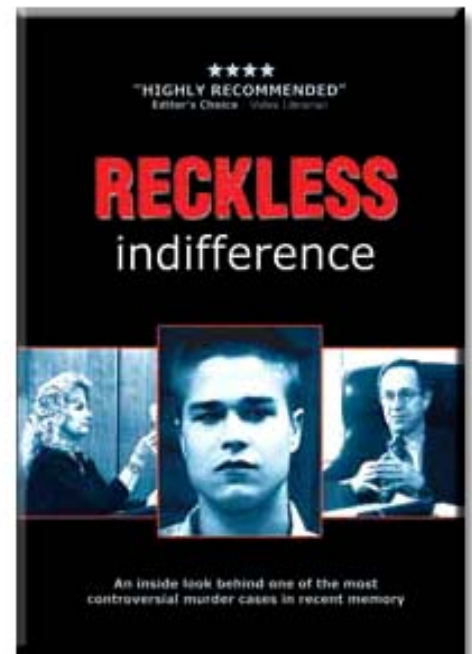
2004: Netflix picks up DVD rental rights

2003: Begin self-distribution of DVD from movie website

2001: Golden Satellite Award for Best Documentary received from the International Press Academy

"3.5 out of 5 stars."
filmthreat.com

recklessindifference.com



recklessindifference.com

**PHOENIX PIC
BEST DOCUMENTARY
Boston Film Festival**

**Ted Turner Award for
Independent Journalism
Grassroots Cinema
Film Festival**

"This intense documentary will leave one wondering whether Lady Justice should remove her blindfold and take a careful look at some of the laws of our land and how they are carried out. Highly recommended."

Library Journal

"A highly impacting gut and heart-wrenching story that hits all-too-close to home, *Reckless Indifference* is a film you will find yourself thinking about long after you've seen it. Director William Gazecki uses his storytelling prowess to weave both sides of this teen-drug-death-injustice tragedy into a powerfully moving experience that is sure to keep you fully engaged with its intensity."

David Stucke, Grassroots Cinema

INVISIBLE BALLOTS

A Temptation for Electronic Vote Fraud

"A documentary much more relevant to this [2004] election than *Fahrenheit 911* is available explaining how our system of elections can be manipulated in the 21st century. I intend to show it to as many voters in my congressional district meetings as possible."

D. Frank Robinson, Oklahoma Congressional Candidate

An in-depth expose of all-electronic computerized voting, *Invisible Ballots* presents a compelling case for requiring our election officials to provide a paper receipt or "paper trail" for all voting machines.

High-tech vote fraud is already a reality. Because of mounting opposition against invisible ballots, manufacturers have launched a counter-offensive to convince voters that the problems are being solved; but this is an empty claim that serves merely to calm the public while they continue to install their systems.

"*Invisible Ballots* should interest all Americans, who think the voting system they use is safe and trustworthy. A highly important documentary."

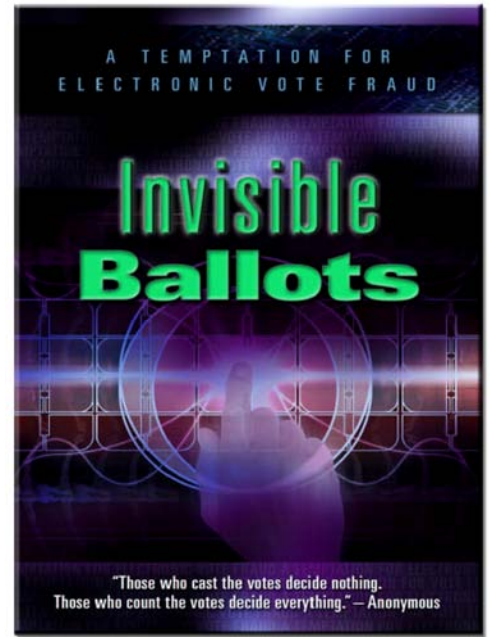
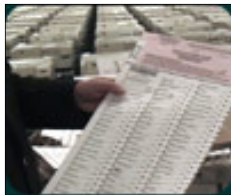
Esa Linna, *Extraordinary Movie & Video Guide*

2004-2006: Aired repeatedly on Free Speech TV

2005-2006: Screened at the DIY Film Festival in Los Angeles, the Vision for American Film Festival in Colorado, and LucidityInk.org Film Festival online

2005: Screened across the United States as part of the "Take Back Democracy" film series.

05/2004: Released on DVD by American Media



invisibleballots.com

"The quality and depth of the interviews make it a must-see for anyone concerned with the well-being of our democratic process."

Yes! Magazine

"After attending a screening of *Invisible Ballots*," I was struck by its effectiveness as a catalyst for discussion on election issues, particularly the perils of electronic voting. My lending-library project sought to spread the word through widespread distribution of the DVD. As of today, the project has reached borrowers in 33 states, Washington DC and four foreign countries (Canada, Japan, Holland and England). Groups screenings are popping up across the country. The project has been mentioned in *YES!* and *Lilith* magazines and online websites like: BradBlog, Velvet Revolution, Smirking Chimp, Dissident Voice, True Blue Liberal, Blue Mass Group, Crisis Papers, Indybay.org VotersUnite! and many more!"

Joan Brunwasser
Voting Integrity Editor,
OpEd News



invisibleballots.com

The Leading Guide to Making, Marketing & Distributing Independent Film & TV

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**FROM THE PRO FILE:
Doc Maker WILLIAM GAZECKI**

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for "Fair Use"**

**Planning low-budget
films: location pitfalls**

**Gear Report:
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William Gazecki

By Jake Lovell & Maureen Herzog

If, as a teen, William Gazecki hadn't been so naive about his chances for getting a job in sound mixing, the Academy Award nominated documentary likely wouldn't be where he is today: producing and directing multiple projects, the most recent being *A Thousand Faces: The History of the Screen Actors Guild* for the SAG Foundation.

"This is the first time that I've worked on more than one thing at a time," Gazecki says. "Usually, it is work, work, work ... until the movie is done. Then, oh my god I am out of work ... where is that phone number of those people who called a month ago?"

Over the years as his career evolved from sound mixer to producer-director, Gazecki has learned to apportion his time among various projects and delegate more. In the past year, he has been working on three docs: *Future by Design* on the life and vision of Jacques Fresco, *Energy from the Vacuum* on the work of Lt. Col Tom Bearden, and the SAG history project. Recently, he started preproduction on a documentary about Helen Thomas.

After a successful career as a sound engineer in narrative film and television (five Emmy nominations and a 1987 win for *St. Elsewhere* while with Glen Glen Sound), William turned his talents to documentary film. His first effort, *Waco: The Rules of Engagement* (1997) received an Oscar nomination and an International Documentary Association Feature Award. Three other feature length docs followed: *Reckless Indifference* (2000), *Crop Circles: Quest for Truth* (2002), *Invisible Ballots* (2004).

In June 2005, *Reckless Indifference* won the Ted Turner award for Individual Journalism at the LA Grassroots Cinema Film Festival, and last October it screened at the Eureka Film Festival in New York.

Reckless profiles the case of four teens who were convicted of murder and sentenced for life without the possibility of parole.

"What happens when you have a 15-year old, and he has been imprisoned for 35 years?" asks Gazecki. "Is that humane? Does that give rehabilitation? Is that justice?"

The project has taken its own unique path. "When we did the festivals in 2000, we didn't get much feedback," Gazecki explains. "It won the Phoenix award at the Boston Film festival (2000), and it routinely shows on STARZ true stories. [It's] a good piece of filmmaking, and the style in which it was made is now popular."

Gazecki recently began editing the SAG project. Unraveling the history of the Screen Actors Guild is a difficult task, and there have



Gazecki shooting with dual cameras

been several failed attempts to portray its 75-year history that attest to the fact.

According to Gazecki, the generally accepted approach for a history subject is to assemble all the material, go through it, and identify themes for further development. He posits that the people who previously attempted to document SAG's history were using this method, and he believes the problem was that "it was like holding spaghetti in your hands. The source material is complex, and so vast, and multidimensional. It's the history of acting, the movie biz, labor and organized labor."

He concluded that another approach was in order.

"I didn't read any of the material. Rather than diving in, I stayed away from it. There are too many stars, too many movies, too many stories. You had too much of a good thing. I hired somebody to read the material and give me an independent analysis of what they had read." Based on the report, Gazecki created a 60-70 page treatment he describes as a "beat by beat version of the story from 1919 to present, and into the future." Thus far, he reports that the approach has worked well.

At the core of Gazecki's work are his self-proclaimed interests — social change, science and technology, and energy — and they are reflected in his projects.

"Science is really a form of logic that we collectively trust," he explains. "If something is supported by science, you can have a very convincing argument. *Waco* had a lot of science in it. The reason that we were able to assert with tremendous conviction that automatic weapons were fired at the back of the building was because of science. The scientist who designed the equipment was able to unequivocally and categorically say that these images were of auto-



matic weapons being fired... period.

"*Crop Circles* is about the scientific paranormal — the examination of the phenomenon as studied by scientists, not the media. *Future by Design* is about the life works of Jacque Fresco and his vision of a future world, where man and science, and the earth live in harmony."

Lt. Col. Tom Bearden, the subject of *Energy from the Vacuum* (currently on hold), theorizes that electricity can be extracted from the vacuum in space. "Bearden is an eccentric genius, a student of Tesla," says Gazecki. "Luckily, he's a natural communicator, [but] the market for this is a little more sophisticated than the Discovery Channel."

As a teen, William's primary interest was music, and his curiosity about how records were made led him to try sound mixing as a high school student in the late sixties in San Francisco. "Music was a big part of the youth culture," he recalls. "A friend had a primitive recording studio in his garage, a two-track. Everything went from one tape recorder to another."

Gazecki knew that he wanted to work in sound. However, he had no idea that the chances of getting a job in the field were stacked against him. "I went to apply for a sound job just like I would a bag boy job at a grocery store. At the first studio [where] I applied, this lady at the front desk opened a drawer, showed me a stack of resumes about two inches high, and said 'Well you're behind all these other people.' I realized then how competitive it was."

Though disappointed in his first attempts, he persisted, landing a sound technician job in Los Angeles, and eventually ended up working with music producer Paul Rothchild. "Paul took me under his wing and encouraged me to go beyond being just a tech — to think about applying my skills and talent in production to be a record producer. Paul had a long-standing relationship with Electra records. He had produced The Doors, and at the time was producing sound for a musical called *The Rose*, with Bette Midler. He introduced me to the whole notion of capturing 'the moment,' and what you had to do to facilitate the creation of a moment."

The approach Rothchild taught him involved a deliberate effort to capture the moment. "It's not like, 'I'll just cross my fingers and hope to get the moment on tape,'" Gazecki says. "It's giving musicians direction, and more direction, until they have attempted all possible ways, [including] the best way. These things are not by accident, or spontaneous good strokes of luck, but hard work. Then, you go back and methodically and thoroughly dissect the performance, [taking] the best pieces and stir them all together in the editing process. It's very similar to making a film, and I didn't realize this until I started making films."

"Paul also taught me a lot about how to work with multiple performances at the same time, and string them together into an

edited whole. That's how records were made. Paul was seamless in all of this."

Rothchild also introduced Gazecki to the idea of 'the recognition of greatness.' "Paul played the track that he had selected as the title track for *The Rose*, and said, 'Twenty years from now they'll be playing this on the radio.' He was right."

With the arrival of punk and new wave in the 1980's, Gazecki "couldn't find the inner motivation to record this kind of music," and his career segued into sound editing for TV and film. He went to work at Glen Glen Sound, one of the largest TV sound post production companies. New to "the biz," he began studying all facets of the industry, taking courses at UCLA, USC, and AFI.

"I became really fascinated with story structure and took every class I could find. I decided that if I got the components of the story properly organized, [there was] a much better chance of creating a finished product."

In the early 90s, his involvement with a PBS documentary about an FDA proposal to regulate vitamins provided what he describes as "a very clear moment for me." The airing of the piece was influential in defeating the proposal, says Gazecki. "It was apparent that one can make a difference if you are smart about it, and if you know how to access the eyes and ears of the public."

How does he now become involved with projects? "Most of the time they find me, and the deals that happen are deals that happen quickly."

In the case of *Waco*, producer Michael McNulty asked him to view the infrared videotape of the FBI's assault. "He came over to my studio," Gazecki remembers. "I was expecting the usual pitch... by this time I was used to getting pitched by people who have ideas, dreams and solutions. I remembered *Waco* like everyone does. I remembered the tanks going into the building and the fire. At the time, to me it was a media event, not a historical event. So, I knew of it but didn't know everything about it."

"But, to see this black and white image of a tank going back and forth into this huge building demolishing it, and knowing that it was out of view of the media, that the public never knew about it... it was very eerie, very morbid and scary, and it was fascinating as well. Within a week we were in business. We had the money and a camera, and were ready to go. It was a project that came together just like that — in six days the whole thing fell together."

Gazecki reminisces about his illusions of shooting *Waco*.

"The first day on the job we were in Washington (1995) at the congressional hearing on [the events at] *Waco*. We thought we were going to go to Washington to shoot most of the movie, and we'd meet up with Mr. FBI agent and Mr. ATF and Mr. Senator and Congressman. They'd happily sit down and tell us everything they knew. We didn't get anybody. We had no clout, no affiliation. We



were just nobodies — a couple of guys from the sticks. But that really toughened us because we realized that we were up against a much bigger machine than we had any idea about. There was deception and cover up, and there were all kinds of agendas going on besides what was just and right. We had to take two steps back and punt at that point. We had to figure a way out how we were going to tell the story and who would talk to us. It was a fascinating and wonderful period of work and dedication.”

Waco took a year and a half to complete. It premiered at Sundance in 1997, won the IDA award the same year, and in 1998, garnered an Oscar nomination.

Gazecki attended the Academy Awards ceremony but didn't

win, and the next day went to work as usual. There wasn't a flood of notoriety following the awards, but about a year later, Gazecki's business partner, Christina Schule, pointed out to him how *Waco* had begun to open doors for them.

“I learned to be respectful of the accomplishment,” says William Gazecki. “I started to look at myself as a documentarian, and not as a filmmaker. I liked it very much.”

Keep up with Gazecki at www.williamgazecki.com

Originally from England and trained in theater arts, Jake Lovell is now a freelance writer based in Houston. Contact her via www.jacquinelovell.biz

BUCKLE UP, TEXAS!

Picturehouse's Bob Berney

—A Life in Film

By Dave Karger

Although Bob Berney is a well-known name in the indie film world, he isn't a household name. Working and heading the reins of Picturehouse since 1998, he remains an enigma.

He's got a low profile, and you can't get a good idea of his background from his website.

Berney originally went to film school in the early '70s at the University of California, Santa Barbara, where he studied for a BA in film. He then worked as a production assistant on a number of independent films, and then as a production manager on a number of feature films. He then moved to Los Angeles and worked as a production manager on a number of feature films.

There, there, it goes. He got into film production and distribution from a number of ways, including a low-budget movie that he produced that went from an idea to be distributed to the actual production. He then started to work as a production manager on a number of feature films. He then moved to Los Angeles and worked as a production manager on a number of feature films.

In 1988, Berney was getting into the film business as a production assistant on a number of independent films. He then worked as a production manager on a number of independent films, and then as a production manager on a number of feature films.

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Berney leading!

“I got into the industry from the side,” Berney says. “I got into the industry from the side.”

The production and distribution of his films have been a mix of independent and studio-backed. He has produced and distributed a number of independent films, and has also worked on a number of studio-backed films.

As a producer, Berney has worked on a number of independent films, and has also worked on a number of studio-backed films. He has produced and distributed a number of independent films, and has also worked on a number of studio-backed films.

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William Gazecki

Director/Producer

As a documentary filmmaker, William has been awarded the **International Documentary Association's Distinguished Documentary Achievement Award**. His film *WACO: The Rules of Engagement* premiered at the **Sundance Film Festival**, won awards at both the **Atlanta Film Festival** and the **Charleston International Film Festival**. Most notable is the film's **Academy Award** nomination, followed by an **Emmy Award** for **Outstanding Investigative Journalism**. His film *Reckless Indifference* won a **Golden Satellite Award** from the **International Press Academy**.

Gazecki came to documentary filmmaking in 1991 after a multiple **Emmy Award-winning** career in sound mixing for television, film, and record production (*The Rose, Hill Street Blues, St. Elsewhere, etc.*). Other recognitions of excellence in sound mixing include honors from both the **Cinema Audio Society** and the **Society of Motion Picture Sound Editors**, and several **Gold** and **Platinum** albums.

Early projects such as *Technical Remote Viewing* and *Natural Solutions* set Gazecki apart as an outspoken and un-intimidated purveyor of the expose long before such endeavors were en vogue. *Natural Solutions*, which aired on PBS in 1993, impacted then-pending legislation attempting to limit public access to vitamins and health food supplements.

Gazecki's films are a place where people can go to obtain not just information, but human understanding. Preferring to provide insight and awareness through his films, Gazecki seeks to impart knowledge, recognizing the difference between mundane facts and creating an inspired educational experience.

Gazecki's last theatrical release (August, 2002), *Crop Circles: Quest for Truth*, is a fascinating examination of the mysterious, world-wide crop circle phenomenon. This controversial, widely-reviewed film won **Best Documentary** at the **Thomas Edison Film Festival**. His recent DVD release (April, 2004), *Invisible Ballots*, presents a critical examination of the controversial issues surrounding electronic voting technology. The film has shown throughout the country as part of the grassroots **Take Back Democracy Film Festival**. His most recent feature production is *Future by Design*, a profile of enigmatic futurist Jacque Fresco, which has won awards at several international film festivals. More recently, William completed a 4-part, 5-hour documentary mini-series entitled, *Behind the Masks: The Story of the Screen Actors Guild*. He is currently working on a documentary that will celebrate the life and good-times of vaudeville superstar **Sophie Tucker** in his studio at the Zaentz Media Center in Berkeley, California.

Each of William's projects display a cohesive and honorable theme – reflecting his desire to improve the lot of humanity and improve the quality of life.

William Gazecki

Awards and Recognition

Academy Awards

Nominee, "Best Documentary Feature"
"WACO: The Rules of Engagement" (1997)

Nominee, "Best Sound"
"The Rose" (1978)

National Emmy Awards

Winner, "Outstanding Investigative Journalism"
"WACO: The Rules of Engagement" (HBO, 1998)

Winner, "Outstanding Sound Mixing for a Drama Series"
"St. Elsewhere" (Time Heals Pt. II, 1985-86)

Nominee, "Outstanding Sound Mixing for a Drama Series"
"Hill Street Blues" (Iced Coffey, 1985-86)

Nominee, "Outstanding Sound Mixing for a Drama Series"
"Hill Street Blues" (It Ain't Over Till It's Over, 1987)

Nominee, "Outstanding Sound Mixing for a Drama Mini Series or Special"
"Foxfire" (Hallmark Hall of fame, 1987)

Grammy Award

Winner, "Best Female Vocalist"
"The Rose" (Bette Midler, 1980)

note: Mr. Gazecki was the Engineer and co-Producer

Gold and Platinum Record Albums and Single Records

"The Rose"

RIAA Certified Gold Single Record (1980)

"The Rose" Film Soundtrack

RIAA Certified Gold and Platinum Record Album (1980)

"Greatest Hits, Volume 2" by The Doors

RIAA Certified Gold and Platinum Record Album (1984)

"Alive She Cried" by The Doors

RIAA Certified Gold and Platinum Record Album (1985)

Special Achievement Awards

Best Documentary Feature Film

Thomas Edison Film Festival

"Crop Circles: Quest for Truth" (2003)

Audience Choice "Best Documentary" EBE Award

International UFO Congress

"Crop Circles: Quest for Truth" (2003)

Golden Satellite Award for Outstanding Feature Documentary

International Press Academy

"Reckless Indifference" (2000)

Best Director of a Feature Documentary

New York International Independent Film and Video Festival

"Reckless Indifference" (2000)

International Documentary Association Distinguished Achievement Award

Best Feature Length Documentary

"WACO: The Rules of Engagement" (1997)

Motion Picture Sound Editors Guild

Golden Reel Award Nomination

"Garfield Goes Hollywood" (1987)

International Monitor Award

Best Audio Mixer/Entertainment Series

"thirtysomething" (1986)

Cinema Audio Society

Special Achievement in Sound

"St. Elsewhere" (1986)

William Gazecki **Work Experience Summary**

Original Productions Produced, Directed, and Written by Mr. Gazecki:

Rhythms of the Rainforest
Light: Medicine of the Future
Traditions of Tao
American Indian Scholarship Fund
Psychic Self Defense
Rainbow Crossings
The Natural Solutions
Discovering Chi, Volume I, II, III & IV
WACO: The Rules of Engagement
Lessons in Technical Remote Viewing, Modules I & II
Reckless Indifference: A Suburban Tragedy
Healthy Living with Jane Seymour (Supervising Producer)
Crop Circles: Quest for Truth
Invisible Ballots
Future by Design
Behind the Masks: The Story of the Screen Actors Guild

Feature Films mixed by Mr. Gazecki:

The Rose
Coming To America
Clara's Heart
Roger Rabbit
Dune
Runaway
Dreamscape
Who's Harry Crumb?
Masters of the Universe
The Pick-up Artist
Biography of John Huston

Network Television Series mixed by Mr. Gazecki:

Hill Street Blues
Moonlighting
St. Elsewhere
thirtysomething
Remington Steele
McGyver
Trapper John, M.D.
Hotel
Call to Glory
Dynasty
Falcon's Crest
Murphy's Law
In The Heat of The Night
Bravissimo!

Records Produced and/or Engineered by Mr. Gazecki:

The Doors
The Rose (w/ Bette Midler)
Joe Cocker
Jesse Colin Young
Nick Gilder
Cecilio & Kapono
Leo Sayer
Lamont Dozier
Tim Curry
Dave Grusin
Richie Furay
Jackie DeShannon
Pure Prairie League
Andy Williams
Liberace
Cate Brothers



WilliamGazecki.com

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