

CINDY A. MCCREERY
Associate Professor/Department of Radio-TV-Film
The University of Texas at Austin
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ACADEMIC APPOINTMENTS

The University of Texas at Austin, Department of Radio-Television-Film
Associate Professor, Fall 2017
Screenwriting Area Head, Fall 2017
Assistant Professor, 2011- 2017

The University of Texas at Austin Los Angeles Program (UTLA)
Chair, summer session, 2013

University of California, Los Angeles, Professional Program in Screenwriting
Adjunct Instructor, 2010-2012

University of California, Santa Barbara, Department of Media and Film
Lecturer, 2004-2011

PROFESSIONAL EXPERIENCE

Screenwriter

Writer of over thirty films and television projects developed for Walt Disney Pictures, Disney Channel, Warner Brothers, New Line Cinema, National Geographic Films, Radar Films, Branded Entertainment, Televisa USA, Halfire Entertainment, Sundance Productions, Nickelodeon, Tyler Perry, MGM, Universal, Paramount Pictures, NBC, TNT and AMC. 2003-present

Walt Disney Pictures/ABC

Feature Writing Fellow, 2003-2004
Created in 1990 in partnership with the WGAW, the Disney/ABC Writing Program is based in Los Angeles and is widely recognized as one of the entertainment industry's most coveted writing programs. Five fellows were chosen from over 3500 applicants.

EDUCATION

B.A. in Film Studies, 2000. University of California, Santa Barbara (University Honors; Recipient of the Corwin Award in Screenwriting).

PROFESSIONAL AFFILIATIONS

Writers Guild of America
Writers Guild of Canada
Association of Writers and Writing Programs
Women in Film, Los Angeles

SCREENPLAYS

Television Writing:

50 (2018)

- One-hour teleplay (60 pages) pilot purchased by NBC Universal Television.
- Co-writer with Scott Shepherd of 60 min teleplay.
- Will serve as co-creator, showrunner and producer.

THE BLONDES (2017)

- One-hour teleplay (60 pages) pilot purchased by AMC's Shudder Network, Branded Entertainment Producers.
- Based on the book "The Blondes" by Emily Shultz.
- Co-writer with Scott Shepherd of 60 min teleplay.
- Will serve as co-creator, showrunner and producer.

LIVE & SCARY (2016)

- One hour teleplay (60 pages) pilot purchased by NBC Network and Universal TV Studios (*THE BLACKLIST*).
- Will serve as co-creator, showrunner and producer.
- Co-writer with Scott Shepherd.

THE SEVENTH DAY (2016)

- Nine one hour teleplays purchased by Televisa USA Studios.
- Will serve as co-creator, showrunner and producer.
- Co-writer with Scott Shepherd of nine one hour teleplays (60 pages each) based on the novel *The Seventh Day*.
- <http://deadline.com/2016/04/scott-shepherd-sci-fi-thriller-the-seventh-day-televisa-usa-1201740926/>

PARKER (2015)

- Pilot Teleplay and episodes two and three (60 pages each) of season one purchased by TNT Network (*RIZZOLI AND ISLES*). Televisa USA is the studio.
- Will serve as co-creator, showrunner and producer.
- Co-writer with Scott Shepherd) of three 60 page pilot teleplays based on the Richard Stark Parker novel, "Nobody Runs Forever" (franchise *PAYBACK*, *PARKER*, *THE HUNTER*).
- The first season based on the Richard Stark "Parker" novels, "Nobody Runs Forever", "Talk to the Parrot" and "Dirty Money".

L.A. NOCTURNE (2015)

- Pilot Teleplay pilot sold to Halfire Studios.

- Co-writer with Scott Shepherd of 60 page pilot teleplay. The show centers around three generations of Los Angeles Detectives in 1955, 1985 and 2015.

HAVEN (2014)

- Hired to write two freelance episodes by The SyFy Channel.
- “The Old Switcheroo” & “The Old Switcheroo Too” (episodes 505 & 506)
- Co-wrote with Scott Shepherd two freelance one hour episodes for the fifth season of the network show (both 60 page teleplays). Aired October 2014.
- <http://www.syfy.com/haven/episodes/season/5/episode/5/the-old-switcheroo-part-1>
- <http://www.syfy.com/haven/episodes/season/5/episode/6/the-old-switcheroo-part-2>

Feature Film Projects:

SOMETHING IN THE WATER (Present)

- Lionsgate Entertainment.
- Screenwriter of 105 page screenplay. The female ensemble story centers around a group of southern women who want to learn how to bass fish to get the attention of the men in their lives.
- Slated for production in July 2017.
- <http://deadline.com/2014/07/miranda-lambert-movie-debut-something-in-the-water-trey-fanjoy-802071/>

UGLY! (Present)

- Branded Entertainment (*THE KIDS ARE ALRIGHT*).
- Hired by Branded in the fall of 2014 to write feature screenplay (105 page screenplay)
- Screenwriter of a feature length live action modern day story based on Hans Christian Anderson’s classic story, *THE UGLY DUCKLING*.
- Director Alex Zamm is attached to direct.

TYLER PERRY’S FANTASTIC VOYAGE CRUISE (2013)

- Hired by Tyler Perry’s 34th Street Productions & Will Packer Entertainment (*THINK LIKE A MAN, MADEA*).
- Screenwriter of 12 page outline. The movie is about a group of women who spend a week on The Tom Joyner Fantastic Voyage Cruise where they reconnect with each other and what’s really important in their lives.

UNPLUGGED (2012)

- Hired by Disney Channel (*HIGH SCHOOL MUSICAL*).
- Co-writer with Tara Miele of the 90 page teleplay. The story is about a group of teens trying to survive a power outage in the city.

HOW TO DATE A PRINCE (2010)

- Optioned by Radar Pictures (*RUNAWAY BRIDE*).

- Screenwriter of 105 page screenplay. Story centers on a geeky Southern California high school girl who is an exchange student at a prestigious royal boarding school in Scotland.

RISING STAR (2009)

- Hired by Disney Channel.
- Screenwriter of 90 page teleplay based on the book, “Rising Star”, the true story of a fifteen year old music manager.

BABY BOOM (2008)

- Hired by MGM to write screenplay.
- Screenwriter of 100 page screenplay. Remake of the original starring Diane Keaton about a businesswoman who becomes the guardian of an infant.

FREE WILLY: ESCAPE FROM PIRATES COVE (2007)

- Hired by National Geographic Films & Warner Brothers Entertainment.
- Screenwriter of 105 page screenplay. Part of the *FREE WILLY* franchise.
- Movie was released March of 2010.

ELEPHANT WILD (2006)

- Hired by National Geographic Films (*SNOW DOGS*).
- Screenwriter of 105 page screenplay. Hired to rewrite existing screenplay by National Geographic Films. Malpaso Entertainment, Clint Eastwood’s production company are the attached producers.

UNTITLED MARIA PEPE PROJECT (2005)

- Hired by Tollin Robbins Productions & Barry Josephson Entertainment. Screenplay purchased by Paramount/Nickelodeon Pictures (*COACH CARTER, SCHOOL OF ROCK*).
- Screenwriter of 105 page screenplay. The true story of Maria Pepe, who sued The Little League for discrimination in the 1970s.

SOCCER MOM (2004)

- Screenplay purchased by New Line Cinema (*THE LORD OF THE RINGS*).
- Screenwriter of original 105 page screenplay. Story centers on a Soccer Mom who goes back to college to play soccer after her husband of fifteen years leaves her for another woman.
- <http://variety.com/2004/film/markets-festivals/new-line-will-get-kick-out-of-soccer-1117904599/>

POWDER PUFF (2004)

- Pitch purchased by Walt Disney Pictures. Produced by Alfred Gough & Miles Milar (*SPIDERMAN 2, SMALLVILLE*).
- Screenwriter of original 105 page screenplay. The story centers around an all-girls football team in Texas coached by an NFL coach on probation for anger management.
- <http://variety.com/2004/film/news/mouse-catches-girls-pitch-1117902736/>

FORGET THAT (2003)

- Walt Disney Pictures and Storyline Entertainment (*CHICAGO*).
- Screenwriter of original 105 page screenplay. Story centers on a self-centered father who loses twenty years of his memory and realizes that he's grown up to be the opposite of who he hoped to become.
- Wrote the script during my Disney/ABC Fellowship.

Projects in Development:

MISSY PIGGLE WIGGLE (2018)

- Half-hour animated comedy series developed for Mighty Coconut & Haven Productions.
- Based on the book "Missy Piggle Wiggle" by Ann M. Martin.
- Currently out to cast for consideration and packaging.
- Will serve as creator, showrunner and producer.

LONG LOST (2018)

- Half-hour comedy teleplay (30 pages).
- Writer of original 30-min teleplay about two siblings who meet for the first time in their forties.
- Currently out to producers and cast.
- Will serve as creator, showrunner and producer.

DOG TRIP (2017)

- Developed for Underground Films (*REMEMBER ME, LICENSE TO WED, SNOWFALL*).
- Screenwriter of 105 page screenplay. Holiday romantic comedy about an engaged couple who must drive an unruly dog across the country before they can get married.

CHILLING IN AUSTIN (2017)

- Screenwriter of 30-page teleplay, co-written with Scott Shepherd. Half hour comedy about an illustrator in Austin, Texas and how life imitates art.
- Tom Werner producer (3rd *ROCK FROM THE SUN, ROSANNE, THE COSBY SHOW*).

TURBULENCE (2017)

- Screenwriter of 105 page screenplay.
- The story is about a female pilot who is trying to balance a boyfriend on each coast. Reworking of original screenplay, "Holding Pattern"

AFFAIRS OF STATE (2014)

- Screenwriter of 120 page screenplay. Romantic comedy about a love triangle between the President of the United States, the First Lady of the United States and the British Prime Minister.

SWEET CHILD OF MINE (2012)

- Broken Road Entertainment (*MALL COP, BLENDED*).
- Screenwriter of 110 page screenplay. Centers around five different couples going through the birth of their children.

SPECIAL EDUCATION (2011)

- Producers Beau Bowman & Matt Stueken (*10 CLOVERFIELD*).
- Screenwriter of 110 page screenplay. The story centers on the parents of a little girl who is diagnosed with autism.

HOLDING PATTERN (2011)

- Developed for Producer Robert Shaye (*THE LORD OF THE RINGS*).
- Screenwriter of 105 page screenplay. The story is about a female pilot who is trying to balance a boyfriend on each coast.

BABY TRAIL (2009)

- Hilary Swank producer and committed to star (*MILLION DOLLAR BABY*).
- Screenwriter of 105 page screenplay. Story is based on the best-selling UK Novel, “Baby Trail”, about a couple trying to get pregnant.

AUSTIN EYES (2016)

- 60 page pilot teleplay.
- The show is a network procedural drama about an Austin based detective agency.

FIRST & THIRD (2016)

- 60 page pilot teleplay.
- The show is a network drama about a woman and her daughter who are pregnant at the same time.

WHITE & BLACK (2013-present)

- Pilar/Segan/Shepherd Productions (*HAVEN, GREEK*).
- Co-writer with Scott Shepherd of 60 page pilot teleplay and 20 page sales document. The show centers on a graphic novelist and where the inspiration for his stories come from. .

KODACHROME (2011-2013)

- Produced by Robert Redford’s Sundance Productions.
- Co-writer with Scott Shepherd of a 60 page pilot teleplay.

ACADEMIC WORK

CLASSES TAUGHT

- RTF 369: Advanced TV Writing: Specs.
- RTF 333: Introduction to Screenwriting.
- RTF 369: Advanced TV Writing: Pilots.
- RTF 369: Advanced Feature Screenwriting.
- RTF 347C: Entertainment Careers and Contexts.
- RTF 368: Undergraduate Writing Thesis.
- RTF 380J: First Year Graduate Screenwriting.
- RTF 380M: Advanced Graduate Writing Workshop.
- RTF 380N: Graduate Advanced TV Writing.
- RTF 380N: Graduate TV Writer's Room Workshop.
- RTF 348: Undergraduate Business of Screenwriting.
- UTLA: Business of Screenwriting.
- UCSB: Advanced Feature Screenwriting.
- UCLA Professional Program: Feature Screenwriting.
- UCLA Professional Program: TV Writing Workshop.

STUDENT ADVISING

- **Thesis Committees** for RTF Screenwriters, production students and Michener Center for Writers Screenwriters from *2011 - Present*: Robert Deardon (chair), Patrick Pryor (chair), Zachary Gonzalez (chair), Sally Bergon (chair), Chad Nichols (chair), Margo Newbury (chair), Deja Bernhart (chair), Kelly Ota (member), Mariam Aziz (member), Nathan Efstation (member), Joseph Putas (chair), Teresa Warner (chair), Phil Hoover (chair), Alicia Choina (reader), Autumn Reeves (chair), Maya Perez (chair), Rachel Kondo (reader), Kelly Luce (reader), Mark Hitz (reader), Matthew Wolfe (chair), Laura Davis (chair), Donna Hull (reader), Colin Scott (chair), KC Sinclair (secondary chair), Rachel Kempf (chair), Matt Cutts (reader), Hannah Bailey (member), Caroline Keene (chair), Nathan Pesina (chair), Alessandra Bautze (chair), Renier Murillo (reader), Travis Maiuro (chair), Heathyr Clift (chair), K.C. Sinclair (secondary chair), William Glicker (secondary chair), Jesse Sunenblick (secondary chair), Mira Lippord-Johnson (chair), Jason Kessler (chair), Jason Scott (reader), Katherine Craft (chair), Shea Mayo (reader), Pogo New (reader), Paula Rodgers (reader), Artemis Anastasiadou (reader), Sophia Loffreda (reader). **Independent Studies** for RTF and Michener students from *2011 - present*: Sally Bergon, Zachary Gonzalez, Christopher McGillicuddy, Michael Swan, Margo Newbury, Seth Dumas, Matt Cutts, Maritza Avilar, Madli Laane, Katie Brown.

Plan II Thesis Committee: Thaisa Howorth in 2013. Routinely advise MFA and Undergraduate students on professional matters including internships, story ideas, fellowship programs, finding representation, resume building, graduate school and relocating to Los Angeles.

UNIVERSITY/COLLEGE/DEPARTMENTAL SERVICE

- Screenwriting Area Head Fall 2017 – Present.
- RTF Executive Committee Fall 2015 – 2017.

- Co-Created and co-taught with Professor Alisa Perren the Media Industries Master Class offered in the Fall of 2015 to the undergraduates.
- Hiring Committee. Participated in the hiring of two new RTF Production faculty members. August 2016 – March 2017.
- Hiring Committee. Participated in the hiring of two new RTF Media Studies faculty. Interviewed candidates for position, reviewed applicants. August 2012 - February 2013.
- The RTF Script Library. Received a grant to oversee the RTF Script Library screenplays converted to PDF files. Uploaded all of the files to a department wide database available to students and faculty. August 2012-May 2013.
- UTLA 2013 Summer Chair. Created a new course for the UTLA Program offered in the summer. Tried to bridge the gap between RTF and UTLA.
- Participated in the expansion of the TV curriculum for both the undergraduate and graduate screenwriting courses:
 - 369: TV Specs
 - 369: TV Pilots
 - 368: Undergraduate Writing Thesis
 - 380N: “Writer’s Room Workshop”

COMMITTEES

2011 - 2012:

Michener Center for Writers Admissions
Graduate Studies Committee

2012 - 2013:

RTF Faculty Hiring Committee
Graduate Studies Committee
Michener Center for Writers Admissions

2013 - 2014:

Michener Center for Writers Admissions
RTF Graduate Screenwriting Admissions
Graduate Studies Committee
50th Anniversary Planning Committee

2014 - 2015:

RTF Executive Committee
RTF Longhorn Film Showcase Committee
Michener Center for Writers Admissions
RTF Graduate Screenwriting Admissions
Graduate Studies Committee

2015- 2016:

RTF Executive Committee
RTF Longhorn Film Showcase Committee
Michener Center for Writers Admissions
RTF Graduate Screenwriting Admissions

Graduate Studies Committee

2016-2017:

RTF Faculty Hiring Committee
Moody School of Communications Diversity Committee
RTF Longhorn Screenwriting Award Committee
Michener Center for Writers Admissions
Graduate Studies Committee

2017- 2018:

RTF Longhorn Film Showcase Committee
Michener Center for Writers Admissions
RTF Graduate Screenwriting Admissions
Moody School of Communications Diversity Committee
Graduate Studies Committee

PROFESSIONAL AND COMMUNITY SERVICE

It has been my highest priority outside of my own classes to create a bridge between RTF and the professional film and television industry:

- Secured internships for literally dozens of undergraduate and graduate students. Three of those internships have led to paid full time jobs in the film/TV industry in Los Angeles.
- Co-created the Master Class for RTF with Alisa Perren.
- Created a “Business of Screenwriting” course for the UTLA Program, bringing in industry professionals to speak to our students.
- Introduced students to some of the industry’s top literary agents and managers as well as many well-known producers from Hollywood.
- Held Skype sessions with industry professionals from Walt Disney Pictures, Disney Animation, William Morris Endeavor Agency, ABC, NBC, Warner Brothers, Underground Film and Management and Fox Television.
- Gave undergraduate and graduate student screenplays to industry professionals, helping facilitate meetings and networking opportunities.
- Was the first guest of The Moody College Writer’s Program speaker series, “Conversations on the Craft”, on February 10, 2016.
- Lectured on the craft of screenwriting to the Spring UT NCA-Lahore project students via Skype in April of 2016.
- Guest panelist on screenwriting for The South Texas International Film Festival
- Co-created the Media Industries Conversation series with Alisa Perren where we bring in industry professionals to speak to our students. <https://rtf.utexas.edu/mic>

Industry Panels

The Austin Film Festival (2011-2017):

Moderator

- “Heroin’s Journey”
- “Three Minute Pitch”
- “Young Filmmakers: Breaking In”

- “Business of Screenwriting”
- “Writing for Young Adults”
- “Young Filmmakers: Writing Animation”
- “The TV Writers Room: Orange is the New Black”
- “Writing for Teens in America Panelist
- “The Development Process”
- “Navigating Fellowships and Labs”
- “How to Pitch”
- “Roundtable: Feature Writing”
- “Getting a Writing Job”
- “Teaching Screenwriting To Teens” (for the AFF education outreach for K-12 Public School Teachers
- “Young Filmmakers Pitch Panel”
- “Roundtable: The Business of Screenwriting”

South Texas International Film Festival (fall 2016)

- “Breaking into the industry”

South by Southwest Film Festival (2012-present)

Panelist

- “Screenwriting Roundtable: Breaking Into The Industry”
- “Screenwriting Roundtable: Feature Writing”

Juror

The UT Longhorn Screenwriting Competition, 2013 -present

The UT Longhorn Showcase Competition, 2015-present.

The Austin Film Festival Young Filmmakers Short Film Competition, 2014-present

GRANTS/AWARDS/FELLOWSHIPS

- The University of Texas System, Regents Award in Teaching Excellence Nomination 2016 and 2017.
- Moody College of Communication, Dean’s Fellowship, Fall 2014
- Walt Disney Pictures Feature Writing Fellowship, 2002-2003. Created in 1990 in partnership with The Writer’s Guild of America, The Disney/ABC Fellowship is based in Los Angeles and is widely recognized as one of the entertainment industry’s most coveted writing programs.