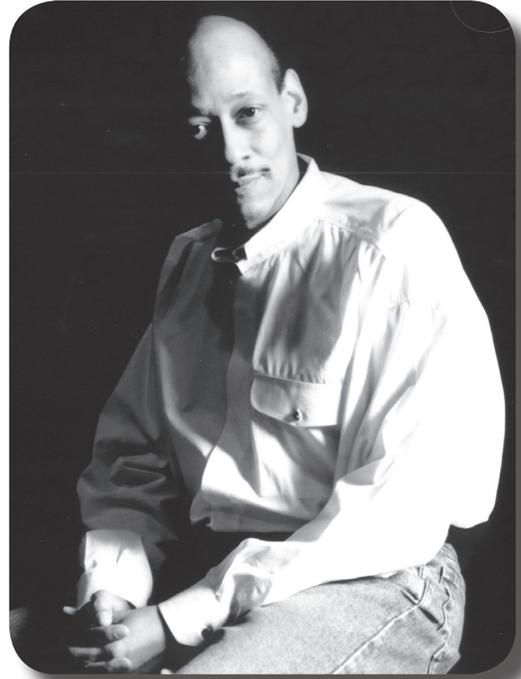


WELCOME

Welcome to the 2008 CSUN Senior Film Showcase. The films you will see tonight were completed in the senior level film production course in the Department of Cinema and Television Arts and are the capstone projects. This culminating experience decreases the gap between academic training and the rigors of the professional world. It also gives the advanced film student an opportunity to produce a 16mm or 35mm motion picture of substance.

All of the films were written, produced and directed by students in the Film Production Option under the guidance of the film production faculty with funding provided by the California State University, Northridge Associated Students Instructionally Related Activities Fund, and the Hollywood Foreign Press Association. The students must raise any additional monies needed and are given the creative freedom to produce what they wish. It is their persistence and tireless dedication that we salute with this screening. For the filmmakers honored tonight this will be the first public presentation of their work. Your response to their projects will be the first test of their endeavors.



The Film Production Option is proud to acknowledge our continued association with the Hollywood Foreign Press Association. In addition to the Hollywood Foreign Press Association Senior Film Edit Suite in Manzanita Hall, they have provided state-of-the-art digital location sound equipment for our senior film students and have most recently provided hardware and software upgrades to our Film Surround Sound Mix Facility. Also, our student directors this evening have the distinction of being Hollywood Foreign Press Association Fellows.

We are also proud of our relationship with Arri, Inc., the world's largest manufacturer of motion picture cameras. CTVA Alumnus and Arri, Inc. Vice-President Bill Russell has been instrumental in the development of The Arri 35mm Project, a program which provides a 35mm motion picture experience to a selected CSUN senior film group each semester. The films Armen and Braceros, screening tonight, are participants in the program.

Please sit back and enjoy the show, and afterwards, join us for a reception and live music in the lobby.

A handwritten signature in black ink that reads "Nate Thomas". The signature is stylized with a large, looping initial "N".

Professor Nate Thomas
Head, Film Production Option
Director, CSUN Senior Film Showcase

Welcome



A Dynamic Cultural Force

A provocative and dynamic force in American culture since the early twentieth century, movies have presented several generations of American writers with a new, fascinating, and challenging subject. In the beginning, there was debate simply as to whether the movies should be considered art. Many intellectuals at that time were appalled by the Hollywood product. They were waiting for film to break out into a more cerebral and provocative form. Critic James Agee was one such disappointed intellectual:

“Those who make or care for moving pictures have great reason to be angry, for all that is frustrated, and still greater reason to be humble, for all that is fallen short of, frustration or no. And if you foresee how few years remain before the grandest prospect for a major popular art since Shakespeare’s time dissolves into the ghastly gelatinous nirvana of television, I think you will find the work of this last or any recent year, and the chance of any sufficiently radical improvement within the tragically short future, enough to shrivel the heart. If moving pictures are ever going to realize their potentialities, they are going to have to do it very soon indeed. Aware of that, and aware also of all the works of genius which have been already achieved in films, I have no patience with the patient and patronizing who remind us mellowly that it took centuries to evolve an Aeschylus or a Joyce.”

—James Agee, 20 January 1945.

On previous senior film showcase occasions, we have acknowledged that requisite filmmaking talents are a combination of the student’s inherent grace and hard work. And while we have conceded that the Department of Cinema and Television Arts cannot endow these attributes, we have also maintained that we can, within the framework of a liberal arts university education, provide a learning environment in which the felicities of grace and hard work will be recognized, nurtured, and rewarded.

As James Agee also wrote: “When an art is in good health, mediocrity and amorphous energy and commercialism are more than welcome to exist, and to be liked and rewarded. When an art is sick unto death, only men [and women] of the most murderous creative passion can hope to save it.”

Accordingly—given the dedication of the students—the CTVA faculty at California State University, Northridge (formally detailing its mission at ctva.csun.edu) is prepared to engage its prospective filmmakers with equal grace, hard work, and PASSION.

Sincerely,
Dr. John Schultheiss
Chair, Cinema and Television Arts

Film Showcase

7:30 – 9:30 PM

Welcome

Armen (13 min.)

Tango (16 min.)

Shades of Hope (14 min.)

August 5th (11 min.)

Finding Bigfoot (17 min.)

Braceros (16 min.)

Cinematheque Awards

Acknowledgment of Sponsors

Closing Remarks

Reception

9:30 – 10:30 PM

Program



ROBERT TOWNSEND

A passionate visionary, trailblazer and Hollywood icon, Robert Townsend transcends any medium he touches. Whether he's performing stand up, acting, writing, directing, producing, or running a television network, his magic and versatile talent is undeniable. A Hollywood-pioneer well ahead of his time, Townsend, a Chicago native is often referred to as one of the "GodFathers of the Independent Film World." With over 30 years in the business, he has made an indelible mark in Hollywood with an extensive list of credits.

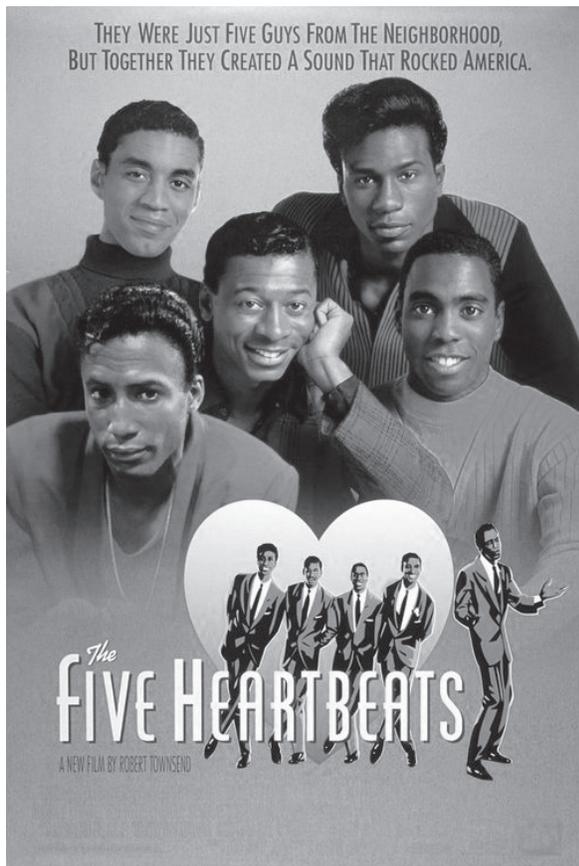
Robert's first film appearance was in the popular urban classic *Car Wash*. His break came while performing on various television comedy specials including *Rodney Dangerfield: It's Not Easy Bein' Me* and *Uptown Comedy Express*. Although comedy had been his forte during the early part of his career, he knew he was destined to be on the big screen. He landed the role of a lifetime co-starring opposite Denzel Washington in *A Soldier's Story*, and appeared with Diane Lane in *Streets of Fire* and Kevin Costner in *American Flyers*.



Even with his film career in high gear, Robert could see that there was a lack of good work available in the Hollywood film industry for Black actors. Wanting to do something to fill this void, but without a formal film education or outside funding (he would have to use his own credit cards to finance his work), Robert Townsend stepped behind the camera and the "independent filmmaker" was born. He wrote, directed, produced and starred in his own first film. His career took a turn for the best as the result was the critically acclaimed *Hollywood Shuffle*, a satire depicting the trials and tribulations of Black actors in Hollywood.

Host

Following the success of *Hollywood Shuffle*, film projects continued to pour in. He was soon directing Eddie Murphy in *Eddie Murphy Raw*. His next film endeavor was the inner-city fable *The Meteor Man* that he also wrote, directed and starred in. The stellar cast included James Earl Jones, Bill Cosby, and Eddie Griffin.

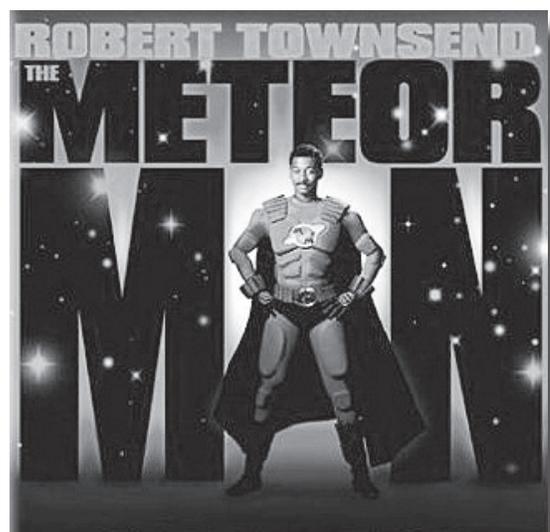


The movie that landed Robert the credit of a lifetime was the popular tearjerker classic *The Five Heartbeats*, a semi-autobiographical piece reminiscent of the 60's R&B male groups and the up's and down's of the music industry. This classic continues to be a favorite amongst audiences and one of the most talked about films in the industry. In between features, Robert created and produced his ground breaking Cable Ace award-winning *Partners in Crime* variety specials for HBO and highly praised *Townsend Television* for FOX television. He also created and starred in the WB Network hit series *The Parenthood*.

Townsend has made history by being nominated for over 30 NAACP Image Awards for film and television. At the 2001 NAACP Image Awards he directed three performers nominated in the best actor/actress category in three different films: Leon, for his role in NBC's *Little Richard*; Alfre Woodard in the Showtime Movie *Holiday Heart* (which also garnered her a Golden Globe nomination) and Natalie Cole for her gripping self-portrayal in *Living for Love: The Natalie Cole Story* (for which she won the coveted Image Award for best actress). Townsend continued to helm films for the small

screen, including *Carmen: A Hip Hopera* for MTV Films (one of the highest rated shows for MTV, starring Beyonce Knowles) and *10,000 Black Men Named George* for Showtime (an Image Award winning and highly acclaimed period piece about the Pullman porter strike, starring Andre Braugher and Charles Dutton).

This versatile talent, is busy as ever, acting, directing and producing. Townsend has recently returned in front of the camera to star opposite Angela Bassett in the faith based film *Of Boys and Men*. He has also just completed directing Golden Globe winner Ving Rhames in a biopic about the troubled boxing legend Sonny Liston entitled *Phantom Punch*. Currently, Townsend is in the editing room putting the finishing touches on *Why We Laugh*, a comedy documentary on the history of African American comedians from slavery to present, with interviews including such legends as Bill Cosby, Dick Gregory, Chris Rock and the Wayans. Never one to waste time, Townsend is also writing a feature film and developing a new television sketch series that he will star in for the TBS Network. Townsend's mission is to create quality programming for everyone to enjoy and to create a classic body of work that is timeless.



Host



James Mathers

Director/Cinematographer

President, *Migrant FilmWorkers, Inc.*
 Founder, *The Digital Cinema Society*

James Mathers grew up in the film industry. As a child actor, he performed in feature films alongside such notables as Henry Fonda, Walter Brennen, Buddy Ebsen, and Hayley Mills. He also guest starred in episodes of *Bewitched*, *My Three Sons*, *The Munsters*, and *Adam-12*. He is the younger brother of Jerry Mathers of *Leave It To Beaver* fame.

Retiring from acting in the 70's, Jim attended film school at California State University Northridge. Behind the camera, professional work started in 1975 with a variety of staff and free-lance assignments. In 1978, he formed Jim Mathers Video/Films, Inc. and in the late '90s, reflecting the years of shooting film and video all around the globe, the company name was changed to *Migrant FilmWorkers, Inc.*

Jim has been the Director of Photography on over thirty feature films and Movies of the Week, and partnered in the development of six TV series. He has recently shot a pilot for DreamWorks directed by Judd Apatow (*The 40-Year-Old Virgin*, *Knocked Up*) and has completed principle photography on the digital features *Montana Amazon* (starring Haley Joel Osment and Olympia Dukakis) and *Balancing the Books* (starring Lea Thompson, Ed Begley Jr. and Ernie Hudson).

In the documentary realm, he was DP on the Lionsgate theatrical release *The US vs. John Lennon*, as well as the Grammy nominated Showtime special *Beautiful Dreamer: Brian Wilson and the Story of "Smile."*

Jim is a co-founder of *The Digital Cinema Society* and a contributing editor to *Digital Cinema Magazine*.

Spiros Stathoulopoulos

Director/Cinematographer

Raised in the city of Thessaloniki where filmmaker Theo Angelopoulos shot some of his masterpieces, Spiros Stathoulopoulos began making movies at an early age. At fourteen, seven years after his family moved from Greece to Colombia, he earned his first award for the video short *Dimension* which was broadcast nationwide. At eighteen, he served in the Greek Army. This experience shaped his vision and influenced another short film, *Nekropolis*. By twenty-three, he had edited the feature film *Habitos Sucios* for renowned Colombian director Carlos Palau. Now, at twenty-nine, after moving to Los Angeles to finish a formal education in filmmaking at California State University, Northridge, he has established his own production company, KOSMOKRATOR SINEMA, and completed his first feature film entitled *PVC-1*. *PVC-1* was presented in the Directors' Fortnight at the 2007 Cannes Film Festival, where it was well received. The film was picked-up for distribution and will be given a theatrical release during 2008.



Robert Mitas

Production Company Executive

Robert Mitas received his Bachelor of Arts degree in 1993 from the California State University, Northridge Department of Cinema and Television Arts (formerly the Department of Radio-Television-Film). He began his film career as a "page" at Paramount Studios, which lead quickly to his becoming the personal assistant to Michael Douglas, Academy Award-winning producer, actor and Hollywood icon. Robert has worked for the mega star for the past ten years and now holds the position of Executive Vice President at Furthur Films, Michael Douglas's production company located on the Universal lot. Mitas is responsible for developing a slate of feature films and television projects for Douglas. Each semester he enjoys guest lecturing in Professor Nate Thomas's CTVA 351 Anatomy of Film Producing class where he introduces students to the realities of producing projects in today's film business.

Robert is married to the beautiful Gioconda Camacho, whom he met while both were students in Thomas's producing class.

Armen

The Arri 35mm Project

— running time: 13 min. / 35mm —

CAST

Armen

Mitch Kalamian

SS Officer

Ben Bowen

Della

Tamar Kagan

Benjamin

Arthur Godelekyan

Gendarme

Ron Tzadik

Armen's Father

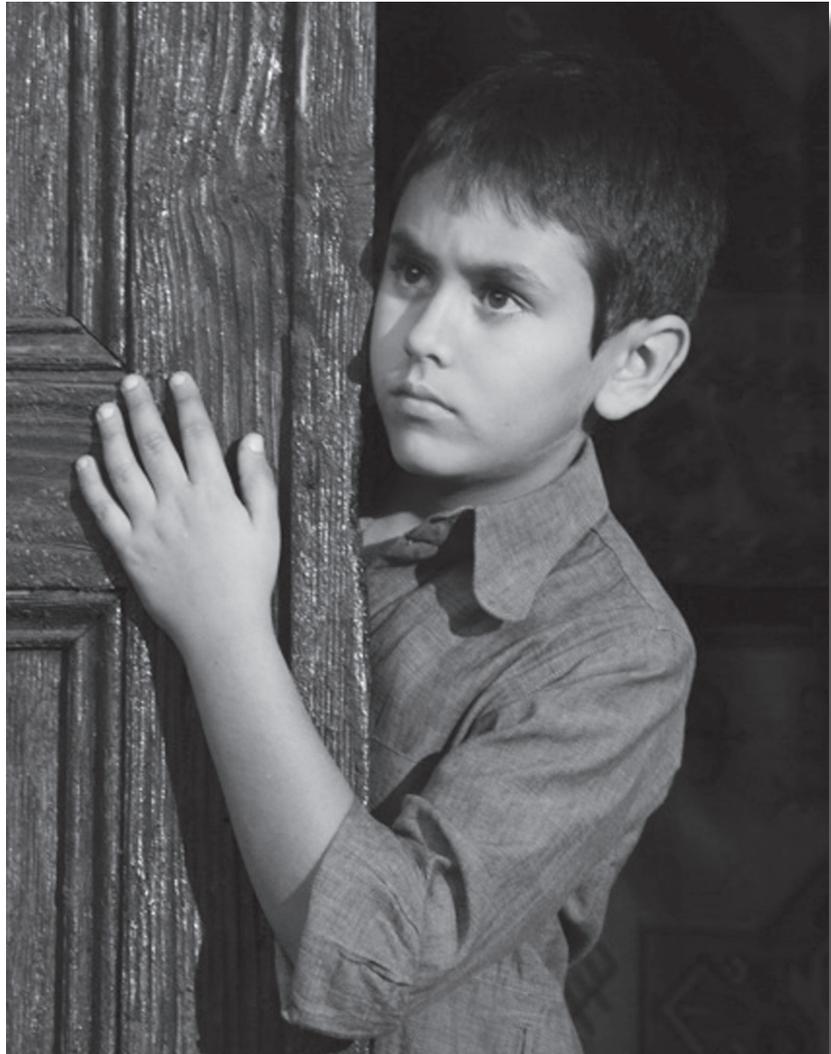
Korken Alexander

Armen's Mother

Terri Ann G. Driggs

Young Armen

Jesse Kalamian



To avoid Nazi persecution, Armen, an Armenian watchmaker, has arranged safe passage out of 1939 Germany. Discovering his plan, a young Jewish mother begs Armen to take her 7-year old son with him to elude the genocide. It's a dangerous proposition that brings back painful memories. Armen survived a similar program of genocide in Armenia in 1915. Now he must make a choice ... to assuredly save himself or to risk everything in an attempt to save the boy.

Armen



Writer/Director/Producer

Sherry Festekjian

(818) 632-9713 • sherry29@sbcglobal.net

Producer

Michael Lyons

(818) 642-9488 • MikeLyons84@gmail.com

Director of Photography

Jimmy Browning

(661) 917-5257 • film.or.digital@gmail.com

Editor/Production Designer

Dayn Naimy

(818) 653-6629 • dnaimy@adelphia.net

Editor

Wesley Barker

(310) 990-1272

Production Sound Mixer

Mark Coger

(760) 855-4468 • coger_mark@yahoo.com



Armen

Tango

— running time: 16 min. / 35 mm —



Diego, a poor young boy from Buenos Aires, is introduced to the native music of Argentina when he witnesses a street performance of the Tango. Falling in love with the music, he wants to learn to play, but his father cannot afford to buy him a guitar. His profound disappointment takes his life into a downward spiral. As he grows into adulthood, his life becomes centered on an addiction to cocaine and an uneasy friendship with Felipe, his dealer. After a tragedy, Diego must finally face his demons.

Tango



Diego

Louis Carazo

Felipe

Daniel Galo

Young Diego

Fernando Silva

Manuel

Gus Lynch

Guitarist

Eladio Giron

Funeral Speaker

Emilio Baldioli

Female Tango Dancer

Barbara Salas

Male Tango Dancer

Varo Boyaiyan

Tango

Writer/Director

Allan Giron

(818) 427-2561 • djallanjg@hotmail.com

Producer

Amber Rhodes

(818) 428-7185 • amber.rhodes.26@csun.edu

Cinematographers

Jimmy Browning

(661) 917-5257 • film.or.digital@gmail.com

Greg Grudt

(818) 581-7634 • Zero727@aol.com

Editors

Marion Sistena

(818) 284-5039 • thepandamancan@gmail.com

Aaron G. Lewis

(805) 217-6762 • misterboo@roadrunner.com

Michelle Wagner

(818) 987-3943 • michelle.wagner.385@csun.edu

Sound Mixer

Eric Capella

(818) 825-7458 • ericapella@gmail.com

Music

“Nima”

(818) 917-3021 • ostadnima24@msn.com

“King” Luke Loomis

(909) 534-9432 • kinglukeloomis@gmail.com

Boom Operator

Jorge Lopez-Hidalgo

(818) 248-1023 • losquejo@hotmail.com

Boom Operator/Sound Utility Technician

Andrew Webb

(310) 779-6834 • Webb142@yahoo.com

Production Designer

Miguel Nunez

(951) 818-6230 • miguelfilm@gmail.com

Gaffer

Frank DiPaola

(818) 516-7339 • dwingdk@hotmail.com

Key Grip

Sergio Rodriguez

(818) 523-837 • Visions5000@aol.com



Tango

Shades of Hope

— running time: 14 min. / 35 mm —



The Vietnam War touches three lives as a college student, a new recruit, and an experienced soldier come to terms with the changing world around them. Through letters from home, termed *Shades of Hope*, each finds something that makes the world livable.

CAST

Danny

Matt Lasky

(310) 691-3070

Trish

Allison Mattox

(310) 462-0600

Max

Russell Cummings

(310) 927-8113

Pete

Dominic Conti

(323) 481-9154

Roger

Todd Thomas

(917) 449-8033

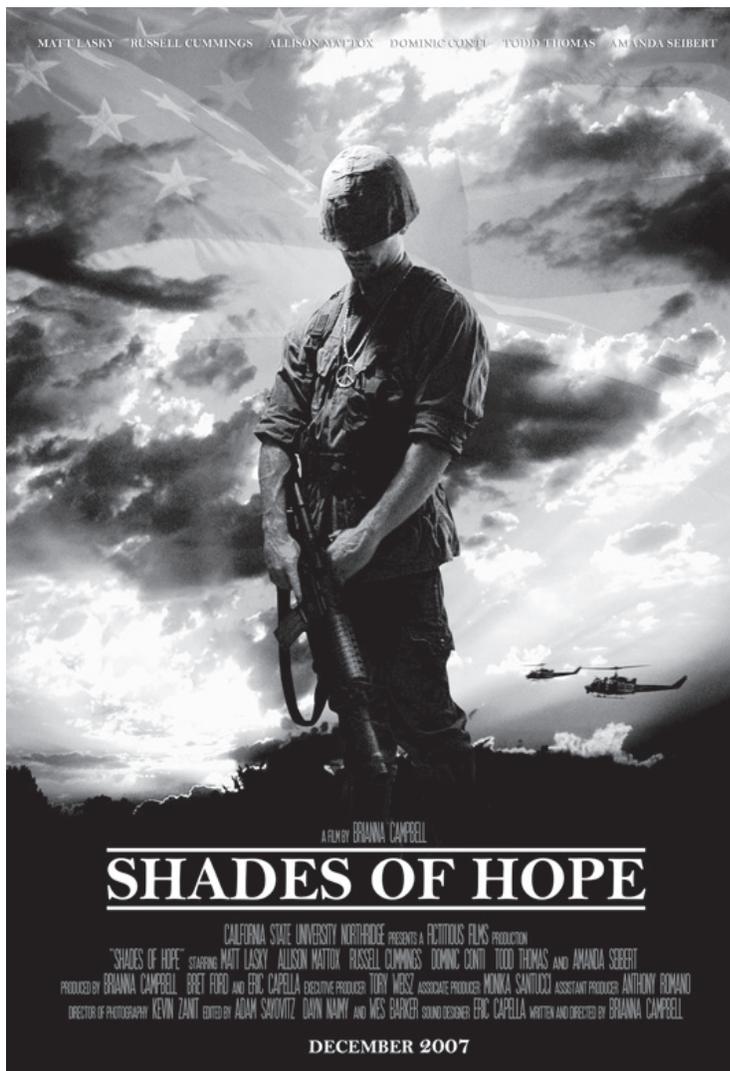
Jackie

Amanda Seibert

(661) 904-9555



Shades of Hope



Writer, Producer, Director
Brianna Campbell
 (661) 305-5100

Producer, Sound Designer
Eric Capella
 (818) 825-7458

Sound
Rudy Layola
 (408) 398-2048

Producer
Bret Ford
 (805) 704-2845

Director of Photography
Kevin Zanit
 (818) 321-7212

Editors
Dayn Naimy
 (818) 653-6629

Adam Sayovitz
 (818) 679-1428

Wesley Barker
 (310) 990-1272

Executive Producer
Tory Weisz
 (209) 992-2150



Shade of Hope

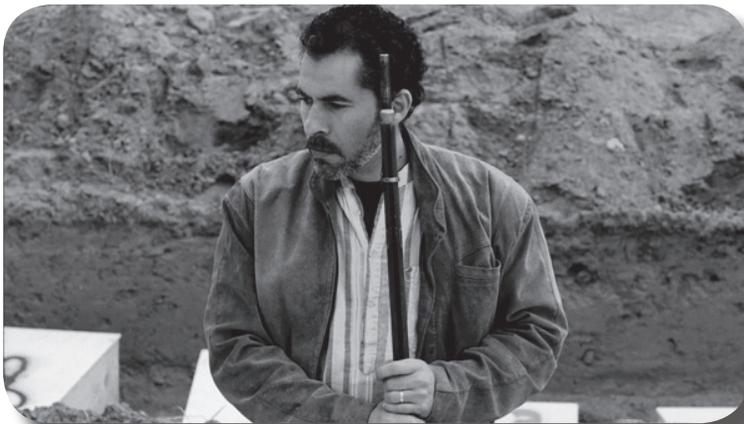
August 5th

— running time: 11 min. / 35 mm —



Most people take for granted the things that can change in just one day. *August 5th* is a snapshot from the life of an ordinary man. For our protagonist, one day changed not only the course of his life, but his family's as well. In a war-torn country, he finds himself faced with a decision. One path leads to redemption ... the other to revenge.

August 5th



CAST
in order of appearance

Samir Maghawiri
Gilda Graham
Mohamed Fawaz
Yarra Fawaz
Charles Fathi

Writer/Director
Tony Mohareb

Producers
Jason Frizado
Sandi M. Smith

Director of Photography
Keyan Safyari

1st AC
Greg Gerardo

2nd AC
Takuji Nakahira

Assistant Director
Hegel Torres

Editor
Preston Northrop
Jeremy Dewald

Sound
Ryan Taylor

Production Design
Michelle Pinero
Martin Runel

Gaffer
Heather Anhalt

Script Supervisor
Miki Jelcic

Composer
Shadee Nassar



August 5th

Finding Bigfoot

— running time: 17 min. / 35 mm —



After graduating from college, Ben Linton returns home to decide what he wants to do with the rest of his life. His family expects him to take over the family business, but Ben has other ambitions. He decides to go on a quest to find the legendary “Bigfoot.” It becomes a journey of self-discovery.



Finding Bigfoot

CAST

Ben

Jarrett Worley

Clifford

Jerry Bornstein

Walter

Ken Zavayna

Adelai

Martitia Palmer

Producer

Liz Pantoja

(310) 948-0940 • LLZ735@hotmail.com

Producer

Mallory Diaz

(805) 279-7149 • m2002qt@adelphia.net

Writer/ Director

Robert Larson

(818) 625-3341 • larsonfilms@gmail.com

Editor

Shaun Hillman

(818) 633-2760 • sdh@speakeasy.net

Director of Photography

Collin Cates

(760) 473-0472 • ccube311@hotmail.com

Composer

Sean Massey

(818) 517-1147 • seancmassey@gmail.com

Production Sound

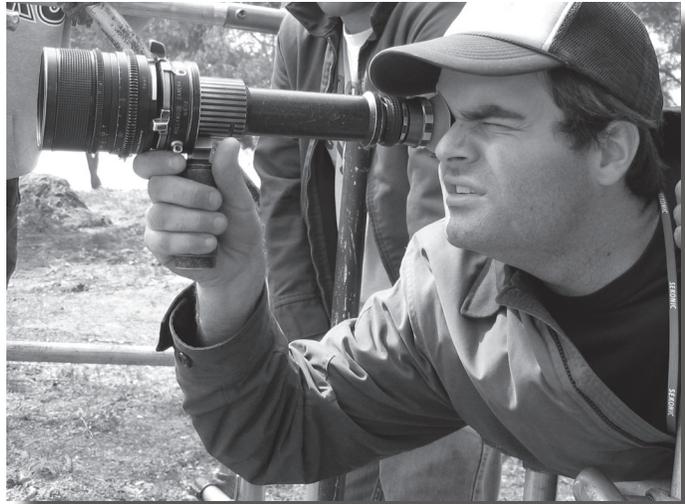
Jay Richardson

(805) 551-0365 • crushedbyastereo@gmail.com

Post Sound

Conor Barrett

(949) 922-0748 • conor.barrett.85@gmail.com



Finding Bigfoot

Braceros

The Arri 35mm Project

— running time: 16 min. / 35 mm —

The term “bracero” derives from the Spanish word for “arm” and refers idiomatically to a farm hand or laborer for hire. In the United States, bracero refers specifically, and often derogatively, to a legally-contracted Mexican farm worker.

In 1942, the U.S. faced a farm labor shortage and opened its borders to Mexican braceros, openly recruiting their immigration. Thousands of men eagerly responded to the promises of high wages, plentiful work, and favorable conditions. What they found was discrimination, suffering, and humiliation. To this day, these braceros have never been properly recognized or compensated for the service they provided.

In this film, based on Martin Carreno’s real life story, we experience an adventure of sorrow and strength as a young girl learns from her grandfather of this time in her family’s history.



Braceros

<p><i>Producers</i> Taylor Loftin (858) 663-7759 • taylorloftin@mac.com</p> <p>Rachel Blavin (310) 433-1613 • RGBfimgirl@gmail.com</p> <p><i>Writer</i> Ryan Close ryan.c.close@gmail.com</p> <p><i>Director</i> Belinda Carreno bldnc@yahoo.com</p>	<p><i>Director of Photography</i> Thomas Rose</p> <p><i>Editor</i> Johnnie Martinez (323) 717-3389 • Johnnie@isotropicfilms.com</p> <p><i>Production Sound</i> Stephen Nelson stephennelson384@gmail.com</p>	<p><i>Sound Designer</i> Andrew Tracy andrew@alanaudioworks.com</p> <p><i>Score</i> Rick Amieva singer2rocker@aol.com</p> <p>Ruwanga Samath ruwanga@thebirdcall.com</p>
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CAST

Carlos
Rodrigo Robles

Martin
Alberto Zeni

INS Agent #1
Gilbert A. Chavarria

INS Agent #2
Eric Reinholt

Doctor
Gary-7

Grandfather
Alfonso Castro

Granddaughter
Edica Cordova



BracerOS

The Arri 35mm Project

ARRI

In the Fall Semester of 2005 Arri, Inc., the world's largest manufacturer of motion picture cameras, initiated a new program with the CSUN Department of Cinema and Television Arts. The special program called The Arri 35mm Project provides the opportunity each semester for a selected senior level project in the Film Production Option to be produced in the 35mm motion picture format. Arri, Inc. will provide a new 35mm Arricam motion picture camera and lighting units for use by the selected group while other production services, post production services, and equipment are provided by various leading industry vendors such as Eastman Kodak, Fuji, Fotokem, J.L. Fisher, Mole Richardson, Clairmont Camera, Sequoia Illumination, Cinerep and Illumination Dynamics. The Arri 35mm Project also has a mentoring element. A professional cinematographer and member of the American Society of Cinematographers (A.S.C.), with an impressive body of work, will mentor those students involved in the photography of the selected motion picture. *Armen* and *Braceros*, screening tonight, are participants in The Arri 35mm Project program.



The Arri 35mm Project



The facilities in Manzanita Hall offer CTVA students the opportunity to produce films in a professional environment.

16mm cameras (Arriflex, Eclair, Cinema Products, and Bolex), grip equipment, and portable lighting, are housed and maintained by the engineering staff and are available for checkout to film students.

The Film Stage includes a complete lighting package with dimmers. A J.L. Fisher 10 Dolly with accessories is kept on the stage for use in student projects. The 40' x 56' production area is fully sound proofed and encircled with two movable cycloramas in blue and black. The adjoining scene shop is available for construction and storage of sets and props.



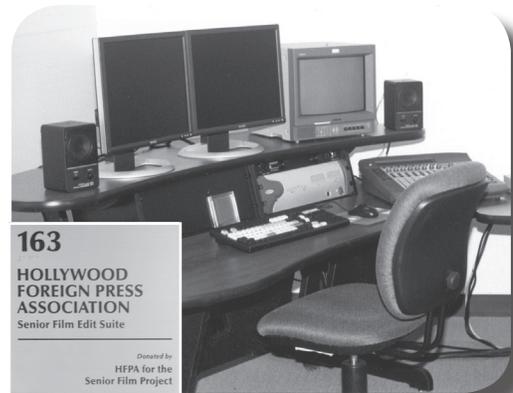
A two-wall green-screen hard cyc cove is available for special effects production in an adjoining Insert Stage.



Post-production editing is done using either Avid or Final Cut Pro non-linear editing stations. These are available for student use in both bullpen and private suite environments. Senior film production students edit in the Hollywood Foreign Press Association Senior Film Editing Suite which houses an Avid Media Composer Adrenaline System.

Grants are available through the department for completion money to conform negatives to the decision list and to create release prints.

For titling and special effects students use the Paul Hunter Visual Effects/Film Graphics Room, featuring state-of-the-art digital animation and titling creation utilizing 3-D Max, Combustion, and After Effects software programs.



The Film Sound Mixing Facility features an ADR/Foley Stage complex and a multitrack digital sound mixing room with Pro Tools technology and rear screen projection.

Each year, the best works produced by CTVA film students are showcased at a special screening at the Academy of Television Arts and Sciences. Industry representatives are invited to evaluate the work.



Students in the CTVA television program work in a 40' x 60' television studio with adjacent Scene Shop. The television studio contains 4 state-of-the-art Hitachi Z3000 digital television cameras with teleprompters, an extensive lighting package with dimmers, and movable blue, white, and black cycloramas.

Overlooking the studio is the Video Control Room which contains a Ross Digital Switcher with digital video effects. The adjacent Sound Room is housed with a Sony digital audio board, a digicart machine, and instant replay capability.

The Master Control Room has a character generator and still store and supports recording and playback in Betacam SP, DVC Pro, DVCAM, DV, Umatic, and VHS video formats.

Television students can also check out from the Equipment Room an array of portable digital cameras, as well as lights and support equipment, are available for field work .

Television students edit in Individual Editing Suites, with Final Cut Pro being the preferred system.

Completed programs are regularly broadcast on the local cable stations.



The Department of Cinema and Television Arts' Cinematheque is an innovative year-round film screening program housed in The Armer Theater, a state-of-the-art 130 seat motion picture theater on the CSUN campus. The only venue of its kind in the San Fernando Valley, the Cinematheque presents thematically designed retrospectives of classic films, as well as aesthetically significant contemporary releases—in conjunction with the appearance of featured guest artists for lectures and panel discussions.



For more information, please contact:
 The Department of Cinema and Television Arts.
 (818) 677-3193 (Phone) (818) 677-4919 (Fax)
www.cinematheque.csun.edu



In the lobby of The Armer Theater is the Gallery of Film Poster Art. This film poster gallery creates an appropriate ambience to complement architect Robert Stern's aesthetically pleasing edifice—and to provide a thematically suitable entrée to the CSUN Cinematheque. The gallery is sustained by the internationally acclaimed Mike Kaplan Collection of over 1500 pieces of vintage motion picture posters and movie art.

Our continued thanks to the members of the
 CSUN Cinematheque
Flory & John Schultheiss
Michael & Nancy Bloch
Chris Sales



Cinematheque.csun.edu

The Armer Theater

CTVA Department

The Hollywood Foreign Press Association

The Hollywood Foreign Press Association presented \$1,200,425 in financial grants to film schools and non-profit organizations at its annual Installation Luncheon honoring the organization's 2007-2008 slate of officers at the Beverly Hilton. The amount is the largest tally ever distributed at the annual luncheon in the organization's 65-year-history.



Jamie Foxx

© HFPA

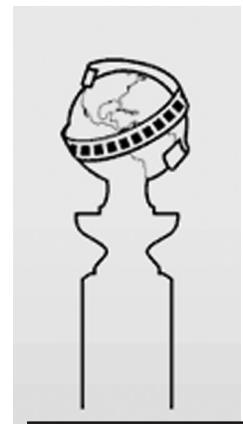
"We're delighted that so many celebrities and community leaders were able to be with us today for our annual installation luncheon to celebrate the Hollywood Foreign Press Association's donations to 28 outstanding film-related charities and educational institutions," said HFPA President Jorge Camara. "We are proud that this year's annual grants again exceed \$1,200,000 and our total tally for grants given during the last 13 years is more than \$7.7 million. We are thrilled that the success of the Golden Globes allows us to be so generous."

Celebrities attending the event to announce grants included Marc Anthony, Jamie Foxx, Jennifer Lopez, and Hilary Swank, who announced grants to California State University, Northridge Dept. of Cinema and Television Arts; American Film Institute; CalArts School of Film/Video; California State University, Long Beach Department of Film and Electronic Arts; California State University, Los Angeles; UCLA School of Theatre, Film and Television; New York University [Tisch School of the Arts]; North Carolina School of the Arts Foundation; and Columbia University School of the Arts. Celebrities attending the event included Josh Brolin, Billy Bush, Kate del Castillo, Sam Elliott, Peter Falk, Christine Lahti, Masi Oka, Tony Plana, Charlize Theron and Forest Whitaker

The Hollywood Foreign Press Association is known worldwide for its Golden Globe Awards at the end of January every year. However, in between those televised gala events, the HFPA members—all working journalists—spend the rest of the year interviewing film and television personalities and telling the world about various aspects of show business.

Historical Context. It all began in the early 1940s, a time riddled with contradictions. The world was in flames, Pearl Harbor had drawn America into the World War, atomic fission had succeeded, soldiers and civilians were dying by the millions—and in Hollywood, strangely enough, creativity was at an all-time high. Audiences, hungry for diversions, were seeking out films honoring figures of heroic dimensions, stories offering inspiration and entertainment to those who were coping with pain, loss, fear, worry, and despair. The release of the film *Casablanca* coincided with the Allied occupation of Casablanca (1942). In the midst of this, a handful of non-American journalists tried to get reports through to their home countries and began helping each other, sharing contacts and material.

Already in 1928, the Hollywood Association of Foreign Correspondents (HAFCO) had been formed, and, in 1935, The Foreign Press Society appeared briefly. Both



HFPA®

Acknowledgments



Charlize Theron and Hillary Swank © HFPA

terminated abruptly, although HAFCO had a fleeting moment of fame when celebrities such as Charlie Chaplin and Mary Pickford showed up at the HAFCO International Ball at Hollywood Roosevelt Hotel. One thing was clear: the idea of banding together was not only healthy but necessary. In 1943, a number of respected foreign journalists started the Hollywood Foreign Press Association, instigated by the correspondent for the British *Daily Mail*. In 1950, a group of working newspaper men and women, most of whom were founding members, withdrew, and formed the Foreign Press Association with strict rules for membership. The two associations existed side by side and frequently interacted until 1955, when the Hollywood Foreign Press Association united actively working reporters from both groups, now with definite guidelines and requirements for membership, active and affiliate.

Each year the members are required to present recent by-lined articles for continued active status and participation in the association’s activities, which include more than two hundred annual interview opportunities with leading actors, directors, and writers working in motion pictures and television.

There are also set visits, participation in press days in other cities within (and occasionally outside) the United States, as well as film festivals in other countries where one important duty of those attending is to scout for interesting foreign language films to screen for HFPA members; another is to establish cultural exchanges with directors, actors, jurors and fellow journalists around the world. In order to vote on the association’s annual awards, the Golden Globes, members see well



Marc Anthony, HFPA President Jorge Camara, and Jennifer Lopez © HFPA

over 250 domestic films released each year, along with foreign language films, motion pictures made for television, and prime time television series.



Dagmar Dunlevy
Photo©Eric Charbonneau/BEI

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Professor Nate Thomas Mark Schaubert	Showcase Director/Head, Film Production Option Showcase Producer
Professor Fred Kuretski Professor Temma Kramer Professor Michael Hoggan Professor Ken Portnoy Dr. Fred Ginsberg Richard Ollis Jan Popiden Joel Krantz Professor Jon Stahl Professor Alexis Krasilovsky Professor Jared Rappaport Tom McWilliams Professor Thelma Vickroy Professor Mary Schaffer Professor Eric Edson Dr. Robert Gustafson Dr. John Schultheiss	Showcase Founder/Sr. Film Production Faculty Sr. Film Production Faculty Film Production Faculty Film Production Faculty Adjunct Film Production Faculty Adjunct Film Production Faculty Adjunct Film Production Faculty Adjunct Film Production Faculty Head, Screenwriting Option Screenwriting Faculty Screenwriting Faculty Adjunct Screenwriting Faculty Head, Radio/Television Production Options Head, Multimedia Production Option Graduate Coordinator, Screenwriting Head, Electronic Media Management Option CTVA Department Chair/ Head, Media Theory and Criticism Option Department of Music
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