FROM OSCAR®-NOMINATED DIRECTOR DANIEL RAIM

# SOMETHING'S GONNA LIVE

*

CONVERSATIONS WITH

**SIX GREAT HOLLYWOOD CINEMA ARTISTS**

ON FILM CLASSICS

THE BIRDS * NORTH BY NORTHWEST
TO KILL A MOCKINGBIRD * THE TEN COMMANDMENTS
VERTIGO * THE WAR OF THE WORLDS
IN COLD BLOOD... AND MORE

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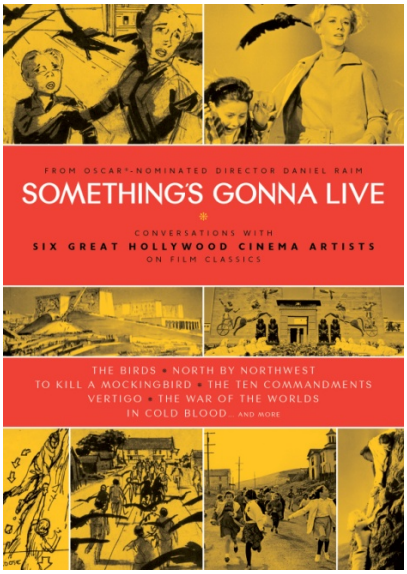


Los Angeles Times
**Critic's Pick**

**"*Something's Gonna Live*–a reference to artistic legacy–is a sensitive and important documentary, taking its time to observe and listen to its subjects, and uncover the creative values that underly their work. It's a film the industry should cherish."**
- Doug Cumming, *Film Journey*

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Additional information, trailer and images available at:
http://www.somethingsgonnalive.com

# SOMETHING'S GONNA LIVE

**Written and Directed by**
DANIEL RAIM

**Cast:**
ROBERT BOYLE
HENRY BUMSTEAD
CONRAD HALL
HAROLD MICHELSON
ALBERT NOZAKI
HASKELL WEXLER

**Produced by**
GERALD CHAMALES
DANIEL RAIM
JENNIFER RAIM

**Executive Producer**
TOMMY G. WARREN

**Edited by**
DANIEL RAIM
JENNIFER RAIM

**Cinematography by**
HASKELL WEXLER, A.S.C.
GUIDO VERWEYEN
DANIEL RAIM

**Music by**
ASSAF RINDE

**2010 • USA • Color • 78 minutes • 35mm • 1:85:1 • Stereo • NR**

## SYNOPSIS

The Los Angeles Times Critics' Pick ***SOMETHING'S GONNA LIVE*** is an intimate portrait of life, death, friendship and the movies, as recalled by some of Hollywood's greatest cinema artists.

Academy Award®-nominated director **Daniel Raim** (*The Man on Lincoln's Nose*) captures the late life coming together of renowned art directors **Robert Boyle** (*North by Northwest, The Birds*), **Henry Bumstead** (*To Kill a Mockingbird, The Sting*) and **Albert Nozaki** (*The War of the Worlds, The Ten Commandments*), storyboard illustrator **Harold Michelson** (*The Graduate, Star Trek: The Motion Picture*), master cinematographers **Haskell Wexler** (*Who's Afraid of Virginia Woolf?, Medium Cool*) and **Conrad Hall** (*In Cold Blood, Butch Cassidy and the Sundance Kid*). These prolific artists have worked on a total of 400 films, garnering 25 Academy Award® nominations and 8 wins.

From snapshots, sketches, and vintage footage interwoven with interviews and contemporary footage of these artists visiting former studios and locations, we get a behind-the-scenes look at moviemaking in the golden age of cinema. As we watch iconic scenes of our collective imaginations emerge from their drawings, models, matte paintings, and sets, we hear tales of Mae West, "Hitch," and DeMille, and experience their longing for the sense of community that made working on these films so great.

Not a nostalgia piece, but an exploration of the artist's moral obligation to truthfully portray the human condition, ***SOMETHING'S GONNA LIVE*** is a thought-provoking and "deeply moving" (*LA Times*) celebration of the human stories behind the glamorous edifice of Hollywood.

## AN INTERVIEW WITH THE DIRECTOR

By Doug Cummings for *Filmmaker Magazine*

*The Man on Lincoln's Nose* (2000), Daniel Raim's short documentary about legendary production designer Robert Boyle (*North by Northwest*, *The Birds*), was nominated for an Oscar; Boyle himself received an honorary Oscar in 2008 at the age of 98. Over the course of several years, Raim continued to film Boyle in candid interviews and conversations with his production design colleagues (Henry Bumstead, Albert Nozaki, Harold Michelson) and cinematographers Haskell Wexler and Conrad Hall and produced an equally engaging follow-up feature, *Something's Gonna Live* (2010).

The film is a warm and contemplative portrait of the aging Boyle and his friends as they visit their old stomping grounds at Paramount Studios and converse about ways the industry has changed, and most importantly, the creative values they learned over the years and hope to preserve. Full of indelible clips, it's an engrossing movie for movie lovers, and it has recently been released on DVD and streaming sites such as Amazon and Netflix.

**Filmmaker:** It's amazing to think that the production designers featured in *Something's Gonna Live*, who contributed to films from the 1930s to the 2000s, met each other before they even began their careers.

**Daniel Raim:** Robert Boyle, Henry Bumstead, and Albert Nozaki graduated from the same class at the University of Southern California's school of architecture and it was at the height of the Depression, so there wasn't a lot of work in their field. They ended up rising in the ranks together at Paramount starting off as draftsmen and eventually became pioneering giants of production design. It was the early days of cinema and they invented the art form as they went along.

**Filmmaker:** They continued to teach or work in some fashion well into advanced ages; their profession is obviously a passion for them.

**Raim:** Boyle always said he got his start in Hollywood by the generosity of others, and talked about how they brought him in under their wings and taught him the trade. He often lamented that there really isn't that kind of apprentice system anymore. He was very dedicated to the community.

**Filmmaker:** What does a production designer do?

**Raim:** I always refer to Robert Boyle's definition: a production designer is responsible for the physical environment in which the action and the meaning of a film takes place, interpreting the psychology and emotion of a screenplay and relaying that in visual form.

**Filmmaker:** That sounds like a central concern of every narrative film. Why do you think production designers are less well known than directors or even some cinematographers and editors?

**Raim:** Good production design is invisible, because if a film has good design it appears as if it has been shot on location. Even if it's a science fiction film, the viewer believes he or she is there, they believe in that world fully. It's the first level of the suspension of disbelief. And within that comes all these layers that Bumstead talks about in *Something's Gonna Live*, such as the aging of sets and making them feel lived in. It also creates an inspiring world for the actors to respond to.
For example, Bumstead talks about his sets for *Vertigo* (1958), in which he made the protagonist, Scotty, a stamp collector with a complete stamp collecting setup in his desk; I'm sure that kind of detail helped James Stewart enter the psychology of his character.

**Filmmaker:** We think of how production design affects the viewer, but not often about how it affects the actors.

**Raim:** I was talking to production designer Jim Bissell (*Good Night, and Good Luck*; *E.T. the Extra-Terrestrial*) recently, and he said he builds sets so the actors can see them. He was talking about *300* (2006), and said everyone thinks it was made with greenscreen or digital mattes, but that a lot of the sets were physically built with carefully planned foregrounds, midgrounds, and backgrounds. He talked about the design being "front-loaded" because everyone on the set understood the visual content of each shot, as opposed to the shots being designed in post-production.
That's something that Boyle often talked about. In *North by Northwest* (1959), when Eva Marie Saint looked down, she could actually see the photographic backing depicting Mount Rushmore. He felt that the actor should be able to respond to his or her environment as much as possible.

**Filmmaker:** How did you meet Robert Boyle?

**Raim:** He founded the production design program at the American Film Institute in the early 1980s. In 1997, I went to look at some David Lynch student films at the AFI library, and someone mentioned Boyle as a legendary figure who taught there. That day I went to the admissions office and they scheduled an interview with Boyle.

**Filmmaker:** Were you already a student?

**Raim:** No, I hadn't dreamed of joining the AFI Conservatory; I was only two weeks out of the Israeli army, where I was a documentary filmmaker. I had a kind of vision one night that I'd come to America and learn from some white-bearded, wizard-like, classical Hollywood filmmaker. And I met Boyle, who was already 89 years old, and I was really struck by how down to earth he was. There was no air of pretension about him. He was really interested in the life I lived up to that point, and especially interested in the fact that I had 'seen the world.'

Boyle was a World War II combat cameraman himself; there's a story (confirmed to me by actor-director Norman Lloyd) about Boyle sneaking into Berlin before the American troops arrived in order to film their entrance. Boyle said to me, "I think you're ready to be a filmmaker because you've licked the streets." Then and there I decided I'd like to join the AFI Conservatory as a production design Fellow, not because I wanted to be a production designer but because I wanted to hang out with Robert Boyle.

Years later, after *The Man on Lincoln's Nose*, Boyle and I became friends, and we used to attend Foreign Language Film Oscar-qualifying screenings together. He would avidly watch films by Tsai Ming-liang or Nuri Bilge Ceylan. His favorite director (after Hitchcock) was Aki Kaurismaki, who he thought was telling stories through images rather than words and therefore followed the ideal Hitchcock taught him.

**Filmmaker:** Did he apply that ideal to production design?

**Raim:** What Boyle talked about at length in his classes was that a good production designer needs to think like a director. Boyle saw all of the major production roles as "co-directors." He always described his process in terms of telling stories about human beings and our need to have an understanding of them: how they live, where they live, how much they earn, their sexual preferences, their cultural life, etc. His Production Checklist (included as a PDF on the DVD of *Something's Gonna Live*) included about 15 or 20 categories of such questions that he went through for each character so that he could interpret the screenplay, its psychological and emotional needs, and ultimately determine what the story was about.

In his AFI master class (also included on the DVD), he talks about how Hitchcock asked him to photograph the homes of school teachers in order to get a sense of what Northern California teachers' apartments were like at the time. Boyle hoped to reflect real people's lives.

Another concern of his was how the camera was positioned within each space and its relationship to the actors. He would break it down: Is the camera close to the actors? Is it far away? At what point in the script do we need to be close?

Very early in his career, Boyle began working with Hitchcock. He entered Hollywood in the 1930s, and by 1941 was asked to design a Hitchcock picture, *Saboteur*. The day of the bombing of Pearl Harbor was the day he actually sat down with Hitchcock at a table, and Hitchcock (who had been a production designer himself) sketched little drawings, teaching Boyle how to think like a director, or at least how to think like Hitchcock—to never let the camera get ahead of the actors, to focus on the emotions, and so forth.

In *Something's Gonna Live*, Boyle tells the story of how Hitchcock gave him the Daphne Du Maurier book that inspired *The Birds* (1963) and asked him a) whether they could do it mechanically, and b) to make drawings so that Hitchcock can make sense of it. Boyle thought of Edward Munch's "The Scream," and based a lot of his early drawings on that. If you look at those drawings, it's basically a man protecting his daughter from incoming birds, so Boyle felt that it was the emotion of protection, of fear of the outside. And he designed that emotion, he drew it—it's not just about building walls.

Hitchcock gave Boyle and storyboard artist Harold Michelson a lot of room to interpret his ideas. He would conduct a symphony in that sense by taking these drawings and rearranging them until it suited his vision.

**Filmmaker:** In addition to production designers, *Something's Gonna Live* focuses on two famous cinematographers, Haskell Wexler and Conrad Hall. How did they get involved with the film?

**Raim:** Towards the end of my first year at AFI Conservatory, I was moved by something very funny that Boyle said: "The only thing guns are good for are blowing locks off of liquor cabinets." I thought then and there that somebody should be rolling film, that this guy was great.

So after about a year of recording one-on-one conversations with him hoping to build a foundation for understanding his work, Boyle started insisting that my film should not be about him. He had gotten so worked up over the past year by talking about his creative values that he started feeling disconnected by then-contemporary Hollywood; he felt he didn't recognize movies anymore. He wanted to de-code it, to go backwards and talk about Keaton, Chaplin, Hitchcock or even directors like Sacha Guitry and how they worked organically and what it meant to be a storyteller. He started insisting, on a daily basis for a couple of years, that this project should not be about him. "Call Haskell Wexler. Call Conrad Hall. These are the truth tellers," he would say.

**Filmmaker:** In your film, Boyle talks about the importance of "searching for essential truths."

**Raim:** It was something he often talked about, but I was 23 and coming out of film school, and I was like, 'What is truth?' It sounded pretentious—what does it mean to be searching for truth?

We shot interviews with Haskell and Hall, and both of them were very moved to talk with Bob about their creative process. It was a challenge to take all this footage of these guys and their philosophies about filmmaking and edit it into something engaging that people could sit through and be touched by and not feel like they're being lectured. Another thing that attracted me to these guys is that yes, they were a dying breed of a craft, but they were also a dying breed of an era, a way of thinking and regarding life that included humor and wit. You don't find that kind of wit so often anymore. We can read books about that era, but these were living, breathing characters. For me that was another quality that makes the film compelling.

## DIRECTOR'S BIOGRAPHY


Oscar®-nominated director Daniel Raim attended the AFI Conservatory in Los Angeles, where he studied under one of Alfred Hitchcock's most esteemed collaborators, production designer Robert Boyle. In 2001, Raim was nominated for an Academy Award® for his documentary film THE MAN ON LINCOLN'S NOSE about the life and cinema artistry of Robert Boyle. His most recent film, SOMETHING'S GONNA LIVE, world premiered at the 2009 AFI FEST in Los Angeles to glowing reviews.

## SELECTED FILMOGRAPHY

*Documentaries*
L'OISEAU SOLITAIRE (1999)
THE MAN ON LINCOLN'S NOSE (2001)
EAST JERUSALEM (2002)
SOMETHING'S GONNA LIVE (2009)

*Shorts*
LE PETIT COMMERCE (1996)
TEMPS POUR L'AMOUR (1997)

## AWARDS

The Los Angeles Times Critics' Pick, 2010
Oscar® Nomination, Best Documentary Short Subject, 2001
American Express Foundation Cultural Heritage Award, 1998

**Press Clips:**

Los Angeles Times

*by* LOS ANGELES TIMES | KEVIN THOMAS *on* SEPTEMBER 9, 2010

Daniel Raim's splendid, deeply moving documentary "Something's Gonna Live," 10 years in the making, takes its title from a remark from its central figure, the eminent production designer Robert Boyle. It is an expression of confidence that the films to which he and his colleagues contributed will live on and on.

Considering that Boyle's friends and co-workers in the film are production designers Henry Bumstead and Albert Nozaki, cinematographers Conrad Hall and Haskell Wexler and storyboard illustrator Harold Michelson and that their combined credits include "North by Northwest, "Vertigo," "The Birds, "In Cold Blood," "The War of the Worlds," "The Ten Commandments," "Who's Afraid of Virginia Woolf?" "To Kill a Mockingbird," " Butch Cassidy and the Sundance Kid," "Flags of Our Fathers" and "Letters From Iwo Jima," which Bumstead completed in 2006, the year of his death at 91, the legacy of these men surely will endure.

Boyle, Nozaki and Bumstead were USC graduates in architecture who could not get jobs in their field during the Depression but found work at Paramount. Raim follows them from a reunion luncheon and a visit to their old studio, intercutting clips of their work there. Michelson joins Boyle on a return to Bodega Bay, the principal setting for Alfred Hitchcock's "The Birds." It is there that Boyle makes a remark, one of many in the film, that lifts it beyond reminiscence and technical history. He says that "The Birds" had "lots of imperfections" that in today's digital age could have been avoided. To him such flaws allow the audience accessibility, a feeling of humanity and uncertainty. For Boyle the unseen is as important — perhaps even more important — than what is seen.
In conversation with Boyle, Wexler, the only member of the group who is still alive and working today, observes of the remake of "The Thomas Crown Affair" — the two men worked together on the original — that its unwillingness to leave anything to the audience's imagination is symptomatic of what's wrong with too many Hollywood movies today.

The committed artists of "Something's Gonna Live," while grateful for their remarkable careers, are not sentimentalists. What a challenge their body of work presents to current and future filmmakers!

By ANDREW BARKER
**Nov. 18, 2009**

**"Delightfully rambling and unexpectedly moving, Daniel Raim's fly-on-the-wall portrait of legendary production designer Robert Boyle and his illustrious friends stands as a bittersweet love letter to some of old Hollywood's least-heralded artisans...This docu will surely be treasured by cinephiles and should do fine specialty business on DVD.**

A former student of Boyle's at the American Film Institute (where, amazingly, he continues to teach at age 100), Raim has been filming his mentor since he made him the subject of his Oscar-nominated short "The Man on Lincoln's Nose" in 2001. Here he captures him in wide-ranging chats with fellow production designers Henry Bumstead and Albert Nozaki, as well as cinematographers Conrad Hall and Haskell Wexler (who shot some of the docu) and storyboard illustrator Harold Michelson. Of the six, only Wexler and Boyle are still alive, and the overtones of a great generation edging into extinction give the film a melancholy air.

Though they were largely seen -- and largely saw themselves -- as simple craftsmen at the time, these men helped create some of Hollywood's most indelible imagery, and it's incredible to hear such accomplished veterans discuss their work without the pomposity or self-regard one would expect of directors or actors of similar renown. They all seem to simply consider themselves lucky to have been able to work in film (though Nozaki was dealt a number of bad hands, imprisoned in a Japanese internment camp during WWII and later forced into early retirement due to failing eyesight) and seem to genuinely delight in one another's company.

Film primarily centers around Boyle, Bumstead and Nozaki, who met as undergrads at USC before going on to work for Paramount. In footage shot in 2003, the three men take a minivan to the studio lot to revisit their old haunts. Later, Boyle and the endearingly acerbic Michelson take a trip up to Bodega Bay and reminisce about their work there on "The Birds." (Here we see Boyle explain how he incorporated memories of his own first trip to a cinema as a child -- to see D.W. Griffith's "Rescued From an Eagle's Nest," which terrified him -- as well as Edvard Munch's "The Scream" to create the film's aesthetic.)

These guys are strictly old-school, but they aren't necessarily traditionalists. At a coffee shop overlooking the bay, Boyle argues that Hitchcock would have loved to have been able to use CGI effects for "The Birds," to which Michelson responds that the imperfections in the film are what make it so timeless -- a one-two punch, puncturing both tech fetishism and knee-jerk nostalgia. This perspicacious view of the past pervades the film: As Wexler notes later on, the good old days of Hollywood "actually weren't that great. What was great was us trying to make it great.

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**By Karina Longworth, Nov. 4, 2009**

**Aside from "Fantastic Mr. Fox," the single world premiere I caught at the AFI FEST is the film that made the strongest impression.**

Daniel Raim's documentary "Something's Gonna Live" focuses on Hollywood production designer Robert Boyle, whose credits include "In Cold Blood," "The Thomas Crown Affair" and several Hitchcock films including "The Birds" and "North by Northwest." Raim meets the 90-something Boyle several times over the course of a decade to capture the Oscar winner reminiscing with a sampling of collaborators-turned-cronies, including cinematographers Conrad L. Hall and Haskell Wexler, and art director Albert Nozaki (a Japanese-American who recalls being forced to pack his desk at Paramount just hours after the bombing of Pearl Harbor).

Raim goes for conversational and contemplative over didactic, allowing "Something"'s subjects to essentially free associate on their past versus the present, to glorify specific painstaking artistic techniques long lost without ever fully romanticizing the industry that supported them, and to debate the merits (or lack thereof) of technology, the blockbuster mentality and the ever-increasing homogenization of Hollywood film.

Raim makes his present felt most strongly through his choice of B-roll, sneaking in ample present day footage of a Hollywood under near-constant construction, in which the old is constantly being erased to make room for the new. As a revamped film festival takes shape on Hollywood's most radically gentrified block and provokes questions about the role of film institutions and their relationship to the communities they serve, "Something's Gonna Live" offers an essential clear-eyed view of Hollywood—as a city, an industry, an idea—as a construct never not in the midst of evolution.

# New Documentaries on Filmmakers

*by* FILM JOURNEY | DOUG CUMMINGS *on* SEPTEMBER 14, 2010

In some ways, Something's Gonna Live is an expansion of director Daniel Raim's 2001 Oscar-nominated short, *The Man on Lincoln's Nose*, which focused on production designer Robert Boyle (who died last month). Raim's new feature expands his focus to include Boyle's associates: production designer Henry Bumstead, cinematographer Conrad Hall, illustrator Harold Michelson, production designer Albert Nozaki, and cinematographer Haskell Wexler.

The group of aging professionals–all of them octogenarians or older during the film's ten-year production–meet together in living rooms, offices, and at movie screenings, and discuss their history, craft, and what they miss most about the studio system. (A sense of community and accessibility at all levels of production is a common refrain.) What sets the film apart are its tender sense of camaraderie

(felt in many candid, informal conversations) and its thematic heft: these artists genuinely want to reflect the human condition, a value often lost in today's technological extravaganzas.

"These were people who had a very strong appreciation of not only the human condition, but of their social obligation in portraying that condition," says Boyle. Commenting on the way the original *The Thomas Crown Affair* (1968) explored different attitudes about money without pinpointing them, he says, "I think we look back on films which were searching for essential truths, sometimes in abstract means." Wexler adds, "Films have always been commercial, you know….No one ever wanted to make a film and say, 'I don't want anybody to see it.' But people did say, 'I want to make this film. And I want to make this film because I believe in it."

Boyle, Bumstead, and Nozaki were USC architecture students looking for work in the '30s, and the only industry thriving in Los Angeles at the time was film. But while they may have entered the movie business for expediency, they stayed in it for passion. Bumstead designed his last films–Clint Eastwood's *Flags of Our Fathers* and *Letters from Iwo Jima*–at the age of 91. Raim also recounts one historical outrage: soft-spoken Nozaki was fired from the studio hours after the bombing of Pearl Harbor, and forced to relocate to the Manzanar concentration camp. Paramount eventually rehired Nozaki, who suffered from a genetic eye condition that resulted in his blindness; he retired in 1969.

One of the highlights of the film is its section on Hitchcock's 1963 *The Birds*. Boyle and Michelson revisit the schoolhouse location and marvel at the "new" trees looming over the landscape. Raim uses a four-way split screen to compare the present locations with movie clips, original storyboards, and designs. Michelson suggests today's digital tools could easily generate birds at the press of a button, but today's filmmakers wouldn't leave anything to the imagination.

"I look back at the film," says Boyle, "which had a lot of imperfections. Which, as I look back, didn't matter. The imperfections were part of the film process. If you made it today it would be absolutely perfect. Every bird would be in place. And there would be millions of them. There would be nothing left to the imagination. I think in our version of *The Birds* you could imagine a lot of things. What wasn't seen was as important as what was." Michelson concurs, "It's so sophisticated today that it almost doesn't mean anything anymore. Now write me a good story."

*Something's Gonna Live*–a reference to artistic legacy–is a sensitive and important documentary, taking its time to observe and listen to its subjects, and uncover the creative values that underly their work. It's a film the industry should cherish.

## FEATURED ARTISTS' BIOGRAPHIES

### Production Designer ROBERT BOYLE

Esteemed production designer Robert Boyle was born in 1909 in Los Angeles, California. He graduated from the USC School of Architecture in 1933, and began his career at Paramount Pictures as a draftsman in the Art Department. In 1940, he was hired by Universal Pictures, where he designed sets for THE WOLF MAN (1941). Subsequently, Alfred Hitchcock hired Bob for his first film at Universal, SABOTEUR (1942). Hitchcock worked with Bob more than with any other production designer: Bob also designed Hitchcock's SHADOW OF A DOUBT (1943), NORTH BY NORTHWEST (1959), THE BIRDS (1963) and MARNIE (1964).

Bob was the production designer for classic films including CAPE FEAR (1962), IN COLD BLOOD (1967), and THE THOMAS CROWN AFFAIR (1968). He was nominated for Academy Awards® for his design of NORTH BY NORTHWEST (1959), GAILY, GAILY (1969), FIDDLER ON THE ROOF (1971), and John Wayne's last film, THE SHOOTIST (1976).

In the early 1980s, Bob developed a Production Design program at the American Film Institute in Hollywood, where he continued to teach until his passing. Bob received an honorary Oscar® at the 80th Annual Academy Awards® presentation on February 24th, 2008.

Bob passed away August 1, 2010 at the age of 100.

### Production Designer HENRY BUMSTEAD

A legend in the world of Hollywood production design, Henry "Bummy" Bumstead was born in 1915, in Ontario, California. After graduating from USC with an Architecture degree, Bummy began his career in 1937 at Paramount Pictures as a draftsman in the Art Department. Throughout his 69-year career in the film industry, Bummy designed sets for over 100 films. He won Academy Awards® for his designs of TO KILL A MOCKINGBIRD (1962) and THE STING (1973), and was Oscar®-nominated for his work on Alfred Hitchcock's VERTIGO (1958) and Clint Eastwood's UNFORGIVEN (1992).

Other films Bummy has designed include THE MAN WHO KNEW TOO MUCH (1956), SLAUGHTERHOUSE-FIVE (1972), THE WORLD ACCORDING TO GARP (1982), MYSTIC RIVER (2003), MILLION DOLLAR BABY (2004), and Clint Eastwood's Iwo Jima pictures FLAGS OF OUR FATHERS (2006) and LETTERS FROM IWO JIMA (2006).

Bummy passed away May 24, 2006 at the age of 91.

**Cinematographer CONRAD L. HALL**

The son of "Mutiny on the Bounty" author James Norman Hall, Conrad "Connie" Hall was born in 1926 in Papeete, Tahiti. Although he originally intended to become a writer like his father, Connie's self-proclaimed talent for "creative spelling" led him to USC's Cinema Program in 1948. After working as a cameraman on several feature films, such as EAST OF EDEN (1955) and MUTINY ON THE BOUNTY (1962), and after filming several television programs including THE OUTER LIMITS (1963-1965), Connie got his first job as Director of Photography in 1965 on the feature film THE WILD SEED.

Connie became one of America's most esteemed cinematographers, garnering ten Academy Award® nominations for his work on MORITURI (1965), THE PROFESSIONALS (1967), IN COLD BLOOD (1967), THE DAY OF THE LOCUST (1975), TEQUILA SUNRISE (1988), SEARCHING FOR BOBBY FISCHER (1993), and A CIVIL ACTION (1998); he won Best Cinematography Oscars® for BUTCH CASSIDY AND THE SUNDANCE KID (1969), AMERICAN BEAUTY (1999), and ROAD TO PERDITION (2002).

Connie passed away January 4, 2003 at the age of 76.

**Illustrator / Production Designer HAROLD MICHELSON**

Widely regarded as "The industry's greatest illustrator," Harold Michelson was born in 1920 in New York City. He began as a storyboard illustrator at Columbia Pictures in 1949, and during his career worked with most of the major studios, including Warner Bros., Paramount, MGM, 20th Century Fox, RKO, Disney, and Universal.

Harold drew storyboards for many beloved classic films, including FROM HERE TO ETERNITY (1953), THE TEN COMMANDMENTS (1956), BEN HUR (1959), WEST SIDE STORY (1961), CLEOPATRA (1963), THE BIRDS (1963), WHO'S AFRAID OF VIRGINIA WOOLF? (1966), THE GRADUATE (1967), and FIDDLER ON THE ROOF (1971).

Later in his career, Harold served as the Art Director/Production Designer for several feature films, including CATCH-22 (1970), Mel Brooks' HISTORY OF THE WORLD, PART I (1981), SPACEBALLS (1987), PLANES, TRAINS, AND AUTOMOBILES (1987), and DICK TRACY (1990). He was nominated for Academy Awards® for his set designs of STAR TREK: THE MOTION PICTURE (1979) and TERMS OF ENDEARMENT (1983).

Harold passed away March 1, 2007 at the age of 87.

**Production Designer ALBERT NOZAKI**

Born in Tokyo, Japan on New Year's Day, 1912, Albert Nozaki came to the United States at the age of four. He attended USC School of Architecture, and began his career at Paramount Pictures in 1934 as a draftsman in the Art Department.

Within hours of the Japanese attack on Pearl Harbor in December 1941, the studio dismissed Al. Along with thousands of other Japanese-Americans, Al and his wife Lorna were forcibly relocated to Manzanar internment camp.

Following the war, Al returned to Paramount, where he spent the entirety of his film career. He was the Art Director on Paramount films including CHAMPAGNE FOR TWO (1947), WHEN WORLDS COLLIDE (1951), HOUDINI (1953), THE WAR OF THE WORLDS (1953), CASANOVA'S BIG NIGHT (1954), and THE TEN COMMANDMENTS (1956), for which he earned an Oscar®-nomination.

In 1969, Al retired from his position as Supervising Art Director for Features at Paramount due to an eye condition, retinitis pigmentosa, that ultimately rendered him blind.

Al passed away November 16, 2003, at the age of 91.

**Cinematographer/Writer/Director HASKELL WEXLER**

Haskell Wexler was born in 1926 in Chicago, Illinois, and developed an interest in film at an early age. After serving as a merchant seaman in World War II, Haskell set out to learn about film. Haskell has filmed classics including Elia Kazan's AMERICA, AMERICA (1963), IN THE HEAT OF THE NIGHT (1967), AMERICAN GRAFFITI (1973), and COLORS (1988).

He was nominated for Best Cinematography Academy Awards® for ONE FLEW OVER THE CUCKOO'S NEST (1975), MATEWAN (1987), and BLAZE (1989), and won two Oscars® for WHO'S AFRAID OF VIRGINIA WOOLF? (1966) and BOUND FOR GLORY (1976).

Haskell is also renowned in the documentary world for his work as cinematographer, director, and producer on several non-fiction films, including THE BUS (1965), BRAZIL: A REPORT ON TORTURE (1971), INTRODUCTION TO THE ENEMY (1974), CIA: CASE OFFICER (1978), and the Oscar®-winning documentary short INTERVIEWS WITH MY LAI VETERANS (1970).

He has written and directed his own feature films noted for their social commentary, such as MEDIUM COOL (1969) and LATINO (1985). His most recent documentary, entitled WHO NEEDS SLEEP?, premiered at the 2006 Sundance Film Festival.

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