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OFFICE OF
NAT LEFKOWITZ
CO-CHAIRMAN

February 11, 1976

Mrs. Sheila Rabb Weidenfeld
Press Secretary to Mrs. Ford
The White House
1600 Pennsylvania Avenue, N. W.
Washington, D. C.

Dear Mrs. Weidenfeld:

You no doubt know that Mr. and Mrs. Lefkowitz are out of the city on a business/vacation trip until approximately the middle of March.

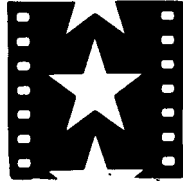
Mr. Lefkowitz had talked with you previously about the American Film Institute material which has just arrived and I am enclosing it for you. Mr. Lefkowitz will be in touch with you when he returns.

Sincerely,

Vivian Hall

Asst. to Mr. Lefkowitz

Encl.



**The American Film Institute
Center for Advanced Film Studies**

THE CENTER HANDBOOK

September 1975

THE AMERICAN FILM INSTITUTE

George Stevens, Jr.
Director

Martin Manulis,
Director, AFI-West

CENTER FOR ADVANCED FILM STUDIES

The American Film Institute offers two educational programs at the Center for Advanced Film Studies:

1. A one-year structured Curriculum Program in the art of filmmaking open to filmmakers who have attained some degree of proficiency in their craft. Individuals without experience in film who have experience in related fields - literature, theatre, music, photography and the fine arts - will also be considered.
2. A Conservatory Program in which emphasis is placed on the work of the individual in his particular field of specialization. Members of this program are selected from among Fellows who have satisfactorily completed the Curriculum Program.

THE CURRICULUM PROGRAM

The CENTER FOR ADVANCED FILM STUDIES offers a one year structured curriculum in the art of filmmaking. The program of interrelated studies includes classes, workshops and seminars in writing, directing, cinematography, producing, and film analysis.

Students participate in the curriculum according to their career objectives which are determined at the time of admission. A student may be admitted into one of the following categories: Directing, Producing, Cinematography, Screenwriting or Art Direction. Students may not change their designated category during their enrollment at the Center.

Student evaluations are made by the Faculty after the first semester and at the end of the academic year. The mid-year review is intended to help the student gauge his progress and to focus his work for the remainder of the school year. The Faculty reserves the right to

The Curriculum Program

terminate the student's enrollment in the Center at this time. Formal grade designations: Satisfactory or Unsatisfactory. Students are evaluated not only on the quality of completed work but also on the basis of participation in the curriculum, commitment to work assignments, professional attitude and career potential.

The Center has a core Faculty who instruct and coordinate the various classes, workshops and seminars. The Faculty is supplemented by other professional film artists functioning as tutors, advisors, and seminar speakers.

CURRICULUM

FILM ANALYSIS

Instructor: Jan Kadar

Concept: To provide a learning situation where students can examine in detail the storytelling and film language of classic and current filmmakers. The desired result is that each student's knowledge of filmmaking be expanded and that he be conversant with the terms and techniques of cinematic craft.

American and International films which are artistically, technically and stylistically different are chosen to demonstrate six elements of filmmaking: dramatic structure, acting and staging, narrative and dramatic use of camera, production and costume design, editing, sound and music.

The form of the analysis centers around the careful examination of specific sections of film. By means of running a particular clip several times, stopping the motion, running without sound, stopping at each cut, etc., the overall effect of a full length film is examined in detail. By this method of learning to see film in an analytical way the student is better able to apply the techniques to his own work.

Whenever possible a filmmaker who was associated in the making of the film will participate.

Open to all Fellows.

SCREENWRITING WORKSHOPS I AND II

The Screenwriting Workshops were established with the cooperation of the Academy of Motion Picture Arts and Sciences and with members of the Writers Guild of America.

Instructors: John Bloch
 William Fadiman
 Lois Peyser

Screenwriting Workshop I

This course will begin with a discussion of current film vocabulary and the various standard forms - synopsis, outline, treatment, screenplay. Concentration will then be on specific problems of the screenplay - openings, character introduction, development of premise, exposition etc., as well as techniques for solving these problems.

The course will also include the adaptation of material for the screen.

Open to Writer, Producer, Director Fellows for the first semester; thereafter, Fellows other than Writers may participate with Faculty approval.

Screenwriting Workshop II

This course is devoted to developing both short and long form screenplays in the various film genres - drama, adventure, comedy, suspense, western, etc. Assignments are given in each category. Films may be screened for discussion.

Open to Writer Fellows. Others may participate with Faculty approval.

NOTE: Fellows other than Screenwriters who enroll in the course must commit themselves to the same attendance and assignment requirements as the Screenwriter.

DIRECTING THE ACTOR

Instructor: Nina Foch

An exploration of the creative resources which must be fully developed and utilized by the director, writer, producer and cinematographer in order to realize a statement on film. These include techniques of

Directing the Actor

directing the actor, breaking down the script and selecting and manipulating elements of the "real world".

The first four weeks include concentrated preparation for the Directing Workshop. The course then progresses to more and more specific exercises with scripts and actors.

Open to all Fellows.

SEMINARS

Coordinator: James Powers

A series of distinguished professional guests will conduct weekly Seminars in which they discuss their work. Seminars with these outstanding directors, producers, writers, composers, and other specialists are designed to encompass all aspects of film and television. They are planned to provide an historical and artistic background to film and to keep abreast of contemporary developments. During the year, students are exposed to a broad range of experiences and methods from pioneers as well as those currently active in the field.

Films will be screened in conjunction with the Seminars. All Fellows are expected to attend these screenings in order that they may be well prepared for the question and answer period at the Seminar.

Seminar guests during the 1974-75 academic year included: Franklin J. Schaffner, Stanley Cortez, Carol Burnett and Joe Hamilton, Olivia de Havilland, George C. Scott and Trish Van Devere, Robert Altman, John Alonzo, Edward Anhalt, Shirley Clarke, Richard Kline, Robert Towne, Dore Previn, John Frankenheimer, Gordon Willis, Martin Scorsese, David Foster, King Vidor, Elmer Bernstein, Charles Lange, Louis Malle, Hal Ashby, Martin Ransohoff, John Schlesinger, David Brown and Richard Zanuck, Jerry Goldsmith, Kirk Douglas, Ted McCord, Tom Rickman, and Robert Wise.

Open to all Fellows.

CINEMATOGRAPHY WORKSHOPS

The Cinematography Workshops and Seminars were established in connection with the American Society of Cinematographers (ASC).

Cinematography Workshop I

Instructor: George Dye
Coordinator: Roman Harte

Students work with standard 35mm and 16mm cameras, familiarizing themselves with the professional use and operation of this film equipment.

Open to Cinematographer Fellows only.

Cinematography Workshop II

Instructor: Howard Schwartz
Coordinator: Roman Harte

The course consists of the study and practice of lighting and composition, the use of lenses, and laboratory procedures. Students will shoot film tests to acquaint themselves with the characteristics of various film stocks.

Field trips will be arranged to studio camera departments, laboratories, and production sites. Students will be able to observe the work of professional cinematographers and camera crews working on feature and television films.

Open to Cinematographer Fellows. Other Fellows may enroll with the approval of the Faculty.

ASC Cinematography Seminars

Coordinators: Howard Schwartz
James Powers

A Master Cinematographer will discuss his work in conjunction with the screening of a selected film. This special series of seminars is held on the second Saturday of each month and is attended by many professional cinematographers.

Seminar guests during the 1974-75 academic year included: Frank Stanley, Fred Koenekamp, L.C. Abbott and Joseph Biroc, Charles Lang, Jr., Gordon Willis, Richard Kline, John Alonzo, Charles Clarke, and Stanley Cortez.

DIRECTING WORKSHOP

Instructors: Nina Foch
Antonio Vellani

Supervisor: Roman Harte

The Center has established an ongoing directing workshop in collaboration with the Screen Actors Guild, in which professional actors participate with Center students in the preparation of videotape productions. Students work with a wide range of material and engage in a professional analysis of their work with colleagues, faculty and other film professionals. The student is able to advance his skills by working in a unique creative laboratory.

A Director Fellow must complete a minimum of three videotape projects during the academic year. Scripts may be original material or adaptations developed in the Writing Workshops.

A Cinematographer and Producer Fellow will work with the Director on each production.

Casting will be done through the SAG office at the Center. Only actors enrolled in the AFI-SAG Workshop may participate in the videotape work at the Center.

All Director, Cinematographer and Producer Fellows are required to attend the videotape training sessions prior to their video projects.

Open to Director Fellows for the first semester. Thereafter open to all Fellows to direct projects upon request, with the understanding that Director Fellows have a priority on the use of videotape facilities.

PRODUCING THE FILM

Coordinator: Antonio Vellani

The course covers the full spectrum of motion picture production from the acquisition of property through the distribution and exhibition of the completed motion picture. Subjects discussed include: production management, budgeting, scheduling, casting, script continuity, art direction, costume design, studio management, pre-production and post-production procedures, music, contracts, artists representation and packaging, labor union relations, accounting, as well as publicity,

Producing the Film

advertising and promotion. Each week an expert in his field conducts the class. The speaker makes a presentation of his subject and the class is then open to a highly specific question and answer period.

During the 1974-75 year, guest speakers included: Paul Heller and Martin Hornstein, Nessa Hyams, Stan Kamen and Lynn Stalmaster, Tom Pollock and John Ptak, Albert Whitlock, Anthea Sylbert, Richard Sylbert, Terry Malick, David Picker, Rhonda Gomez, Marcia Nasatir and Less Rosenberg, Ron Garcia, Leonard Rosenman, Richard Zimbert, Leo Greenfield, Harold Michaelson and Robert Boyle, Philip Anderson, Ted Minsky, Joe Manduke, Harry Horner, Judy Tucker and Michael Kahn, Don Morgan, Eric Weissman, Kathleen Nolan and Ken Orsatti, and Ivan Moffat.

Open to all Fellows.

EDITING WORKSHOP

Instructors: Philip Anderson
Folmar Blangsted

Under the guidance of professional editors, students practice editing using uncut film sequences from television series. Individual assignments will be made by the Faculty.

Open to all Fellows during the Second Semester.

GENERAL STUDIES

During the Second Semester the Center will offer an informal program of lectures and screenings devoted to subjects other than film. These lectures will be given by guest speakers representing various disciplines. They are designed to broaden the student's education in the humanities.

Bronowski's "The Ascent of Man" will open this series.

Open to all Fellows.

LECTURES BY SLAVKO VORKAPICH:
UNDERSTANDING CINEMA

Ten lecture-seminars on the visual nature of the film medium will be given by Professor Slavko Vorkapich. The lectures will be a professional discussion of the visual principles interacting within every type of shot and throughout any combination and sequence of shots, and will be illustrated with excerpts from the works of Godard, Truffaut, Antonioni, Resnais, Fellini, Bergman, Kubrick, Zinnemann, Kurosawa, Welles, Dovzhenko, and others.

Open to all Fellows.

CENTER FOR ADVANCED FILM STUDIES

POLICY

The Center is a school and a community of people working together to encourage the advancement of the film art. As in all schools and communities, it is necessary to establish basic operating procedures in order to accomplish individual and collective goals.

Attendance

Participation in classes, workshops, seminars and film analysis sessions is expected and is used in mid- and end of year evaluations.

Tuition and Refunds

Tuition is \$2,750 per year, \$100 of which is due upon acceptance as a Center Fellow. The balance is payable in two equal installments: the first payment is due August 10, and the second is due January 10.

If the student's enrollment is terminated by the Center, tuition obligation will be reduced and/or refunded pro rata for each month not attended on the basis of an eight month academic year. No tuition refund will be made on voluntary withdrawal by a Fellow unless a statement of withdrawal is submitted in writing within the first two weeks of the academic year. If a student is forced to withdraw due to illness or extraordinary circumstance, a request must be submitted in writing to the Director. In such cases, pro-rated tuition refund will be at the discretion of the Director.

Leave of Absence

No leave of absence will be granted.

Policy
Curriculum Changes

The Center reserves the right to change or modify the curriculum without advance notice.

CENTER FOR ADVANCED FILM STUDIES

CONSERVATORY PROGRAM

The Center for Advanced Film Studies offers a practical program in film designed to prepare the filmmaker for a career in the professional world. Emphasis is placed on the work of the individual in his particular field of specialization. Distinguished professionals from the film community participate in a one-to-one association with the Fellow on the development of his skills and their application to his creative work.

The Conservatory Program is centered around the production of short films which involve the interrelated talents of the Writer, Director, Producer and Cinematographer Fellows.

Members of the Conservatory Program will be selected by recommendations of the Faculty from among the Fellows who have satisfactorily completed the Curriculum Program at the Center for Advanced Film Studies. Evaluation for admission will be made not only on the quality of completed work, but also on the basis of participation in the curriculum, commitment to work assignments, professional attitude and career potential.

Limited to approximately 25 fellows for entrance in September, 1976.

Fellows will be involved in a total filmmaking experience. The Writer Fellow is expected to complete at least one full length original screenplay. After Faculty approval of an outline, a professional tutor will be assigned to work on a one-to-one basis with the Fellow on his project. The completed screenplay remains the sole property of the Fellow.

In addition to the full-length screenplay, Writer Fellows are encouraged to develop screenplays which are suitable for Center Productions.

During the academic year 1974-75 the following professionals served as writing tutors: Edward Anhalt, James Bridges, Fay Kanin, Robert Lee, John Lee Mahin, Tom Mankiewicz, David Rintels, Alvin Sargent, Stewart Stern, Robert Towne and Tracy Keenan Wynn.

Conservatory Program

The Producer Fellow is expected to serve as Producer and Production Manager on one or more Center productions. He should be involved in the development of the project from its inception through the completion of the film.

Internships which best serve the career goals of the Producer Fellow may be arranged. These could include: assignment to a major studio for the purpose of acquainting the Fellow with the structure and operation of studio management, observation on a feature or television film production unit, or temporary associations with professionals in the field. During the past seasons, Internships have been arranged at 20th Century Fox, the Burbank Studios and Hal Wallis Productions among others.

The Director Fellow is expected to present a project for a Center film production which he will ultimately direct in accordance with Center Production Procedures. He will work in association with other Conservatory Fellows in the various stages of development and execution of the project.

A budget not to exceed \$10,000 will be allocated for the production of the film after Faculty approval of the final screenplay, and completion of pre-production plans. All films made at the Center remain the property of The American Film Institute.

Whenever possible, Internships will be arranged on a feature or television production unit, so that the Director Fellow may observe the work of an experienced professional director. During past seasons, Internships have been arranged with the following directors: Hal Ashby, Peter Bogdanovich, Francis Ford Coppola, Richard Fleischer, John Frankenheimer, George Roy Hill, Arthur Hiller, Elia Kazan, Irvin Kershner, Stanley Kramer, Delbert Mann, Robert Mulligan, Mike Nichols, Sam Peckinpah, Arthur Penn, Martin Ritt, Herbert Ross, John Schlesinger, Stephen Spielberg, Billy Wilder and Robert Wise.

The Cinematography Fellow is expected to photograph one or more Center films. All Center productions are shot by Cinematographer Fellows but professionals may serve as tutors. Internships may be arranged with leading cinematographers on feature or television film productions so that the Fellow may study the work of experienced directors of photography.

For All Conservatory Fellows, the Filmmaker-in-Residence is available on a full time basis for consultation and assistance in the planning

Conservatory Program

and execution of their productions. During the academic year 1975-76 this position will be held by Jan Kadar.

Conservatory Fellows in all categories should attend, whenever possible, the Seminars which are conducted in the Curriculum Program, as well as the classes in Film Analysis and Producing the Film. These classes are conducted by different experts during each academic year and thereby provide a continuing learning experience for the Fellow.

THE CHARLES K. FELDMAN LIBRARY

Librarian: Anne Schlosser

Assistant: Elizabeth Ward

The Charles K. Feldman Library is a reading, reference and research library primarily devoted to motion pictures and television. Designed for the Faculty, Fellows and Staff of the American Film Institute, the Library is also available on a non-circulating basis to visiting scholars, researchers, advanced graduate students, as well as all members of the motion picture and television industry.

The Library Collection

Books: Over 3,000 books on all aspects of film and television, as well as selected titles on photography, theater, costume design, stage plays and short stories.

Periodicals: 159 journals are regularly received.

Clipping Files: Articles, pamphlets, clippings, reviews and other ephemera relating to the entertainment industry.

Film Festival File: Up-to-date information and entry forms for all major U.S. and international festivals.

Screenplay Collection: Unpublished shooting scripts of more than 1800 American Films.

Television Script Collection: Over 200 scripts from current TV shows.

The Charles K. Feldman Library

Seminar Transcripts: Transcriptions of A.F.I. seminars with professionals from the film and television industry.

Oral History Transcripts: In-depth interviews with pioneers of the film industry.

Special Collections: Personal papers and manuscript collections of leading film figures.

Stills and Photographs: The Columbia Stills Collection (1930 - 1950) is the only major production stills collection available.

Director
George Stevens, Jr.

Director, AFI West
Martin Manulis

Board of Trustees
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Berle Adams
Motion Picture and
Television Executive

Shana Alexander
Writer

Maya Angelou
Writer/Director

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Trans-Lux Corporation

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The Zanuck/Brown Company

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Television Workshop

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Paramount Pictures Corporation

Raymond Fielding
Professor and Film Scholar

Emanuel Gerard
Warner Communications, Inc.

Mark Goodson
Goodson-Todman Productions

John Hancock
Film Director

Deane F. Johnson
Partner, O'Melveny & Myers

Larry Jordan
Independent Filmmaker

Marvin Josephson
Chairman, International
Creative Management

Fay Kanin
Writer

John Korty
Independent Filmmaker

David Mallory
Director of Studies,
National Association of
Independent Schools

Walter Mirisch*
President, Academy of Motion
Picture Arts and Sciences

Bernard Myerson
President, Loews Theatres

Eleanor Perry
Screenwriter, Producer

David Picker
President,
Two Roads Productions, Inc.

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Paul Roth*
President, National
Association of Theatre Owners

Franklin Schaffner
Film Director

Daniel Selznick
Producer and Partner
Selznick/Glickman Productions

Gordon Stulberg
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Actress

Jack Valenti
President, Motion Picture
Association of America

Robert Wagner
Director of Graduate
Cinema Studies
Ohio State University

Paul Ziffren
Partner, Ziffren & Ziffren



The American Film Institute

CENTER FOR ADVANCED FILM STUDIES

APPLICATION INFORMATION

The American Film Institute offers two educational programs at the Center for Advanced Film Studies:

1. A one-year structured Curriculum Program in the art of filmmaking open to filmmakers who have attained some degree of proficiency in their craft. Individuals without experience in film who have experience in related fields - literature, theatre, music, photography, and the fine arts - will also be considered.
2. A Conservatory Program in which emphasis is placed on the work of the individual in his particular field of specialization. Members of this program are selected from among Fellows who have satisfactorily completed the Curriculum Program. This is the only method of admission to the Conservatory Program.

The Center maintains basic filmmaking equipment, editing rooms, projection rooms and sound and video tape facilities. In addition, the Charles K. Feldman Library, a major motion picture and television book and script collection is located at the Center.

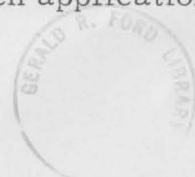
APPLICATION TO THE CURRICULUM PROGRAM

Applications may be submitted to the Curriculum Program in the fields of Producing, Directing, Screenwriting and Cinematography.

An academic degree is desirable, but not mandatory, as a pre-requisite. Applicants are expected to have a basic background in the arts and humanities and to be at least 21 years of age.

TUITION AND FEES

A \$15.00 non-refundable application fee must accompany each application filed with the Center.



Tuition is \$2,750 per year, \$100 of which is due upon acceptance as a Center Fellow. The balance is payable in two equal installments: the first payment is due August 10, 1976 and the second is due January 10, 1976.

FINANCIAL AID

Tuition deferment is available to a limited number of Fellows who demonstrate lack of means. When deferment is granted, payment of tuition will be made at the rate of \$100 per month beginning three years from the date of departure from the Center. Total payment includes a finance charge at the rate of 5 per cent per annum.

Applicants desiring tuition deferments should request a Student's Financial Statement form from the Registrar's Office. Upon submission of the form, the applicant's need is analyzed by the College Scholarship Service of the College Entrance Examination Board.

Deferred payment may not be requested by foreign citizens.

Ralph Andrews Tuition Scholarships: Two scholarships are offered for first year women Fellows; applicants must be graduating seniors in either Communication, Film or Theatre.

No living accommodations are provided by the Center.

DEADLINE

Application deadline is March 1, 1976, but it is to your advantage to apply early. Films may be submitted with the application form, but must be submitted no later than March 1. Films will be returned in June after the final meeting of the Admissions Committee.

Submit six copies of the application and the required narrative letter to the Registrar's Office, American Film Institute, Center for Advanced Film Studies, 501 Doheny Road, Beverly Hills, California 90210. Films should be sent under separate cover to the same address but should be clearly marked, Attention: Film Library - CAFS.

The decisions of the Admissions Committee will be announced by letter on or before June 1, 1976.

The Academic year 1976-77 begins Friday, September 24, 1976, and ends on May 27, 1977.

NOTE TO APPLICANTS FROM FOREIGN COUNTRIES: Although admission requirements are the same for all applicants, foreign students must obtain their own entry visas and are urged to contact either the American Embassy or the Bi-National Selection Committee in their country before submitting their application to the Center.

THE AMERICAN FILM INSTITUTE
CENTER FOR ADVANCED FILM STUDIES

Ms/Mr. _____ Phone _____
(last) (first) (middle) (Home) (Business)

Address _____ Age _____
(street) (city) (state) (zip)
Date of Birth _____

Soc. Sec. # _____ Place of Birth _____ US Citizen () Perm. Res. ()

I. I wish to apply as a Fellow in (check one category only):
Producing _____ Directing _____ Screenwriting _____ Cinematography _____

II. Briefly summarize your education and/or film experience:

III. Submit undergraduate or graduate transcripts if applicable.

IV. Submit narrative letter (typed and double-spaced) which details your background, previous film work and goals as a filmmaker.

V. Accompanying the application is the \$15.00 non-refundable application fee. I understand that a non-refundable fee of \$100.00 applicable toward tuition is required if I am accepted as a Curriculum Fellow. Tuition is payable in two installments; the first is due August 10, 1976, and the second is due January 10, 1977.

Date _____ Signature _____

Name _____

SUPPORTING MATERIAL
FILM

With this application, I am submitting the following film(s) which best demonstrate my talent and ability:

TITLE _____ Gauge _____ Year Made _____ Length _____

CREDITS

SYNOPSIS

(For AFI use only)

TITLE _____ Gauge _____ Year Made _____ Length _____

CREDITS

SYNOPSIS

(For AFI use only)

VIDEO TAPE: We have facilities to screen 1/2" Sony, 1" IVC and 3/4" Sony Cassette.
Do not send tapes unless they are compatible with these formats.

SCRIPTS AND OTHER MATERIALS

I am submitting the following scripts or other materials which best demonstrate my talent and ability: ITEMIZE AND DESCRIBE BELOW.