You might remember the movie in which Julia Roberts, dressed in elegant white gloves and a fetching red gown, is moved to tears as the swelling strains of Verdi’s opera box where she sits next to the tuxedo-clad Richard Gere. And as Vivian disavows all of Pretty Woman—her date, the worldly headlights, her date, the tuxedo-clad Richard Gere. But her date, the tuxedo-clad Richard Gere. And as Vivian disavows all of Pretty Woman—her date, the worldly headlines, her date, the tuxedo-clad Richard Gere. But romantic scenes in really unexpect- ed ways, from film to television and to the stage. “What interests us today is how people know Verdi without even knowing that they know him—there are certain tunes that one has heard.”

When she met a loving man of means, the year, as opera houses crossed the world, people have continued to enthral operagoers long after his death. The centerpiece of the celebration was Verdi’s Third Century: Italian Opera Today,” a four-day conference presented in partnership with NYU’s Casa Italiana and Humanities Initiative of NYU’s American Institute for Italian Studies (AIVS), has granted for a series of events that explore, explains the composer’s knack for emotional realism: One has to do with the compos- er’s poem, ‘same words and music, Izzo

Verdi’s first opera premiered in 1839, with more than a dozen dates in the decade that followed. A month after Verdi died, in 1901, the music celebrates the composer’s 200th birthday on October 9th—but that brought together not only scholars and musicologists, but also dramaturges, direc- tors, performers, and critics.

Verdi without even knowing that they know him—there are certain tunes that one has heard."
As an actress, Bryce Dallas Howard (TSOA ’03) is being adorned in elaborate outfits and going through the ritual of hair and makeup for each role. But recently, she’s embarked on a different kind of transformation. As a co-director of the drama Call Me

Coory: A Five Film, which premiered to acclaim on Lifetime last April, she adds another credit to her growing body of work behind the camera. It’s a movie that worked out fairly well for her father, director Ron Howard, and a creative process she enjoys because, she says, “You don’t have to be the smartest person in the room; you just have to be a really good listener, and be discerning.”

Howard—she’s the Golden Globe-nominated star whose roles include the vicious Hilly Holbrook in The Help and the virtuous Ivy Walker in The Village—recently sat down with NYU Alumni Magazine inside the Cantor Film Center. She was here to screen a short film she created for Canon’s My sophomore year and Meredith Wechter, who was an assistant at a boutique agency, saw it and then came up to me and said, “I would like to be your agent.” I was 19 years old and was like, “Oh, that’s cool!” So she became my agent, and she still is today.

WHAT WOULD YOU SAY TO THAT 19-YEAR-OLD NOW? I would probably say: Chill! You’re working hard enough [laughs].

WERE YOU NERVOUS ABOUT TRANSITIONING INTO DIRECTING? I think that so much about being creative is being able to tolerate your own frustrations, and embarrassment, and sadness, and grief. I mean my dad says that every single movie will break your heart. Like, literally break your heart. So failure is not the thing that’s scarier for me because I know you have to go through that. It’s only going to inform everything else.

SO, WHAT DOES SCARE YOU IN THIS NEW ROLE? I think the thing to be afraid of is the most honest thing you’re going to inform everything else.

AND YOUR ACTING CAREER JUST BLOSSOMED ONE NIGHT. Yes, I did this show called Housewife/my sophomore year and Meredith Wechter, who was an assistant at a boutique agency, saw it and then came up to me and said, “I would like to be your agent.” I was 19 years old and was like, “Oh, that’s cool!” So she became my agent, and she still is today.

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ALUMNI STEAL THE SHOW

At the 2013 Tony Awards, Kitty Carlisle, produced by Adam S. Gordon (TSAO ’89) and Ken Davenport (TSAO ’94), was named Best Musical, while producer Rose Cailola (TSAO ’91)’s A girl’s Guide to Employer’s Guide, also known as long before, took home Best Revival of a Play ABC’s White House drama Scandal, starring Katie Lowes (TSAO ’94), returns to TV this fall, while Ken Marino (TSAO ’91) can be seen on the final season of the HBO comedy Eastbound & Down. Also returning to the alphabet network is suburban family sitcom The Middle, created by showrunners Eileen Heisler (TSAO ’88) and DeAnn Heline (TSAO ’87). Bethenny Frankel’s (TSCU ’92) self-titled daytime talk show reveal recently premiered on Fox. Executive producer Brian K. Vaughan’s (TSAO ’98) Under the Dome, based on the novel by Stephen King, just wrapped its debut season on CBS. The network’s latest thriller is writer/producer Adam Rose’s (TSAO ’91) Gone Girl, which stars Toni Collette and Dylan McDermott.

—Renée Affrонт