FALL 2012

IN MOTION

USC Cinematic Arts

THE NEW FACE OF NON-FICTION

How the SCA family is redefining the documentary

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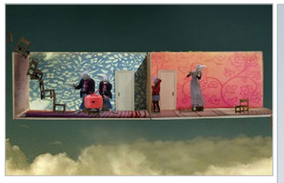

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MESSAGE FROM THE DEAN

It's an exciting time at the School of Cinematic Arts. In January, we will open the doors to our Phase III Building, which will house the Interactive Media Division, the Institute for Multimedia Literacy and the iMAP Ph.D. program. This is a major milestone in the evolution of our Cinematic Arts Complex, which began construction more than five years ago.

Watching the School grow has been nothing short of remarkable, and I hope you share in my excitement and pride in the hard work that has gone into updating our facilities. The Phase III space cements our reputation as a leader and innovator in the areas of game design, emerging and immersive media and transmedia content creation. It also underscores USC's ranking as the number one game design school in North America for its graduate and undergraduate degree programs by *The Princeton Review* and GamePro Media for the third consecutive year.

Our students' immersive digital education was also a noted contributor to SCA being named as the number one school in the world for the study of cinematic arts by *The Hollywood Reporter*. Digital technology is being woven into all aspects of production, and there is no doubt that at SCA we are focused on teaching the latest cutting-edge innovations. But technology is only as good as the people who use it, and our talented faculty, many of whom are working on their own projects, make sure that creativity is what drives the way we integrate technology into our teaching and practice. On a related front, another major accomplishment this year is that we have increased the number of established endowed faculty positions to nineteen by installing Mary Sweeney as the Dino and Martha De Laurentiis Endowed Professor, Michael Taylor in the Kortschak Family Endowed Division Chair in Film and Television Production and by welcoming Dennis Wixon to SCA as the Microsoft Endowed Professor. Dennis is responsible for the design of many popular computing and gaming devices, including the Xbox controller and Microsoft's Kinect.

We will always be innovating at SCA. What will remain constant, and at the heart of the School's philosophy, is a commitment to compelling storytelling. You'll find that juxtaposition in the pages of this issue of InMotion. We are giving some much-deserved attention to our non-fiction storytellers and scholars who are using new techniques to transform the documentary genre. The iMAP (interdivisional program in Media Arts and Practice) Ph.D. program is as cutting-edge as it gets, but, as Director Holly Willis describes, age-old societal concerns are what drive many of its projects. And Kathy Smith, Chair of the John C. Hench Division of Animation and Digital Arts, tells us why everyone cares about animation these days. We also profile alumnus Peter Segal, look back at fifteen years of Trojan Vision and at several of the 300-plus events we've hosted this year. Plus we celebrate 20 years of the brilliance of Larry Auerbach!

Another constant at SCA is our gratitude for your role in making this the home for innovation and scholarship of the moving image. Thank you for being a critical part of our mission to train the next generation of industry innovators.

Happy Holidays!

Elizabeth M. Daley
Steven J. Ross/Time Warner
Professor and Dean

Dean Elizabeth M. Daley, director George Lucas, activist Lilly Tartikoff Karatz and USC President C.L. Max Nikias at the Dedication of the Brandon Tartikoff Legacy Collection.

YEAR IN REVIEW

The USC School of Cinematic Arts hosted a variety of special events throughout the year. The calendar included the installation of the Dino and Martha De Laurentiis Endowed Professor, the installation of the Microsoft Endowed Professor, the placing of the final steel beam in the Phase III building and the dedication of the Brandon Tartikoff Legacy Collection.

Every semester, as part of its larger academic goals, the School hosts many guest speakers, including friends, partners, guest scholars and alumni.

The Sundance SCA Alumni Party at the Riverhorse Tavern in Park City, Utah.

SCA hosted a Marvel exhibit in the Hugh M. Hefner Exhibition Hall to coincide with the release of The Avengers.

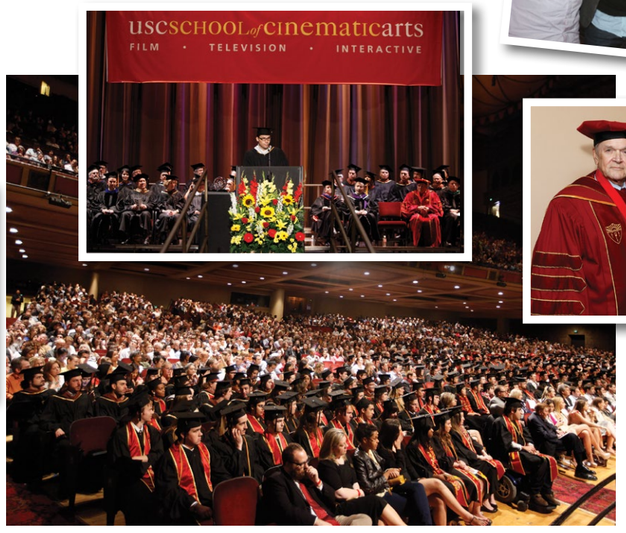
(From Left) Alumni, The Avengers *editor Jeffrey Ford and Kevin Feige, the President of Marvel Studios, outside of Norris Cinema Theatre before a pre-release screening of* The Avengers.

Larry Auerbach, Chair/Head of Student Industry Relations hosts President and COO of Universal Ron Meyer.

*(From Left) Rodney Rothman (*Help Me Help You*), Jason Segal (*How I Met Your Mother*), Nick Stoller (*Shark Tank*) and Adjunct Faculty Leonard Maltin after a screening of* The Five-Year Engagement.

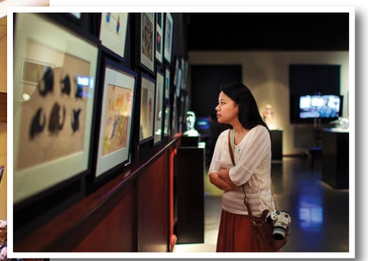
Alum and Writer/Director of Looper *Rian Johnson speaks to students after SCA Network's screening of the film.*

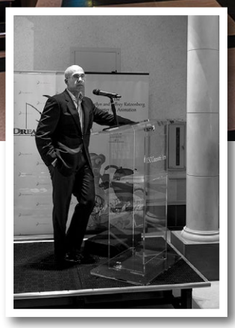
*Composers Atticus Ross (Left) and Trent Reznor (Right) (*The Girl with the Dragon Tattoo*) visit with Professor Jason E. Squire's (Center) symposium class.*



*Chairman of the Board of Councilors/SCA Alum Frank Price, Alum/Director Bryan Singer (*X-Men*), recipient of the Mary Pickford Award, Dean Elizabeth M. Daley and Commencement Speaker Barry Meyer, the Chairman and CEO of Warner Bros. at the 2012 Commencement.*

SCA hosted Dreamworlds Behind the Scenes: Production Art from Dreamworks Animation. *The event was launched with an address from Jeffrey Katzenberg.*





*Director Brett Ratner (*Tower Heist*) by the statue of Douglas Fairbanks Sr. before* An Evening with Brett Ratner.

Michael Renov, Vice Dean of Academics and director Oliver Stone at the SCA screening of Savages.

Alum and Director/Producer Jay Roach in the Ray Stark Theatre after a screening of his new film The Campaign.

*Alum/Director Tim Story (*Think Like a Man*) (Right) chats with SCA student Cachet Lamar in the Ray Stark Theatre.*

(From left) Professor David Isaacs and The Big Bang Theory *creators: Adjunct Faculty/Showrunner Bill Prady, Executive Producer Steve Molaro, Supervising Producer Steve Holland, Producer Maria Ferrari and Adjunct Faculty/Co-Executive Producer Dave Goetsch participate in a panel discussion.*

*SCA Parent/Producer Martha De Laurentiis (*Hannibal*) and Mary Sweeney (*Baraboo*) at* DINO: A Tribute to Dino De Laurentiis, *where Sweeney was installed as the Dino and Martha De Laurentiis Professor.*

Director Jonathan Mostow and former governor of California Arnold Schwarzenegger at DINO: A Tribute to Dino De Laurentiis.

*SCA hosted the first Comedy@SCA festival this year with a keynote from Alumnus/Director Peter Segal (*Get Smart*) and Steve Carell (*The Office*).*

*James Bobin (*The Muppets*) after a screening of* The Muppets *in Norris Cinema Theatre.*

*Chair of the Writing Division/Jack Oakie Chair in Comedy Jack Epps, Jr. interviews Director Ivan Reitman (*No Strings Attached*) after a screening of* Ghostbusters *in Norris Cinema Theatre.*

*Jack Oakie Chair in Comedy Jack Epps, Jr., Dean Elizabeth M. Daley, Professor David Isaacs, Professor Barnet Kellman (*Seated*) Alumni Paul Feig (*Bridesmaids*) and Gabe Sachs (*Diary of a Wimpy Kid*) at a discussion of* Freaks and Geeks *at the Comedy@SCA Festival.*

*Adjunct Faculty/Showrunner Bill Prady (*The Big Bang Theory*), Showrunner James Burrows (*Will and Grace*) and Showrunner Paul Junger Witt (*The Golden Girls*) at the Comedy@SCA Festival's Showrunner panel.*

*(From left) Women of Cinematic Arts' Joanna Cherensky, Showrunner Liz Meriwether (*New Girl*), Showrunner Nahnatchka Khan (*Don't Trust The B in Apartment 23*), Riki Lindhome (*Garfunkel and Oates*), Kate Micucci (*Garfunkel and Oates*) and Writer/Actress Chelsea Peretti (*Parks and Recreation*) at the Women in Comedy panel at the Comedy@SCA Festival.*

*Showrunner Phil Rosenthal (*Everybody Loves Raymond*) and Showrunner Larry Wilmore (*The Daily Show with Jon Stewart*) at the Showrunner panel at the Comedy@SCA Festival.*

*Professor Ted Braun (*Darfur Now*), Prosecutor of the International Criminal Court Luis Moreno Ocampo and General Romeo Dallaire after* An Evening with the Prosecutor.

On September 19th, Dennis Wixon, a user interface specialist, was installed as the Microsoft Endowed Professor.

Students play student-produced games at the installation of Dennis Wixon.

Bruce Karatz, Lilly Tartikoff Karatz and actor Ted Danson at the Dedication of the Brandon Tartikoff Legacy Collection.

Noelle Lippman Wolf and her husband television producer/writer Dick Wolf.

Music icon Quincy Jones and Lilly Tartikoff Karatz.

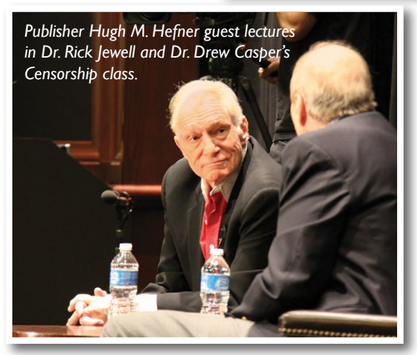
Television Executive Dick Ebersol and actor Ted Danson.

Alum/Head of Alumni Relations/Writer Justin Wilson and Alum/Writer/Director Sheldon Candis chat with Leonard Maltin after a screening of their Sundance film LUV.

Alum and Creator/Writer of Mad Men *Matthew Weiner addresses student questions during Television Symposium.*

(Top from left) Director of Photography Chris Manley, Costume Designer Janie Bryant and Writer Jonathan Igla discuss their roles on Mad Men. *(Above) Editor Christopher Gay, Actor Rich Sommer and Executive Producer Scott Hornbacher.*

SCA Associate Dean Larry Auerbach and President and CEO of CBS Les Moonves after a Q&A with SCA students.



Publisher Hugh M. Hefner guest lectures in Dr. Rick Jewell and Dr. Drew Casper's Censorship class.

The Wayne Family Collection was permanently installed on the second floor of the School of Cinematic Arts Complex. The collection includes movie posters, memorabilia, awards and personal correspondences from the life and career of John Wayne.

Left to right: Members of the Wayne Family, Chris Wayne, Josie Wayne, Kathryn McFarlane, Patrick McFarlane, Gretchen Wayne, Lance King, Maria King, Alicia McFarlane, Jim McFarlane, Teresa Wayne at the Dedication of the Wayne Family Collection.

Alumni Profile

PETER segal

By Ryan Gilmour

To celebrate the launch of the School of Cinematic Arts' new Academic Pathway Comedy@SCA, InMotion invited alum/director Peter Segal to share his opinions on what it takes to work in the comedy business, how taking a chance on collaborating with unknown talent can change your life and why comedy *should* be serious business.

When he was a student

at USC, Peter Segal had the rare combination of a plan and the work ethic to execute that plan. He was going to be a news anchor. No questions about it. Peter did the right things, worked for the right student broadcasts and interned at the right companies. Finally, his dream came true. Like so many students at USC, one of his professors came through with his first job opportunity as a news anchor. There was only one problem... it was in Montana.

Peter Segal laying tile at the Peter and Linda Segal Balcony at the SCA Complex.

"I thought it sounded great, but ultimately, I passed," said Segal. "Being an anchor was something that I had strived for, but, ultimately, moving away from Los Angeles wasn't for me. I was so serious about the news I didn't think I would ever work in comedy. I didn't think I would work in *film.* I thought, 'Gosh, maybe I should just do something in television. I did an internship, and, eventually, I started working my way up doing children's packages and sports packages, and, without asking permission, I started adding a comedic touch."

Segal has directed high-profile comedies such as *Naked Gun 33 113 ,Tommy Boy* and *Anger Management,* but his first attempt at comedy was with the Los Angeles-based entertainment magazine show *Friday at Sunset.*

"*Friday at Sunset* was the first job they trusted me to do anything, and my earliest assignments were to do things like the best restaurants or best nightclubs in LA. I found out that, as long as I got the information out, I could put my own style on it. I did a package on the best pizza joints in LA, and I decided to do a *Citizen Kane* spoof on it. Black and white. I did it all. Acted. Carried the sticks. That won a local Emmy, so they told me, 'keep going.' I won some more awards. People saw what I was doing for a nickel and thought, 'I bet this kid could do something with a real budget.'"

"HBO gave me my first real chance. They said, 'Do you know Roseanne?' and of course I knew Roseanne. She was huge. I thought, 'Oh my God. This is it. I'm going to work with an icon. Unfortunately, the next sentence was, 'Do you know her husband Tom Arnold?' That's how *The Naked Truth* came about."

While working on *The Naked Truth* with Tom Arnold, Segal reached out to Roseanne to ask if she knew anyone that might help with writing jokes. Roseanne recommended a young kid who was writing jokes for standups and had recently left the USC School of Cinematic Arts - Judd Apatow.

From *The Naked Truth*, David Zucker took a chance on Segal, and he directed his first, major, feature comedy with *Naked Gun* 33 1/3. The rest, as they say, is history.

Segal on the set of Get Smart *with Steve Carell and Anne Hathaway, top, and behind the camera on set.*

Research is the Thing

When Peter Segal interviewed actor Steve Carell at USC, where they were both honored by the Jack Oakie Foundation for their work in comedy, he made a comment that resonated with the aspiring directors in the crowd. He said, essentially, that when a director is working with actors like Carell, Adam Sandler or Anne Hathaway, it's best to build a supportive environment for them to work and "get out of the way."

"It's important to know, when you're casting a movie, who has studied more of the traditional path and who considers the script important. Who really studies the lines. Who brings their best work to the page. You need to know who can bob and weave. Who can improvise. You throw questions at them. It's like playing tennis."

"If I ask Steve Carell to do it with another actor who can't improvise, he hits the ball over and it just stays there. But, if you have two great tennis players, you let them play. It's a combination of research and instincts. You have to talk to directors who have worked with the actors and then feel it out on the set."

Segal has recently finished filming the pilot for *The Prodigy Bully* and is in development for *The Grudge Match*, a film that will pit Sylvester Stallone against Robert DeNiro in the boxing ring.

Peter Segal on Comedy@SCA

"If we're studying Greek comedies in academia, I think there's always been a snobbishness toward comedy. It's rare that the Academy Awards get their attention. People think it's easy. If you ask people around town—any agent or producer—comedy is what pays the bills."

Segal's credits include *The Naked Gun 33 1/3, Tommy Boy, My Fellow Americans, Nutty Professor II: the Klumps, Anger Management, 50 First Dates* and *The Longest Yard,* which have grossed more than a billion dollars. He has, in fact, paid the bills.

Peter Segal's Advice to Students

"There was a professor named Joe Saltzman who taught documentary who gave me wonderful advice, and I try to tell young people coming up, 'No matter what job you start out doing - if it's getting coffee or making Xerox copies - do it better, faster and with a better attitude than anybody.' It's the people that don't have a good attitude who don't even *get* to pay their dues. You have to have a passion from the very, very beginning. Don't ask if you can leave early. I prefer assistants who say, 'What else can I do? Can I sit in the editing room?' That's so much more contagious.

Dean Daley said a similar thing when my daughter was at orientation. When you start out, be as enthusiastic as the boom operator for someone else as you would be directing your own film.

It's a small world. People remember when other people had a half-assed attitude. Work hard and you'll build a reputation. Reputation is the most valuable thing in this business."

TROJANS WITH A VISION

SCA'S TROJAN VISION MARKS 15TH ANNIVERSARY OF UNPARALLELED WORK

BY VALERIE TURPIN

When students join the School of Cinematic Arts, they anticipate the day they will enter the entertainment industry and dream of when their work will be shared with a wider audience.

For students who have joined Trojan Vision, the award-winning, student-run network that streams both throughout USC and on Channel 36, they become professionals the second they step through the door. This year, Trojan Vision celebrates its fifteenth anniversary and its fifteenth year of giving students hands-on opportunities to share their creations well before they have graduated. Students immediately hit the ground running and learn what it really takes to be in the television industry: hard work, dedication to the team and probably a little too much caffeine.

When Trojan Vision made its debut in 1997, it began with a team of eight students and the idea that USC should offer students the ability to apply their skills directly to the entertainment industry. Since its humble beginnings, Trojan Vision's efforts have grown into a fully functioning television station that boasts 24/7 streaming online with six live shows running Monday-Friday with a large, diversified team of students all working to uphold the respect that Trojan Vision has earned in these fifteen years.

Once a student enters Trojan Vision, they're told right away that it's time to be professionals. As Don Tillman, Executive Director of Trojan Vision explained, "We treat our students like adults, we don't treat them like students. We treat them like professionals, and we tell everyone who walks through those doors that once you walk through those doors, you're a professional. You go back out through those doors on the other side you're a student again. So we have demanded from almost day one that they conduct themselves as professionals, think like professionals, act like professionals."

In order to be professionals, then, the students must work with professional equipment, which is exactly what they're given. The Robert Zemeckis Center for Digital Arts, which houses Trojan Vision, is fully equipped to run like a television station, with two major stages with varying lighting capabilities, four Sony HXC-100 HD broadcast cameras and four field cameras, a full control room and various other facilities to garner the professional atmosphere that Trojan Vision has well established.

Of their work, General Manager and student Nathaniel Schermerhorn notes, "We are all there to design, direct, produce, write and host all of these shows, and the initial steps of pitching a show to physically programming the show to go on air is all done by students. It's an experience that we wouldn't be able to get anywhere else and provides the opportunity for a real-world training before having to enter the 'real world.' It's also an opportunity to experiment within the medium and, that way, the students who are working with Trojan Vision will be better prepared to go out into the industry and make changes as technology, viewership, and methods of distribution change."

Tillman added, "We find that the students are more and more, every year, better equipped to almost hit the ground running. And of course the real reason for doing this is to give them this hands-on experience, which is real-world experience."

This real-world experience is truly what makes Trojan Vision unique. Whatever year they're in or the degree they're pursuing, students know that their work is going to have an audience. And that all starts on day one.

Because of technological advances, "television" isn't the same as it was less than a decade ago. No longer confined solely to the television screen, what began as a handful of programs on a handful of stations has expanded into thousands of stations with content streaming online. Trojan Vision is not isolated from these changes and instead chooses to embrace these advancements by not only streaming online, but by shooting all of its programming in HD. Tillman iterates, "The medium is going to change, [but] the medium is still going to be there. More people watched television last year than have watched television in the history of the medium. Now, how do they watch it? They watch it differently, but you're still watching television."

With its base growing and expanding beyond the conceivable reaches of its rudimentary beginnings, Trojan Vision has no doubt

The Students Behind the Success of Trojan Vision Share their Experiences

There is a really infectious, homogenous quality about Trojan Vision and what it is that we do: a quality that transcends schools, transcends departments, transcends undergraduate versus graduate school, etc. and becomes this unit of people, growing exponentially every semester, that are all there, sharing the common interest of producing television and sharing the common goal of putting a number of shows on the air every single day. And it doesn't matter if you're studying cinema, or English, or biomedical engineering, you are welcome to be a part of the television station, and become an integral part of this ever-growing community.

–Nathaniel Schermerhorn, General Manager, Trojan Vision
Film Production and Psychology, '13

"Trojan Vision has really taught me about working with people and how much can be accomplished with just a group of people and passion. I do Trojan Vision because it's work that is fun. We also get to entertain and educate people using a really versatile and creative medium."

–Alex Williams, Graphics Manager
Archaeology and Anthropology, minor in Theatre, '14

created a legacy of its own and a base for its students to expand their own visions. Its ability to offer real-life industry experience has been invaluable for students and is an asset that will serve generations of USC students seeking immediate involvement in the entertainment industry. When asked where he hopes Trojan Vision will go, Tillman finishes with real assurance: "As far as it will go, as long as it will go."

"I got involved with Trojan Vision as a freshman taking the CTPR 409 class, and what started out as a requirement for my major became something I stayed involved with every semester since then. Trojan Vision began as a way to get my hands on industry-standard equipment and then it became an incredibly creative space in which I could learn and explore both personally and professionally."

–Quyen Nguyen-Le, Web Content & Post Production Manager
Philosophy, Politics, Law and Comparative Literature, '14

"Trojan Vision has been instrumental in my decision to transfer to the film school. The level of professionalism is incredible. And it is such a good learning experience. The experience I have gained at Trojan Vision has been invaluable and I am so grateful to have an opportunity like Trojan Vision."

–Isabella Urrea, Programming Manager for Trojan Vision and Manager of the Student Film Network
Philosophy, Politics and Law and Critical Studies, '14

"Trojan Vision is the most memorable part of my USC experience. As a freshman, I was able to create short segments and see them on the air only a few days later! It was so rewarding to see a collaboration between my fellow producers, who later became my good friends, live on air. It's a great feeling--I guess that's why I've stayed for so long! I've found my passion here in managing a producing team, working with fast deadlines and creating entertaining content."

–Biz Thorsen, Marketing & Promotions Manager
Film & Television Production, '13

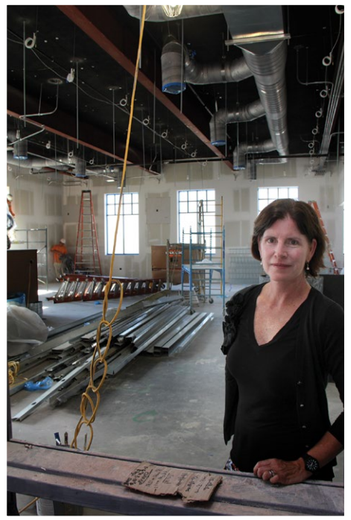
Throughout the years at Trojan Vision, the people, programs and technology have changed and expanded, yet the desire to create top-notch television has remained the same.

In celebration of the Channel's 15th anniversary, SCA's Graphic Arts Manager and alum, Roberto A. Gómez revamped the logo to reflect the station's cutting-edge image and style. "I wanted to capture the essence of the original logo but update it in such a way that stands on par with what one would see from a national broadcast station," says Gómez. The original logo was created by students when the station first opened its doors in 1997.

TROJAN VISION 8.1HD

by DESA PHILADELPHIA

Putting iMAP on the Map



iMAP Director Holly Willis visits the space that has been designated for the program's students in the new Phase III building. It is the first space that was designed specifically for the program, which has been sharing workspace with other divisions. "For iMAP students, for the first time they will have their own space where everyone will be together," says Willis. "Again, it's sort of that genesis story where nothing extra was built or given to them, but now they'll have their own space. It's really big, and it's configured so that we can do all kinds of things with screens and projection and performance and exhibition. We'll have a consolidation of people and thinking and projects and students that we haven't ever had. That spatial cohesiveness will be transformative."

What happens if you do a mash-up of all the different kinds of projects and ideas that come out of every division at SCA? What you end up with is the iMAP Ph.D. program. What's more, the thought of combining all those disciplines into one program is not as radical a concept these days as it was in 2007, when the interdivisional Media Arts Program was founded.

Back then, the idea of creating visual components to elevate scholarship could easily have remained the personal musings of a few cutting-edge media thinkers like the late SCA professor Anne Friedberg, who wanted to complement her book *The Virtual Window* with video. Or iMAP graduate Jen Stein, who at the time was the program manager for the Interactive Media Division (IMD), and was obsessed with finding a Ph.D. program that would unite her interests in Architecture and Interactive Media. Or Associate Dean of Research Scott Fisher (who was then Founding Chair of IMD), who liked everything he heard about promoting visual scholarship. They, together with other faculty and staff, also capitalized on a general feeling at SCA that cross-divisional work could have visionary results, and ended up planting the seeds that would evolve into iMAP.

"The program began with the idea of creating a way for students to think critically about Media," says Holly Willis, who became Director of the iMAP program in July. "So taking what we do in Critical Studies—deep thinking about the history and theory of Media—but not just to write about it, to actually make things." Stein, who became the program's first student, and graduate, says that combination of thinking while doing and vice versa is what remains unique, and rare, about the program. "It is the process of theory informing our practice, and practice inspiring new ways of theorizing that makes iMAP so special," says Stein. "iMAP allowed me to explore the theoretical significance of how new technologies changed the ways in which we experience the world around us while simultaneously allowing me to design new interactive experiences in physical spaces that challenge our notions of storytelling. There are very few Ph.D. programs that encourage and require students to both theorize and create a project in their research area."

For the past several years the program has been slowly growing, accepting three (sometimes four) students into each year's cohort. The work of its students is often

difficult to explain (and understand) because their individual interests often motivate their projects. The work that emerges are often commentaries on persistent social problems like gender and cultural stereotypes, homelessness and self-analysis, or require redefinitions of spaces or ideas. Stein's work, for example, confronted the assumption that mobile phones are making us more disconnected and set out to prove that mobile devices could in fact augment the way we interacted with physical spaces. "I wanted to create projects that would reconnect people or augment their experiences of the world around them by adding a story layer, or creating a new way of interacting with cities, buildings and objects," says Stein, who is now a researcher with the Mobile and Environmental Media Lab at SCA. "I began to think about hybrid physical and digital spaces and the stories objects and buildings would tell about themselves now that they had the potential to communicate with people as they inhabit these hybrid spaces."

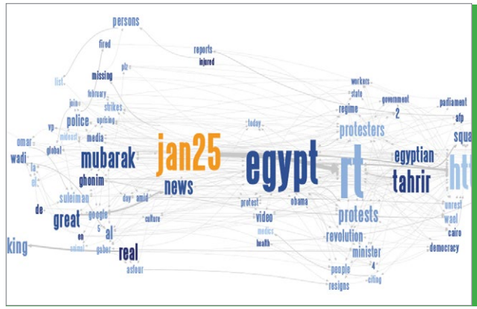
The interdivisional nature of the program also hinders any effort to sum it all up into a neat mission statement because students are allowed to combine media disciplines and invent new ways of interacting with them and analyzing them. "We're pulling from all the divisions and we're really pushing that edge," says Willis. In fact, it is perhaps better to not try to understand what iMAP does in total, but to recognize that its brilliance is in all its individual moving parts.

A setback of its inability to explain itself, however, is that as audacious as its projects are, iMAP's voice at SCA seems very quiet. That's partly because the program has been keeping a low profile, focused more on proving itself than on shaking things up. "It was founded with the promise that 'we won't cost anything, we'll use faculty from different divisions and this will be fine,'" says Director Willis.

The fact that faculty is drawn from all the divisions has turned into a strength that iMAP is keen on maintaining. What is quickly changing is that iMAP projects are getting attention both within SCA and from the larger public. Recent iMAP graduate Jeff Watson was the lead designer on *Reality Ends Here*, the award-winning game that has transformed the freshman orientation experience at SCA. Student Nonny de la Peña's work in immersive journalism (enhancing reporting with interactive media) was featured at this year's Sundance Film Festival's New Frontier exhibition space (for more on this work see our cover story on SCA documentarians on page 22.)

iMAP projects will always be experimental and will probably always be hard to explain. That's kind of the point, says Willis. "iMAP is dedicated to really inventing and exploring new territory through being on that leading edge," she says. "But I think the entire School is like that. It's rooted in its history of the studios and the sense of what cinema is, but in really groundbreaking ways."

However, Willis is quick to add that iMAP is no longer avoiding the spotlight. "I think the goal for this year is to take iMAP from being under the radar, and kind of hidden, to being on the map," she says. "We have these amazing people and we have this amazing curriculum where you basically design your own pathway. It's almost like it was incubating for the last five years and now, boom!"

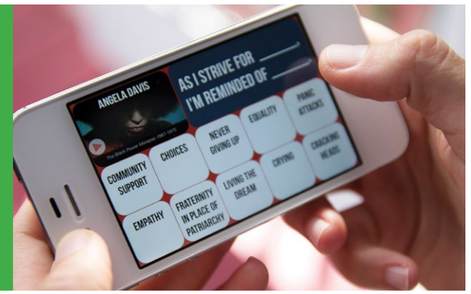


VJ Um Amel aka Laila Shereen Sakr does datamining analysis and visualizations that bring social movements to life. Her work above resulted from her analysis of twitter hashtags around the Arab Spring.

Veronica Paredes creates digital projects that explore race, subjectivity, cultural geographies and media history. Her project, *Marquee*, explores all these issues through repurposed movie theatres in Los Angeles' South Broadway district.

Adam Liszkiewicz is a game design artist and writer whose work seamlessly blends new and old, as is evident in the innovative chapbooks he has authored or edited and in his work in what he calls "non-games."

Susana Ruiz is the designer of the award-winning game *Darfur Is Dying*. Her current project *Women and Girls Lead* (a mock-up for a mobile version is shown right) brings together a card game and social issue documentary films, and focuses on issues of race, gender and violence.



Kristy Kang uses animation and digital art to examine cultural identity. Her current work explores how media facilitates cultural exchange between Los Angeles and Korea and establishes localities within global culture.

Diego Costa makes autobiographical films that explore anti-social queer desire and feminine boyhood and he writes scholarly essays on the intersection of desire and the digital.

Lauren Fenton (left) and **Jeanne Jo** take a break from installing last year's iMappening Showcase, in which iMAP students present their work through an exhibition and conference. Fenton is currently working on *PolyAngylene*, which combines projection mapping sculpture, a robotic interface and an audiovisual book. Jo's project is a database narrative in which a feature film's scenes are designed for recombination.

Micha Cárdenas travels the world building communities to prevent violence against women, LGBTQI people and people of color. Her current project, called *Autonets*, includes networked electronic clothing that doubles as an alert system.

Hao Gu explores transmedia storytelling and his own work has included documentary, animation and feature filmmaking. He is also interested in immersive and playable media.

Todd Furmanski studies algorithmic virtual spaces and the historical practices of Artificial Life, Artificial Intelligence and simulation-based interactivity. His research explores the potential of emergent systems to allow more dynamic interactions between human and computer.

Joshua McVeigh-Schultz studies the intersection of real-time media and participatory democracy. He is currently working on a mobile app that crowd-sources vox pop interviews.

Karl Baumann is a documentarian who also produces games and other media aimed at political engagement.

Samantha Gorman explores what is becoming of reading and writing in an increasingly digital world. Her new project *Penumbra* for the iPad integrates video, illustration and fiction, and uses touch-screen gestures effectively to help tell the story.

Clea von Chamier-Waite makes experimental films, interactive video installations and cinematic performances as she explores the effects of immersion and stereoscopic imaging.

Nonny de la Peña is creating a new brand of reporting called immersive journalism, in which she creates mixed-reality experiences that allow the audience to feel as if they are at the scene of the story. Her *Hunger in Los Angeles* project uses a head-mounted display to allow participants to "walk" among the people on a food line who are the subjects of the reporting. Her *Gone Gitmo* project recreates the Guantanamo Bay prison in Second Life.

Gabriel Peters-Lazaro works on bringing digital tools to early childhood education. His involvement with the Junior AV Club, a project that brings media education to pre-schoolers and K-12 students, has led to his interest in using video as a tool for research and analysis in educational settings.

Amanda Tasse, who explores memory, emotion and the creation of the consciousness, was awarded a Fulbright Fellowship last year at the Neurocinematics Lab at Aalto University in Helsinki where she studied what happens in the brain when we watch movies. More recently, she earned a Student Academy Award for an animated stereoscopic short, *The Reality Clock*.

Rosemary Comella is using photography, film and other media to create an audiovisual case study of a neighborhood in the San Francisco Bay area. The project unites emotional and cognitive understanding, and will result in an immersive, multi-screen installation.

Building the Future

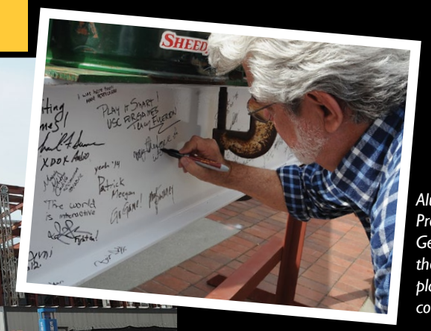
SPECIAL SUPPLEMENT

PHASE III

In 2013, the students, faculty and staff of the USC School of Cinematic Arts will move into the SCI Building, 62,500-square-foot facility on the corner of McClintock and 34th Street. The building will be the new home of the Interactive Media Division, the Institute for Multimedia Literacy and the Media Arts and Practices Ph.D. program. The four-level facility will include laboratories, collaboration areas, gallery and exhibition spaces which will feature student and faculty work, classrooms and two digital theatres.

The completion will bring all of the divisions of the School into the SCA Complex and will stand as one of the most architecturally and technologically advanced buildings at USC; a fitting home for the future of interactive, pervasive and other as-of-yet-uncreated media.

Online: cinema.usc.edu/onlinegiving



Alum and Director/Producer/Writer George Lucas signs the final beam to be placed in the Phase III construction site.

The final beam of steel was placed by crane in the new Phase III building on March 29th.

The Art and Technology of Animation

Outside SCA, the world thinks of Animation in terms of Disney, Pixar and DreamWorks. And while the kid-friendly aesthetics those studios are known for do matter at the John C. Hench Division of Animation and Digital Arts (DADA), the films of all the other studios matter too. As does the work being done in visual effects houses, video game companies, even at places like Google and Microsoft. Not to mention Animation's role in visualizations for science and technology research.

Animation is everywhere it seems. We visited DADA Chair Kathy Smith in the division's offices, which are decorated with original artwork from renowned digital artists (A stunning panoramic shot of Yosemite, part of the Yosemite Extreme Panoramic Imagine Project organized by visual effects Professor Eric Hanson and others is worth seeing), to ask about Animation's growing profile. We asked Smith why Animation seems to be creeping into all the other cinematic arts. And why the rest of the world still thinks of Mickey Mouse when they hear the term.

InMotion: I think it's interesting that the Animation degree is a fine arts degree rather than a more technical-sounding degree.

Smith: We have the master of fine arts, but actually our undergraduate degree is a Bachelor of Arts. We really wanted that so that our students would take the opportunity to go out across the university and draw from the different schools, from the College, from the sciences, from the biological sciences, fine arts, engineering, gerontology. That degree is very much about drawing from the greater world and putting it all together in Animation.

I believe we've always been animating in our minds. It's a natural form of expression. So it's only natural that we'd want to connect everything and animation is a great connector of all forms of media. It's really at the center of digital media today. You can't do anything digitally without animating. Everything from motion graphics to visual effects to visualizing science to feature animation character performance to game design.

InMotion: Do you think that the other divisions, and the entertainment industry as a whole, recognize the role Animation plays in their work?

Smith: I believe so. I think more and more it's become obvious. To be fair to Production, Animation started in Production. They had the Graphic Animation program. Christine Panushka who is our History of Animation faculty believes that everything sits in the bubble of Animation because Animation was a form of moving images, because back in the history the sort of optical illusions and toy zoetropes, they were all part of an Animation form. Alan Cholodenko is a theorist (at the University of Sydney) who talks about how 'Animation,' that term, got lost and it became 'Cinematic' but that Animation was the first form of moving images.

I do believe most everyone has understood that animation is this sort of connecting, jelling media that is bringing a lot of things together. Historically I think what happened is that Animation tends to get aligned with kids' animation, which is absolutely part of it and the imaginary world it can depict. But I think more and more, particularly now, Animation has also led the way in the digital revolution.

InMotion: I think people are still having a hard time connecting the term Animation to all the things that happen in their games and apps. Is there any thought leadership that goes on here to change that?

Smith: The generations of students coming in now have already been doing Animation on their iPhones and their tablets, they are doing it on their desktop computers at home. They're not just thinking in terms of cartoons; they are thinking in terms of everything from stop-motion to 3D to visual effects. And actually, I think we do communicate well to the rest of the world what it is this program and the School does in Animation because we have these defined research areas of visual effects, motion graphics, computer animation, character animation, documentary animation and visualizing science.

2008 Student Academy Award winner Viola: The Traveling Rooms of a Little Giant *by Shih-Ting Hung, M.F.A. Animation '07*

Students come with interests. They all flood into this program and then they start to tailor their pathway out. They'll be doing a little bit of everything, across all those programs, but some will say 'You know, I really want to end up working over at the Science center and visualizing Science theory and doing graphics for some of the exhibitions coming up.' Some will say 'I want a job at Pixar. I want to do profound character animation and I also want to learn everything there is about performance in animation because that's exactly what I'm passionate about.'

InMotion: I read somewhere that Dean Daley said something along the lines of if anyone thinks they can learn about filmmaking today without learning about visual effects they are fooling themselves.

Smith: She is absolutely right. When *Jurassic Park* happened, that was a huge breakthrough. I know that Steven Spielberg did a stop motion test for that scene where the big T. rex comes to the car. And at the same time they were experimenting with Softimage (software) and they developed the 3D to create those images and it just blew it out of the water. That was a moment that just said 'OK, Animation can make compelling, photorealistic characters and composite them into a real space. That's absolutely part of what we are doing. I think people have actually been slow to get a handle on visual effects in the School. We started doing it in '98 but I think the rest of the School had been slow to adopt visual effects and that's something that's changing and getting better now that we've got (Visual Effects Academy Award winner, Adjust Faculty) Michael Fink, and now that Eric Hanson has got the curriculum with me here in our program.

InMotion: What do students need to grasp about the distinctions between Animation and Visual Effects?

Smith: If you are doing anything where you're involving any animation integrated into live action or any sort of green screen, you've got to understand the principles of digital effects and digital animation. It requires that you understand how to bring things together. It's sort of how people used to paint. You'd have your background set, you'd have your mid-ground, you'd prepare the canvas, you'd paint and over-paint, then you'd bring in your foreground characters. It's a similar thing to create the illusion of a set; you've actually got to be able to allow your mind to break those aspects up. You've got to model it and you're working with high-end software that you've got to understand. Then you've got to understand the physics of how a character works. For your live action scenes you've got to set that in a certain way so that when you bring it back into the virtual digital world your camera tracking is going to work, so when the 3D character pops up he looks like he's walking on that street and not just floating in space. Animation isn't just about animating and drawing, you're really in charge of the whole world you're creating.

InMotion: With technology there seems to be a redefinition of animation itself and also of exactly what is an animated product.

Smith: Eric (Hanson) did the beautiful shot in *Cast Away* where Tom Hanks is on top of that cliff and he's thinking about committing suicide. And it was shot in Malibu with a green screen or blue screen thrown across the grass and Eric composited in all the waves and the ocean, and you actually believe that Tom Hanks is in the middle of nowhere but he's actually on a little mound in Malibu. And that's what you call the invisible visual effects because people don't even know it's there. Visual effects are bleeding into everything we see today. It's essentially a form of animation but you're not necessarily noticing it.

InMotion: Something else I wanted to ask you about is the partnership with DreamWorks. Why is that so important to what you are trying to do?

Smith: They are incredible feature animation producers. They do very polished, high-level work, great storytelling. They've really perfected character animation. In terms of our relationship, we are partly an experimental program but we are also an industry-facing program. We have students that say 'I want to be an independent artist' and 'I want to be a professor,' and we have students that say 'I want to work at DreamWorks or Pixar' or 'I want to work in the visual effects industry or motion graphics.' And for us to have an opportunity to send the best of our students to DreamWorks to get internships and mentorships and to be able to see what DreamWorks is doing and to really perfect their talents, and their storytelling talents and skills as an artist, that's a great connection for our School.

InMotion: Is it difficult to guide students' various visions, those that want to be experimental artists versus those that want to be industry artists?

Smith: The great thing is we have wonderful faculty. If I feel I can't answer their questions I send them to Tom Sito who was on the first DreamWorks films ever made; has been lead animator on many of their big films. Or Mike Fink who won an Academy Award for *The Golden Compass* in visual effects. Eric (Hanson) has worked on many major feature films in visual effects, or Mike Patterson, who is renowned for his music video work. And there are plenty of us who can cater to the more independent path, or can guide them to maybe go on to do a Ph.D., or to look for a position in universities.

What our students can do out in the industry is they can lead, they can direct, they can do everything and they are problem solvers. They are not just people in one section of the pipeline. I see them as the visionaries. On the other side, if you go to teach, you've got these incredible professional skills that will make you an even better artist. And of course you understand the history so you can go teach it.

InMotion: It seems like your division is constantly inventing and catching up, inventing and catching up.

Smith: Norm Hollyn who is head of editing has some good points about it. And Norm is constantly ahead of the curve. But there's this thing, like hype and backlash, hype and backlash, hype and backlash. It used to be that theory was about ten years behind practice. Now people are putting things out on Vimeo and YouTube and immediately people are writing about it and articulating this is a movement here and this is the latest thing. We are in this hyper, sped up, mediated world. The way we deal with it is we pick and choose the threads we think are going to drive us into the future, with our research areas in mind.

Essentially it comes back to the fact that you can have all the technology, but if you don't have a great concept, an idea that moves someone or emotionally connects, or is a good story, it doesn't do anything.

InMotion: In a way that comes back to the SCA saying that storytelling is the core language.

Smith: Absolutely. And I always try to have the emotion transcend the technology.

The Media Institute for Social Change:

Positively Entertaining

BRINGING MESSAGES OF POSITIVE SOCIAL CHANGE INTO THE ENTERTAINMENT INDUSTRY

BY VALERIE TURPIN

Can a film with a deep, challenging message still be entertaining? USC's Media Institute for Social Change (MISC) is out to prove that it's not only possible, but it's the responsibility of media makers to think about larger issues.

Formed in 2011, the Media Institute for Social Change promotes positive social change through three main components: by offering scholarships to students dedicated to the promotion of social change, acting as a service to professional filmmakers who are promoting positive social change in their works and conducting research to measure the cultural impact of these films. Production Division Chair Michael Taylor launched the Institute to accomplish these goals and serves as the Institute's executive director. Peter Samuelson, a film producer with a wealth of experience in both film and social issues, has come on board to further the efforts of the Institute. Through its inception, the Institute has led to a successful course and several collaborations with other groups interested in facilitating positive social change within the industry.

Taylor asserts that, if students could learn film's power in creating and promoting a positive message to the public, it would serve them throughout their careers. MISC therefore features a course each spring semester taught in the Production Division by Professors Michael Taylor and Jeremy Kagan, which allows each student to make a film based on the social issue of his or her choosing. Its content is discussed and refined throughout the semester so that each student can convey his or her message for social change in the most effective way possible. The class also invites professional filmmakers to discuss their projects that have incorporated messages of social change, which has included SCA alum '86 Jay Roach (*The Campaign, Meet the Parents*) for his work on *Game Change*.

MISC's involvement doesn't end in the classroom. The Media Institute for Social Change is proud to be involved with *TrueSpark*, a non-profit, charitable organization that uses films with inspiring, positive messages to counter the threat of harmful media exposure, by helping screen films to youths, and the Geena Davis Institute on Gender in Media, a research-based organization working within the industry to educate on the need for gender balance, reducing stereotyping and offering a variety of female characters for entertainment, targeting children 11 and under. Several SCA students have further aligned themselves with MISC's goals by using their skills to create an episode on gender studies for Geena Davis's television series on PBS.

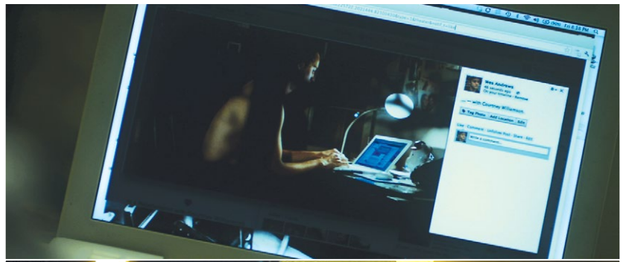
The Media Institute for Social Change will continue its efforts to bring positive social change into entertainment. With MISC's help, the next generation of media makers and professionals will be more aware of their responsibilities and opportunities to make a difference with their work.

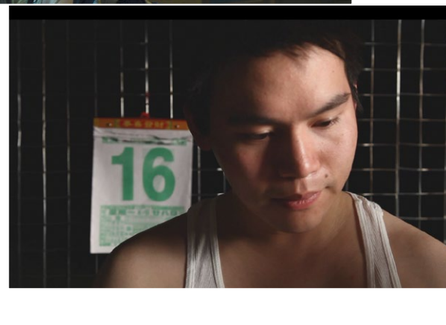
MICHAEL TAYLOR ON THE IMPORTANCE OF MISC

"As filmmakers, the work that we do has a huge impact on our culture. With that comes an opportunity, and maybe even a responsibility, to use that impact for greater good. [We want] to be involved with training the next generation of filmmakers who will go into the industry and will hopefully take with them a mindset that, when they make films themselves, they can be weaving those social issues into their films and television shows. We don't often think of the value of media beyond its entertainment, but there is a whole area that has to do with education through entertainment, and that's what the Media Institute seeks to do."

"I took [CTPR 499- Making Media For Social Change] because I really wanted to make a movie that used ideas of social media and how that could be implemented into a horror film. The class not only informed me on the many ways of how people (the audience) receive information when being 'told what to think' by films, it also challenged the notion of why I even make movies. [The course] made me realize that all movies worth watching in today's world should have a social message. Audiences are too sophisticated to be only entertained; people need their daily lives put before them and asked why they do what they do."

—John Berardo, MFA Production '13





Screenshots from MISC projects – Although the films produced in Professor Michael Taylor's class vary in form, genre and tone, they all come from a place of social awareness. (Top and Middle) John Berardo's Dembanger. *(Bottom) Eddie Ng's* What Eats the Soul.

Michael Taylor, the Kortschak Family Endowed Division Chair in Film and Television Production with production division student Maury Shessel.

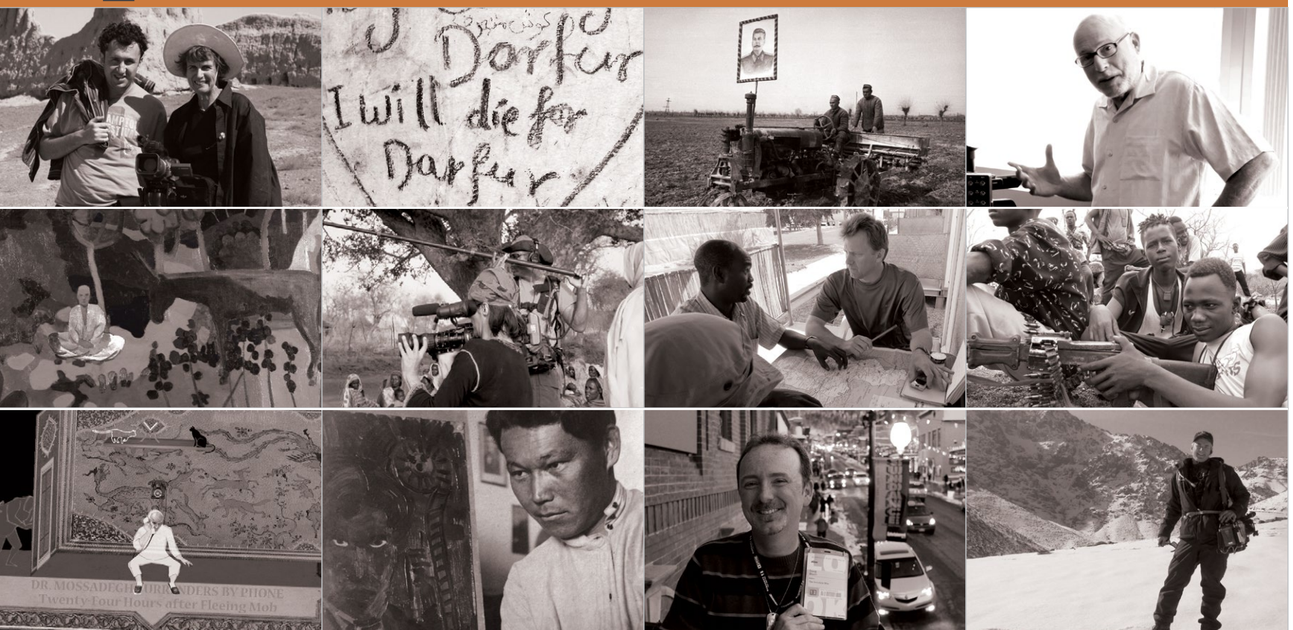
"I believe that art in any form should have a message to it. So many films today leave me empty because they are just showcasing the spectacle of the images on screen. Socially conscious films transcend the theatrical experience. They stay with me far longer than the awe I feel from seeing great special effects. Having a message and knowing how to execute it effectively is the difference between high and low art. This is what I came to USC to learn, and this is what the class provided."

—Maury Shessel, MFA Production '13

The NEW FACE Of NON-FICTION

BY RYAN GILMOUR

Carved in stone above the Academy of Motion Picture Arts and Sciences' Courtyard at the **School of Cinematic Arts** Complex is the motto "Limes regiones rerum," or "Reality Ends Here." Despite the School's creed, SCA has long been a hub for students, faculty and alumni diving head-first into the real world; creating documentary films, reality television shows and non-fiction interactive and immersive experiences.



SCA's accomplishments in non-fiction storytelling are bookended by The Face of Lincoln, the first film from the School to win the Academy Award for Best Short Subject in 1955, to the Interactive Media Division's Walden, a game, the first video game to ever receive a grant from the National Endowment of the Arts, awarded in 2012. SCA has nurtured non-fiction storytellers for years and is consistently making significant strides in furthering the practice and theory of the form.

To get a survey of the history, current practice and future of non-fiction at the School, InMotion interviewed Writing Professor **Ted Braun**, Electronic Arts Endowed Chair, Interactive Entertainment, Director USC Game Innovation Lab **Tracy Fullerton**, Distinguished Professor **Mark Harris**, Mary Pickford Chair **Doe Mayer**, Professor **Amanda Pope**, Vice Dean of Academics **Michael Renov**, Interactive Media Division Assistant Professor **Peter Brinson**, Game Innovation Lab Designer **Kurosh ValaNejad**, alumni **Al Zain Al Sabah**, **Jeffrey Blitz**, **Doug Blush**, **R.J. Cutler**, **Harris Done** and **Yana Gorskaya** and iMAP Ph.D. students **Nonny de la Peña** and **Susana Ruiz**.

Scrappy Beginnings

Non-fiction has been at the School of Cinematic Arts since the very beginning.

Some of the oldest films in the archives are filmed plays, filmed football games and, notably, newsreels. Of the designers of the curriculum at SCA (nicknamed the Unholy Five by students), most had worked in documentary filmmaking. In particular, Mel Sloan and Herb Farmer considered documentary filmmaking one of their primary skillsets.

In 1955, *The Face of Lincoln*, about the modeling of Abraham Lincoln's face, was awarded the Academy Award for Best Short Subject. The film was directed by Edward Freed and produced by USC School of Cinematic Arts instructor Wilber T. Blume.

In the mid-eighties, the study of documentary filmmaking at the School changed dramatically and became formalized with the establishment of the documentary track in the Production Division. Although documentary filmmaking was allowed in the normal course of study, fewer than ten documentaries were produced in advanced filmmaking courses from 1981 to 1986. Non-fiction was studied in the Critical Studies Division, in the still-running CTCS 400 course, but was taught without a dedicated scholar of non-fiction as the instructor.

"Trevor [Greenwood] was already teaching when I arrived and we both thought there wasn't enough opportunity to make documentaries. We had worked together on several films before and we shared a similar approach to filmmaking. The old guard was skeptical of the documentary track at first, so we felt we had something to prove." – Mark Harris, Academy Award-winning Documentarian, Distinguished Professor in the Production Division and Co-Founder of the Documentary Track

Professor **Mark Harris** started his career in the City News Bureau of Chicago after graduating from Harvard. After long nights covering one of the most crime-ridden neighborhoods in the US, he would unwind by watching double features at the Clark Theatre in downtown Chicago. Harris is a distinguished and controversial filmmaker with three Oscar-winning documentaries, a Christopher Award and an Emmy nomination. He is also one of the founders of the documentary track at SCA's Production Division and teaches advanced documentary courses.

"We wanted to make sure that the School taught documentary because it's an important skill for all filmmakers," said Harris. "We never wanted people to be exclusively documentarians, and many of the early people in the track went on to have amazing careers in narrative film. We just wanted it to be an option."

The documentary track has remained mostly intact since the changes of the eighties. Students today go through largely the same research, pitching and completion process. According to Harris, the biggest change since the founding is that the faculty is more confident that the students will make successful films within the semester.

"In the beginning, we used to intervene much more than we do now," said Harris. "We felt a great pressure to succeed, but we soon realized that all the students really needed was support and honest feedback to be able to do really terrific work. Over the years it's been gratifying to see the consistent high quality of the documentaries made here."

Documentary in Anthropology

The School of Cinematic Arts is known as one of the best documentary training grounds in the world. Strangely enough, until the mid-eighties, it may have not been the best documentary training ground at the University of Southern California.

Students of the Masters in Visual Anthropology produced the Student Academy Award-winning film *Gang Cops*. The program was run by the late Tim Asch and still stands as one of the most successful collaborations between the School of Cinematic Arts and the greater USC community.

Many documentarians came from Visual Anthropology, including Doug Blush and Harvard Professor Lucien Taylor.

Documentarian/alum Doug Blush said, "There was this interesting, outsider feel to it because they weren't that trained in production skills. I found myself helping the anthropology students more and more and meeting 'real' people. It really was remarkable to watch the collaboration between these 'textbook' anthropologists and these more production-oriented production students."

SCA has always had the tradition of bringing in professional documentarians to class to give notes and advice. It continues today with alumni R.J. Cutler, Doug Blush, David Hamlin, Jeffrey Blitz and many others directly working with the student filmmakers.

Non-Fiction Across Divisions

SCA is in the middle of a renaissance with the objective of making sure that all students, regardless of their major or division, have access to all of the resources that the School has to offer. Several key faculty members are spearheading the cause of having documentary and non-fiction skillsets taught across the board at the School so that everyone will be trained to capture reality.

"I'm an accidental documentarian. I was a projectionist for Mark [Harris] when I was a student. I had my eyes opened to a form that had range and power and expression. It wasn't that different from what I was doing [as a screenwriter]. It was about finding a way to get the doors open to an interesting place, finding a certain type of person and then, finally, applying the skills of cinema, that apply to all cinema, to the subjects." – Associate Professor Ted Braun, the director of Darfur Now

Ted Braun, Associate Professor in the Writing for Screen and Television Division, is known today as one of the most respected social cause documentarians for his work on *Darfur Now.* However, when he graduated from SCA, he had no particular interest in documentary.

"I wanted to write and direct narrative feature films," said Braun, "but an SCA classmate had left a job as an editor and I was looking for work. I was no dummy. I called. They needed someone to write, direct and edit a documentary about fighter aces in WWI. I said, 'Yes.' What I didn't know is that I had two weeks. Two weeks to write, edit and direct this one-hour TV doc."

"As if that wasn't bad enough, one week later, the president of the company said, 'Are you going to deliver?' I said, 'Sure.' He said, 'Good. Because if you don't, the company is going out of business.'"

Braun delivered several acclaimed one-hour documentaries for television but eventually hit a creative wall and decided to write screenplays full time. While working as a screenwriter, his agent asked him if he had any interest in covering the crisis in Darfur as a feature documentary. Braun used his experience as a screenwriter and student of the late SCA Dean Frank Daniel to approach the crisis from the point of view of characters, a technique emphasized by the Writing Division today. The end result was *Darfur Now*.

"I had twin outrages when I began the process," said Braun. "One was at the atrocities and the other was at the world's indifference. What had changed is that I now had the skills as a filmmaker to [tell the story] convincingly."

Developing storytelling skills with the moving image is the core tenant of an education at SCA, and Braun is a leading advocate of making sure students from all six divisions have the ability to study non-fiction. The silos that once relegated students to their roles as writer, directors, animators, visual effects, etc., are gone.

"It's all there. I'm hoping we will show the students here what I know, which is that an understanding of storytelling will carry them through every aspect of what they do – particularly in non-fiction," said Braun.

The faculty at SCA has the daunting task of teaching students how to tell non-fiction stories in an ethical, effective and, ultimately, entertaining way. To accomplish this, a base knowledge of how to tell a story with the moving image is established via research and craft. In upper-level classes, the specifics of documentary filmmaking are added to the mix.

"What's become more and more evident is that documentary and narrative are running parallel tracks. In documentary, it starts with mastering the world of the subject, then it's all about casting, same as in fiction/narrative. You have to have strong characters whose lives and experiences illuminate certain issues." – Amanda Pope, SCA Professor and Documentarian

Professor **Amanda Pope**, the director of *The Legend of Pancho Barnes and the Happy Bottom Flying Club* and Co-Director of *The Desert of Forbidden Art* has long been an advocate of breaking boundaries. In New York, before teaching at SCA, she was one of a first generation of female directors to break through in the documentary world.

"I think it was like most professions in that era - male-dominated and hard to get into," said Pope. "Now, it's different. We've entered a golden age of documentary. It's not just the ability to pick up a camera. It's the ability to take on the distribution. To take on the outreach. It's no longer strict, so it's wide open for anyone with good ideas, talent and training to do."

The Wisdom of the Documentarians

"When our students ask, 'Where should I go for story ideas?' you have to look at your circle of family and friends and your experiences and ask yourself, 'What do I have a special knowledge about? Who do I have particular access to?' Part of what students should look for is what resources they have to create a documentary." – Amanda Pope, Professor in the Production Division

"You want to capture the honesty of the moment of the people you're shooting. You always try to find the images that capture the moment. When you break it down it's about listening. Be a good listener. Pay attention. The details matter." – Harris Done, Alum and Documentarian

"We approached the pilot [of Nashville] like a documentary. I really relied on my experience. We spent a lot of time studying how people behave. The way the city worked. If it weren't for my experience doing docs, I don't know if we could have captured the feel of Tennessee. You can feel the pollen in the air." – R.J. Cutler, Alum and Director of The September Issue *and ABC's* Nashville

"If you've experienced something, that's a good subject to make a documentary about. You'll have instant access to your subjects. Besides raw research, find people that you feel for. Talk to them. Listen. Share funny stories. Share sad stories. Feel what they feel." – Doug Blush, Alum and Documentarian

Pope noted that it's incorrect to attribute all of the growth in documentary to technology. In particular, she said that audiences are drawn to the authenticity and diversity of real stories, more accepting of doc techniques and their easy availability via Netflix and the like.

"I think what a narrative storyteller gets from being out and working in the real world is a perspective and a point of view that you can't get any other way," said Pope. "There will always be a place for documentary study for everyone."

Because of the documentary style changes of the nineties, the John C. Hench Division of Animation and Digital Arts has also played a key role in many of the documentaries produced at the School.

Photos from Darfur Now, *directed by Professor Ted Braun*

Last year, a team of over twenty animators produced an animated sequence in the documentary style about dietary practices in America. While documentary continues to evolve and change, the skill of presenting a non-fiction story will be valuable to all SCA students.

Documentary in Theory and Practice

Starting at orientation, students are told that they need to be more than practitioners of the moving image; they also need to be scholars. SCA teaches several research, survey and production courses in documentary, which open up the world of non-fiction to discussion and analysis.

"Many students arrive thinking that documentaries are supposed to be 'objective.' They're not; they should have a point of view. By the very nature of the choices you make as a filmmaker, there is always a level of subjectivity." – Doe Mayer, Mary Pickford Chair at the USC School of Cinematic Arts

Professor **Doe Mayer** teaches at both the School of Cinematic Arts and the Annenberg School for Communication and Journalism. She has produced, directed and provided technical support for hundreds of productions, primarily non-fiction, in the United States and numerous developing countries. In a course Mayer teaches in Cinematic Arts, documentarians learn how to research a film project, develop a strong story, characters and scenes and then create an effective written treatment and pitch. Throughout this process, she encourages students to find their own voice and perspective.

In the Annenberg School, her courses are framed differently: how can media be most effective in changing the thinking and behavior of the audience? Much of the programming she has made has been in the areas of family planning, basic education, health and nutrition promotion, HIV/AIDS prevention, population and women's issues.

"One of the big differences is the relationship with the audience," said Mayer. "In my own work, it's essential to understand why people do what they do and to find what would convince them to change. That's unlike either the commercial or the auteur filmmaking models that are more prevalent in film school, even when the filmmakers are concerned with a social issue."

Despite these differences in approach, Mayer feels that all filmmakers, whether they're working in documentary or fiction, can benefit from trying to see the world not only through the eyes of their subjects, but also of those they are trying to reach.

A Trojan Family Affair

A running theme among non-fiction storytellers who come back to speak at the School is that it's a good way to break into the industry. Time and time again, the low overhead and accessibility of documentary filming leads many alumni to make their first break into the entertainment industry via non-fiction.

"My first documentary was for 546. I got an editing position on a documentary and went toward documentary as opposed to fiction because I felt that, overall, the quality tended to be much higher in the documentary shorts than in the fiction shorts that came out of that collaborative process. I wanted to work on something that I could be proud of." – Alum/ Documentarian Yana Gorskaya

Alum **Yana Gorskaya** is known today as one of the most prolific editors of documentary and narrative films working in the business. Her credits include *Spellbound, Seeds* and *Lucky*. On the narrative end, she's edited *Celeste and Jess Forever, Smart People* and *Rocket Science*. Yana's message to students is simple. In non-fiction, the overhead is so low that employers can afford to take a chance on a less-proven filmmaker.

"[My professor] had a former student named Jeffrey Blitz who had gone through the program and had this movie, *Spellbound*. He was looking for someone to cut a promo for him to make money so he could hire a real editor. We had such an amazing time with it, and he didn't end up making enough money to hire a real editor, so I got the job."

By his own admission, alum **Doug Blush** makes "difficult movies." His credits include *The Secret War, I.O.U.S.A* and the recently completed *Of Two Minds*. However, his first break into the entertainment industry was in the lucrative, but less socially conscious, world of DVD extras.

"I came to film school as an undergrad and I had no idea what I wanted to do," said Blush. "I wanted to be a part of it in a vague but passionate way. I did some production in the narrative sense, but I fell in love with documentary. I got into the real world and my lofty dreams of directing an epic were a little unrealistic. At the time, everyone needed vignettes for their DVDs, so while my friends were waiting tables and working on screenplays, I was getting double and triple overtime, which gave me enough wiggle room to follow my passion, which was documentary."

Photos from Pancho Barnes and the Happy Bottom Flying Club *and* The Desert of Forbidden Art, *directed by Professor Amanda Pope*

"Production is hard. Making a film is hard. The hardest thing is picking up and doing it. The resistance to actually doing something is so high. If you commit to something, it will happen. I can't tell you how many times it happens. When it happens, all the pain goes away. What's left is something for all time." – Doug Blush, Alum and Documentarian

Blush found that, because of the DIY nature of documentaries, it was easier to just make a film than it is with other forms of filmmaking. His primary advice for students is to keep their visions alive but to continue working in the entertainment industry while they save.

"I think everyone has to face that choice of 'do I just go straight into the thing that is so meaningful to me or do I make some money – while keeping my goals visible – on the horizon,'" said Blush. "My advice is, because the industry changes every five months, you have to be working in it and documentary is the way to go. You learn how to shoot, edit and plan under pressure, which is invaluable."

The Next Wave

Just as the School of Cinematic Arts is not exclusively a film school, its reach into non-fiction is not exclusively in film. The Interactive Media Division has long been a home for meaningful games, many of which are non-fiction.

"When we start to talk about non-fiction games, it's important to know that realism is a style choice. The main mistake you can make is to assume that you can do anything without bias. The only damage you can do is make a project that says, 'this is the only version.' People don't want reality 'summed up.' That's true in games as well as films." – Peter Brinson, Designer of The Cat and the Coup

IMD Assistant Professor **Peter Brinson** is very clear that non-fiction is not the same as "meaningful" or "socially conscious." He pointed out that most wartime, first-person shooter games are technically non-fiction. When a soldier from a historical war shoots another soldier in a re-creation of a war that actually happened, it's a re-creation of a real event and therefore non-fiction. However, in Professor Peter Brinson and Game Innovation Lab designer Kurosh ValaNejad's *The Cat and the Coup*, the manifestation of war takes a very different turn. The overthrow of the Iranian government is accomplished with allegory and symbolism.

"We wanted the player to interpret what it meant," said Brinson. "You play with the puzzle but, in the end, you have to make a judgment on what you think about it. When making a serious game, it's important for people, at the end, to form an opinion."

"As an Iranian, it was particularly important to me that it reached out to young Iranians living outside of Iran. I hope they can find their version of truth in the work. There was a review that said it was an oxymoron to do a documentary with a game. They may be right, but we tried to make a game that inspired the player to go learn more for themselves." – Kurosh ValaNejad, Game Designer in SCA's Game Innovation Lab and Designer of The Cat and the Coup

What Brinson and **Kurosh ValaNejad** found was that, when players finished playing *The Cat and the Coup*, it consistently led to them Googling the 1951, CIA-sponsored coup in Iran. From there, they could parcel the difficult literature surrounding the events. In choosing which information to include in the game, the designers had to be very careful to avoid propaganda.

"We very quickly identified our target audience, which was young American students," said ValaNejad. "There are headlines in the game. Text. We explain the narrative using trusted U.S. sources. Personally, I don't believe much of the text. It's so politically charged. We had to work hard to maintain some trust with our audience."

Immersing in Reality

As with most technologies, the designers of immersive, non-fiction experiences are still trying to figure out the best journalistic practices for their art. In *Hunger in Los Angeles*, Nonny de la Peña's immersive non-fiction piece, the user experiences standing in line at a food bank in Los Angeles when there is an announcement that there is no more food available. At the same time, a person in the line collapses into a diabetic coma. At Sundance this year, users were weeping, overcome with grief and shaken by the experience. De la Peña was clear that there are ethical questions emerging in immersive experiences but happy to be in a place to help establish guidelines.

"When I think about best practices in journalism, I think they apply to video games and immersive experiences. We, as journalists, have to think of immersive experiences as well researched and responsible. I always provide a website to show where all of my research came from and ways for users to find out more." – Nonny de la Peña, Designer of Hunger in Los Angeles, *Annenberg Fellow and iMAP Ph.D. Candidate*

Nonny de la Peña's project was part of a journalism project called *Hunger in the Golden State*, which took text, photos and other more

Dr. Renov on the Importance of Studying Non-Fiction

Dr. Michael Renov is the Vice Dean of Academics at the USC School of Cinematic Arts and Professor of CTCS 400, Documentary Survey. As the resident professor who has his finger on the pulse of documentary in theory and practice, InMotion asked him to tell us why it's important to study documentary at the School, and at all research universities.

"This may be the golden age of documentary filmmaking with scores of films receiving theatrical release annually. But why is it important for the School of Cinematic Arts to encourage and support the non-fiction film and its study? First because the documentary film is as old as cinema itself, dating back to the first actualités – short films of workers leaving a factory or a baby being fed lunch – made by the Lumiere brothers in 1895. Also because the filmic preservation of historical events or human behavior realizes one of the cinema's most basic functions. At SCA, we teach and value storytelling as entertainment, but we also recognize the importance of capturing the "true stories" people tell about their lives and learning to produce arguments about the world to help us understand and even change it.

Our students, faculty and alums have made their mark on documentary history ever since the student-made *The Face of Lincoln* received an Academy Award for Best Short Subject in 1955. Distinguished Professor Mark Harris has won three Oscars over a long career while R.J. Cutler (*The War Room*), Jeff Blitz (*Spellbound*) and others have thrived as makers of non-fiction. Other alums such as Scott Stone (*The Man Show, The Mole*) have helped reshape television through the creation of new reality television formats. The books of SCA faculty and alums have contributed to a deeper understanding of the documentary form, among them Markus Nornes's *Japanese Documentary Film*, James Moran's *There's No Place Like Home Video* and my *The Subject of Documentary*.

Even more SCA grads exit the halls of our School bent on applying their media-making skills to the pursuit of social justice or environmental reform. They may find themselves working for National Geographic or Participant Media, but their passion for reality was fueled by their classes, their mentors and by the many films screened both in class and after hours. Director of Programming Alex Ago prides himself on showing all the Sundance films from the documentary competition each year. Many filmmakers accompany their films, allowing the audience to gain insight into the themes at hand while tapping into the passion and commitment of the filmmaker. It's an exciting time for non-fiction media of all kinds, and SCA has become a vital center for its study and creation."

(Left) Professor Mark Harris with Scott Mahoy, (top right) alum Doug Blush at Sundance and (bottom right) a still from The Cat and the Coup

The Wisdom of the Documentarians

"When I first graduated from USC, I had the opportunity to either open up shop in LA or go home to the Middle East. I understood how things worked in the Middle East and I think people should work on things they know. I understood the stories in the Middle East. I needed to dig into the landscape that I knew. It's hard. There's not the same infrastructure here. Filmmaking isn't something that people know about. When you work internationally, build your network first. Get to know people. Get to know the area. Even if it means pushing your project back, build your network first. It's the key to working internationally." – Al Zain Al Sabah, Alum, Award-Winning Filmmaker and Chairwoman of EVMG, documentay production company

"When I arrived at USC, my sense of what kind of filmmaker I wanted to be wasn't really bound up in 'documentary' versus 'fiction.' I just knew I wanted to learn more about telling stories on film. Watch as many great movies of all sorts as possible -- docs, narrative, features, shorts, animation, DIY YouTube clips -- and be open to drawing inspiration from it all. Perseverance is my advice. It's the answer to most things." – Jeffrey Blitz, Alum and Oscar-nominated Documentarian

"If you shoot long enough, the truth comes out. Sometimes you shoot and shoot and the second you turn off the camera, the scene you want happens. Linda Goldstein said, 'In fiction, you try to limit surprises. In documentary, you need to be open to surprises.'" – Mark Harris, Oscar-winning Documentarian and Professor

On-set photos with alum Harris Done

traditional forms of journalism to tell the story of hunger in California. She decided to pursue audio of food banks because it would be the most graphic medium.

"I knew that food banks were running out of food and I wanted to show that. I wanted people to feel it," said de la Peña. "The food banks were so overwhelmed, and the experience of a man passing out in a diabetic coma is an actual event that was recorded in the field. I heard [the audio] and I knew it would be an impactful experience."

In iMAP Ph.D. candidate **Susana Ruiz**'s *Darfur is Dying*, the player takes the role of a child in Sudan trying to get water for their village. The player must navigate politics, logistics and the brutal nature of the region. Ruiz feels that her project can be the spark for further research into the region but was very conscious of making sure that the mechanics of the game are satisfying.

"I'd say that the non-fiction game designer has the responsibility to connect with this culture of accountability. And I absolutely think that this is increasingly happening. One probable reason is the increasing diversity of the gamemaking and gameplaying demographic. Diversity matters." – Susana Ruiz, Game Designer of Darfur is Dying

When discussing the nature of games and the fact that the game design experience has to work in such a complicated way that it may interfere with the educational aspects, Ruiz replied, "I think, firstly, that it's wrong to think that 'spark' is somehow not as important. In my opinion, this spark is transformational, it is crucial, and it is not simple or obvious to design. Now, of course games can be 'true education tools for change.' One danger is to talk about games with an all-or-nothing approach. Clearly, not all non-fiction games will reach this potential to be true educational tools for change, or even aspire to reach it. I think it's very important to – within a rigorous ethical framework – support as much experimentation and risk-taking as possible."

In addition to furthering the spark to learn and educate about the past, non-fiction games at the USC School of Cinematic Arts have also spawned a genre of game design with *Walden, a game*, where reflection and insight provide the primary impetus for play.

Walden, a game simulates both the personal and environmental life of philosopher Henry David Thoreau's book *Walden*, modeling the basic personal needs outlined by Thoreau, as well as some of the more experiential concepts he described. Furthermore, the game takes advantage of the detailed notes that Thoreau took about the pond and its surrounding landscape's flora and fauna.

To bookend the success of *The Face of Lincoln*, in 2012, *Walden, a game* was awarded the first National Endowment for the Arts award for a non-fiction video game. Just as *The Face of Lincoln* established USC's School of Cinematic Arts as a serious place to study non-fiction filmmaking, *Walden, a game* established SCA as the home of non-fiction storytelling and experience creation for years to come.

"When an organization as prestigious as the NEA chooses to recognize video game designers working in the field as artists, it sends a clear message about where the art form is in its development," said Tracy Fullerton, the Chair of the Interactive Media Division and Lead Designer on *Walden, a game*.

Twenty Years of Student Industry Relations

By Ryan Gilmour

There are over eleven thousand alumni of the USC School of Cinematic Arts working in almost every aspect of the entertainment industry—and many other industries besides entertainment. All of them faced the same question when they graduated, "What now?"

When Academy Award-winning editor and School of Cinematic Arts alum Marcia Lucas gave back to her alma mater, she made sure that future generations would have help answering that question by helping fund The Office of Student Industry Relations at the School twenty years ago this year.

Dean Elizabeth M. Daley, Lucas and veteran William Morris agent Larry Auerbach came together to make the transition into the real world a little bit easier for future generations.

"[Dean] Elizabeth [Daley] called me and said, 'Where can I find an agent who can afford to work here?' I said, 'I've worked with plenty of talented people but I don't know what to do with young students,' but I was tired of the business," said Auerbach. "The business was getting crazy and this was twenty years ago, so imagine where it is now. I'd worked for the same company for forty-some years and I didn't want to move to another job in the business. I wanted to teach. I wanted to give back. I knew the industry. I figured I'd give working at USC a shot."

The Office of Student Industry Relations offers help with professional development and the distribution of student films, holds resume bootcamps, career fairs, consistently brings high-powered guests to campus and helps coordinate the First Look Festival.

"The key to getting the most out of our office is to get your butt in here," said Auerbach. "We have people that show up one month before graduation and say, 'What do I do?' We can figure out who this person's network is and what their talent is. We will always try to help but they have to get in here sooner."

In addition, Auerbach is the architect of the Graduate Certificate in the Business of Entertainment Program offered in conjunction with the Marshall School of Business for grad students, a Business of Cinematic Arts program for undergrads and the course, *The Business of the Entertainment Industry: Motion Pictures, TV, Animation, Video and Online Games*.

This class offers an in-depth analysis of the business of motion picture, television, animation and game design, an overview of deals and a general everyday explanation of how the various parts of the entertainment industry work.

The School of Cinematic Arts at USC has always had a strong relationship with the entertainment industry. While the alumni, faculty and staff have always been a part of the Hollywood landscape, for the past twenty years, the most direct bridge to the entertainment industry has been the Office of Student Industry Relations. If a current students leverages the Office to his or her benefit, they have a distinct advantage entering the "crazy" business which Larry Auerbach helped mold as an agent and helped bring to students as an educator.

The Team

Larry Auerbach - Associate Dean - With over forty years of experience as an agent, Larry oversees all aspects of the office.

Professional Development

Bonnie Chi - Director - With time at both the Chasin Agency and the William Morris Agency, Bonnie helps students get a hold in the industry and is an adjunct instructor at SCA.

Torrie Rosenzweig - Associate Director Before coming to SCA, Torrie worked in both physical production and development all around the industry. Torrie teaches classes for SCA in how to manage a career in the industry. Torrie also hosts the School's career talks and holds personal meetings with students.

Lisa Pollack - The newest addition to the SIR staff, Lisa is a veteran of the Kaplan Stahler Agency and GRB Entertainment. Lisa has a wealth of experience to help students and alumni enter and navigate the industry.

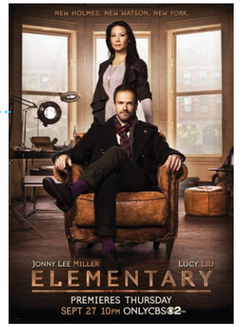
Festivals and Distribution

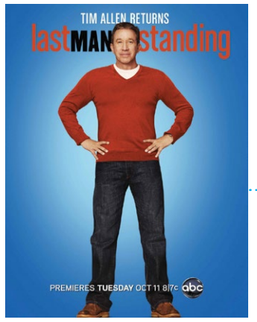
Sandrine Cassidy - Director, Festivals and Distribution - A veteran of Unifrance Film International, Sandrine is an expert at getting short films out of the classroom and into the real world.

Allison Melanson - Associate Director, Festivals and Industry Liaison - In addition to helping countless students get their foot in the door, Allison also coordinates the First Film Festival for the School.

Ali Sarafoglou - Office Manager - In addition to managing the busy schedules of the office, Ali also coordinates the office's business classes.

ALUMNI TV AND FILM RELEASES





The 84th Annual Academy Awards—
Brian Grazer '74, Producer

American Colony: Meet the Hutterites—
Josh Dinner '05, Co-Creator/Co-Executive Producer

American Horror Story—Christopher Baffa; Cinematographer

Beauty and the Beast—Gary Fleder '93, Executive Producer/Director; Brian Peterson, Executive Producer; Kelly Souders '97, Executive Producer

Ben and Kate—Dana Fox '00, Writer/Co-Executive Producer

Bones—Carla Kettner '83, Writer/Co-Executive Producer

Brand X With Russell Brand—Troy Miller, Executive Producer/Director

The Carrie Diaries—Josh Schwartz '98, Co-Executive Producer

Castle—Andrew W. Marlow '92, Writer/Executive Producer

Chuck—Chris Fedak '98, Writer/Executive Producer; Josh Schwartz, Writer/Executive Producer

The Closer—Adam Belanoff '90, Co-Executive Producer

CSI:NY—Pam Veasey, Writer/Executive Producer; Trey Callaway '89, Writer/Co-Executive Producer

Cult—Jason Ensler '97, Director/Co-Executive Producer; Josh Schwartz '98, Co-Executive Producer

Desperate Housewives—Charles Skouras III, Producer

Don't Trust the B-----in Apartment 23—
Nahnatchka Khan '94, Executive Producer/Writer

Elementary—Nelson Cragg '03, Cinematographer

Falling Skies—Robert Rodat '83, Writer/Executive Producer

Franklin & Bash—Jason Ensler '97, Executive Producer/Director

Game Change—Jay Roach '86, Executive Producer/Director; Danny Strong '96, Co-Executive Producer/Writer

The Great Escape—Brian Grazer '74, Co-Executive Producer; Ron Howard, Co-Executive Producer

Grey's Anatomy—Shonda Rhimes '94, Writer/Executive Producer

H+ The Digital Series—Stewart Hendler '01, Director; Bryan Singer '89, Producer; Jason Taylor '00, Producer

Hart of Dixie—Jason Ensler '97, Director/Executive Producer; Josh Schwartz, Executive Producer

Hollywood Exes—Lamar Damon '84, Executive Producer

Homeland—Nelson Cragg '03, Cinematographer

House—Bryan Singer '89, Executive Producer; Garrett Lerner '95, Writer/Executive Producer; Russel Friend '95, Writer/Executive Producer; Greg Yaitanes, Director/Executive Producer

The Inbetweeners—Aaron Kaplan '90, Executive Producer

Intervention—Sarah Skibitzke, Supervising Producer

Last Man Standing—Shawn Levy '94, Executive Producer

Love in the Wild—Tom Shelly '87, Executive Producer

The Lying Game—Charles Pratt Jr. '78, Executive Producer/Writer

Mad Men—Matthew Weiner '90, Executive Producer/Writer; Chris Black '81, Co-Executive Producer; Marcy Patterson '02, Co-Producer; Erin Levy '05, Writer/Co-Producer; Jonathan Igla '05, Writer

Melissa and Joey—John Ziffren '78, Executive Producer

The Mob Doctor— Carla Kettner '83, Executive Producer; Rob Wright '93, Writer Executive Producer; Lance Gentile '90, Consulting Producer

Nashville—R.J. Cutler, Executive Producer/Director

The Neighbors—Aaron Kaplan, Executive Producer

New Girl—Brett Baer '88, Executive Producer

Nick Swardson's Pretend Time—
Erin O'Malley '96, Co-Executive Producer

The Office—Paul Feig '84, Co-Executive Producer/Director; Jeffrey Blitz '97, Director

Pair of Kings—Brady Heck '94, Editor

Person of Interest—Bryan Burk '91, Executive Producer

Political Animals—Brian Wayne Peterson '97, Consulting Producer/Writer; Kelly Souders '97, Consulting Producer/Writer

Private Practice—Shonda Rhimes '94, Executive Producer/Writer

Revolution—Bryan Burke '91, Co-Executive Producer; Eric Kripke '96, Executive Producer/Writer

Rizzoli & Isles— Darin Goldberg '91, Writer/Consulting Producer; Shelley Meals '91, Writer/Consulting Producer

Save Me—Neal Moritz '85, Co-Executive Producer

Scandal—Shonda Rhimes '94, Executive Producer/Writer

Shameless—John Wells '82, Executive Producer/Writer

Sons of Anarchy—Paul Maibaum '75, Director of Photography

Spartacus: Vengeance—Joshua Donen '79, Co-Executive Producer

Switched at Birth—John Ziffren '78, Executive Producer

Teen Wolf—Jeff Davis 00', Executive Producer

Touch—Tim Kring, Executive Producer/Writer

Underemployed—Troy Miller, Director

Weeds —Jonathan Talbert '02, Co-Producer

The Week the Women Went—Tony Croll '98, Co-Executive Producer; Jon Kroll '89, Executive Producer

Wipeout—Matt Kunitz '90, Executive Producer; Tom Johnson '81, Re-Recording Mixer

21 Jump Street—Neal Moritz '85, Producer; Richard Edlund '60, Visual Effects Supervisor

Abraham Lincoln: Vampire Hunter—
Caleb Deschanel '69, Director of Photography; D.M. Hemphill, Re-Recording Mixer

The Amazing Spider-Man—Kevin Feige '95, Co-Executive Producer; John Schwartzman '00, Director of Photography; Addison Teague '02, Supervising Sound Editor; James Vanderbilt '99, Writer; Laura Ziskin '73, Producer

Argo—Eric Aadahl '98, Sound Designer/Supervising Sound Editor; Grant Heslov '86, Producer; Chris Terrio '02, Writer

The Avengers—Kevin Feige '95, Producer; Jeffrey Ford '91, Editor

Big Miracle—Ken Kwapis, Director

The Bourne Legacy—Robert Elswit '75, Editor

Brooklyn Brothers Beat the Best—
Jason Michael Berman '06, Producer; Gavin Kelly '04, Director of Photography; Mick Partridge '08, Associate Producer

The Campaign—Jay Roach '86, Producer/Director; Jon Poll '81, Editor

Celeste & Jesse Forever—Lee Toland Krieger, Director; Jennifer Todd, Producer

The Dark Knight Rises—David S. Goyer, Story; Charles Roven, Producer

Dark Shadows—John August '94, Story; Tom Johnson '81, Re-Recording Mixer

Diary of a Wimpy Kid: Dog Days—
Elliot Tyson, Re-recording Mixer

The Dictator—Greg Hayden '85, Editor

Dr. Seuss' The Lorax—Cinco Paul '93, Writer

Emperor—Gary Foster, Producer; David Klass '89, Writer

Flight—Robert Zemeckis '73, Producer/Director

Frankenweenie—John August '94, Writer

Fun Size—Josh Schwartz, Producer/Director; Bard Dorros '99, Producer

Ghost Rider: Spirit of Vengeance—
David S. Goyer '88, Writer

Gone—John Axelrad '90, Editor

Hidden Moon—Pepe Bojorquez '02, Producer/Director/Story/Co-writer; Christopher Chomyn, Director of Photography

Hope Springs—Todd Black, Producer

Ice Age: Continental Drift—Lori Forte, Producer/Story

Jiro Dreams of Sushi—David Gelb '06, Producer/Director/Director of Photography; Brandon Driscoll-Luttringer '06, Editor

Journey 2: The Mysterious Island—Michael Bostick '90, Executive Producer; Charlotte Huggins, Producer; Richard Outten '84, Story

Lawless—Megan Ellison, Producer

Lincoln—Ben Burtt '75, Sound Designer; Gary Rydstrom '81, Sound Re-recording Mixer

Looper—Bob Ducsay '86, Editor; Rian Johnson '96, Writer/Director; Steve Yedlin, Director of Photography

LUV—Sheldon Candis '02, Writer/Director; Justin Wilson '98, Writer; Jason Michael Berman '06, Producer; W. Michael Jenson '05, Producer; Joel Newton '00, Producer; Gavin J. Kelly '04, Cinematographer; Nuno Malo '02, Composer

The Odd Life of Timothy Green—
Jim Whitaker '94, Producer

The Pact—Ross Dinerstein '05, Producer; Jaime Burke '02, Line Producer; Bridger Nielson '04, Director of Photography

The Perks of Being a Wallflower—
Stephen Chbosky '92, Writer/Director

Red Dawn—Jeremy Passmore '04, Writer

Shakespeare High—Alex Rotaru '97, Director

Sinister—Scott Derrickson '95, Writer/Director

Sparkle—Terilyn A. Shropshire '85, Editor

Speak—Paul Galichia '98, Producer/Director/Camera

Step Up Revolution—Jon M. Chu '03, Executive Producer; Scott Speer '04, Director

Think Like a Man—Tim Story '94, Director

This Means War—Timothy Dowling '96, Writer; DM Hemphill, Re-recording Mixer

A Thousand Words—Sharla Sumpter Bridgett '04, Producer

To the Arctic—Shaun MacGillivray '06, Producer; Stephen Judson '71, Writer/Editor

Total Recall—Stephen Hunter Flick '78, Sound Designer; Neal Moritz '85, Producer

Transit—Antonio Negret '04, Director

Twilight: Breaking Dawn – Part 2—
Melissa Rosenberg '90, Writer

The Vow—Jonathan Glickman, Producer; Abby Kohn '96, Writer; Marc Silverstein '96, Writer

Wanderlust—Judd Apatow, Producer

The Watch—D.M. Hemphill, Re-recording Mixer; Shawn Levy '94, Producer

With Great Power: The Stan Lee Story—
Will Hess '04, Producer/Director

Won't Back Down—Daniel Barnz '95, Director/Co-writer

Wrath of the Titans— Polly Johnsen '95, Producer

2012 ALUMNI QUICKTAKES AND EMMY NOMINEES

Aaron Allen '09 has been named Story Editor on TNT's *Dallas*.

Scott Alexander '85 and **Larry Karaszewski '85** have written the Fox 2000 feature film *Percy Jackson & the Olympians: The Sea of Monsters*.

Gregg Araki '85 will direct *White Bird* for Why Not Prods.

Victoria Aveyard '12 has signed with Benderspink and received her first feature rewrite assignment. She is also working with producers to develop a teen novel.

Jason Michael Berman '06 was named one of the *10 Producers to Watch* in Variety.

Iram Parveen Bilal '07 has won a Film Finishing Fund from The Women in Film Foundation for her film *Josh (Against the Grain)*.

Todd Black will produce the Black List script *Pierre Pierre*, set to star Russell Brand at the helm of director Larry Charles.

Aaron Buchsbaum and Teddy Riley have sold their feature film spec *El Tigre* to Sony.

Bryan Burk '91 of Bad Robot Prods. has signed a three-year extension on their television deal with Warner Bros. TV. Bryan will also co-produce a spec script, co-written by **Matt Stuecken '01**, for Bad Robot. He will also executive produce two CW drama series: *Shelter* and *Electropolis*.

Sarah Byrd '10 has been named staff writer on CBS's *CSI: NY*.

Charlie Charbonneau '07 has been named staff writer on The CW's *The Vampire Diaries*.

Jon Chu '03 and **Hieu Ho '07** have founded YouTube lifestyle channel DS2DIO (D-Studio), which will feature five series of original content centered on dance. Jon will also direct a live-action adaptation of *He-Man*, initial draft penned by **Alex Litvak '95,** to be produced by **Todd Black**.

Julia Cox '12 has signed with manager Allison Doyle at Oasis and is working as a Writer's Assistant on The CW's *Cult*.

Karen Croner '87 wrote the screenplay for the comedy *Admission* for Focus Features.

JD Crowley is now General Manager of Digital Media at CBS Television Distribution's *Entertainment Tonight* and *The Insider*.

Jennifer Derwingson '00 will write *Adventure Quest*, a Disney movie for television.

Peter Dowling will write legal thriller *Reasonable Doubt* for Paradox Entertainment, South Creek Pictures, and Bavariapool.

Tim Dowling '96 will adapt Patrick Jean's short *Pixels* to feature-length for Sony Pictures. Tim is also writing an untitled feature office comedy for DreamWorks.

Susan Downey '95 will produce an untitled project based on the life of Hunter Scott.

Daniel Dubiecki will produce *Money Monster*, a Jodie Foster-directed drama about a Wall Street television personality held hostage on live TV, for IM Global and the Allegiance Theater.

Margaret Dunlap '03 is a writer and consulting producer of *The Lizzie Bennet Diaries*, an online modernized adaptation of Jane Austen's *Pride and Prejudice*.

TNT has brought back lawyer-buddy-dramedy *Franklin & Bash* for a third season; **Jason Ensler '97** is an Executive Producer.

Megan Ellison and **Charles Roven** will produce David O. Russell's currently-untitled drama for Sony Pictures. Megan's Annapurna Pictures will fully finance the film. Megan will also produce an untitled Spike Jonze project through her Annapurna Pictures banner.

Andre Fabrizio '02 and **Jeremy Passmore '04** have sold the pitch for the sports action drama *Ride* to 20th Century Fox.

Ryan Farley '07 has been named Executive Story Editor on ABC's *Red Widow*.

Chris Fedak '98 and **Josh Schwartz '99** will adapt the book series "Midnighters" for Fox TV.

Paul Feig '84 will direct an untitled buddy-cop movie for 20th Century Fox and Chernin Entertainment. He will also direct the feature romantic comedy *The Better Woman*, which is based on a story idea by **Jen Smolka '00.**

Gary Fleder '93 will direct the action-thriller *Homefront*, from a script by Sylvester Stallone, for Millenium Films.

David Foster will produce the reimagining of the 1980's feature film *Short Circuit*.

Devon Franklin has been named Senior VP of Production at Columbia Pictures.

Russel Friend '95 and **Garrett Lerner '95** will write the pilot for an ensemble drama murder mystery set aboard a naval aircraft carrier for Fox TV.

***Dina Gachman* '07** has launched the online graphic novel website *Fling Girl LA* which is currently under negotiations for adaptation into a web series through Hulu.

Jonathan Glickman will produce a feature film adaptation of Steve Moore's 2008 graphic novel *Hercules: The Thracian War*.

Phillip Goldfine '86 will produce the feature thriller *Breathless*. He will also produce the action feature *Maximum Conviction*.

Juan Camilo Gonzalez '11 has work included in the Beijing International Light Media Installation Art Exhibit.

Gordon Gray will produce *McFarland* for Mayhem Pictures.

Brian Grazer '74 and **Ron Howard** will executive produce the ABC sitcom *How to Live with Your Parents for the Rest of Your Life*. **Grazer** is also slated to produce the SyFy Films feature *Paranormalists*.

Luke Greenfield '94 has signed an exclusive network directing deal with ABC.

Jack Heller '04 and **Dallas Sonnier** will executive produce Jimbo Lee's directorial debut *Abby in the Summer*.

Lynn Hendee '81 will produce *Ice*, an action-adventure film based on the true survival story of Ernest Shackleton's Endurance expedition.

Dan Hertzog '91 has shot and directed a half-hour brandmercial for Transamerica Life Insurance.

Director **Billy Higgins' (BA '03)** short suspense thriller *Not Alone* will premiere online throughout November as part of the First Glance Film Festival. The film features Brittany Ishibashi, SCA alum **Blake Armstrong (BA '03)**, and USC alums **Elex Michaelson, Erica Bardin, Kirstin Benson,** and **Michelle LaRue**, with music by USC alum **Julia Newmann**. Info and trailer at www.notalonefilm.com.

Damian Horan '12 has been awarded the ASC Andrew Laszlo Student Heritage Award for his cinematography on *Josephine and the Roach*, the thesis project by **Jonathan Langager.** The film was produced by **Josh Tate, Christie Hagenburger**, **and Damon Stea**, edited by **Thomas Krueger**, and sound designed by **Bethany Sparks**.

Chris Hutton '08 is a finalist in the Page Awards with his script *Dreamwalker*.

Jesse Israel '04 will produce indie comedy *The Late Bloomer* for Dignity Film Finance.

Aaron Kaplan will executive produce the drama *HR* for Lifetime.

Richard Kelly '97 will produce, writer, and direct the true-crime thriller *Amicus* through his Darko Entertainment.

Kyle Killen '97 will Executive Produce *Rising Suns* for 20th Century Fox TV & Fox.

Shaun Kim's film *Hu's Game* is featured in the Puchon International Student Animation Festival in Korea. His film *Unhatched Chicks* has also been selected for the 2012 Ozu Film Festival competition in Italy.

David Klass '89 has written, and **Gary Foster** will produce the political thriller *Emperor*.

John Knoll '84 has been elected as a governor of the board of the Academy of Motion Picture Arts and Sciences.

Abby Kohn '96 and **Marc Silverstein '96** will rewrite *Mean Moms*, a comedy based on advice books for parents by Rosalind Wiseman.

Michael Kristoff '08 co-wrote and will direct the indie feature *Live at the Foxes Den*.

Lee Roy Kunz '09 will co-write, produce, and direct the thriller *Delirium*, about an heir whose fortunes change after his sister is kidnapped.

Ken Kwapis will direct the fantasy film *Alive and Well* for Vendome Pictures.

Michelle Lee '05 will produce *Anonymous*, a spy dramedy from Katims and Simon Kinberg for Fox.

Michael LeSieur '00 will write two feature films: *Keeping Up With Jones* for Parkes/MacDonald, and the American remake of *Le Mac* for Media Rights Capital and Red Hour Films. Michael has also adapted Susan Trott's novel *Flamingo Thief* for Red Hour Films.

Barry Levy '96 will write the action-thriller *Paranoia* for Universal Pictures.

Shawn Levy '94 will produce the feature film *Fancy Nancy* based on the children's book series. He will also executive produce the comedy series *Miss Most Likely* for ABC.

Doug Liman will produce and direct the adaptation of *Time and Again* for Lionsgate.

George Lucas '66 received the NAACP Vanguard Award at the 43rd annual Image Awards.

Tina Mabry '05 and **Eric Nazarian '99** have been selected to participate in the *Fox Writers Intensive*, a program intended to groom writers with diverse voices and backgrounds for staffing on Fox productions.

Deirdre Magnan '09 has been named staff writer on NBC's *Do No Harm*.

Nahomi Maki '06 will premiere her film, *Fossil Tears*, in Europe at the Salento International Film Festival (Italy).

Charles Matthau '86 wrote and directed *Freaky Deaky*, an adaptation of the Elmore Leonard novel, distributed by Entertainment One.

Kevin McCollum '89 will produce "Motown," a musical about the origins of the eponymous record label, on Broadway, set to debut Spring 2013.

Dagen Merrill '02 will direct *Deep Burial*, an indie about a containment scientist and maintenance man in a remote nuclear power plant who have gone mad.

Kam Miller '02 is writing a pilot for a show based on Charlaine Harris' (*True Blood*) *The Harper Connelly Mysteries* for SyFy and Universal Cable Production.

Randall Miller '77 will produce the indie music biopic *The Drummer* about Beach Boys percussionist Dennis Wilson.

Neal Moritz '85 will produce *Rockets' Red Glare*, about a rural Texas border patrol agent trying to keep alive the defecting CFO of a Mexican drug cartel, through his Original Film banner. Neal will also produce a reboot of about the adventures of Sinbad for Sony Pictures. He will also produce the action feature *Invertigo*.

Jeffrey Nachmanoff '94 will direct *American Assassins*, a thriller starring Bruce Willis as a young CIA agent's mentor, for CBS Films. Jeffrey will also Executive Produce TNT series *Legends*, based on a novel about an undercover operative who can turn himself into other people, for Fox 21.

Joe Neurauter '04 and **Felipe Marino '04** will produce a new retelling of Gustave Flaubert's classic *Madame Bovary*.

Joe Nussbaum '96 will write and direct *Cupid*, produced by and starring Russell Brand as the mythological matchmaker, for Warner Bros.

Caitlin Parrish '12 received The Humanitas Prize Fellowship in Dramatic Writing for her original plot script *Painkiller*. Caitlin has also been named staff writer on The CW's *Emily Owens, M.D.*

Steven Quale will direct the found-footage disaster film *Category Six* for New Line.

Sid Quashie '97 and Dr. Dre have written and will executive produce an hourlong drama for FX about the interaction between crime and the music industry in Los Angeles.

Matt Reeves '88 has agreed to a deal to create, direct, and supervise the development of original dramatic series for 20th Century Fox TV.

Heather Regnier '08 has been named staff writer on TNT's *Falling Skies*.

Jenna Richman '09 has been named staff writer on ABC's *Mistresses*.

Brad Riddell co-wrote the film *Crooked Arrows*.

Melissa Rosenberg '90 will write and executive produce the ABC drama *Red Widow*.

Charles Roven will produce *Uncharted: Drake's Fortune* for Arad Prods. Charles will also produce the feature *The Great Wall* through Atlas Entertainment.

Gabe Sachs '84 will Executive Produce *After Hours*, a series about Army veterans who work the night shift at a San Antonio hospital, for NBC.

Shaun Sanghani '05 will co-produce the indie *White Rabbit*.

Josh Schwartz will produce an adaptation of *Endless Love* for Universal. He will also executive produce the television drama *Cult*.

Peter Segal '84 will direct Robert DeNiro and Sylvester Stallone in the Warner Bros. comedy *Grudge Match*. He is also attached to direct the action film *The Machine* for MGM and produce a live-action feature rendition of the manga/anime *Bleach*.

Inon Shampanier '07 wrote and directed the feature film *The Millionaire Tour*. Fellow alumni **Jaime Burke** produced the film, and **Michael Fimognari** was the cinematographer

Stacey Sher '85 will produce *Runner, Runner* for New Regency, and *A Walk in the Tombstones* for Cross Creek and Universal Pictures. She will also produce the comedy feature *Get a Job*.

Juliet Snowden '95 will write and direct, along with Stiles White, the adaptation of the boardgame *Ouija* for Universal.

Melissa Stack '04 will write a feature untitled female revenge comedy for Twentieth Century Fox.

Danny Strong '96 will write the two-part *Hunger Games* finale, *Mockingjay*, for Lionsgate.

Stephen Susco '00 will write and produce the feature-adaptation of the sci-fi/horror short *Vessel*.

Joe Swanson '09 won Best Short Film at the Cannes American Pavilion at the Cannes Film Festival.

Adam Sztykiel '00 will write and co-executive produce an untitled comedy for ABC.

Chris Terrio '02 has written *The Ends of the Earth* for the Weinstein Co., a biopic about oil tycoon Ernest Marland's love affair with his adopted daughter. **Todd Black** and **Lance Johnson '02** will produce.

Aaron Thomas has been named Co-Executive Producer of TNT's *Southland*.

Rawson Thurber '99 will direct the New Line comedy *We're the Millers*.

Jennifer Todd will co-produce an untitled musical comedy for Universal Pictures and the Mark Gordon Co.

Nick Turner '10 and **Rex New '10** were both included on "The Young and Hungry List," a collection of the top 100 writers compiled across the industry.

Jon Turteltaub '97 will direct *Last Vegas* for CBS Films & Mandate Pictures.

James Vanderbilt '99 wrote the thriller spec *White House Down*, which Sony Pictures acquired for $3 million.

Andy Weil '06, the head of scripted television for BermanBraun, was recently featured in Variety as one of *Hollywood's New Leaders in Television*.

Matthew Weiner '90 wrote and directed the road trip feature film *You Are Here*.

John Wells '82 will executive produce the FOX comedy series *Prodigy Bully*. Wells will also executive produce NBC's female prison drama series *Bad Girls*.

Jim Whitaker '94 will produce *The Finest Hours* for Disney, based on the book about a daring 1952 Coast Guard rescue of two oil tankers. Jim also produced and directed *Rebirth*, which was honored this spring with a Peabody Award.

Justin Wilson '98 and **Sheldon Candis '02** were nominated for the Humanitas Prize (Sundance Feature Film Category) for their screenplay *LUV*.

Harry Winer '72 will produce the feature horror film *Zombie Blondes*, based on the book by Brian James.

Mark Wolper '83 has optioned rights to develop the true story of Las Vegas mobster Anthony Spilotro into a television series.

Robert Zemeckis '73 has signed a deal with Fox Television Studios to develop projects for cable networks.

Ten students from USC's game design program—**Blade Olson '11; Andrew Ogden '11; Larry Sequino '11; Nick Brice '11; Raunak Roy '11; Danny Lum '11; Jonathan Carmel '11; Katelyn Endow '11; David Sommer '11; Patrick Shay '11**—have provided the concept for "DancePad," a mobile app that will be released by Moonshark in conjunction with Jennifer Lopez.

2012 SCA Alum Emmy Nominations

Outstanding Comedy Series

Curb Your Enthusiasm • HBO • HBO Entertainment
Erin O'Malley '96, Executive Producer

Girls • HBO • Apatow Productions and I am Jenni Konner Productions in association with HBO Entertainment
Judd Apatow, Executive Producer

Outstanding Drama Series

Breaking Bad • AMC • Sony Pictures Television
Peter Gould '90, Supervising Producer

Mad Men • AMC • Lionsgate Television
Matthew Weiner '90, Executive Producer
Chris Black '81, Co-Executive Producer
Erin Levy '05, Co-Producer
Marcy Patterson '02, Co-Producer

Outstanding Writing for a Drama Series

Mad Men • The Other Woman • AMC • Lionsgate Television
Matthew Weiner '90, Written by

Mad Men • Far Away Places • AMC • Lionsgate Television
Erin Levy '05, Written by
Matthew Weiner '90, Written by

Outstanding Miniseries or Movie

Game Change • HBO • Playtone and Everyman Pictures in association with HBO Films
Jay Roach '86, Director
Danny Strong '96, Co-Executive Producer

Outstanding Directing For A Miniseries, Movie Or A Dramatic Special

Game Change • HBO • Playtone and Everyman Pictures in association with HBO Films
Jay Roach '86, Director

Hatfields & McCoys • HISTORY • Thinkfactory Media in association with History
Kevin Reynolds '81, Director

Outstanding Writing for a Miniseries, Movie or a Dramatic Special

Game Change • HBO • Playtone and Everyman Pictures in association with HBO Films
Danny Strong '96, Written by

Outstanding Children's Program

iCarly • Nickelodeon • Nickelodeon and Schneider's Bakery
Robin Weiner '90, Co-Executive Producer

Victorious • Nickelodeon • Nickelodeon and Schneider's Bakery
Robin Weiner '90, Co-Executive Producer

Outstanding Reality Program

Shark Tank • ABC • Sony Pictures Television
David Eilenberg '99, Co-Executive Producer

Outstanding Nonfiction Series

American Masters • PBS • A Production of B Plus Productions, LLC in association with Thirteen's American Masters for WNET
Michael Peyser [FACULTY], Executive Producer

Outstanding Single-Camera Picture Editing For A Miniseries Or A Movie

Hemingway & Gellhorn • HBO • Attaboy Films and A Walrus & Associates in association with HBO Films
Walter Murch, A.C.E., Editor

Outstanding Picture Editing For Reality Programming

The Amazing Race • Let Them Drink Their Haterade (Lake Manyara, Tanzania) • CBS • World Race Productions Inc.
Paul C. Nielsen, Editor

Survivor • Cult-Like • CBS • SEG, Inc.
Tim Atzinger '95, Editor

Outstanding Prosthetic Makeup For A Series, Miniseries, Movie Or A Special

The Walking Dead - "What Lies Ahead" (AMC)
Garrett Immel, Prosthetic Designer

Outstanding Sound Editing For A Series

Breaking Bad • Face Off • AMC • Sony Pictures Television
Cormac Funge '93, Sound Effects Editor
Jane Boegel '93, Dialogue Editor

Outstanding Sound Editing For Nonfiction Programming (Single Or Multi-Camera)

The Amazing Race • Let Them Drink Their Haterade (Lake Manyara, Tanzania) • CBS •World Race Productions Inc.
Paul C. Nielsen, Sound Editor

We apologize if we missed anyone. Please contact Justin Wilson at 213.740.2804 or alumni@cinema.usc.edu for more information or updates.

IN MEMORIAM

Bob Lambert
(1957-2012)
Technical Strategist for Disney and Chairman Emeritus of USC's Entertainment Technology Center

Lambert grew up in Roanoke, Virginia and graduated from Virginia Tech. While working for Disney Feature Animation, Lambert conceptualized a strategy and methodology for replacing cel animation with CGI production.

He selected Steve Jobs' Pixar to design the software and oversaw the collaborative process between Disney and Pixar. The resultant digital production system earned Disney an Academy Award for Scientific & Technical Achievement.

Lambert was chairman emeritus of the School of Cinematic Arts' Entertainment Technology Center, a multicompany consortium founded in 1993.

Before Disney, Lambert was Executive Director of Development for Paramount Pictures and a development executive at Western Technologies, a consumer products and entertainment technology design firm.

As an inventor, Lambert held 30 domestic and international patents in media technologies. He was a member of the Academy of Motion Picture Arts and Sciences, a recipient of an Astrolabium Award from the International Electronic Cinema Festival and a Pioneer Award from the ShoWest conference.

Lambert is survived by his wife Cheryl, his brother Paul and his nephew Nathaniel.

Brett Winter Lemon Photography

Hank Moonjean
(1930-2012)
Producer, Director and Alumnus

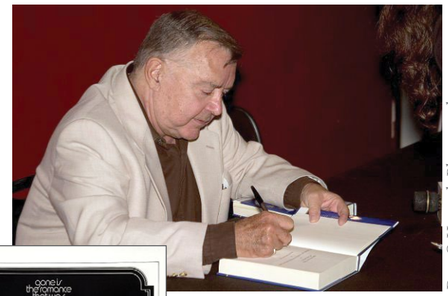
Moonjean was born in Evanston, Illinois and graduated from the USC School of Cinematic Arts in 1952. He was a long-time supporter of the School.

Moonjean began his career with several uncredited roles, including serving as an uncredited assistant director on *Blackboard Jungle*.

Moonjean went on to assistant direct on such films as *Cool Hand Luke*, *The Odd Couple* and *The Great Gatsby*. Moonjean produced the Hal Needham-directed Burt Reynolds films including *Hooper*, *Smokey And The Bandit II* and *Stroker Ace*.

In 1988, Moonjean was nominated for a Best Picture Oscar for *Dangerous Liaisons* with fellow producer Norma Heyman.

Moonjean is survived by his domestic partner of 51 years, Bradley Bennett, as well as a large family of nieces and nephews.



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SCA NETWORK MEMBERSHIPS

The SCA Network is a fun way to stay connected to fellow SCA Trojans and make a difference in the School's future. Through exclusive screenings and mixers, the SCA Network provides an outlet for alumni and current students to mix and network. Best of all, Network benefits are complimentary with an annual donation to the USC School of Cinematic Arts. Recent screenings have included *Titanic 3D, Brave, The Campaign, Argo* and *Looper*.

$25 Level
Invitation to exclusive SCA Network only screenings and mixers plus website recognition.

$50 Level
SCA Military Style Cap*

$100 Level
Print SCA Alumni Directory (printed annually) and access to the online SCA Alumni Directory through Community*

$250 Level
Exclusive SCA Network T-Shirt and Reality Ends Here History book*

$500 Level
Exclusive SCA Embroidered Track Jacket and Reserved Seating at SCA Network screenings and events*

$1000 Level
Invitation to SCA Special Events as part of the Annual Leadership Circle membership*

*Denotes you also receive gifts from lower levels. For a full list of benefits and more information please visit us online at **cinema.usc.edu/Network**

Make a gift now online at **cinema.usc.edu/onlinegiving**

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