

FALL 2014

IN MOTION

USC Cinematic Arts



THREE NEW CHAIRS

The Pioneering Faculty Who Are Heading Up the Production, Animation and Media Arts + Practice Divisions

MAD MEN ALUMNI

A LEGENDARY SHOW WITH A UNIQUE TROJAN CONNECTION

RESEARCH@SCA

CHANGING THE WORLD IN UNEXPECTED WAYS

PLUS:

SCA GETS AN IMAX

COMEDY@SCA GOES LIVE!

ON THE COVER:

Chair of the John C. Hench Division of Animation & Digital Arts Tom Sito, Chair of the Media Arts + Practice Division Holly Willis, and Chair of the Film & Television Production Division Mike Fink in the Performance Capture Stage at the Robert Zemeckis Center for Digital Arts.

IN MOTION FALL 2014

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In once again ranking the School of Cinematic Arts (SCA) as the best film school in the United States, *The Hollywood Reporter* described us as “the uncatchable Moby Dick of film schools.” Our future-facing curriculum goes beyond film and television production, of course. In fact our game design program is enjoying a fifth straight year of being ranked the best in North America by the Princeton Review. And just two years in, the Division of Media Arts + Practice (MA+P) is already internationally recognized for remarkable, leading-edge research.

These accolades are important because they recognize that our efforts combine to create something special. The School of Cinematic Arts is successful because all of you pitch in to make it so. This year marked the 85th anniversary of the School’s founding and each of those years has been dedicated to making strides in enriching the way we teach practice, in improving the facilities and resources our students use, and in innovating research that can transform the way moving images impact our culture. Hard work, in each of these areas, is what’s required to stay ahead.

This issue of *In Motion* is filled with stories about how and why we work to stay ahead. The three newest Division Chairs who grace the cover—Holly Willis of Media Arts + Practice, Mike Fink in Production, and Tom Sito in Animation—are focused on making sure our students remain curious and passionate. They do so by educating students to be so fluent in the fundamentals that they can then freely and confidently deconstruct and reconstruct media. As you’ll see in their discussion, it’s all

about teaching the necessary skills while encouraging rampant creativity. SCA students aren’t intimidated by rapid changes in the media landscape—they’re excited by them!

Also in these pages, we visit our alumnus Matthew Weiner, who is in the final season of *Mad Men*, the show he created that has been universally hailed as one of television’s best. You’ll also find photos of our brand new Michelle & Kevin Douglas IMAX Theatre and Immersive Lab, a gift to our students from the Douglas family and the IMAX Corporation. And you’ll go on a journey through our research labs, which are facilitating partnerships with some of the world’s best companies to make innovative discoveries about the potential of bringing the cinematic arts to new fields.

You’ll also read about our efforts to increase student support at the School. This is undoubtedly one of our most important goals. From our interactions with students around the country, we know there are many of them who are talented media makers who just cannot afford an SCA education without our help. Student support doesn’t have to be in the millions of dollars; every bit counts and every dollar we raise benefits our students.

An Anniversary year doesn’t just inspire reflections about the School, but also reflections about everyone who has come through our programs—as students, faculty, parents, staff. I hope you are doing well and that you will seek occasion to strengthen your connection to SCA.

And I hope you have a wonderful holiday season!

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

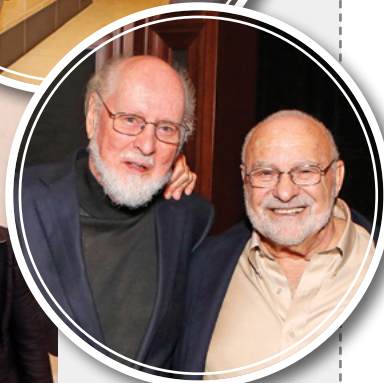
(Clockwise from top) Alum George Lucas; Dean Elizabeth M. Daley; Alex B. McDowell, the William Cameron Menzies Endowed Chair in Production Design; Mike Fink, the George Méliès Endowed Chair in Visual Effects; and Bruce Block, the Sergei Eisenstein Endowed Chair in Cinematic Design at the dedication of the three chairs in the Ray Stark Family Theatre.

YEAR IN REVIEW

Throughout the year, the **USC School of Cinematic Arts** welcomed guests, alumni, lecturers, and friends from the entertainment, technology, and video game industries to speak to students and faculty. In addition to these guests, the calendar included the installation of five new endowed chairs, the second Comedy@SCA Festival, and the opening of the Michelle & Kevin Douglas IMAX Theatre and Immersive Lab.



(Top right) Legendary editor Michael Kahn gets his picture taken by Steven Spielberg at the dedication of the Michael Kahn Endowed Chair in Editing. (Above right) Composer John Williams with Kahn, (Above, from left) Michael Kahn Chairholder Norman Hollyn, Kahn, Spielberg, and Dean Elizabeth Daley.



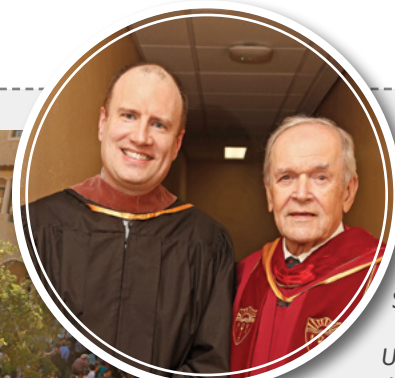
(Top right) The dedication of Bruce Block as the Sergei Eisenstein Endowed Chair in Cinematic Design, Michael Fink as the George Méliès Endowed Chair in Visual Effects, and Alex McDowell as the William Cameron Menzies Endowed Chair in Production Design. (Middle left) George Lucas addresses the crowd at the dedication of the three chairs in the Ray Stark Family Theatre. (Middle right) Special exhibit at the Hugh M. Hefner Moving Image Archive in celebration of the Chairs' dedication.



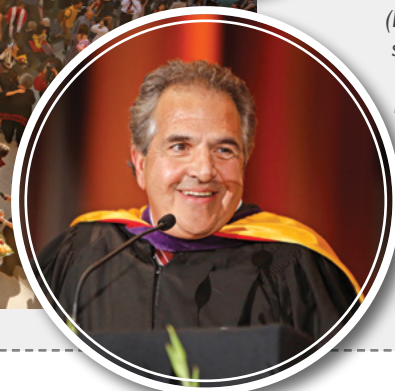
SCA Emmy-winners for their public service announcements—Power of PSA and Help a Soldier Heal—(Top row) Eric Talesnick, Maury Shessel, Anne Popolizio, Garry Ashton, Mansan Luc, Michael Maas (Bottom row) Marlo Bluford, Otto Petersen and John Berardo.



Producer Mark Johnson speaks to the Critical Studies course: Television Symposium.



Commencement 2014, Mary Pickford Alumni Award Recipient Kevin Feige, President of Marvel Studios (left) with Frank Price, Chairman of the USC School of Cinematic Arts Board of Councilors. (Below) Commencement speaker Jim Gianopulos, Chairman and Chief Executive Officer of Fox Filmed Entertainment. (Far left) Guests at the Meldman Family Cinematic Arts Park.



Alum Andrew Dodge (Left) and actor Jason Bateman at a screening of Bad Words presented by Comedy@SCA.



Dino and Martha De Laurentiis Endowed Professor Mary Sweeney with Academy-Award nominated writer Bob Nelson talk about his film Nebraska.



(Top) Jack Epps, Jr., David Isaacs, Barnet Kellman, alumni Peter Segal and Larry Morgan at the Comedy@SCA screening of Grudge Match. (Above) Segal.

Susan Downey, alum and producer of The Judge and the Sherlock Holmes films, visits Leonard Maltin's Film Symposium.



(Left) Alumni Matthew Weiner and Erin Levy from Mad Men. (Right) Weiner, Levy, Actress Elisabeth Moss, writer Jonathan Igla, director of photography Chris Manley, producer Scott Hornbacher, co-producer Marcy Patterson, costume designer Janie Bryant, and Professor Howard Rosenberg.

(Right) At the premiere of the documentary Milius (From left) Ethan Milius, alum John Milius, alum Amanda Milius, and Stephanie Milius. (Below) Milius with alum John Singleton and Milius waving to the packed house at the premiere.



Alum Kevin Feige with writers Stephen McFeely and Christopher Markus at the screening of Captain America: The Winter Soldier.





The second Comedy@SCA Festival attracted luminaries in the comedy world including (Clockwise from left) Lisa Kudrow, Lawrence O'Donnell, Conan O'Brien, Greg Daniels, and Al Jean; Barry Pascal, David Sonne and James Burrows; Joanna Cherenky, Dana Fox, Tracy Oliver, Jen Statsky and Katy Dippold; Tom Sito, James L. Brooks, Vicky Jensen, David Silverman, Matt O'Callaghan, and Richard Appel; Mitchell Hurwitz, Jay Sandrich, Tony Thomas, and Paul Junger Witt; and Betty White.



Chief Executive Officer of Pixar Ed Catmull signing a copy of his book Creativity Inc. and being interviewed by Andrew Millstein from Disney.



(From top left) Artist Jack R. Smith, actor Grant Show, actress Katherine LaNasa, Marin Hopper and Crash show runner Glen Mazzara at the opening of Part of Being an Artist: The Dennis Hopper Collection - Selected Works and Ephemera



Demo Day, USC Games' twice-yearly exhibition of student video games, attracted large crowds to hands on demonstrations of the student video games.



Provost Elizabeth Garrett, Distinguished Professor/Chairholder Mark J. Harris, and USC Trustee Verna Dauterive at the Dedication of the Mona and Bernard Kantor Chair in Production.



Dino and Martha De Laurentis Endowed Professor Mary Sweeney interviews award-winning director David O. Russell.



(Above) Tom Abrahms, Don Bohlinger, Ted Braun, David Howard, Mardik Martin, Jack Epps, Jr., Mark Shepherd, Georgia Jeffries and Howard A. Rodman at An Evening with Mardik Martin. (Right) Martin with his family.



(Left to right) Screening of the film Neighbors presented by the SCA Network and Comedy@SCA; A student takes a selfie with Jerrod Carmichael, Christopher Mintz-Plasse, and Dave Franco; Mintz-Plasse, Carmichael, Professor Barnet Kelman, and Franco.



Professor David Isaacs with Director Jake Kasdan at a screening of Sex Tape.



(Left to right) Kevin Douglas, Michelle Douglas, Steven Spielberg, Dean Elizabeth M. Daley, IMAX CEO Rich Gelfond, and President of IMAX Entertainment Greg Foster at the opening of the Michelle & Kevin Douglas IMAX Theatre and Immersive Lab; Guests at reception; OptiTrack performers in the Performance Capture Lab; A demonstration of IMAX 3D for guests.



Editor Dean Zimmerman (left) with alum/director/producer Shawn Levy at a screening of This Is Where I Leave You...



LIVE FROM USC, IT'S COMEDY NIGHT!

by ALLISON ENGEL



In what is arguably the coolest course offered this year, directors and writers from the USC School of Cinematic Arts, production students from Trojan Vision, and actors from the USC School of Dramatic Arts produced a sketch comedy show—filmed before a studio audience and broadcasted live on television.

In other words, USC's version of *Saturday Night Live*.

The academic project was complete with high-stakes pitching in the writer's room, last-minute schedule shifts, drama in the control booth, and actors dealing with fast set changes. The project's three episodes featured professional guest hosts: Jim Stahl (*SCTV*, *Curb Your Enthusiasm*), Misty Monroe (*The Groundlings*, *How I Met Your Mother*), and Horatio Sanz (*SNL*).

THE COMEDY@SCA BRAIN TRUST

The idea was dreamed up by Jack Epps, Jr., (who served as the "Lorne Michaels" of the show), Barnet Kellman, and David Isaacs, principals of the Comedy@SCA initiative. The three have major Hollywood credits as key players behind *Frasier*, *Cheers*, *The Simpsons*, *M*A*S*H* (Isaacs), *Murphy Brown*, *Mad About You* (Kellman) and *Dick Tracy*, *Turner & Hooch*, *Top Gun* (Epps).

The USC School of Cinematic Arts is serious about comedy, offering twenty courses throughout its divisions for students focusing on the genre. For the Comedy@SCA Live project, the logistics were daunting and collaboration was key. It involved sixty students in four classes—eleven students in a sketch-comedy writing class taught by Pam Veasey, whose lengthy producing and writing credits include *In Living Color* and *The Gregory Hines Show*; twelve students in a sketch-comedy directing class taught by Phil Ramuno, who co-wrote the book on directing sitcoms (*The Sitcom Career Book*) and has helmed many, including *Nine to Five*, *Gimme a Break* and *Soap*; twelve students in a Dramatic Arts sketch-comedy acting class taught by Kristin Eggers '01, a veteran of *The Groundlings* and *Fox Comedy Hour*; and twenty five students in a Trojan Vision production class taught by Joel Parker, who oversees eleven hours of live programming each week at the station.



COLD READS, JANGLED NERVES

For the first show, filmed on March 7, the four-hour dress rehearsal was mostly chaos. Chatter from the four camera operators to the control booth was constant. "They keep moving, and it's hard to keep them in focus." "Which camera should he be looking at?" "It's a waist shot?" "So we're going straight from shot 1 to shot 4?" "I can't hear through my headset."

Sketches included Staal playing Tim Gunn (*Project Runway*) on the red carpet and actor Sheridan Pierce doing a spot-on impersonation of Zoey Deschanel as a perky prison counselor. (The writers made use of her Deschanel impersonation in the next two shows, showcasing her as a perky murder investigator and a perky marriage therapist.) At show's end, actor Riley Smith, who also was consistently funny, summed it up best. "I honestly thought it was going to be a disaster, and it honestly wasn't." Then it was promptly back to work, with the writers pounding out new sketches in the writer's room that Veasey ran like one at a network. Senior Kenny Martin estimated that he and others each wrote or punched up

about eighty sketches for the class. "From what Pam's told us, it's a pretty accurate experience in that we have to work with other divisions that may have their own take on the sketches." Veasey was pointed in her critiques, occasionally giving praise and occasionally being very funny herself. "I love doing this," she said. "The students want it so much. They have my whole career ahead of them." Dress rehearsal for the second show was smoother, despite some students being starstruck by the host. "Oh, my God, I was floored," said Kevin Vaughan, a second-year grad student in directing. "Horatio Sanz is among my all-time *SNL* favorites. I was very nervous talking to him. I'm still shaking." Sanz, for his part, also admitted to some butterflies. "I'm a little nervous, always." When asked how the Comedy@SCA Live vibe compared to that at *SNL*, he said, "This is more like it would be on a Wednesday when we're rehearsing."

BY ALL MEASURES, A BIG SUCCESS

Sanz did the cold open with cue cards—another learning experience for the production staff—and appeared in one sketch, "Street Eats." Other sketches included

a yoga class undone by an angry instructor, a loaves and fishes "holy diet" and an unexpected turn on a torture scene called "Zero Dark Dirty." A fish sticks commercial from animation student Brian Rhodes was added to the mix. There were some rough moments in the control room, with a missed cue and the show going a minute over, but Professor Joel Parker said, "We got everything in this time." He continued "You can't know what you don't know until you do it and when a show is live, the lessons come really fast. What these students are learning almost can't be measured." On the season finale, broadcast April 25, host Misty Monroe appeared in the open and two sketches, and there were sketches on, among other topics, befuddling locker room interviews, awkward prom photos and Lady Gaga's fashion choices. The project, by all measures, was a huge success. Afterward, Epps declared, "It was an amazing experience that greatly exceeded my expectations. We just wrapped the class a couple of days ago and when I bump into students from the class, we're all going through comedy withdrawal. Who knew USC had such a talented funny bone? I'm counting down the days until we do this again next year."

A MINOR IN COMEDY

IN ADDITION TO breaking ground with Comedy LIVE! the School of Cinematic Arts offers a Minor in Comedy.

"The comedy minor gives undergraduate candidates the chance to explore and develop their individual comic voice in an academic setting," said Isaacs. "This is a unique opportunity to participate in working classes that create, analyze and live comedy. The Comedy Minor at the School of Cinematic Arts is a truly unique college experience."

Students interested in the Minor in Comedy should contact the Writing Division at the USC School of Cinematic Arts at writing@cinema.usc.edu

Where Cinema *and* Architecture Intersect

by CLAUDIA GUERRA



➤ **AT THE SCHOOL OF CINEMATIC ARTS' MEDIA ARTS + PRACTICE DIVISION**, Behnaz Farahi, an architect and second year Ph.D. student, has created a number of installations she calls "Breathing Walls." Prime examples of what is called responsive or interactive architecture, her walls literally respond to human prompts with physical actions. Gestures such as swiping and tapping are read by the wall and interpreted into movement by its aluminum ribs. A feedback loop between user and architecture is created, wherein the wall's "brain" learns from each interaction. As inputs read by a microprocessor become more numerous, the wall's response becomes more complex. Even Farahi doesn't know exactly how the wall will respond. It is an exploration of the relationship between humans and the built environment, and what stories can emerge from that relationship over time.

While architectural spaces have often served as characters in film, using constructed space as the actual platform for storytelling is a more recent development that has emerged from the interdisciplinary nature of the Media Arts + Practice Division (MA+P). What started as a specific collaboration between the School of Cinematic Arts and Professor Greg Otto at the USC School of Architecture, to study the practical applications of interactive architecture, has become a greater partnership. Faculty and students have been crossing over from one school to the other and at least one course is being developed in tandem between the two schools. In addition, funded research projects with Intel, Steelcase and other companies, as well as a recent influx of architects into MA+P's Ph.D. program, are all helping SCA explore the potential of architecture as a cinematic medium.

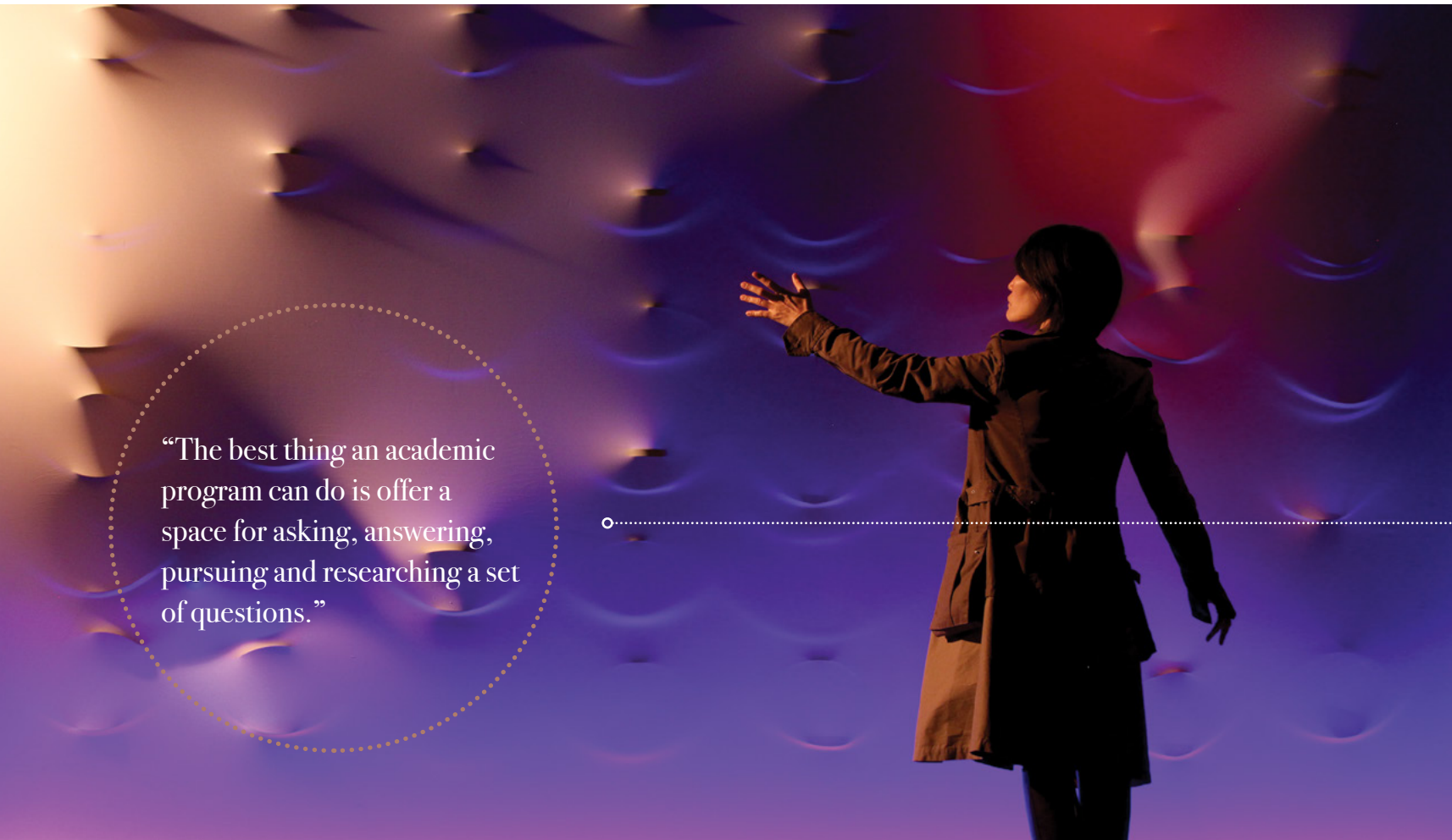
For example, Farahi is particularly interested in "exploring how the kinetic and physical reconfiguration

of space can help communicate with the user—maybe calm them down or make them excited." She explains the relationship between inhabitant and an interactive built environment as similar to "the relationship you might have with your dog. You're telling them what to do, but they have this intelligence in the system. They can interact with you and they can build on learning." Eventually she hopes to create a system that can organize and sustain itself, while interacting with its user in a constant feedback loop, moving beyond static architectural scenarios and into the realm of storytelling.

Is this the new intersection of cinema and architecture? "Suddenly we have a confluence of people, materials and funding around this particular question," says Holly Willis, Chair of MA+P. "Everything we do now is very non-linear, distributed. It's participatory, collaborative, and immersive. So how do we create new ways for that to function?" In the collision of two rigid and linear



"We are exploring how it feels to have a wall that might hug you or might move away from you. It's a good way to start thinking about what the next form of architecture will be."



“The best thing an academic program can do is offer a space for asking, answering, pursuing and researching a set of questions.”

disciplines, the traditional paradigm of narrative is being rewritten. Cinema is being re-imagined by re-imagining architecture.

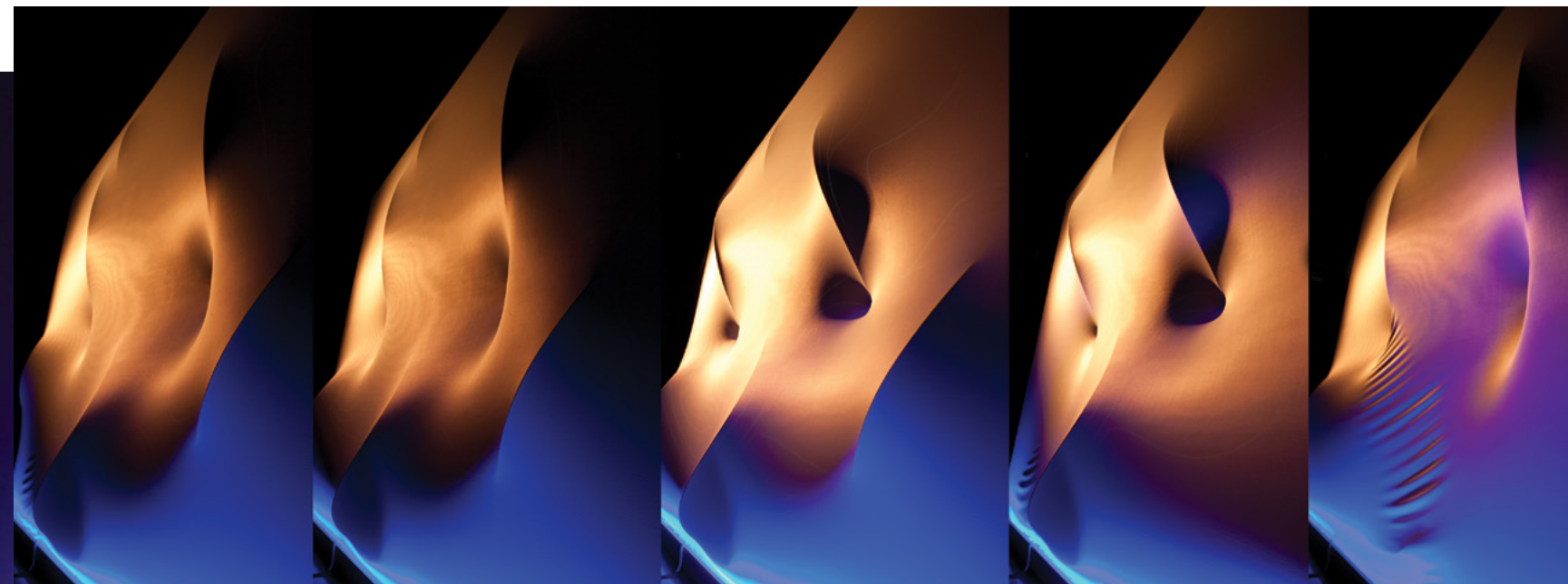
At the Mobile Environmental Media Lab (MEML), Dean of Research Scott Fisher and Researcher Jen Stein have been working with enormous amounts of data generated by four thousand sensors built into the School's Interactive Media Building, which houses the Division. Most of these sensors track climatic data, but there are also sensors that capture the behavior of its residents, such as their movements through its spaces. “We were curious if there was something we could do with that in a narrative sense,” explains Fisher. “Could we make the building a character that tells stories about what happens in the building?” In fact, almost all of the lab's current projects explore the narrative capabilities of the built environment in some way. MEML's eventual goal is to create architecture that not only broadcasts stories, but can author them as well.

For instance, in their partnership with Steelcase, MEML has been tasked with imagining the workplace of the future. Could interactive architecture make a room so adaptable and responsive that it becomes an integral member of a design team? In addition to recording what's happening in the room (including participants'

heart rates), could the room perhaps intervene in a discussion, pull up a similar conversation from three years ago and then make a new suggestion, or maybe, as it gets to know people, feed them information tailored to their interests.

As part of the project, MEML is working on an emotive response interface, where a room knows that you have walked in and acknowledges your presence. At the moment it is just a lighting change (they have created a threshold that illuminates when it recognizes a friendly face) but, Stein adds, “we are exploring how it feels to have a wall that might hug you or might move away from you. It's a good way to start thinking about what the next form of architecture will be.”

In trying to determine which architectural platforms work for which narratives, Professor Alex McDowell's World Building course is a good place to start. McDowell teaches students how to create the kind of worlds that will influence rich narratives, regardless of genre. To instigate the explorations, McDowell asks “what happens when you introduce a narrative conceit to a fictional world?” In their latest project, students have developed a specific set of rules for a city named Rilao set on a steep island in the South Pacific that is too small for its current population. Once the logic is



Different phases of Media Arts + Practice Ph.D. Candidate Behnaz Frahi's Breathing Wall.

set, the world develops organically and is capable of delivering a multitude of narratives within the space as students interrogate its rules based on a variety of interests. Catastrophic events, fuel source acrimony, and the inevitable plague have all played a part in the development of this fictional world.

Students pull out individual narratives with more or less architectural results. Terraforming, where the city grows itself, has been one productive outcome on a variety of scales. There are also Oculus Rift projects where a virtual reality experience is created. Like its initial conceit, McDowell's class has also grown organically. It has essentially become open source as schools from around the world have started working with the framework that the class developed. (A story on SCA's research labs is on page 32.)

While MA+P is most certainly leading the way in defining the intersection of architecture and the cinematic arts, other explorations are emerging. *Block*, an interactive city-building game was created by Jose Sanchez, a Professor at the USC School of Architecture who works with SCA's Game Innovation Lab and whose construction game *Bloom* was featured in London during the 2012 Olympics and Paralympics. *Block* encourages users to think of architecture in its relationship to environmental and ecological systems, rather than purely by design and appearance. City data from Los Angeles, such as transportation and energy costs, is used as a structure for players to create cities and neighborhoods that will efficiently and economically meet the needs of real populations.

This fall, two additional architects joined the MA+P Ph.D. program. Their presence adds even more

architectural perspective to the division's research on storytelling across multiple forms of media. Aroosiak Gabrelian is exploring how the time and motion based medium of cinema can express the temporal nature of landscape and built environment. She uses Google Street View to create new landscape design fictions and hopes to eventually manipulate the raw imagery such that her viewers can actually travel through the story space. Biayna Bogosian is looking at how different environmental and media inputs can be used to design a more efficient living environment. She sees architecture as a series of data, and media as the act of translating such data. Combining media with architecture gives her a much larger platform to create a narrative and customize the environments she creates.

Throughout MA+P students and faculty are attempting to transcend the two-dimensional screen, turning the audience from passive observers into active participants in the story-making process itself. As narrative becomes more immersive and less linear, why wouldn't the architectural space of this immersive experience be an integral part of the story?

“The best thing an academic program can do is offer a space for asking, answering, pursuing and researching a set of questions,” says Willis. By virtue of its radically interdisciplinary nature, MA+P is uniquely capable of navigating the edge between cinema and architecture.

“We're trying to re-imagine what cinema can be,” adds Fisher. “We're not sure exactly where it's going to go, but it's already amazing.” In this kind of academic environment, there are no limits to the ways stories can be told.

Scalar

Publishing that takes the E-Book to New Dimensions

All digital writing is not created equal. A student writing for the School of Cinematic Arts (SCA) website might be happy that the illustration of her blog post is just one embedded movie or game trailer. But when working on her thesis project she needs to reference so many different kinds of media that linking, embedding and referencing become a new-media nightmare.

by Desa Philadelphia



Enter Scalar, a web authoring and publishing platform designed specifically to accommodate digital writing for academic purposes. "It was designed with scholars or students in mind, to think about new ways to do academic writing, but it can be used by anybody," says SCA Professor Tara McPherson, who spearheaded the development team. "It's a way to think about new kinds of writing for the 21st century, and that includes multiple kinds of media as well as text."

The platform allows users to create long form writing that is born-digital. It's like taking an e-book and turning it upside down, side-to-side and inside out because Scalar deliberately expands on traditional linear presentations. Instead, it allows the author to link, combine, or layer source materials—whether it's her own text or movie, or YouTube clips, other articles, data visualizations or sound. If it exists on the internet, there is a way for her to incorporate it into a Scalar book, and to do so in a way that is uniquely her own. "Scalar is consistent with the way we try to teach at the Cinema School," says McPherson, who teaches in the Critical Studies and Media Arts + Practice divisions. "We want both students and scholars to think: here's what



I want to communicate. Now what's the best form or medium to communicate that in?"

Scalar grew out of work on the digital journal *Vectors*, which highlights the cultural changes catalyzed by technology. The idea also benefited from a growing pool of scholars who wanted to work



with digital materials in their scholarship. With support from the Andrew W. Mellon Foundation and the National Endowment for the Humanities, McPherson led a team to create the Alliance for Networking Visual Culture, charged with studying and creating scholarly visual media. The Alliance released Scalar as an open source platform, partnering with archives, libraries and university presses to provide the kind of content and relationships that would demonstrate its potential.

Scalar projects like *Performing Archive: Curtis + "the vanishing race,"* which includes scholarly essays and Edward S. Curtis' historic photographs of the American West and its Native peoples, and *Freedom's Ring*, a multimedia exploration of Martin Luther King Jr.'s famous speech, offer media-rich annotated displays. The project's partners,

including the public media archive Critical Commons led by USC professor Steve Anderson, offer creators built-in access to materials without additional hurdles like trips to the library or clearing copyrights. The platform is also easy to use. Like many blog sites, you don't have to know how to code to use Scalar; often just inputting a link and text is enough. However, the open source and extensible nature of the platform means authors with coding expertise can personalize its capabilities. McPherson says such manipulations are welcome. "One of the goals we have for Scalar is to stretch people's imagination about how they can communicate and how they can undertake research," she says.

Perusing a finished Scalar publication is really remarkable. The end-user can choose her own "path" through the materials, sometimes based on her interests using

"tags" that group related content. "It's a small set of relations between the content but it's really powerful and really flexible," explains Erik Loyer, Scalar's Creative Director. Moreover, as its name suggests, the Scalar platform offers the user (it's tempting to say "reader") the ability to consider the work on different scales, whether contemplating the project as a whole presentation, or focusing on its various parts—a video or photo for instance. (Compare it to the way a user can zoom in and out when using Google Maps.)

Another exciting development is that Scalar is already showing promise beyond academia. "Scalar is now being used by creative writers and by artists interested in new, interactive forms of documentary. We're pleased to see this broader uptake and look forward to having creators take Scalar in directions beyond what we initially

designed it for," says McPherson. After its beta release in early 2013, Scalar won an Editor's Choice award from PC Magazine.

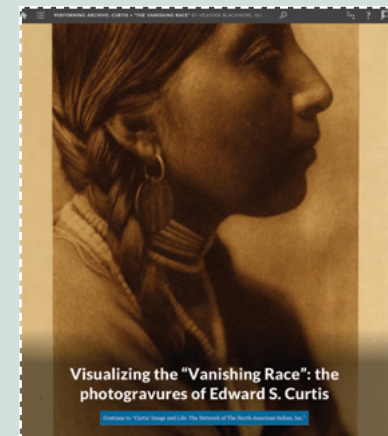
Considering that the demand for online journals is only growing, the Scalar platform should have an exciting journey as it is frequently reinvented to facilitate scholarly communication online. "There's a real demand for a format to write this kind of work," says Loyer, a media artist who specializes in interactive essays (he is also the Creative Director of *Vectors*). "The way Scalar links to media creates a chain from the scholar to the archive to the public that can be really seamless," he says. "And that's what we see people getting really excited about."

With reporting from
Phillomina Wong



A project that uses
Scalar's API to create an
app-like experience:

freedoms-ring.org



A review of a
museum exhibit that uses
multimedia for a scholarly
journal:

[scalar.usc.edu/hc/
caa.reviews-bernini](http://scalar.usc.edu/hc/caa.reviews-bernini)



A scholarly article
written in Scalar that
includes a media archive:

[scalar.usc.edu/anvc/
chaosandcontrol](http://scalar.usc.edu/anvc/chaosandcontrol)



A project
exploring over 2,500
photographs by the
photographer Edward Curtis
which also involved students:

[scalar.usc.edu/works/
performingarchive](http://scalar.usc.edu/works/performingarchive)



For more information or to view these and many more projects in action, visit:

scalar.usc.edu/scalar/showcase



MAD ALUMNI

The SCA Mafia. We've all heard the term. It's the politically incorrect way of saying we like each other so much that we keep collaborating again and again. We heard that SCA was strongly represented among the staff of the award-winning show *Mad Men*. Since the show is in the process of wrapping up production, we thought we'd better investigate quickly.

By Desa Philadelphia



Photography by Roberto A. Gómez



We found that Trojan family ties at *Mad Men* were indeed strong, as represented by the list of USC grads listed in these pages. The visit also gave us a chance to catch up with *Mad Men* creator and principal writer **Matthew Weiner**, SCA alum and winner of many awards, among them several Emmys and the Mary Pickford Award (which is given to an SCA alum who has made transformative contributions to the entertainment industry).

We asked Matthew what he looks for when hiring new staff, especially among graduates from the alma mater.

MW: I'm one of those people who believe there's more to education than getting a job—that it has other purposes, like enriching your life and making you a better artist, a better audience member, and that it informs all aspects of your experience of living. And one of the things that I like about the people from USC is that they seem to be educated. And that's much more what I'm interested in. Someone who, with or without academic success, knows something about the world, has seen a bunch of movies, has read a bunch of books, and I also think it's just the kind of person that goes to USC. I feel like I get curious people who can contribute in ways other than just doing their job.

IN MOTION: It's funny that you mentioned curiosity because that's one of the things that Dean Daley likes to say she's looking for. Talent matters, but you can't teach students to be interested. So when you taught at SC...

MW: I only taught for one semester.

IN MOTION: Well, I guess it's made a lasting impression there because people talk about it as if you were there longer.

MW: Well, it's kind of the fantasy on some level because two of the people who were in the class of eight people actually came to work with me.

IN MOTION: I think that's why it's become the stuff of legend.

MW: I didn't have a show; I was on *The Sopranos* when I did it. But that program [SCA Writing] was so hard to get into and there is a lot of talent in it, and they are young people who worked for a few years before they came to work for me,



and they worked their way up here. The interesting thing is that having talent and being able to execute something based on talent or having the tenaciousness to stay in it, that's a personality thing. Part of my teaching mission was to not just emphasize writing, but also staying with writing, because your time becomes divided very quickly into the show business part of your career, which is networking and hearing about jobs and getting interviews and writing spec material and judging the marketplace and all these things that are kind of hard to learn.

IN MOTION: If you are a student in the writing division now, what should you be doing in terms of analyzing what's on television right now, to prepare yourself?

MW: I think that you're best served by paying attention to storytelling in general and not thinking about the form so much. It takes a long time to make it as a writer without saying, "Oh this is the hot thing," or "This is the interesting thing," or "Feature people are moving into it," or whatever else it is. Television is changing really fast—who knows what it's going to be in 3 or 4 years. I didn't pay attention to television and here I am. It's like, who knows if undergraduates should be paying attention to games.

I think the format is kind of inconsequential. All I can say is that finishing things is the most important thing and that I applaud the School on de-emphasizing the pitch process in favor of completed work. You are much better served, especially as a fledgling writer, to show that you can execute your ideas rather than just talk about them.

IN MOTION: What do you think of web product? Because a lot of people now are trying to create some kind of TV on the web.

MW: I think, as was proved by the Writer's Guild strike, there is no difference whatsoever, except for access to an audience. I have little kids who do not know that Netflix is an internet-based company. The button is on the remote, so that's all there is to it. YouTube, Google, depending on what happens with Net Neutrality, we'll see how much access we really do have to the audience. Let's take something like *The Sopranos*, which was first on paid-TV, a very small slice of the audience but an audience that paid basically by the episode to get it for three months and they watched all the episodes. And then they watched it on videotape, then DVD, then on HBO Go, then on Netflix, then on iTunes. Once you have this possibility, it's just a matter of who's going to put up enough money to produce a show the way it's been done on the network—then on pay cable, then on basic cable—on the internet. And we saw Netflix do it; there's nothing that smacks of incredible production value and big name talent like *House of Cards*. So someone will do that on YouTube. Someone will do that on Google. So when I think about the web, it's just another channel. People watch *Mad Men* on their phone. No one foresaw that when we started the show.

IN MOTION: Do people sit around and talk about SCA around here, or are you guys too busy?

MW: Is there talk about film school? Oh my God, of course there is. We had four people on the writing staff out of ten that went there. So there's some conversation.

MAD MEN IS WRAPPING UP ITS FINAL SEASON, SO WE ASKED ITS USC ALUMNI TO TELL US WHAT JOB(S) THEY DID TO BRING THE PERIOD DRAMA TO LIFE, AND WHAT THEY PLAN TO DO NOW THAT THEY'VE RETURNED FROM THE STYLISH 1960S.

HEATHER JENG BLADT

SCA, Writing for Screen & Television, 2005
Mad Men Job Title: Writer and Assistant to Matthew Weiner

What she's up to now: Currently writing projects of my own and looking to write on another great show.



MELISSA BLY MCSORLEY

Dornsife, Psychology, 1985

Mad Men Job Title: Food Stylist/Prop Assistant
What she's up to now: I am currently working on *State of Affairs* for NBC.



BARTHOLOMEW BURCHAM

SCA, Critical Studies, 2004

Mad Men Job Title: Assistant Editor
What he's up to now: I would love to teach at USC in the future.



KENDRA SHAY CLARK

SCA, Stark Producing Program, 2005

Mad Men Job Title: Casting Associate
What she's up to now: Casting Director on *Aquarius*, a new show for NBC.



STEPHANIE DRAKE

Dramatic Arts, Theatre, 2005

Mad Men Job Title: Actress (Played "Meredith")
What she's up to now: Recently enjoyed a great trip to Italy and will be busy looking for my next great role!



MATTHEW D. EGAN

Dramatic Arts, Scenic Design, 2005

Mad Men Job Title: Propmaker
What he's up to now: Currently Co-Resident Set/Lighting Designer and Asst. Technical Director at Spokane Civic Theatre



MICHELLE FELLNER

SCA, Film & Television Production, 2002

Mad Men Job Title: Assistant Editor



GARY FREUND

USC Department of Cinema, 1949

Mad Men Job Title: Father of property master; supplier of materials of the period such as film commercials, stationery, moviola, and instruction in moviola operation.
What he's up to now: Seriously retired, but enjoyed revisiting my own past.



JONATHAN IGLA

SCA, Writing for Screen & Television, 2005

Mad Men Job Title: Writer/Executive Story Editor
What he's up to now: Writing the feature *Under Cover* for Summit/Lionsgate and Mandeville Films; trying to teach my dogs to replicate the incredible breakdancing move they accidentally performed.



JENNY KORENY

SCA, Film & Television Production, 2013

Mad Men Job Title: 2nd Assistant to Scott Hornbacher and Marcy Patterson
What she's up to now: Recently produced and directed a slate of shorts for Google Glass.



ERIN LEVY

SCA, Writing for Screen & Television, 2005

Mad Men Job Title: Writer/Supervising Producer
What she's up to now: I'm working on a couple projects and attempting to reintegrate into civilian life.



MARCY PATTERSON

SCA, Film & Television Production, 2002

Mad Men Job Title: Co-Producer
What she's up to now: Looking to produce other great work!



LINDSEY VILLARREAL

SCA, Film & Television Production, 2013

Mad Men Job Title: Producers' Assistant
What she's up to now: Looking for new and exciting opportunities in having a future as a writer/producer. Honing my improv comedy chops!



HALEY WILLIS

Dramatic Arts, Theatre, 2013

Mad Men Job Title: Writers' PA
What she's up to now: Now pursuing a career as an actor.



CARLY WRAY

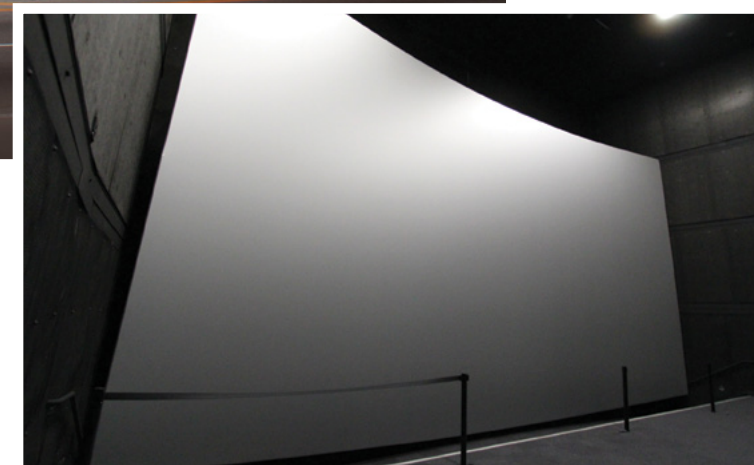
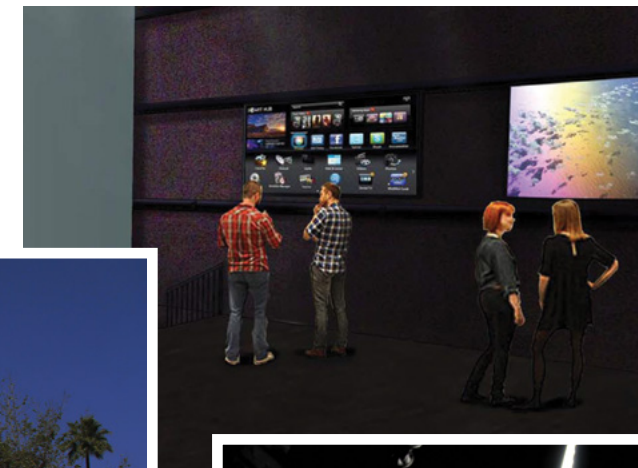
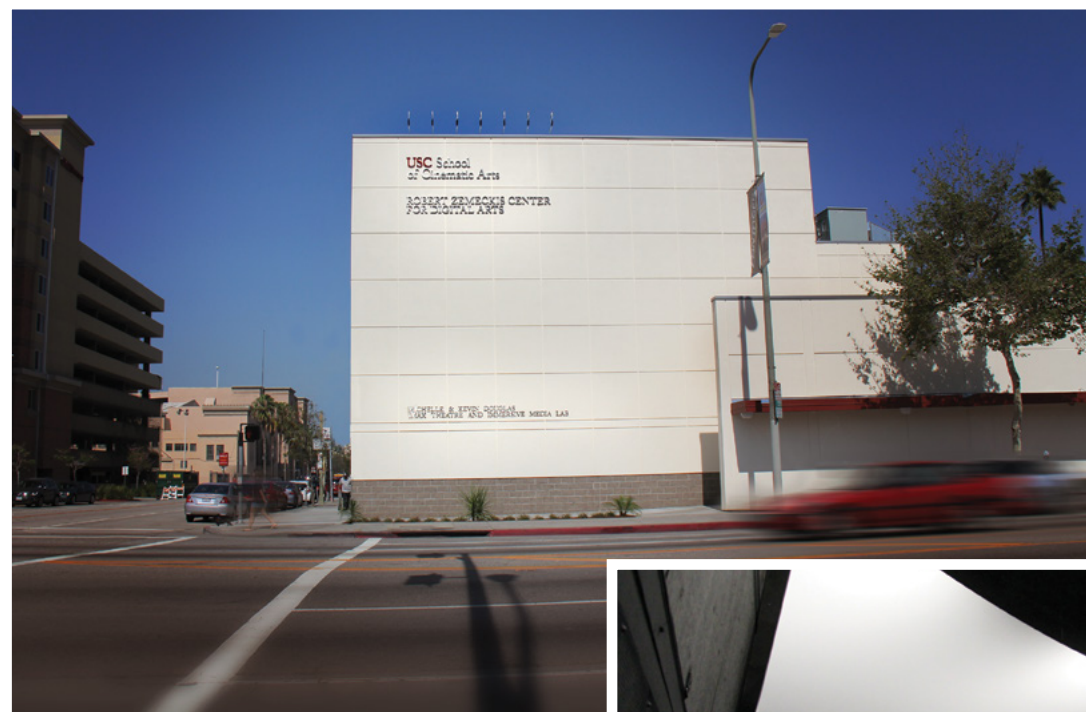
SCA, Stark Producing Program, 2005

Mad Men Job Title: Staff Writer
What she's up to now: Currently a writer on NBC's new fall show *Constantine*.





IMAX COMES TO USC



Filmmakers at **USC** now have the distinct opportunity of learning how to develop and envision features in the epic proportions afforded by **IMAX** technology.

The School's Michelle & Kevin Douglas IMAX Theatre and Immersive Media Lab, made possible by donations from the Douglasses, IMAX's largest shareholders, and the IMAX Corporation, was unveiled as the newest addition to the state of the art Robert Zemeckis Center for Digital Arts on June 4th of this year.

There's no doubt that the goliath 46' x 26' IMAX screen will push students out of their comfort zones and broaden their understanding of how to visualize their work. The 50-seat theater and immersive lab houses every tool necessary for learning and experiencing the medium: ceiling-mounted grids for overhead lights, cameras, and sensors; sophisticated 3-D projectors for the left and right eyes; built-in OptiTrack motion capture cameras; and high-speed network connectivity that enables streaming of events in real-time.

"This gift is not only transformative for the research efforts of the School but, most importantly, puts the cutting-edge immersive storytelling, large-format filmmaking, and virtual production tools in our students' hands," said SCA Dean Elizabeth M. Daley. With the Zemeckis Center already boasting an impressive Performance Capture Stage and a World Building Media Lab, the addition of the IMAX theater underscores its standing as one of the most advanced learning facilities in the country.

Speakers at the launch event included director Steven Spielberg, IMAX CEO Richard Gelfond, and Kevin Douglas. Spielberg praised the School's forward-thinking curriculum and highlighted the vital importance of embracing new technologies in a constantly changing industry. "Film students do work on the

small screen," Spielberg told the audience that had gathered to see a 3D presentation highlighting the capability of the IMAX system. He added: "Everything they do starts on a small screen. They take their work home, and the small screen becomes whatever they can work on—their iPads, their iPhones. They're used to seeing things tiny. The result of that is, film students shoot too many close-ups. The result of this is they're going to stop shooting close-ups, and they're going to start expanding to the horizons that IMAX demands."

At the IMAX Theater and Immersive Lab, students will get access to tools and emerging technologies to build expertise in the format's newest techniques. They will be creating immersive 3D films, integrating IMAX into virtual production, and even experimenting with how to use the technology in multiplayer game design. These fields are changing so rapidly, students

themselves may even help shape the future of the technologies. "The students' exploration of IMAX filmmaking and immersive storytelling will push the boundaries of the medium, creating experiences we cannot even imagine yet," Robert Zemeckis said in a statement.

That pioneering spirit of invention and creativity is something that IMAX CEO Gelfond knows well. "IMAX has been a cinematic innovator since its inception more than 45 years ago," he said. "We take our commitment to the future of entertainment very seriously and believe that through this gift we can help educate future filmmakers of the world on how to use technology to express their vision in new ways."

by KATHERINE VU



LEADING THE WAY

{ Three New Division Chairs Take Over }

The **School of Cinematic Arts'** seven divisions are distinct entities, each growing rapidly with respect to teaching practice as well as innovating research. But in order to make great media the divisions also collaborate a great deal, sharing talent, ideas, and resources. The job of keeping all the parts working together—fluidly and progressively—is a massive undertaking that wouldn't happen without the nimble orchestrations of the divisions' Chairs.

The Division Chair must wear many hats: part visionary, part fundraiser, part accountant, and part politician (the politician personality might be dominant). It sounds like an intimidating position so we decided to ask the School's three newest Chairs about their approach to tackling it. This is also our way of introducing them to the SCA Family.

By Desa Philadelphia



Photography by Roberto A. Gómez



{ OUR LAUGHTER-FILLED CONVERSATION ABOUT WHAT IT TAKES TO RUN AN SCA DIVISION TOOK PLACE IN THE VOLUME OF THE SCHOOL'S NEW PERFORMANCE CAPTURE LAB, LOCATED IN THE ROBERT ZEMECKIS CENTER FOR DIGITAL ARTS. }

IN MOTION: I'm going to start with a loaded question because I'm not sure that everybody knows what a Chair does. What's so impactful about this job that made you say yes to the gig?

FINK: I did it for the money.

[Laughter]

WILLIS: The role of the Division Chair is incredible in part because you get to have an oversight of the big picture of the division and the relationship among the divisions and thinking about how that relationship then feeds the larger vision of the entire School of Cinematic Arts. So it's this really wonderful way of navigating between the local and then the larger, global picture of our future for the School. I think for me, also, thinking about it in terms of faculty, students, staff, thinking about it in terms of curriculum, teaching practices, research, funding—all of those things are kind of under your domain and things that you get to think about, worry about, strategize about, and try to help move everything forward. It has tremendous creative potential with the possibility of having an incredible impact. That part is great. The other part is that it's really hard, navigating all those things and the day to day of having oversight of all these different

domains that require a hundred different skills—I think I've got three of them. I count on my team to help fill in where I don't have the skills that are needed, but I think it's that big picture of navigating again the local to the division and then to the vision of the School.

IN MOTION: Is that something you can relate to Mike, having worked in a field where you have to oversee so many people who work together to create a vision?

FINK: Well, there are some similarities between being out in the world of feature film production and then coming here. But the thing that really rings true for me is that I've spent most of my career gathering groups of people together, all with their own needs: directors of photography, production designers, directors, craft

service people, grips, gaffers, producers—gathering them together and encouraging them to move on a path they can't see that lets us achieve the things that we need to tell the story. So gathering people of all kinds, sometimes with conflicting viewpoints, and bringing them together to move forward in a unified way is something I've always done—and it didn't hurt that I was an army officer.

[Laughter]

IN MOTION: Tom, you're the new kid on the block in this group. What's exciting to you about going from being primarily focused on your own creative work to now having this big-vision role?

SITO: Like Mike, I've also worked with large groups of people to make good films.



**{ MICHAEL FINK
Chair of Film & Television Production
Mike Fink is an Academy-Award winning Visual Effects Supervisor (The Golden Compass, 2008). He holds The Kortschak Family Endowed Chair in Film & Television Production as well as The Georges Méliès Endowed Chair in Visual Effects.**

The fun part about working in a career as specific as Animation is that you have people who consider themselves individual artists or individual creative minds, but we're all aware that we have to work in a group. It's always been about collaboration. The finished film is the work of art and everything else is a process to get to that point. I think of the division in the same way. Each instructor has individual, specific talents. Some instructors are better at experimental filmmaking. Some are from the traditional Hollywood type of animation, yet the sum of everybody's efforts creates a broad learning experience for the students.

IN MOTION: And that's ultimately what it's all about. When you start thinking about what it is that the students need to know

when they walk out the door at graduation, how do you prioritize?

FINK: Well for us, it's not too hard to think about this because we're storytellers. If you just keep that one thing in mind—that you're there to help these young people find ways to tell compelling stories—you're on the right path. So, if you hold that as the course you stay on—Does it help teach people how to tell a story? Does it help them get their voice out there to the world?—it's not difficult then, to know what to do. We have faculty who are experts in the entire process, and we rely on them to help set these priorities. Storytelling binds us all, no matter what our expertise.

IN MOTION: Animation has changed so much, Tom, not just in the way you do

it, but also in areas of storytelling where it's become integral. Does it seem like the field is just mushrooming to the point where it's hard to rein it all into curriculum?

SITO: One of the strengths of our program is how to adapt animated filmmaking for the new technologies. In my own personal case, I was thankful that I began my career when a lot of golden age artists were ending theirs. I was able to interact with Chuck Jones and the Nine Old Men and Hanna and Barbera. I knew all those guys. When they taught you, it was sort of a master and apprentice kind of thing. And they didn't teach you because they liked you personally. [Laughter] They did, luckily, but also they wanted what they've discovered, and what they've learned, to move on to future generations. I feel that's a mission for me, to make sure that no matter how technologically advanced the new technologies get, there's still a strong emphasis on the basic skills.

IN MOTION: And Holly, your Division has a reputation of trying anything. [Laughter] Well everything that seems like a great idea, intellectually. Is that freeing or is it something that keeps you up at night?

WILLIS: I think both. I mean, what's exciting right now is that we're at this moment of such tremendous change and we're getting to witness the transformation of cinema, which has been relatively stable for 100 years, into this proliferation of storytelling that moves beyond the screen into the world around us. The idea of storytelling and user experience, all of that is up for grabs and our students get to really chart the way. They're really on the boundaries and the edges of what's been done, kind of taking the legacy of what we know so well about cinema but moving it to all these new areas and thinking about it not just in terms of new technologies—immersive reality, virtual reality, mobile, social media—but also into new domains: education, business, architecture. So, for me,

**{ HOLLY WILLIS
Chair of Media Arts + Practice (MA+P), the School's newest division.
Holly Willis previously led the Institute for Multimedia Literacy (IML) where she helped create the groundbreaking programs that would lead to MA+P becoming a division in 2013.**



I think that's what's most important right now; is trying to reckon with this shift.

IN MOTION: The School as a whole is not just teaching students how to master the skills that are already in the toolbox of the professionals out there, but also working to think critically about what the next innovations might be. The idea is that we're always moving forward; that in addition to taking from the industry, we're also contributing to the industry. How does that impact your own work, and how you instruct the faculty to think about their work with students?

adjunct faculty, primarily because we can hire working professionals who can't yet commit to a full time academic career, but are really happy to share what they're learning on their jobs and what they're experimenting with. This is invigorating for both full time faculty and for students, and enlivens the conversation. There's pressure internally within the faculty to just do better on every level, whether it's creative pedagogical issues or practical, every day issues such as learning to operate an Avid, and remembering it.

[Laughter]

SITO: I always forget.

what that was. And they had not thought about that. So they just decided they would create their story traditionally because the technical hurdles, within the parameters of budget and time, weren't on their side because they really didn't know the tools. But the tools existed with other students—in Holly's program and in Interactive Media & Games—and our students could work with them. They just realized it too late for it to pan out on that one project. But it was a clear signal that we had to address it, I felt, by working collaboratively, particularly with Tracy [Fullerton] in Interactive Media & Games. Because what we're finding is that students there have great technical

which will bring in writers and animators and live action students to really dive into creating new, compelling characters, whether they're animated or live action, or environments for those characters or whatever it is. I'm pretty excited. It's a lot of fun.

IN MOTION: You're talking about divisions working together and students being adept at many things. How do you walk that line at giving students an interdivisional experience while still nurturing expertise within some area.

SITO: I think it's varying the faculty so it's not heavily weighed in one area. That keeps it vibrant and gives the students choice. Your choice of faculty becomes almost like casting a movie. I know in animation, when you're putting animators on an assignment, you say, 'This person's good at comedy. This person's good at drama. This person's good at animating animals.' We have teachers that are steeped in traditional techniques, or are more experimental, or whose specialty is non-objective like installations and things like that.

WILLIS: The other thing we're experimenting with is thinking about the kind of community that we're building outside of the classroom and the ethos and the kind of person that we want to graduate from the School, whatever division you're in. So take the example of the game that we're not supposed to know about as faculty, but that the undergraduates experience when they come in [Realty Ends Here] and begin working across all the different realities. With that, we've created students who come in and rather than thinking they're going to be the next famous filmmaker, which may have been the dream that they had when they came into USC or to SCA, instead what's valued the minute they get here is radical creativity at any cost, like making things, making things quickly, doing it fast, being creative, working together. So that becomes the ethos the moment they get here: "We're not just here to follow;

we're actually leading the way."

SITO: The challenge of my division is that years ago when you said Animation, you just meant cartoons. It was always just Bart Simpson or *The Jungle Book* or whatever. Now, when you say Animation, you're saying Visual Effects, you're saying Games, you're saying Interactive. You can't watch television without seeing computer graphics happening. You can't look at your phone; you can't play your game without Animation. So what I'm happy about is that our program has tried to open up and show all these alternatives to students. My generation was more cinema-centric in terms of their frames of reference. When you sat around with a few people, you could drop a line from *The Godfather* or *Apocalypse Now* and people would know what you were talking about. Now, students are more games-focused. You mention something from *Mortal Combat* or *Legend of Zelda* and they know it all. That's their frame of reference. So we try to take that in and show them the possibilities. And also mixing media. There are movies happening now that we call hybrids. A hybrid is a movie like *Ted* or like *Guardians of the Galaxy*, a live action movie with animated characters in it, so both disciplines are working side by side. We have to prepare our students for that kind of work.

IN MOTION: Final Question: What do you look for in students? Who are you hoping is finding SCA?

WILLIS: For us, at the Ph.D. level, since we only accept three students, we're looking for visionaries. People who are going to take this work to the next level and do something radical and dramatic out in the world. We have very high expectations for the Ph.D. students. For the undergrads, we're looking for people who are innovative, who are working in different areas. They don't have to have any particular skills in media offering, but maybe they've done sculpture and music, they've combined different creative forms and they're willing

to go where there is no pathway yet. So we look for that kind of passion for doing something that hasn't been done yet.

SITO: I think we're looking for people who have a fire in their belly to want to make animation, who love the medium as much as we do. And that what's kind of enjoyable is seeing the collaboration between the students. I've taught at other schools where students are working on their own projects, kind of like [crosses arms across chest]. From when I started teaching at USC in 1994, I enjoyed watching how the SC students would aid one another. If one had a problem another one would help them out. Seniors would pause to answer the questions of freshmen and juniors. I liked that caliber of student; I'd like to continue to encourage that.

IN MOTION: Mike, I feel like it's probably most difficult for you because everybody feels they're a filmmaker these days because the technology is so accessible. What are you looking for?

FINK: We're really looking for a freshness. Which is hard to find because young people today are media saturated and quite often what we see is work that is really accomplished. Seventeen year olds, eighteen year olds, applying as freshman, with seriously skilled films. The sound is good. The images are good. Everything is pretty slick. But I'd rather see something a little rough around the edges that is trying to push into new territory and trying to take some risks. We're looking for people who have that kind of freshness, that sort of edge and risk-taking, and a real commitment to story. We look for it both in the undergraduates and graduates. We're not looking for people who have really high sets of technical skills. We can deal with that. Technical skills can be taught.



TOM SITO
Chair of the John C. Hench
Division of Animation &
Digital Arts
Tom is a winner of the
prestigious Jane Foray
Award for lifetime
achievement from the
International Animator's
Society. He is a veteran of the
Hollywood Animation Industry with
credits that include Disney classics
like *The Little Mermaid*, *Beauty &
the Beast*, *Aladdin*, *The Lion King*,
Who Framed Roger Rabbit and
Fantasia 2000.

FINK: That's really interesting. I've found that we, without knowing it or working at it, get a lot of guidance from the students. If I have any instruction, it's to listen to the students. There's a lot of pressure from students up to the faculty about what they need, about what they think is important, how they view things. And if we pay attention to what they're doing, things become pretty obvious. The next time we have a faculty meeting it becomes a discussion. We have a large number of

FINK: It's very interesting, the struggle between learning the tool and being a creative individual.

At the end of last term a graduate student wanted to do a film using the Oculus Rift. But a Rift—virtual reality—can see anywhere you look! It's not as if you're shooting a narrative film in the traditional sense. You have to create the entire environment so that you can turn and see; if you hear something, you can turn and see

chops, understand a lot about how to get an image on a screen in a new way, but know less about production design, pacing, and cinematography - what a real camera might shoot so that it feels natural. Those kinds of skills, which we develop naturally in Production kind of come later in Interactive, so we're trying to bring our students together to make it all work. And Tom and I have just started to work with a major studio, and with Jack Epps in the Writing Division, to create a new course

EDITING A LEGENDARY CAREER WITH Robert Jones

by RYAN D. GILMOUR

SCA INSTRUCTOR ROBERT JONES RECEIVES AN AMERICAN CINEMA EDITORS CAREER ACHIEVEMENT AWARD

PROFESSOR ROBERT JONES HAS A REPUTATION

as one of the greatest editors in the history of film. For over fifteen years at the USC School of Cinematic Arts, Jones has taught editing for both general production classes and editing-specific classes in the Film & Television Production Division. He's known for his incredible knowledge of film, his calm demeanor and his instinct-based style of editing. Students that have learned under Jones have gone on to be editors, producers, directors and every other imaginable job in the industry. Regardless of the job, his gut-based style of filmmaking has shaped an entire generation of Trojan professionals.

"My mantra is, 'Cut to what I want to see, when I see it.' It's very simple yet it works," says Jones. "I think you have to become aware of your instincts and trust them. I make my cuts as they come and work the same on all of them. I try to remain honest and work on performance."

"A touchstone for Bob's work is that he's always searching for the character moments and how they fit into the story, no matter

what the style of the pieces," says Norman Hollyn, the Michael Kahn Endowed Chair in Editing at SCA. "As Bob often says, to be editors we have to be chameleons so we have to take on the persona of the film that we're working on. And if anything Bob's [unique talent] is the ability to do just that. All of his films have fantastic character."

Jones' films (as both a writer and editor) are a survey of

American cinema including *Guess Who's Coming to Dinner*, *Shampoo*, *It's a Mad Mad Mad Mad World* and *Love Story*. His work has spanned several genres and budget sizes. He won the Academy Award for screenwriting in 1978 for *Coming Home*. In 2014, Jones received the ACE Career Achievement Award. It seems

like no one was surprised Jones would receive the editing guild's top prize—except Jones himself.

"I was stunned. I hadn't worked in film for fourteen years. I never expected it," he jokes. "It was a wonderful evening. I treasure the evening, but I never expected it."

Jones is a beloved educator at USC. Although he has a legendary resume, he still claims that his entry into teaching was a bit of a fluke and he never expected to love it as much as he does.

"I turned sixty five [working] on a film I'd been on for two years and I just didn't want to do that again. I didn't want to wake up at seventy five and be working on two or three year films. It can wear you down so I retired and somewhere around the week I retired I got a call from USC asking if I wanted to come down as a professor and teach," says Jones. "What surprised me most is being able to convey my feelings and thoughts on editing. I thought I wouldn't know what I was doing, and editing was so instinctual I didn't know how to explain it, but I think I have a better handle on that now and things seem to work pretty well."

Jones has a strong following among students and alumni of the School of Cinematic Arts. It's not an overstatement to say that Jones' teaching style has influenced several generations of Trojans. "I love Bob because when he teaches, he's respectful and he treats us like our success is important to him," says Kali Rose Heithold, SCA alum and a designer at the *Queen Mary Dark Harbor*. "When he was teaching us, he was a mentor but he was straightforward. There's a lot of emotions running high at USC and he was good at keeping us on track. He's also amazing at *Words with Friends*. So there's that."



NORMAN HOLLYN: *Bound For Glory*. That's a bio picture of Woody Guthrie, and it's kind of sprawling and those things can tend to get away in the editing room if you're not focused and careful.



SCA Programming Director **ALEX AGO:** See *No Evil*, *Hear No Evil*. The Richard Pryor, Gene Wilder comedies were classics when I was growing up!



Professor **MARY SWEENEY:** *The Last Detail*. The profanity and Jack Nicholson's kinetic volatility in Hal Ashby's *The Last Detail* was audacious in 1973. Nicholson & Otis Young escorted the lanky, tender Randy Quaid to prison for stealing \$40.00 from a polio donation cup. Based on Robert Towne's screenplay, Bob Jones crafted their trip up the Eastern seaboard; getting drunk, fighting, freezing and getting the kid laid, with affecting emotional balance, until, at the end they watched him ushered through the bars into guaranteed hell...and you ached for all of them.

THE BOB JONES FILM FESTIVAL

If you were to curate a Bob Jones film festival, what film would you include, we asked three SCA experts. Here's what they chose and why.

THE IMPORTANCE OF giving back

by Hugh Hart

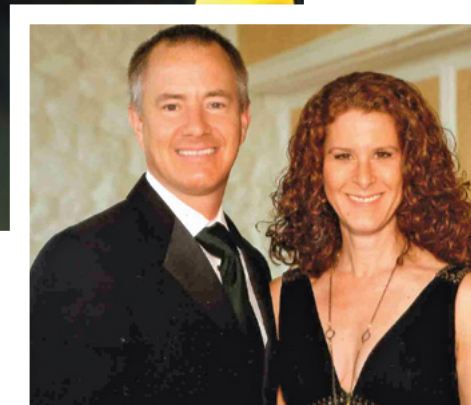


TODAY, she helps run the Steven & Alexandra Cohen Foundation, which recently donated \$5 million to lighten the load for USC School of Cinematic Arts undergraduates in need. But Alex Cohen understands first hand the pressures faced by gifted students of modest means. Not so long ago, she herself was a college student experiencing tough financial times.

"My dad was a postal worker and my mother, a stay-at-home mom," Cohen says. "I was the first in my family to go to college and knew my parents could not afford it, so I chose a local college and worked to cover what my financial aid did not. After two and a half years, I had to leave school because I could no longer afford my tuition."

Now that she's in a position to help others, Alex and her husband Steven include arts and education as major areas of focus for their foundation, which has provided support to underprivileged students at New York University's Tisch School of the Arts and funded scholarships at Brown University. The USC School of Cinematic Arts presented one more prime opportunity to invest in the future. After a visit to the campus, Cohen recalls, "Dean Daley and her team met with my foundation director and me to discuss how USC helps incoming students who cannot afford the tuition or who experience other financial challenges."

Inspired by SCA facilities Cohen decided to do something for promising students from backgrounds like her own. "I was amazed at the technology they are using and I realize that these students are getting a top notch



(From left) Javier Grillo-Marxauch; Tim and Claudia McCaffery; and Alexandra and Steven Cohen.

education—these students are the future of the entertainment industry."

She continues, "One of the greatest things about USC is that its admissions are based solely on merit," she says. "It's such a special place that we wanted to make it easier for students to apply and stay in school, knowing there would be funds available to them. This is what inspired me: If we can alleviate some of the financial stresses on gifted students who have so much to offer, then they can give 100 percent of their focus to their studies."

To that end, the Steven & Alexandra Cohen Fund for Student Support provides need-based student aid to at least twenty new undergraduates each year. By year four, the fund could be supporting some eighty students at the same time, a record for the School. The largest gift in SCA history earmarked specifically for student support, the Cohen Scholars program represents one of several new initiatives designed to stem the rising tide of student debt.

GIFTS IN MANY SHAPES AND SIZES

To build a welcoming environment for financially challenged students, SCA continues to forge new partnerships with forward-thinking contributors. They include tech entrepreneur Ram Shriram and his wife Vijay, whose recent gift of \$1.5 million to create need-based student aid for graduate students reflects their admiration for SCA's multi-disciplinary approach. The Shrirams say they are excited their contribution will be "enabling education for the next generation of talented writers, directors, and producers." Ranked number three in Forbes Magazine's 2009 list of top tech dealmakers, Ram Shriram helped steer Netscape during the early days of the Internet, worked at Amazon with CEO Jeff Bezos, and served as a founding board member for Google Inc. In 2000, he formed his own start-up incubator, Sherpalo Ventures, to provide guidance and funding for early stage companies.

In September, the Hollywood Foreign Press Association, known around the world for the Golden Globe Awards, pledged a \$100,000 endowment as part of its ongoing effort to support film preservation and education. HFFPA President Theo Kingman says supporting the next generation is part of the organization's mission. "We try every year to give as much as we can to these highly deserving organizations," he said in a statement. "It is gratifying to know that our efforts are appreciated."

SCA student support contributions come in all shapes and sizes. As Kickstarter and other 21st century grassroots funding models have proven, donations of any size can translate into remarkable success stories. Bay Area lawyer Tim McCaffery and his wife Claudia, for example, gave money to SCA's Parent Project after their two sons began attending USC. "Sometimes I think people figure 'Oh USC is doing fine, they don't need my small donation.' But those small donations help students stay in school in circumstances where maybe otherwise they wouldn't be able to."

The McCafferys were moved to help after observing first hand the quality of their children's experience: one son is enrolled at USC Annenberg School for Communication and Journalism while their younger son attends SCA. "Parents and alumni might start to feel almost intimidated to reach out with a smaller contribution but I think that's wrong," Mr. McCaffery says. "A gift of any financial amount can make a huge difference. Claudia and I decided to take whatever small step we could to help ensure that every student can go to school uninterrupted, whether or not their parents had financial success."

For SCA alum Ricki Blustein, the desire to help students in need gained urgency after she was diagnosed with terminal, stage four breast cancer. To benefit students at SCA Writing for Screen & Television Division or the Bryan Singer Division of Critical Studies, she has now created the Ricki Lynn Blustein Endowment Fund in honor of professors Richard Jewell and Michael Renov. Blustein, who enrolled in Critical Studies at the age of 38 after working as a production accountant for Cannon Films, remembers SCA as "a nurturing experience that really changed my life. I have learning disabilities, so just being acknowledged by these professors for having a beautiful mind is something that influenced me as a person."

Blustein's bequest also serves as a pay-it-forward gesture. She attended SCA on a scholarship that helped fund study abroad in Paris. "I've had a lot of adventures and I'd hoped to write something of my own but I probably won't," she says. "My personal legacy now is to set up this gift in perpetuity and hope it'll help somebody else in some way."

Speaking from her home in Newport Beach's Linda Isle, Blustein muses, "I've finally learned that helping one person at a time is more important than trying to make some big effort. Someone said to me, 'USC gets millions of dollars so what do they need your crummy little money for?' And I said, 'It's the little money that counts.' It adds up."

SCA Dean Elizabeth M. Daley notes that gifts like these contribute to the diversity of the School's student body, since many students from underrepresented groups struggle to finance their educations. "What's inspiring about student support gifts is that they give a tremendous boost to our goal of finding and educating the most talented young women and men from all across the country, regardless of their financial situation," she says.



REACHING OUT TO INDUSTRY

Expanding the depth and breadth of resources, Dean Daley has enlisted support from numerous industry professionals. Endowments by Jack Nicholson, Ray Romano, Jay Roach and more than four dozen other contributors have been instrumental, but more needs to be done. The newly established Robert Rodriguez Fund rewards graduate Latino students pursuing an MFA in Screenwriting. An indie film pioneer, Rodriguez famously shot his 1992 feature debut *El Mariachi* for \$7,000, and then directed Quentin Tarantino's zombie script *From Dusk Till Dawn* before creating the *Sin City* and *Spy Kids* movie franchises.

FactoryMade Ventures CEO John Fogelman created the fellowship in Rodriguez's name after he was introduced to Dean Daley by SCA alum Chip Rosenbloom and SCA board member Scott Sassa. Partnering

with Rodriguez as creative director, Fogelman and FactoryMade this year launched the El Rey Network, which specializes in cable television programming for Latino audiences.

Lionsgate also joined the effort with support from CEO Jon Feltheimer, who in turn encouraged Paul Presburger, CEO of Pantelion Films to get involved with the School. Pantelion, co-owned by Lionsgate and Televisa, has released movies ranging from the Spanish-language hit comedy *Instructions Not Included* to the Diego Luna-directed *Caesar Chavez: History is Made One Step at a Time* biopic. Feltheimer and Presburger established two student support initiatives at SCA: The Lionsgate and Televisa Fund for Student Support and the Pantelion Screenwriting Contest, both aimed at nurturing students interested in creating content that features Latino perspectives.

IT TAKES A VILLAGE

Support funds help hundreds of students, including those shown here, from across all seven of the School's divisions.

Presburger says, "We focus on the Latino market in the U.S., so when we started the company four years ago, part of our mission was to empower more Latinos to have a voice in this country. We want to build up the Latino market both in front of and behind the camera. The way we look at it, you won't get authentic (Latino) stories unless you have people who live those stories telling them. We understand that it might be harder for kids coming from those backgrounds to get ahead and pay for school, so we're happy to provide them with support."

Further bolstering this initiative is a new gift from television writer-producer Javier Grillo-Marxuach and his parents. The Grillo-Marxuach Family Fellowship will be awarded each year to students enrolled in SCA's MFA writing program. "This is not a full ride but it will provide someone with a significant piece of the financial puzzle," Grillo-Marxuach says. "We think it's a worthy cause to identify somebody who, like myself, has a dream of being in this industry and then provide a point of access for that."

A native of Puerto Rico, Grillo-Marxuach earned an MFA from SCA's Writing Division in 1993 before winning WGA awards for his work on *Lost*. Currently co-executive producer for the SyFy series *Helix*, Grillo-Marxuach explains, "We want this gift to go to students who have experience of and interest in Latino culture. We're not saying, 'If you receive this money, you owe us a screenplay about the barrio.' If you look at the things I've written, very few of them actually deal with what you'd call the Latino experience. But we are saying, 'If you get this fellowship, we expect that your understanding of the Latino experience will inform what you do creatively.' Because one thing I've learned as an immigrant is that it creates a different point of view that comes through even if you're writing the most typical forms of television."

FORMS OF SUPPORT

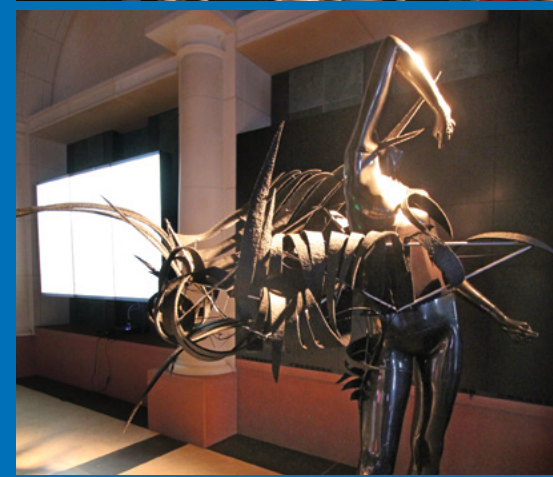
Student aid takes several forms at SCA. They include fellowships, need-based scholarships, teaching assistant ships, support for dissertations and finishing funds for production projects to name a few.

The School is pushing to increase all forms of support because the economy, coupled with the horror stories of compounding student debt that frequent the national media, means there are many talented students who aren't following their dreams of a career in the cinematic arts. "Our recruiters travel all over the country talking to students and seeing their work so we know there are talented students who should be applying but who aren't," Daley says. "By far the number one reason we hear for their not even putting in the application is that they don't think they would be able to afford it so they don't even want to try. Our industry will suffer if this trend continues."

Alex Cohen gets to the heart of the matter: "I left school because I was afraid to bury myself in debt by getting a loan so I know from my own experience the challenges these students face. That's why I want to help these talented kids. They need a break in life. They need someone to believe in them."



"Artifacts" from the island of Rilao on display in the Interactive Media Building as part of the Science of Fiction exhibit.



EVERY WAY IS FORWARD

by ERIC LICHTENFELD



The islands that form the city-state of Rilao seem to rise out of the sun-kissed Pacific. A few quick glances at the homes built into the high, sheer cliffs reveal a novel architecture. But a closer study of the archipelago exposes something else—the lingering handprint of a long-ago trauma: an epidemic that gored the local population.

The plague ravaged Rilao for half of 1919. It killed one out of every five Rilaoans. And it was started by researchers from USC.

IN THE YEAR 2014.

RILAO IS A CREATION of the World Building Lab, one of SCA's ten research laboratories. Staffed by students and faculty, these labs—which also include the MxR (or Mixed Realities) Lab, the Stereoscopic 3D Lab, the Change Making Media Lab, the Michelle & Kevin Douglas IMAX Theatre and Immersive Media Lab, the Game Innovation Lab, the Mobile and Environmental Media Lab, the Creative Media & Behavioral Health Center, the Transient Media Lab and the Scalar Lab—are outposts on the frontiers of technology and content.

Collaborating with industry partners including Google, Sony, Intel, BMW, Activision, and others, the labs are deployed on a number of fronts that have tantalizing, even romantic rings to them: *immersive cinema*, *virtual production*, *neurocinematics*, *interactive architecture*, *the Emerging Cities Project*, and more. But to Dean of Research Scott Fisher, one purpose connects them all, "Reimagining storytelling and what story means in the 21st century."

Adds Holly Willis, chair of SCA's Media Arts + Practice Division, "the research efforts are a way to leverage what's happening at the School, and for the School to take a leadership position not only in the industry, but also in the culture." To Willis, SCA's research program is about exploring many futures at once,

"The future of cinema, of storytelling, of the user experience," and thinking about them in fields other than entertainment—architecture, education, business, medicine, and more.

Such a program is unique for a "film school," but to Fisher, the fit is ideal. "Our research tends to focus on interface design and experience design," he explains. "Having cinema experts doing that design makes sense, now that everything we do is so media-oriented."

Located in SCA's Robert Zemeckis Center for Digital Arts, the World Building Lab is spearheaded by Alex McDowell, a professor and renowned Hollywood production designer. Here, McDowell, whose credits include Steven Spielberg's *Minority Report* and Zach Snyder's *Man of Steel*, leads research into new models of story creation. "We're not starting with a blank sheet of paper and starting to write the script out of thin air," says the lab's senior research associate, Brad Newman. "We're starting with more low-level aspects of the world. 'Bottom-up Storytelling,' you could call it."

These "low-level" aspects are the interconnected "rules" of the world

housing the story—or more accurately, the story possibilities. They can include the world's politics, geography, geology, history, architecture, fashion, and even its physical laws. And as creators develop a world in such fine detail, various facets point not only to different stories, but also to different media.

Consider Rilao. Conceived as a hybrid of Rio and Los Angeles, Rilao and its history have inspired stories, songs, and poetry. But they have also inspired other, more elaborate media projects. In the lab, these pieces are a tool for examining societal achievements and challenges; in the world of Rilao, they are artifacts. One is a virtual reality experience that was once a right-wing religious group's propaganda piece. Another is a video installation based on the 1919 epidemic and the shocks it sent over subsequent generations. The lab's Rilao team spent the summer honing these and other projects, including the first full-scale virtual model of the city. The model will turn users into visitors as they don the Oculus Rift head-mounted display and take their own self-guided tours of Rilao.

Virtual reality—or VR—is a pillar of the lab, particularly for its flagship project: expanding the world of Scott Westerfeld's bestselling novel, *Leviathan*. This world is filled with adventurers, steampunk technologies, and flying whales. As with Rilao, the *Leviathan* team has been designing its world within the Unity game engine for viewers—or better still, participants—to explore at will through the Oculus Rift. Emphasizing immersion and interactivity, the project first drew students from the Interactive Media & Games Division. Soon after, they were joined by students from Production, Writing, and Media Arts + Practice, and from Fine Arts, Engineering, Architecture, and the School of Dramatic Arts.

To lab producer Oshea Myles, a self-proclaimed "film dog," the collision of disciplines is what gives the lab its vitality. But the collaboration does not end when the various silos within SCA or from across USC come together. It extends

to the user. "Our end goal is to create an experience, but every individual experiences it differently. That's when the user becomes a collaborator; a builder, as well," she says. "It's not a *film*, it's not a *project*; I'm producing a living entity."

ACROSS TOWN, in the warehouse that is home to USC's Institute for Creative Technologies (ICT), associate professor Mark Bolas also investigates what it means to immerse living users in virtual worlds.

And it scares him.

Bolas (who admits to having read too much dystopian science fiction) is the associate director of the MxR lab at ICT. He also runs the lab's sister space, the MxR studio, in the School's Cinematic Arts Complex. In both locations, Bolas is furthering what he calls his "25-year quest:" defining VR as its own medium. What unnerves him is finally seeing virtual reality becoming a practical one. "It's one thing to try to convince everyone that it's great," he says. "It's another to actually see that it's going to influence culture across the board."

Bolas views his research as an extension of his master's thesis, for which Scott Fisher was his advisor. In the 1980s, they pioneered the field of VR using Fisher's lab at NASA. Fisher later brought Bolas to USC. Here, Bolas was influenced by working with one of ICT's directors, psychologist Albert "Skip" Rizzo, a research professor at the USC Davis School of Gerontology and of the USC Keck School of Medicine. Bolas supplied head-mounted displays to Rizzo, who used them to research PTSD treatments combining exposure therapy and virtual reality.

The MxR lab is now exploring the future of communication and collaboration in virtual worlds. "We're figuring out how to enable you to be present in multiple meetings at once, using a virtual representation of yourself," says Bolas. "People will feel like you're there, while in fact, you're texting from somewhere else, controlling three virtual humans." How

the virtual humans act, look, and sound will provoke emotions in the real ones—which is why, to Bolas, SCA's involvement is so important. "What I get from my cinema students is a well trained muscle that is sensitive to, and can articulate, people's emotional reaction to content, and then use that reaction to change the content or the technology."

But the lab's most impactful project might also be its most informal: the Unity Study Group, a largely peer-led group open to any student who wants to learn the game engine. Some of the most important figures in VR today emerged from summer 2012's study group. James Liff and Nathan Burba formed the VR company Servios. Lab assistant Palmer Luckey invented the Oculus Rift based on the lab's open-source designs. He then helped found Oculus, a company that Facebook acquired in July for \$2 billion. And Nonny de la Peña, a former *Newsweek* correspondent and now a doctoral candidate in Media Arts + Practices, built something else: a new field.

The seeds of this field, "Immersive Journalism," were planted in 2007, when de la Peña created a virtual experience of Guantanamo Bay, a piece she dubbed *Gone Gitmo*. She decided to further this work by pursuing her doctorate at the School. "SCA understood and embraced my ideas of how digital technology, 3D, and VR could be applied to journalism," she says.

Bolas invited de la Peña into the lab. Her major project there began with audio recorded at a food bank, where a man had waited for so long that he collapsed and fell into a diabetic coma. The lab helped de la Peña create a virtual reality piece around the recording. Several months later, *Hunger in Los Angeles* debuted at the Sundance Film Festival.

"People were bawling," she remembers. "People were down on the ground, trying to hold up the head of a body that wasn't there." Later, Bolas appointed de la Peña as the research manager of the MxR studio. There, the visiting head of the World Economic Forum asked her to create a VR project to immerse users in the experience of Syrian refugees. This effort would become *Project Syria*, which uses VR to transport participants first to the epicenter of a bombing and then into a refugee camp.

To de la Peña, Immersive Journalism represents the best hope for helping people become better informed as traditional journalism wanes and new media expands. But de la Peña acknowledges that, as a medium, virtual reality is still too new for anyone to get too comfortable with success. "We need to be thinking about best practices," she says. "How far do we push users? What

do we show them? What are the limits? What's right?" For de la Peña and the students she oversees, these questions are just as central to their research as is the technology.

CLOSELY ALIGNED with the MxR studio is Perry Hoberman's Stereoscopic 3D lab, a less formal but highly active arm of SCA's research program. Like Bolas, Hoberman is searching for the techniques and language that are specific to his medium. "Most movies aren't designed just for 3D. They're designed for 3D and 2D," he says. "The things that work really well for 3D are excluded."

Hoberman founded the lab with Scott Fisher and SCA professor Michael Peyser. "Originally, the lab was established to get the whole School up to speed on stereoscopic filmmaking," says Hoberman, whom Fisher recruited to SCA in 2003. "But it's morphed. It's become more fluid. We've moved into

(Clockwise from top) Researchers develop games in the USC School of Cinematic Arts' Game Innovation Lab; a prototype card game; and a scene from *Walden*, a game.



areas that have more to do with other kinds of imaging, such as virtual reality."

(Adapting to an expanding mandate, the lab now has as an additional workspace, the IMAX Immersive Media Lab. See story on page 16.)

The Stereoscopic 3D lab was established within the Interactive Media & Games Division, from which the lab has drawn most of its graduate students. Over time, Hoberman's lab has collaborated on several initiatives with Bolas'. One such project involved handheld stereoscopic viewers, like a child's View-Master toy. "They're less formal than virtual reality rigs because you don't wear them," explains Hoberman. Instead, these devices rely on gyroscopes embedded in phones and tablets to enable the user's "virtual look-around."

"We were thinking about stereoscopes and how they facilitate social interaction. People passed them around. People could remove themselves [from the experience] to talk, then reenter. It was interesting how quickly you could go back and forth, whereas with a head-mounted display, it takes a while to readjust."

The lab is also working on applying 3D projection to installations and art projects. "By projecting stereoscopically onto three-dimensional shapes, you bring virtual space into real space," he says.

You also tap into what drew Hoberman to stereoscopic 3D roughly thirty years ago. With a background in painting and music, Hoberman has been working with 3D since the 1980s, when he became interested in adding depth to his work. "But I wanted to do it over time, as opposed to making a sculpture," he reflects.

Under Hoberman's direction, the lab is now exploring how to create depth over time and in motion simultaneously, through "projection mapping." Here, projectors mounted throughout a room cast a changing, updating image onto a

three-dimensional object that is tracked as it moves. Viewers can watch an object—including a person—degenerate, renew, or otherwise transform, depending on where it is in space. "We're just experimenting with that now," he says, "and with the expressive possibilities of these media."

Like Hoberman, Interactive Media & Games Chair Tracy Fullerton puts the ultimate premium not on the tools, but on the experiences they can be used to create. Fullerton's medium is play itself, not rooted in any one technology, and always lending itself to new applications. This is the foundation of her Game Innovation Lab. Its overarching goal is to investigate—and push—the boundaries of what games can be. This includes what games mean for entertainment, but also for art, science, and education. Fullerton, who earned an MFA in Film and Television production from SCA, grants this as a large umbrella. It encompasses health and wellness, sustainability, innovation in the arts and in aesthetics, social justice, civil participation, and more.

If the lab embodies a diverse slate of interests, it also represents a diverse group of researchers. Projects are developed by division students and also by students from computer science, communications, fine arts, education, and other disciplines. "A lot of USC buildings are represented in the research we do," Fullerton says. As

for the lab's own space (located in SCA's newest building and just down the hall from the MxR studio), she describes it as filled with games and toys, curves and crazy colors. "We wanted the space to reflect the playful methodology we work in. You can always tell when you're in our lab!" The lab also has many open spaces and few barriers separating work groups. "I like the vibrant interchange," Fullerton says. "We invite students to come in and work even if they're not part of the lab—as long as they don't leave their lunch there."

At the Game Innovation Lab, some projects are conceived internally and then executed with outside support; others begin as concepts that are hatched by other entities, which then enlist the lab's help. An example of the former is *Walden, a game*. Supported by an Arts and Humanities grant from USC, as well as a grant from the National Endowment for the Arts, *Walden, a game* invites players to recreate Henry Thoreau's experimental living at Walden Pond. *Chronocards*, on the other hand, began as a history project proposed by Microsoft. Seeking to build a game that would mark the centennial of World War I, Microsoft brought its components to the Game Innovation Lab, which would launch not one game, but two. ("Because that's the way we do things around here," says Fullerton.) Both games were designed for young



(Above) A variety of optical interfaces on display at the School of Cinematic Arts' Interactive Media Building. (Below left) A user interacts with the head mounted display for Project Syria at the World Economic Forum in Davos. (Below right) The virtual Syrian refugee camp in Project Syria.

students and their teachers. And because many classrooms lack regular access to technology, the games were printed on opposite sides of a deck of cards.

Also for young students—and at the request of NASA—the lab is developing a game based on USC research into new forms of life on Earth, or *extremophiles*. “We know students and teachers have access to mobile phones, so we’re doing this one as a smart phone app,” notes Fullerton. “We’re making a beautiful game that plays on a mobile phone.”

As breakthrough as these projects are, there is even more to them than being innovative and well designed. “We’re not just about making *cool* games,” explains Fullerton. “What we do is about people, playfulness, and how we approach the world. We want to make games that are surprising and new and delightful, but also really change people’s lives for the better. If it was [just] about technology, I’d go crazy.” A prime example is a game that helps underserved high school students navigate the college application process. The game sets many goals for the player, including filing the Free Application for Federal Student Aid (FAFSA). “You can tell them to do this all you want, but when they play the game, they realize how critical it is to their future plans,” Fullerton says.

Tracking how many players filed for aid reveals another dimension of the lab’s research. “In general, research is always about proving an intervention,” Fullerton notes. “Games can act very well as testable, provable interventions in communities, provoking or creating possibilities for learning or behavior change. Not through showing them something but through allowing them to experience it.”

THE IDEA THAT an emotional experience can spark change is also advocated by a former occupant of the Oval Office. Or at least a replica of it. Professor Jeremy Kagan, a veteran film and television director who counts *The West Wing* among his credits, founded SCA’s Change Making Media Lab on this principle. Kagan established the lab in

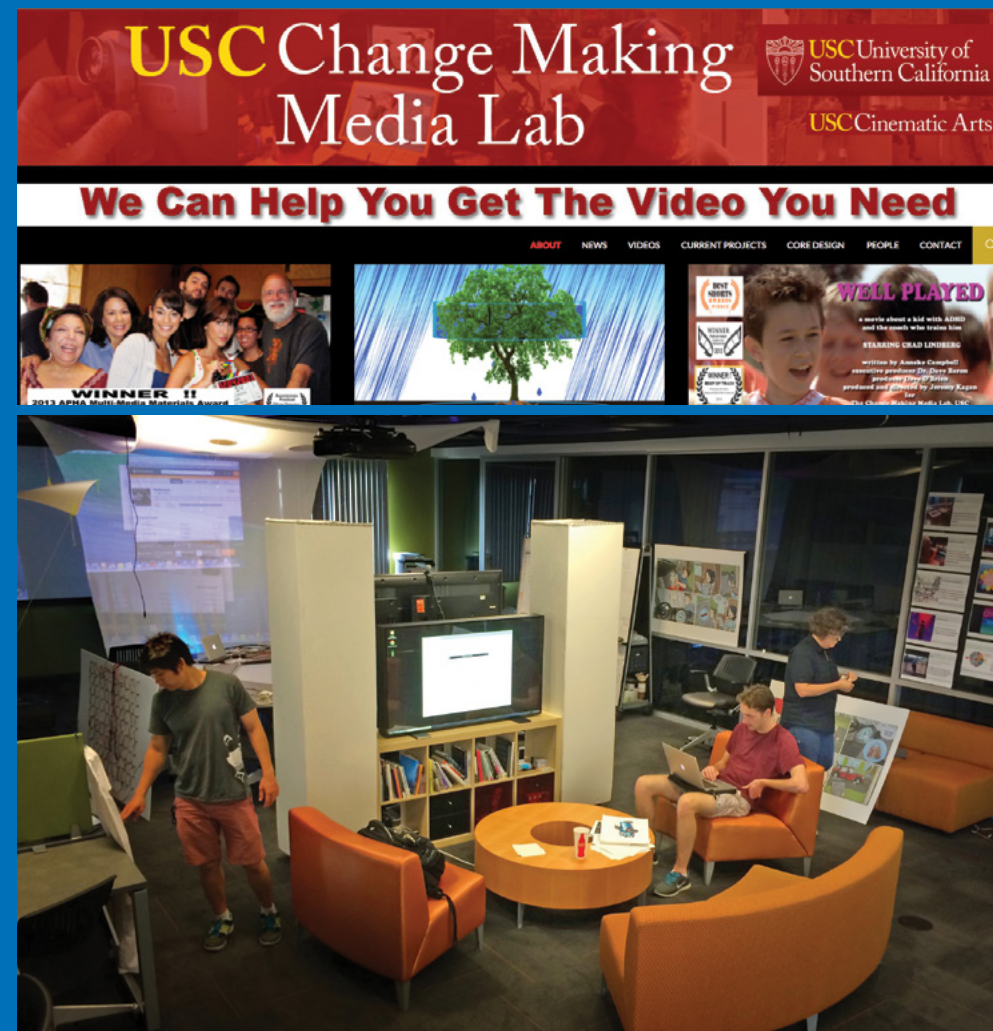
2009 based largely on the entertainment-education model espoused by Writer/Director/Producer/Researcher Miguel Sabido in the 1970s, and considers the lab to be both a production facility and a research organization. Its mission is to create media that alter awareness of, and

containing precisely the same information and number of facts—and compared their impacts. “Did the audience get the same amount of information? Yes,” says Kagan. “But the more important aspect was the motivation to actually do something. Statistically, more viewers were motivated

for a large roster of advocacy groups. These include, among others, Tree People, the Community Environmental Legal Defense Fund (CELDF) and the Doe Fund, a New York City organization that works with the homeless.

inform and empower teenagers on issues related to obesity and immigration. The pilot and a character outline have been written by Pam Douglas, Chair of the television track in the Writing for Screen & Television Division. “We’re out there employing our own,” Kagan notes. “We’re

other labs, the students and staff work in partnership with industry sponsors. One sponsor has been Microsoft, which worked with MEML on a camera that, worn around the neck, automatically records thousands of images per day along with audio. “It came to be called



(Previous page, top) The Change Making Media Lab’s website. (Bottom) Students work in the common areas of the Interactive Media Building.

(This page, top) Miralab Flux, a co-production with the School of Architecture for the Solar Decathlon. (Bottom) Mobile and Environmental Media Lab prototypes for interactive architecture and interactive interfaces.

“Lifelogging,” says Fisher. “But then we started thinking: if we can do lifelogs for humans, what would it mean to have a lifelog for a building? Or a car?”

MEML’s home is in the Interactive Media Building. Equipped with 4,000 sensors and an information management system that reports on temperature, air quality, and more, the building can generate huge amounts of data. “We wanted to figure out how to have the building tell stories using that data,” Fisher says.

Jen Stein, who was then a doctoral candidate in what would later become the Media Arts + Practice Division, began by creating an iPhone app for participants and a Twitter account for the building. The building tweeted information about energy consumption, foot traffic, what movies were showing in which screening rooms, which plants needed watering, and more. And as participants came in contact with the eight iPads that Stein had installed, the building also knew who had interacted with it, how, and how often. This enabled the building to send participants personalized digital gifts and even arrange seemingly serendipitous encounters among users. To Fisher, this made the building a character. “You get to know it. It gets to know you. It’s a colleague,” he says.

Stein, now an assistant research professor and the co-director of MEML, next explored ways to give the building a life outside its own four walls. She built a table using wood from the original MGM studio lot, and from a podium found in an old lecture hall. “We were trying to create an

behavior regarding, pressing cultural issues. It also examines how specific properties of media play a role in that change. For example, the lab is experimenting with how different kinds of music can affect our experience of documentaries. The lab is also exploring how the viewer’s experience of an interview is affected by the interviewee’s eyeline.

More fundamentally, Kagan is interested in the interplay among narrative, the viewer’s ability to retain information, and the viewer’s motivation to act. Under a grant from the National Cancer Institute, the lab produced a dramatic piece and an informational documentary—each

to take action based on the drama.”

Like his counterparts at SCA’s other labs, Kagan enjoys the lab’s cross-discipline collaborations. “We’re availing ourselves of *lots* of research that our colleagues are doing in the schools of sociology, education, communication, and then applying that to the productions we’re making,” he says. The lab’s partners have included the USC Keck School of Medicine (with departments ranging from Psychiatry to Orthopedics) and the Brain and Creativity Institute, for which the lab produced a series of videos on perception and ethics. The lab has also produced films

A number of the films have played in festivals and garnered awards, and many are influencing the communities they were designed to reach. Kagan cites *Water and the City*, made for Tree People; *Tamale Lesson*, a drama (in both English and Spanish-language versions) that encourages at-risk women to get screened for cervical cancer; and *Well Played*, a short narrative film about ADHD, which has been shown at conferences in China and Turkey, and that is now in use as a tool by psychologists and sports trainers.

In addition, the lab is now developing *Bite Me!*, a forty-part web series designed to

dedicated to giving opportunities to SCA filmmakers. On almost every project, we employ USC grads, if not also current students.”

FOR MANY OF the artist-researchers of SCA—whether as directors, game designers, animators, scholars, or anything else—their canvases are imagined environments and virtual spaces. At the Mobile and Environmental Media Lab, the canvas is the physical world. MEML is inverting our traditional relationship to our surroundings by investigating how they can be built to engage *us*. As at SCA’s

A user tests Project ALICE, a nine-month Alternate Reality Game from the USC School of Cinematic Arts' MEML in conjunction with BMW/Mini.



object that had a very deep backstory, that had a lot of memories of where it came from," says Fisher. "And she set it up so that if you walked by it with Bluetooth enabled, it would dream these images to you of its past lives."

In 2010, BMW joined this exploration of "ambient storytelling" by enlisting MEML to make its Mini Coopers similarly interactive. Each year, BMW supplies the lab with one new Mini. (Last year's was named Nigel.) Like those of the SCA building, the Mini's sensors—some 300 of them—provide the raw material for its lifelog. The car generates data on everything from the wheel rotation speed to the windshield wipers. It can then communicate the data in a concise, but distinctive, voice. "'Seat-warmer on. Sunroof open. California winter,'" quotes Fisher, smiling. MEML has also experimented with making the cars send a teen play-tester on quests, recover lost memories, and message its future owner from the assembly line. As a result of all of this work—or play, depending on how you view it—Fisher expects some version of lifelogging to be part of cars in the near future. "Which is great," he says. "It's exciting to see stuff get out of the lab."

These successes are even more remarkable given how the program's approach to research differs from the one typically taken by large research universities. Fisher notes that such schools are "very engineering-oriented," whereas SCA's approach to research "is more about the culture of making. Just trying stuff. Prototyping."

The Creative Media & Behavioral Health Center, for example, has been blazing a new trail by connecting the worlds of media and health and wellness. Lovingly called *The Garden*, the organized research unit, led by founder and director Marientina Gotsis has several projects focused on wellbeing. A stuffed animal called *Pluff*, designed for children with autism, gives researchers critical feedback on behavioral and quality of care issues; *Skyfarer* uses the mechanics of active video games to alleviate the drudgery of physical

therapy; *Nevermind*, another video game, is designed to recognize the symptoms of PTSD by monitoring heart rate and force used on the controller.

Technology Scholar-Practitioner Steve Anderson's Transient Media Lab (TML) is SCA's newest, cross-disciplinary research lab and is taking on high-risk, high-reward projects that do not fit into the other fixed-space labs. In short, TML gives the School the ability to commit to projects that have potential for the future but may still be considered unorthodox. The lab's projects include *Fire Visualizer* by Kevin McGowan, which uses fire to create data visualizations of sounds; *Keys to Directing* by Jeremy Kagan, an interactive text that uses Scalar (for a story on Scalar see page 14); *Spark Deck* by Elizabeth Ramsey, playing cards that are brainstorming tools; and *The Difference Analyzer* by Anderson and Chandler McWilliams, a video engine that allows for multiple juxtapositions e.g. interactions of humans and computers in filmed media.

This sense of innovation, even adventure, extends to SCA's scholars. The School offers two Ph.D.s—one through the Bryan Singer Division of Critical Studies, the other through Media Arts + Practice. Each requires students to undertake research. To division Chair Holly Willis, Media Arts + Practice is so closely aligned with many of the labs because the research done by its Ph.D. students is "practice-based," or "thinking through making." The point, she says, "is to design something and then reflect on the design process."

"A different perspective" is what

motivated Fisher to start the School's research program in the first place. Prior to joining SCA, Fisher had been affiliated with NASA, Atari, Paramount Pictures, MIT, and others. What drew him to SCA was the vision. "Dean Daley realized how important a program like this could be," he says. "For a school of cinema to be doing work in architecture is just so unintuitive. But if you think about it, everything is about narrative and story. So the focus is on content, on the experience, and that's way more important than focusing on the technology. Because ultimately, it's what you *do* with the technology."

On a practical level, SCA's programs do a great deal with technology—not only pioneering it, but also obtaining patents and granting licenses, a valuable revenue source. More fundamentally, they use technology as a vehicle for progress: to transform storytelling, adapt our environments, and evolve our ideas of what a cinema school can be. Peek into the the World Building Lab and you'll see many objects that embody this evolutionary spirit: mocap cameras, an Oculus Rift, pin-ups of the flying whale. But on a table in the back, off by itself, may be the most emblematic: a framed picture of Charles Darwin.

Eric Lichtenfeld is a writer, communications consultant, and the author of *Action Speaks Louder: Violence, Spectacle, and the American Action Movie* (Wesleyan University Press)

IN MEMORIAM

Scott Gorden
(1957–2013)
Screenwriter & Professor

Gorden was born in Providence, Rhode Island. He earned dual Bachelor's degrees in Accounting and English at the College of St. Josephs in Rutland, Vermont.

In 1980, he moved to Los Angeles in pursuit of a professional screenwriting career. Over the next twenty years, Gorden worked extensively in television, writing for *The Golden Girls*, *A Different World*, *ALF*, *Full House*, *Saved by the Bell*, and *City Guys*. Eager to share his knowledge and abilities with the next generation of screenwriters, he dedicated part of his storied career to being a professor at the USC School of Cinematic Arts. He was beloved by students of the Writing Division who admired his commitment, talent, and passion toward his work.

He is survived by his three children, Zachary, Kelsey, and Shea, his brother, Mark Gorden, in addition to ten nieces and nephews.



Burton "BJ" Sears
(1948 - 2014)
Editor & Professor

Sears was born in Columbus, Indiana. After earning a BA from DePauw and MFA from USC's School of Cinematic Arts, Sears helped found Boulder Valley Institute in Colorado.

Moving to California to pursue a professional editing career, Sears worked on many feature films and in television. He was sound editor for Academy Award-winning *Amadeus*, picture editor for films including *The Unbearable Lightness of Being*, *Jacob's Ladder*, and *Henry & June*, and worked with multiple notable directors. In 2005, Sears joined the faculty of the film department at the Savannah College of Art and Design, where he became a beloved professor of post-production, teaching editing classes and serving as consultant for hundreds of thesis films.

He is survived by a sister, Susan Sears, brother-in-law Greg Sundberg, and nieces, Kelsey and Sayre Sundberg.



Danny Abrahms '11 has created a comedy web series that premiered at the New York Television Festival. It has since been picked up by the online network My Damn Channel.

Patrick Aison '03 has sold an untitled drama to 20th Century Fox TV about a woman who, seeking revenge, becomes entangled with a master assassin who teaches her how to kill.



Gaz Alazraki '01 will direct a 13-episode comedy series for Netflix. The show, about the family feud between two heirs of a professional soccer team, will be shot entirely in Mexico.

Judd Apatow has co-created and co-written *Love*, a comedy about the complex ups-and-downs of a relationship. The show has been picked up for two seasons on Netflix. Apatow will also produce a feature musical from Andy Samberg's comedy trio *The Lonely Island*.

Victoria Aveyard '12 has scored a three-book deal with New Leaf, which includes a film option for her debut novel *Red Queen*, a young-adult fantasy story set in a world where social class is divided by blood color.

Jake Avnet '07 and Jon Avnet have launched Indigenous Media, a digital-video company.

Joe Ballarini '99 will adapt *Cardboard*, a graphic novel about cardboard monsters magically coming to life, for Fox Animation.

Bryan Burk '91 will executive produce, and **Athena Wickham '02** will produce *11/22/63*, based on Stephen King's time travel novel about an unremarkable man who must try and prevent JFK's assassination, as a 9-episode series for Hulu.

Dan Burks '02, Frank Mele '00, Joel Michaels, Ed Parks '00 and Rachel Ward '00 produced *Space Station 76*, which premiered at SXSW. Sony Pictures Worldwide Acquisitions has acquired all international rights.

Peter Cameron '13 co-wrote and directed *Last Flight*, a 3-D action/thriller starring Ed Westwick and Zhu Zhu. It premiered in Shanghai and stayed on the Top Ten In China list for three weeks.

Sheldon Candis '02 was nominated for an MTV VMA for Best Video with a Social Message, for directing J.Cole's *Crooked Smile*.



Jon M. Chu '03 is currently directing *Jem and the Holograms* for Universal Pictures / Hasbro / Blumhouse Productions. The film stars Juliette Lewis and was written by **Ryan Landels '03** with cinematography by **Alice Brooks '01**.

Ben Cresciman '13 has wrapped production on his feature *Sun Choke* that he wrote and directed. The film was featured in an article on Fangoria.com.

Karen Croner '87 will write the adaptation for the Ellen Shanman novel *Everything Nice*.

will also produce an ensemble musical conceived by Feig, to be scripted by **Yana Gorskaya '02** and her partner Maia Rossini.

Dana Fox '00 is producing the MGM comedy *Don't Mess With Texas*.

Ian Fried '08 has written the feature film *Spectral*, which is currently shooting in Budapest. Universal & Legendary Pictures will release on August 12, 2016.



Dina Gachman '07 wrote *Brokenomics*, which will be published by Seal Press in spring 2015.

David Gelb '06 has created *Chef's Table* for Netflix, a six-part documentary series that takes viewers into the lives and work of some of the world's most renowned chefs.

David Goyer '88 is producing *Sandman* with Joseph Gordon-Levitt.

Luke Greenfield '94 will direct for Fox an as-yet-untitled thriller about a group of twentysomethings whose abuse of their parents' diplomatic immunity eventually traps them in a life-or-death scenario.

Grant Heslov '86 and **Dan Dubiecki** will produce Jodie Foster's *Money Monster* for TriStar Pictures.

Ron Howard will direct and produce and **Brian Grazer '74** will produce *Inferno*, the

documentary *Print The Legend* to Netflix, which released the film in forty countries on September 26. Kortschak's company, Audax, has also purchased *Moonfall*, a film about an FBI agent who travels to a colony on the moon to investigate its first death.

Tim Kring '88 has created *DIG* with Gideon Raff, a six-episode event series for USA Network. Tim has also created Imperative Entertainment with Zak Kadison and Bradley Thomas.

Steven J. Kung '04 wrote and directed *A Leading Man*, which will be in theaters this fall. The Asian-American drama was produced by **Justin Bell '08** and **Jon Michael Kondrath '05**, and was photographed by **Robert Lam '05**.

Ken Kwapis is developing a limited series based on the John Scalzi novel *Redshirts*.

Paul Laverty '94 wrote the Ken Loach-directed *Jimmy's Hall*, which premiered at the 2014 Cannes Film Festival.

Doug Liman will helm *Splinter Cell*, set to star Tom Hardy.

Katie Lovejoy '09 has written *Critical*, a medical drama about a Latina doctor who takes a job at her hometown's prestigious hospital. The show is being developed at NBC under executive producer Eva Longoria.



Akiva Potok '03 produced and **Jadrien Steel '99** directed *Victoriana* which won the New Visions Award at CINEQUEST.

Matt Reeves '88 has signed a three-year production deal at 20th Century Fox.

Kevin Reynolds '81 has co-written *Clavius*, a first-century thriller through the perspective of an agnostic Roman centurion, played by Joseph Fiennes, charged to find the missing body of Jesus of Nazareth.

Jay Roach '86 directed the comedy pilot *The Brink* for HBO, starring Jack Black and Tim Robbins. Roach will also executive produce *Women In Space* with Kristen Gore for HBO.

Andrew Rothschild '10 wrote and **Ashleigh Phillips '11 & '14** produced *Sequoia*, which had its world premiere at SXSW.

Ira Rubenstein '92 is the new general manager of PBS Digital.

Jerome Sable '09 directed the horror comedy musical *Stage Fright*, which premiered at SXSW.

Jenny Sandell '01 has been hired as Production Coordinator on Marvel's upcoming *Ant-Man*.

Ian Sander is executive producing *Runner* for Fox, a drama revolving around the multifaceted world of the illegal arms trade. The show has led to a first-look Sander and wife/partner Kim Moses signed with 20th Century Fox to develop and produce the new series. Sander has also set up a drama series *Kingdoms*, about the twelve Apostles, at Amazon.

Bryan Singer '89 produced the digital comedy series *Spooked* through his Bad Hat Harry Productions. Singer will also direct *X-Men: Apocalypse* for Fox, which will be overseen for Bad Hat Harry Productions by **Jason Taylor '00**.

John Singleton '90 has signed on to re-write, direct and produce the untitled Tupac Shakur biopic. He also executive produced the documentary *Through A Lens Darkly: Black Photographers and the Emergency of a People*, which had its world premiere at Sundance.

Adam Stein '05 and **Sam Friedlander '06** co-created the hour-long drama *Flipside*, with Mark Feuerstein, which tracks three post-grad friends navigating "the real world."

Tim Story will direct *The Black Phantom*, a comedy starring Samuel L. Jackson and Kevin Hart as two hitmen forced into an odd partnership. Story is also directing and executive producing *Ride Along 2*.



Miles Swarthout '73 wrote *The Last Shootist*, a western novel published in hardcover by Forge Books/Macmillan.

Chris Terrio '02 is writing Warner Bros' upcoming *Batman vs. Superman* film.

David Tolchinsky '88, the chair of Radio-TV-Film at Northwestern University, has been awarded an Illinois Arts Council Artist Fellowship in Literature (prose, poetry, scriptworks).

Jon Turteltaub is executive producing *Letters To My Daughters' Future Therapist* for CBS, a multi-cam/hybrid comedy which has received a scripted commitment from CBSTV Studios.

Matthew Weiner '90 will be presented with the 2014 International Emmy Founders Award during the awards ceremony on November 24.

David Weiss '87 has been hired by Disney to write *Enchanted 2*.

Sean E. Williams '04 co-created and co-wrote the comic book series, *Artful Daggery* by IDW Publishing. He also wrote *Fairest: The Return of the Maharaja* for DC/Vertigo, and several issues of DC Comics' *The Vampire Diaries*.

Robert Zemeckis '73 and **Bob Gale '73** will write the musical for *Back to the Future* for the London stage. Zemeckis has also co-written and will direct a film for Sony about the French high-wire artist Phillip Petit. Zemeckis also inked a two-year, first-look television deal with Paramount Television, and will produce a drama series inspired by Nicholson Baker's novel *The Fermata*.

Stu Zicherman '93 has created a thirty-minute anthology comedy series for Showtime centering on a recently-divorced man who tries to navigate the modern dating scene.

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

2014 ALUMNI QUICKTAKES

Joshua Bell '05 has produced and directed *In Between Songs*, a feature-length documentary narrated by James Cromwell, which intimately explores an Australian Aboriginal clan's fight to save their community.

Jason Michael Berman '06 produced and **Sheldon Candis '03** directed *The Jermicy School*. The short film celebrates the 40-year history of the nation's leading school for students with dyslexia and other learning differences. Berman is also producing the upcoming films *Little Accidents*, *Chu and Blossom*, *XIY* and *Franny*.

David Bezmozgis '99 is currently touring in support of his new novel, *The Betrayers*.

Corbin Billings '09 directed *Bitesize!* which won Best Feature Documentary at the CINEQUEST Awards.

Lane Shefter Bishop '93 directed the Jen Klein-penned telepic *The Choking Game*, for Lifetime.

Robert Borden '91 and Dan Fogelman have created an untitled comedy project for ABC following the lives of three long-lost friends who reconnect in their 60s.

Lorenzo De Maio '01 will executive produce *Gateway* for Entertainment One Television and De Laurentiis Co.

Sam Dickerman '94 has become Executive Vice President of Production for Disney Studios.

Ross Dinerstein '05 executive produced the Amazon original pilot with Ice Cube and Michael Strahan *The Rebels*.

Josh Donen '79 will executive produce the upcoming series adaptation *Utopia* for HBO.

David Ellison will produce *Africa*, an Angelina-Jolie-directed drama based on the battles over ivory poaching in Kenya in the late 1980s.

David Erickson '97 will co-write and executive produce AMC's untitled *Walking Dead* companion series.

Andre Fabrizio '02 and **Jeremy Passmore '04** wrote the script for *Vice*, a futuristic thriller based around a resort where the rich explore their most perverse fantasies using synthetic humanoids.

Paul Feig '84 is producing the first attempt at a CGI-version of Charles Schulz's iconic *Peanuts* for Fox Animation and Blue Sky Studios. Feig's company

third installment in Dan Brown's Robert Langdon franchise, for Sony Pictures.

Aaron Kaplan '90 will executive produce a family comedy for ABC that reunites Chevy Chase and Beverly D'Angelo as two selfish grandparents who are forced to raise their grandchildren.

Evan Katz '86 has written and sold to Fox an untitled supernatural drama about an Iraq War veteran who experiences a strange attack that inexplicably leaves his wife in a coma.



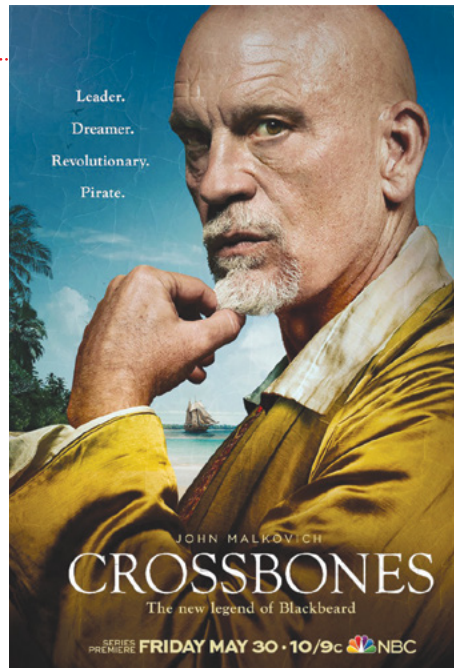
Nahatchka Khan '94 has written and will executive produce the comedy *Fresh Off The Boat* for ABC.

David Klass '89 will co-write *Austen's Razor*, a medical drama for CBS.

Sasha Knezev '02 & '07 has produced the documentary *American Addict*, now available on Netflix, iTunes, and Hulu.

Andrew Kortschak '13 (Co-Producer) and **Luis Lopez '96** (Director) have sold the

ALUMNI TV & FILM RELEASES



24: Live Another Day — Evan Katz '86, Writer/Executive Producer

A to Z — Ben Queen '96, Writer/Executive Producer

Banshee — Greg Yaitanes, Executive Producer/Director

The Blacklist — Jon Bokenkamp '95, Writer/Executive Producer

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

Constantine — David Goyer '88, Writer/Executive Producer

Cristela — Shawn Levy '94, Executive Producer

Crossbones — Christopher Baffa, Director of Photography; Riyoko Tanaka '00, Co-Producer

Dominion — Todd Slavkin '87, Writer/Executive Producer

Finding Carter — Scott Speer '04, Director

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

Grey's Anatomy — Shonda Rhimes '94, Writer/Executive Producer; Bobby Roth '72, Director

Halt and Catch Fire — Chris Cantwell '04, Writer/Co-Executive Producer; Nelson Cragg '03, Director of Photography; Kevin Ross '90, Editor

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



Helix — Steven Maeda '92, Writer/Executive Producer; Javier Grillo-Marxuch '93, Writer/Co-Executive Producer

House of Cards — James Foley '79, Director; Joshua Donen '79, Executive Producer

How to Get Away With Murder — Shonda Rhimes '94, Executive Producer

Legends — Jeffrey Nachmanoff '94, Writer/Producer; Vahan Moosekian '75, Co-Executive Producer

Mad Men — Matthew Weiner '90, Executive Producer; Marcy Patterson '02, Co-Producer; Erin Levy '05, Writer/Producer; Jonathan Iglu '05, Writer (for more alumni, see article on page 18)

Manhattan — David Ellison, Executive Producer

Marvel's Agents of S.H.I.E.L.D. — Bobby Roth '72, Director

The McCarthy's — Tia Nolan '91, Editor

Mighty Med — Jim Bernstein '91, Executive Producer

The Mysteries of Laura — Aaron Kaplan '90, Executive Producer

Nashville — RJ Cutler, Executive Producer/Director; Dana Greenblatt '02, Writer

New Girl — Brett Baer '88, Executive Producer; Erin O'Malley '96, Producer

Night Shift — Gabe Sachs '84, Writer/Executive Producer



Person of Interest — Bryan Burk '91, Executive Producer; Athena Wickham '02, Producer

Reckless — Ian Sander, Executive Producer

Red Band Society — Jason Ensler '97, Director/Executive Producer

Rizzoli & Isles — Sasha Alexander '97, Actor

Scandal — Shonda Rhimes '94, Writer/Executive Producer

Shameless — John Wells '82, Writer/Executive Producer

Silicon Valley — Matteo Borghese '11, Writer; Rob Turbovsky '11, Writer

Sleepy Hollow — Heather Regnier '08, Writer; Aaron R. Thomas '02, Writer/Co-Executive Producer

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

Turn — Andrew Colville, Writer/Supervising Producer

Tyrant — Michael Lehmann '85, Director/Executive Producer

Undateable — Adam Szykiel '99, Writer/Executive Producer

Under the Dome — Brian Wayne Peterson '97, Writer/Producer; Kelly Souders '97, Writer/Producer

Vikings — Sherry Marsh '83, Executive Producer

22 Jump Street — Neal Moritz '85, Producer

Addicted — Joseph White '04, Director of Photography

Alexander and the Terrible, Horrible, No Good, Very Bad Day — Shawn Levy '94, Producer; Jason Lust '00, Executive Producer

The Amazing Spider Man — Addison Teague '02, Supervising Sound Editor; James Vanderbilt '99, Story

Annie — Tia Nolan '91, Editor

Are You Here — Marcy Patterson '02, Co-Producer; Matthew Weiner '90, Writer/Producer/Director

Bad Words — Andrew Dodge '97, Writer

Beyond The Lights — Terrilyn Shropshire '85, Editor

Captain America: The Winter Solider — Kevin Feige '95, Producer; Jeffrey Ford '91, Editor

Dawn of the Planet of the Apes — Matt Reeves '88, Director; Amanda Silver '89, Writer/Producer

Dolphin Tale 2 — Steve Wegner '93, Producer

Dracula Untold — John Schwartzman, Director of Photography

Edge of Tomorrow — Doug Liman, Director

Endless Love — Josh Schwartz, Producer

The Equalizer — Todd Black '82, Producer

Foxcatcher — Megan Ellison, Producer

Godzilla — Bob Ducsay '86, Editor

Gone Girl — Jeff Cronenweth '84, Director of Photography; Josh Donen '79, Producer

The Good Lie — Brian Grazer '74, Producer; Ron Howard, Producer

The Grand Budapest Hotel — Bob Yeoman '79, Director of Photography

Guardians of the Galaxy — Kevin Feige '95, Producer

Hank and Asha — James Duff '99, Writer/Producer/Director

The Hunger Games: Mockingjay – Part I — Danny Strong '96, Writer

If I Stay — RJ Cutler, Director

The Immigrant — James Gray '91, Writer/Producer/Director

Inherent Vice — Robert Elswit '75, Director of Photography

Into the Storm — Steven Quale, Director; Eric Sears '75, Editor

Jessabelle — Kevin Greutert '88, Director/Editor; Michael Fimognari '01, Director of Photography

The Judge — Susan Downey '95, Producer

Kelly & Cal — Jen McGowan '05, Director; Amy Lowe Starbin '98, Writer

Let's Be Cops — Luke Greenfield '94, Writer/Producer/Director

Men, Women, & Children — Jason Reitman '99, Writer/Producer/Director

Million Dollar Arm — Gordon Gray, Producer

Night At The Museum: Secret of the Tomb — Shawn Levy '94, Producer/Director

Nightcrawler — Robert Elswit '75, Director of Photography

Non-Stop — Ryan Engle '01, Writer

The Other Woman — Melissa Stack '04, Writer

Ouija — Juliet Snowden '95, Writer

Rich Hill — Tracy Droz Tragos '93, Producer/Co-Director

Ride Along — Tim Story, Director

Search Party — Neal Moritz '85, Producer

Think Like A Man Too — Tim Story, Director

This Is Where I Leave You — Shawn Levy '94, Producer/Director

Transformers: Age of Extinction — Don Murphy '88, Producer

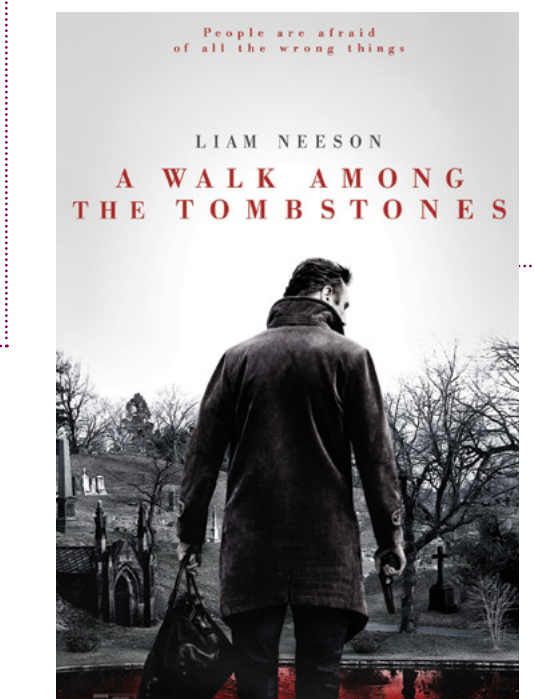
Vampire Academy — Don Murphy '88, Producer

A Walk Among The Tombstones — Stacey Sher '85, Producer

White Bird In a Blizzard — Gregg Araki '85, Writer/Producer/Director

Winter's Tale — Caleb Deschanel '69, Director of Photography

X-Men: Days of Future Past — Bryan Singer '89, Producer/Director; John Ottman '88, Composer/Editor



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SCA NETWORK MEMBERSHIPS

The **SCA Network** is a great 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 USC School of Cinematic Arts alumni and current students to gather and network. Best of all, Network benefits are complimentary with an annual donation to the USC School of Cinematic Arts. Recent screenings have included *Wolf of Wall Street*, *American Hustle*, *Ride Along*, *Non-Stop*, *X-Men: Days of Future Past* and *Guardians of the Galaxy*.

\$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

SCA Network Athletic T-shirt and Reality Ends Here History book*

\$500 Level

Exclusive SCA Embroidered Fleece 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 online at cinema.usc.edu/onlinegiving

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