

WINTER 2018

THE ANNUAL PUBLICATION OF THE SCA FAMILY

IN MOTION

USC Cinematic Arts

Celebrating

YEARS OF IMAGINATION, INNOVATION AND INSPIRATION

InMOTION WINTER 2018

Dean Elizabeth M. Daley

Senior Associate Dean, External Relations Marlene Loadvine

Associate Dean of Communications & PR, In Motion Managing Editor Kristin Borella

Communications & Development Writer-Editor, In Motion Story Editor Desa Philadelphia

Design Roberto A. Gómez

Contributors Midge Costin
Ryan Dee Gilmour
Hugh Hart
Phenia Hovsepian
Rich Hyland
Matthew Meier
Desa Philadelphia
Justin Wilson

Photographers Carell Augustus
Eric Charbonneau
Steve Cohn
Roberto A. Gómez
Vince Gonzales
Phenia Hovsepian

Copy Editor Daniel Sanchez

BOARD OF COUNCILORS

Frank Price (Chair)

Frank Biondi, Jr.
Barry Diller
Lee Gabler
David Geffen
Jim Gianopoulos
Brian T. Grazer
Jeffrey Katzenberg
Kathleen Kennedy
Alan Levine
George Lucas
Michael Lynton
Don Matrick

Bill M. Mechanic
Barry Meyer
Sidney Poitier
Shonda Rhimes
John Riccitiello
Barney Rosenzweig
Scott Sassa
Steven Spielberg
Kevin Tsujihara
John Wells
Jim Wiatt
Robert Zemeckis

ALUMNI DEVELOPMENT COUNCIL

John August '94
Tim Dowling '96
Susan Downey '95
Bob Ducsay '86
Robert Greenblatt '87
Ramses Ishak '92
James Ishii '76
Leslie Iwerks '93
Polly Cohen Johnsen '95
Aaron Kaplan '90
Tim Kring
Michael Lehmann '85
Laird Malamed '94
Michelle Manning '81
Andrew Marlowe '92
Derek McLay

Andrew Millstein
Neal Moritz '85
Robert Oshier '81
Jay Roach '86
Bruce Rosenblum '79
Gary Rydstrom '81
Josh Schwartz
Peter Segal '84
Stacey Sher '85
Jason Shuman '96
John Singleton '90
Scott Stone '79
Tim Story
Toper Taylor '85
Jennifer Todd
Randy Zisk '81

90 Years of IMAGINATION INNOVATION INSPIRATION

In This Issue

Message From The Dean	3	Remebering Ken Miura	42
Year In Review	4	In Memoriam	43
Don Hall Retires	33	Alumni Quicktakes	44
Alumni Spotlight: John August and Allison Raskin	34	Alumni TV & Films In Release	46



CELEBRATING 90 YEARS 12



CRAZY RICH ASIANS SCREENED AT SCA 8



STUDENTS WIN ACADEMY AWARDS 10



A PIVOTAL MOMENT FOR HOLLYWOOD 26



90 YEARS OF USC CINEMA – A TIMELINE CENTERSPREAD



FIVE STORIES FROM LEONARD MALTIN 28



LALO'S HOUSE EFFECTS CHANGE 36



SPOTLIGHT ON THE SUMMER PROGRAM 38



MESSAGE from the DEAN

The School of Cinematic Arts is ninety years young! As institutions go, ninety years is not a very long time. Indeed, our industry is still a very young industry. It was on December 28, 1895, that Louis and Auguste Lumière charged admission to their film shorts screening at the Grand Café in Paris, marking the beginning of cinema as a business enterprise. But even the audacious Lumières would be astounded by the developments of the last century. As would our School's founder, Douglas Fairbanks, the silent film star of the early twentieth century.

Our School has proudly been at the forefront of every movement and innovation in the last nine decades of moving image media. From developments in sound and color to genre shifts like dramatic episodic programming to technological advancements like digital cinema, IMAX 3D, and game design. And, importantly, the leader in the development of Cinema Studies as a respected field of academic study. In this issue of *In Motion* we reminisce about our milestones and the creative storytelling that resulted from those imaginative inventions.

You'll also find memorable images of the School's progression, as it moved from one class, to the country's first Bachelor's program in cinema, to a Department of Cinema, School of Cinema-Television, and now the School of Cinematic Arts. One of the most nostalgic exercises for us has been pouring over pictures of the buildings that previously housed our programs. As we plan for the future, these buildings are reminders of the remarkable growth of the last nine decades.

Also in this issue, we celebrate achievements of the past year, including our five Student Academy Award finalists, with four wins for animation, documentary and narrative filmmaking. *Call Me By Your Name*, *Black Panther*, *Crazy Rich Asians* and *Coco*, all with SCA alumni in key creative roles, were among the most celebrated films of the last twelve months. As Christine Acham, our new Assistant Dean for Diversity & Inclusion writes, they are stellar examples of the commercial and cultural impact of diverse entertainment. We visit with Leonard Maltin, who has been teaching his Film Symposium class for twenty years; and celebrate 40 years of the Summer Production Program, which debuted in 1969. We also got to listen in on a conversation between alumni John August and Allison Raskin as they discuss the writing life, especially how opportunities in the industry have changed over the last two decades.

Our actual birthday is February 6th but we will be celebrating throughout 2019. We are planning a full year of homecoming activities, and it wouldn't be the same without you. I hope you will join us for alumni screenings, exhibitions and panel discussions. For schedules and additional information, go to cinema.usc.edu. And while you're there, update your profile on SCA Community. You may also email your questions and comments to communications@cinema.usc.edu, or connect on social media @USCCinema.

Thank you for being part of the journey that has brought us to this important milestone. I look forward to seeing you on campus.

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

ABOVE: Dean Daley, George Lucas and Steven Spielberg admire an artistic rendering of what would become the SCA Cinematic Arts Complex; October 4, 2006.

YEAR *in* REVIEW



1



8



11



9



10



2



3



4



5



6



7

LEE UNKRICH

1 Alum Lee Unkrich visited students to talk about the production of *Coco* with voice actor Anthony Gonzalez who played Miguel in the film.

ANDREW ROTHSCHILD

2 Alum Andrew Rothschild (left) won a WGA for Adapted Short Form New Media for "Starboy" (*Zac & Mia*). The award was presented by Terry Crews.

USC COMEDY

3 A panel celebrating the 25th Anniversary of *Frasier* at the USC Comedy Festival, Vol. 4 in Norris Cinema Theatre (From Left) Peter Casey Co-creator, David Lee Co-creator, James Burrows Director, Anne Flett Writer/Producer, Joe Keenan Writer/Producer, Peri Gilpin "Roz Doyle", Jane Leeves "Daphne Moon", David Hyde Pierce "Niles Crane", and Kelsey Grammer "Frasier Crane".

4 Kenya Barris and Tim Story at the USC Comedy Festival, Vol. 4.

USC GAMES EXPO

5-7 More than 80 games premiered at the inaugural USC Games Expo presented by Jam City. Students presented games across the entire SCA Complex including a keynote in Norris Cinema Theatre.

JOHN C. HENCH CHAIR

8 Teresa Cheng, the first John C. Hench Division Chair and her family.

9 The late Jose Deetjen and his wife Leonor remembering John C. Hench.

10 Provost Michael Quick addressing the crowd at the dedication of the John C. Hench Division of Animation & Digital Arts Division Chair.

11 Teresa Cheng in front of her plaque.



SCA STUDENTS AT THE GETTY

12-13 On Monday, April 16 2018, the Getty Center hosted its College Night: A unique event organized to showcase the diverse range of talent being cultivated on college campuses all across Los Angeles. The USC School of Cinematic Arts was the most highly represented university, with four projects on display.

FEIGE AND COOGLER VISIT

14 On June 6th, President of Marvel Studios, alum Kevin Feige, and writer/director of *Black Panther*, alum Ryan Coogler spoke to students at a 10 year anniversary of Marvel. (From Left) Feige, Coogler, Production Designer Hannah Beachler, editor Debbie Berman, editor and alum Mike Shawver, costume designer Ruth Carter, and cinematographer Rachel Morrison.

15 Alum Tim Dowling(Left) moderates the panel.

COMMENCEMENT

16 Alum Kevin Tsujihara, the Chairman and CEO of Warner Bros., delivers the Commencement speech.

17 Mary Pickford Endowed Professor Doe Mayer gives the Mary Pickford Alumni Award to Amanda Silver.

TIM STORY VISIT

18 On April 30th, alum Tim Story sat for a Q&A as part of the Our Voices series held by the School's Council on Diversity and Inclusion. (From Left) Student Affairs Manager Benjamin Pola, Assistant Dean of Diversity and Inclusion Christine Acham, and Tim Story.



16



17



12

13



18



14



15



[YEAR *in* REVIEW]



22



23



24



25

LISA KUDROW HONORED WITH OAKIE AWARD

19 On April 27th, Lisa Kudrow was honored at the Oakie Masters of Comedy Lecture Series on behalf of the Jack and Victoria Horne Oakie Foundation. (From Left) Jack Oakie Chair in Comedy Jack Epps, Co-Founder of USC Comedy and Robin Williams Chair Barnett Kellman, Lisa Kudrow, Michael Patrick King, and Co-Founder of USC Comedy David Isaacs.

20 Trustee of the Jack and Victoria Horne Oakie Foundation Charles Collier, and Lisa Kudrow.

21 Michael Patrick King in conversation with Lisa Kudrow.

JOHN CARPENTER

22- 24 Director of Programming Alex Ago with alum John Carpenter and alum Nick Castle, who played Michael Meyers in the original *Halloween*, at a screening of *Halloween* on September 25th.

NEW FORM

25 The students who took alumni Ron Howard and Bryan Grazers' *New Form* class, which taught digital series production.



29



32



30



31

22



24



23



SCA NETWORK HALLOWEEN BASH
22-24 The SCA Network hosted an Alumni Network Member exclusive Halloween party where alumni and students networked and reunited.

PLANET OF THE APES
25-26 & 28 Director of Programming and Special Projects Alex Ago and Visions & Voices hosted 50 Years of Planet of the Apes from January until May this year. The events included an exhibit in the Hugh M. Hefner Exhibition Hall, screenings from all eras of Planet of the Apes at Norris Cinema Theater, and guest speakers.

27 (From Left): Director of Programming Alex Ago, Dana Gould in character as Dr. Zaius, Makeup Artist, Dan Striepeke; Art Director, William Creber; Writer/Producer, Rick Jaffa; Director, Matt Reeves; Producer, Dylan Clark; Director, Rupert Wyatt; Senior Visual Effects Supervisor, Joe Letteri.

SCA AT SUNDANCE

29-32 Alumni Filmmakers attend the School's 2018 Sundance Filmmaker Party



19



20



21



27



25



26



28

CRAZY RICH ASIANS'

USC Homecoming

JON CHU AND KEVIN TSUJIHARA SPEND OPENING NIGHT ON CAMPUS

Crazy Rich Asians was a cultural phenomenon that blew up the summer box office. On Wednesday, August 15th, opening night in the United States, the School of Cinematic Arts (SCA) screened the film for a capacity audience and invited the two USC alums who had significant roles in the film's development and production—Kevin Tsujihara, Chairman and CEO of Warner Bros. Entertainment (also a member of the SCA Board of Councilors), who greenlit the film; and director and SCA alum, Jon Chu. They took questions from students who filled Frank Sinatra Hall at the Eileen Norris Cinema Theater. Here are some highlights:



By **Phenia Hovsepyan**



What is it like being back at USC?

Jon Chu: It is so good to be back home at USC! I remember taking classes here. I would always sit in the back!

What were some of the challenges in getting this movie made?

Kevin Tsujihara: The challenge for us was that it was hard to compare this movie to anything else, because the best comparison was *The Joy Luck Club*, which was made 25 years ago. I saw it more as a comparison to *Sex and the City*, because the story transcended where it was taking place, it transcended being about Asians. We would not be here talking about this movie if Jon did not do such a great job of making this story relatable. Also, he did an amazing job

of making sure you are hungry and want to go to Singapore after seeing this movie!

J.C.: I wanted to do the thing that scared me the most, which was deal with my cultural identity. It was always the scariest thing for me. We worked on the script for six months before we brought it to studios. Kevin does not get enough credit for being so open to the idea, and for trusting us to spend as much time and money on casting as we did. He understood that it needed to be done because the system had not provided a forum for Asian actors to be seen.

Why was a theatrical release the best way to tell this story? Why not Netflix, who was also interested?

J.C.: The power of cinema is still in existence! Look at how our

movie has caught fire in popular culture right now. There is an event to it opening in theaters. Asian leads and an all-Asian cast are worth leaving your house, gathering your friends and family, taking the time, fighting traffic, getting parking, standing in line for food, getting into a room, turning off your phone, and saying 'tell me your story.' That has value. These people and their story are worth time and energy. To me that was the message in all of this.

This is such an amazing and international cast, what was the casting process like?

J.C.: I call them 'The Avengers of Asian actors!' One of the best things about being the first one in town to do this is that you get the best. These people were beginners who should have been in movies already, and having them presented together is a powerful force on the screen. They are as funny, as smart, as fierce, as dramatic, as much a hero and a villain, as any actor that can be on that screen and worth your money. That is the power of this movie!

K.T.: We need to continue to push for the same diversity in front and behind the camera that exists in this room and in our audience. It is mine and the studio's duty to make sure that continues to happen. We have to continue to take risks and we have to continue to do things that are bold, or else you aren't going to get movies like this.

What was the adaptation process from the book like?

J.C.: What I related most to in the book was not all the fancy stuff, but the Asian American going to Asia for the first time. This idea of going to your homeland and not knowing what to expect but feeling this warmth, only to realize you are not quite a part of that world either and then feeling like you have to choose is very real to me.

The Chinese covers of English songs add a very interesting element to the film. Can you talk a bit about the last song, (Coldplay's) "Yellow?"

J.C.: I have a very complicated relationship with the word yellow. It is an empowering idea to re-claim the word. In the song, they talk about the beauty of yellow, it is the color of the stars and this woman in love. Originally, Coldplay did not give us rights. I wrote a letter to Coldplay about my experiences with the word yellow, how their song changed that for me, and how I remembered seeing the music video for the first time when I was in college and needed it most. Within an hour, they said ok!

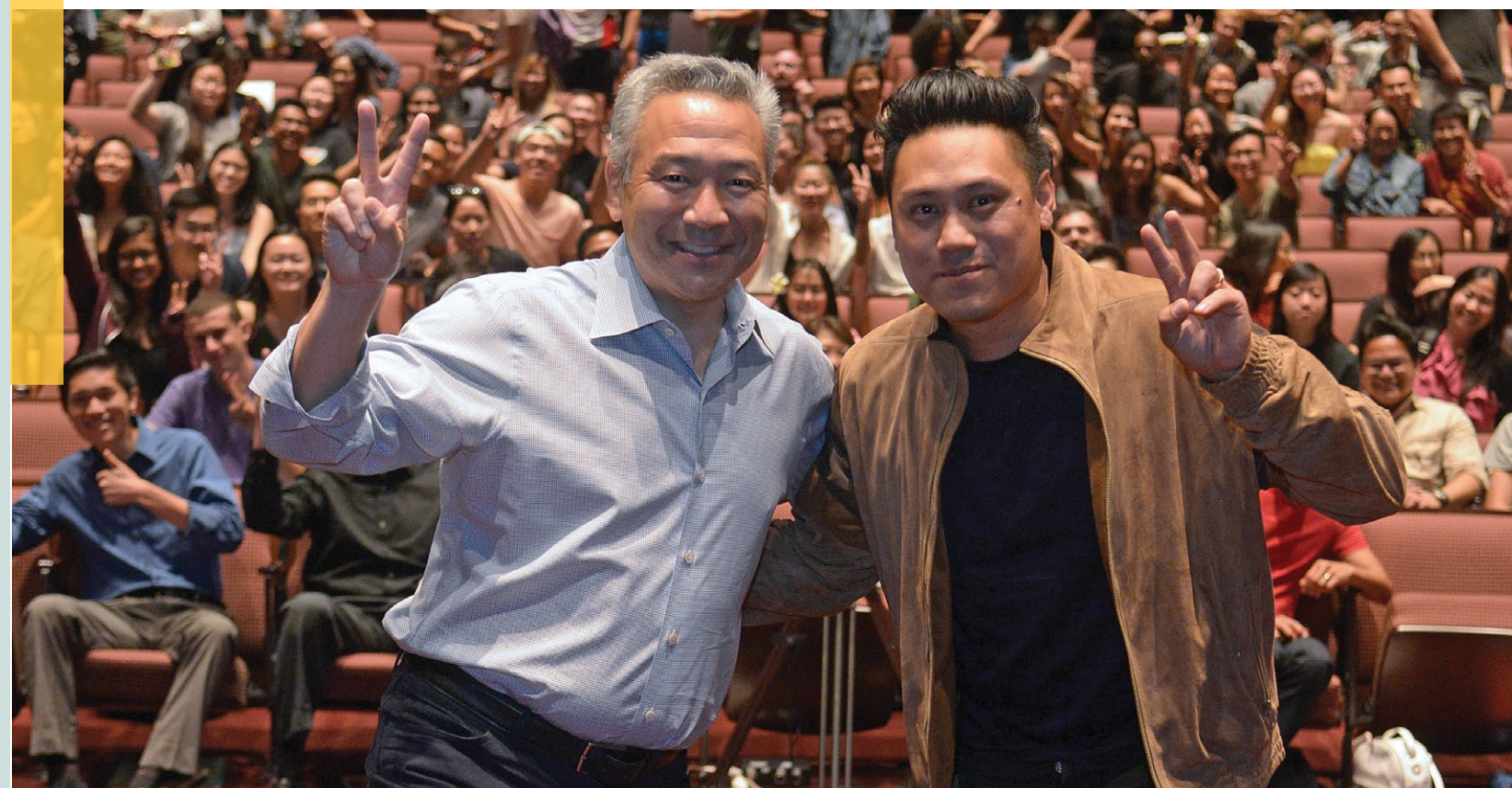
What is it like to have made this groundbreaking work?

J.C.: I never saw this as groundbreaking work. I only knew what I wanted to see on the screen or what I wanted to tell in my own life, and I was lucky enough that the book had elements I could draw from while I used my own family and experience. I knew that it would mean things to me and my friends and family, but I did not expect it to mean so much to other people. I did not expect to feel this emotion. I did not expect to cry every four hours this week!

What advice do you have for future filmmakers?

J.C.: Focus on the work and on the authenticity of what you are trying to say. I feel like if you have something truthful to say, you are most likely not alone.

K.T.: My mother was a proud Asian mother, and the thing my parents instilled in me is the possibility of doing anything, and that is what I would tell anyone: You will only set your own limits in life, and it is up to you to push through and dream big!



Alum and CEO of Warner Bros. Kevin Tsujihara (Left), alum and director Jon Chu

SCA Wins Big at STUDENT ACADEMY AWARDS

By Phenia Hovsepyan



FOUR PROJECTS WIN IN NARRATIVE, ANIMATED, AND DOCUMENTARY FILMMAKING CATEGORIES



FROM LEFT: Yu Yu, Yiying Li, Gisele Hua Tong and Kelley Kali

The Student Academy Awards recognize the best projects made by students enrolled in colleges and universities around the world. Out of the more than 1500 entries from 400 schools represented in this year's competition, four USC School of Cinematic Arts student films medaled in narrative, documentary and animation categories for U.S.-based programs. Here are the projects for each category.

NARRATIVE

Spring Flower Gold Medal Winner

Directed by Gisele Hua Tong (MFA, Film & Television Production), this beautiful film follows Chun Hua, a college-age woman in rural China, who is forced into marriage. Influenced by her visiting cousin, a modern city girl, Chun Hua finds the strength to change her life. Tong, who also wrote and co-produced the film, shot in the Jiangsu province in China with actors who spoke the Jiangsu dialect. She was inspired to tell this story after visiting her father's hometown, where arranged marriages are common. Tong began to wonder what she would do if faced with a similar situation, forced to pit the part of herself that wants to please her family against the part that wants to be satisfied in her own life. Tong's film, which was edited and sound designed by two fellow SCA students, is a visually stunning tale about education and freedom. Additional SCA contributors: Mengxue Hou (Editor), Jingjue Zhou (Sound)

Lalo's House Silver Medal Winner

Kelley Kali (MFA, Film & Television Production) co-wrote and directed this story about the relentless courage of Manouchka, a fourteen-year-old Haitian girl, and her five-year-old sister, Phara, who are abducted and thrown into an underground prostitution network that is posing as a Catholic orphanage. Forced to grow up prematurely, Manouchka fights to save Phara and escape the fraudulent nun, Sister Francine, who holds them captive. Kali, who uncovered a similar orphanage while working in Haiti, drew on her own research to make this captivating and powerful film about social realities too often ignored. Shooting on location in Jacmel, Kali made *Lalo's House* to raise awareness of child trafficking. It has already been used as a tool for effecting policies aimed at combating human trafficking (See story on page INSERT NUMBER). Additional SCA contributors include: Yasemin Yilmaz (Co-Writer), Victor Pourcel (Producer), Xing-Mai Deng (Cinematographer), Jeremy Deneau (Editor)

DOCUMENTARY

Love & Loss Silver Medal Winner

Nikki Yiying Li (MFA, Film & Television Production) directed this documentary that follows two vibrant, strong women with disabilities: Nicole Evans, born with osteogenesis imperfecta, which causes small stature and brittle bones, and Karen Crespo, who lost her limbs after contracting an aggressive form of bacterial meningitis. In the film they share personal, emotional, and at times humorous stories of how they understand and interact with the world around them. Li was inspired to make the film after watching the struggles of a close friend who lost her vision in a car accident and later died of brain cancer before being old enough to experience the highs and lows of dating and falling in love. She set out to explore the intimate relationships of people living with disabilities, shining a light on the conventional emotional needs of people living extraordinary lives. Additional SCA contributors: Stephanie Hernandez and Xiangyi Cai (Producers), Huazhang Dai (Cinematographer), Adam Kunsberg and Jinghe Cai (Editors), Jiaqing Gu and Davy McCall (Sound), Andrew Allen and Adam Kunsberg (Music)

ANIMATION

Daisy Silver Medal Winner

Yu Yu (MFA, Animation) explores themes of fear, desire, and addiction in this imaginative animated short she wrote, directed, animated, and fabricated designs for. Whimsical and compelling, *Daisy* explores characters pursuing their desires in a disturbing manner. Yu's intention in the story is to show that while there is nothing wrong with wanting something, how one goes about getting the desired object or outcome is extremely important.

In addition to the four winning projects, a fifth SCA student, Mahaliyah Ayla O of the Production MFA program, was a finalist in the Narrative category for her film *Masks*. The film was largely inspired by the 2016 Pulse nightclub massacre in Orlando and also draws from her own personal experience as a gay Persian woman and mass shooting survivor. Including this year's winners, students from the School of Cinematic Arts have earned a total of fourteen Student Academy Awards in the last ten years, including medals in the Animation category the last three consecutive years.



Spring Flower



Lalo's House



Love & Loss



Daisy



Masks



Ninety Years of Cinematic Stories

When a creation begins in the imagination, a new reality emerges.

In 1929, Douglas Fairbanks, the first President of the newly established Academy of Motion Picture Arts and Sciences, envisioned a university program that many at the time considered unnecessary: an education in how to create motion pictures. Prevailing wisdom said the people who succeeded in the field, whether as creatives or in the executive suites, were born with an innate characteristic called "talent." It was just a matter of whether or not they would be lucky enough to be "discovered" by someone who could "put them in the pictures" or help them "break into the business."

Fairbanks' proposition required entertaining an altogether different reality. What if success in "the industry" was really a matter of strategic thinking and repeated practice? What if talent was only worth something when coupled with devotion to craft? Fairbanks thought these were ideas worthy of exploration. However, the discerning institutions he first sought out roundly rejected his proposal for a college course in cinema.

Fairbanks pitched the idea to his fencing partner Rufus B. von KleinSmid, President of the University of Southern California that, at only a half-century old, was as young and audacious as the movie industry. Von KleinSmid was on a mission to grow USC in size and riches, and signed on with the caveat that Fairbanks and his Hollywood friends would serve as lecturers. So it came to be that a class called *Introduction to Photoplay* made its debut at the University of Southern California in the same year that the Oscars premiered. Taught by movie greats like Irving Thalberg, Ernst Lubitsch, Mary Pickford and D.W. Griffith, it was the first cinema program established by an American university.

Ninety years on, that solitary class has given birth to an institution that is the best place in the world to discover the full potential of moving image scholarship and artistry. It remains a place of exploration. A place where "what ifs" still result in innovation: What if television was as important as movies? What if video games were more than a fad? What if you could teach anyone to create great comedy? What could be created by ignoring form, rules, reality?

At ninety, the School of Cinematic Arts is still young, still curious, still burgeoning. It is embracing technologies, welcoming new voices, auditing ideas, redefining craft. A look through the decades reveals a cycle: imagination takes hold and dispels the norm, causing a new world of new possibilities to emerge. Reality ends here.

By **Desa Philadelphia**

1930s and 1940s

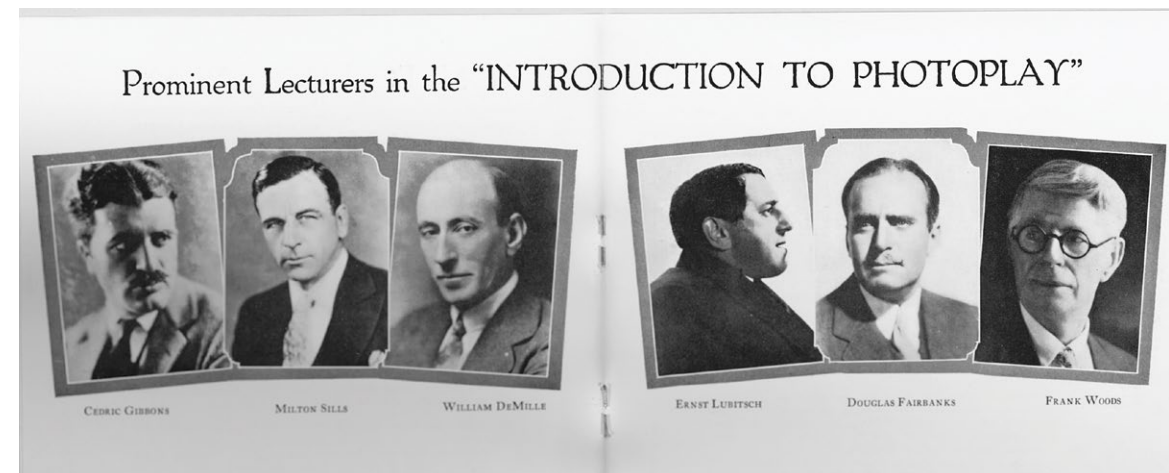
Having

recently established itself as the leader in the global film industry, Hollywood was in a state of invention, from perfecting sound and color, to the launch of feature-length animated films that would become the hallmark of the Walt Disney brand: *Snow White and the Seven Dwarfs* (1937), *Pinocchio* (1940), *Fantasia* (1940), *Dumbo* (1941), and *Bambi* (1942). The innovations of the day all came together in *Gone With the Wind* (1939), which is still the most successful film ever made (adjusted for inflation). World War II and its need of propaganda to rally troops and civilians alike also ushered in the era of the epic war-themed films like *In Which We Serve*, *Yankee Doodle Dandy*, *Casablanca* and *Mrs. Miniver*, all released in 1942. Humphrey Bogart, Betty Grable, Gary Cooper, and Ingrid Bergman lit up the screen, while behind the camera David Lean, Alfred Hitchcock, Orson Welles and Billy Wilder had successful runs. Many Americans bought their first television set to watch the historic broadcast of the 1947 World Series.

At USC, the film program launched with fanfare in the trades, and *Introduction to Photoplay* debuted on February 6, 1929, with classes held in a full Bovard Auditorium. USC students and faculty who weren't necessarily interested in working in the industry but

couldn't pass up a chance to hear a lecture by their favorite Hollywood movie stars and dealmakers, flocked to the first cinema courses. By 1932, the courses were grouped together to form the "Department of Cinematography," which offered the nation's first Bachelor of Arts degree in Cinema. USC professors began teaching the courses, and President Rufus Von KleinSmid appointed Boris Morkovin to chair the department in 1933. Morkovin, who had developed a relationship with Walt Disney, wrote and helped edit the classic Disney animated short *The Three Little Pigs* (1933), making him the most experienced filmmaker on the USC faculty. In an effort to raise the profile of the program, and maybe get the Hollywood stars involved again, Morkovin allowed his most talented student, Richard L. Bare, to make a film and even created a scheme to have it win a special award. With the help of donations of soundstages and services from MGM studios and other Hollywood companies, Bare made

The Oval Portrait (1934), based on the Edgar Allan Poe story. Morkovin organized a special panel to judge films made by university students, expecting that Bare's would be the best. *The Oval Portrait* won the first (and only) Paul Muni Award, named for one of the most acclaimed



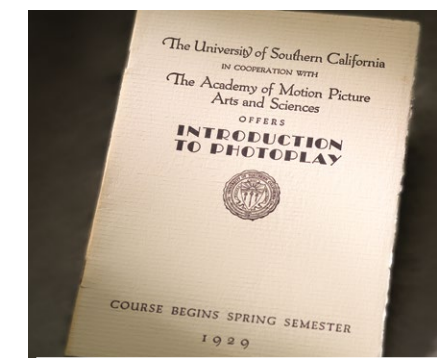
Jason E. Squire, Professor:

"It starts and ends with the students. Who knows what level of "success" a student will achieve? Watching Fig and congratulating Ryan Coogler on his wonderful student movie is something that will never leave me. Learning USC Marshall School of Business student David Lee went into the movie business after taking my "Film Business Procedures and Distribution" class, and is now producing/distributing in China. Eric Fleischman who produced nineteen "microbudget" features over five years, and who is a case study visitor to my class. There is no greater honor for a professor than to see a student be fulfilled and succeed, inside or outside the entertainment industry."

actors of the time. Although he didn't graduate, Bare, who grew up making 35mm movies, would be program's first industry professional. After a few years of struggle, during which time

he returned to USC to teach, Bare would eventually find success, directing movies and all 168 episodes of the hit television show *Green Acres*. Other serious USC cinema students helped found the nation's first chapter of the Delta Kappa Alpha cinema fraternity, now a national organization, in 1935.

In 1940, the cinematography program was retitled "The Department of Cinema" and moved into new a new building, "the stables," which formerly housed the horses for the university's equestrian team. USC, like the rest of the country, was soon defined by the

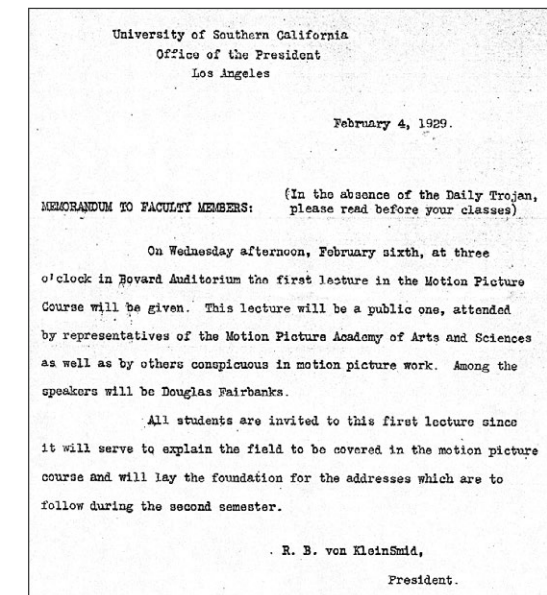


Mark Jonathan Harris, Distinguished Professor, Mona and Bernard Kantor Chair in Production:

"The School of Cinematic Arts has been my home for 35 years now, a haven where I've been able to grow as a writer and filmmaker, develop both fundable and impossible projects, and collaborate with faculty and students, many of whom have become colleagues. USC has provided me with a safe harbor from which I boldly venture from time to time, confident that I will always return to generous friends and filmmakers and challenging and inspiring students."

Bonnie Bruckheimer, Adjunct Faculty, Film & Television Production Division:

"When Brenda Goodman gave me the opportunity to teach 496 - Career Choices and Challenges for Women in 2011, my life became enriched in ways I could never have imagined. Getting to meet the dozens of amazing and brilliant young students I've had in my class has tremendously brightened my already blessed life. Keeping in touch with so many of them, and hearing about their accomplishments is an extra added bonus to what I consider a dream experience."



Clockwise from center left: A gallery of prominent Hollywood creatives and Academy members who appeared as guest lecturers for the "Introduction to Photoplay" course; Professor W. R. MacDonald cradles a stack of fan mail inquiring about USC's courses in motion picture technique; Cover to the syllabus for the "Introduction to Photoplay" course; Douglas Fairbanks, Sr. gives the introductory lecture for the "Introduction to Photoplay" course on February 6, 1929; Young Ray Harryhausen with dinosaur models; "Reality Ends Here" graffitied on the entrance to the Stables, etched into the concrete of the old George Lucas Building, and written in Latin on the new SCA building; Memorandum dated February 4, 1929 from President Rufus B. von KleinSmid to faculty members of USC, inviting them and students to an open lecture that would outline the first motion picture course at the university.

Richard Bare and crew shooting *The Oval Portrait* (1934). (left to right) Professor Boris Morkovin, faculty advisor; Sam Wood, Metro-Goldwyn-Mayer director; Ray Greenhill, cameraman; Richard Bare, supervising director; Dick Towle, assistant director; Catherine McBride, script girl; Maxine Adams, research; Evan Shaw, lead; Richard Salisian, chauffeur.



1950s

The “blacklisting” of Hollywood creatives suspected of communist activities, led by U.S. Senator Joseph McCarthy, ended many careers. Leftist actors, writers, and directors who found themselves on the blacklist included Dalton Trumbo, Lena Horne, and John Cromwell. The decade also marked the emergence of Asian filmmakers like Akira Kurosawa and Yasujiro Ozu. It was the heyday of both Marilyn Monroe and Doris Day. Television viewership exploded, spurred by the popularity of domestic comedies like *I Love Lucy* and *Leave It To Beaver*, and Westerns like *The Lone Ranger* and *Gunsmoke*, which still holds the record for longest-running live-action series.

The Paramount antitrust case of 1948, which held that the studios' practice of both making movies and owning the theatres that showed them was an antitrust violation, forced the downscaling of the studios and their influence over industry practices. This would open the door to filmmakers, like many of those studying at USC, who hadn't been allowed to “break into the industry” because the studios had controlled who could work and what content could be created under the morality guidelines known as the Motion Picture Production Code.

Television's popularity also provided opportunities for graduating students. The Cinema program had grown to more than 600 students in need of training and the practice of faculty-run projects crewed by students—which had begun with then-Professor Richard Bare's film *So You Want to Quit Smoking* (1942)—intensified. When the Screen Producer's Guild asked the program to film a series of lectures given at the School by high-profile producers, the Film Symposium class was born. Film Symposium evolved into 466: Theatrical Film Symposium in the 1960s and is now taught by renowned film critic Leonard Maltin (see page 28). That class was held in screening room 108, and from then on, all central screening rooms in the School's main building have been designated Room 108. It is now the room number of the Ray Stark Theatre in the George Lucas Building, which everyone simply refers to as SCA 108.

The filming of another lecture, a well-known presentation by USC art Professor Merrill Gage in which he sculpted a bust of President Abraham Lincoln in real time while reciting details of Lincoln's life, would lead to a

Irving Belateche, Professor of Cinematic Arts:

“As a faculty member who is also a graduate of the school, I can say without a doubt that SCA shaped my life in profound and uplifting ways. When I was a student the faculty gave me the tools I needed to succeed as a screenwriter, as well as instilled the values of hard work and humility necessary for a career in such a competitive industry. Now as a professor, I do my best to pay this forward by teaching the students the tools, as well as instilling the values that will help sustain them.”

Michael Renov, Professor & Vice Dean of Academic Affairs. Haskell Wexler Endowed Chair in Documentary:

“Strange to think that my thirty-three years of teaching at SCA span more than a third of the school's existence. I've seen an evolution on many levels—from super 8 to digital; from Production, Critical Studies, and a fledgling Stark Producing Program to seven divisions. The students have been memorable from day one. I love the fact that I run into them wherever I go.”

revolutionary change in the cinema program. The film, *The Face of Lincoln*, won the School its first Academy Award in 1956 and led to a steady stream of work for the department, filming and editing lectures that were aired on public broadcast stations. These productions led to the realization that the students, who largely served as assistants to the professors who led the projects, needed hands-on training that allowed them to realize their own vision. The class that was created to allow student productions is still known by its original catalogue designation number—the 480. In 1958, USC launched the country's first doctoral track in film studies, elevating the field's importance in academia.

NOTABLE ALUMNI: Jack Couffer '52, William Fraker '50, Richard Harris '55, James Ivory '57, Irvin Kershner '51, Alan Ladd Jr. '55



Left column: (top) The making of the USC staff production *So You Want to Quit Smoking* (1942), made for Richard Bare's cinematography class, SP 932; (Bottom) The original plaque for screening room 108, which still hangs above the Ray Stark Family Cinematic Theatre, the main screening room of the SCA building; Middle: Wide shot of the set of *The Face of Lincoln*, showing the camera setup and sculptor (Merrell Gage) Right column: (top) World War II soldiers with cameras; (Bottom left) Lester Novros, animation pioneer and professor at USC from 1941 until 1984; (Bottom right) Academy Award-winning screenwriter James Ivory examines a strip of film while a film student at USC, c. 1953.

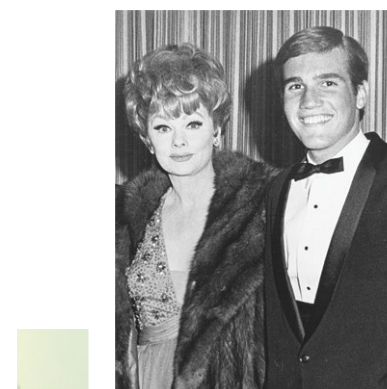
1960s

The post-studio era came into being during a decade defined by political upheaval (the Vietnam War, the Civil Rights Movement, the assassinations of President John F. Kennedy, Senator Robert F. Kennedy, Malcolm X, and Martin Luther King Jr.) and cultural rebellion (Woodstock, the Beatles, Rolling Stone magazine, the Ford Mustang). The studios, seeking to raise revenues, began to diversify: the Universal Studios backlot tour debuted and plans for Walt Disney World in Orlando went into effect. Corporate conglomerates like Gulf and Western Industries began investing in the industry as the single-mogul studio model, defined by executives like Jack Warner and Darryl Zanuck, came to an end. Importantly, studio investment in independently produced films grew after massive productions like *Cleopatra* (Fox, 1963) and *Doctor Zhivago* (MGM, 1965) put a strain on their finances. The New Hollywood era yielded influential films like *Dr. Strangelove* (1964), *The Graduate* (1967), *Bonnie and Clyde* (1967), and *Easy Rider* (1969) that defined both the mood and business model of 1960s filmmaking. On television, the space race inspired series like *Star Trek* (1966) and, in England, *Dr. Who* (1961). And television movies, whether old Hollywood films or made-for-TV dramas, became popular with the success of *NBC Saturday Night at the Movies*, which was quickly copied by the other networks so that every night could be a night at the movies on television.

Television's influence also extended to USC where it was seen as a source of jobs for students. But it was also the era of a group of students whose ambitions were firmly aimed on shaking up the movie business: George Lucas, John Milius, Randal Kleiser, Caleb Deschanel, Willard Huyck, and Gary Kurtz were among the talented group of students enrolled at the School during the mid to late 1960s. Aided by the invent of the low-cost Super 8mm camera and format, this era was the true launch of the USC student films as 480 and other classes produced memorable films that were talked

Michael Patterson, Professor - John C. Hench Division of Animation & Digital Arts:

“As a professor, SCA's open-minded attitude has allowed me to explore new territory and share those experiences with our students. Our school believes in a very bright future for animation, motion graphics, VR and interactive media and does its best to open career doors for the students. This environment inspires me to create and expand my own practice while bringing fresh ideas to my classes.”



Above: Lucille Ball, accompanied by Randal Kleiser, at a Delta Kappa Alpha film fraternity dinner, 1966; USC students from the observational course Cinema 590 are the first Trojans to visit the Universal Studios lot in 1967.



about for mastery of both storytelling and technique. Notable student films of the decade include Lucas' *Look at Life* (1965), *Freiheit*, and *Herbie* (both 1966); Deschanel's *Viking Women Don't Care!* (1967); and Kleiser's *Summer Days Don't Last* (1968). The first animated student films were also made during this time, including Milius' *Marcello, I'm so Bored* (1967) as well as *The Bug*, *A Child's Introduction to the Cosmos* (both 1963), and *The Great Walled City of Xan* (1970), all by Hal Barwood, a talented animator who attended classes at the School.

Bernie Kantor, who enrolled at USC on the G.I. Bill and would earn a Ph.D. in Education in 1959, became head of the Cinema department

in 1964. Kantor, who made it his mission to get students jobs in the industry, joined with the Delta Kappa Alpha cinema fraternity to launch the DKA Banquets, a legendary networking event that brought stars of the day to campus to socialize with students. Kantor's most important contribution, however, would be forwarding the idea that the Department of Cinema should be its own school. At USC, it seemed as audacious a mission as Neil Armstrong's 1969 walk on the moon.

NOTABLE ALUMNI: John Bailey, Caleb Deschanel '69, Donald F. Glut '67, Howard Kazanjian '64, Randal Kleiser '68, George Lucas '66, John Milius '67, Walter Murch, Basil Poledouris '67, Stephanie Rothman

Top left: John Milius; Caleb Deschanel operates the camera for the USC student production *Another Thing*. Hal Barwood working on an animated film in the 1960s. A dolly shot from George Lucas's USC student production *Electronic Labyrinth* (THX 1138) (1971). George Lucas while a USC student.

1970s

The

heyday of New Hollywood filmmaking, 1970s Hollywood produced iconic films across every genre that made the auteur theory mainstream. Directors who became household names include Woody Allen, Francis Ford Coppola, Wes Craven, Milos Forman, Martin Scorsese, and USC's own George Lucas. It was also the decade of guerrilla filmmaking. Low-budget director Roger Corman turned to producing, and as he had done for Coppola a decade earlier, launched the careers of directors who would become major players in the industry including James Cameron, Jonathan Demme, Ron Howard, and Martin Scorsese. The seventies was also the dawn of both the blockbuster and the licensed franchise. Steven Spielberg's first big-budget film, *Jaws* (1975), launched the summer blockbuster. Christopher Reeves first donned the cape in *Superman* (1978), Michael Myers began his deathly walk in *Halloween* (1978), and George Lucas created *Star Wars* (1977) and, with it, an early model for the world-building franchise. Television shows became concerned with social commentary. Producer Norman Lear transformed the sitcom landscape with a lineup of hit shows—*All in the Family* (1971), *Sanford and Son* (1972), *Maude* (1972), *The Jeffersons* (1975), *One Day at a Time* (1975)—that dealt with all the salient issues of the day: poverty, racism, abortion, single parenthood, inequality.

Television's elevated profile led to the Cinema department offering what has been described as "a critical mass of courses in television," beginning in 1976. The shift was indeed dramatic. In 1973 there were no classes specifically focused on television. Television and Film, the thinking went, both fell under the rubric of Cinema. The word "television" doesn't even appear in the Department's 1973 course catalogue. By 1978 there were thirty-five undergraduate and graduate courses specifically focused on television.

Students were encouraged to make 480 films that could serve as their calling card in the industry. The intensity of their efforts (then and now), as documented in *The 480 Experience*—a



Top row (left to right): Robert Zemeckis (standing in the back) on the bus set of *Field of Honor*; Lobby card for the Academy-Award-winning short *The Resurrection of Broncho Billy* (1970)



Middle row (left to right). Entrance to the Eileen Norris Cinema Theatre; Drew Casper asks Mae West for an autograph at a Delta Kappa Alpha banquet, 1973; Laura Ziskin '73; Ray Stark; (Left) Students working on *Moviolas in the Bullpen* editing room, 1970s.



1975 documentary by production student Howard Lavick—included fights, stress, and a lot of creative problem solving. One 480, *A Field of Honor*, was directed by future industry standout Robert Zemeckis and won a Special Jury Award at the second Student Academy Awards in 1975.

During the seventies, enrollment in the Cinema program exploded, necessitating other important milestones. Film Historian Drew Casper, who had received his Ph.D. from USC, joined the faculty in 1973 and remains the School's longest tenured professor. The 365-seat Eileen Norris Cinema Theatre opened in October 1976. In 1979, the Peter Stark Motion

Picture Producing Program was established, funded by legendary producer Ray Stark and his wife Frances in honor of their late son. USC hired Art Murphy, a longtime journalist and critic at *Daily Variety*, to lead the Stark Program.

NOTABLE ALUMNI: Hal Barwood '76, Ann Biderman '75, Ben Burt '75, Jon Carpenter, Robert Elswit '75, James Foley '79, Ron Howard, James Ishii '76, Derek McLay, William Mechanic '79, Jeanne Rosenberg '76, Bruce Rosenblum '79, Scott A. Stone '79, Robert Zemeckis '73, Laura Ziskin '73

Bob Tzudiker, Faculty, John Wells Division of Writing for Screen & Television:

"Teaching screenwriting at USC has been a joy and an education for me. I find myself having to rediscover fundamentals of writing and reexamine what it is I do when I write."

Siavash Farahani, Faculty, John Wells Division of Writing for Screen & Television:

"SCA is where my artistic life began. Where my aspirations became my profession and where my dreams became my craft. To now be able to pass that torch given to me by Jedi masters to the next generation of storytellers who will shape the world to come, is the honor of a lifetime."

1980s

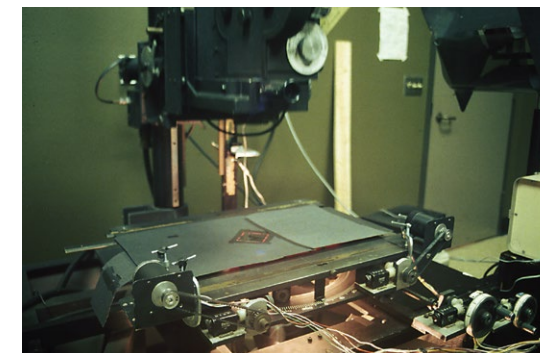
The

multiplex at the mall was where teenagers went to be seen and to take in their favorite blockbusters. The franchise sequel was born to keep them coming back. Favorite characters like Rocky Balboa, James Braddock, Luke Skywalker, Indiana Jones, Marty McFly, and John Rambo made multiple box office appearances during the decade. James Bond also had a stellar eighties, with Sean Connery, Roger Moore, and Timothy Dalton playing the British spy in six films. It was also the decade of the Brat Pack and teenage angst, and director John Hughes cast his muse, actress Molly Ringwald, in the seminal films *Sixteen Candles* (1984), *The Breakfast Club* (1985), and *Pretty in Pink* (1986). On television, MTV and VHI made the music video the newest ubiquitous cinematic art form, and the rise of the VCR changed home entertainment and even the industry itself. Home video rentals gave birth to local video stores, and box office underperformers like *Scarface* (1983) quickly found new life as a widely recirculated cult class.

The 1980s also marked the explosive rise of video games, largely driven by teen-populated arcades, where *Pac-Man* ruled and quarters added up to billions in annual industry revenue. Arcade culture quickly spread to the mainstream, inspiring music, fashion, and the 1982 cult film *Tron*. The burgeoning home video game industry had a shaky start to the decade with a glut of inferior products fueling widespread belief that games were a fad, until

the Nintendo Entertainment System (NES) and Sega Genesis generated new excitement and put console gaming on the map for good.

By 1980 it was apparent that new facilities would be needed for the USC cinema program. In a column for *Variety*, for which he was still a contributing writer, Stark Program Chair Art Murphy described the USC film program's facilities as "a ghetto of one-story sheds" that stood in startling contrast to the program's reputation as one of the best in the world. The Stables and its annexes, although much loved, were bursting at the seams, and many feared that, without an upgrade of its facilities, USC would lose its standing. Cost, of course, was a deterrent to change, and the Cinema program turned to its most successful alumni and other high-profile supporters to help it move forward with plans to construct new buildings. Primary among them were George Lucas, who was joined by his wife Marcia Lucas, and fellow alumni, Randal Kleiser, David Wolper, and honorary alumnus Steven Spielberg. Johnny Carson and Jack Nicholson also contributed to the building fund for five new buildings: The George Lucas Instructional Building, the Marcia Lucas Post-Production Building, the Steven Spielberg Music Scoring Stage, the Harold Lloyd Motion Picture Sound Stage, and the Johnny Carson Television Stage. On July 1, 1983, the USC Department of Cinema became the USC School of Cinema-Television. Students moved into the new buildings in 1984 amid the hoopla of the Summer Olympics. With a School came the need to create divisions and Film/Video Production and Critical Studies were the first. In 1986, Frantisek "Frank" Daniel became Dean.



Two programs ramped up significantly during these years: Documentary and Computer Animation. While students had previously made documentaries, they hadn't done so with a goal of becoming documentarians. The arrival of documentarians Trevor Greenwood, and Mark Harris, and renowned documentary scholar Michael Renov as faculty members brought an accelerated focus on non-fiction storytelling. Greenwood and Harris created the advanced documentary workshop, CTPR 547, that continues today, and Renov still teaches CTCS 400 and 511, the undergraduate- and graduate-level classes in Non-Fiction Film and Television. In the eighties, the use of computer technology was becoming more prevalent in filmmaking, with films like *Star Wars* and *Tron* demonstrating the promise of computer-generated imagery (CGI). In 1985, professor Richard Weinberg established USC's first laboratory focused on computer animation as part of the creation of an MFA concentration in the genre, and Production student Wesley Sewell, who would go on to work in visual effects, created the first computer-animated project, *The Time Machine* (1980). Sewell would also add animation from *Time Machine* to a live action short *Quill's Garage: Quantum Mechanic*, creating the School's first live-action/animation hybrid film.

NOTABLE ALUMNI: Scott Alexander '85, Judd Apatow, Gregg Araki '85, Ted Braun '88, Karen Croner '87, Bob Ducsay '86, Paul Feig '84, Lori Forte, Robert Greenblatt '87, Larry Karaszewski '85, Tim Kring, Jon Landau '83, Michael Lehmann '85, Michelle Manning '81, Andrew Millstein, Neil H. Moritz '85, Debra Neil-Fisher '80, Robert Osher '81, Matthew Reeves '88, Gary Rydstrom '81, Jay Roach '86, Gabe Sachs '84, Peter Segal '84, Stacey Sher '85, Amanda Silver '89, Beth Swofford, Toper Taylor '85, Jennifer Todd, Suzanne Todd, Jonathan Turteltaub, John Wells '82, Randy Zisk '81



(Top) A motion control system alum John Knoll built in Gene Coe's Advanced Animation class in 1984. (From Left) Professor Richard Weinberg at *EditDroit* in 1986; The faculty of the School recording their voices for the Gary Rydstrom's 1980 parody film *The Committee*, Alum Amanda Silver in 1985; Architectural rendering of the USC Cinema-Television Center in 1981.

1990s

Although

established in 1978, the *Sundance Film Festival* made its name in the 1990s as an epicenter for the American auteur wave of the decade, offering independent filmmakers a new path to the mainstream. Miramax was the vehicle driving the movement. In 1994 alone, Miramax distributed Quentin Tarantino's *Pulp Fiction*, Kevin Smith's *Clerks*, and Peter Jackson's *Heavenly Creature*, closing out the decade with Oscar-winners *Good Will Hunting* (1997) and *Shakespeare in Love* (1998), the surprise Best Picture winner over *Saving Private Ryan* (1998).

cable television proved the true game-changer, introducing a new era of television outside the purview of the FCC. On MTV, *The Real World* (1992-) heralded in the "scripted reality" genre that would become a cash cow for decades to come, and Comedy Central introduced *South Park* (1997-) as a cruder cartoon competitor to *The Simpson* (1989-). Nineties teens made the Sony Gameboy a hit and snapped up home consoles as 3D graphics made games more dynamic. Sony debuted the PlayStation (1994), competing with the Sega Saturn (1994) and Nintendo 64 (1996) in a market face off that hadn't been seen since Atari 2600 and Intellivision's first console war of the late seventies.

Michael Taylor, Professor, Film and Television Production, Executive Director, Media Institute for Social Change:

"Teaching at SCA is equal parts privilege, responsibility and opportunity. It's a challenging responsibility to send the next generation of media makers into the world with the tools and the confidence to make a difference. As a person who cares deeply about using media to create social change, it is most gratifying when former students call to say they have made a film about a social issue and they are proud that it can have a positive impact on our culture."

In 1989, Producer Elizabeth M. Daley had signed on to Chair the Division of Film & Television Production at USC. In 1991, she was named Dean, beginning a tenure that would become the longest deanship in USC history. In 1993, Daley was installed as holder of the Steven J.

The transition from analog to digital technologies paved the way for a new generation of DIY filmmakers, with the phenomenal success of *The Blair Witch Project* (1999) introducing the found footage horror sub-genre. But it was animation that perhaps benefited the most from this evolution. On the heels of the Alan Menken golden era of Disney animation—Menken composed the music and co-wrote with Howard Ashman the lyrics for *Little Mermaid* (1989), *Aladdin* (1992), and *Beauty and the Beast* (1991), the first animated film to be Oscar-nominated for Best Picture—a startup creative studio called Pixar gave the world the first feature-length computer animated film with *Toy Story* (1995), forever changing animated film as an instant industry leader the likes of which we hadn't seen since the birth of Disney, which would acquire Pixar ten years later.

Network television had hit sitcoms like *Seinfeld* (1989-1998), *Friends* (1994-2004), and *Rosanne* (1988-1997), and thriving procedurals like *The X Files* (1993-2002), *Law & Order* (1990-2010), and *NYPD Blue* (1993-2005). But

Ross/ Time Warner Dean's Chair, the School's first endowed position.

Daley's focus in the nineties was on modernization, and the transition to digital was primary. The technology company Avid opened the Avid Training Lab at the School in 1993 to train students and professors in its revolutionary non-linear editing system—

James O'Keeffe, Adjunct Professor of Cinematography:

"In my nearly seventeen years of teaching Cinematography here, I have consistently been impressed with the very diverse students from around the world who are concerned with the issues of their day. Their efforts to reflect and interpret the world through films and other forms of media exhibit a profound compassion, keen intellect, and commitment to their voice and place in the world. The collaborative projects they present are a true inspiration to me and affirm my hope for our and their future."

Daley also focused on ensuring the School's future: assembling a Board of Councilors that comprised influential industry figures including George Lucas, Steven Spielberg, Robert Zemeckis, Jeffrey Katzenberg and, as Chair, legendary studio

executive Frank Price; building an endowment to support the School's growth, including engaging successful alumni in supporting the School; and forming partnerships with entertainment and technology companies.

NOTABLE ALUMNI: Sasha Alexander '97, Elizabeth Allen Rosenbaum '99, John August '94, Polly Cohen Johnsen '95, Timothy Dowling '96, Susan Downey '95, Rick Famuyiwa '96, Kevin Feige '95, Tracy Fullerton '91, James Gray '91, Javier Grillo-Marxuch '93, Josh Goldsmith '95, Peter Gould '90, Ramses Ishak '92, Leslie Iwerks '93, Rian Johnson '96, Aaron Kaplan '90, Nahnatchka Khan '94, Shawn Levy '94, Laird Malamed, Andrew Marlowe '92, Prentice Penny '95, Shonda Rhimes '94, Melissa Rosenberg '90, Josh Schwartz, Jason Shuman '96, John Singleton '90, Tim Story, Rawson Marshall Thurber '99, Lee Unkrich '90, Matthew Weiner '90, Cathy Yuspa '95

the first to digitize video. That year the School also became the home to the Entertainment Technology Center (ETC), a think tank focused on advancing technology and innovation in the entertainment industry. The Animation program, including computer animation, formally became the Division of Animation & Digital Arts in 1994. And in 1995, the School's undergraduate and graduate writing programs, which had been operating as separate entities, combined to form the Division of Writing for Screen & Television. TrojanVision, a television station to train students from across USC to create live television shows, was founded in 1997. A conversation with George Lucas, in which they discussed the growing importance of cinematic language literacy, inspired Daley to launch the Institute for Multimedia Literacy (known as the IML) in 1998, to teach USC students (most of them from schools other than Cinema) to communicate with cinematic tools like sound, image, music, and color.

Mike Fink, Kortschak Family Endowed Division Chair in Film and Television Production and Georges Méliès Endowed Chair in Visual Effects:

"There's not a day that goes by that I don't walk across campus with a smile on my face. We are blessed to teach students who really want to be here. We are challenged to give them their money's worth. Co-teaching Directing in a Virtual World with Peter Sollett has been an eye-opener. Students are thrown into directing actors surrounded by nothing but a green or blue screen, and they take to it like ducks to water. Graduates tell us the class saved their bacon out in the real world. That's one of the reasons why I walk across campus with a smile on my face."

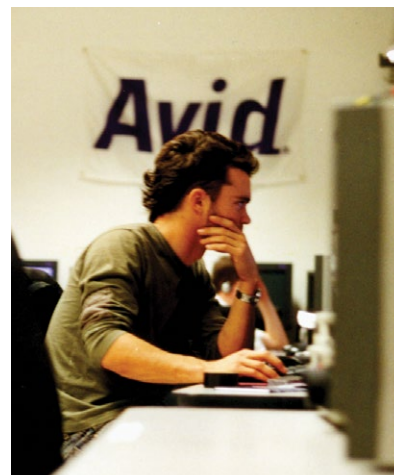
Midge Costin, Associate Professor and Kay Rose Endowed Chair in the Art of Sound and Dialogue Editing:

"Teaching at SCA gives me the incredible opportunity to interact with future media-makers of the world and to teach what is most meaningful and helpful to me working in the industry (and in life): Always do my best, be a good collaborator / team member, put people first and story a close second, tell the truth, take responsibility, show up on time, be a positive and creative problem solver; oh ya, and to teach the power of sound in the cinematic arts. I love my job!"

(Right) Students working in the AVID lab; Dean Elizabeth M. Daley; Students working a switcher at Trojan Vision; Students filming at Trojan Vision; the newly established ETC.



(Top) Peter Stark Producing Programs Chair Larry Turman gathers with the incoming class of 1994; Professor Christine Panushka, Dean Elizabeth M. Daley, and Professor Vibeke Sorensen at the Animation Studio opening in 1997, Board of Councilors Chairman Frank Price; Associate Dean of Industry Relations Larry Auerbach; the Board of Councilors c. 1998.



2000s

The new

millennium began with fears of computer meltdown, but Y2K proved to be a non-crisis. Instead the decade would come to epitomize just how much we trust our computers. In 2004, we officially entered the era of Web 2.0, which marked not only a new sharing culture of social media, but also the emergence of streaming platforms that would revolutionize media for the foreseeable future. Personal computers gave way to BlackBerrys and, in 2007, the iPhone, ensuring a media screen would henceforth forever be within reach. Special effects became the dominant force in filmmaking, with the decade's biggest films depending heavily on computer-driven techniques. The decade of special effects kicked off with the *Harry Potter* and *Lord of the Rings* franchises, through *X-Men* and *Spider-Man* sequels, a rebirth of the *Star Wars* universe, then culminating with James Cameron's *Avatar* (2009), which was the most effects-driven film to date. More and more, hit animated films (*Shrek*, *Finding Nemo*, *Kung Fu Panda*) were of computer-generated variety. Disney was the first major studio to embrace IMAX, optimizing *Fantasia 2000* for viewing in the large-screen format, as well as re-issues of *Beauty and the Beast* and *The Lion King* in 2002. But it would be Warner Bros. who would demonstrate how profitable the premium-priced format could be with its *Matrix*, *Dark Knight*, and *Harry Potter* franchises drawing fans who wanted an immersive experience.

Writing for television, particularly on cable, was noticeably excellent. The introduction of TiVo and other recording devices, which benefited from "last mile" innovations that made high-speed internet widely available, meant no one had to miss their favorite shows. Not only that, it allowed for the serialization of television that continues today. Procedural dramas and sitcoms began utilizing multi-episode, or multi-season, arcs like never before, and a binge-worthy style that defines the medium today. DVR-worthy primetime included a lineup of HBO hits including *Sex and the City* (1998), *Curb Your Enthusiasm* (2000), *The Wire* (2002), and the ratings juggernaut of the era, *The Sopranos* (1999).

Console wars between the Sega Dreamcast (1998), Sony PlayStation 2 (2000), Nintendo's GameCube (2001) and the newest entry to the market, the Microsoft Xbox (2001) made the nightly business news and the exploding game industry became firmly rooted in the collective consciousness as the newest form of home entertainment.

Despite its name, the USC School of Cinematic Television was excited about the new media applications, especially in digital media like video games, where games like *Grand Theft Auto* (1997) and *Halo* (2001) changed our perception of interactive narratives. The cinema program's digital future was ensured when alumnus Robert Zemeckis made a gift for a state-of-the-art, technology-focused annex just off the USC campus. The Robert Zemeckis Center for Digital Arts, which formally opened in 2001, would house a new Interactive Media Division (IMD) and other technology-driven

Barnet Kellman, Professor and Robin Williams Endowed Chair in Comedy:

"During my long career directing television and film comedies, I often wondered why no universities offered students the opportunity to develop their comedic chops. SCA has allowed me to address this gap by creating a unique course on Directing Comedy. I learn as much from my students as I hope they learn from me. Dean Daley has taken this further, challenging me and my Writing Division colleagues, Jack Epps and David Isaacs, to create USC Comedy, which enables students to concentrate their studies in this most elusive area of human expression. Every day, I come to work grateful to the Dean and to SCA for being an open, adventurous, and welcoming space for growth, exploration and laughter."

programs. IMD developed the country's top-ranked program in video game design and would eventually be renamed the Interactive Media & Games Division (IMGD) in 2002.

The growth in curriculum caused another old problem to emerge—more space was needed. As the Zemeckis Center filled up, programs had to be housed in rented spaces off-campus. Architectural drawings were commissioned to add a wing to the George Lucas Instructional Building. But Lucas countered with an extraordinary plan of his own: a Cinematic Arts Complex that included everything needed to teach and make cinematic media (classrooms, sound stages, edit rooms) and foster a community of scholars and creators (lounges, green space, a café). Lucas made the biggest contribution to the building fund, but demurred USC's offer to name the School after him. Instead he made another suggestion: a name change to the USC School of Cinematic Arts, in acknowledgement that moving image media of the twenty-first century already extended beyond film and television.

NOTABLE ALUMNI: Gaz Alazraki '01, Jenova Chen '06, Jon Chu '03, Megan Ellison, Dana Fox, David Gelb '06, Soo Hugh '06, Angela Kang '09, Erin Levy '05, Tina Mabry '05, Susana Ruiz '06, Ari Sandel '05, Kellee Santiago '06, Allison Schroeder '06, Freddie Wong '08

(Below) The Robert Zemeckis Center for Digital Arts opens its doors on March 11, 2001.

Opposite Page (Top left) The Steven Spielberg and George Lucas Buildings which opened in the 2000s; (Top Right) Alum George Lucas at the ground breaking of the USC School of Cinematic Arts Complex in 2006.



Georgia Jeffries, Associate Professor, The John Wells Division of Writing for Screen and Television:

"What I most appreciate about SCA is the evolution of our vision and inclusion. The creative power of television and the gifted writer-producers who have shaped our cultural landscape are now recognized. It has been an honor to help construct our writing division's exceptional MFA and BFA television curriculum which, like our feature studies, is second to none. Our school has always taken pride in a professional focus that directs students to opportunities in the marketplace. In the 21st century, that small screen marketplace, defined by a plethora of distribution systems, employs significantly more women and minorities than features."

Dave O'Brien, Adjunct Professor, School of Cinematic Arts:

"When I came to SCA as a grad student in 2001, I was terrified I'd be shunned for wanting to tell LGBTQ+ stories. What I found were allies among the faculty and my fellow students who supported me in learning how to apply the universal language of cinema to the specific stories I wanted to tell. Today, as an educator, I'm incredibly proud of our beautifully diverse student body and colleagues dedicated to supporting and challenging them to find their unique voices."

(Below from Left) Students at the EA dedication in 2004; Comedy icons and alumni Paul Feig and Judd Apatow; Alumni Erin Levy and Matt Weiner receiving an Emmy for their work on Mad Men; Alumni Shonda Rhimes and Laura Ziskin. (Bottom from Left) The Game Innovation Lab; Long-time staff member Herb Farmer with his family at his retirement party, after 70 years at USC; Endowed Chairs dedication; Alum Jon Chu.



2010s

The New

Golden Age of television, the decade started with a movie industry that worried there was so much good stuff to watch at home that a trip to the multiplex would be too much of a hassle. The Marvel Cinematic Universe all but single-handedly assuaged those fears. With 20 movies between 2008 and 2018, and three more scheduled for 2019, Marvel has provided the decade's most popular theatre experiences, taking in almost \$17 billion in revenue. The superhero studio has also been a major driver of special effects business, and was the first studio to shoot a feature film entirely with IMAX cameras—*Avengers: Infinity War* (2018).

Small, critically acclaimed films continue to struggle but a focus on diversity and inclusion stirs hope that movies like *Moonlight*—the exploration of black male homosexuality that won the 2017 Best Picture winner at the Academy Awards—and *Coco*, about Mexican Day of the Dead celebrations, can bring new audiences to the theatre. Streaming services, with Netflix, Hulu, and Amazon Prime as the dominant players, will also have a say in which movies make it to theatres moving forward as they make competitive bids

for festival favorites, as well as finance their own projects.

And because streaming is oh-so-easy, curling up on the couch for a binge-watching session is appealing; especially when Netflix and Amazon are snapping up major television writers—Kenya Barris, Marti Noxon, Shonda Rhimes, Matthew Weiner—with big money deals.

The elephant of the entertainment landscape, however, is the game industry. Although it lacks the populous star power of red carpet events and televised appearances—games began outselling films around 2010 and have not let up. *Grand Theft Auto V* (2013) made \$800 million in its first 24 hours, racking up \$1 billion in sales in its first three days, making

it the fastest selling entertainment product in history. When it comes to delivering the kind of expansive, interactive narrative worlds that audiences crave, gamers are truly in a league of their own.

At the School of Cinematic Arts, the winning formula has been to simultaneously elevate all the entertainment industries—Film, Television, Interactive—and to do so under one roof, across seven divisions. The past decade has also offered opportunities for niche, nuance, and collaboration. The Division of Critical Studies, the School's oldest program, changed its name to the Division of Cinema & Media Studies to communicate both its focus on scholarship from a critical perspective, as well as the breadth of today's cinematic source material.

Todd Boyd, Professor and Katherine and Frank Price Endowed Chair for Study of Race and Popular Culture:

"To me, my classes are like being on stage or standing in the arena. There is the preparation, there is the performance, and then there is what I call the "post game." The post game involves after class discussions that I have often had with individuals and groups of students who want to talk further. Discussions may begin on one topic, but end up being far ranging. It's in these less formal settings where I've had the opportunity to really "chop it up," as they say, with amazing people about incredible topics. The people I've met and the conversations I've had under such circumstances, this is what really stands out for me."



Clockwise from bottom right: Writer/director and alum Ryan Coogler (left) and Sylvester Stallone at special advance screening of *Creed* (2016); Susan Downey, the Mary Pickford Alumni Award recipient with husband, Robert Downey, Jr., in 2016; John Wells and William H. Macy during the celebration of the endowment of the John Wells Division of Writing for Screen & Television; alum Kevin Feige during an advance screening of *Captain America: The Winter Soldier*, September 2017; Mark Hamill visits The Star Wars Phenomenon class, June 2017.



Interdisciplinary programs like USC Comedy, dedicated to teaching the art of cinematic comedy, and USC Games, with a committed to both AAA and independent games and "everyone plays" as its motto, are populated with students from across the university. Designations like "emotional games," "social change media," "low budget filmmaking," and "web series writing," coexist and commingle. Technologies like virtual and augmented reality create challenge and excitement. And the School realizes a new interdisciplinary approach that makes room for yet another division, Media Arts + Practice, which was established in 2013 to allow work that equally prioritizes scholarship and creativity.

The School of Cinematic Arts now marches towards its centennial with future-focused assurance. Reality ends and is reborn here.

NOTABLE ALUMNI: Victoria Aveyard '12, Ryan Coogler '11, Steven Caple Jr. '14, Aneesh Chaganty '13, Nonny de la Peña, Meera Menon '11, Sev Ohanian '12, Tracy Oliver '10, Erin Reynolds '12, Asher Vollmer '12, Davey Wreden '11

Aniko Imre, Professor, Cinema & Media Studies:

"As a Cinema & Media Studies professor, I have really come to appreciate working along many colleagues in the practice-based divisions who are brilliant and generous, and who think of media arts beyond business and technology as socially-embedded and thoroughly ethical practices. Our students benefit a great deal from this unique learning environment."



Clockwise from Top Right: Dean Elizabeth M. Daley unveiling the Hollywood Star presented to the School in 2009 by the Hollywood Chamber of Commerce; George Lucas, Jeffrey Katzenberg, and Steven Spielberg at the opening of the Marilyn & Jeffrey Katzenberg Center for Animation in 2011; A demonstration of the Michelle and Kevin Douglas IMAX Theatre and Immersive Lab.



(Left) Alum Lee Unkrich receiving the 2011 Academy Award for Best Animated Feature Film for *Toy Story 3*; (Above) Students filming *USC Comedy Live* under the sponsorship of USC Comedy; (Below) A student demonstrating Virtual Reality.

Lisa Mann, Associate Professor of the Practice of Cinematic Arts / Exhibitions Director: John C. Hench Division of Animation & Digital Arts

"I always treat my stop motion students to Art Clokey's claymation film, *Gumbasia*, that he made as an SCA student. After he graduated, he (and his wife Ruth) shaped a handful of green clay into an iconic character named Gumbie, and some red clay into a little pony named Pokey. Clokey entertained a generation of kids while thoroughly exploring the surreal aspects of claymation. I also screen SCA alum Ray Harryhausen's pioneering stop motion puppet films like *Clash of the Titans*. The students are super inspired by these two trailblazing pioneers and their lasting impact on stop-mo animation."



Fueling the DIVERSITY PIPELINE

THE YEAR'S BUZZIEST ALUMNI SUCCESS STORIES SERVE AS A RALLYING CRY FOR INCLUSION IN HOLLYWOOD

By Christine Acham



The excitement as I entered the theater to see *Black Panther* was palpable. While I enjoy superhero films, you will not typically find me standing in line for a Thursday midnight screening, but for many this summer, including myself, superhero fandom was not the only lure of *Black Panther*.

For the first time in the Marvel Cinematic Universe a black superhero was the protagonist of a film and he was surrounded by a slew of nuanced, smart and powerful black characters—women and men, heroes and antiheroes. Ryan Coogler created a world where everyone could see empowered and multi-dimensional black characters and, significantly, black children could envision themselves as being at the forefront of the superhero universe. I watched the domestic and international box office results of the following weeks with a great sense of satisfaction. The financial success of the film—*Black Panther* is the second highest grossing film of 2018 thus far—is yet another indicator that the long-standing industry adage that black films don't sell well, or travel well, is simply a myth.

Representation matters. The power of the film industry to influence its audience cannot be overstated and the ramifications of these filmic representations impact the real lives of people on a daily basis. Perhaps no one understands this more than underrepresented communities who more often than not see themselves as caricatures; one dimensional, one note characters put on the screen to be laughed at, despised or to incite fear because of their so-called difference. One of the exciting aspects about being part of the School of Cinematic Arts at this juncture is to see our institution further its commitment to diversity and inclusion, both within the School and through its connections with the media industries at large. It is wonderful to see SCA alumni such as Coogler successfully negotiate an industry that has been historically reluctant to celebrate the humanity inherent in

people of difference races, ethnicities, abilities, and gender and sexual identifies, or to support the production of films that represent them. Clearly, given the opportunity, diverse stories can reach, entertain, influence and inspire a wide range of audiences.

In the past year, other alumni of the School of Cinematic Arts have created award-winning and highly popular films that have bucked these entrenched Hollywood perceptions. James Ivory is the 2018 Academy Award award-winning screenwriter of *Call me by Your Name*. Set in Italy in the 1980s, the film chronicles the budding romance between Elio, a Jewish-American teenager, and his father's graduate student, Oliver. The honest and intimate portrayal of love between these two young men has won over audiences since its premiere at Sundance, and the film has been nominated for and won numerous awards. Made for just 3.5 million dollars, the film grossed over ten times the cost of its production and a sequel is in the works.

Lee Unkrich co-directed *Coco*, winner of the 2018 Oscar for Best Animated Feature. Unkrich has discussed his anxiety about creating a film about a culture that was not his own. He and co-director/screenwriter Adrian Molina, who is Mexican-American, conducted extensive research for the film, including multiple visits to Mexico and collaborations with cultural consultants. This care transformed the story from its origins to one told from the perspective of a young Mexican boy, Miguel. The film's cultural specificity, the use of music, folklore and language, is evident and appreciated by audiences. *Coco* has become the highest grossing animated film in Mexican history while making over 807 million dollars worldwide.

More recently, Jon Chu's *Crazy Rich Asians* became the first major Hollywood film in twenty-five years to feature a primarily Asian cast. Quickly climbing the box office charts, the effervescent and charming film has become the highest grossing romantic comedy in over a decade, again proving there is an audience for films that



incorporate the many cultures and communities that make up this world. Across a multitude of genres—superhero, drama, animation and romantic comedy—these films champion the humanity in their characters and touch audiences all over the country and the globe.

Is the production and distribution of award-winning, popular and diverse films such as these sustainable? Historically, Hollywood's interest in films from diverse creatives or about "non-mainstream" topics has often been short lived; the popularity of these films is often seen more as a trend than actual proof of a viable audience and market. Also, if one such film should underperform, it's perceived as evidence that these films are not sustainable. For example, throughout US film history, one can observe the peaks and valleys in the production of African American film: the rise and fall of the Blaxploitation era in the 1970s, and the similar embrace and dismissal of black film in the 1990s.

This is why the role of SCA as a pipeline to the various media industries is so critical. As an institution, we recognize our central role and potential as a force for change within the industry and are making the effort to create an inclusive community for all of our students. The SCA Council on Diversity and Inclusion, an organization made up of faculty, staff and students, was reestablished in 2016, and I am honored to be the School's first Assistant Dean of Diversity and Inclusion. SCA continues to offer classes that encourage our students to understand Hollywood's uneven history with issues of representation and to consider possibilities for change. One of our roles as an institution is to provide an environment with faculty and staff support, that allows our students to grow into artists who can create stories that more clearly represent the true dynamic makeup of this country and the world. As our students graduate they bring with them open minds and new ideas that will continue to impact the face of the industry for generations to come.

CHRISTINE ACHAM APPOINTED FIRST ASSISTANT DEAN OF DIVERSITY AND INCLUSION

Christine Acham, Professor in the Division of Cinema & Media Studies, was appointed the School of Cinematic Arts' first Assistant Dean of Diversity and Inclusion in April 2018. Acham, who is from Trinidad and Tobago, received her Ph.D. from the School of Cinematic Arts and has been on the faculty since 2013. Her research and teaching focuses on African American film, television, and popular culture, exploring how media influences culture. Acham also leads a "lab" on diversity that brings panels of Hollywood heavy hitters to the School to talk to students about their experiences around inclusion. She has chaired the School's Council on Diversity and Inclusion since it was revived in 2016. Acham says she's approaching her new role with, "enthusiasm and hope," and sees herself as a uniter: "Having a dean-level position is good, because when you institutionalize something it means it won't go away. It brings people together from all divisions and gives students someone to talk to if there are any issues." She says SCA's role as an education leader must extend from areas like cutting-edge technology and innovative storytelling, to issues like inclusion. "We do all these things differently from other schools, so we have to be cutting edge and embrace this and look at this differently too."

"We have been the number one film school for years. We are directly feeding people into the industry, and they are going to be the next writers, directors, producers, animators, and cultural creators. We have a responsibility to give these people new ideas and new perspectives." Her motto, she says, is "deal with issues and concerns, but also celebrate our student body!"

Acham is the author of *Revolution Televised: Prime Time and the Struggle for Black Power* (University of Minnesota Press, 2005). She co-directed and edited the award-winning documentary *Infiltrating Hollywood: The Rise and Fall of the Spook Who Sat by the Door* (2011) which has screened at festivals around the world. She is on the editorial board of the journal *Film Quarterly*.



LEONARD MALTIN

in Five Stories

By Ryan Dee Gilmour
Photography by Roberto A. Gómez

Leonard Maltin is a celebrated film critic, historian, and Professor at the School of Cinematic Arts (SCA). Aside from being a great teacher and an active listener, it's hard to say what he's most known for: The thirty years he spent reviewing films for Entertainment Tonight? The movie reference book he published for forty-six years, where he was, "that guy smiling on the cover of his own movie guide?" Or, maybe, for his voice work on *South Park*, where, as Ultra-Maltin, he joined Sidney Poitier and Robert Smith of The Cure to defeat Mecha-Streisand in mortal combat.

Maltin's expertise is in endearing his audiences to other people's stories, both those he discovers on the screen and the ones he coaxes out of his interview subjects. He has a particular skill for locating those members of the entertainment industry who haven't been interviewed so many times that their answers are worn out. As he puts it in his 1978 book, *The Art of the Cinematographer*, they aren't yet "talked out." He likes this phrase as much as I do, and uses it when describing a costume designer or sound artist he's interviewed as a guest in Film Symposium, the courses he teaches at SCA.

Leonard Maltin isn't "talked out." Here are five of his stories. In his own words.

1. FINDING THE BEST CARTOONS

Maltin grew up as a precocious reader and film fanatic in the suburbs of New York City. His first, primitive “ranking system” was about the cartoons shown before kiddie matinees. There’s a faint hint of the future Rotten Tomatoes “Featured Critic” in the boy going from theater to theater to find the right cartoons every Saturday morning.

PROFESSOR LEONARD MALTIN: *I was born in Manhattan, which gives me a life-long credential as a native New Yorker. We lived there until I was four and then my family moved to the suburbs—Teaneck, New Jersey. However, it was only five miles to the George Washington Bridge. I was in New York all the time.*

My father was an immigration judge. He was a thoughtful, oftentimes kind immigration judge. My mother had been a nightclub singer when she was in her teens. She gave it up when she started raising a family but, as things often go, never gave it up completely. She played club dates and things. We had a musical home.

I was a baby boomer. We were the last generation that had Saturday kiddie matinees and I was a habitual attendee. I even knew which theatres showed the better cartoons.

The Oritani Theater in Hackensack, New Jersey. They had Warner Brothers cartoons whereas my hometown theater, the Teaneck, would show Casper the Friendly Ghost, and the Fox Theatre in Hackensack dared to show Terry Toons, which was the lowest of the low to me.

Many years later, Maltin was reluctant to put simple “star” rankings in his *Movie Guide*, but grew to love them after he was pushed by an editor. He sees the rankings as a shorthand system often connected with a good essay. This extends to the often-maligned Rotten Tomatoes. Maltin is happy to be a tomato. He’s not a “reluctant tomato.”



2. IS THAT “DAY-LEWIS” WITH A HYPHEN?

Maltin began his trajectory as a critic and author while in high school and early in his time at NYU. He grew to be a top contributor and eventual editor of film fanzines with small circulations of dedicated fans. Through the kindness of teachers, he began writing books and found a small following, eventually publishing his first book with his signature capsule reviews. *The Movie Guide* was a hit



and Maltin, the solitary writer, found himself in the unusual position of managing a crew of freelancers.

As an editorial boss, he found that he needed a particular quality in his hires. He needed “film buffs.” Writing capsule reviews was a nightmare of proper nouns and fact checking, and Maltin went to unusual lengths to get things right, including a run-in with Oscar-winner Daniel Day-Lewis (note the hyphen).

LM: *What happened with the [Movie Guide] was it had enough of an audience that it was worth keeping alive. So, I did an updated version. It came out in 1975. I did another one in 1978. By 1980, they decided, “Let’s do this every other year.”*

I was acquiring a staff of freelancers. They were people I knew who “got it.” Who understood what this book required. My publisher very wisely hired someone to proofread who was a film fanatic.

Every pair of eyes catches something else. Mistakes of omission and commission. Spelling of actors’ names. Sometimes it’s trickier than one might imagine.

I was the guy who walked up to Daniel Day-Lewis at the LA Film Critics Awards Luncheon

and said, “Hello, I know this is going to sound odd but I edit a reference guide and we’re trying to determine if there’s a hyphen in your name.”

He said “I’m happy to put the record straight once and for all. There is.” It was from the source. He appreciated it.

Leonard Maltin’s Movie Guide wasn’t always “Leonard Maltin’s.” It took the power of television for his smiling face and name to become synonymous with short movie reviews. After becoming the on-camera film critic for Entertainment Tonight, Maltin got a call from his publisher asking if he would allow his picture and name to be on the cover. After years of toiling as a niche writer, the power of television put him on the cover in less than a year.



Maltin met his wife Alice while making the rounds of classes and film societies. Her first impression of him wasn’t the stuff of rom-coms, but it was the start of a life-long love and partnership.

LM: *I graduated from NYU in '72. I met Alice in '74. A mutual friend invited her to the William K. Everson Theatre and Film Society. The society of the die hard film buffs.*

I had spoken at his NYU evening class as a guest speaker and Alice met me that night and do you know what she said? She said I was “Unresponsive.” She will never let me forget this.

At the Society, my friend said, “Look out for that girl from my class.” He said, “You’ll remember her.”

I saw her come into the room and waved hello. She came and sat with me and we watched two silent films. Two rare silent films. Two obscure silent films. They were Maurice Turner’s The Whip and Paul Burns’ Open All Night.

Not every girl you meet is going to willingly sit through two obscure silent films. It was an excellent sign. We started dating and immediately talked about getting married. There was just something right about it. And that was forty-four years ago. We just passed our 43rd anniversary.

Alice and Leonard’s daughter, Jessica, was born in 1986. He named his production company JessieFilm after her.

4. CAN YOU RIDE A HORSE?

Maltin’s profile as an author continued to rise. As part of his book promotions, he was invited to appear on several New York chat shows. The hosts found him charming and his natural, conversational manner on television ended up impressing some very important people.

LM: *I was lucky enough to get on the Today Show to promote one of my books called The Great Movie Comedians, and Gene Shalit was interviewing me. They’d do a pre-interview with you, and Gene waved a piece of paper at me and said, “Do we have to stick to these questions,” and I said, “Ask me anything you want.”*

I had become comfortable by that time being a guest on talk shows. Large and small. Sometimes very small. Apparently it was a lively, fun segment and somebody two thousand miles away at Paramount Television saw it and called.

My phone rang. Alice always picks up the phone. They said, “May I speak to Leonard Maltin.” She said, “May I ask who is calling?” He said, “Bruce Cook from Entertainment Tonight,” and she said, “May I ask what it’s in reference to?” He said, “Employment.” She said “Yours or his?” He said “His” She said, “I’ll put him right on.”



They wanted to do an audition. I had the worst cold, the most awful cold, but I wasn’t going to say no. So, I got on a plane and came out here and I met Tim Bellows, the legendary newspaper editor whom Barry Diller had convinced to try his hand at television.

So, he said, “Can you do two movie reviews tomorrow morning?”

I’ve read about the silent movie era where the assistant director would come out early in the morning to the front gate. There would be a swarm of people that wanted extra work. He would say, “You. Can you ride a horse?” Of course you said “yes” whether you could or not because you wanted to make your three bucks a day.

When they said, “Can you do two movie reviews tomorrow morning,” I said, “Yes sir.”

So, the next morning, we taped in Merv Griffin’s old studio on Vine street. I got on a plane and

flew home Thursday afternoon. On Friday, Alice and I got on another plane to go to Columbus, Ohio, for the CINEVENT. A film buff gathering.

I'm in the dealer's room looking at stills and posters and a guy says, "You were good on TV last night." I said, "What?" He said "I was flipping channels and came upon you on TV." I said, "Doing a movie review?" He said "Yeah."



Maltin had signed a contract saying that using the two reviews was perfectly acceptable for the AFTRA minimum he had been paid. No one had told him they were going to be used, but no one had breached a contract. Despite the early chaos, his reviews were a hit and rode the cultural wave of TV film criticism that was washing over America. Maltin describes his time at ET as fun, experimental, and familial. He credits ET with getting him to Los Angeles, which he considers home.

5. SHE DIDN'T WANT TO DISAPPOINT AN AUDIENCE

Most Trojans think of Professor Leonard Maltin as the teacher of the Film Symposium class—the Thursday night fixture in Frank Sinatra Hall. Every week Maltin screens a current film and invites a guest associated with its production for a Q&A session.

Stories from Film Symposium could fill several books. Countless film, television, and interactive artists and executives have sat in Maltin's class as guest speakers and as visitors. Sometimes Maltin screens a classic film, and, on one such occasion guest Angela Lansbury answered an unusual request with her usual grace and charm.

LM: I showed Frank Capra's State of the Union and [Lansbury is] wonderful in it, playing older

than she was which she often did in the early day. At the beginning of the class, I asked, "Do any of you know who Angela Lansbury is?"

Every single hand went up. From Murder She Wrote. That's not usual.

The night opened with a series of clips. A video tribute to her. A very good sum up of her career. And at one point she was standing in front of an orchestra in a ball gown and midway through the performance, the image dissolved to her continuing the song as Mrs. Potts from Beauty and the Beast and you heard three hundred people go "ohhhhhhhhhhhhh!"

I opened it up to the class and a girl way way in the back asked, "Could you sing Beauty and the Beast?"

I was about to say, "No, that's not fair. It's late at night. She hasn't warmed up her voice. Give her a break," but something in me said, "Shut up."

She said, "Oh well I really couldn't. Well, alright." And she sang just the first two lines a capella. The place went mad. Absolutely mad. Talk about magic. It was classy. And you know why she sang that song for them? She knew never to disappoint an audience. That's her theater training. Old school.

Maltin's guests have included well over a hundred alumni of the School of Cinematic Arts. When an alum sits on his stage, the students in the audience often picture themselves up there in the future getting the



Maltin interview experience. Over the years, he's looked for a common thread connecting SCA alumni, and one in particular stands out: SCA alumni work together. The film with only one Trojan on it is an anomaly. Many of the life-long collaborators that sit on Leonard Maltin's stage met in Leonard Maltin's class. Leonard Maltin has had many roles. But in the history of legendary SCA classes, Professor is the most important.



DON HALL RETIRES

Don Hall is always a quiet presence in every room. But in the world of sound design, Hall has been making noise for more than sixty years. Hall, who started teaching at USC in 1995, retired this year.



In a career of more than ninety credits in film and television, Hall worked with some of the industry's most influential directors—among them Otto Preminger, Robert Wise, Arthur Hiller, Hal Ashby, Peter Bogdanovich, Mel Brooks, Robert Altman, William Friedkin and John Frankenheimer. Among his credits you'll find *Porgy and Bess* (1959), *The Alamo* (1960), *The Best Man* (1964), *Butch Cassidy and the Sundance Kid* (1969), *Young Frankenstein* (1974),

The French Connection (1971), *Firestarter* (1984), *Single White Female* (1992), both iterations of *M*A*S*H* (the film in 1970 and TV series in '72), *Lost In Space* (1965-68), *Barnaby Jones* (1973), *Charlie's Angels* (1976) and *The Love Boat* (1977).

Hall worked at Goldwyn Studios, 20th Century Fox, Spelling-Goldberg Productions, and was Vice President of Post Production at Walt Disney Studios. His work has been honored with a BAFTA (*Butch Cassidy and the Sundance Kid*) and two additional nominations, five Cinema Audio Society (CAS) Awards, three Motion Picture Sound Editors (MPSE) Awards, two Emmys with three additional nominations, and The Peabody Award for excellence in television series for *M*A*S*H*. Other recognition

includes an MPSE Career Achievement Award in 2004, the Academy of Motion Picture Arts and Sciences John A. Bonner Medal of Commendation and the Editor's Guild Fellowship and Service Award. Hall has served on the Academy's Board of Governors, the Executive Committee for the Student Academy Awards and the Scientific-Technical Council.

At SCA, where he taught Intermediate to Advanced Sound, Production Recording, Sound Design, Sound Editing and Mixing, students relied on his expert advice and willingness to help them hone their work. His legend quickly spread among incoming students—the small, quiet man with the resounding reputation.

CONGRATULATIONS DON! By Rich Hyland

Little did I know when I came to USC what an impact Don Hall would have on my life. His presence made me a better person both personally and professionally. It didn't take long to see what a passion he has for filmmaking and particularly the art of sound.

His extraordinary leadership as head of the sound track set a positive tone for everyone in the sound department. He is also one of the most generous people I have ever known. Generous with his time, knowledge and talents. Don's good nature, pleasant demeanor and sublime humor made him a joy to be around.

His professional resume reveals a clear indication of his abilities and achievements, but more importantly the sincerity of his actions towards every person that he has encountered has truly been an inspiration to all and gave us the opportunity to see the possibilities of what we could accomplish.



John August and Allison Raskin *Writing A Living*

By Desa Philadelphia



Since graduating from the Peter Stark Producing Program in 1994, John August has had an eclectic career as a writer of films (*Go, Big Fish, Charlie's Angels, Corpse Bride, Charlie and the Chocolate Factory*), young adult novels (the Arlo Finch series), short fiction, and a Broadway musical (*Big Fish*); and as a director (*The Nines*). He's also created apps and cohosts the popular *Scriptnotes* podcast.

Allison Raskin graduated with a BFA from the John Wells Division of Writing for Screen & Television in 2011, and is also in search of variety. She has since been an actress (*Dating Strangers*), standup comic, YouTube star (*Just Between Us*), novelist (*I Hate Everyone But You*), sitcom writer, and director (*If Men Lost Their Virginity Like Women Lose Theirs*).

August and Raskin met up with *In Motion* to chat about the writing life. Here are some highlights.

Why California?

JOHN AUGUST: What's weird about screenwriting is that it was invented here, in California. They started shooting movies and then realized they should write down what they were doing. It was just a plan for shooting a movie, and then it became this art form because people who got better at describing things got hired more often. It is an art form we created.

ALLISON RASKIN: I actually came to California (from New York), mostly to see Pomona (College). We stopped and checked out USC and were going to go to the creative writing division, but my mom said "we should check out the film school." Words she has regretted ever since (they were losing me to California, potentially forever). But it was when I came to the USC film school that I knew I didn't just want to be a writer, but a screenwriter.

You've Graduated; Now What?

JA: (At USC) I remember feeling like everyone was on top of each other. But that was good because that is what film school is supposed to look like, everyone piled on top of each other.

AR: I definitely did not know anyone who was not in my program. It is terrible to graduate wanting to be a writer. It is probably one of the hardest things you can do. I was interning, and I was pretty lucky because my parents treated the first couple years after college like grad school. They were able to help me out, which led me to succeed in a way that I feel I was very lucky and privileged to do. I interned at Valhalla, and one of my bosses there helped me get a job as an assistant at Anonymous Content. My year of learning the business part of the business (I would not recommend it). I was not writing during that year, but I was making content. One of the clients was Martin Starr, and I asked him to be in my web series. There is a video on the internet of Starr being weird in my bathtub, and I showed that to my boss and my boss was like 'Oh this is actually pretty funny' and he signed me as a client off this desk. Which is sort of the dream, but then nothing happened for years after that.

JA: I had a similar experience. Not Martin Starr being weird in a bathtub, but classically, when you come out of film school, you're an assistant, and it feels weird because you have learned all this stuff, and the majority of your job is answering phones and making

copies and doing all this basic stuff. But in doing that, I learned what I didn't know. I learned what questions to ask. I said, "Okay, today I am going to ask one smart question: 'Can you explain why you did this in the budget?' 'Why did you do this thing?'" I wrote my first script while I was working at Universal at that boring desk.

What's Your Thing?

AR: I think as a writer I write the things I am capable of writing. I love sci-fi, but I don't think I am a good enough writer to write sci-fi yet. And so I am sort of aiming for the middle.

JA: The web series stuff you are doing, that did not exist when we were starting out. That sense of being a writer and a performer is new from a production standpoint. When did you realize you were going to be in front of the camera, and not only a writer for the camera?

AR: I always liked performing. I did theater growing up. I did standup, I had a lot of comedy performance experience. It took me a long time to feel like an actress and not like a comedian on camera. For me, it was what worked. I wrote so many scripts and no one cared or wanted to read them, and suddenly you have a YouTube channel and it gets you in the door. I was lucky enough that I had this following and I had the ability to produce scripts.

JA: Performing exposes people to your voice. Even though your voice on the page and performing is not the same, I think the reason I got jobs is because people read my scripts and heard my voice and thought my characters were real people. Whatever you do to break that first little barrier is great.

AR: After selling three shows and it not going anywhere, my comedy partner and I had an idea for a YA novel. Literally a day after meeting with an agent we had an offer and a bidding war and then we had a novel. I realized that, for me, storytelling was the most important. And writing in general. That is what helped me get into the scripted podcast space, the most rewarding project I have done. I wrote, directed, and starred in a twelve-episode comedic soap opera podcast *Gossip*. Getting to have my own show, even though it wasn't on screen, was amazing.

How to Break In

JA: I get frustrated when I hear screenwriters say 'I could never write a book' or 'I could never write a play.' I think as a writer we spend a lot of

time looking for permission to make what we want to make. And I think the web series and podcast is a way of not looking for permission anymore.

AR: The number one piece of advice I give everyone is that, yes, it is great to be a director's assistant, but it is not that helpful if you are not also directing. You have to get out there and do it. I have been directing a lot this past year and I realize I like that so much more than performing. I am moving into more of a writer/director role than a writer/actress role. I think you have to be open to what is appealing to you, and I think that may change over time. And maybe in five years I will want to be performing more, but right now directing is what makes me the most excited.



JA: When I came through USC, there was a screenwriting program, there was the production program for directors and editors, there was Stark. As these new disciplines come up, there is a whole range of things that are sort of the same stuff. Like with games, there is a narrative.

AR: It is different when, coming out of school, your first script gets on Black List. Then it is all about the project. But, if that doesn't happen, then you have to learn how to build your own brand.

JA: But if you have that Black List script, most people are not going to be buying that script. They are going to be working with you, so you are going to be selling yourself in that meeting.

AR: You have to exploit what is different about you, you have to find that thing that's weird and different and a little touchy and go at it so hard till you don't have to do that anymore.

JA: Let them pigeonhole you, let them pay you to be pigeonholed, it is a privileged to be pigeonholed!

Whose Story is It?

AR: When I was allowed to hire writers for my podcast, I wanted a female only writers room. It was a show for women so I wanted women to be writing the show. Something I think about a lot is, 'what kind of stories am I qualified to tell?' When I was here I wrote a script about an All-American college couple and then the girl realizes he is a trans man; a rom-com about 'will they stay together?' I don't think I would write that now. It is not my story to tell. I don't have that experience. For so many writer, that is their truth. Even with my most liberal friends there is some push back on that idea that you can't tell every story, but I really think that is what it comes down to. Giving that person the show and promoting those people to make the content. I think that is a very important next step.

JA: These issues of content and inclusion are not just about what is fair for the writers and getting their stories out there, but making sure that the shows we make are very mindful of the diversity of experiences that are out there. Finding writers from different backgrounds so that we can see different perspectives, not just L.A. folks. Stories can be universal with different experiences.

Congrats! You've Got A Career

AR: In one way I feel like I have accomplished a lot, and in another way I feel like I have done nothing. I have never written on a TV show. I have sold four pilots but I have never been staffed or seen a show go to air or gone to set week to week. So, that is #1 on my bucket list. Honestly, the biggest thing, and I don't know if this will ever come, is just feeling like I am in! This is my career. I don't have to worry every year if I will make enough WGA money to have health insurance. It might not always be projects I want to be doing, but I will be working. I think it takes a while to get to that place.

JA: I get that. For me, it was once my first movie was made and came out, and at the premier I saw that the movie turned out well and people liked the movie, and I had a feeling like I could do this.

AR: What do I do next?

JA: I envy you because there are so many things you can do. But I also recognize that because there are so many things you can do it is hard to know what to do.

Check out the full conversation in the online version of *In Motion* at: cinema.usc.edu/AugustRaskin

SCA THESIS *Has* INTERNATIONAL IMPACT

HOW A STUDENT FILM IS
HELPING IN THE FIGHT
AGAINST CHILD TRAFFICKING

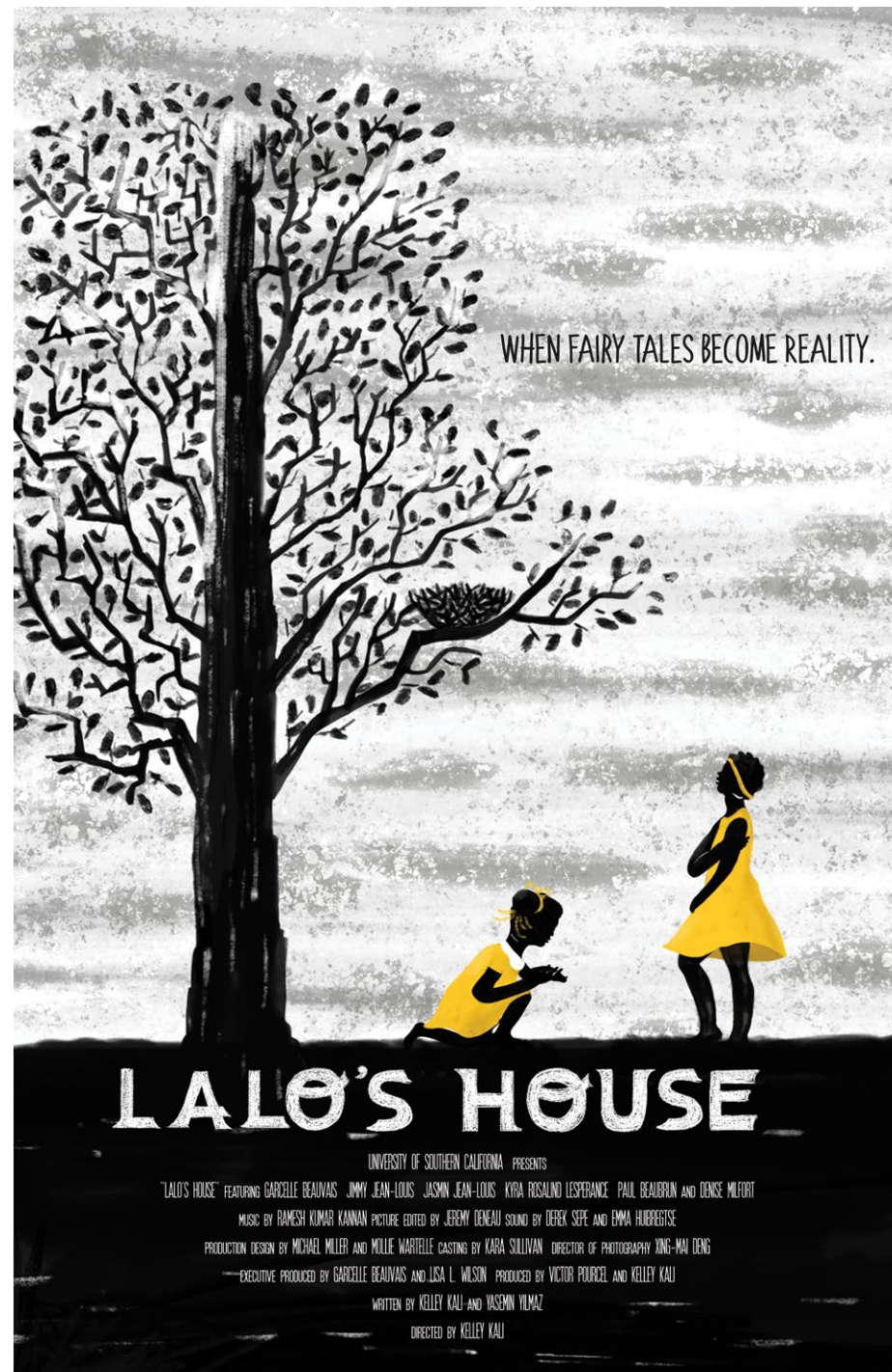
By Phenia Hovsepyan



The School of Cinematic Arts student film *Lalo's House*, which won a 2018 Student Academy Award in the narrative category, is testament to the powerful the connection between filmmaking, entertainment, and social advocacy.

Director Kelley Kali's thesis included more than a dozen other SCA students. The film premiered at the Pan African Film Festival in February 2018, where it won the Programmer's Award for Best Short. Since then, *Lalo's House* has become an international change agent for a global problem too readily ignored.

Filmed on location in Haiti in the local Creole dialect, *Lalo's House* is the story of two young girls who are kidnapped into human trafficking, and older sister Manouchka's struggle to preserve the innocence of her sister, Phara. Kali, who graduated from the MFA program in the Film & Television Production Division in 2018, learned about the child trafficking issues in Haiti while studying anthropology during her undergraduate years. She subsequently went to Haiti and investigated a Catholic orphanage where a nun was putting girls as young as 12 years old out for prostitution. Harrowing documentary footage, which Kali used as her application to SCA, also inspired the back story of the narrative short.



There are films that serve purely to entertain, and then there are those that captivate the audience through artful storytelling, while also shedding light on tragic elements of the human experience in an attempt to advocate for social justice. "People are often times more inspired by watching a film about a subject matter than listening to a politician. As filmmakers, we need to realize the influence that we have on viewers. My crew and I choose to use our influence to bring awareness to the issues of human trafficking," Kali says. "I want people to watch the film and feel connected to our characters so much that they want to learn more about what they can do to help in their own communities."

Indeed, *Lalo's House* has inspired change both in the United States and in Haiti. When Fabienne Pierre, a member of the UNICEF Next Generation Steering Committee, came across a trailer for the film, she was inspired to use it as a tool to spark an important conversation about child trafficking legislation in the U.S. According to the International Labor Organization, trafficking generates an estimated \$150 billion in annual profits, with

approximately ten million children subject to modern slavery. Human trafficking has been reported in all 50 of the United States, and New York was one of only two states (the other being Alabama) that require proof of force, fraud, or coercion when prosecuting child traffickers. Pierre held a screening of *Lalo's House* in New York City and invited local elected officials to participate in the discussion, shedding light on the legislative loophole which required children to testify against their traffickers. "After the event, New York State Assembly Member Rodney Bichotte went on to co-sponsor a bill which would put an end to the loophole, and quickly delivered a press conference about the importance of anti-trafficking efforts," recalls Pierre. "After months of tireless advocacy, the legislation was passed in both the New York State Assembly and the New York State Senate in June 2018." The impact didn't stop there: A representative from the United Nations who attended the screening, is now using *Lalo's House* as an advocacy tool on the international stage.

Professor Michael Taylor, who oversees the Media Institute for Social Change (MISC),

was Kali's thesis mentor. He says *Lalo's House* is a shining example of the kind of impactful film he hopes SCA students are inspired to make. "It is an entertaining movie with a terrific story, but it also has a very powerful message," says Taylor. "We never thought it would find its way to the UN or the NYC legislature right as they were about to vote on a human trafficking bill." Taylor feels a great sense of pride for Kali, who he said overcame many obstacles to take *Lalo's House* from idea to execution. "It was intended for social change, and then it went out into the world and got used as an agent for social change. That's perfect!"

Lalo's House also made its way back to Haiti, where the US Embassy hosted a screening and discussion session attended by both citizens and government officials. The screening got a lot of media attention and in the weeks that followed a National Action Plan Against Trafficking in Persons was signed in Haiti. U.S. Ambassador Jeanne Clark personally credits Kali for sparking a national dialogue on an issue very difficult to discuss. "Rare are those occasions when you can actually pinpoint a catalyst to action, but *Lalo's House* spearheaded change," Clark says. The Ambassador says the film will continue to be screened around the county as part of a multi-sector approach for awareness, adding that, "The Creole-language film allows for rich follow-up and discussion as to how to strengthen community and government efforts to fight this global challenge."

Kali remembers the first screening of *Lalo's House* in Haiti as being a "tidal-wave of emotions." She recalls how many Haitians were confused about such horrific things happening in their country, and the vivid image of a young girl standing up with tears in her eyes and exclaiming, "Things like that absolutely happen here!"

That her work would be used as a tool for spreading awareness and education is not something Kali could have predicted nine years ago when she first went to Haiti. Seeing real change happen in the country because of her film, Kali says, makes her overwhelmed with gratitude. She is working on expanding the short into a feature film. "You talk about social change, about wanting social change, needing social change, and then you step back and see that your work is actually making a difference. That is remarkable."

CLOCKWISE FROM BOTTOM LEFT: Cinematographer Xing-Mai Deng; Actor/Executive Producer Garcelle Beauvais with extras; Actors Kyra Rose and Jasmijn Jean-Louis in a scene from the film; Director Kelley Kali; Actor Denise Milfort in character.



SUMMER, CAMERA, ACTION!



LEARNING THE CRAFT AT THE SCA SUMMER PROGRAM

By Hugh Hart



On a sleepy afternoon in July, it was baking hot outside but very cool inside instructor Jay New's "Beginning Filmmaking" classroom on the third floor of the School of Cinematic Arts (SCA) building. There, sixteen teenagers energetically tuned in to the importance of "voice" in filmmaking as New projected YouTube clips that playfully dissected Wes Anderson and Chris Nolan's cinematic obsessions.

Next, New (MFA Film & Television Production '10) noted that his own classmates, Ryan Coogler and *The First Purge* director Gerard McMurray, had already defined their signature themes just a few months into their studies at SCA. "From *Fruitvale Station* to *Creed* to *Black Panther*, Ryan's dealing with black families, and he started doing that in his first semester at USC," New told the students. "Gerard tells stories about a band of brothers who go to war against a common enemy, and he started doing that in his second semester. What I've found is that filmmakers who find their voice early are more likely to have success in this business."

During a class break, students chatted about the challenges of honing their own distinctive talents over the course of five short film assignments. Alicia Qian, a 17-year old from San Jose, had a tough time with her "Short Narrative" project but savored the "Experimental" realm. "I went all out and had fun filming my friend washing her face and stuff like that," Qian says. "I'm going to replace all the audio with human sounds so when the water turns on, it's going to be like 'SSSHHHH.'" 18-year old Chicagoan Connor Hu discovered a new-found respect for deadlines while working on his comedy short *I Need Coffee*. "I finished the script for my new film at three in the morning on Sunday and we shot it on Tuesday," he says. "I feel like finishing an assignment is mandatory, sleep is optional." And 17-year old Mexican Miguel Araiza used Sony NX-1 digital video cameras, boom mics and Avid editing suites housed in SCA's basement post-production space to make his sexual assault drama short *Maddie* as part of a three-person team. He says, "Back home in Cabo, I'm used to doing stuff by myself and didn't have a clear idea of how all the pieces come together with a film crew. At USC, it's been great working with all these other people who are just as interested in movies as I am."

For a month and a half, Qian, Hu, and Araiza drilled into the art and craft of filmmaking alongside hundreds of other like-minded peers enrolled at the School of Cinematic Arts' Summer Program. Organized as two separate six-week sessions, the 2018 program attracted a record 349 participants, including 141 "minors" [ages 16 and 17] and 101 international students. The draw? More than 30 college-credit courses in cinematography, editing, animation, writing, directing, producing, computer graphics, virtual reality, interactive game design, and entertainment business, taught largely by members of SCA's regular academic-year faculty. The focus? Hands-on filmmaking experience.

Summer Program Director David A Weitzner said "The vast majority of our classes are production-related because students who come here want to take something home with them." The Program also gives young filmmakers an opportunity to explore campus life at USC," Weitzner noted. "Attendance does not guarantee admission to USC but over the years, we've seen a number of Summer Program students matriculate into the main body of the film school, and that to me is pretty thrilling."

A Focus on Professionalism

Weitzner, a former movie marketing executive, instigated major changes when he took charge of the curriculum thirteen years ago at the invitation of Dean Elizabeth M.

Daley. Among his improvements, Weitzner forged partnerships with Warner Bros., Disney and Universal. Weitzner recalled, "I'm a marketing guy through and through, so when I got here, I called my friend Alan Horn, who was then President of Warner Bros, and I pitched him on creating a production class for producing and directing. He went for it." In 2012, when Horn moved on to run Walt Disney Studios, Weitzner re-connected with the executive and set up a production class at the company's Burbank complex. Expanding further, Weitzner got on the phone with his pal Ron Meyer, Vice Chairman at NBCUniversal, and together they organized a summer production class offering students access to the Universal Studios lot.



ABOVE: Mark Burnett Endowed Chair, David Weitzner. BELOW: Summer Program Professor David Maquiling

Summer Program's studio-affiliated production courses have provided invaluable practical experience for young filmmakers, according to David Maquiling, who oversees the USC/Warner Bros. producing and directing class. "They've been incredible partners because one day a week, we go to the lot," he said. "Directors, editors, and cinematographers introduce the different departments and show the students how a studio really works." The Warner Bros. set visits culminate with a labor-intense weekend shoot in which students, working in teams of six, shoot their projects on French Street (where *Casablanca* was filmed), Midwest Street (backdrop for TV's *Gilmore Girls*), New York Street and the so-called "Jungle" set.

"My approach is, you learn filmmaking by doing it," Maquiling explained. "I'm here to set the students up with all the basic knowledge they need to become professionals, but then they have to go out and cast the actors, do the paperwork, get the permits and make the films. My standards for the Summer Program are exactly the same as the regular year, except that what we normally cover in 15 weeks, I do in six weeks. It makes the students understand the importance of deadlines and not being too precious while still doing the best work they possibly can."

Summer Program's compressed time frame lends a sense of urgency to course work that Weitzner, holder of the Mark Burnett Endowed Chair, sometimes finds astonishing. Describing the origins of David Balkan's Advanced Screenwriting course, he said, "I remember

when David took me out for drinks and pitched me a class where students would create a three-act screenplay in six weeks. I'm a student of the studio system. I've been in the business forever. I told David, 'No, it can't be done. Writers need a half year to a year.' He said, 'Well let's just try it.' So we did, and now Advanced Screenwriting is the most popular writing class we've got."

International Reach, Local Connectivity

The Summer Program prides itself on welcoming cinephiles from around the world. Aspiring filmmakers from China, Brazil, Saudi Arabia, India, South Korea and sixteen other countries flock to USC during the off season, eager to immerse themselves in American-style movie instruction. Additionally, SCA now exports its curriculum overseas. Funded by donations from media entrepreneurs Tom Freston and Saad Mohseni, the annual USC/MOBY Filmmaking Workshop in Dubai brings together six film and television talents from Ethiopia and six from Afghanistan for a week-long boot camp. Maquiling, who runs the workshop, said, "These editors, directors and producers are all professionals but they don't necessarily know the American system for scheduling and putting together your day. Ethiopians and Afghans prep, shoot and edit in the hotel rooms where we stay. For me, it's inspiring to see that kind of cross-pollination."

SCA's Summer Program also engages with young filmmakers in USC's own backyard via the Neighborhood Academic Initiative. Funded mainly by the Berdakin Family Foundation (established by SCA adjunct professor Diego Berdakin), the NAI Filmmaking Workshop offers 60 local teenagers a free month-long course in filmmaking. "The kids edit downstairs and use the exact same equipment as our regular students," said Maquiling. "Even though most of them never edited video or touched a motion picture camera before, they pick up the technology very quickly. It's only four weeks but these guys have so much energy, they work really hard and find great stories."

Assistant Director Ty Strickler has witnessed robust growth in the Summer Program since attending summer sessions himself in 2007. "We have at least 25 percent more classes now compared with when I went to Summer Program as a student," says Strickler, who later earned his MFA in Film & Television Production before becoming Assistant Director in 2011. While working with Student Service Coordinator Anne Choi to ensure a quality experience for Summer Program enrollees, Strickler has also taken pains to cultivate more diversity among faculty members. He says, "One of my big missions with David is to bring in more women and people of diverse backgrounds. This year we hired Skye Borgman, a wonderful D.P. who's been teaching at SCA for a couple of years, to lead cinematography classes." Filmmaker Rebekah McKendry, affiliated with indie production company Blumhouse, also joined the 2018 Summer Program to teach the Universal Studios class. Strickler says, "It's a slow process but we've been making strides."



A Legacy of Success Stories

Attracting high-caliber talent as the off-season adjunct to the nation's number-one ranked film school, Summer Program has yielded numerous success stories. They include Jean de Meuron, who earned an Oscar nomination for executive producing the 2016 short film *La Femme et le TGV*. On the local front, Noé Flores joined the Neighborhood Academic Initiative at age 14, then attended USC on a full-ride scholarship and graduated last year with a BFA in Film & Television Production.

Then there's Fatema Hussaini, who traveled from Kabul to study at SCA several summers ago. "The students voted her documentary number one on the last day of school," Weitzner said. "But she

didn't want to go back to Kabul." After escaping from handlers at Kennedy Airport, "Fatema wandered the streets of New York with her suitcase and her broken English," Weitzner recalled. "She ended up in a shelter and called me, hysterical that she'd be arrested and put in jail. I sent her a ticket back to Los Angeles." Hussaini lived with Weitzner and his wife for seven months. She eventually secured a green card through an immigration lawyer hired by SCA donor Mark Burnett. "Fatema now lives in Arlington, Virginia, and just signed a contract with 'Voice of America' as a segment producer," Weitzner said. "She's a credit to everything the program stands for."



All the indications pointing to success stories in the future could be found in the promising work showcased at the Summer Program's grand finale in August. Gathered inside the Fanny Brice Theatre, student filmmakers screened shorts films selected by their peers as the cream of the summer crop. Inventive genre pieces included exorcism horror (*Shot in the Dark*, directed on the Warner Bros. lot by Julián Cortiz), time travel (*Continuum* by Lily Mehallick), and psychological thriller (*Docile Bodies* from writer-director Luis Madrazzo). Instructor Jay New's Beginning Filmmaking student Connor Hu and classmate Adrian Wong made the cut with their character-driven slice of life *I Was Up All Night Day Dreaming*. Comic relief arrived in the form of zany TV spots for hot sauce that were created by students in the Commercial Directing class.

After the screenings concluded, students mingled one last time around the SCA courtyard's Douglas Fairbanks fountain for a flurry of fond farewells. "A very significant part of our success with the Summer Program comes from word of mouth," Weitzner observed. "Our students talk to each other, they stay in touch, they create communities and make friendships. At the party after we screen the films, it's amazing to watch how these kids have bonded."

Ken Miura

by Midge Costin, Associate Professor and Kay Rose Endowed Chair in the Art of Sound and Dialogue Editing

SCA lost a legend this summer when the beloved Ken Miura, sound instructor and eventually Associate Dean, passed away peacefully at his home in Torrance on June 4th at the age of 89. In his 49 years at USC, Ken inspired generations of student filmmakers and launched the careers of many of the most successful cinematic sound professionals in the world.

When I came to USC as a grad student in the fall of 1982, Ken was on sabbatical helping to wire the stages at Skywalker Sound. I'm of the belief that Ken is the reason George Lucas stayed in touch with his alma mater. Legendary sound designer Ben Burt's career was made when Lucas, on the verge of shooting *Star Wars*, called Ken to ask if he had another Walter Murch. In SCA alum Raymond C. Lai's short biopic *Ken Miura: Unheard Of*, Burt says, "I came to USC in 1971 and met Ken Miura and took his class in sound. Ken is charming, friendly, easy to talk to and has a great sense of humor. You felt you could bare your feelings to him if you needed to."

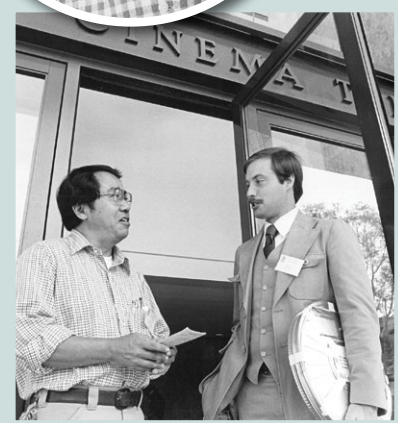
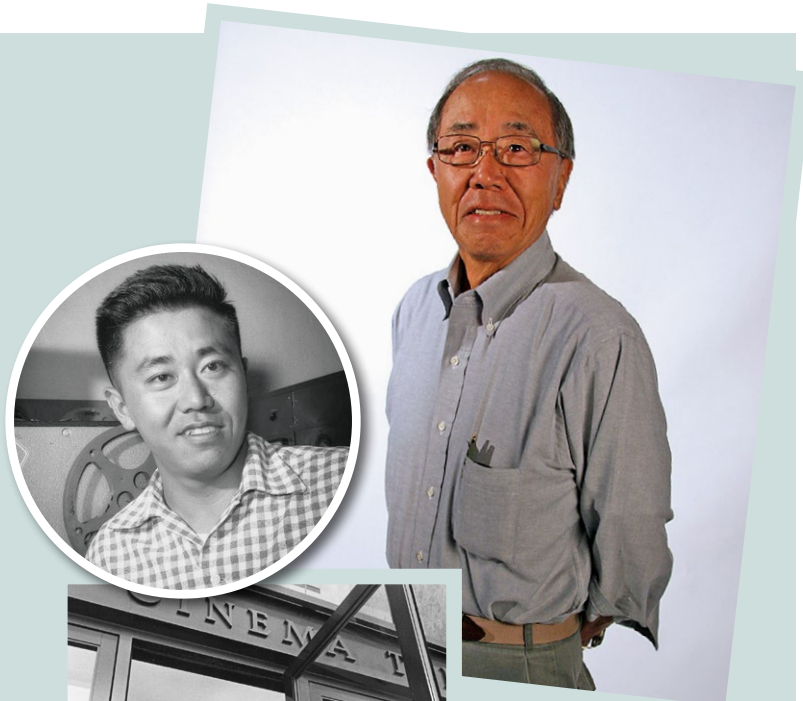
Seven-time Academy Award winning sound designer Gary Rydstrom says in that same documentary, "Behind the scenes Ken would set up the world so we could thrive. He was always bucking you up even after you graduated. The only reason I ended up at Skywalker with this career is that Ken set me up."

It was Ken's life as much as his classes and support that inspired us all. A native Californian, Ken and his family were among the approximately 110,000 people of Japanese ancestry who were relocated to internment camps in the 1940s. Upon release, his family's residence had been tended to by a friend who allowed them the rare gift of returning home. After this difficult period, Ken enlisted in the Army, serving two years in the Signal Corps under Gen. MacArthur in Japan where he lent his language skills to the war effort. It was here that Ken learned to operate a camera. Ken attended USC on the G.I. Bill. In 1952 he began his career as a re-recording mixer at CineSound. In February of 1956 he began as a staff member at USC.

As a student, I was always so impressed with what a friendly and inviting place the sound department was. Ken would invite the Sound T.A.s over to his house for dinners. He created a family atmosphere in the department. In 2000, when I became head of sound, I sought Ken's advice and mentorship. He was very clear about always putting the students first. He was kind and caring and set a standard we try very hard to live up to today.

When Walter Murch got word of Ken's passing, he wrote, "Farewell Ken, you were the gatekeeper to a fabled land of sound." I know I speak for many people when I say a deeply felt, "Thank you Ken. You changed our lives."

Ken is survived by his two daughters, Lisa Thompson and Karen Miura-Conklin (Gary Rydstrom remembers buying Girl Scout cookies from them); his grandchildren Tyler & Dylan Thompson, Malia and Alana Conklin. His beloved wife Mary Jane Miura passed away in 1999.



FROM TOP: Ken Miura in 2017, Miura as a young faculty member in 1956, Miura with Professor Ben Burt in front of Norris Cinema Theatre, Miura at a recording session in 1956 demonstrating a state-of-the-art Stencil-Hoffman magnetic recorder, Miura at commencement having his robe adjusted by long-time staff member Deri Leong-Miller, Miura holding court with professors David Howard and Ted Braun [center].



Paul De Meo (1953-2018)
Screenwriter and Video Game Executive

Paul De Meo taught Screenwriting at the School of Cinematic Arts.

De Meo studied at the California State University, San Bernardino, where he met life-long friend and creative partner, Danny Bilson (chair of SCA's Interactive Media & Games Division). The pair went on to collaborate on sci-fi cult-classics like *Trancers* (1974) and *Eliminators* (1986). De Meo is best known for writing Disney's *The Rocketeer* (1991), and his work on the 1990s TV show *The Flash*. In 2006, De Meo co-wrote *The Flash: Fastest Man Alive* for DC Comics with Bilson. De Meo also created and produced many video games, including the immensely popular series, *The Sims*.

He is survived by his wife, Lauren Glassman, and two daughters, Miranda and Annabella.



Gary Kurtz (1940-2018)
Producer

Gary Kurtz studied filmmaking at USC, and was a driving force behind the success of *Star Wars* (1977) and its masterful sequel, *The Empire Strikes Back* (1980).

Kurtz got his start as an assistant director on *Ride in the Whirlwind* (1966), a low-budget Western that starred a then unknown Jack Nicholson. He left Hollywood from 1966 to 1969 to serve in the Marines during the Vietnam War. Kurtz was introduced to George Lucas by filmmaker Francis Ford Coppola in the 1970s, and produced the surprise hit *American Graffiti* in 1973. He was a producer and integral part of the original *Star Wars* Universe, shooting parts of both *Star Wars* and *The Empire Strikes Back*. He also produced the films *Return to Oz* and *Slipstream*.

He is survived by his wife Clare and three children, three stepchildren, and four step-grandchildren.



Jose M. Deetjen (1937-2018)
Attorney

Jose Deetjen was a trustee of the John C. Hench Foundation, and co-dedicator of the School of Cinematic Arts' John C. Hench Division of Animation & Digital Arts, and John C. Hench Endowed Division Chair.

Born in Havana, Cuba, Deetjen got his J.D. from Southwestern University in 1979 and worked as counsel for the Walt Disney Corporation. It was there he became close friends with legendary animator John C. Hench. Following Hench's death in 2004, Deetjen, his wife Leonor, and Sandy Huskins, who was Hench's longtime assistant, served as foundation trustees. In 2007, the foundation named SCA's Animation division, and endowed the Division Chair in 2018. In 1987, Deetjen was nominated to the Board of Directors of the Inter-American Foundation by President Ronald Reagan.

He is survived by Leonor and their two children.



Mckenna Martin (1998-2018)
Student

Mckenna Martin was a student in the John Wells Division of Writing for Screen & Television.

Martin had a love of performing from an early age, and was a talented actress, singer, model, and dancer. A sophomore studying screenwriting, she was also a gifted writer and filmmaker. She was a USC Presidential Scholar and leader within the Trojan community, serving as a Resident Assistant and mentor.

She is survived by her parents, Cynthia and Michael.



Paul Junger Witt (1941-2018)
Producer

Paul Junger Witt was on the SCA Board of Councilors.

A New York native, Junger Witt studied at the University of Virginia and came to Los Angeles to work in the mailroom at Columbia Pictures. Witt went on to run Witt/Thomas Productions in the 1970s and '80s and, with partner Tony Thomas produced hits like *Empty Nest*, *Blossom* and *Beauty and the Beast*. Witt married writer Susan Harris, creator of *The Golden Girls*, in 1983, and the company became Witt/Thomas/Harris Productions. Witt also produced TV series *Here Come the Brides* (1968-1970) and features such as *Dead Poets Society* (1989). He had a great passion for the environment, and devoted time and resources to conservation efforts.

He is survived by Harris and their five children.



Jon Huntley (1967-2018)
Filmmaker and ALS Activist

SCA alumnus Huntley got a BA in Accounting from USC, and later an MFA from the Production Division in 1997.

Huntley, who worked for a few years in film development before becoming Chief Financial Officer for the technology company, FutureLogic, was diagnosed with ALS in 2012. He wrote a memoir, *Pockets of Joy*, about living with the disease, and, with his walk team, "The Happy Huntleys" raised more than \$220,000 to fight ALS. While living in long-term care at the Wasserman Campus of MPTF (Motion Picture & Television Fund), he edited many works for the facility's TV station. With the help of 100 MPTF volunteers, he made the short film *Matt and Maya* (2018), a love story about a couple dealing with ALS.

Huntley is survived by his wife, Rebecca, and their daughters, Olivia and Rachel.

[ALUMNI *Quicktakes*]

Scott Alexander '85 and **Larry Karaszewski '85** - Are writing the screenplay for the film adaptation of Nike founder Phil Knight's memoir.

Gregg Araki '85 - Is set to co-write, direct and co-executive produce a new show for Starz titled *Now Apocalypse*.

Lishan AZ '18 - Has accepted a tenure track position at UC Davis in their Department of Cinema and Digital Media, with a focus on teaching at the intersection between interactivity and the African American experience.

Thembi Banks '14 - Is one of the three winners of HBO Access's Directing Fellowship.

Jason Michael Berman '06 - Is producing the romantic comedy *Otherhood*, starring Angela Bassett and Patricia Arquette, for Netflix.

Brittany Beidleman '18 - Has taken a position with Treyarch, working on *Destiny II* as an Associate Level Designer.



Sabrina Brennan '18 and **Omar Willis '19** - Were Humanitas Prize Finalists for 2019 for *The David and Lynn Angell Comedy Fellowship* and *The Carol Mendelsohn Drama Fellowship*, respectively. **Joshua Kaplan '18** and **Charles Morris '19** were semi-finalists for the Angell Comedy Fellowship.

Comedy Fellowship.

Holly Brix '93 - Has sold her script *Happy Anniversary* to Paramount, which will produce with Platinum Dunes.

Steven Caple, Jr. '14 - Has been tapped to direct the limited drama series *White Tears*. The series is based on Hari Kunzru's critically praised novel of the same name.

Matthew Cervi '98 - Has produced the feature film *Juggernaut* about a man who seeks revenge over his mother's death.

Aneesh Chaganty '13 and **Sev Ohanian '12** - Their original screenplay *Run* has been acquired and fast-tracked by Lionsgate. Chaganty is directing, while Ohanian is set to produce.

Jon Chu '03 - Is attached to direct the story of the Thai soccer team's cave rescue. Chu is also slated to direct and executive produce *Good Trouble* for Freeform.

Garret Clark '15 - Is now a Creative Technology Designer at Disney Imagineering.

Ryan Coogler '11 - Is producing *Space Jam 2* for Spring Hill Entertainment. The long-awaited sequel will star LeBron James.

Akela Cooper '06 - Has been tapped to co-showrun the hourlong supernatural drama *Chambers* for Netflix.

David Crabtree '06 and **Jason Michael Berman '06** - Are attached to the action-thriller *Plane* for Mandalay Pictures. Berman will produce, while Crabtree is writing the script.

Jeff Davis '00 - Has been tapped to write and

executive produce the live-action reboot of the 1990s animated series *Aeon Flux* for MTV.

Scott Derrickson '95 - Will executive produce *Kill Creek* for Showtime. The hour-long drama is based on Derrickson's award-winning novel of the same name.

Stephen Desmond '05 and **Michael Sherman '04** - Have been tapped by FilmNation to adapt Paul Tremblay's psychological horror novel *The Cabin at the End of the World*.

Hana Dickinson '14 - Has been cast in the upcoming Comedy Central project *The Creator's Program*.

Evan Dodson '18 - Will participate in the 2018 Universal Writers Program.

Susan Downey '95 - Is producing an eight-episode docuseries about artificial intelligence for YouTube. Downey is also producing the crime series *Constance* for TNT.



Caroline Dries '04 - Will executive produce the superhero series *Batwoman* for The CW. The groundbreaking series stars a lesbian hero, the first in DC Comics' catalogue. **Chris Van Dusen '03** - Has been tapped to produce and serve as showrunner on one of Shondaland's new series for Netflix.

David Ellison - Is producing the female-led action film *The Old Guard* for Skydance Media. Ellison is also producing *Six Underground* for Netflix.

Connor Ellmann '17 - Won the ASC Haskell Wexler Student Award, Documentary Category, for his project *Forever Home*.

Josh Freidman, David Goyer '88 and **David Ellison** - Were given a straight to series order by Apple for Issac Asimov's classic novel *Foundation*. Goyer and Freidman will write and showrun, while Ellison executive produces.

Megan Ellison - Will produce the fifth picture for animation studio LAIKA. The film is set to star the voices of Hugh Jackman, Zach Galifianakis, and Zoe Saldana.

Rick Famuyiwa '96 - Is producing *Sadé* for Disney. The film will be the first-time that an original Disney Princess fairytale is led by a female African character.

Paul Feig '84 - Is directing the feature film adaptation of the popular children's book *The Sweetest Fig* for Fox. He is set to produce and direct the new half-hour comedy pilot *Girl Code* at Freeform. Additionally, he is launching Powderkeg, a digital content company that aims to provide a platform for female and LGBTQ creators and filmmakers of color.

Kevin Feige '95 - Will receive the PGA's David O. Selznick Award for producing the box-office-smashing Marvel Studios superhero films.

Eric Fleischman '11 - Will produce *John Henry*, a dramatic thriller centering on gang life in South Los Angeles.

Namina Fornia '13 - Has had the North American book rights to her new YA trilogy bought by Delacorte Press.

Broderick Fox '99 - The second edition of his *Documentary Media: History, Theory, Practice* is now out through Routledge. Fox is also chairing the Media Arts & Culture Department at Occidental College.

Dana Fox '00, Dara Resnik '03, and Jon Chu '03 - Apple has given a straight-to-series order to Fox and Resnik's untitled mystery drama. Chu will direct and executive produce the series.

Tony Gayton '81 - Wrote the crime drama film *Thug* which has been picked up by Tucker Tooley Entertainment.

Samantha Gorman, Julian Ceipak '17, Lex Rhodes '18, William Anderson '17 and the entire team at **Tender Claws** - Have released *TendAR*, a mixed reality experience for mobile using Google's innovative ARKit technology that examines our relationship with intimacy and technology.

James Gray '91 and **John Axelrad '90** - Are in post-production on *Ad Astra*, starring Brad Pitt and Tommy Lee Jones. Axelrad is serving as editor, while Gray wrote and directed the film.

Brian Grazer '74 and **Ron Howard** - Have won the rights to upcoming novel *The Warehouse*. Howard will direct the thriller, while Grazer will produce.

Poppy Hanks '95 - Is producing the upcoming boxing series *Beast Mode* for TNT.

Soo Hugh '06 - Will serve as scribe and executive producer on an international drama series for Apple. The show will be an adaptation of Min Jin Lee's bestselling novel *Pachinko*.



Jon Huntley '97 - Premiered *Matt & Maya*, a short film based on his experience in long term care, which he wrote and edited while living with ALS. The film is now touring the festival circuit.

James Ivory '57 - Is writing the adaptation of Ruth Praver Jhabvala's article *The Judge's Will* for Fox Searchlight.

Jen Enfield-Kane '16 - Is writing for *Artificial*, Twitch's first live-scripted interactive series. The series allows for audience interaction via asking questions through chat, influencing the story using in-video voting mechanisms, and interacting directly with the characters to shape their journey.

Stanley Kalu '19 - Has been named winner of the Million Dollar Screenplay Competition for *The Obituary of Tunde Johnson*. The script will be produced by **Jason Shuman '96**.

Aaron Kaplan '90 - Is executive producing the single-camera comedy *Generation Cap* for CBS.

Nahnatchka Khan '94 - Is directing a new romantic comedy for Netflix starring Ali Wong and Randall Park.

Kyle Killen '97 - Is writing, producing, and serving as showrunner for Showtime's live-action series based on the popular video game *Halo*.

Karey Kirkpatrick and **Kevin McCollum '89** - Are attached to the Mrs. *Doubtfire* Broadway musical. McCollum will produce the show, while Kirkpatrick will write the book and provide the music and lyrics.

Tim Kring - Is writing and executive producing *Treadstone* for USA Network.

Shawn Levy '94 - Is producing the feature film adaptation of Stephen King's iconic short story *The Boogeyman*. Levy is also producing the adaptation of the graphic novel *Bolivar* for Fox. Additionally, Levy is signed on to direct the feature film *Free Guy* for 20th Century Fox.

Doug Liman - Is directing and executive producing the second season of the thriller series *Impulse* for YouTube.

Tina Mabry '05 - Has been tapped to adapt *Code of Silence*, a feature for MWM Studios. The film is based on the true story of a Chicago PD whistleblower.

Liz Manashil '10 - Is writing and directing *Speed of Life*, starring Ann Dowd and Jeff Perry. The film follows a woman who reflects on her life after a wormhole opens upon David Bowie's death.

Ori Marmur '93 - Has become Director of Original Films at Netflix.

Sherry Marsh '83 - Is executive producing the adaptation of Christina Alger's novel *The Banker's Wife*.

Bethany Martin '18 - Is now an Associate Game Designer and Scripter at Rockstar Games.

Charlie Matthau '86 - Is set to direct *Bodyguard of Lies*, the true story of a chicken farmer turned spy during World War II.

Kerry McCluggage '76 - Has been named CEO of IDW Media Holdings.

Jen McGowan '05 - Sold the US rights for her feature *Rust Creek* to IFC Midnight. McGowan directed the thriller, which will be released theatrically in January 2019.

Zahir McGhee '09 - Signed a two-year overall deal with ABC Studios to develop new projects and work on series such as *For the People* and *Scandal*.



Raamla Mohamed '08 - Signed a two-year overall deal with ABC Studios after writing for Shondaland's *Scandal*.

Neal Moritz '85 - Is producing the adaptation of *Wonderland* for Netflix. Moritz has also acquired the film rights to *Long Bright River*, the upcoming suspense novel from Liz Moore. Additionally, he will produce the science fiction film *Infinite* for Sony.

Casey Wilder Mott '11 - Wrote, directed and produced *A Midsummer Night's Dream*, which played at the Sun Valley Film Festival.

Hiro Murai '06 - Is in talks with 20th Century Fox to make his feature directorial debut for the upcoming thriller *Man Alive*.

Joe Nussbaum '96 and **Beau Bauman '01** - Their comedy film *Parent's Night* has been purchased by Screen Gems. Nussbaum will write and direct, while

Bauman will produce.

Tracy Oliver '10 - Is writing and executive producing Paramount Network's TV series reboot *First Wives Club*.

Meaghan Oppenheimer - Will write and executive produce *Queen America* for Facebook's new video platform.

Robert Osher '81 - Has been named as the new COO & General Counsel at Miramax.



Jeremy Palmer '17 - won the Tribeca 2018 Sloan Student Grand Jury Prize for screenwriting for his script *The Valley of Dry Bones*.

Brian Peterson '97 and **Kelly Souders '97** - Signed a two-year overall deal with Fox 21 Television Studios. As part of the deal, they will co-showrun *The Hot Zone* for Nat Geo.

Maura Perlow '18 - Is now a Game Designer at EA, working at both EA Maxis and *The Sims Mobile*.

Allison Raskin '11 - Wrote a new 12-part fictional comedic soap opera podcast titled *Gossip*, which premiered in June.

Matt Reeves '88 - Is producing Netflix's feature film adaptation of George Orwell's *Animal Farm*. His production company 6th and Idaho will produce the feature adaptation of the short story *Epoch Index* at Fox.

Pat Resnick '75 - Is developing a sequel/reboot to her 1980s comedy *9 to 5*, which starred Jane Fonda, Dolly Parton, and Lily Tomlin. **Shawn Levy '94** and his company 21 Laps are producing.

Shonda Rhimes '94 - Is producing a slate of new shows following her move to Netflix, ranging from comedies to dramas to documentaries.

Monolo Rosenberg '18 - Is now a QA Tester at Square-Enix America.

Melissa Rosenberg '90 - Has signed an overall deal with Warner Bros. TV.

Shaun Sanghani '05 - Was chosen as one of *Variety's 10 Producers to Watch* in 2018.

Josh Schwartz '98 - Will write and produce the TV adaptation of John Green's *Looking for Alaska* for Hulu.

Martin Shelton '56 - His latest novel, *St. Catherine's Crown*, is now available on Amazon Kindle in e-book and print forms.

Tom Sheppard '94 - Won the Jury Award for a TV Special at the 2018 Ancey Film Festival for his direction on *The Robot Chicken Walking Dead Special: Look Who's Walking*.

Rob Smat '17, Logan Austin '17, and Brian Tang '17 - Recently wrapped filming for *The Last Whistle*. Smat wrote and directed the film, Tang served as director of photography, while Austin composed the film's music.

Brandon Sonnier '04 - And his creative partner, Brandon Margolis, have signed a two-year overall deal with Sony Pictures TV.

Anthony Sparks - Has been tapped to showrun season four of the critically-acclaimed *Queen Sugar*. He previously wrote and executive produced on the first three seasons.

Scott Speer '04 and **Jason Michael Berman '06** - Mandalay Pictures has optioned Speer's screenplay *Charlie 3D*, which he will also direct. Berman will serve as producer on the film.

Chad Stahelski - Will direct *Analog* for Lionsgate.

Josh Stolberg '97 - Is writing the TV reboot of the 1990 cult classic *Nightbreed* for Syfy. The series will explore race relations in America.

Ben Strang '14 - Directed the short film *Beast*, which won Best Independent Episodic at SXSW. He was joined by a slew of alumni who worked on the film as well.

Susan Streicher '12 - Will write and executive produce *The Wilds* for Amazon Studios. The female-led YA series focuses on a group of teenage girls who are stranded on an island as part of a social experiment.

Rawson Thurber '99 - Universal Pictures and Legendary have picked up Thurber's new action film *Red Notice*. The film will be another star vehicle for Dwayne Johnson and will continue his partnership with Thurber.

Jennifer Todd - Has inked an exclusive two-year first-look deal with Amblin Partners.

Kathy Trang '18 - Is now a Junior Game Designer at Skydance Interactive.

James Vanderbilt '99 - Will write the script for *Murder Mystery*, the new Netflix comedy starring Adam Sandler and Jennifer Aniston.

Jeff Wadlow '01 - Has been tapped to direct the feature film reimaging of the long running ABC series *Fantasy Island*.

Katie Wech '02 - Is writing and executive producing the hourlong dark comedy *Lifeboat Clique* for The CW.

Carly Wray '05 - Has been tapped to write *LuckyChap Entertainment* and *Automatik's Firefighters*, which will be produced by Margot Robbie. Wray's anthology drama series *You Know You Want This* was also purchased by HBO for development. She was also recently chosen to write a *Game of Thrones* spinoff for HBO.

Rachel Xin '18 - Is now a Character Designer at Pixar.

Michael Younesi '08 - Has sold the rights to his new project *MakerForce 5* to Studio71. Younesi is set to write and direct the family adventure film.

Robert Zemeckis '73 - Will direct the film adaptation of Roald Dahl's *The Witches*. Zemeckis will also direct the epic-sized film *The King*, starring Dwayne Johnson.

[FILM and TV RELEASES]

A.X.L. - David Goyer '88, Producer

A Boy, A Girl, A Dream. - Peter Bawiec '15, Sound Designer; Jan Bezouska '14, Supervising Sound Editor; Steven Holleran '12, Cinematographer

All About Nina - Eric Fleischman '11, Producer; Natalie Qasabian '14, Producer; Saira Haider '14, Editor

Ant-Man and the Wasp - Kevin Feige '95, Producer

Assassination Nation - David Goyer '88, Producer

Bisbee '17 - Lawrence Everson '03, Sound Editor

Black Panther - Ryan Coogler '11, Writer/Director; Kevin Feige '95, Producer; Michael Shawver '12, Editor

Blindspotting - Keith Calder '04, Producer

Bullitt County - David McCracken '13, Writer/Director

The Catcher Was a Spy - Robert Rodat '83, Writer

Crazy Rich Asians - Jon Chu '03, Director; Peter Chiarelli '99, Writer

The Darkest Minds - Shawn Levy '94, Producer



Producer; Alyssa Murphy '15, Associate Producer

Freaks - Adam Stein '05, Writer/Director/Producer

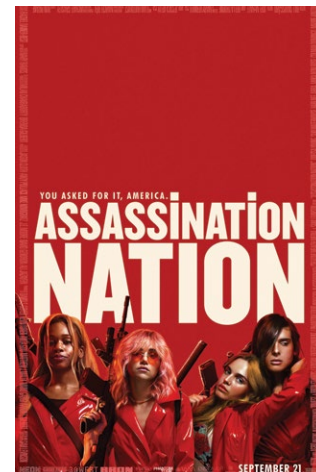
Goosebumps 2 - Ari Sandel '05, Director; Neal Moritz '85, Producer

Hal - Sean Jarrett '14, Editor

Halloween - Malek Akkad '06, Producer; John Carpenter '99, Composer/Executive Producer

Hotel Artemis - Stephen Cornwell '87, Producer

The House with a Clock in its Walls - Eric



Mamma Mia! Here We Go Again - Bob Yeoman '79, Cinematographer

The Meg - Jon Turteltaub, Director

Midnight Sun - Scott Speer '04, Director; Tia Nolan '91, Editor

Mission Impossible: Fallout - David Ellison '04, Producer

Monsters and Men - Julia Lebedev '06, Producer

Moose - Jacob Grodnik '13, Actor

Overboard - Andrew Silver '83, Supervising Music Editor

Papillon - John Axelrad '90, Editor

A Quiet Place - Erik Aadahl '98, Supervising Sound Editor

Rampage - Jaron Presant '97, Cinematographer

Ready Player One - Gary Rydstrom '81, Supervising Sound Designer; Addison Teague '02, Sound Effects Editor

Robin Williams: Come Inside My Mind - Marina Zenovich '85, Director/Executive Producer

Searching - Aneesh Chaganty '13, Writer/Director; Sev Ohanian '12, Writer/Producer; Natalie Qasabian '14, Producer; Juan Sebastian Barron '13, Cinematographer; Torin Borrowdale '13, Composer/Producer; Congyu E '14, Co-Producer; Will Merrick '15, Editor; Nick Johnson '13, Editor; Carly Sturgeon '11, Assistant Director

A Simple Favor - Paul Feig '84, Director

The Sisters Brothers - Megan Ellison, Producer

Skyscraper - Rawson Thurber '99, Writer/Director; Bob Elswit '75, Cinematographer

Smallfoot - Karey Kirkpatrick '87, Writer/Director

Solo - Ron Howard, Director

The Spy Who Dumped Me - Brian Grazer '74, Producer

Truth or Dare - Jeff Wadlow '01, Director

A Million Little Things - Aaron Kaplan '90, Executive Producer

Altered Carbon - David Ellison, Executive Producer; Russel Friend '95, Writer/Executive Producer; Garrett Lerner '95, Writer/Executive Producer; James Vanderbilt '99, Executive Producer

The Amazing Race - Jay Gammill '07, Editor

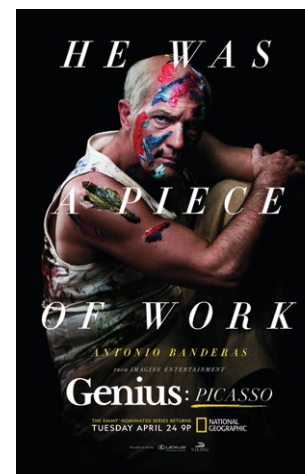
American Ninja Warrior - Corey Ziemniak '05, Editor

American Crime Story: The Assassination of Gianni Versace - Scott Alexander '85, Writer/Executive Producer; Larry Karaszewski '85, Writer/Executive Producer

Atlanta - Isaac Hagy '06, Editor; Hiro Murai '06, Director/Co-Executive Producer

Black Love - Codie Brooks '09, Director/Producer

Black-ish - Lindsey Shockley '07, Writer/Co-Executive Producer



Castle Rock - Liz Glotzer '85, Executive Producer; Tom Spezialy '85, Writer/Consulting Producer; Gina Welch '13, Writer/Producer

Chef's Table - Adam Bricker '08, Cinematographer

Deception - Chris Fedak '98, Writer/Executive Producer

The First - Julian Breece '05, Writer/Producer

For the People - Shonda Rhimes '94, Executive Producer

Genius: Picasso - Brian Grazer '74, Executive Producer; Ron Howard, Executive Producer; Brian Peterson '97, Consulting Producer; Kelly Souders '97, Consulting Producer

Godless - Mimi Munson '16, Associate Producer

The Good Cop - Randy Zisk '81, Director/Producer

Jane - Bryan Burk '91, Producer; Will Znidaric '96, Editor



The Kids are Alright - Tim Doyle '87, Writer/Executive Producer

Krypton - David Goyer '88, Writer/Executive Producer

Lodge 49 - Christopher Cantwell '04, Co-Executive Producer

The Looming Tower - Craig Zisk '86, Director

Manifest - Robert Zemeckis '73, Executive Producer

The Neighborhood - Aaron Kaplan '90, Executive Producer

Project Runway - Laramie Dennis '10, Casting Director

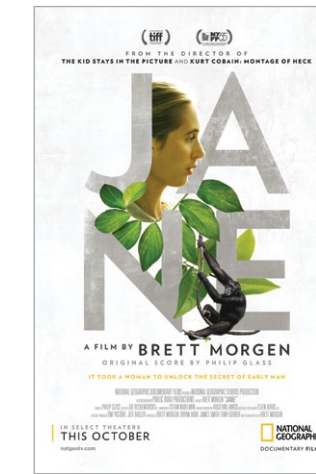
Sorry for Your Loss - Jonathan Iglu '05, Writer/Supervising Producer

Star Trek: Discovery - Jon Metz '95, Sound Editor; Joseph Tsai '01, Sound Editor

Star Wars Rebels - Kimberly Patrick '12, Sound Editor

Station 19 - Paul Maibaum '75, Cinematographer

Stranger Things - Shawn Levy '94, Director/



Executive Producer; Kevin D. Ross, ACE '90, Editor

The Terror - Soo Hugh '06, Writer/Executive Producer; Gina Welch, Writer/Co-Executive Producer

Tom Clancy's Jack Ryan - David Ellison, Executive Producer; Patrick Aison '03, Writer/Supervising Producer

The Voice - Matt Antell '03, Editor; A.J. Dickerson, ACE '02, Editor; Keith Dinielli '96, Supervising Producer

The Walking Dead: Red Machete - Avi Youabian '02, Producer

Westworld - Richard J. Lewis '87, Director/Executive Producer; Athena Wickham '02, Executive Producer; Carly Wray '05, Writer/Producer

Wild Wild Country - Danielle Price '14, Sound Editor

Who is America? - Debra Neil-Fisher '80, Co-Producer

You - Lee Toland Krieger '05, Director/Executive Producer

The Zen Diaries of Garry Shandling - Judd Apatow '85, Director/Executive Producer



El Diablo Made Me Do It (Más sabe el Diablo por Viejo) - Pepe Bojórquez '02, Director/Writer/Producer; Christopher Chomyn, Cinematographer

Early Man - Paul Kewley '97, Co-Executive Producer

Fifty Shades Freed - James Foley '79, Director; John Schwartzman, Cinematographer; Debra Neil-Fisher '80, Editor

The First Purge - Gerard McMurray '11, Director

Flower - Max Winkler '06, Writer/Director; Matt Spicer '06, Writer/Producer; Eric Fleischman '11,

Kripke '96, Writer/Producer; James Vanderbilt '99, Producer

I Still See You - Scott Speer '04, Director

I'm Not an Easy Man - Eleonore Dailly '07, Producer

Juliet, Naked - Judd Apatow '85, Producer

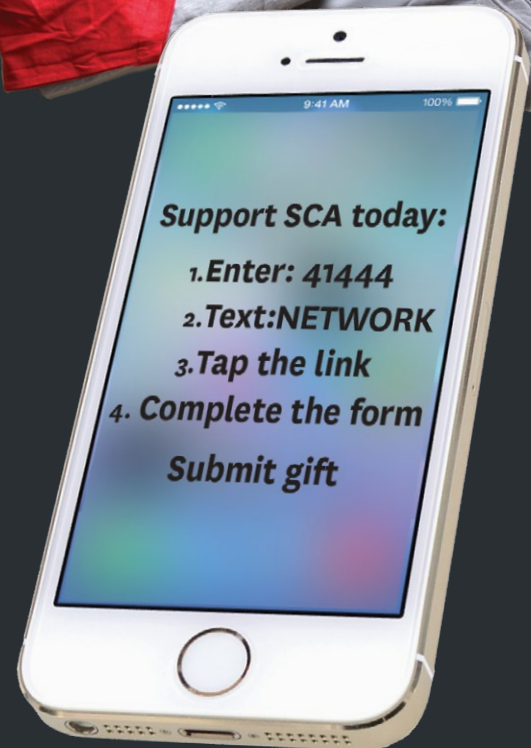
Jurassic World: Fallen Kingdom - Gary Rydstrom '81, Sound Designer

Kusama - Infinity - Karen Johnson '95, Producer; Heather Lenz '04, Writer/Director; Allyson Newman '05, Composer

cinema.usc.edu

SCANetwork

Your School. Your Community. Your Network. Are You In?



Through membership in the **SCA Network**, alumni and students don't have to look far to build their network.

With an annual gift, you can:

- Connect and network with fellow alumni and current SCA students
- Obtain exclusive access to screenings, mixers and events
- Receive priority access to events
- Find and locate alumni through the SCA Alumni Directory
- Receive cool SCA swag

Your membership gift, starting at just \$25, has a tremendous impact on the School of Cinematic Arts. Let's show the world the collective power of SCA. Text-to-Give today!

For more information on the SCA Network please visit us online at cinema.usc.edu/Network.

