THE NEW FACE OF NON-FICTION

How the SCA family is redefining the documentary
MESSAGE FROM THE DEAN

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

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

Our students' immersive digital education was also a noted contributor to SCA being named as the number one school in the world for the study of cinematic arts by The Hollywood Reporter. Digital technology is being woven into all aspects of production, and there is no doubt that at SCA, we are focused on teaching the latest cutting-edge innovations. But technology is only as good as the people who use it, and our talented faculty, many of whom are working on their own projects, make sure that creativity is what drives the way we integrate technology into our teaching and practice. On a related front, another major accomplishment this year is that we have increased the number of established endowed faculty positions to nineteen by installing Mary Sweeney and Bruce Rosenblum as professors.

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

Happy Holiday!

Elizabeth M. Daley
Professor and Dean

Dean, Elizabeth M. Daley, director George Lucas, activist Lily Tomlin, Kieser and USC President C.L. Max Nikias at the Dedication of the Brandon Tartikoff Legacy Collection.
YEAR IN REVIEW

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

Every semester, as part of its larger academic goals, the School hosts many guest speakers, including friends, partners, guest scholars and alumni.
CINEMA.USC.EDU • IN MOTION • 76 • IN MOTION • USC SCHOOL OF CINEMATIC ARTS

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

Alumni Paul Feig (Bridesmaids) and Gabe Sachs (Diary of a Wimpy Kid) at a discussion of Freaks and Geeks at the Comedy@SCA Festival.

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

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

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

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

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

The Wayne Family Collection was permanently installed on the second floor of the School of Cinematic Arts Complex. The exhibition includes movie posters, memorabilia, awards and personal correspondences from the life and career of John Wayne. Left to right: Members of the Wayne Family, Chris Wayne, Jesse Wayne, Katrina McFarland, Patrick McFarland, Gretchen Wayne, Lance King, Maria King, Alexis McFarland, Jim McFarland, Teresa Wayne at the Dedication of the Wayne Family Collection.

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

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

Carson Daily, Actor Rich Sommer and Executive Producer Scott Hornbacher.

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

The Wayne Family Collection was permanently installed on the second floor of the School of Cinematic Arts Complex. The exhibition includes movie posters, memorabilia, awards and personal correspondences from the life and career of John Wayne. Left to right: Members of the Wayne Family, Chris Wayne, Jesse Wayne, Katrina McFarland, Patrick McFarland, Gretchen Wayne, Lance King, Maria King, Alexis McFarland, Jim McFarland, Teresa Wayne at the Dedication of the Wayne Family Collection.

Musician Quincy Jones and Lily Tartikoff Karatz.

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

Television Executive Dick Ebersol and actor Ted Danson.

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

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

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

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

Television Executive Dick Ebersol and actor Ted Danson.

The Wayne Family Collection was permanently installed on the second floor of the School of Cinematic Arts Complex. The exhibition includes movie posters, memorabilia, awards and personal correspondences from the life and career of John Wayne. Left to right: Members of the Wayne Family, Chris Wayne, Jesse Wayne, Katrina McFarland, Patrick McFarland, Gretchen Wayne, Lance King, Maria King, Alexis McFarland, Jim McFarland, Teresa Wayne at the Dedication of the Wayne Family Collection.

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

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

Carson Daily, Actor Rich Sommer and Executive Producer Scott Hornbacher.

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

The Wayne Family Collection was permanently installed on the second floor of the School of Cinematic Arts Complex. The exhibition includes movie posters, memorabilia, awards and personal correspondences from the life and career of John Wayne. Left to right: Members of the Wayne Family, Chris Wayne, Jesse Wayne, Katrina McFarland, Patrick McFarland, Gretchen Wayne, Lance King, Maria King, Alexis McFarland, Jim McFarland, Teresa Wayne at the Dedication of the Wayne Family Collection.

Publisher Hugh M. Hefner guest lectures in Dr. Rick Jewell and Dr. Drew Casper’s Censorship class.
Segal has directed high-profile comedies such as Naked Gun 33 1/3, Tommy Boy, and Anger Management, but his first attempt at comedy was with the Los Angeles-based entertainment magazine show Friday at Sunset.

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

"HBO gave me my first real chance. They said, ‘Do you know Roseanne?’ and of course I knew Roseanne. She was huge. I thought, ‘Oh my God. This is it. I’m going to work with an icon.’ Unfortunately, the next sentence was, ‘Do you know Roseanne?’ and of course I asked if she knew anyone that might help with my new project. ‘No,’ she said. ‘I’d be happy to recommend Roseanne.’ So Roseanne recommended a writer with Tom Arnold. ‘Well, I thought, ‘That’s the one. This is it. This is going to work.’"

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

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

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

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

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

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

Peter Segal's Advice to Students

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

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

It’s a small world. People remember when other people had a half-assed attitude. Work hard and you’ll build a reputation. Reputation is the most valuable thing in this business."
Of their work, General Manager and student Nathaniel Trojan Vision has well established. Various other facilities to garner the professional atmosphere that broadcast cameras and four field cameras, a full control room and stages with varying lighting capabilities, four Sony HXC-100 HD is fully equipped to run like a television station, with two major Robert Zemeckis Center for Digital Arts, which houses Trojan Vision, professional equipment, which is exactly what they're given. The In order to be professionals, then, the students must work with professionals, think like professionals, act like professionals.”

When students join the School of Cinematic Arts, they anticipate the day they will enter the entertainment industry and dream of when their work will be shared with a wider audience. For students who have joined Trojan Vision, the award-winning, student-run network that streams both throughout USC and on Channel 16, they become professionals the second they step through the door. This year, Trojan Vision celebrates its fifteenth anniversary and its fifteenth year of giving students hands-on opportunities to share their creations well before they have graduated. Students immediately hit the ground running and learn what it really takes to make the television industry hard work; dedication to the team and probably a little too much caffeine.

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

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

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

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

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

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

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

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

—Alex Williams, Graphics Manager Archaeology and Anthropology, minor in Theatre, ’14

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

—Nathaniel Schermerhorn, General Manager, Trojan Vision Film Production and Psychology, ’13
Trojan Vision is the most memorable part of my USC experience. As a freshman, I was able to create short segments and see them on the air only a few days later! It was so rewarding to see a collaboration between my fellow producers, who later became my good friends, live on air. It’s a great learning experience. The experience I have gained at Trojan Vision has been invaluable and I am so grateful to have an opportunity like Trojan Vision.

—Quyen Nguyen-Le, Web Content & Post Production Manager Philosophy, Politics and Comparative Literature, ’14

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

—Biz Thorsen, Marketing & Promotions Manager Film & Television Production, ’13

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

“We, as a group of five, were stuck on the idea of bringing together separate realms of the university such as Art, Architecture, Engineering, and Design,” says Fisher. “We, along with the students, were able to take what we have done in our everyday lives and bring it together to make a new form of expression.”

“My experience was unique. I was able to move from concept to execution in an iterative fashion, having an idea, creating a prototype and then iterating on that prototype to build something new,” says Stein, who became the program’s first student, and graduated, says that combination of thinking and practice inspiring new ways of theorizing and doing and vice versa is what remains unique, and rare, about the program. “It is the process of theory informing our practice, and practice inspiring new ways of theorizing that makes iMAP so special,” says Stein. “iMAP allowed me to explore the theoretical significance of how new technologies changed the ways in which we experience the world around us while simultaneously allowing me to design new interactive experiences in physical spaces that challenge our notions of storytelling. There are very few Ph.D. programs that encourage and require students to both theorize and create a project in their research area.”

For the past several years the program has been slowly growing, accepting three (sometimes four) students into each year’s cohort. The work of its students is often featured in exhibition and conference venues such as Siggraph and the European Association of Media Artists.

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

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

In the process of theory informing our practice, and practice inspiring new ways of theorizing that makes iMAP so special,” says Stein. “iMAP allowed me to explore the theoretical significance of how new technologies changed the ways in which we experience the world around us while simultaneously allowing me to design new interactive experiences in physical spaces that challenge our notions of storytelling. There are very few Ph.D. programs that encourage and require students to both theorize and create a project in their research area.”
difficult to explain (and understand) because their individual interests often change their projects. The work that emerges is often commentaries on persistent social problems like gender and cultural stereotypes, homelessness and self-analysis, or require redefinitions of spaces or ideas. Stein’s work, for example, confronted the assumption that mobile phones are making us more disconnected and set out to prove that mobile devices could in fact augment the way we interact with physical spaces. “I wanted to create projects that would reconnect people or augment their experiences of the world around them by adding a story layer or creating a new way of interacting with cities, buildings and objects,” says Stein, who is now a researcher with the Mobile and Environmental Media Lab at SCA. “I began to think about hybrid physical and digital spaces and the stories objects and buildings would tell about themselves now that they had the potential to communicate with people as they inhabit these hybrid spaces.”

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

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

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

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

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

Amanda Taise, who explores memory, emotion and the creation of the consciousness, was awarded a Fulbright Fellowship last year at the Neurocinematics Lab at Aalto University in Helsinki, where she studied what happens in the brain when we watch movies. More recently, she earned a Student Academy Award for an animated stereoscopic short, The Reality Clock.
In 2013, the students, faculty and staff of the USC School of Cinematic Arts will move into the SCI Building, 62,500-square-foot facility on the corner of McClintock and 34th Street. The building will be the new home of the Interactive Media Division, the Institute for Multimedia Literacy and the Media Arts and Practices Ph.D. program. The four-level facility will include laboratories, collaboration areas, gallery and exhibition spaces which will feature student and faculty work, classrooms and two digital theatres.

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

Online: cinema.usc.edu/onlinegiving
Outside SCA, the world thinks of Animation in terms of Disney, Pixar and DreamWorks. And while the kid-friendly aesthetics those studios are known for do matter at the John C. Hench Division of Animation and Digital Arts (DADA), the films of all the other studios matter too. As does the work being done in visual effects houses, video game companies, even at places like Google and Microsoft.

Not to mention Animation’s role in visualizations for science and technology research.

Animation is everywhere it seems. We visited DADA Chair Kathy Smith in the division’s offices, which are decorated with original artwork from renowned digital artists (A stunning panorama shot of Yosemite, part of the Yosemite Extreme Panoramic Imagine Project organized by visual effects Professor Eric Hanson and others is worth seeing), to talk about Animation’s growing profile. We asked Smith why Animation seems to be creeping into all the other cinematic arts.

And why the rest of the world still thinks of Mickey Mouse when they hear the term.

**InMotion:** It’s interesting that the Animation degree is a fine arts degree rather than a more technical-sounding degree.

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

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

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

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

I do believe most everyone understands that animation is this sort of connecting juggling media that is bringing a lot of things together. Historically, I think what happened is that Animation tends to get aligned with kids’ animation, which is absolutely part of it. Hollywood as the imaginary world it can depict. But I think more and more, particularly now, Animation is everywhere it seems. It’s sort of how people used to paint. You’d start with a base and over-paint, then you’d bring in your performance in animation because that’s exactly what I’m passionate about.

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

**Smith:** She’s absolutely right. When Jurassic Park happened, that was a huge breakthrough. I know that Steven Spielberg did a stop motion test for that scene where the little rex comes to the car. And at the same time they were experimenting with Softimage (software) and they developed the 3D to create those images and it just blew out of the water. That’s a moment that just said ‘OK, Animation can make completely photorealistic characters and composite them into a real space. That’s absolutely part of what we are doing. I think people have actually been blin slow to get a handle on visual effects in the School. We started doing it in ‘98 but the rest of the School had been slow to adopt visual effects and that’s something that’s changing and getting better now that we’ve got (Visual Effects Academy Award winner, Adjunct Faculty) Alan Cholodenko is a theorist (at the University of Sydney) who talks about how ‘Cinematic’ but that Animation was the first form of moving images.

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

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

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

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

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

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

**InMotion:** Is it difficult to guide students to those different careers? Do the experimental artists versus those that want to be industry artists?

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

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

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

**Smith:** Noam Hohn is who is heading of editing has some good points about it. And Norm is constantly of the curve. But there’s this thing like hype and backlash and hype and backlash. I used to be that theory was about ten years behind practice. Now people are putting things out on Vimeo and YouTube and immediately people are writing about it and articulating this is a movement here and this is the latest thing. We are in this hype sped up, mediatized world.

The way we deal with it is we pick and choose the threads we think we are going to drive us into the future and we maintain them. Essentially it comes back to the fact that you can have all the technology but if you don’t have a great concept, an idea that moves someone or emotionally connects, or is a good story, it doesn’t do anything.

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

**Smith:** Absolutely. And I always try to have the emotion transcends the technology.
Can a film with a deep, challenging message still be entertaining? USC’s Media Institute for Social Change (MISC) is out to prove that it’s not only possible, but it’s the responsibility of media makers to think about larger issues.

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

Taylor asserts that, if students could learn film’s power in creating and promoting a positive message to the public, it would serve them throughout their careers. MISC therefore features a course each spring semester taught in the Production Division by Professors Michael Taylor and Jeremy Kagen, which allows each student to make a film based on the social issue of his or her choosing. Its content is discussed and refined throughout the semester so that each student can convey his or her message for social change in the most effective way possible. The class also invites professional filmmakers to discuss their projects that have incorporated messages of social change, which has included SCA alum ‘86 Jay Roach (The Campaign, Meet the Parents) for his work on Game Change. MISC’s involvement doesn’t end in the classroom. The Media Institute for Social Change is proud to be involved with TrueSparks, a non-profit, charitable organization that uses films with inspiring, positive messages to counter the threat of harmful media exposure, by helping screen films to youths, and the Geena Davis Institute on Gender in Media, a research-based organization working within the industry to educate on the need for gender balance, reducing stereotyping and offering a variety of female characters for entertainment, targeting children 11 and under. Several SCA students have further aligned themselves with MISC’s goals by using their skills to create an episode on gender studies for Geena Davis’s television series on PBS.

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

—John Berardo, MFA Production ‘13

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

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

—Maury Shessel, MFA Production ‘13
The NON-FICTION

BY RYAN GILMOUR

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

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

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

Scrappy Beginnings

Non-fiction has been at the School of Cinematic Arts since the very beginning. Some of the oldest films in the archives are filmed plays, filmed football games and, notably, newscasts. Of the designers of the curriculum at SCA (nicknamed the Unholy Five by students), most had worked in documentary filmmaking. In particular, Mel Sloan and Herb Farber considered documentary filmmaking one of their primary skills.

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

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

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

Documentary in Anthropology

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

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

Many documentarians came from Visual Anthropology, including Doug Blush and Harvard Professor Lucien Taylor. Documentarian alum Doug Blush said, “There was this interesting outsider feel to it because they weren’t trained in production skills. I found myself helping the anthropology students more and more and meeting ‘real’ people. It really was remarkable to watch the collaboration between these textbook anthropologists and these more production-oriented production students.”

CINEMA.USC.EDU • IN MOTION • 23

The NON-FICTION

BY RYAN GILMOUR

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

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

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

Scrappy Beginnings

Non-fiction has been at the School of Cinematic Arts since the very beginning. Some of the oldest films in the archives are filmed plays, filmed football games and, notably, newscasts. Of the designers of the curriculum at SCA (nicknamed the Unholy Five by students), most had worked in documentary filmmaking. In particular, Mel Sloan and Herb Farber considered documentary filmmaking one of their primary skills.

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

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

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

Documentary in Anthropology

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

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

Many documentarians came from Visual Anthropology, including Doug Blush and Harvard Professor Lucien Taylor. Documentarian alum Doug Blush said, “There was this interesting outsider feel to it because they weren’t trained in production skills. I found myself helping the anthropology students more and more and meeting ‘real’ people. It really was remarkable to watch the collaboration between these textbook anthropologists and these more production-oriented production students.”

CINEMA.USC.EDU • IN MOTION • 23
SCA has always had the tradition of bringing in professional documentarians to give notes and advice. It continues today with alumnus R. Cutter, Doug Blush, David Harrisn, Jeffrey Blitz and many others directly working with the student filmmakers.

Non-Fiction Across Divisions

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

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

Ted Braun, Associate Professor in the Writing for Screen and Television Division, is known today as one of the most respected screenwriters and producers in the industry. Braun delivered several acclaimed one-hour documentaries for television but eventually hit a creative wall and decided to write screenplays full time. While working as a screenwriter, his agent advised him to look for a position that included knowledge of how to tell a story with the moving image is established via research and craft. In upper-level classes, the specifics of documentary filmmaking are added to the mix.

“Of course, there are different schools of thought when you talk about documentary filmmaking. Some feel that the documentary filmmaker is nothing more than a film editor, someone who’s simply putting together what’s already there. Others feel that a documentary filmmaker is someone who makes the audience feel like they’re a part of the experience.” – Amanda Pope, Professor in the Production Division

“Darfur Now” by Ted Braun has become both a landmark and a model for the study of documentaries. In the process of making the film, Braun learned a great deal about the process of making documentaries.

“I had been a screenwriter for many years and had worked on many documentary projects. However, when I decided to make my own film, I found that I had to learn a whole new set of skills.” – Ted Braun

The Legend of Pancho Barnes and the Happy Bottom Flying Club

Professor Amanda Pope, the director of The Legend of Pancho Barnes and the Happy Bottom Flying Club, was one of the first generation of filmmakers who tell stories in a way that is different from fiction filmmaking.

Professor Amanda Pope, the director of The Legend of Pancho Barnes and the Happy Bottom Flying Club, explained that the process of making a documentary is different from making a feature film.

“Many students arrive thinking that documentaries are supposed to be ‘objectives’. They’re not; they should have a point of view. By the very nature of the choices you make as a filmmaker, there is always a level of subjectivity.” – Amanda Pope, Professor and Documentary

A documentary is a story, told in a way that is different from a fictional story. It is a form of non-fiction storytelling, and it is a form that requires a certain level of skill and expertise.

“What’s more, if you’re a fiction filmmaker, you have the luxury of telling a story without having to worry about the reality of the event. But if you’re a documentary filmmaker, you have to deal with the reality of the event.” – Amanda Pope, Professor and Documentary

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

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

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

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

A Trojan Family Affair

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

“My first documentary was for $46. I got an editing position on a documentary and went toward documentary as opposed to fiction because I felt that, overall, the quality tended to be much higher in the documentary shorts than in the fiction shorts that came out of that collaborative process. I wanted to work on something that I could be proud of.” – Alumni Documentary Van Gorkys

Page added that working in non-fiction has helped her develop her skills as a filmmaker.

“A documentary is a story, told in a way that is different from a fictional story. It is a form of non-fiction storytelling, and it is a form that requires a certain level of skill and expertise.

“What’s more, if you’re a fiction filmmaker, you have the luxury of telling a story without having to worry about the reality of the event. But if you’re a documentary filmmaker, you have to deal with the reality of the event.” – Amanda Pope, Professor and Documentary

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

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

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

Despite these differences in approach, Page feels that all filmmakers, whether they’re working in documentary or fiction, can benefit from trying to see the world not only through the eyes of their subjects, but also of those they are trying to reach.
By his own admission, alumn Doug Blush makes “difficult movies.” His credits include The Secret War, I.O.U.S.A. and the recently completed Of Two Minds. However, his first break into the entertainment industry was in the lucrative, but less socially conscious world of DVD extras.

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

Blush found that, because of the DIY nature of documentaries, it was easier to just make a film than it is with other forms of filmmaking. His primary advice for students is to keep their vision alive but to continue working in the entertainment industry while they save. “I think everyone has to face that choice of do I just go straight into the thing that is meaningful to me or do I make some money – while keeping my goals viable – on the horizon,” said Blush. “My advice is because the industry changes every five months, you have to be working in it and documentary is the way to go. You learn how to shoot, edit and plan under pressure, which is invaluable.”

The Next Wave

Just as the School of Cinematic Arts is not exclusively a film school, its reach into non-fiction is not exclusively in film. The Interactive Media Division has long been a home for meaningful games, many of which are non-fiction. “When we start to talk about non-fiction games, it’s important to know that realism is a style choice. The main mistake you can make is to assume that you can do anything without bias. The only damage you can do is make a project that says, this is the only version. People don’t want reality summaried. That’s true in games as well as films,” said Peter Brinson, Designer of The Cat and the Coup.

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

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

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

What Brinson and Kurosh Vahalnejad found was that, when players finished playing The Cat and the Coup, it consistently led to them Googling the 1951 CIA-sponsored coup in Iran. From there, they could parcel the difficult literature surrounding the events. In choosing which information to include in the game, the designers had to be very careful to avoid propaganda. “We very quickly identified our target audience, which was young American students,” said Vahalnejad. “There are headlines in the game. Text. We explain the narrative using trusted U.S. sources. Personally, I don’t believe much of the text. It’s so politically charged. We had to work hard to maintain some trust with our audience.”

Immersing in Reality

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

“When I think about best practices in journalism, I think they apply to video games and immersive experiences. As journalists, how do we think of immersive experiences as well researched and responsible? I always provide a website to show where all of my research came from and ways for users to find out more.” – Nonny de la Peña, Designer of Hunger in Los Angeles, Anenberg Fellow and IMPAR, PhD Candidate.

Nonny de la Peña’s project was part of a journal project created for the UCLA Game Lab, which took text, photos and other more

**Dr. Renov on the Importance of Studying Non-Fiction**

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

“This may be the golden age of documentary filmmaking with scores of films receiving theatrical release annually. But why is it important for the School of Cinematic Arts to encourage and support the non-fiction film and its study? First because the documentary film as is all cinema itself, dating back to the first actuals – short films of workers leaving a factory or a baby being fed lunch – made by the Lumiere brothers in 1895. Also because the filmic preservation of historical events or human behavior realizes one of the cinema’s most basic functions. At SCA, we teach and value storytelling as an entertainment, but we also recognize the importance of capturing the “true stories” people tell about their lives and learning to produce arguments about the world to help us understand and even change it. Our students, faculty and alumni have made their mark on documentary history ever since the student-made The Fox of Lincoln received an Academy Award for Best Short Subject in 1955. Distinguished Professor Mark Harris has won three Oscars over a long career while R.J. Cutler (The War Room), Jeff Blintz (Spellbound) and others have thrived as makers of non-fiction. Other alums such as Scott Stone (The Man Show, The Mile) have helped reshape television through the creation of new reality television formats. The books of SCA faculty and alumni have contributed to a deeper understanding of the documentary form, among them Markus Naslund’s Japanese Documentary Film, James Morari’s There’s No Place Like Home Video and my The Subject of Documentary. Even more SCA grads exit the halls of our School bent on applying their media-making skills to the pursuit of social justice or environmental reform. They may find themselves working for National Geographic or Participant Media, but their passion for reality was fueled by their classes, their mentors and by the many films screened both in class and after hours. Director of Programming Alex Ago prides himself on showing all the Sundance films from the documentary competition each year. Many filmmakers accompany their films, allowing the audience to gain insight into the themes at hand while tapping into the passion and commitment of the filmmaker. It’s an exciting time for non-fiction media of all kinds, and SCA has become a vital center for its study and creation.”
On-set photos with alum Harris Done

In iMAP Ph.D. candidate in the field. I heard [the audio] and I knew it

“[I knew that food banks were running out of hunger in California. She decided to pursue traditional forms of journalism to tell the story of hunger in California. In fiction, you shoot long enough, the truth comes out. Sometimes you shoot and shoot and the truth comes out.” – Mark Harris, second you turn off the camera, the scene you want happens. Linda Goldstein said, ‘In fiction, “If you shoot long enough, the truth comes out. Sometimes you shoot and shoot and the truth comes out.”’ – Jeffrey Blitz, Alum and Oscar-Award-Winning Filmmaker and Chairwoman of EVMG, documentary production company

“When I first graduated from USC, I had the opportunity to either open up shop in LA or go home to the Middle East. I understand how things worked in the Middle East and I think people should work on things they know. I understood the stories in the Middle East. I needed something that I knew it’s hard to wrap our minds around things in the Middle East. Filmmaking isn’t that something that know about. When you work internationally, build your network first. Get to know people. Get to know the area. Even if it means pushing your project back, build your network first. It’s the key to working internationally.” – Ali Zan-All Sabbi, Alum, Film and Television Production of Cinematic Arts, director of documentary production company, 2020

“There were over eleven thousand alumni of the USC School of Cinematic Arts working in almost every aspect of the entertainment industry—and many other industries besides entertainment. All of them faced the same question when they graduated, “What now?” What now? When Academy Award-winning editor and School of Cinematic Arts alum Marcos Lucas gave back to her alma mater, she made sure that future generations would have help answering that question by helping fund The Office of Student Industry Relations at the School twenty years ago this year.

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

“The Office of Student Industry Relations offers help with professional development and the distribution of student films, holds resume bootcamps, career fairs, consistently brings high-powered guests to campus and helps coordinate the First Look Festival. The key to getting the most out of our office is to get your butt in here,” said Auerbach.

“The Office of Student Industry Relations offers help with professional development and the distribution of student films, holds resume bootcamps, career fairs, consistently brings high-powered guests to campus and helps coordinate the First Look Festival. The key to getting the most out of our office is to get your butt in here,” said Auerbach.

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

“The Office of Student Industry Relations offers help with professional development and the distribution of student films, holds resume bootcamps, career fairs, consistently brings high-powered guests to campus and helps coordinate the First Look Festival. The key to getting the most out of our office is to get your butt in here,” said Auerbach.

“The Office of Student Industry Relations offers help with professional development and the distribution of student films, holds resume bootcamps, career fairs, consistently brings high-powered guests to campus and helps coordinate the First Look Festival. The key to getting the most out of our office is to get your butt in here,” said Auerbach.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“When an organization as prestigious as the NEA chooses to recognize video game designers working in the field as artists, it sends a clear message about where the art form is in its development,” said Tracy Fullerton, The Chair of the Interactive Media Division and Lead Designer on Wolen, a game.
ALUMNI TV AND FILM RELEASES

The 84th Annual Academy Awards— Brian Grazer ’74, Producer
American Colony: Meet the Mutterers— Josh Dinner ’03, Co-Creator/Co-Executive Producer
American Horror Story—Christopher Ball, Cinematographer
Beauty and the Beat—Gary Fleder ’93, Executive Producer/Director; Brian Peterson, Executive Producer; Kelly Souters ’97, Executive Producer
Ben and Kate—Dana Fox ’10, Writer/Co-Executive Producer
Bones—Carla Kettner ’83, Writer/Co-Executive Producer
Brand X With Russell Brand—Troy Miller, Executive Producer/Director
The Carrie Diaries—Josh Schwartz ’98, Co-Executive Producer
Castle—Andrew W. Marlow ’92, Writer/Executive Producer
Chuck—Chris Fedak ’98, Writer/Executive Producer; Josh Schwartz, Writer/Executive Producer
The Closer—Adam Belafond ’90, Co-Executive Producer
CΣTY—Pam Wease, Writer/Executive Producer; Troy Callaway ’89, Writer/Co-Executive Producer
Cult—Jason Ensler ’97, Director/Co-Executive Producer; Josh Schwartz, Writer/Executive Producer
Desperate Housewives—Charles Saizas II, Producer
Don’t Trust the B—In Apartment 23—Natalie Millian Elsan ’94, Executive Producer/Writer
Elementary—Nelson Cragg ’03, Cinematographer
Finding Skies—Robert Rotoli ’83, Writer/Executive Producer
Franklin & Bash—Jason Ensler ’97, Executive Producer/Director
Game Change—Jay Roach ’86, Executive Producer/Director; Danny Strong ’96, Co-Executive Producer/Writer
The Great Escape—Brian Graper ’74, Co-Executive Producer; Ron Howard, Co-Executive Producer
Grey’s Anatomy—Shonda Rhimes ’94, Writer/Executive Producer
H+: The Digital Series—Stewart-Hendler ’10, Director; Bryan Singer ’09, Producer; Jason Taylor ’00, Producer
Hart of Dixie—Jason Ensler ’97, Director/Executive Producer; Josh Schwartz, Executive Producer
Hollywood Exes—Lamar Damon ’98, Executive Producer
Homeland—Nelson Cragg ’03, Cinematographer
House—Bryan Singer ’99, Executive Producer; Garrett Lerner ’95, Writer/Executive Producer; Russel Friend ’95, Writer/Executive Producer; Greg Talabos, Director/Executive Producer
The Inbetweeners—Aaron Kaplan ’90, Executive Producer
Intervention—Sarah Skoblete, Supervising Producer
Last Man Standing—Shawn Levy ’94, Executive Producer
Love in the Wild—Toni Shelly ’87, Executive Producer/Writer
The Lying Game—Charles Pratt Jr. ’78, Executive Producer
Mad Men—Matthew Weiner ’90, Executive Producer/Writer; Chris Bad ’81, Co-Executive Producer; Mary Paterson ’02, Co-Producer; Evan Levy ’95, Writer/Co-Producer Jonathan Igra ’15, Writer
Melissa and Joey—John Ziffren ’87, Executive Producer/Writer
The Mob Doctor—Carla Kettner ’83, Executive Producer; Rob Wright ’93, Writer/Executive Producer; Lance Gentile ’96, Consulting Producer
Nashville—RJ Cutler, Executive Producer/Director
The Neighbors—Aaron Kaplan, Executive Producer
The New Girl—Brett Baer ’89, Executive Producer
Nick Swardson’s Pretend Time—Eric O’Malley ’94, Co-Executive Producer
The Office—Paul Feig ’94, Co-Executive Producer/Director; Jeffrey Blitz ’97, Director
Pair of Kings—Bryan Heck ’94, Editor
Person of Interest—Bryan Burk ’91, Executive Producer
Political Animals—Brian Wayne Peterson ’97, Consulting Producer/Writer; Kelly Souters ’97, Consulting Producer/Writer
Private Practice—Shonda Rhimes ’94, Executive Producer/Writer
Revolution—Bryan Burke ’91, Co-Executive Producer; Eric Kripke ’96, Executive Producer/Writer; Rizzoli & Isles—Don Goldberg ’91, Writer/Consulting Producer; Shelley Melch ’91, Writer/Consulting Producer
Save Me—Al Morton ’85, Co-Executive Producer
Scandal—Shonda Rhimes ’94, Executive Producer/Writer
Shameless—John Wells ’82, Executive Producer/Writer
Sons of Anarchy—Paul Maibaum ’75, Director/Executive Producer
The Social Network—David Fincher ’75, Director
The Taste—Bryan Fuller ’96, Co-Executive Producer/Writer
Teen Wolf—Jeff Davis ’00, Executive Producer
Touch—Tim Kring, Executive Producer/Writer
Underemployed—Troy Miller, Director
Weeds—Jonathan Turtletab ’92, Co-Producer
The Week the Women Went—Tara Strong ’98, Co-Executive Producer; Jen Kroll ’89, Executive Producer
Wipeout—Matt Kunis ’90, Executive Producer; Tom Johnson ’81, Re-Recording Mixer
21 Jump Street—Nolan North ’85, Producer; Richard Eibner ’10, Visual Effects Supervisor
American Lincoln: Vampire Hunter—Cahill Dechanel ’10, Director of Photography; D.M. Hempel, Re-Recording Mixer
The Amazing Spider-Man—Jean Feige ’95, Co-Executive Producer; John Stewartman ’95, Director of Photography; Andrew Osceola ’02, Supervising Sound Editor; James Vanderkamp ’91, Writer/Laura Zelin ’73, Producer
Argo—Eric Asailash ’98, Sound Designer/Supervising Sound Editor; Grant Heslov ’86, Producer; Chris Terrio ’04, Writer
The Avengers—Kevin Feige ’95, Producer; Jeffrey Ford ’91, Editor
Big Miracle—Ken Kwapis, Director
The Americans—Shawn Levy ’94, Executive Producer
Brooklyn Brothers Beat the Best—Michael Beach ’86, Writer/Executive Producer; Areyles Allen ’84, Writer
Deadpool—Stephen Kinberg ’96, Producer; Tim Miller, Executive Producer
Dazed and Confused—Richard Linklater ’73, Director
Divergent—Robert Schwentke ’94, Producer/Director
Enders Game—Peter Shankman ’95, Writer/Executive Producer
The Monuments Men—Alfonso Cuaron ’94, Writer/Executive Producer; George Clooney ’82, Director
The Night of the Iguana—John Schlesinger ’78, Producer
Red 2—Morgan Freeman ’73, Producer/Director/Comedy
The Odd Life of Timothy Green—Jenny Gago ’92, Writer/Director
Snow White and the Huntsman—Gary Ross ’81, Writer/Director/Executive Producer
Underdog—Gary Shandling ’88, Executive Producer
War Machine—Edward Zwick ’77, Producer/Director
Wild—Oculus VR, Executive Producer; Paul Weitz, Director
Wolf—Russell Crowe ’90, Writer/Director
Xena: The Complete Collection—Peter R. de Difference ’83, Producer
Young Adult—Wes Anderson ’87, Writer/Executive Producer
Young Sherlock Holmes—David Lander ’90, Writer/Executive Producer
Zeroville—Sharon Laidman ’94, Writer/Director/Executive Producer
Zipper—Steve Krieger ’94, Writer/Director/Executive Producer
The Perks of Being a Wallflower—Stephen Chbosky ’92, Writer/Director
Red Dawn—Jeremy Pasmore ’44, Writer
Shakespeare High—Alex Roluta ’97, Director
Singles—Scott Derrickson ’95, Writer/Director
Spark—Paul Gallo ’98, Producer/Director/Line Producer
Step Up Revolution—Joe M. Chu ’03, Executive Producer; Scott Speer ’04, Director
Think Like a Man—Tim Story ’04, Director
This Means War—Timothy Dowling ’96, Writer/Co-Executive Producer/Line Producer/Executive Producer
Underemployed—Troy Miller, Director
Weeds—Jonathan Turtletab ’92, Co-Producer
The Week the Women Went—Tara Strong ’98, Co-Executive Producer; Jen Kroll ’89, Executive Producer
Wipeout—Matt Kunis ’90, Executive Producer; Tom Johnson ’81, Re-Recording Mixer
John Wakes—Richard M. Jones ’81, Producer/Co-Producer
The Amazing Spider-Man—Jean Feige ’95, Co-Executive Producer; John Stewartman ’95, Director of Photography; Andrew Osceola ’02, Supervising Sound Editor; James Vanderkamp ’91, Writer/Laura Zelin ’73, Producer
Argo—Eric Asailash ’98, Sound Designer/Supervising Sound Editor; Grant Heslov ’86, Producer; Chris Terrio ’04, Writer
The Avengers—Kevin Feige ’95, Producer; Jeffrey Ford ’91, Editor
Big Miracle—Ken Kwapis, Director
The Americans—Shawn Levy ’94, Executive Producer
Brooklyn Brothers Beat the Best—Michael Beach ’86, Writer/Executive Producer; Areyles Allen ’84, Writer
Deadpool—Stephen Kinberg ’96, Producer/Co-Executive Producer
Dazed and Confused—Richard Linklater ’73, Director
The Night of the Iguana—John Schlesinger ’78, Producer
The Monuments Men—Alfonso Cuaron ’94, Writer/Executive Producer
The Monuments Men—Alfonso Cuaron ’94, Writer/Executive Producer
The Monuments Men—Alfonso Cuaron ’94, Writer/Executive Producer
The Monuments Men—Alfonso Cuaron ’94, Writer/Executive Producer
The Monuments Men—Alfonso Cuaron ’94, Writer/Executive Producer
The Monuments Men—Alfonso Cuaron ’94, Writer/Executive Producer
Aaron Allen ’09 has been named Story Editor on TNT’s Dallas.
Scott Alexander ’05 and Larry Karaszewski ’85 have written the Fox 2000 feature film Percy Jackson & the Olympians: The Sea of Monsters.

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

Jason Michael Berman ’06 was named one of five FriProbes in Watch in Variety.
Irma Parveen Bilal ’07 has won a Film Financing Fund from The Women in Film Foundation for her 1970s film Against the Grain.
Todd Black will produce the Black List script Electropolis.
Josh Schwartz ’99 will executive produce the web series Get a Job for New Regency, and executive produce the indie film The Drummer for Saban. He will also produce, writer, and direct the thriller Paranoia for Lionsgate.

Jack Holler ’04 and Dallas Sonne ’08 have executive produced Lights Out, the current directorial debut by Abby Lee in the Summer.

Karen Cronen ’87 writes the screenplay for an ABC pilot for the comedy The Grown Ups.

Lynn Hendee ’81 will produce I am an exec producer on the upcoming Amazon prime mini series Deep Burial.
David Foster will produce the reimagining of the 1980’s feature film Short Circuit.
Jen Smolka ’00 has written the feature film The Vow, an indie about a maintenance man in a remote nuclear power plant who has gone mad.
Kam Miller ’02 is writing a pilot for a show based on Charlaine Harris’ True Blood.
Lee Konitz ’94 will co-produce, and direct the thriller Dominion about an heir whose fortunes change after the price of his art skyrockets.
Kem Kwapis will direct the fantasy film Alice and Well for Vendome Pictures.

Michelle Lee ’05 will produce Anonymouse, a spy drama from Katana and Simon Kinberg for Fox.

Lynn Henned ’81 will produce I am an exec producer on the upcoming Amazon prime mini series Deep Burial.
Michael LeSieur ’00 will write two feature films Keeping Oth of Whits for Parkes/Damond, and The American ransom of La Mar de La Mera for Media Rights Capital and Red Hour Films. Michael has also adapted Susan trotz’s novel TheGlassFire for Fox.
Brayton Logan will produce the action feature Breathless.

Meaghan O’Hara ’02 will write and direct the feature film African Paradise.
Seth Gabel ’94 will executive produce After Hours, a series about Army veterans who work the night shift at a San Antonio hospital, for NBC.
Shaun Sanghani ’05 will co-produce the indie Western A World Between.
Josh Schwartz will produce an adaptation of Endless Love for Universal. He will also executive produce the television drama Cult.

Peter Segal ’85 will direct Robert DeNiro and Sylvester Stallone in the Warner Bros. comedy Grudge Match. He is also attached to direct the film The Machine for MGM and produce a live-action feature rendition of the marguerite bench.

Walter Hamada has been named Staff Writer on TNT’s Nuts.
Gabe Sachs ’84 will executive produce After Hours, a series about Army veterans who work the night shift at a San Antonio hospital, for NBC.

Aaron Kaplan will executive produce the drama HR for Lifetime.
Richard Kelly ’97 will produce, write, and direct the feature film I Am Anna through his Dark Arts Entertainment.
Kyle Killian ’97 will Executive Produce Rising Sun for 20th Century Fox & Fox TV.
Shawn Kim’s film Her is featured in the Fuchion International Student Animation Festival in Korea. His film Unchold is also been selected for the 2012 Fox Film Festival competition in Italy.

Dana Goldberg ’84 will executive produce, edit, and partly finance the film. Megan will also produce an adaptation of the John Grisham novel for Sony Pictures. Megan’s Annapurna Pictures will produce David O. Russell’s currently-untitled drama for Columbia Pictures.

Megan Ellison ’97 is an Executive Producer.

Thomas Krueger, and sound designed to the teen film The Sessions.
Chris Hunter ’08 is a finalist in the Page Awards with his script Dreamweaver.

Jessica Israel ’04 will produce indie comedy The Late Bloomer for Digster Film Finance.

Aaron Allen ’09 has been named Staff Writer on NBC’s Do No Harm.

Tina Haby ’05 and Eric Mazar ’99 have been selected to participate in the Fox Writers Intensive, a program that will introduce writers with diverse voices and backdrops for Fox productions.

Deidre Magnan ’09 has been named Staff Writer on NBC’s The Blacklist.

Nahomi Maki ’06 will direct the feature film Fossil Tears, in Europe at the Talents International Film Festival (Italy).

Jackie Tohn ’84 has executive produced the feature film Most Likely to Murder, which was directed by Gabe Carey.

Brian Grazer ’74 and Ron Howard will produce the feature film Breathless. He will also produce the action feature Maximum Conviction.

John Knoll ’84 has been named a governor of the board of the Academy of Motion Picture Arts and Sciences.

Phil Goldfinde ’06 will produce the feature thriller Breathless. He will also produce the action feature Maximum Conviction.

Jennifer Coolidge has been elected as a governor of the Academy for the 2012-13 term.

Jack Heller ’04 and Matt Stea will produce the reimagining of the 1980’s boardgame Risk for Warner Bros. They will also produce the feature film Starcroc, a spy drama from Katana and Simon Kinberg for Fox.

Lynn Henned ’81 will produce I am an exec producer on the upcoming Amazon prime mini series Deep Burial.
David Foster will produce the reimagining of the 1980’s feature film Short Circuit.
Russell Friend ’95 and Garrett Lerner ’95 will write the pilot for an ensemble drama murder mystery set around a naval aircraft carrier for Fox.

Dina Gochman ’07 has launched the online graphic novel website Fang Girl which is currently under negotiations for adaptation into a web series through Hulu.

Jonathan Glassick will produce a feature film adaptation of Steve Moore’s 2008 graphic novel Monstra/The Thracian War.

Philip Goldfinde ’06 will produce the feature thriller Breathless. He will also produce the action feature Maximum Conviction.

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

Mike Fleiss will produce the feature film Rainforest for Paradox Entertainment, South Creek Films and BavariaPool.

5 Producers to Watch in Variety.

Jason Michael Berman ’06 has been named Executive Producer.

Michael Grazer is also.

Aaron Kaplan will executive produce the drama HR for Lifetime.

Richard Kelly ’97 will produce, write, and direct the feature film I Am Anna through his Dark Arts Entertainment.

Kyle Killian ’97 will Executive Produce Rising Sun for 20th Century Fox & Fox TV.

Shawn Kim’s film Her is featured in the Fuchion International Student Animation Festival in Korea. His film Unchold is also been selected for the 2012 Fox Film Festival competition in Italy.

Dana Goldberg ’84 will executive produce, edit, and partly finance the film. Megan will also produce an adaptation of the John Grisham novel for Sony Pictures. Megan’s Annapurna Pictures will produce David O. Russell’s currently-untitled drama for Columbia Pictures.

Megan Ellison ’97 is an Executive Producer.

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

Andre Fabricity ’02 and Jeremy Passmore ’04 have posed for the pitch art sports drama Red for 20th Century Fox.

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

Chris Fedak ’90 and Josh Schwartz ’99 will adapt the book series “Middlemarch” for Fox TV.

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

Gary Fleder ’93 will direct the action thriller Hansel/ Gretel, a script by Sylvester Stallone, for Millennium Films.

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

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

Jackie Tohn ’84 has executive produced the feature film Most Likely to Murder, which was directed by Gabe Carey.

Laura Barlow & Ben Shan will executive produce I Am an exec producer on the upcoming Amazon prime mini series Deep Burial.
David Foster will produce the reimagining of the 1980’s feature film Short Circuit.
Russell Friend ’95 and Garrett Lerner ’95 will write the pilot for an ensemble drama murder mystery set around a naval aircraft carrier for Fox.

Dina Gochman ’07 has launched the online graphic novel website Fang Girl which is currently under negotiations for adaptation into a web series through Hulu.

Jonathan Glassick will produce a feature film adaptation of Steve Moore’s 2008 graphic novel Monstra/The Thracian War.

Philip Goldfinde ’06 will produce the feature thriller Breathless. He will also produce the action feature Maximum Conviction.

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

Mike Fleiss will produce the feature film Rainforest for Paradox Entertainment, South Creek Films and BavariaPool.

5 Producers to Watch in Variety.

Jason Michael Berman ’06 has been named Executive Producer.

Michael LeSieur ’00 will write two feature films Keeping Oth of Whits for Parkes/Damond, and The American ransom of La Mar de La Mera for Media Rights Capital and Red Hour Films. Michael has also adapted Susan trotz’s novel TheGlassFire for Fox.
Brayton Logan will produce the action feature Breathless.

Jeffrey Nachmanoff ’94 will direct American Assassin, a thriller starring Bruce Willis as a young CIA agent’s mentor for CBS Films. Jeffrey will also Executive produce at Chaos serum Legends, based on a novel about an undercover operative who can turn himself into other people, for Fox, 21.

Joe Nussbaum ’96 has directed two feature films: The Drummer about Beach Boys persuisant Dennis Wilson. Neal Moritz ’85 will produce Rakets’ Red Gim, about a rural/Texas border agent trying to keep alive the defeting CTO of a Mexican drug cart, through his Original film banner Neal will also produce a rebout of the adventures of Sinbad for Sony Pictures. He will also produce the action feature Interwires.

John Knoll ’84 has been named a governor of the board of the Academy of Motion Picture Arts and Sciences.

Phil Goldfinde ’06 will produce the feature thriller Breathless. He will also produce the action feature Maximum Conviction.

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

Mike Fleiss will produce the feature film Rainforest for Paradox Entertainment, South Creek Films and BavariaPool.

5 Producers to Watch in Variety.

Jason Michael Berman ’06 has been named Executive Producer.

Michael LeSieur ’00 will write two feature films Keeping Oth of Whits for Parkes/Damond, and The American ransom of La Mar de La Mera for Media Rights Capital and Red Hour Films. Michael has also adapted Susan trotz’s novel TheGlassFire for Fox.
Brayton Logan will produce the action feature Breathless.

Jeffrey Nachmanoff ’94 will direct American Assassin, a thriller starring Bruce Willis as a young CIA agent’s mentor for CBS Films. Jeffrey will also Executive produce at Chaos serum Legends, based on a novel about an undercover operative who can turn himself into other people, for Fox, 21.

Joe Nussbaum ’96 will write and direct Copil, produced by and starring Russell Brand as the mythological matchmaker for Warner Bros. Cailinn Parrish ’12 received The Humantias Prize Fellowship in Dramatic Writing for her original
SCA NETWORK MEMBERSHIPS

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

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

$50 Level
SCA Military Style Cap*

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

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

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

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

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

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

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