WE’RE #1
IMDb named top games program

COMEDY GETS A CHAIR
Honors actor and philanthropist Jack Oakie

YEAR IN REVIEW
Not Slowing Down

NOT YOUR MAMA’S INDUSTRY
Women of Cinematic Arts host forum
Gift and Card Stickers are a great way to honor family, friends or business associates during the holidays or celebrate a special occasion throughout the year as well as make a gift to the School of Cinematic Arts. These can be a wonderful compliment to your cards and gifts.

Transparent with adhesive back and gold line art (actual size 2" x 2"). These are available in groups of 5 stickers: $25 – 5 Stickers ($5.00 each), $50 – 10 Stickers ($5.00 each), $100 – 25 Stickers ($4.00 each), $150 – 50 Stickers ($3.00 each), $200 – 100 Stickers ($2.00 each).

To make your gift to SCA and receive a group of stickers please call 213.740.2804 and ask for Sabrina Warren or make your donation online at cinema.usc.edu/onlinegiving

*These donations may also be applied toward SCA Network membership for alumni and students.
Now that we’ve completed construction on our incredible new facilities, thanks to the unswerving support that many of you have shown, it’s important to ask the question: where do we go from here? The answer is simple. We move forward.

Though the school has attained a considerable measure of success, there is no time for sitting still. We are now presented with the challenge of continuing that success, and I have no doubt that the entire SCA family will rise to that challenge.

It is a thrilling time for entertainment and the moving image, as technologies, business models, and aesthetics rapidly evolve. The number of screens has grown exponentially, and the screens themselves are both expanding and contracting in size. You can watch a film in 3-D or on your cell phone (and soon you may be able to do both.) The boundaries between film, television, and interactive media have practically dissolved, as each medium borrows the grammar and techniques of the other.

As an institute devoted to the study of the cinematic arts, we have to respond to this cultural shift, in order to prepare our young aspiring world builders and scholars for whatever career path they may choose. And respond we have: this year, we are teaching classes focused on 3-D production, non-scripted reality programming, television pilots for the web, advanced visual effects, character development and storytelling for games, and performance capture, just to name a few.

Our new home reflects this shift as well: the complex, along with the Zemeckis Center for Digital Arts, represents an educational environment that encourages interdisciplinary integration between each of our six divisions. It’s a pleasure to walk through the courtyard, balconies and study areas around the complex, and feel them buzzing with energy and excitement as students from across the school collaborate with and encourage each other.

If the school were an engine, that very excitement would be what fuels our forward momentum. That sense of passion and innovation present in every member of the SCA family has propelled the school over the last eight decades, and today, it speeds us further into the 21st century. Best of all, it is a source of energy that is constantly being replenished and renewed, as each new generation of SCA students join the previous ones, who are making their mark at every conceivable level of the entertainment industry and beyond.

So on behalf of the students, faculty and staff here at the USC School of Cinematic Arts, let me thank you for being an integral part of what has moved us, and continues to move us forward.

Thank you,

Elizabeth M. Daley
Steven J. Ross/Time Warner
Professor and Dean
The completion of the final buildings in the complex marks the end of a massive project that began in October 2006. The seven buildings, including the Lucas and Spielberg Buildings, the Media Arts and Student Services Building, the Production Services Center and the soundstages, now comprise over 200,000 square feet.

“It has been an incredibly gratifying process to see this remarkable space come together,” said Dean Elizabeth M. Daley. “But the best part now comes as we all get to watch as our young women and men transform it into a home.”

The SCA family made a strong showing at the Academy Awards this year, as the worldwide box-office record holder Avatar, produced by Jon Landau, was nominated for Best Picture, along with eight other nominations, and Mark Stoeckinger was nominated for Best Sound Editing for Star Trek. 2009 Student Academy Award winner Gregg Helvey’s short film, Kavi, was also nominated for Best Short Film.

Landau also played an important role in a 3-D project with a slightly smaller budget than Avatar, accepting the Mary Pickford Foundation Alumni Award at this year’s Commencement Ceremony. Both Landau and Dreamworks Animation CEO Jeffrey Katzenberg, the ceremony’s keynote speaker, dispensed words of advice for the graduates in attendance.

“When people tell you ‘no,’ try to coax out of them a different response,” said Katzenberg. “For example — ‘not now,’ ‘not yet,’ ‘maybe,’ ‘some other time,’ ‘I’ll get back to you,’ ‘give me a week,’ ‘let me think about it,’ any of those answers other than ‘no.’”

“Keep in mind that fear should never be an option, but failure is. Be daring, take chances, go out there and enjoy,” said Landau. “We live in a world where truly anything is possible. So I think the future is very bright for you and very exciting.”

SCA hosted a wide array of special events throughout the year, featuring in-depth discussions and Q&A sessions with distinguished guests including Judd Apatow, Ann Biderman, Roger and Julie Corman, Brian Grazer, Brad Grey, Sumner Redstone, Melissa Rosenberg, and Lee Unkrich.

June was an exciting month for Division of Animation and Digital Arts student Emily Henricks, who took
home the Silver Medal in the Alternative category at the 2010 Student Academy Awards for her film, Multiply.

The acclaim received by the School wasn’t only attached to ceremonies and celebrities: the Interactive Media Division was designated by the Princeton Review as the #1 undergraduate game design program in North America. In addition, Microsoft made a substantial gift to the school to establish the Microsoft Next Generation Entertainment Initiative, which will comprise an endowed faculty member, the Microsoft Endowed Professorship, and financial support for the Game Innovation Lab and Interactive Entertainment program.

The division is currently under the guidance of Professor Tracy Fullerton, whose book, Game Design Workshop, is used by game design programs worldwide.

“I can’t tell you how proud I am to be a part of this Division and of this School,” said Fullerton. “Since the IMD was formed, we’ve consistently had students who create fantastic, challenging games. It’s a pleasure to get to work with them every day.”

The school recently established its 15th endowed chair, in honor of comedy legend and longtime friend of USC, Jack Oakie. The chair in comedy, which will be held by Jack Epps, Jr., was commemorated at a ceremony attended by USC Provost Elizabeth Garrett and keynote speaker and USC alumnus Peter Segal. In addition to the creation of the endowed chair, SCA announced the launch of Comedy@SCA, designed to provide specialized training in comedy for all media.

“It has been an amazing year,” said Daley. “But as far as I’m concerned, what that means is that you get to go work harder to have an even more amazing next year. I know I’m looking forward to it.”
SCA Division of Animation and Digital Arts (DADA) student Emily Henricks took home the Silver Medal in the Alternative category at the 2010 Student Academy Awards on June 12. Henricks’ film, *Multiply*, utilizes a minimal amount of cycling frames to create a dizzying array of motion.

All of the nominated student filmmakers were brought to Los Angeles for a week of industry-related activities and events that culminated in the awards ceremony. Henricks spoke warmly of the pre-ceremony events:

“The highlights of the four days we spent together were meeting with members of the Writers Guild of America, American Society of Cinematographers, Directors Guild of America, and the board of Governors of the Academy of Motion Picture Arts and Sciences,” said Henricks. “Getting to speak with all of these leaders in their respective fields in the industry in such an intimate setting was so inspiring and encouraging.”

Henricks’ award, which was presented by Oscar-nominated animator and director Henry Selick, also comes with a $3,000 prize. The award ceremony, held at the Academy’s Samuel Goldwyn Theatre, featured appearances by Oscar-nominated actor Jeremy Renner, director Penelope Spheeris and Academy president Tom Sherak.

“The ceremony was very glamorous!” said Henricks. “I was able to give a speech and actually say the words ‘I’d like to thank the Academy’, which is really fun to say. They made the entire experience special for all of us.”

Henricks also cited the importance of her time as an SCA student. “I’m really happy and lucky to be a part of the DADA program. Not only has it provided me with a valuable learning experience, but it also has provided me the opportunity to travel to film events worldwide like the Cannes Film Festival and Tokyo Anime Fair,” said Henricks. “The faculty and staff go above and beyond to help me and encourage me, whether it’s meeting with me one on one outside of class or showing their support at the award ceremony.”

Other SCA alums who have won Student Academy Awards include Robert Zemeckis ’73 and Gregg Helvey ’09, who won last year for his short film *Kavi*.

The Princess Grace Foundation-USA honors SCA Student

SCA graduate student Willie Williams received the prestigious Princess Grace Award undergraduate film scholarship.

The Princess Grace Awards are presented to artists who show excellence and promise in their artistic fields. The film scholarship will help support Williams’ thesis film projects. National in scope, the Princess Grace Foundation-USA is dedicated to identifying and assisting emerging talent in theater, dance, and film by awarding grants in the form of scholarships, apprenticeships, and fellowships.

As an aspiring young fine artist from Corpus Christi, Texas, Williams received his BFA from Texas A&M University-Kingsville and is currently enrolled in the MFA Animation and Digital Arts program at the University of Southern California. Williams was a finalist in the 2010 Coca-Cola Refreshing Filmmakers Competition for storyboards and layout in the film *My Hero*. Williams’ first animated film *Sold* was screened in Hollywood at the Director’s Guild Theater in May of 2010. He is currently in production on his thesis film entitled *Our Legacy*.

The Princess Grace Foundation-USA is a not-for-profit, publicly-supported foundation headquartered in New York City and founded more than 25 years ago by Prince Rainier III of Monaco in honor of his wife, Princess Grace (Kelly). Since its inception, the Foundation has bestowed more than 650 awards totaling more than $7 million in grants.
October 9 marked a celebration of the myriad contributions of women to the entertainment industry and a look toward the future, with the Women of Cinematic Arts’ 2010 Industry Forum, entitled Not Your Mama’s Film Industry: 21st Century Entertainment.

Over 170 attendees enjoyed a series of panels and Q&As, focusing on various aspects of show business, including non-network television, animation, children’s programming, documentary, adaptations and gaming. Panelists included numerous SCA alumni, including Jennifer Todd, President of the Mark Gordon Company; Leslie Iwerks, director/producer of A Recycled Life and A Pixar Story; Stark Program faculty member Paul Gerard, Director of Creative Affairs, DisneyToon Studios; and Victoria Mendoza, animator/lip sync artist for South Park.

Keynote speaker Linda Woolverton, writer of Beauty and the Beast, Mulan and The Lion King, spoke about the importance of portraying female characters as more than victims and standing up to the power structures in the industry that are resistant to change. Woolverton’s latest film Alice in Wonderland has grossed over one billion dollars worldwide.

“It was a stellar event, with many top women in the industry as panelists, from Amy Hennig, Creative Director of the games company, Naughty Dog, to Valarie Phillips, head of Motion Picture Literary at Paradigm, to Madeline DiNonno, Executive Director of See Jane and The Geena Davis Institute on Gender in Media,” said Joanna Cherensky ’06, WCA Industry Forum co-chair, via email. “It really was a unique opportunity for USC School of Cinematic Arts students and alums to hear from top women in the industry and learn from them how to navigate and nurture their own entertainment careers.”

Culled from over 200 hours of footage from Academy Award nominee Nina Foch’s legendary class, this two-set DVD is the perfect resource for students of performance arts and filmmaking, as well as professionals.

The course was developed by Ms. Foch from her study with Lee Strasberg, Stella Adler and Uta Hagen, combined with her experiences being directed by such icons as Vincente Minnelli, Stanley Kubrick, Robert Wise, Otto Preminger, Blake Edwards and Cecil B. DeMille.

For 40 years, at USC and The American Film Institute, she taught a generation of filmmakers including John McTiernan, Amy Heckerling, Ed Zwick, and Ron Underwood. The course puts the viewer right in her classroom and will appeal to students of directing, acting, and writing, as well as professionals who want to use it as a basic resource. It is also an invaluable aid to anyone engaged in public performance, whether in the workplace, the courtroom or at a speaking engagement.

It is impossible to categorize the Nina Foch Course as being “for” any particular group. Is it for directors? Absolutely. For actors? Yes. But it’s equally valuable for writers, editors, producers, and anyone with more than a passing interest in the art and craft of filmmaking. This material can be used for an entire course, as part of a course, or a rich reference source to immerse yourself in your craft.

To learn more or to purchase the DVD go to www.ninafochdvd.com
The SCA family continues to benefit from the host of distinguished guests from the entertainment industry who visit the school. Film and television luminaries including Ron Howard, Jason Reitman, Jay Roach, Ray Romano, Melissa Rosenberg, John Singleton, Bryan Singer and Tim Story took students deep into the creative process through candid Q&A sessions and screenings of their work.

Oscar-nominated writer/director Jason Reitman ’99, had specific advice for students: “The most important thing is to discover your own voice. We waste so much time trying to tell other people’s stories when you need to figure out what your own stories are and how you can tell them.”
SEATING LEFT TO RIGHT
Ann Biderman '75, show creator
Regina King, actor
John Wells '82, show creator

SEATING LEFT TO RIGHT
Judd Apatow
Billy Ray
Lee Unkrich

BRAD GREY
SUMNER REDSTONE

CINEMA.USC.EDU • IN MOTION • 9
SCA’s Interactive Media Division ranks as the #1 game design program at U.S. and Canadian universities, according to The Princeton Review and GamePro Media.

“This is an incredible validation of the remarkable work done by the students, faculty and staff in our Interactive Media Division,” said Dean Elizabeth M. Daley. “We’re honored to be recognized as the premier educational environment for aspiring game designers, and we’re looking forward to continuing the expansion and evolution of the program.”

Selected from over 500 institutions that offer game design programs, the list consists of 50 schools which are recognized in the upcoming issue of GamePro Magazine. The top 50 list was selected based on data gathered through an extensive survey conducted during the 2009-10 academic year, and covered areas ranging from academics to eventual employment for graduates. Additional criteria included curriculum quality and focus, facilities, faculty credentials and scholarships.

Professor Tracy Fullerton, acting chair of the IMD, addressed the importance of supporting ongoing research and study within the field of interactive media.

“The study of game design is still evolving,” said Fullerton. “People want games to offer more deeply emotional, more interesting, rich characters and situations. We seek to produce a new breed of designers – not fans or hackers, engineers or executives, but artists of play.”

The IMD already has a strong track record of training successful game designers. Jenova Chen’s 2006 M.F.A thesis project *flOw* went onto become the #1 selling game on the Playstation 3 Network throughout 2007. Chen and his classmate, Kellee Santiago, formed ThatGameCompany, which has a three-game studio deal with Sony Santa Monica. Matt Korba and Paul Bellezza, both M.F.A ’08 grads, created the time-bending game *The Misadventures of P.B. Winterbottom*, which was released by 2K Play on Xbox LIVE Arcade for Xbox 360 in February 2010. Their company, The Odd Gentlemen, is focused on creating innovative and non-traditional short form games.

Said Robert Franek, Princeton Review senior vice-president and publisher, “We salute the USC School of Cinematic Arts and the other outstanding institutions on our list for their exemplary work in game design education. It has long been our mission at The Princeton Review to help students research and get into the education programs best for them. We are also committed to helping them carry that training to rewarding careers in fields they are passionate about. For the burgeoning numbers of students aspiring to careers in the rapidly growing field of game design and the companies that will need their creative talents, we hope our list will inspire many wonderful candidates to apply to these programs.”

The Misadventures of P.B. Winterbottom
www.winterbottomgame.com

Darfur is Dying
www.darfurisdying.com

Left: Students work together to test a prototype in the IMD’s Game Innovation Lab.

ThatGameCompany
Cloud
flOw
www.thatgamecompany.com
We want to thank all of our generous supporters who have helped in our campaign. We have come a long way - but we still have more to do.

While the young women and men of SCA are enjoying all of the amazing, state-of-the-art facilities - we still have a shortage of $57 million in funds that we need to raise. You have an opportunity to make a difference in the daily lives of aspiring world builders, storytellers and scholars by contributing to this vital campaign. By helping SCA continue creating the ideal educational environment for its future leaders, you can play an active role in the ongoing evolution of film, television and interactive media.

*Online: cinema.usc.edu/Giving*
WHY I GIVE...

Giving has many faces and fulfills many needs. Each day, we see the powerful results: students attending on scholarship; classrooms that utilize industry-standard equipment; an environment that feels as much like a home as it does a school. You can make the difference to future generations of film, television and interactive media creators and scholars by joining the friends, alumni, students and parents who have generously given to SCA.

“I give because I believe that this school represents the best training ground for the young people who will shape the future of the entertainment industry, and I want to make sure that those young people have every available opportunity, both during their time here and after. I was thrilled to be a student at SCA, and I’m just as thrilled today to have a child who is a student at SCA. That sense of continuity and satisfaction that comes from supporting not only my alma mater, but also the industry that I’ve devoted my life to, is something that you can’t put a price on.”
— Bob Osher ’81, President of the Digital Production Division of Sony Pictures Entertainment; COO of Columbia Pictures Motion Picture Group; chair of SCA Alumni Council

“My experience with the SCA Network has been wonderful. I enjoy the top notch quality of their exclusive screenings and events for only current SCA students and alumni. The staff are extremely supportive for the members as well.”
— Chiyume Sugawara, Student

“I contributed to the School of Cinematic Arts because I wanted to recognize the important impact that the school has had on my career in film and television. Many of my best friends and colleagues to this day are people I met while attending USC film school. Thanks for providing an affordable way of giving something back to the school. And now I have something fun to show off when I take friends or relatives down to the school for the first time!”
— Barry Rubinow ’81, Senior VP - Creative Services, Documentary Channel

“SCA has been important to my family for many years. In funding the endowed chair in my parents’ name, I’m able to both celebrate their legacy, and provide a perpetual source of support for the incredible educational experience that this school has always provided. I am a proud mother and grandmother to SCA alumni, and it means a great deal to know that they are part of an institution that has such deep ties to the industry and art form that was so important to my father and mother.”
— Patricia Hitchcock O’Connell, Parent

“There are a lot of reasons to give to the School of Cinematic Arts, but for me it’s really simple. I owe so much of the success I have achieved in my career to the years I spent at SCA. While the buildings might be different (and perhaps a touch more luxurious), it is so evident that the passion, motivation, energy and endurance that we all had as students twenty-five years ago, is still alive and well in all these young students. I am truly honored to contribute to a school that gives so many the foundation necessary to become successful storytellers.”
— Bob Ducas ’86, Editor/ Producer

“Having been a scholarship student myself, it means so much to me to be able to give back to SCA. Knowing that I can help students today the same way I was helped is an amazing feeling. I know how important a scholarship can be. In addition to the monetary support, there’s a feeling of validation of your work that you can’t put a price on.”
— Jay Roach ’86, Director/ Producer

“I give to SCA because of what SCA gave to me. It’s why I’m part of the Leadership Circle and Alumni Council, two groups who work very hard to place valuable resources at the students’ fingertips. What SCA is doing is important for the entire industry. By helping the next generation of storytellers build a solid foundation on which to build their careers and their lives, we can ensure that the cinematic arts will continue to flourish.”
— Scott Stone ’79, Producer
“When my wife Katherine and I established our endowed chair for the study of race and popular culture, we wanted to help continue SCA’s already-strong track record of supporting and encouraging a diverse student body. I strongly believe that telling stories from a wide array of voices and viewpoints is essential to the survival and relevance of the entertainment industry. I’m glad to play a role in helping SCA train many of those voices.”
— Frank Price, CEO, Price Entertainment; Chairman of the SCA Board of Councilors

“We are committed to being a part of SCA because of the incredible education provided for our son Laird Malamed, and because we want to ensure that other students receive the opportunities that will help them, as Laird was helped, to use film and interactive media to communicate new and important ideas. We also contribute because USC is so important an educational institution, not only in Los Angeles, but also all over the world. And we contribute because the people we interact with at SCA make us feel so individually important and proud to be their friends.”
— Sandra and Kenneth Malamed, Parents

“With the competitiveness of the film industry today, having a great education in the cinematic arts is an essential stepping-stone to a successful career in the business. But too often I’ve seen students flounder upon graduation, not knowing how to take what they’ve learned and apply it to getting their first job. That’s why I enjoy participating with the SCA Alumni Council. It’s exciting to help young people with the transition from receiving their last report card to earning their first paycheck.”
— Pete Segal ’84, Director/ Producer/ Writer

“I give to USC because I’m proud to be part of the Trojan Family, and because USC gave so much to me. Trite but true.”
— Josh Schwartz, Writer/ Producer

“I showed up at USC with a rusted-out Honda and a vague ambition to work in film. It’s no overstatement to say that I owe my career to my classes and classmates at USC Cinema. I can’t repay that debt, but I can help make sure the next generation has the same kind of opportunities.”
— John August ’94, Writer/ Director/ Producer

To donate online, please visit: cinema.usc.edu/Giving
Judd Apatow will develop a re-launch of the Pee Wee Herman character for Universal.

Susan Barron ’04 associate produced the documentary Seeking Happily Ever After, which was accepted to the On-Action Film Festival.

Brian Baugh ’95 directed the teen drama To Save a Life which will debut in January.

Jason Berman ’06 is producing the indie golfing drama Seven Days in Utopia, starring Robert Duvall.

Walt Becker ’95 and Michael Lesieur ’00 created and are producing the new TBS comedy Alice Brooks TV show for producers Tom Wilhite and Melinda Gates Foundation.

Dirk Beinhold ’96 will produce the mini-series Ben Hur for ABC and Sony. He is the CEO of Akkord Film Production.

Michael Bostick ’90 will produce the Nia Vardalos comedy Happy Mother’s Day for Walden.

Ted Braun ’88 will direct his own script about the life of Sudanese refugee Lopez Lomong.

Sharla Sumpter Bridgett will produce the Spike TV show Playing with Guns.

Alice Brooks is prepping the 3D horror film The Need for producers Tom Wilhite and Willard Caroll ’78.

Bryan Burk ’81 will produce the new JJ Abrams feature Super 8. Burk will also executive produce the pilot for the upcoming series Alcatraz.

Trey Callaway ’89 wrote and will co-executive produce the new CBS one-hour crime drama pilot, Sirengo.

Sheldon Candis ’02 is shooting the web documentary series Deep Dive for the Bill and Melinda Gates Foundation.

John Carpenter has signed on to direct Fangland, an updated version of the Dracula story. He will adapt his own novel Fangland for Warner Brothers. Carpenter has also signed an overall deal with Universal Television to develop and produce the new USA series Queen Bee Moms and Kingpin Dads: Dealing with the Parents, Teachers, Coaches, and Counselors Who Can Make – or Break – Your Child’s Future.

R.J. Cutler will direct the teen drama The Au Pairs as a follow up to The September Issue.

Ignacio Darnaude ’89 was nominated for two Imagen awards for the film Casi Divas.

Greg DeCuir, Jr., ’01 has been appointed to the Selection Committee and has served as Film Programmer for the Alternative Film/Video Festival in Belgrade, Serbia.

Paula DiSante has written the independent web feature Born of Hope based on J.R.R. Tolkien’s Middle-Earth.

John Ellers ’04 had an official selection at Screamfest with his film Finale.

Dan Erthidge ’92 will executive produce the new show Temps for NBC. He is also the show’s creator.

Dana Fox ’00 will produce the adaptation of the LA Weekly story How to Get Divorced by 30 for Universal.

Sam Friedlander ’06 produced the independent feature film Thanks. Jesse Eisenhardt ’06 was the Director of Photography. Jeff Prugh ’06 served as Production Manager, and Jesse Wheeler ’06 edited the film.

Mark Gibson ’94 and Phil Halprin ’93 will write the adaptation of the Argentinean rom-com A Boyfriend For My Wife for Steve Carell.

Peter Gould ’90 wrote the adaptation of Andrew Ross Sorkin’s book, Too Big to Fail for an HBO movie to air in 2011.

Jeannette Hill-Yonis, Esq. ’87 is currently working on the restructuring of Incentive Filmed Entertainment. Hill-Yonis, Esq. also negotiated Sophia Loren’s actress deal for her role in Nine.

Sean Hood ’97 will write the next installment of The Haunting series.

Ron Howard will direct the first film and television series to The Perks of Being a Wallflower.

Aaron Kaplan will executive produce the new Fox Television show Terra Nova alongside Steven Spielberg. Kaplan will also produce ABC’s Mr. Sunshine and MTV’s The Inbetweeners.

Thomas Kaufman ’98 had his award winning mystery novel Drink the Tea published in March.

Richard Kelly ’97 will produce Pride and Prejudice and Zombies with Natalie Portman.

Phil Kibel ’97 and Amy Zimmerman were awarded a regional Emmy for their special report on Dubai for HRTV.

Tim Krubsack ’92 has been promoted to senior VP of alternative programming for SyFy.

Matt Kunitz ’90 has signed a deal to expand his deal at Endemol. He is the executive producer of Wipeout.

Adam Kurland ’04 directed the project Silly Little Game for ESPN’s 30 by 30 series documenting the birth of fantasy sports.

Shawn Levy ’94 will produce the adaptation of the children’s book Alexander and the Terrible, Horrible, No Good, Very Bad Day. Levy will also produce the adaptation of the Spike TV series Deadliest Warrior.

Doug Liman will direct the new version of The Three Musketeers for Warner Brothers. Liman will also produce the new USA series A Legal Mind, about a stoner attorney, and will direct the film rights to Monte Reel’s non-fiction book The Last of the Tribe. Fellow alumni Ed Saxon ’84, will produce. Liman has also signed an overall deal with Universal Cable for his company Hypnotic and will produce the doc pilot The Unexplained for A&E.

David Marconi ’80 will adapt the Swiss novel Dark Side of the Moon for German director Oliver Hirschbiegel.

Les Mayfield ’82 will direct the new family film The Dog Squad -3D for Mythic International Entertainment.

Jeff Malmberg ’80 won the grand jury prize at SXSW for his documentary Marwencol. Fellow alumni Tom Putnam ’94, Matt Radecki ’94, Chris Shellon ’94, and Kevin Walsh ’94 all served as producers.

Charles McDougall will executive produce the new Fox series Ride-along about Chicago beat cops.

Miles Millar ’94 and Albert Gough ’94 will executive produce the upcoming TV reboot of Charlie’s Angels.

Jen McGowan ’95 won the grand jury prize at the Florida Film Festival for her film Touch and will play at the American Pavilion Emerging Filmmaker Showcase at Cannes.
Steve Michaels ’93 is executive producing the new docu-series The Peacemaker for A&E as CEO and President of Asylum Entertainment. He will also produce The Kennedys for the History Channel, which is their first scripted show. Michaels is also executive producing Addicted for TLC and The Locator for WE.

Neal Moritz ’85 will produce the body switching comedy The Change Up for Universal. Moritz will also produce an untitled comedy for Universal about a bachelorette party that goes horribly wrong and a remake of the 90s hit Total Recall.

Don Murphy ’88 will produce the adaptation of the teen novel series Vampire Academy.

Antonio Negret ’04 is currently directing the horror/thriller Seconds Apart for Lionsgate.

Eric Newman via Strike Entertainment will produce a feature thriller previously titled I’m Mortal.

Michael Perry ’94 will write and executive produce The River about a family who goes missing in the Amazon for ABC. Perry also wrote the sequel to Paranormal Activity.

Steven Quale will direct the upcoming film, Final Destination 5.

Matthew Robbins ’76 will write an adaptation of the television movie Don’t Be Afraid of the Dark with Guillermo Del Toro.

Greg Rossen ’94 and Brian Sawyer ’93 sold their script The Christmas Consultant to CMT Networks.

Charles Roven will produce the remake of Gilligan’s Island for Warner Brothers and Atlas Entertainment.

Ari Sandel ’05 will direct the Lionsgate dating comedy The Game, which is being rewritten by fellow alumnus Adam Sztykiel ’00.

Kellee Santiago ’06 was named a TED fellow for her work with thatgamecompany, a video game company working to create video games that communicate different emotional experiences.

Josh Schwartz will produce an untitled DC project for ABC through his Fake Empire company.

Alex Simon ’90 won the first prize at the Cinequest Film Festival Screenwriting Competition for The Baron of Havana.

Bryan Singer ’89 will produce a web series called H+

Gregory Small ’86 sold his original screenplay Someone in the Dark to Dreamworks.

Tom Spezialy ’85 will develop a new drama series for CBS after the success of his pilot Chaos.

Scott Stone ’79 will produce the reality series Back to the Bay where former Baywatch stars live in a beach house together. Stone will also produce a reality project with Alaska native Levi Johnston as he runs for mayor of Wasilla.

Megan Leigh Sweeney ’04 is producing the web series The Founders in Colorado.

Adam Sztykiel ’00 sold the comedy pitch The Fight Before Christmas to alumni Shawn Levy ’94 and Billy Rosenberg ’00 who will produce under their 21 Laps banner.

Andy Tennant will direct the supernatural romance film Adaline starring Katherine Heigl.

James Vanderbilt ’99 will have his mystery script Murder Mystery produced by Disney.

David Weintrob has joined Stone and Co. as VP of series development.

John Wells ’82 will showrun the new Showtime series Shameless about working class people in Chicago. Wells is also writing the pilot for The Wishbones about a small town wedding band that aspires to rock and roll greatness.

Suzy Witten ’90 won the 2010 Ippy Silver Medal for Historical Fiction for her debut novel The Afflicted Girls.

Greg Vaitanes will produce the adaptation of the book series, The Spellman Files, into a crime drama for ABC. Katie Lovejoy ’09 will write the adaptation and serve as a supervising producer.

Robert Zemeckis ’73 is attached to direct the young adult novel Dark Life about a future where Earth is covered by the ocean.

FACULTY QUICKTAKES

Peter Brinson His game The Cat and The Coup, was selected as an Indiecade Finalist.

Linda J. Brown received a Fulbright and taught at the Red Sea Institute of Cinematic Arts in March of 2010.

Chris Chomyn won Best Cinematography at the 14th Annual CineGear Expo for his work on Wild About Harry.

Pam Douglas is writing the TV Drama Series, 2nd Ed., 2007, published in Germany, Korea and China, and rights were recently sold to Spain. Served as a judge for the Emmy and Writers Guild Awards.

Jack Epps, Jr, Chair of Writing Division wrote the script for the new release of Paramount’s Top Gun video game. The game was released August 16, 2010 through Sony’s PlayStation Network.

Mark Harris executive produced Living in Emergency: Stories of Doctors Without Borders, which was shortlisted for the 2009 Oscar for Best Feature Documentary. Released theatrically in December in 450 theaters across the country as a one-night special event where Harris introduced the film.


Judy Irola completed her latest documentary, Niger ’66, which premiered at the Mill Valley Film Festival in October and screens at the Denver Starz International Film Festival in November.

Lisa Mann is exhibiting multi-projection installation, Tenzintology, at the Armory Center for the Arts, Pasadena; collaborative video-sculpture-installation California Civil Code, Section 43.3 at the Wignall Museum of Contemporary Art, Chaffey College, and billboard-sized, digital photographic banner, Portrait of Carmen, at the Pembroke Hill School Centennial Celebration, Kansas City, MO.

Doe Mayer was appointed as a Fulbright Specialist Fellow in Melbourne, Australia, working with health professionals to improve their communication and film materials. Mayer has also had Fulbright appointments to Fiji (1995) and the Netherlands (2007).

Mark Naporowski completed his short film, Dawn of Darkness, which screened at the Polish Film Festival in Los Angeles. The trailer for the film won Best Digital Effects at the Los Angeles Reel Film Festival.

Amanda Pope screened her feature documentary The Desert of Forbidden Art, at numerous festivals, and enjoyed theatrical runs in Santa Fe and San Francisco. Directed the multiple award-winning The Legend of Pancho Barnes and the Happy Bottom Riding Club, featuring the voice of Kathy Bates as Barnes.

Howard Rodman was admitted to the Writers Branch of the Academy of Motion Picture Arts and Sciences; named a Fellow of the Los Angeles Institute for the Humanities; and appointed to the Board of Trustees of the Writers Guild Foundation.

Ellen Seiter won the USC Mellon Mentoring award for her work mentoring graduate students.

Tom Sito revised and updated his animation how-to book Timing for Animation, 2nd Edition published by Focal Press published; Sito was awarded the June Foray Award for Lifetime Service to the Animation Community, at the Annie Awards of the International Animated Film Society; he hosted the Motion Picture Academy Feature Animation Directors Symposium at the Samuel Goldwyn Theater in Beverly Hills.

Lawrence Turman is co-executive producing a sequel to The Thing. Turman also co-produced the 1982 version of the film.

Paul Wolff won the Best World Premiere Film at the Houston WorldFest for his film, Father Vs. Son, which he co-wrote and starred in. The film was co-written and directed by Joe Ballarini, a former student of Wolff’s.
ALUMNI TV AND FILM RELEASES

82nd Annual Academy Awards—Bill Mechanic ’79, Producer

Bone—Carla Kettner ’83, Co-Executive Producer/Writer

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

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

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

Desperate Housewives—Charles Skouras III, Producer

Detroit 1-8-7—Jeffrey Nachmanoff ’94, Director

Dexter—Melissa Rosenberg ’90, Co-Executive Producer/Writer

The Event—Evan Katz ’86, Executive Producer

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

House—Bryan Singer ’89, Executive Producer; Garrett Lerner ’95 & Russel Friend ’95, Executive Producers/ Writers; Greg Yaitanes, Director

Huge—John Ziffren ’78, Executive Producer

Life Unexpected—Gary Fleder ’93, Executive Producer/Director

Live for the Moment—David Eilenberg ’99, Executive Producer

Mad Men—Matthew Weiner ’90, Executive Producer/Writer; Amy Wells ’80, Set Decorator; Marcy Patterson ’02, Associate Producer; Erin Levy ’05, Writer

Make It or Break It—John Ziffren ’78, Executive Producer

Melissa and Joey—John Ziffren ’78, Executive Producer

NYC Prep—Scott A. Stone ’79, Producer

The Office—Paul Feig ’84, Co-Executive Producer/Director; Ken Kwapis, Executive Producer/Director; Jason Reitman, Director; Jeffrey Blitz ’97, Director

Sons of Anarchy—Paul Maibaum ’73, Director of Photography

Spartacus: Blood and Sand—Joshua Donen ’79, Executive Producer

Undercovers—Bryan Burk ’91, Executive Producer

United States of Tara—Craig Zisk, Executive Producer; Brett Bear, co-Executive Producer/Supervising Producer

Weeds—Craig Zisk, Executive Producer/Director; Jonathan Talbert ’02, Associate Producer

Wipeout—Matt Kunitz ’90, Executive Producer; Tom Johnson ’81, Rerecording mixer

Cats and Dogs: The Revenge of Kitty Galore—Polly Johnsen ’93, Producer; Tom Johnson ’81, Sound Re-Recording Mixer

Date Night—Shawn Levy ’94, Producer/Director

Despicable Me—Cinco Paul ’93, Writer; Tom Johnson ’81, Sound Re-Recording Mixer

Diary of a Wimpy Kid—Gabe Sachs ’84, Writer

Dinner for Schmucks—Jay Roach ’86, Producer/Director; Jon Poll ’81, Editor

The Dry Land—Ryan Piers Williams ’05, Writer/Director; Gevin Kelly ’04, Cinematographer; Jason Berman ’06, Co-Producer

Due Date—Adam Sztykiel ’00, Writer; Debra Neil-Fisher ’80, Editor; Susan Downey ’95, Executive Producer

Fair Game—Doug Liman, Exec. Producer/Director/Cinematographer

Get Him to the Greek—Judd Apatow, Producer; Robert Yeoman ’79, Cinematographer

Get Low—Aaron Schneider ’88, Director/Editor

Iron Man 2—Kevin Feige ’95, Producer; Susan Downey ’95, Executive Producer

Let Me In—Matt Reeves ’88, Writer/Director

The Losers—James Vanderbilt ’99, Screenplay

Lucky—Jeffrey Blitz ’97, Producer/Director; Yana Gorszka ’02, Editor

Marwencol—Jeff Malmberg ’94, Producer/Director; Tom Putnam ’94, Producer; Matt Radecki ’94, Producer; Chris Shellen, Producer; Kevin Walsh ’94, Producer

Middle Men—Jason Shuman ’96, Producer

Morning Glory—Bryan Burk, ’91, Producer

Paranormal Activity 2—Michael R. Perry ’94, Writer

Piranha 3D—Josh Stolberg ’97, Writer

Predators—Alex Litvak ’95, Writer

Prince of Persia: The Sands of Time—Doug Miro ’97, Writer; John August ’94, Executive Producer; Tim Nielsen ’99, Supervising Sound Editor

Ramona and Beezus—Elizabeth Allen ’99, Director; Nick Pustay ’95, Writer; John Bailey, Cinematographer

Robin Hood—Brian Grazer, Producer; James Whitaker ’94, Executive Producer

Salt—Robert Elswit ’75, Director of Photography

Saw 3D—Kevin Greutert ’88, Director

Secretariat—Gordon Gray, Producer

Shrek Forever After—Erik Aadahl ’98, Supervising Sound Editor

The Social Network—Jeff Cronenweth ’84, Director of Photography

The Sorcerer’s Apprentice—Jon Turteltaub, Director; Doug Miro ’97, Writer

Step Up 3D—Jon Chu ’03, Director; Amy Andelson ’05, Writer

The Town—Robert Elswit ’75, Cinematographer

Toy Story 3—Lee Unkrich ’90, Director/Story

The Twilight Saga: Eclipse—Melissa Rosenberg ’90, Writer

We apologize if we missed anyone. Please contact Justin Wilson at 213.740.2804 or alumni@cinema.usc.edu for more information or updates.
“Launch control, this is Houston. We are go for launch.” These words from 1995’s Apollo 13 boomed over the sound system of the Shrine Auditorium on Commencement Day 2010 as the School of Cinematic Arts, along with industry friends Jeffrey Katzenberg and Jon Landau, celebrated the new graduates on the eve of their coming journey.

“If my first boss knew the coffee shop was a 10 minute trip, I’d actually do my best to have my coffee back in eight,” he said. “That meant sprinting down the back stairwell, dodging cabs across Fifth Avenue and returning without even a trace of sweat on my brow. This attitude would make even the most mundane task an interesting challenge, and it gave me the chance to stand out.”

At the same time, Katzenberg did not advocate a policy of being a pushover, instructing the graduates to “just say ‘no’ to ‘no.’”

“People oftentimes say that college is the best time of your life — I’m going to tell you it’s not,” he said. “The future is. We live in a world where truly anything is possible. So I think the future is very bright for you and very exciting.”

He added, “Keep in mind that fear should never be an option, but failure is. Be daring, take chances, go out there and enjoy.”

Landau has taken his own advice, and so too has keynote speaker Katzenberg in a career encompassing both the revival of blockbuster animation and 3D filmmaking.

Katzenberg, CEO of DreamWorks Animation and former chairman of Walt Disney Studios, shared what he called “script notes,” pragmatic words of advice intended to lead him and the graduates to a satisfying “Act Three” of their careers.

First, he advised graduates to “sweat the small stuff.” While entry-level jobs in the film and television industry can be low on glory and high on grunt work, he advised them to always exceed expectations.

“If my first boss knew the coffee shop was a 10 minute trip, I’d actually do my best to have my coffee back in eight,” he said. “That meant sprinting down the back stairwell, dodging cabs across Fifth Avenue and returning without even a trace of sweat on my brow. This attitude would make even the most mundane task an interesting challenge, and it gave me the chance to stand out.”

At the same time, Katzenberg did not advocate a policy of being a pushover, instructing the graduates to “just say ‘no’ to ‘no.’”

“When people tell you ‘no,’ try to coax out of them a different response, for example — ‘not now,’ ‘not yet,’ ‘maybe,’ ‘some other time,’ ‘I’ll get back to you,’ ‘give me a week,’ ‘let me think about it,’ any of those answers other than ‘no.’”

Lastly, Katzenberg told the members of the class of 2010 that, as they entered the next phase of their careers, “don’t be scared of being scared.” He recounted some of the seismic shifts in his own career — from his arrival at Disney to the formation of DreamWorks to the rise of 3D.

“It was 2004,” he recalled. “I attended an IMAX screening to see The Polar Express in 3D by one of your more illustrious directors, alumni Robert Zemeckis. Initially, I was overwhelmed. Our studio had just completed a very costly conversion to all CG production. Now, we would have to make another major investment and learn a whole new cinematic language. But the reality is that 3D is the biggest thing to happen to the movie business since the arrival of sound and color. It’s a phenomenal opportunity with giant implications for our industry and for each and every one of you.”

Adrian Acevedo-Smith, who graduated magna cum laude with a Bachelor’s degree in film and television production, called the ceremony “very beautiful, very unique.”

“When I walked into the Shrine, it really did feel like a movie premiere with the lighting and how it was all decorated,” he said. “And Katzenberg’s advice made a lot of sense: Don’t take ‘no’ for an answer. Take ‘maybe.’”

Mika Pryce, who received her Master of Fine Arts in the Peter Stark producing program, can already apply Katzenberg’s script notes to her own story, since she’s started a job at Creative Artists Agency. “He was really great and very inspirational,” she said. “He made me feel like I should roll into CAA tomorrow with a big smile on my face. I’ve been working there for a month, and right now, I’m just tired. But on Monday, I’m going wipe my eyes and enter the world.”

Sounds like the class of 2010 is go for launch.
As most comedy performers and writers would agree, getting laughs isn’t an exact science.

But Jack Oakie, who excelled at eliciting chuckles from film, television, radio and vaudeville audiences will now have his name permanently linked to the academic study of comedy through the establishment of the Jack Oakie Endowed Chair in Comedy at the School of Cinematic Arts.

Held on November 9, the ceremony honored the inaugural holder of the endowed chair, Division of Writing for Screen & Television chair Jack Epps Jr., and featured remarks by Epps, Dean Elizabeth M. Daley and Provost Elizabeth Garrett, as well as a keynote address from director/producer/writer Peter Segal.

“We are eager to have our students join a remarkable lineage that includes Aristophanes and Swift, all the way up to our alumni, Apatow, Reitman, Roach and Segal,” said Daley. “Jack Oakie was, of course, an indispensable part of that lineage, and we at the School of Cinematic Arts are all honored to be linked with his name in perpetuity, and his remarkable body of work.”

Calling it a “full circle moment”, Epps recalled his experience with Oakie’s films as a child in Detroit.

“I didn’t know I was getting an absolutely first class education in film, but I was,” said Epps. “One of the characters I grew to love was this funny, happy-go-lucky guy who had a ton of heart and usually the best lines in the film. He was Jack Oakie. I didn’t know he was Jack Oakie. I knew he was just this guy I liked, and was happy whenever he popped up in a film.”

Acknowledging that comedies often do not get the respect that other genres receive, Segal pointed out comedy’s box office dominance and its ability to forge connections with viewers.

“Comedies are cinema’s step children,” said Segal. “Maybe not front and center in the family portraits of film history, but the ones in the back row, who’ve been grounded and missed a couple meals, to whom we always turn to cheer us up on a bad day.”

“I promise you, if we took a tour of some dorm rooms on campus, beside the posters for Scarface, and Taylor Launten without a shirt...you would find onesheets for Animal House, Caddy Shack, Some Like It Hot, and Dr. Strangelove. Comedies,” said Segal.

Happy to take the roars of audiences over critical acclaim, Oakie cast a broad shadow in the entertainment industry, working successfully in a variety of media. Following his professional debut on Broadway in 1923 as a chorus boy in Little Nellie Kelly by George M. Cohan, Oakie made his first Hollywood “talkie”, The Dummy, in 1929. Quickly making a name for himself as a versatile comedian, comfortable with slapstick and satire, Oakie appeared in 87 films. His performance as Benzino Napoloni in Charlie Chaplin’s 1940 satire of fascism, The Great Dictator, earned him an Oscar nomination for Best Supporting Actor.

After the end of his contract with Paramount Pictures in 1934, Oakie decided to freelance. This gave him the freedom to not only appear in films, but also branch into radio, hosting his own WABC show between 1936 and 1938, featuring stars like Judy Garland, Benny Goodman and Alice Faye. Later in his career, he made appearances on numerous television shows, including Bonanza, The Real McCoys and Daniel Boone.

Oakie and his wife of 38 years, actress Victoria Horne Oakie, were longtime friends of USC. The actor had shot many of his collegiate films on campus, and he was a regular fixture at Bovard Field. In 1968, the couple established the “Oakie Archive” at their adopted alma mater by donating Jack’s entire collection of Oakie college radio transcriptions to USC. After his passing in 1978, Horne Oakie remained an ally of the school, bequeathing Oakridge, the Oakie residence for over 60 years, to provide the resources to fund the endowed chair. In addition, the Jack Oakie and Victoria Horne Oakie Charitable Foundation provides student support and annual funding for the Jack Oakie &Victoria Horne Oakie Masters Lecture Series, begun in 2008. To date, 45 Oakie scholarships have been awarded to SCA students across all six of the school’s divisions by the Foundation.

Before the unveiling of the chair, Segal poked fun at the proceedings.

“I’m happy to see that it’s a real chair,” said Segal. “And that it comes with its own yarmulke.”
The art of comedy encompasses everything from savage satire to well-placed pies in the face, and now can boast of a royal pedigree.

Fulfilling an academic tradition that dates back to the 16th-century British monarchy, Division of Writing for Screen and Television Chair Jack Epps, Jr., Ph.D is the inaugural holder of the Jack Oakie Endowed Chair in Comedy at the School of Cinematic Arts. This is the first chair endowed specifically in the study of comedy at a university.

In his remarks to the audience at the endowed chair ceremony, Epps spoke about some of his early comedic training.

“My dad, Jack Senior, or just Senior, was a great laugh,” said Epps. “Growing up with a great laugher is critical to your comic development. As a small child watching Sid Caesar, Jackie Gleason, Laurel and Hardy, Milton Berle, and listening to dad laugh was being at the center of the universe.”

Perhaps befitting the academic nature of the ceremony, Epps drew on science to illustrate the importance of comedy. “William Fry, M.D., professor of psychiatry at Stanford University Medical School and expert on health and laughter, reports the average kindergarten student laughs 300 times a day,” said Epps. “Yet, adults average just 17 laughs a day.” He also cited a 1989 Journal of American Medical Association article that acknowledged that laughter therapy aided chronically ill patients.

Epps took the opportunity to formally announce a new concentration of interdivisional classes with a comedy emphasis, called Comedy@SCA. Working with Emmy-winning faculty members David Isaacs and Barnet Kellman, over the next few years, Epps plans to create “a unique environment where students can come to study, find their comic voice and hone their skills in writing, performing and directing comedy.”

After writing seven unproduced screenplays with his writing partner and former professor, Jim Cash, Epps skyrocketed to the Hollywood A-List with Top Gun, the #1 box office draw of 1986. Within eleven months, Epps and Cash had three produced screenplays in the theatres: Top Gun, Legal Eagles and The Secret of My Success. Epps’ other credits include Dick Tracy, Turner & Hooch, and Anaconda. He also did extensive revisions on Sister Act and Die Hard III.

Epps closed his remarks with gratitude and some sound medical advice.

“From the first day I have stepped foot in an SCA classroom, I have been enamored with our talented and determined students, our forward thinking leaderships, and the enormous depth of commitment from the dedicated faculty,” said Epps. “Thank you once again for this great honor in coming this evening. I will do my best to not take life too seriously.”

“Also, remember get your 300 laughs a day in. Better than Lipitor.”
IN MEMORIAM

Robert F. Boyle
Acclaimed Art Director/Production Designer

Robert F. Boyle ’33, acclaimed production designer, with credits including North By Northwest, In Cold Blood and The Birds, died in Los Angeles on August 1. He was 100.

Boyle, who graduated from USC with a degree in architecture, worked as an art director or production designer on more than 80 films, collaborating with directors including Cecil B. DeMille, Norman Jewison, Fritz Lang, and Douglas Sirk.

He received Academy Award nominations for his work on North by Northwest, Fiddler on the Roof, Gaily, Gaily and The Shootist, John Wayne’s final film. In 2008, he was recognized by the Academy with an honorary Oscar for his career as an art director.

After working with Hitchcock on Shadow of a Doubt, Boyle served in the Army Signal Corps in France and Germany as a combat photographer during World War II. Following the war, he returned and married Bess Taffel, a writer for RKO who was blacklisted from the industry after refusing to name names to the House of Un-American Affairs Committee. She passed away in 2000.

Boyle is survived by two daughters, Emily Boyle, of Los Angeles, and Susan Licon, of Toledo, Oregon, as well as three grandchildren.

Herb Farmer
A Trojan for Over 70 Years

Dr. Herbert Farmer ’42, archivist, emeritus professor and SCA alumnus, passed away November 22. He was 89 years old.

After making a cross-country trip from Buffalo, New York, Farmer began classes at USC in 1938, also finding time to produce the Trojan Newsreel, shoot football coaching films and surgical motion pictures for the university, and play sousaphone in the marching band.

In 1942, Farmer took over teaching a motion picture history class from a professor who had been called to active duty in World War II. Farmer, who also served in the war, returned to USC to receive his master’s degree in 1954 and began teaching classes in basic film technology and distribution. He had been involved with the university ever since.

At the time of his death, Farmer was still dedicated to overseeing his extensive archive of historical films and equipment ranging from zoetropes to the soundboard from The Jazz Singer, which he had gifted to the university. These materials are part of a rotating collection that is regularly put on display.

Farmer is survived by his son, and granddaughters Casey and Lindsey, a senior SCA production major.

William Fraker
Renowned Cinematographer and SCA Alumnus/Instructor

William A. “Bill” Fraker, ASC, BSC, legendary cinematographer/director, and SCA alumnus and instructor, passed away May 31 at the age of 86.

With an list of credits including films like Bullitt, Rosemary’s Baby and WarGames, and six Academy Award nominations, Fraker was a highly respected cinematographer, whose contributions to the art form and the industry garnered him a Lifetime Achievement Award from the American Society of Cinematographers in 2003.

Starting in the fall of 2000, Fraker returned to USC as an instructor, where he first taught at the graduate level, but quickly moved to teaching the undergraduate 290 Cinematic Communication course, where he stayed for the rest of his time at the school.

“I love working with the young students because they are infused with the enthusiasm for looking at life visually,” said Fraker, in an interview with Bob Fisher and Richard Crudo, ASC, published by the International Cinematographers Guild. “I’m having a great time and feel like I’m doing some good.”

Born September 29, 1923 in Los Angeles, Fraker joined the Navy and served in the Pacific during World War II. He attended USC on the GI Bill, and later began work as a photographer’s assistant. His first break as a camera operator came on The Adventures of Ozzie and Harriet, and his first feature credit as director of photography was on Games in 1967.

He is survived by his wife, Denise, and stepson Baron.

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He is survived by his wife, Denise, and stepson Baron.
Dan O’Bannon
Influential Horror/Sci-Fi Filmmaker

**Alien** screenwriter and USC alumnus Dan O’Bannon passed away on December 17 in Los Angeles. He was 63.

While at USC, O’Bannon collaborated with classmate John Carpenter on the 45-minute student short, *Dark Star*, which was later expanded into a feature in 1974, with O’Bannon serving in several capacities on the film, including scripting, editing and acting in a lead role. In 1975, the feature version of the film won the Golden Scroll Award (as the Saturn Awards were known at the time) for Best Special Effects.

O’Bannon, who worked as a computer animator on *Star Wars*, and was attached to supervise special effects on a failed adaptation of *Dune*, left technical work behind to focus on screenwriting. With Ronald Shusett, he wrote the story and screenplay for *Alien*, which garnered critical acclaim and box-office success, receiving an Academy Award for Best Visual Effects, and multiple Saturn Awards.

After collaborating with Don Jakoby on the screenplays for *Blue Thunder*, *Lifeforce*, and *Invaders from Mars*, O’Bannon moved into the director’s chair for the successful 1985 film, *Return of the Living Dead*, which spawned several sequels.

Sandy Roberts
SCA Student

Sandy Roberts, SCA production sophomore, died following a car accident on February 27. He was 21.

Born in Hollywood, Florida, Roberts exhibited a passion for movies and filmmaking at an early age, spending his childhood creating sets out of construction paper and Scotch tape, and becoming immersed in video production in high school. Roberts came to USC from the University School of Nova Southeastern University, quickly making a name for himself at USC as a creative comedic editor, as well as performer.

“He was a very funny guy, and I would say that he particularly had an understanding of situational comedy and the timing of things and the juxtaposition of certain points,” said Brian Rodysill, a sophomore majoring in film and becoming immersed in video production in high school. Roberts became a fixture on the SCA faculty since their freshman year.

Memorial events were held both at USC Hillel, and at SCA’s Norris Theatre, where friends, faculty and family gathered for a special screening of Roberts’ favorite film, *Singin’ in the Rain*.

Roberts is survived by his mother, brother, father, grandmothers and extended family living throughout the U.S., Canada and Israel.

(with reporting by Kate Mather from The Daily Trojan)

Mel Sloan
SCA Faculty Member for over 50 Years

Longtime SCA faculty member Professor Emeritus Mel Sloan passed away January 12, from pneumonia, at his home in Van Nuys, CA, at the age of 86. Sloan served on the SCA faculty from 1946 until his retirement in 1997.

Sloan grew up in the Bronx, moving to Los Angeles in 1940 to study filmmaking. With the outbreak of World War II, he interrupted his studies and joined the military in March 1943. At the end of the war, he returned to USC to complete his undergraduate degree in filmmaking. Shortly thereafter, Sloan partnered with Herb Farmer, Dave Johnson, Gene Moriarity and Dan Wiegand to create the school’s production curriculum. Over the next 51 years, Sloan taught a variety of courses for both undergraduates and graduates, including classes in his specialty, editing.

Sloan served 25 years as a member of the Board of Directors for the ACLU-Southern California, and was a training director for New Communications, a project that reached into Black, Chicano, and Native American communities to teach filmmaking.

He is survived by Rita, his wife of 60 years; their three children, Jeff, Len and Barry; three grandchildren, Alyssa, Steven and Eric, and sister, Irene Golden.

David L. Wolper
Legendary Producer

David L. Wolper, producer of the groundbreaking 1977 miniseries *Roots*, along with over 300 other films, died August 10. He was 82.

Born in 1928 in New York City, Wolper attended Drake University in Des Moines, Iowa and the University of Southern California, where he studied cinema and journalism. Leaving USC in 1949, Wolper partnered with high school friend Jim Harris to set up a television distribution company, Flamingo Films.

Wolper moved into production in 1955, acquiring Russian space footage from a Soviet agent, eventually turning the material into his first documentary, *The Race for Space*. It was immediately sold to Shulton, the makers of Old Spice, but the three networks refused to air it. Through his network of contacts at stations around the country, Wolper personally lined up 108 individual stations to carry the film during the same week.

Wolper’s company eventually received 9 Oscar nominations for their documentary projects, including four in a row and one win, along with two Peabody’s and over 100 other awards. His miniseries, *Roots*, an adaptation of the Pulitzer Prize-winning best seller by Alex Haley, was seen by over 130 million people in 1977, and won 9 Emmys.

USC houses the David L. Wolper Center, which contains materials from throughout Wolper’s career, including papers, photographs, contracts, scripts and other memorabilia. These are all available for students, publications, researchers, and the public.

Wolper is survived by his wife, Gloria, along with three children from a previous marriage, and 10 grandchildren.
But you must be a current member to take advantage of all these special events and programs. It’s easy — just visit our secure Online Giving site (cinema.usc.edu/onlinegiving) to make a gift, and to designate your gift toward such areas as the Dean’s Fund, Parent Project or our Leadership Circle. As long as you make a gift of at least $25, you’re in the SCA Network!

These SCA Network benefits are currently complimentary with your yearly donation to the USC School of Cinematic Arts:

$25 Level and up —
Members are eligible to attend SCA Network screenings and career networking events. Web site recognition

$50 Level and up —
SCA Alumni Directory

$100 Level and up —
SCA Baseball hat/cap

$250 Level and up —
Reality Ends Here Limited Edition 80th Anniversary Book. SCA Polo Shirt

$500 Level and up —
Preferred access/priority seating to all screening series/networking events

$1,000 Level and up —
Invitations to SCA gala events as part of annual Leadership Circle Membership.

In order to join the SCA Network, SCA alumni and students must also activate or update their alumni profile via the SCA Community Web site (scacommunity.usc.edu). If you do not already have an SCA Community account/password, you will be able to get one via this Web site—it’s free and open to all SCA alumni and students. (Please be advised that it may take a few days for your account to be approved and your Network status activated). The SCA Community is the best way to stay connected to everything happening at the school, including the latest news and SCA Network events.

For more information, please visit cinema.usc.edu/network. If you have any SCA Network questions or concerns, feel free to call the Office of Alumni Relations and Annual Giving at 213.740.2804 or email Justin Wilson and Sabrina Warren at alumni@cinema.usc.edu.

University of Southern California School of Cinematic Arts, SCA 370 Los Angeles, California 90089-2211