USC
SCHOOL OF CINEMA TELEVISION

in motion

SPRING 2006

Top: Professor Kenneth Hall, the inaugural holder of the Ken Wannberg Endowed Chair in Music Editing, takes no chances with losing his seat.

Bottom: The newest additions to the School of Cinema-Television endowed chair roster highlight faculty expertise that runs the gamut from race and popular culture to interactive media to television production and more.

Best Seats In The House

Garbed in colorful flowing academic robes, they passed into the grand hall, ascended the proscenium and assumed seats laid out in a fashion reminiscent of a gathering of Supreme Court justices to mark one of the most important moments in the history of the School of Cinema-Television: the first-ever seating of its 12 endowed chairs.

To the cheers and applause of hundreds of scholars, alumni, students, family members and supporters gathered in the Frank Sinatra Hall, the school set an academic record on October 24, installing eight new chairs to expand its funded academic ranks to 12—the largest number of endowed professorships among leading U.S. film schools.

The positions, which run the gamut from editing to interactive entertainment to race and popular culture, honor some of the nation's leading practitioners and theorists in film, television and interactive media as well as recognize the importance of the areas in which they specialize.

"The history of endowed chairs in higher education stretches back over half a millennium," said Stanley Gold, president and CEO of Shamrock Holdings, Inc., and chairman of the USC Board of Trustees, who was the keynote speaker at the evening's event. "And here at USC they have played a vital role in cementing this university's reputation as a world-class center for research and artistic practice."

The School of Cinema-Television installed its first chair in 1993, with the creation of the Steven J. Ross/Time Warner Endowed Dean's Chair, currently held by Elizabeth M. Daley.

"The foresight and generosity of chair donors have been key elements in sustaining our position at the leading edge of professional schools," said Daley. "Their investment yields results across the *(continued on page 3)*

Sage Council

As students they soaked up the knowledge and wisdom of their professors, mentors and peers. As professionals they ventured forth to help shape the art and industry of film, television and new media. Now as seasoned vets, a group of former USC students is infusing the school with their own wealth of knowledge and experience through the newly formed Alumni Development Council.

Building on the momentum of the school's 75th anniversary, the 23-member council held its inaugural session last summer and has representatives from graduating classes that stretch back to 1976 and up to 1999. In total, their expertise runs the gamut; writers, editors, producers, cinematographers, directors, agents, executives and other entertainment industry professionals.

By serving as advisors, the group seeks to build upon the school's legacy and strengthen it through a number of initiatives. Among them are enhancing the relationship between the school and the industry; aiding students to make their transition from their academic to professional pursuits; assisting in alumni community development and attracting alumni donors; and consulting on academic and industry resources.

By drawing participants from all echelons of the entertainment world, the council aims to include both up-and-coming as well as established members.
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What's Inside?

2 *Stark Trek*
25th fête draws Starkies back home.

6 *Resolution Revolution*
Cinema team explores HD technologies.

7 *Danish On The Sides*
USC profs teach at leading European center.

11 *A Real Cloud Pleaser*
Student game defies convention.

14 *Mission: Impossibility*
Rick Carter Collection sheds light on cinematic sleights of hand.

15 *Winners' Circle*
Sundance, Slamdance and a host of other faculty and student awards.

Literacy Beyond Words

The Institute for Multimedia Literacy (IML), which conducts research on how to effectively communicate and educate with digital media, has joined the School of Cinema-Television as part of a major initiative to spread multimedia teaching throughout the entire university.

Formerly a project of the Annenberg Center for Communication, USC's senior administration expanded the IML into an Organized Research Unit (ORU) within Cinema-Television last fall.

"Today's digital environment is making us rethink the notion that literacy is defined solely through a mastery of the written word," said Dean Elizabeth M. Daley, who also serves as the IML's executive director. "Videos, interactive games, Websites, cell phones and countless other 'new media' are a large part of our contemporary *(continued on page 4)*

Julia Yacenda demonstrates the Institute for Multimedia Literacy's interactive Tilty Table at USC's 125th Anniversary Festival Pavilion. The table was just one of the displays and hands-on exhibits demonstrating how USC is—and has been—inventing the future since 1880.

In Print and Online

Wrecking Crew: The Really Bad News Griffith Park Pirates

Scribner, 2005

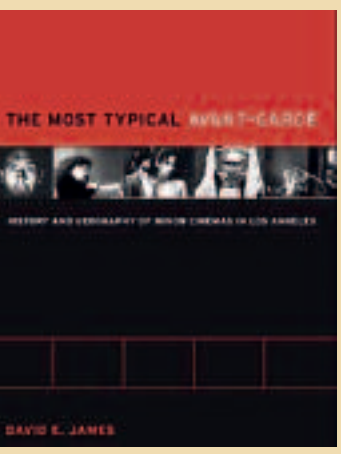
By John Albert

"Taking Culture Seriously: Educating and Inspiring the Technological Imagination"

Academic Commons Second Edition, 2005

www.academiccommons.org/december2005

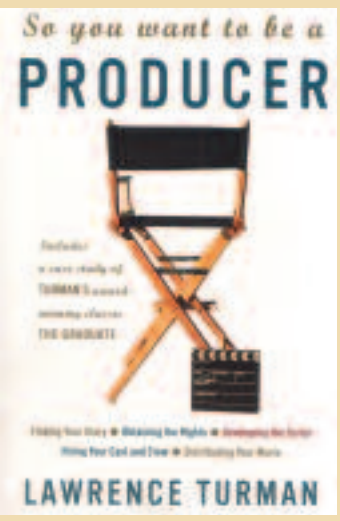
By Anne Balsamo



Writing the TV Drama Series: How to Succeed as a Professional Writer in TV

Michael Wiese Productions, 2005

By Pamela Douglas



"Terrorism and the Politics of Film Language: Mani Ratnam's Kannathil Muthamittal"

aka A Peck on the Cheek (2002)

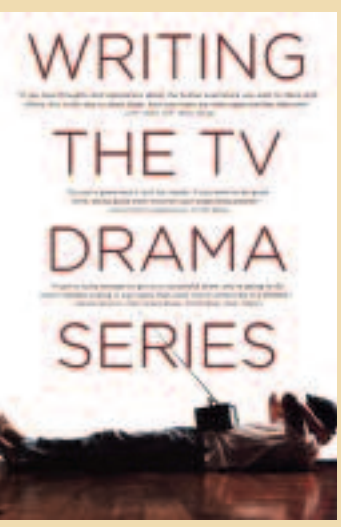
Post Script Journal, 2005

By Priya Jaikumar

The Most Typical Avant-Garde: History and Geography of Minor Cinemas in Los Angeles

Berkeley: University of California Press, 2005

By David James



Atomic Light (Shadow Optics)

University of Minnesota Press, 2005

By Akira Mizuta Lippit

"Two Unusual Projection Spaces"

Presence Journal

MIT Press, v14 n5, 2005

www.naimark.net/writing/projection.html

By Michael Naimark

So You Want To Be A Producer

(Second Edition)

Random House, 2005

By Larry Turman

Stark Trek

Hundreds of the entertainment industry's prime movers flocked to the School of Cinema-Television last fall to celebrate the 25th anniversary of the very institution that launched them on their trek to the stars; the Peter Stark Producing Program.

Gathering on October 2 as one large family in the 365-seat Frank Sinatra Hall, they shared memories of times and people past, as well as tales from the present—and in the true spirit of the program—made connections for the future.

One large family—friends, alumni and students of the Peter Stark Producing Program gather for a group shot at the program's 25th anniversary celebration.

After defining Art Murphy as the program's father and Ray Stark as its godfather "in its most classically Hollywood style," Francis McCarthy '81 elicited laughter from the audience with his further portrait of Murphy as "a cranky arbitrary word-Nazi" who deemed the use of the word "movie" an anathema. Recalling Murphy's brusque style and less-than-subtle interpersonal skills, McCarthy said he often thinks of Mel Brooks' classic character Franz Liebkind in *The Producers*. "Art had the stubble and the height. All he needed was the helmet," McCarthy laughed, saying that Murphy, "unshaven, probably unwashed and lighting his non-stop lethal Salems" left him with an indelible impression.

McCarthy was one of several speakers to celebrate the people who made it possible for the program's graduates to achieve their successes. The evening included Peter Stark Producing Program Chair Larry Turman, Editor-n-Chief of *Variety* Peter Bart, *Smallville* Executive Producer Al Gough '94, Agent Gregory McKnight '94 and Dean Elizabeth M. Daley.

"The Peter Stark Program is without a doubt one of the jewels of this university," said Daley who began the evening recognizing Ray Stark's daughter Wendy Stark and granddaughter Allison. Daley continued with reminisces on the friendship that the late producer extended to her and to the school, noting that Ray Stark changed the face of the industry and recognized talent had to be supported and guided. "You are an amazing group," she told the men and women filling the house.

"Everybody is here because someone took a risk," noted Gough, whose résumé, in addition to being executive producer of *Smallville*, includes the feature films *Spiderman 2* and *Lethal Weapon 4*.

Pointing out that "Starkies" are everywhere, Gough told the audience that "not a day goes by that I don't talk to someone from the Stark program." He commented that the competition that existed between classmates only made each of them better and lauded the teachings of the entertainment community that instructed them. "They produced us," he said.

Faculty Updates

The following four professors were promoted from visiting to assistant professors in the Division of Interactive Media:

Steve Anderson
Julian Bleecker
Tracy Fullerton
Chris Swain

The Division of Critical Studies welcomed Akira Mizuta Lippit, who joined the faculty as a full professor. He also is a professor of Comparative Literature and of East Asian Languages and Cultures in the College of Letters, Arts & Sciences.

Best Seats In The House

(continued from page 1)

Holders of the school's eight new chairs join their colleagues who occupy its four previously established seats to form a record-breaking 12 cinema-television endowed positions.

boards—from teaching, to research, to development of both new technical and artistic applications as well as new theoretical models for understanding how film, television and interactive media impact our society."

In addition to Time Warner, patrons of the cinema school's endowed chairs include: Electronic Arts, Inc.; Hugh M. Hefner; Patricia Hitchcock O'Connell and the Alfred Hitchcock Foundation; George Lucas; the late Stephen K. Nenno; the Mary Pickford Foundation; Katherine and Frank Price; Steven Spielberg; and Fran and Ray Stark.

"The creation of an endowed position is what brought me to USC from the University of California, San Diego," said Professor Ellen Seiter, who assumed the Stephen K. Nenno Endowed Chair in Television Studies. "And it represents the high point of my career after 24 years of university life," she added.

The event's roster of chair presenters featured leaders from across the entertainment spectrum, including: Paul Lee, president of Electronic Arts; Michael Nowacki, vice president for News and Late Night Sales for CBS Television; Keith Lawrence, president and CEO of the Mary Pickford Institute; Katherine Price and Frank Price, chairman and CEO of Price Entertainment, Inc., who is also a USC Trustee and chairman of the School of Cinema-Television Board of Councilors; and cinematography professor Woody Omens and sound designer Gary Rydstrom on behalf of filmmakers George Lucas and Steven Spielberg. (See box for full listing)

The installation of the chairs marks the latest success in the campaign begun last year during the school's 75th anniversary celebrations to raise the cinema-television endowment.

In addition to supporting academic activity in selected areas, endowed chairs also serve to honor the talent and legacy of individuals who might not be publicly well known, but who nonetheless were major forces behind the creation of our popular culture.

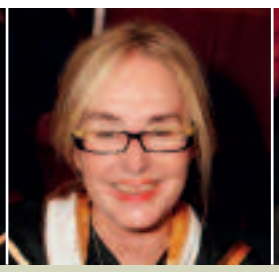
Ken Wannberg has been composing and conducting in Hollywood for over half a century and is renowned for his collaborations with John Williams, which have yielded a cache of theme songs ranging from *Star Wars* to *Saving Private Ryan*. Kay Rose, who earned an Academy Award for Best Achievement in Sound Editing in 1984 and worked with a virtual *Who's Who* of directors, influenced scores of young USC filmmakers, including George Lucas who sought her advice on his film *THX 1138*. USC alumnus Conrad Hall '50 was an Academy Award-winning cinematographer who filmed nearly three dozen movies, among them *Butch Cassidy and the Sundance Kid* and *American Beauty*. Stephen Nenno, who graduated from USC in 1959, rose through the ranks at ABC to become the network's vice president of program operations.

Professor Todd Boyd

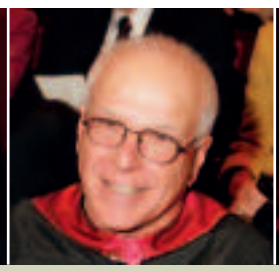
Professor Midge Costin

Professor William Bing Gordon

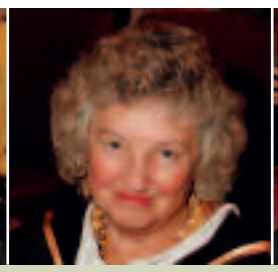
Professor Kenneth Hall



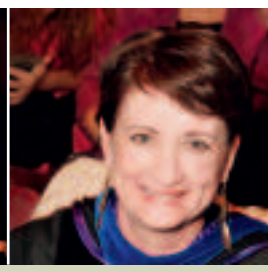
Professor Judy Irola



Professor Gerald I. Isenberg



Professor Doe Mayer



Professor Ellen Seiter

Endowed Chairs Of The USC School Of Cinema-Television

Professor Todd Boyd
Katherine and Frank Price Endowed Chair for the Study of Race and Popular Culture
Funded by Katherine and Frank Price
Presented by Katherine Price and Frank Price, chairman and CEO of Price Entertainment, Inc., USC Trustee, and chair of the School of Cinema-Television Board of Councilors

Professor Midge Costin
Kay Rose Endowed Chair in the Art of Sound and Dialogue Editing
Funded by George Lucas
Presented by sound designer Gary Rydstrom on behalf of filmmaker George Lucas

Professor William Bing Gordon
Electronic Arts Endowed Chair in Interactive Entertainment *Funded by Electronic Arts, Inc.*
Presented by Paul Lee, president of Electronic Arts

Professor Kenneth Hall
Ken Wannberg Endowed Chair in Music Editing
Funded by George Lucas and Steven Spielberg
Presented by sound designer Gary Rydstrom on behalf of filmmakers Steven Spielberg and George Lucas

Professor Judy Irola
Conrad Hall Endowed Chair in Cinematography and Color Timing
Funded by George Lucas and Steven Spielberg
Presented by cinematographer Woody Omens on behalf of filmmakers Steven Spielberg and George Lucas

Professor Gerald I. Isenberg
Stephen K. Nenno Endowed Chair in Television Production
Funded by the late Stephen K. Nenno
Presented by Michael Nowacki, vice president for News and Late Night Sales for CBS Television

Professor Doe Mayer
Mary Pickford Endowed Chair
Funded by the Mary Pickford Foundation
Presented by Keith Lawrence, president and CEO of the Mary Pickford Institute

Professor Ellen Seiter
Stephen K. Nenno Endowed Chair in Television Studies
Funded by the late Stephen K. Nenno
Presented by Michael Nowacki, vice president for News and Late Night Sales for CBS Television

Previously Endowed Faculty Positions At The School Of Cinema-Television

Professor Drew Casper
Alma and Alfred Hitchcock Endowed Chair
Funded by Patricia Hitchcock O'Connell and the Alfred Hitchcock Foundation
Dedicated in 1997

Dean Elizabeth Daley
Steven J. Ross / Time Warner Endowed Dean's Chair
Funded by Time Warner
Dedicated in 1993

Professor Richard Jewell
Hugh M. Hefner Endowed Chair for the Study of American Film
Funded by Hugh M. Hefner
Dedicated in 1996

Professor Lawrence Turman
Fran and Ray Stark Endowed Chair
Funded by Ray Stark
Dedicated in 1998

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Scott Stone
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John Wells
Paul Junger Witt

Shows on the Air

24— Evan Katz ’86, *Executive Producer*

The Amazing Race— Jeff Runyan ’95, *Editor*; Barry Hennessy ’99, *Supervising Producer*

American Dad— Patrick Hogan ’98, *Dialogue/ADR Editor*

The ACLU Freedom Files— Jeremy Kagan, *Producer/Director*

Alias— Bryan Burk ’91, *Co-Producer*; Andre Nemec, *Writer/Producer*

Arrested Development— Paul Feig ’84, *Director*; Brian Grazer ’74, *Executive Producer*; Lee Haxall ’81, *Editor*; Ron Howard, *Executive Producer*

Battlestar Galactica— David Bondelevitch ’89, *Music Editor*; Paul Leonard ’93, *Associate Producer*

Bones— Greg Yaitanes ’92, *Producer*, *Director*

Criminal Minds— Jeff Davis, *Executive Producer*

CSI: Crime Scene Investigation— Richard Lewis, ’87, *Producer*; Nathan Hope ’95, *Cinematographer*,

Desperate Housewives— Brian Alexander ’99, *Script Coordinator*; Chris Black ’84, *Co-Executive Producer and Writer;* John Blair, *Associate Producer*; Charles Pratt, Jr. ’78, *Consulting Producer*; Charlie Skouras ’77, *Producer/Production Manager*; Tom Spezialy ’85, *Executive Producer/Writer*

The Ellen DeGeneres Show— Derek Westervelt ’84, *Producer*

Entourage— Lisa Alden ’89, *Writer*

E.R.— John M. Wells ’82, *Executive Producer*

Family Guy— Patrick Hogan, *Dialogue/ADR Editor*

General Hospital— Robert Guza, Jr., ’78, *Head Writer*; Charles Pratt, Jr. ’78, *Head Writer*

The George Lopez Show— Robert Borden ’91, *Executive Producer*

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

House, M.D.— Bryan Singer ’89, *Executive Producer*

It’s Me Gerald— John McLaughlin ’79, *Writer*

Killer Instincts— Carla Kettner ’83, *Executive Producer*

Lost— Bryan Burk ’91, *Executive Producer*; Christina M. Kim ’03, *Writer*; Steven Maeda ’92, *Writer/Supervising Producer;* Javier Grillo-Marxuach ’93, *Writer/Supervising Producer*

Nip/Tuck— Christopher Baffa ’88, *Director of Photography*

The O.C.— Josh Schwartz ’99, *Writer/Executive Producer*

The Office— Paul Feig ’84, *Director*; Ken Kwapis ’82, *Executive Producer*

Painkiller Jane— Sanford Bookstaver ’95, *Director*

Penn & Teller: Bullshit— John McLaughlin ’89, *Writer*; Star Price ’83, *Writer/Executive Producer*; Mark Wolper ’83, *Executive Producer*

Prison Break— Sanford Bookstaver ’95, *Director*; Zack Estrin ‘94, *Supervising Producer*; Guy Ferland ’88, *Director*; Robert La Bonge ’76, *Director of Photography;* Neil Moritz ’85, *Executive Producer*; Randall Zisk ’81, *Director*

Rome— John Milius ’67, *Executive Producer*

Smallville— Greg Beeman ’82, *Executive Producer, Director*; Al Gough ’94, *Writer/Executive Producer*; Miles Millar ’94, *Writer/Executive Producer*; Brian Peterson ’97, *Writer/Supervising Producer*; Todd Slavkin ’87, *Writer/Supervising Producer*; Kelly Souders ’97, *Writer/Supervising Producer*

The Sopranos— Gianna Maria Smart ’88, *Producer*; Matthew Weiner ’94, *Co-Executive Producer*

Three Wishes— Tony Croll ’98, *Director*, Pilot Episode

The Unit— Vahan Moosekian ’75, *Co-Executive Producer*

The West Wing— John M. Wells ’82, *Writer/Executive Producer*

Literacy Beyond Words

(continued from page 1)

vernacular. At the IML, we are exploring how to work with these new resources in ways that take advantage of their unique properties, while at the same time infusing them with the academic rigor and critical analysis that has been the hallmark of the text-based paradigm,” she added.

Founded in 1998 as an experiment with a handful of professors teaching a limited number of courses, the program has since worked with over 50 faculty members and 2,500 students at USC and beyond. Though their disciplines cover a vast range, from medicine to history to archeology to religion to literature, IML participants share the common goal of discovering the tremendous potential media have to convey complex meaning.

“The exciting thing about the IML is the way it promotes efforts to rethink the cultural, expressive and scholarly possibilities of new technologies. We encourage faculty and students to use new digital technologies to explore themselves, the world, and how they fit into it,” said Anne Balsamo, IML director of Academic Programs, and professor of interactive media and gender studies. “I never cease to be amazed at the profound result that stems from that exploration,” she added.

Peer mentor Chris Cruse—one of the more than 30 staff members, and teaching and research assistants, along with numerous faculty-scholars that make up the IML Community—tests out a camera feed.

The IML is located just north of the University Park Campus, on the grounds of the historic Kerckhoff Mansion on West Adams Boulevard. Its low-slung modernist structure houses two teaching labs with Apple work stations; a sound recording studio; video production suites; offices for faculty and visiting scholars; and a library whose holdings focus extensively on the history, style and evolution of sound, image and text.

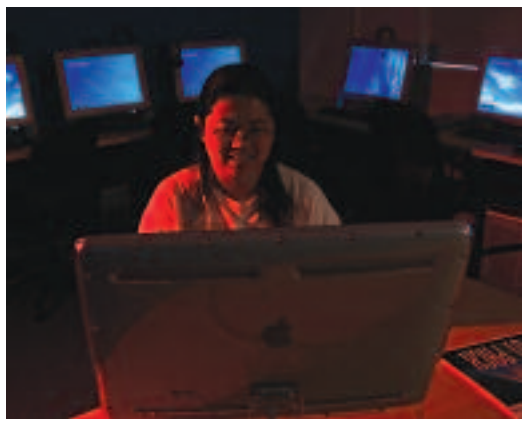
With the understanding that younger people are among the most rapid adaptors of new technologies, the institute has structured its research and education programs to reach the full range of the educational spectrum, from K-12 to post-doctoral.

Its key initiatives include:

Partnering with the USC Rossier School of Education to create an intensive 14-month multimedia track for the Master’s of Arts in Teaching degree. Graduates enter the profession at all levels, bringing their knowledge to grade schools around the state and the nation.

Creating the Wallis Annenberg Initiative, a professional development program for middle school teachers and administrators to integrate multimedia literacy and media arts into a standards-based curriculum.

Organizing annual faculty workshops on the topics of “Transforming Teaching Through Multimedia” and “Transforming Scholarship Through Multimedia.”



IML has continued to cultivate an academic space and networks of communication where student workers like Hooi-Peng Choo collaborate to invent the future of multimedia teaching, scholarship, and creative practice.

The IML has also made substantial inroads in enhancing USC’s undergraduate programs. In 2002, the group initiated the Honors in Multimedia Scholarship project, an innovative four-year course of study for select students from schools around the university who are interested in new forms of scholarship and research.

“The Honors in Multimedia Scholarship program is not a major or a minor,” said Steven Anderson, IML associate director for the undergraduate programs, who is also an assistant professor in the Interactive Media Division, “it is designed to function as an enhancement to traditional disciplines and academic work.”

The honors program combines required and elective courses at the IML with multimedia-enhanced courses throughout USC. In their first year, students develop a conceptual and technical foundation for multimedia scholarship in required and elective introductory courses at the IML. During their sophomore and junior years, students take IML-affiliated courses in the General Education program and in their major or minor areas of study. For their senior year, students enroll in a two-semester “capstone” thesis seminar, where they plan and implement an advanced scholarly multimedia thesis project in consultation with their major advisor and an advisor from the IML.

(continued on next page)

"The intellectual community within the honors program is very diverse," said Sonia Seetharaman, a second-year honors student, "and collaboration is key. It is nice to be able to come up with concrete ideas based on four or five different disciplines. In turn I think we're learning more and learning from each other."

Based on these successes, Provost Max C. L. Nikias has asked organizers from the IML and the College of Letters, Arts & Sciences to design a program that will extend multimedia instruction into the USC's General Education program, the core class set for undergraduates across the university.

"The goal of the IML collaboration with the College is to support and enhance the central objectives of the General Education program at USC," Balsamo said. "By integrating instruction on multimedia authorship within the General Education, core literacies that are the foundation of the program—of writing, critical analysis, and scholarly research—are augmented and enhanced. To do this, IML instructional staff will collaborate with College faculty to create educational materials, train teaching assistants, and develop course assignments that integrate multimedia literacy with core literacy objectives," she added. The first of these GE courses will be offered this fall.

"This is a tremendous step for the institute, school and the university," Daley said. "But it's absolutely essential, because the fact of the matter is, in this day and age if you can't use new media effectively, then you run the risk of being effectively illiterate."

Quad Squad

Audience members revel in an animation extravaganza on McCarthy Quad during the Bike-In Movies *exhibition last November 11 and 12. Organized by the Division of Animation & Digital Arts, the event featured a special retrospective of the animated, computer-generated 2D and 3D films, claymation, stop motion, and hand-drawn works that students, alumni and faculty created over the course of the division's first decade (1995—2005).*

Congratulations

to our friends and alumni on their successes this past awards season

Academy Awards

Robert Elswit '75
Good Night, and Good Luck
Achievement in Cinematography

Don Hall
John A. Bonner Medal of Commendation

Doug Hemphill '79
Walk the Line
Achievement in Sound

Grant Heslov '86
Good Night, and Good Luck
Best Motion Picture
Best Original Screenplay

Steven Spielberg
Munich
Best Achievement in Directing
Best Motion Picture

MPSE Golden Reel Award

Richard Anderson '73
Madagascar
Best Sound Editing in Feature Animation

David Bondelevitch '89
Battlestar Galactica
Best Sound Editing in Television — Short-Form Music

Patrick Hogan '98
Family Guy
Best Sound Editing in Television Animation

American Dad
Best Sound Editing in Television Animation

Lou Kleinman
The Island
Best Sound Editing in a Feature Film- SFX/Foley

Chuck Michael '87
The Chronicles of Narnia: The Lion, The Witch and the Wardrobe
Best Sound Editing in a Feature Film- SFX/Foley

F. Hudson Miller '84
The Chronicles of Narnia: The Lion, The Witch and the Wardrobe
Best Sound Editing in a Feature Film- SFX/Foley

WGA

Judd Apatow '87
The 40 Year-Old Virgin
Best Original Screenplay

Javier Grillo-Marxuach* '93
Lost
Dramatic Series

Grant Heslov '86
Paul Selvin Award
Good Night, and Good Luck
Best Original Screenplay

Christina M. Kim* '03
Lost
Dramatic Series

Steven Maeda* '92
Lost
Dramatic Series

John Milius '67
Rome
New Series

Lisa Parsons '02
Arrested Development
Comedy Series

Ellen Perry
The Fall of Fujimori
Best Documentary Screenplay

Star Price '83
Penn & Teller: Bullshit!
Comedy/Variety Series

Shonda Rhimes '94
*Grey's Anatomy**
Dramatic New Series

John Wells '82
The West Wing
Dramatic Series

Independent Spirit Award

Gregg Araki '85
Mysterious Skin
Best Director

Robert Elswit* '75
Good Night, and Good Luck
Best Cinematography

Grant Heslov '86
Good Night, and Good Luck
Best Feature Film

Rian Johnson '96
John Cassavetes Award
Brick

Golden Globe Award

Bryan Burk* '91
Lost
Best Television Series- Drama

Javier Grillo-Marxuach* '93
Lost
Best Television Series- Drama

Grant Heslov '86
Good Night, and Good Luck
Best Motion Picture — Drama
Best Screenplay

Steven Maeda* '92
Lost
Best Television Series- Drama

John Milius '67
Rome
Television Series- Drama

Neal Moritz '85
Prison Break
Best Television Series- Drama

Charles Pratt, Jr.* '78
Desperate Housewives
Best Television Series — Comedy

Shonda Rhimes '94
Grey's Anatomy
Best Television Series — Drama

Steven Spielberg
Munich
Best Director – Motion Picture

Tom Spezialy* '85
Desperate Housewives
Best Television Series — Comedy

DGA

Tony Croll* '98
Three Wishes
Outstanding Directorial Achievement in Reality Programs

Star Price '83
Penn & Teller: Bullshit!
Outstanding Directorial Achievement in Reality Programs

James Sadwith '04
Elvis
Outstanding Directorial Achievement in Movies for Television

Steven Spielberg
Munich
Outstanding Directorial Achievement in Motion Pictures

PGA

Bryan Burk* '91
Golden Laurel Award
Lost
Best Television Series—Drama

Grant Heslov '86
Good Night, and Good Luck
Best Motion Picture

NAACP Image Award

Bryan Burk '91
Lost
Outstanding Drama Series

Javier Grillo-Marxuach '93
Lost
Outstanding Drama Series

Steven Maeda '92
Lost
Outstanding Drama Series

Shonda Rhimes* '94
Grey's Anatomy
Outstanding Drama Series

John Singleton '90
Hustle & Flow
Outstanding Motion Picture

*Four Brothers**
Outstanding Directing in a Feature Film/Television Movie

Tim Story '91
Fantastic Four
Outstanding Directing in a Feature Film/Television Movie

Emmy Awards

Elizabeth Haxall* '81
Arrested Development Pilot
Outstanding Single-Camera Picture Editing for a Comedy Series

Jeff Runyan* '95
The Amazing Race
Outstanding Picture Editing For Nonfiction Programming (Single Or Multi-Camera)

ACE Eddie Award

Jeffrey Ford '91
The Family Stone
Feature Film- Musical or Comedy

Ron Howard
ACE Golden Eddie Filmmaker of the Year

ASC

Robert Elswit '75
Good Night, and Good Luck
Feature Film

Robbie Greenberg*
Warm Springs
TV Movie/Miniseries/Pilot

Nathan Hope* '95
CSI: Crime Scene Investigation
"Who Shot Sherlock?"
Best Single Episode of a Regular Series

Woody Omens '65
Presidents Award

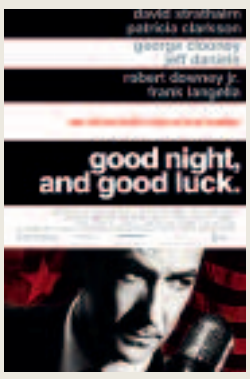
Bill Roe
Faith of My Fathers
TV Movie/Miniseries/Pilot

Joseph White '04
Jordan Cronenweth Heritage Award

*Winner

Congratulations to any alumni we may have missed. Please contact us at alumni@cinema.usc.edu if we overlooked you.

Recent Releases



Cheaper by the Dozen 2— Shawn Levy '94, *Producer*

The Chumscrubber— Arie Posin '93, *Director*

The Chronicles of Narnia: The Lion, The Witch and The Wardrobe— Chuck Michael '87, *Sound Editor;* F. Hudson Miller '84, *Sound Editor*

Cry Wolf— Beau Bauman '89, *Producer/Writer;* Jeffrey Wadlow '01, *Director*

Curious George— David Kirschner, *Producer*; Ken Kaufman, *Writer*; Karey Kirkpatrick '88, *Writer*

Domino— Richard Kelly '97, *Writer*

The Exorcism of Emily Rose— Jeff Betancourt '96, *Editor*; Scott Derrickson '95, *Director*; Paul Harris Boardman, *Writer*

The Family Stone— Jeffrey Ford '91, *Editor*

Flightplan— Brian Grazer '74, *Producer*

The Fog— John Carpenter '71, *Producer*; David Foster '53, *Producer*; Nathan Hope '95, *Director of Photography*

Fun Little Movies— Frank Chindamo, *President/Chief Creative Officer*

Fun With Dick and Jane— Judd Apatow '87, *Writer*; Brian Grazer '74, *Producer*

Get Rich or Die Tryin'— Paul Rosenberg '90, *Producer*

Good Night, and Good Luck— Robert Elswit '75, *Director of Photography;* Grant Heslov '86, *Producer/Writer;* Curt Schulkey '75, *Sound Editor*

Jarhead— Walter Murch, *Editor and Sound*

Just Like Heaven— Bruce Green, *Editor*

Kids in America— Josh Stolberg '96, *Director*

Last Holiday— Robert Zemeckis '73, *Producer*

Munich— Ben Burtt '75, *Sound Editor*

The Pink Panther— Shawn Levy '94, *Director*

Prime— Suzanne Todd '86 & Jennifer Todd '87, *Producers*

The Prize Winner of Defiance Ohio— Robert Zemeckis '73, *Producer*

The Producers— John Bailey '68, *Director of Photography*

Rent— Kevin McCollum '89, *Executive Producer;* Stephen Chbosky '92, *Writer*

Sea of Dreams (Mar de Sueños)— Jose "Pepe" Bojorquez '02, *Writer-Producer-Director;* David Howard, *Writer*; Nickolay Todorov '02, *Producer*; Christopher Chomyn, *Director of Photography*

The Squid and the Whale— Robert Yeoman '79, *Director of Photography*

Syriana— Robert Elswit '75, *Director of Photography*

Tim Burton's Corpse Bride— John August '94, *Writer*

Tristan & Isolde— Kevin Reynolds '81, *Director*

Two for the Money— Mark P. Stoeckinger '82, *Sound Editor*

Walk the Line— Doug Hemphill '79, *Sound*

The Weather Man— Todd Black '82, *Producer;* Lee Orloff, *Sound*

The White Countess— James Ivory '57, *Director*

Yours, Mine & Ours— Bruce Green, *Editor*

Zathura— Stephen Hunter Flick, *Sound*

Resolution Revolution

What's it like to be half a world away from the vistas and people of Australia, yet be able to experience the clarity and color of the setting with High Definition video? Along with colleagues in Tokyo, Amsterdam, Australia and other universities in the U.S., a cinema-television team headed by Computer Animation Lab Director Richard Weinberg discovered just that—with amazing results during the Supercomputing 2005 conference (SC|05) in Seattle last November.

To conduct the test, Weinberg was stationed in Seattle at the booth of the ResearchChannel, a non-profit consortium dedicated to providing unmediated access to research, while digital systems specialist Eric Furie and creative technology manager Greg Vannoy streamed high-definition video from the Visual Effects Studio at the school's Robert Zemeckis Center in Los Angeles. Thanks to a high-speed connection, the studio appeared live at the conference, as well as at the other participating sites around the globe, while real-time HD video was received back at USC from the other partners.

Visiting Associate Professor Michael Toshiyuki Uno strikes a pose while digital systems specialist Eric Furie looks at the result during the high-definition video test last November from the Visual Effects Studio at the Zemeckis Center in Los Angeles.

Weinberg and team used a high-definition Sony HDW-F900 camera and HP workstations to capture and transmit the video to SC|05. They also went one step further by compositing the live action in front of the blue screen with computer generated HD background images using the HD Ultimatte system and NVIDIA HD graphics in the Visual Effects Studio. The result was a live HD picture of people at the school looking as if they were physically located outside the Washington State Convention and Trade Center.

" This is an incredible development for both HD production and distant collaboration," said Weinberg. "Instead of everyone being in the same place, this technology can enable a team positioned around the world to collaboratively produce an HD television program or movie with full resolution, in real time," he said. "For post-production, people could be at their base location playing their HD content and transmitting it simultaneously to distant colleagues instead of getting onto a plane with all their digital media and flying to an editing session."

As the premier international conference on high-performance computing, networking and storage, SC|05 provided a unique opportunity for the school to show off its expertise in doing worldwide collaboration in HD format. Through their test, the group demonstrated how an HD quality image can go over a specially configured network in real time with less than one second of delay. "What we see is what they see," said Furie. "I'd have to say this is beyond cutting edge, it's bleeding edge."

With its extraordinary resolution and speed, the network technologies that the school is exploring also have significant ramifications for distribution. With the right network connections, servers and projectors in place, it is possible to press the play button and have a digital film run simultaneously at venues around the world. The Interactive Media Division is also interested in using high speed international networks to develop real-time interactive games that can be played between Los Angeles and Tokyo.

" This is just one route toward the digital cinema of the future," added Furie. "It's up to anyone's imagination to find a use for it."

Danish On The Sides

Since its creation over three-quarters of a century ago, the cinema program has had a major international impact, drawing scores of students each semester from around the world to Los Angeles to perfect their storytelling abilities.

North by Northwest's USC writers: (from left to right) David Howard, Tom Abrams, Ted Braun and David Weber.

And for the last 10 years, a cadre of writers from the writing division has expanded that global reach even further, by taking their skills to the Copenhagen-based North by Northwest program, an intensive EU-sponsored training ground for professional screenwriters keen on learning techniques from seasoned vets in the American market.

"All of us did some traveling in Europe before we were teachers," said Associate Professor Tom Abrams, who, along with Associate Professor David Howard and senior lecturers Ted Braun and David Weber, ventures to Europe each year to tutor at the program.

"So it's exciting for all of us to go back and meet people from other cultures and even more so to be working on creative projects with those people," Abrams added.

Those creative projects include work from screenwriters generally chosen by the film development boards of the nations that support North by Northwest including Denmark, Germany, Iceland, Ireland, Norway, Sweden and the United Kingdom. Writers with all levels of experience attend the program, from those who have completed film school to those who are working professionally and looking to expand their horizons.

The workshops take projects from the concept to the treatment stages and see them through to the first draft. Abrams, Braun, Howard and Weber—whose credits include features and documentaries, as well as productions for TNT, A&E, The Discovery Channel, PBS and CBS—travel to Copenhagen three times a year for five days each visit.

"What's great about the experience is the intensity of the connection that you have with each person and how they pull from their own culture and experience," said Howard, who was instrumental in helping develop North by Northwest with Annette Funch Thomassen of the Danish Film Institute. "Each year's participants always bring something different."

One of North by Northwest's fundamental advantages—just like the School of Cinema-Television's writing division—is the intimate size of its workshops, which usually hold fewer than 10 participants. Another time-tested approach that the team has brought from their USC experience is the emphasis on working directly with their writers as opposed to simply lecturing. "All the scripts have their special qualities. You learn what's universal as well as what's unique to these countries," said Weber. "Our objective is to guide the discussion so writers from different cultures can learn from each other."

And regardless of whether they are teaching in the city of the angels or 5,500 miles away in the city with the mermaid by the sea, the foursome readily agree their mission boils down to the same theme: Help writers discover who they are and how to channel their unique voice into a story to which audiences can relate.

"That is the really genuinely exciting part," Braun said. "Finding where the story is coming from within the writer. Getting them to understand that and bring that fully to light."

For more information on North by Northwest log on to www.n-nw.dk.

A Most Atypical Professor

Division of Critical Studies Professor David James, one of the leading scholars of independent cinema in the country, will receive the highest honor the university confers upon its faculty members when he is given the USC Associates Award for Creativity in Research this spring.

The award, which has been granted to USC faculty since 1960, serves to recognize "distinguished intellectual and artistic achievement that has resulted in a significant impact on a discipline at the interface of disciplines, or in the creation of viable new areas of scholarly activity," according to the group's Webpage.

"David is not only a brilliant, prolific and internationally-renowned scholar, but also a gifted teacher and an engaged citizen of the world," said Tara McPherson, chair of the Division of Critical Studies. "He is passionately committed to the belief that art and ideas can change society and make it a more just and enriching place," she added.

McPherson said that James' distinguished career, international reputation and excellent teaching all merit this recognition. "David embodies what the USC Associates call 'the heart of a university and the essential element of our future greatness,'" McPherson said.

James has achieved particular renown as an authority in Asian cinema and avant-garde cinema. He has expanded and enriched the cultural scene in Los Angeles, curated countless film programs, worked on museum exhibitions, produced his own film work and published extensively in the arts and popular press, including his latest book *The Most Typical Avant-Garde: History and Geography of Minor Cinemas in Los Angeles*, which came out just last year. (See "In Print and Online," page 2)

The manuscript, which details nearly 100 years of Southern California filmmaking, excavates the long and important history of non-studio filmmaking in the city of Angels.

"The history of independent filmmaking here was very, very substantial and in fact more important than in any other city in the country," James said.

Professor David James will receive the prestigious USC Associates Award for Creativity in Research this spring.

By examining Latino, Asian-American, gay and African-American film production in the region, James also brings to light the varied ways in which cinema functions as a political and social force in the world.

James received the award at the USC Academic Honors Convocation on March 30.

Remembering Jae Carmichael

The USC cinema-television community was deeply saddened to learn of Jae Carmichael's passing on November 5, 2005. Carmichael received her doctorate in cinematography and art history at the school, where she taught classes in film and television for many years. She was a remarkable artist, professional, and human being who represented all that is best about the entertainment industry.

With her work among the permanent collections of the Oakland Museum of California, the Long Beach Museum of Art, the San Francisco Museum of Modern Art and other institutions, Carmichael's life will remain an inspiration to her many students, friends and admirers at the school.

Alumni Quick Takes

1950-1969

John Bailey '68 was the cameraman for *The Sisterhood of the Traveling Pants* **Caleb Deschanel** will lens the feature film adaptation of the Elmore Leonard novel *Killshot* **Alan Ladd '55**, produced *An Unfinished Life* for Miramax

Grant Heslov '86 (A.M.P.A.S.)

1970-1979

Brian Grazer '74 produced Touchstone Pictures' *Flightplan*; will produce the movies *Ink* and *The Inside Man* for Universal Pictures and Imagine Entertainment. He will produce an untitled drama set in the world of Japanese organized crime; he is also set to produce an untitled space-theme drama for Fox TV and will produce an untitled romantic comedy for Imagine Entertainment **Brent Maddock '76** and **Steve Wilson '84** will write an untitled film about the Navy Marine Mammal Program **Bill Mechanic '79** was executive producer for *Dark Water,* and will produce a feature based on the WWII Saga of Desmond T. Doss **Bruce Rosenblum '79** has been chosen to oversee the new CW television network **Robert Zemeckis '73** is directing *Beowulf* for Paramount & Warner Bros. **Laura Ziskin '73** will produce the Bruce Willis vehicle *Morgans' Summit* and is producing the film version of Lisa Lutz's novel *The Spellman Files*

1980-1989

Scott Alexander & **Larry Karaszewski '85** are writing the script for Stephen King's *1408* and are scripting the movie *Ripley* **Judd Apatow '87** will produce Paramount Pictures' *Early Bird* **Todd Black '82** will produce the movie *Chad Schmidt* for Escape Artists **Ericson Core** is directing *Invincible* based on the underdog story of Vince Papale, a Philadelphia Eagles player, **Gordon Gray '86** is producing and **David Goyer '88** is scripting **Kirk Ellis** will be writing an unnamed mini series produced by Playtone based on David McCullough book *1776* **Paul Feig '84** is directing *Unaccompanied Minors*, a Warner Bros. comedy **Robert Greenblatt '87** was the executive producer for the CBS miniseries *Elvis* and is producing the series pilot *Dexter* **David Goyer '88** will produce the movie *Fall*; is set to produce Warner Bros.' *Species* **Phil Joanou '84** has signed to direct and **Neil Moritz '85** will produce Sony Pictures *Gridiron Gang* **Jon Kroll '89** will executive produce a small screen adaptation of *Blade* with **David Goyer '88** **Michael Lehman '85** is directing Gold Circle Films' *Because I Said So* **James Moll '87** is directing a documentary feature about Emmett Till and is set to direct and produce the documentary *Running the Sahara* **Neal Moritz '85** is producing *Big House* and will produce the Warner Bros. comedy pitch *Man-Witch* for Original Films **Kevin McCollum '89** produces *Avenue Q,* now playing at the Wynn Las Vegas **Jay Roach '86** is to direct *My Outsourced Life* based on an A.J. Jacob article in *Esquire* Magazine; and is set to direct the comedy *Used Guys* **Lon Rosen '81** has joined the William Morris Agency as vice president **Ed Saxon '84** will produce the movie *Speedo* for Warner Bros. **Peter Segal '84** is directing Warner Bros.' *Get Smart* **Stacey Sher '85** is set to produce Universal Pictures' *The Understanding* **Bryan Singer '89** is directing *Superman Returns* and will develop and direct a movie based on the article *U Want Me 2 Kill Him* **Tim Story '88** directed the 20th Century Fox release *Fantastic Four* **Susanne Todd '86** & **Jennifer Todd '87** are set to produce Revolution Studios' *Ex-Factor* **Jon Turteltaub** signed a three-for-one pilot deal with CBS via Paramount Television Network **Hugo Weng '82** was the dialogue editor for *War of the Worlds*

Al Gough'94 and John August '94

1990-1999

Matt Allen '93 wrote the script for *Four Christmases* **Adrienne Biddle '99** joined Universal genre arm Rogue Pictures as senior VP of production **Jon Bokenkamp '95** will the adapt the short story *Night and Day You Are the One* for Bobker/Kruger Films **Matthew Cervi** produced and was nominated for the Genie Award for best Short Film for *Milo 55160* **Peter Chiarelli '99** scripted *The Proposal* a romantic comedy that was bought by Touchstone **Thomas Dean Donnelly '95** wrote for Warner Bros.' *A Sound of Thunder* **Bard Dorros '99** has joined Anonymous Content as a manager **Breck Eisner '95** is directing Universal's remake of *Creature from the Black Lagoon* **Kevin Feige '95** has been upped by Marvel Studios to President of Production **Al Gough** & **Miles Millar '94** have signed to create and produce *Aquaman* **Sean Hood '97** is writing the psychological thriller *Nellie Bly* **Jon Glickman '94** of Spyglass Entertainment will produce *Four Christmases* for New Line Pictures **Josh Goldsmith** & **Cathy Yuspa '95** had their second pilot, *Til Death*, picked up by 20th Century Fox Television, and have a pilot commitment from ABC for a half-hour comedy **Bradley Gray '99** wrote, produced and received the prize for independent vision at Sundance for *In Between Days* **Gordon Gray '86** is producing Disney's untitled comedy starring Dwayne 'The Rock' Johnson **David Kirschner** is producing New Line Cinema's *Santa Kid* **Laura Knight '97** will produce the movie *Room 314* **Ashley Kramer '94** executive produced Touchstone Pictures' *Dark Water* **Matt Kunitz '90** has signed a two year overall deal with NBC Universal Television Studios **Greg Lanesey '95** & **Matt Radecki '94** received a special jury award at Sundance for *TV Junkie* **Doug Liman** will direct *Jumper*, an adaptation of the Steve Gold novel and teaming with **Dave Caplan** for a kung fu comedy for NBC **Steven Maeda '92** has signed a two year deal with Touchstone TV **Ori Marmur '93** is co-producing *Big House* **Sandra Montiel '93** was chosen by the *Hollywood Reporter* as one of the hot upcoming editors to watch **Don Murphy '98** is producing the mini-series We3 and producing *Shoot-Em-Up* **Gustin Nash '99** was selected by *Daily Variety* as one of 10 Screenwriters to Watch **Hank Nelken '95** has written the script for Warner Independent Pictures' *Mama's Boy* **Naoko Ogigami '99** has signed to make a film on youth called *Koi Wa Go Shichi Go!* (*Love is Five, Seven, Five*) **Michelle Raimo '95** joined Paramount as senior VP of production **Herb Ratner '96** is scripting Paramount's 3-D CGI feature *The Smurfs* **Josh Schwartz '99** has signed to write and direct the Paramount movie *Looking for*

Jose 'Pepe' Bojorquez '02

Alaska **Julie Singer, '98** was a story producer for *The Biggest Loser* Episode 5, and works on *Beauty and the Geek* **Lisa Singer '99** was a story producer for *The Biggest Loser* Episode 10 and the Finale **Juliet Snowden '95** has written the script for the indie horror movie *The Waiting* **Stephen Sommers '93** is a writer for Lakeshore Entertainment's *Barking Orders*. He will also write and direct *When Worlds Collide* **Josh Stolberg '96** will be writing the Warner Bros. comedy pitch *Man-Witch*. He also wrote the pitch *Extra Extra* to be produced by Robert Kosberg **Scott Strauss '93** has been named senior vice president of production at Screen Gems. He was most recently a partner at Outlaw Productions **Stephen Susco '99** is writing the screenplay for the movie *Crawlspace*, which is an adaptation of Herbert Lieberman's novel **Rawson Marshall Thurber '99** is directing the upcoming Eddie Murphy comedy *Norbit*; was signed to write and direct *Magnum P.I.* and his own high concept comedy idea, partnering with Ben Stiller and Stuart Cornfeld of Red Hour Films **Greg Yaitanes '92** is directing the Fox Drama pilot *Southern Comfort*

2000-Present

Eric Badros '04 received a Gold Award at the ADDY Awards for the commercial he directed as part of his thesis **Kevin Burke** co-wrote the movie *Beneath* along with director **Dagen Merrill '02** **Jose 'Pepe' Bojorquez '02** won the prestigious XXXVI Diosa De Plata (Goddess of Silver) Award from the Mexican Film Press and Critics (PECIME) in the category of OPERA PRIMA for his directorial debut in *Sea Of Dreams* **Forest Erickson '04** received a Gold and two Silver Awards for three commercials he directed as part of his 581 thesis **Frank E. Flowers '01** will helm a remake of Beto Brant's Brazilian thriller *The Trespassers* **Shuhei Fujita '02** made the feature length film *Quiet Summer*, which will be screened at the Philadelphia Film Festival **Ben Haber '00** has been promoted as senior development executive for Broken Road Productions **Azad Jafarian '01** wrote the screenplay for *Lady Liberty*, chosen as one of the seven winners at the Duke City Shootout film festival **Mark Landry '04** got his film *Autonomousless* licensed by the IFC **Jason Lust '00** was named senior vice president of the Jim Henson Company **Doug McCord '01** had a feature screenplay selected as a top ten finalist in the Cinequest screenplay competition **Dagen Merrill '02** is directing and co-writing *Beneath* for MTV **Carolyn Miller** is writing & directing the independent film *Still Waters*, produced by Perfect Weekend Productions **Katina Parker** joined GLAAD as the new media manager for communities of African descent **Christopher Rowley '02** is directing *Bonneville,* produced by SenArt Films and **John Kilker '03** **Jarrett Schaefer '01** wrote, and is now directing *Chapter 27*, a drama about John Lennon's assassin Mark David Chapman. It stars Jared Leto and Lindsay Lohan, and marks Schaefer's directorial debut. **Veronica Shamo-Garcia** received the DGA Students Award for her film *De Las Calles* **Addison Teague** was part of the editing crew for *War of The Worlds* **Kuo Liang-Yin '02** produced the feature-length film *Quiet Summer*

Susan Levin '95

Who's On First?

It must be spring when the days are longer, the weather is warmer and the spotlight is turned on cinema-television students during the school's First Look Film Festival and First Pitch writing showcase.

This year's First Look Film Festival screenings will take place over four nights at the Directors Guild of America (DGA) Theatre Complex in Los Angeles from April 18-21, with the last evening devoted exclusively to animation projects. Shows begin at 7:30 each evening, with additional screenings on Saturday, April 22 at the Norris Theatre Complex on the USC University Park Campus at 11:00 a.m., 2:00 p.m., and 4:15 p.m.

Presented twice yearly in the spring and fall, First Look is a comprehensive two-program festival featuring short films produced by students in class workshops or as independent projects. Organized by the Office of Student-Industry Relations, the festival has long been popular with entertainment industry professionals, including studio executives, agents and managers, who view it as an opportunity to assess the work of the next generation of USC filmmakers and animators. The festival is free to the public, however reservations are necessary for the DGA screenings.

For First Look screening information and daily reservations please call 213.740.1153 or visit http://cinema.usc.edu/resources/resources-festivals.cfm for a complete schedule and list of films.

First Pitch, slated for May 1, will bring approximately 50 graduate and undergraduate scribes from the Division of Writing for Screen & Television together with representatives from agencies such as CAA, William Morris, ICM, UTA and Endeavor, along with management firms and production companies. The event, which is by invitation only, will take place at the Four Seasons in Beverly Hills, beginning at 7 p.m.

For First Pitch information, contact the Division of Writing for Screen & Television 213.740.3303, or visit the event Website: http://cinema-tv.usc.edu/uscfirstpitch.

Arts & Sciences

Four students from divisions across the School of Cinema-Television have each won the acclaimed 2005 Alfred P. Sloan Foundation scholarship for work that portrays science and scientists in a more realistic and less stereotypical manner.

The winners, announced last November, were writers Royal McGraw (a recipient of the inaugural Josh Schwartz Scholarship, (see "Fellowship Of The Pen," page 15) for *The Voyage of the Beagle* and Michael Tuviera for *Hard Boiled Country*; production major Adam Kargman for *Atrocity*; and animation student Pragya Tomar for *SAAR*. Each received $15,000 in recognition of their effort.

The 2005 competition marked the ninth year the school has partnered with the Sloan Foundation to grant the awards. In addition to how they portray science, the scholarship committee also looks for extraordinary entertainment and commercial appeal in the productions.

"The Alfred P. Sloan program has been one of the most valuable projects at the School of Cinema-Television," said Dean Elizabeth M. Daley. She congratulated the recipients and went on to say "this exceptional program will continue to be one of the major key initiatives for the school over the next several years."

Great Moments

1. The *Cloud* celebration as the student-designed video game wins "Best Student Philosophy" Award during the 2006 Slamdance Guerilla Gamemaker competition.
2. French director Bertrand Tavernier speaks with a 466 student after the screening of his film *Holy Lola*.
3. Stanley Gold, chair of the USC Board of Trustees (left), with Dean Elizabeth M. Daley and USC Executive Vice Provost Barry Glassner at the endowed chairs event.
4. From left to right, Ray Stark's granddaughter Allison, his daughter Wendy Stark, Dean Elizabeth M. Daley, Associate Dean Michael Renov and his wife Cathy Friedman at the Stark 25th Anniversary event.

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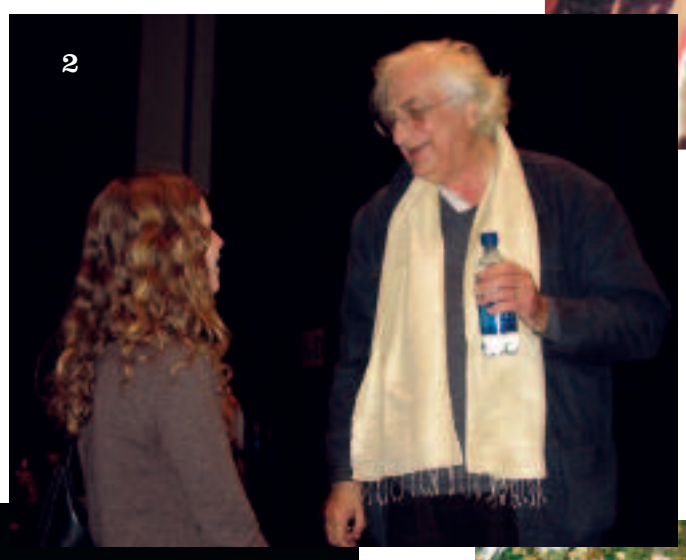
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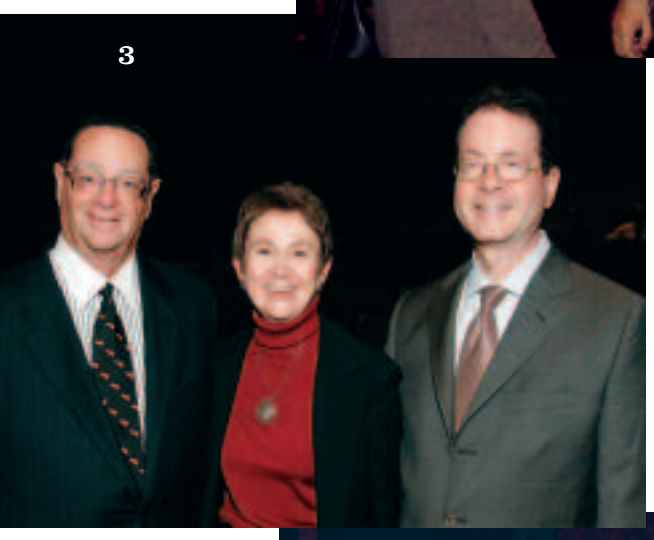
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5. Writer John August '94 and Professor Leonard Maltin hold an original puppet from *The Corpse Bride*.
6. Jack Valenti, former president of the Motion Picture Association of America, speaks to students about the role of the ratings system in the film industry.
7. Actor Timothy Olyphant (on the right) with Professor Howard Rosenberg after Olyphant visited 494: Television Symposium to discuss his work on the acclaimed series *Deadwood*.

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8. A 466 student and writer/director Mike Mills look at the Website for his new film, *Thumbsucker*.
9. Katherine Price (left) and Frank Price (right) with Professor Todd Boyd, the first person to hold the Katherine and Frank Price Endowed Chair for the Study of Race and Popular Culture.
10. Oscar-nominated writer/producer and USC Alumnus Grant Heslov '86 discusses his recent film, *Good Night, and Good Luck* with a 466 student.
11. Greg Yaitanes '92, discusses his work on *Lost, Nip/Tuck* and *Bones* at the Zaki Gordon Speaker Series.

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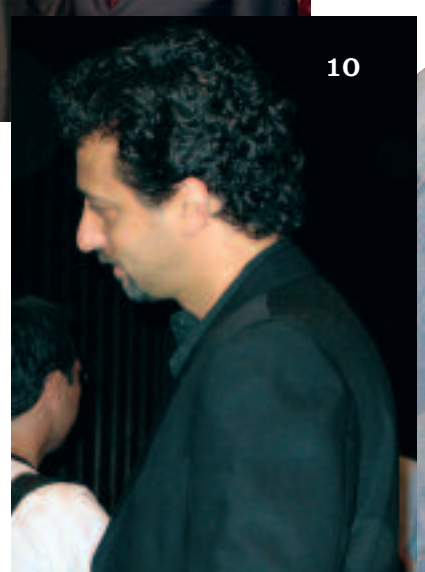
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A Real *Cloud* Pleaser

Imagine a videogame where no shots are fired, no one dies, no one competes for superiority, and stress is nonexistent. Now, think about the last time you sat in a field of grass, simply staring at the sky and imagining the shapes the clouds made as they merged and moved across the big blue. These two peaceful themes are at the heart of *Cloud*, a new videogame that graduate students in the Division of Interactive Media are building and which has become a sensation both online and in the media.

Composer Vincent Diamante, programmer Erik Nelson and team lead Jenova Chen are all smiles at the 2006 Slamdance Guerilla Gamemaker Competition where Cloud *won the "Best Student Philosophy" award.*

Third-year M.F.A. student and *Cloud* lead designer Jenova Chen recently demonstrated the game in the Electronic Arts Game Innovation Lab at the Robert Zemeckis Center for Digital Arts.

As he activates *Cloud*, the opening scenes feature artwork created by a student team, accompanied by the slow, soothing melodic music that they wrote and recorded for the game. Surrounded by this mellow spa-like ambiance, users become an extension of a child asleep in a hospital bed. With one click of the computer mouse, the sky becomes a canvas and the clouds form a pen as the user plays the role of the child in his dreams. There is an instant sense of flying free through the skies, potentially becoming one with the bright white clouds, capturing them and bringing light and life to the islands and ground below.

Time limits are nonexistent in *Cloud*, a game without boundaries and void of the typical outside trappings of current commercial counterparts such as skill levels, body counts and split-second reflex testing. The end goal is simple: become one with the boy and help him realize his dream.

Switching viewing modes, Chen turns the boy on the screen into a bright white dot that merges with a cloud, then draws it across the crystal blue sky to encounter its ominous gray counterpart. When the two fuse, the gray becomes white and the marriage produces a soothing rain shower to the ground below.

"The point is not to destroy all the dark clouds," Chen explained, "because in the end, they're not really bad." He clicks through the game and begins to collect cloud after cloud, making the vapor stack taller and larger. The child, whom he has reactivated on the screen, pulls the column through the sky. When enough clouds accumulate, the child forms them into an enormous cloud lollipop.

"We're interested in making games for people who might want to play games, but they just don't know it yet," Assistant Professor and Lab Co-Director Tracy Fullerton said.

Chen agreed, stopping his cloud formation to chime in. "There's no outside influence as is typical of the current video games. We didn't want to put pressure on the player. I wanted to recapture that feeling of just looking up at the sky and wondering what shapes you can create." He goes back to his lollipop.

"Everyone's done that."

Most of the idea for *Cloud* came from Chen, who began collaborative work with the other members of the *Cloud* team—John DeWeese, Vincent Diamante, Erin Dinehart, Aaron Meyers, Erik Nelson, Kellee Santiago, and Glenn Song—in January of 2005. After making substantial progress on the game that semester, work stopped for the summer because most of the team was committed to summer internships at Electronic Arts. They returned last fall to restart the project, which was a true labor of love since it fell outside the full load of the graduate classes they were all taking.

During that semester, research began in earnest on modeling the clouds and shaping them so that they floated effortlessly on the screen. It was no easy task since in the history of games, there are few, if any, that simulate clouds.

As part of the development process, the group put a free downloadable beta version on its server. In late November, after *Cloud* received a small mention on a blog for the Sydney, Australia *Morning Herald*, the game literally became an overnight sensation. Based on a blogger's comment that Cloud "is the only relaxing game I can ever recall playing" more than 100,000 users worldwide attempted to download the free game and overwhelmed the server at the Division of Interactive Media. "We were pretty much caught off guard with the response," Fullerton said.

The lead character in the student-designed interactive game Cloud *defies gravity—and conventional design concepts—to lead the player on a journey toward inner peace and harmony.*

That response prompted two immediate results. *Cloud* got a significant server upgrade courtesy of Electronic Arts and reporters started calling from around the globe.

In December, *CBS News Sunday Morning* featured the game in a story segment on the future of video games and Spike TV's *Game Head*, a half-hour weekly program dedicated to everything that is happening in the world of video games, featured the dreamy experience along with a day in the life of a USC Interactive Media student. That coverage joined with features in numerous industry magazines, as well as being named "Internet Download Game of the Month" from the UK magazine *Edge* (issue number 156). *Cloud* spurred discussions worldwide on game blogs and it won the "Best Student Philosophy" Award this January during the 2006 Slamdance Guerilla Gamemaker Competition in Park City, Utah. (See Box) It has also been accepted into the Independent Game Festival, which was held at the Game Developers Conference in March.

"I do think there can be a commercial game like this," Fullerton said when asked where the game goes from here. "The question is what can games be like in the future, and I hope that *Cloud* inspires people and the industry to look at different ways we can entertain."

In the same fashion real clouds merge and become greater, *Cloud* the game could well be indicative of how the winds of change are blowing through the electronic environment.

Cloud is available for PC download at www.thatcloudgame.com

The Reel Thing

This year, three of the ten finalist films for the Coca-Cola Refreshing Filmmaker's Award belonged to production division graduate teams—an incredible accomplishment when you consider that students from 12 film schools were eligible to submit entries.

Each team received a production grant from Coca-Cola that allowed them to turn their scripts—which were centered on the movies, the movie-going experience or the movie making process—into 50-second pre-feature films. Representing the school were:

- Veronica Shamo-Garcia and Sabi Lofgren, *Kidtopia*
- Stephan Szpak-Fleet and Nicole Philips, *Six Degrees of Coca-Cola*
- Sebastian Davis and Mike Swingler, *Theater 13*

To view each of the completed spots, visit the 2006 Coca-Cola Refreshing Filmmaker's Awards at www.ccrfa.com/ccrfa.

Cloud Wins at Slamdance

Non-violence, inner peace and a constructive attitude proved the right combination at this year's Slamdance Guerilla Gamemaker Competition, with the USC student-designed game *Cloud* winning the competition's "Best Student Philosophy" Award on January 24. The award is given for best game design and aesthetics. Representing the team at the festival were IMD graduate students Jenova Chen, Rick Nelson and Vincent Diamante. Assistant Professor Tracy Fullerton served as the faculty advisor. *Cloud* has also been accepted into the Independent Game Festival, which will be held at the Game Developers Conference in March. This is the second USC game to be showcased at the IGF, following last year's *Dyadin*.

Illustrious Alumni

Desperate Times Call For The Talents Of USC Alumni

On Wisteria Lane, nothing is what it seems and learning all there is to know about the neighbors can be a darkly comedic, though sometimes deadly experience. Not so desperate, and a lot less secretive are four of the six* School of Cinema-Television alumni who create the world of the seemingly perfect American suburb on ABC's *Desperate Housewives*.

Alumni Charlie Skouras, Chris Black, Tom Spezialy and Brian Alexander are all a pivotal part of the ABC hit Desperate Housewives.

"I tell you, television is hard work," offered Producer/Production Manager Charlie Skouras '77, who came to the small screen with a big-screen background including working on *The Abyss, Snow Falling on Cedars* and *Android*.

"When you have something in common like USC, it doesn't make the work any easier, but the camaraderie you share cuts through a lot of layers."

His colleagues on the show, Executive Producer and Writer Tom Spezialy '85, Co-Executive Producer and Writer Chris Black '84, and Script Coordinator Brian Alexander '99 couldn't agree more.

"USC allowed me to make what could possibly have been some huge career-ending mistakes, only I got to do them in film school," explained Alexander. Like his *Desperate Housewives* teammates, Alexander believes in the need to do any job well. "I was always running around trying to get more experience." Eventually Alexander built a springboard from his time in reality TV on such shows as *Behind the Music* and *Senseless Acts of Video* to TV projects including *Life with Judy Garland: Me and My Shadows* and *Threat Matrix*. "You have to see the opportunity even in the worst of times."

"It's like birth by fire," laughed Skouras. "But word of mouth does help you get your next job."

Spezialy agreed, but also recalled a time when television was not the most sought-after medium of employment choice and recommended that men and women aspiring to enter entertainment today do so with an open mind.

"If you go into your career with strict parameters of what you will or will not do it's not going to work," said Spezialy, whose lengthy list of producing and writing credits includes *Ed*, *The District* and *Weird Science*.

"USC was an intellectually stimulating environment," chimed in Black, whose writing and producing credits include such shows as *Enterprise, Xena: Warrior Princess, Weird Science* (with Spezialy) and *Cleopatra 2525*. "Because it was very multi-disciplinary, you got to see it all. You're opened up to other people's opinions and exposed to this great cross section of people from utterly different sensibilities. Everyone around me taught me something and I was being challenged in a way that I hadn't been challenged before."

Without a doubt, being a part of *Desperate Housewives* is one of the best of times for all four alumni. "It's gratifying to be involved with something that's so well regarded," Black continued. "We're very proud of it. As a writer, you still do what you've done before and that's write and rewrite and put out a great show."

While there is more pressure working on a hit, no matter where in the ratings a show lands, Spezialy added that the goal is the same. "We strive to do something great right out of the gate and deliver something that's shocking and fiercely entertaining."

**Consulting and Executive Producer Charles Pratt, Jr., '78 and Associate Producer John Blair were unable to join us for this story.*

A Whale Of A Score

Little did Chris Ward LAS '91 know that his fascination and love for music would take him from the mixing stages at USC to the multimedia stages of one of the heaviest names in the entertainment business. As lead composer of the music created exclusively for *Believe*, the new SeaWorld production starring Shamu, Ward is immersed in the sounds and rhythms of the four-ton killer whale's latest stadium attraction.

Composer alumnus Chris Ward next to his inspiration for the new SeaWorld show, Believe

Opening this spring at SeaWorld in San Antonio, Orlando and San Diego, the new Shamu show is Ward's latest work in a music career that to date spans 25 features and 90 episodes of television. Among his filmography credits are music arranger (uncredited) for *Walk The Line*; assistant to Oscar-winning composer Hans Zimmer for both the stage and screen versions of *The Lion King*; and composer for the animated television show, *Jackie Chan Adventures*.

"Scoring the new Shamu show is definitely one of my most challenging projects," Ward explained recently. "I usually see the footage first and then react musically. With *Believe*, each show is visually built around my music."

Visualizing the sounds of music is nothing new to Ward, who comes from a family of passionate music people. Before he found himself scoring the student film of his next-door neighbor at USC, Ward was already an accomplished clarinetist who played with the National Symphony Orchestra, the Washington Conservatory for Music and Wynton Marsalis. Soon after arriving at USC, Ward switched his business major to music and then, realizing the change would push back his graduation date, took on additional coursework to earn a degree in English and American Literature.

Thinking back, Ward says his cross-disciplinary education was instrumental to his success. "It was the first time that I ever went from one class to the next and realized what I learned in one applied to the other. It's a great lesson. I love the school and I'm very proud of my experience there. One thing I'll never forget," he laughed, "is running in the rain to the mixing stages with my keyboard."

Now, faced with a 46-minute show of Shamu proportions, Ward is ready to put the finishing notes on his latest challenge. The biggest change this time, however, is that someone else is bound to get wet.

The Director's Take

While watching *Star Wars* in 1977, one question ran through the mind of Sanford Bookstaver '95: "How'd they do that?" Four years later, at the ripe old age of eight, Bookstaver helped his third-grade class make a 16mm movie starring a claymation caveman. From the moment the clayman's mallet came crashing down, Bookstaver was hooked on filmmaking. "I thought it was the coolest thing ever and I literally wanted to do that for my whole life," he laughed.

That unnamed film has since been topped on his résumé with directing credits from a slew of hit television shows including *Dawson's Creek* ("Highway to Hell," 1998), *The Others* ("$4.95 A Minute," 2000), *The O.C.* ("The Escape," "The Best Chrismukkah Ever" and "The Telenovela" 2003) and the season finale of *Prison Break* ("End of the Tunnel," 2005).

Bookstaver, who majored in critical studies, credits his cinema-television education with a key role in his success as a director. Looking back on his time as an undergrad, he recalled one of his favorite classes that examined films by breaking them down to learn about the decisions behind the shots. "It was so important to understand the filmmaking process," he said, lauding critical studies and its significance to anyone interested in entering the business. "Studying cinema history was one of the best things I did at USC."

Although achieving his childhood directing dream took a few years of paying his dues after graduation, Bookstaver quickly discovered that no matter what position he held in the industry, USC alumni were not far behind. "I felt very supported no matter where I was working. Every show I work on usually has someone who went to USC film school," he pointed out, noting that being a cinema-television graduate working on *Prison Break* created an immediate bond with Bob LaBonge (see "The Man With The Movie Camera," on the next page).

Sanford Bookstaver keeps his focus on the ground on the set of Prison Break.

Having enjoyed a career sparked by events in a galaxy far, far away, Bookstaver had his own words of wisdom for those aspiring to thrive in the cinema-television world. "Utilize all the resources at your disposal. The alumni, the professors, and the facilities at USC are like none you'll find at any other film school."

The Man With The Movie Camera

In 1929, Dziga Vertov chronicled a day in the life of the Soviet Union with his classic *The Man With The Movie Camera*. For the past 30 years, Robert LaBonge '76 has literally lived life as the man behind the movie and television camera, rising from an assistant's post to director of photography and racking up a project roster that features such blockbusters as *Return of the Jedi* and *The X-Files*.

Alumnus Bob LaBonge is ready for the shot on the Fox hit Prison Break.

Currently serving as DP for the new Fox hit *Prison Break*—winner of the 2005 People's Choice Award for Favorite New TV Drama—LaBonge felt from day one that his career would put him behind the camera. "I always had a love for still photography," he said. "While everyone I went to school with wanted to be the director and the writer, I knew right away that I wanted to be the cameraman."

At the time of LaBonge's graduation from the production program, Hollywood was brimming with opportunities. "I initially dived right into the midst of it," he recalled. "My first job was as a camera assistant, and from there I was lucky enough to get work that just kept snowballing."

In addition to *Star Wars: Episode VI – Return of the Jedi* and *The X-Files*, LaBonge's résumé includes *Galaxy Quest, The Green Mile, Contact, American Wedding*, and a long list of others, all of which indicate the snowball shows no signs of melting. "The challenging thing this time around," he laughed, "is prisons weren't built for easy lighting and cameras!"

With *Prison Break* filming in and around a blustery and cold Chicago this winter, the conversation with LaBonge naturally turned to fond memories of his home in sunny SoCal and 'SC. "I had a great time at the school," LaBonge said. "I'd like to come back and retake a history of film class. I think it's important to learn everything you can about the industry's past."

And what else would he impart to current students as they work on building their own résumés? "Opportunity is out there. With every move you make the more of an expert you become, so it's important to just get your foot in the door. It's about being tenacious and turning every opportunity you have into a success."

Sage Council

(continued from page 11)

The initiative will create a vehicle for alumni to learn about the latest news and developments at the school and also enable them to take an ownership stake in the institution and help shape the path it will take.

"This is another demonstration of the close relationship between the school and its alumni," Dean Elizabeth M. Daley said. "I can't think of a better way to help guide the school's future than to have this group share their wisdom and experience with us and our students."

"So many of Hollywood's best business and creative leaders got their start at USC's School of Cinema-Television. We owe a large part of our success to what we learned in those classrooms," said writer/producer Andrew Marlowe '92, who chairs the council. "Now, my colleagues and I want to bring our experience and creative energy back to the school, to find new and innovative ways to serve and strengthen USC's already remarkable legacy."

Writer/producer/director Jay Roach '86 agreed, and noted that council members recognize the importance of not only reaching out to students, but to other alumni, especially those with below-the-line expertise. "This field is full of people with invaluable skills and insight," he said. "The council presents a unique chance to let those who went through the USC experience become involved with the school and bring their knowledge 'back home.'"

From mentoring and internships to fundraising and alumni recognition, the council agenda is full of possibilities. Already, the group has lent its input to two key projects: the creation of an online job board and a career seminar series. The job board is expected to be deployed later this year, and the seminar series will take place over the coming year as well, with a focus both on current students and recent grads.

"This council is a great opportunity," said Polly Cohen '95, executive vice president of Theatrical Production at Warner Bros. Pictures. "It will give me the chance to explore and articulate some new models for internships, which played a vital role in launching my career. With my partners on the council, I hope to find novel ways of expanding these initiatives for students and recent grads."

Building on the foundation of mentorship programs that already exist throughout the school is another significant area of involvement for the group, said Bob Osher '81, who serves as the chief operating officer at the Columbia Pictures Motion Picture Group. "Such one-on-one engagements are among the most immediate ways we have to guide the futures of the men and women entering entertainment," said Osher. "And from my perspective, I think mentorships are equally valuable to those of us who are already out here, by exposing us to the enthusiasm, energy and fresh ideas of these students."

Producer Scott Stone '79 underscored how the council can work to shine the spotlight on the significance of networking. "We all know that in this business effective networking is an essential part of your career. I'd like to help instill the thought in recent alumni and future graduates that they should leave school focused on their relationships and not on becoming the next big director overnight," he said.

USC School of Cinema-Television Alumni Development Council (as of 3/06)

John August '94— Writer/producer (*Big Fish, Charlie and the Chocolate Factory, Charlie's Angels*)

Polly Cohen '95— Executive Vice President, Theatrical Production, Warner Bros. Pictures

Robert Greenblatt '87— President, Entertainment, Showtime/Executive Producer (*Six Feet Under*)

Tom Hoberman— Partner, Hansen, Jacobson, Teller, Hoberman, Newman, Warren, Sloane & Richman, LLP

Ramses Ishak '92 (Annenberg School)— Agent, William Morris Agency

James Ishii '76— Entertainment Consultant

Aaron Kaplan '90 (Marshall School)— Agent, William Morris Agency

Michael Lehmann '85— Director (*Heathers, The Comeback, The Larry Sanders Show*)

Michelle Manning '81— Producer, MM Productions

Andrew Marlowe '92— Writer/Producer (*Air Force One, Hollow Man, End of Days, Manhunt*)

Derek McLay '79 (Marshall School/Cinema)— Marketing/Distribution Analyst, IAG Research

Robert Osher '81— Chief Operating Officer, Columbia Pictures Motion Picture Group

Santiago Pozo '86— Chief Executive Officer, The Arenas Group

Shonda Rhimes '94— Creator/Writer/Executive Producer (*Grey's Anatomy*)

Jay Roach '86— Writer/Producer/Director (*Meet the Parents* series, *Austin Powers* series)

Bruce Rosenblum '79 (Marshall School)— President, Warner Bros. Television Group

Gary Rydstrom '81— Sound Editor (*Saving Private Ryan, Titanic, Jurassic Park*) / Director, Pixar Animation Studios

Josh Schwartz '99— Creator/Writer/Executive Producer (*The O.C.*)

Peter Segal '84 (LAS)— Director (*The Longest Yard, 50 First Dates, Anger Management*)

Stacey Sher '85— Producer (*Erin Brockovich, Out of Sight, World Trade Center*)

Jason Shuman '96— Producer (*Darkness Falls, Little Black Book, The Messengers*)

John Singleton '90— Writer/Producer/Director (*Boyz N The Hood, Hustle & Flow, Four Brothers*)

Scott Stone '79— Producer (*The Man Show, The Mole, The Ride: Seven Days to End AIDS*)

Mission: Impossibility

Knowing something's impossible, but wanting to believe it nonetheless is one of the most visceral forces behind the power of cinema. And long before the director ever yells "action" it's the role of the production artist to conjure up and carry out the cinematic sleights of hand behind that force.

A.I.: Artificial Intelligence *and* Cast Away *from the Rick Carter Collection, a trove of production items that give a glimpse of the movie making magic. The collection will open for public exhibition this fall in the David L. Wolper Center.*

"We create that world of impossibility," said Rick Carter, one of Hollywood's pre-eminent production designers, who's helped shape the look of everything from Robert Zemeckis' *Back to the Future II* and *III* to Steven Spielberg's *Munich*.

"We're responsible for all the behind-the-scenes work that goes into making what you see on screen possible," added Carter, who recently donated a major archive of production records to the School of Cinema-Television that will provide scholars and artists for years to come with a unique source of insight and inspiration.

Known as the "Rick Carter Collection," the trove includes hundreds of photographs, set illustrations, scripts, concept set designs and other memorabilia that shed light on how the magic is made. "When anyone looks at the collection—from the notes, to the photographs, to the storyboards—they'll get a glimpse of what went on to make these movies possible," Carter said.

Archivists in the cinema-television library are currently cataloguing and preparing the collection for a major installation to take place this fall in the David L. Wolper Center, based in USC's Doheny Memorial Library.

"This collection is simply incredible," said Dean Elizabeth M. Daley. "It enables us to see the creative vision behind stories that have taken on nearly an iconic status in our culture."

Having grown up in Los Angeles in the midst of the film industry (his father Richard was a producer in Hollywood), Carter always had an interest in the arts, though his path to Hollywood glory started 3,000 miles east when he moved to New York to become a fine artist. "I wanted to create," he laughed, "and one day I asked my father what a film 'art director' did because it had 'art' in the title."

Carter returned to Southern California in 1974, landing his first industry job as an assistant art director on Hal Ashby's *Bound For Glory*. In addition to the *Back to the Future* sequels and *Munich*, his production design prowess can be seen in projects such as *Jurassic Park* (1993), *Jurassic Park: The Lost World* (1997), *Forrest Gump* (1994), *Amistad* (1997), *Cast Away* (2000), *The Polar Express* (2004) and *War Of The Worlds* (2005). Also featured in the collection are specimens from *Death Becomes Her* (1992), *What Lies Beneath* (2000), *A.I.: Artificial Intelligence* (2001) and the television series *Amazing Stories* (1985-1987).

Besides commercial success, Carter's work has led to nominations for the AFI Production Designer of the Year (*A.I.: Artificial Intelligence*), the Art Directors Guild Award (*A.I.: Artificial Intelligence, Amistad*) and the Academy Award (*Forrest Gump*).

From the prehistoric world of dinosaurs to the down-home feel of the Gump homestead, each of Carter's productions has taken the moviegoer on what seems an impossible journey.

And just what is it like to see these places go from the drawing board to the soundstage?

"It's inspiring," he said. "Especially when you get to walk into that 3-D world of places like the town square from the *Back to the Future* movies. It's there without Marty and Doc, and you become part of it. These are places that can exist without the characters. I take a lot of happiness in the process it took to create that, and with this collection, I want to help preserve some of that feeling."

Great Omens

Professor Emeritus Sherwood "Woody" Omens, ASC, received one of the entertainment industry's highest accolades in February when the American Society of Cinematographers conferred its Presidents Award upon him.

Reserved for individuals who have made exceptional contributions to advancing the art and craft of filmmaking, the honor was presented to Omens at the Annual ASC Outstanding Achievement Awards ceremony at the Century Plaza Hotel on February 26.

Omens, who received a master's in 1965 from the program, said his inspiration for doing great work stems from his love of working with good directors and those truly trying to communicate something meaningful to the audience.

"To excel at cinematography, you have to learn to do what Conrad Hall was so great at: process all that input in your mental computer and translate it visually," Omens said. "When it's done right, it's magic."

Magnum P.I. (1982) earned Omens his first Emmy nomination and his television work went on to garner him two more nominations for *Evergreen* (1985) and *Alfred Hitchcock Presents* (1986), along with three consecutive wins for *An Early Frost* (1986), *Heart Of The City* (1987) and *I Saw What You Did* (1988). The pilot for *Heart of the City* earned Omens an ASC Award in 1987. His feature film credits include *History of the World: Part I* (1981), *Coming To America* (1988), *Harlem Nights* (1989) and *Boomerang* (1992). He received an Oscar nomination for the documentary short *Somebody Waiting* (1971).

Woody Omens, ASC, looks right at home behind a Panaflex during the filming of Boomerang *in 1992.*

Super Script

For the second year in a row, a USC screenwriting team has won the prestigious Don and Gee Nicholl Fellowship in Screenwriting from the Academy of Motion Picture Arts and Sciences.

Fire in a Coal Mine, by the screenwriting team of Ron Moskovitz, who graduated from the production program in 2003, and Seth Resnik, a current Peter Stark Program student, was among five finalists that each won a $30,000 fellowship. The political thriller about a small-town American cop sent by the UN to retrain local police in war-shattered Bosnia was one of 5,879 entries in the competition.

Moskovitz and Resnik accepted the prize at a gala dinner hosted by the academy on November 10, where thanks went out to writing division Senior Lecturer Ted Braun, as well as Associate Professor Norm Hollyn and Professor Jeremy Kagan of the production division.

The Nicholl Fellowship was established in 1986 by Gee Nicholl, the widow of British TV writer Don Nicholl who co-created and co-executive produced *The Jeffersons, Three's Company* and its spin-offs.

Photo credit A.M.P.A.S.

The Academy of Motion Picture Arts and Sciences presented its 20th annual Don and Gee Nicholl Fellowships in Screenwriting on November 10, 2005. Pictured here are Nicholl Committee member Steven Poster and 2005 Fellows Ron Moskovitz and Seth Resnik.

Isenberg Excellence

Professor Gerald Isenberg, one of the most prolific producers in Hollywood and the recently-named inaugural holder of the Stephen K. Nenno Endowed Chair in Television Production, received the Caucus for Television Producers, Writers & Directors Lifetime Achievement Award this winter.

His peers honored Isenberg during the caucus' 23rd Annual Dinner & Awards Ceremony on January 15 at the Beverly Hills Hotel during a ceremony that highlighted a lifetime of professional, artistic and academic excellence.

"I always knew that being part of this industry was a great privilege and that some day I'd be called to account for how I used that privilege." Isenberg said. "I trust this recognition means I did okay."

With a B.A. from Bowdoin College and an M.B.A from the Harvard Business School, Isenberg entered the field in 1964 at Columbia Pictures, rising to become assistant to President Abe Schneider. In 1968, he joined ABC-TV as executive in charge of production, supervising the creation of the first three years of the prestigious "Movie-of-the-Week" series.

Titles from his television and film career include *It's Good to be Alive: The Roy Campanella Story* (1974), *Having Babies* (1976), *The Defection of Simas Kudirka* (1978), *Fame* (1982), *When She Says No* (1984) and *The Women of Brewster Place* starring Oprah Winfrey (1989), as well as the feature film *Clan of the Cave Bear* (1986).

Isenberg has been teaching at the School of Cinema-Television since 1994, when he became a full professor. He joined 11 other colleagues last fall who hold endowed chairs in the school. (See "Best Seats In The House," page 1)

Isenberg is currently chairman of the caucus and serves on the boards of the Santa Barbara International Film Festival and the National Closed Captioning Institute.

For more on the Caucus for Television Producers, Writers & Directors, please visit www.caucus.org.

Fellowship Of The Pen

Josh Schwartz '99, creator/executive producer of the hit Fox series *The O.C.*, credits USC for helping him break into the entertainment business. Now he's hoping to extend that chance to others by creating an annual scholarship for a writing student or students who have a completed television pilot script and its first-season synopsis.

"USC was an amazing experience for me, and it helped give me my big break when I was the beneficiary of a USC writing scholarship," Schwartz said. "Being able to give another USC student the same opportunity is a real privilege and the least I could do."

Schwartz, who studied screen and television writing and sold his first script to a major film studio during his junior year, has always generously volunteered his time to the students of his alma mater. In addition to establishing the scholarship, he is also a member of the Alumni Development Council (see "Sage Council," page 1).

Beginning this year and continuing for the next decade, the Josh Schwartz Scholarship will be granted to undergraduate or graduate students registered and enrolled full time in the school's Division of Writing for Screen & Television.

This year's award went to Sarah Holterman and Royal McGraw, both graduate students. Holterman won for *Most Blessed Virgin*, a contemporary comedy set in a Catholic high school, and McGraw for his Chicago-set ensemble pilot *Lightning Crashes.*

Writing Division Chair Howard A. Rodman is grateful that Schwartz has never forgotten his cinematic training ground. "We're delighted," he said. "All the more so that two such fine young writers have been honored."

Cinema-Television Projects Win At Sundance And Slamdance

School of Cinema-Television students, faculty and alumni swept up key awards in the dramatic, documentary and short film categories at the 2006 Sundance Film Festival, as well as prevailing in the interactive games competition at the 2006 Slamdance Guerilla Gamemaker Competition this winter.

The school also prevailed at Slamdance where Interactive Media Division graduate students Jenova Chen, John DeWeese, Vincent Diamante, Erin Dinehart, Aaron Meyers, Erik Nelson, Kellee Santiago, and Glenn Song won the Best Student Philosophy Award for their new game *Cloud*.

USC students, faculty, alumni and guests attending the 2006 Sundance Film Festival mingle during the School of Cinema-Television reception at the Riverhorse Cafe in Park City.

With the final Sundance votes tallied in Park City on January 28, the Dramatic Jury awarded the Special Jury Prize for Independent Vision to Bradley R. Gray '99, for *In Between Days*; the Documentary Jury gave the Special Jury Prize to Matt Radecki '94, and Gregory J. Lanesey '95, for *TV Junkie*; and the Shorts Jury conferred the Jury Prize in Short Filmmaking to director Adam Parrish King for *The Wraith Of Cobble Hill*.

"Having such an incredible USC presence accepted at Sundance is truly an honor," said Dean Elizabeth Daley. "To also be represented among the winning artists and films is a great achievement for the talented filmmakers."

The following is a list of USC School of Cinema-Television alumni, students and faculty with projects at the 2006 Sundance and Slamdance festivals:

Sundance

PREMIERES

A Little Trip to Heaven— Produced by Joni Sighvatsson '85

Art School Confidential— Edited by Robert Hoffman '92

Cargo— Written by Paul Laverty '94, Produced by Juan Gordon '95

DRAMATIC COMPETITION

Come Early Morning— Co-produced by Dan Etheridge '92

In Between Days— Written and produced by Bradley R. Gray '99

DOCUMENTARY COMPETITION

Thin— Produced by R.J. Cutler, Edited by Kate Amend, A.C.E.

TV Junkie— Co-directed and edited by Matt Radecki '94, Co-produced by Gregory J. Lanesey '95

The World According to Sesame Street— Edited by Kate Amend, A.C.E.

WordPlay— Edited by Doug Blush '88

SPECTRUM

All Aboard! Rosie's Family Cruise— Cinematography by Sandra Chandler '88

Dreamland— Associate produced by Amotz Zakai '02

Open Window— Produced by Tom Barad '74

Special— Co-written and co-directed by Hal Haberman '00 and Jeremy Passmore, Produced by Ed Parks '00 and Frank Mele '00, Co-produced by Andre Fabrizio, Cinematography by Nelson Cragg, III '03, Edited by Mike Saenz '02, Sound design by Adam King, Sound mix by Joe Dzuban '04,

What Remains— Directed by Steven Cantor '95

Who Needs Sleep— Co-directed and edited by Lisa Leeman

DRAMATIC SHORTS

Gesture Down/I Don't Sing— Directed by Cedar Sherbert '03

ANIMATED SHORTS

The Wraith of Cobble Hill— Directed by Adam Parrish King, Produced and edited by Monique King, Faculty Mentor: Brenda Goodman, Additional Faculty Mentors (Camera and Animation): Woody Omens '65 and Christine Panushka

Slamdance

SPECIAL SCREENING FEATURES

Monday— Cinematography by Alice Brooks '01

NARRATIVE FEATURES

The Other Side— Directed by Greg Bishop '99, Associate produced by Craig Dabrowski '00, Sound design by Jamie Hardt '00

ANIMATED SHORTS

Vaudeville— Directed by Chansoo Kim '04

GUERILLA GAMEMAKER COMPETITION

Cloud— Student Creative Team: Jenova Chen, John DeWeese, Vincent Diamante, Erin Dinehart, Aaron Meyers, Erik Nelson, Kellee Santiago, Glenn Song, Advisor: Tracy Fullerton

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

Good Ole Summertime

At the School of Cinema-Television, June, July and August are hardly full of lazy days for the faculty and worldwide participants who venture to Los Angeles to take part in the intensely creative Summer Program.

David Weitzner, the new head of the Summer Program.

And this year, in addition to taking classes ranging from production, writing and interactive media to animation and critical studies, the student body is also going to meet new Program Director David Weitzner, who brings with him a wealth of experience as a leading entertainment marketer, and as an adjunct instructor teaching in the Business of Entertainment program.

Weitzner succeeds Duke Underwood, who founded the Summer Program in 1985.

"I'm extremely honored to build upon Duke's legacy and the phenomenal job he's done of making the Summer Program what it is today," Weitzner said. "There's a lot of work ahead, and one of my short-term goals is to increase enrollment without sacrificing the student experience and quality of the program."

That program—which last year had a student body population of more than 350 participants from around the globe—is in great hands with Weitzner. From the marketing campaigns of *E.T. The Extra-Terrestrial*, the original *Star Wars* and *Alien*, to overseeing Warner Bros. and ABC Pictures entertainment business as vice president and general manager of the Entertainment and Leisure Division of Grey Advertising in New York, Weitzner's illustrious 40-year plus career includes roles as a consultant, strategist, lecturer and member of the Academy of Motion Picture Arts and Sciences.

Prior to establishing his own global marketing company where his clients ranged from PepsiCo to the WB Network, Weitzner served as president, Worldwide Marketing for 20th Century Fox, Universal Pictures, Embassy Pictures and Palomar Pictures. In the same position at MCA/Universal Studios Recreation Services Group, his team was responsible for the company's theme parks and Universal CityWalk and coined the term "ride the movies" to describe King Kong and the other film-inspired attractions that grew to become the most popular in the park.

Whether it's designing a marketing plan for a movie, strategizing for corporations like Honda and PepsiCo or directing the Summer Program, Weitzner said that listening and learning are always his first and most important tasks. "We're all as passionate about teaching at the Summer Program as our students are in learning."

Classes at the Summer Program are offered for university credit, although the applicant does not have to be a USC student to be eligible to enroll. For more information, please log on to www.uscsummerfilm.com.

The Style Of Steven Spielberg

"He's here," Critical Studies Professor Drew Casper told the anxious students packed into the Frank Sinatra Hall last November 9 for his "Style of Steven Spielberg" class.

"An artist who has significantly shaped the cultural imagination of the world for the last 35 years and one who has been responsible for setting you on the path of your lives." With that, among thunderous applause and a standing ovation, a casually dressed Spielberg entered the house, took the stage and wowed students and guests with his advice, anecdotes and vision of the world in which we live.

Director Steven Spielberg appears at Drew Casper's "Style of Steven Spielberg" class in November.

Spielberg shared his expert opinions over the course of two hours, touching on a broad range of topics including directing, collaborating and his thoughts on the competition that exists for today's movie-going audience. Reinforcing the school's long-standing approach to cross-disciplinary education, Spielberg pointed out that "this is a medium that invites collaboration, invites ideas from actors and from all sorts of technicians. You can't make movies alone."

He told the audience, which featured grads and undergrads from all of the school's divisions, as well as students from other parts of USC, that his list of films serves as a marker for his life and "we do change and our art changes along with us."

While he placed a serious emphasis on how important it is to "always listen," Spielberg's sense of humor was evident throughout the evening. He ended on a comic note saying he'll retire when he stops feeling the haunt of failure. "I'm terrified of everything," he laughed. "I was a fearful kid. I think part of what I do is I just try to cast off my fears by casting them upon all of you."

Illustration from Conversing With Aotearoa/New Zealand, *an animated documentary that third-year Animation & Digital Arts M.F.A. student Corrie Francis is creating as part of her Fulbright Scholarship work in New Zealand.*

in motion

SPRING 2006

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Writer — *James W. Tella*
Contributor — *Justin Wilson*
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Researcher — *Lindsay Trapnell*
Contributing Photographers — *Alex Ago, A.M.P.A.S., Bonnie Chi, Tracy Fullerton, Roberto Gomez, Lindsay Trapnell*

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School of Cinema-Television
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