



USC SCHOOL OF CINEMATIC ARTS

# STARS ALIGN

SCA joins a constellation of Stars

# BOND, JAMES BOND

Albert "Cubby" Broccoli Legacy and tribute



## THE STORYTELLERS

SCA welcomes the best and brightest of Hollywood in the classroom

## YEAR IN REVIEW

The events that made SCA's 80<sup>th</sup> year a celebration



**Dean** Elizabeth M. Daley  
**Senior Associate Dean,  
External Relations** Marlene Loadvine

**Associate Dean of  
Communications** Stephanie Kluff

**Contributors** Mel Cowan  
Jimmy Kelly  
Cristy Lytal  
Justin Wilson

**Design** Roberto A. Gomez

**Researchers** Ryan Gilmour

**Contributing Photographers** Alan Baker  
Steve Cohn  
Caleb Coppola  
Roberto A. Gomez

**Architectural Sketches** Miller Fong  
Sarah Kim  
Janie Matusova  
Michael Nigosian  
Zlatan Shevic



**PAGE 3** MESSAGE FROM THE DEAN

**PAGE 4** SCA & THE ACADEMY

**PAGE 5** CU:  
Christopher Bafta, ASC

**PAGE 6** TEAM HITCHCOCK  
TROJAN TEAM

**PAGE 8** YEAR IN REVIEW

**PAGE 10** THE STORYTELLERS

**PAGE 12** BUILDING THE FUTURE  
SPECIAL SUPPLEMENT  
Building Update  
Reality is Here

**PAGE 16** TV AND FILM IN RELEASE

**PAGE 17** ALUMNI QUICKTAKES

**PAGE 18** STAR TREATMENT

**PAGE 20** BROCCOLI

**PAGE 22** IN MEMORIAM



Don't miss your chance to own a piece of history. The School of Cinematic Arts has published *Reality Ends Here: 80 Years of USC Cinematic Arts*, an exquisite, limited edition coffee table-sized book celebrating SCA's 80<sup>th</sup> anniversary. Packed with anecdotes and rare photographs from eight decades of USC's cinematic history, this book is a fitting tribute to a school that has produced some of the most acclaimed and innovative creators and scholars in film, television, and interactive media.

Online:  
[cinema.usc.edu/80thBook](http://cinema.usc.edu/80thBook)

**BOARD OF COUNCILORS**

Frank Price (Chair,  
Board of Councilors)

Frank Biondi, Jr.  
John Calley  
Barry Diller  
Lee Gabler  
David Geffen  
Brian T. Grazer  
Brad Grey  
Jeffrey Katzenberg  
Alan Levine  
George Lucas  
Don Matrick  
Bill M. Mechanic  
Barry Meyer  
Sidney Poitier  
John Riccitiello  
Barney Rosenzweig  
Scott Sassa  
Steven Spielberg  
John Wells  
Jim Wiatt  
Paul Junger Witt  
David L. Wolper  
Robert Zemeckis  
Laura Ziskin

**ALUMNI DEVELOPMENT COUNCIL**

John August '94  
Polly Cohen '95  
Bob Ducasay '86  
Robert Greenblatt '87  
Tom Hoberman  
Ramses Ishak '92  
James Ishii '76  
Aaron Kaplan '90  
Michael Lehmann '85  
Laird Malamed '94  
Michelle Manning '81  
Andrew Marlowe '92  
Derek McLay '79  
Neal Moritz, '85  
Robert Osher '81  
Santiago Pozo '86  
Shonda Rhimes '94  
Jay Roach '86  
Bruce Rosenblum '79  
Gary Rydstrom '81  
Josh Schwartz  
Peter Segal '84  
Stacey Sher '85  
Jason Shuman '96  
John Singleton '90  
Scott Stone '79  
Randy Zisk '81



## MESSAGE FROM THE DEAN

What a year 2009, our 80<sup>th</sup> anniversary, has been. It all started in 1929 with one class, "Introduction to Photoplay," the initial session of which was taught by screen idol Douglas Fairbanks, Sr. That tradition of strong ties to the entertainment industry continues today and you can clearly see the result of those relationships. Hundreds and hundreds of alumni, companies, organizations and friends of the school, led by an incredible gift from George Lucas, have come together to create our amazing home where the students are working toward becoming master storytellers and scholars.

What's truly amazing is: we're not done. Over the coming year, we'll be bringing the animation building, the production center and soundstages online. And I want to emphasize that these are not just pretty buildings: the level of resources and technology we have at this school is unparalleled, and, regardless of their major, our talented young women and men have opportunities that they simply would not have at any other cinema school.

In addition to extraordinary resources, we also have a great deal of history, and I was so proud to see that history honored through the bestowing of a Star from the Hollywood Chamber of Commerce. I hope it also serves as an inspiration for our students today, and in the future, to keep following in those alumni's footsteps.

It is another demonstration of the long-standing relationship between SCA, our alumni and the entertainment community. Because of this unique connection, we can offer special classes and events with industry leaders and legends like Mel Brooks, Steven Spielberg, Robert Zemeckis, *Mad Men* creator Matt Weiner, *Juno* director Jason Reitman and *Knocked Up* director Judd Apatow. This broad spectrum of opportunity simply doesn't exist at any other cinema school.

This kind of "typical" semester is a vital component of the training that leaves our students and alumni poised for success. I'm proud to say that this year, SCA alumni received 35 Emmy nominations, and took home six, including two for *Mad Men* creator Matt Weiner, who won the award for Outstanding Drama Series for the second year in a row. Two of our interactive media division graduates, Matt Korba and Paul Bellezza recently announced that their multiple award-winning game, *The Misadventures of P.B. Winterbottom*,

which they developed for their thesis project, will be released on Xbox LIVE Arcade for the Xbox 360 in early 2010.

Recent graduates from our Writing division have wasted no time in acquiring jobs in the industry: we have alumni who graduated just this spring and are already working on shows like *Gossip Girl*, *Medium*, *Ugly Betty*, *Day One*, *Eastwick*, *Eureka* and *Trauma*.

Our Critical Studies alumni are also doing exceptionally well: a number of recent graduates have moved on to PhD programs and another 15 graduates from our 2008 and 2009 classes are having a global impact, being awarded prominent academic positions at such prestigious institutions as Notre Dame University, University of Michigan and Josai University in Tokyo.

We're very proud of the recognition our students' work continues to receive: four recent SCA films won Student Academy Awards, including *Viola: The Traveling Rooms of a Little Giant*, which was selected for screening at 26 different festivals. This year alone, we have over 200 student films being shown in film festivals around the world including Cannes, Sundance, Venice, Berlin, Rome, Tribeca, and Telluride.

Over the past eight decades, our family here at SCA has grown and changed. We've worked very hard to evolve along with the art form and the industry: our curriculum and philosophy embraces new technologies and concepts, while maintaining a focus on the rich history and social context of the medium.

What has not changed since 1929 is the excitement and passion for cinema that our first group of students had, and that each successive group of students has shared. Our students are defined by talent, ambition and a creative spark that can't be extinguished.

This is an exciting new chapter in SCA's history, and I'm pleased that you're all a part of it. I know you share my enthusiasm for the amazing potential it has to be the ideal training ground for coming generations of the SCA family. These are the young people who will continue to push cinema, television and interactive media into the future, just as countless alumni have done. I look forward to entering 2010 with your support and embarking on all that we have yet to accomplish.

Thank you

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

# SCA & THE ACADEMY

A continued relationship since 1929...

**SCA Alumnus Wins Student Oscar  
Film Addressing Slavery Takes Home Gold Medal**

**Writer/director Gregg Helvey, M.F.A. '09, has turned bricks into gold with his film *Kavi*, which won the gold medal for narrative short film at the 36<sup>th</sup> annual Student Academy Awards on June 13.**

*Kavi* is the story of a young boy in India who wants more out of life than work. Kavi wants to play cricket and go to school, but instead he is forced to work in a brick kiln as a modern-day slave. Unsatisfied with his fate, Kavi must choose to either accept what he's always been told, or to fight for a different life even if he's unsure of the ultimate outcome.

"For my first film, it has been humbling, exciting and thrilling to see *Kavi* touch people's hearts and raise awareness about modern slavery," said Helvey, who not only wrote and directed the film, but produced it as well.

*Kavi* benefited from the expertise of other Trojan personnel, including director of photography John Harrison, M.F.A. '08; sound designer Gentry Smith, M.F.A. '04; and composer and Thornton School of Music adjunct professor Patrick Kirst.

The inspiration for the film came when Helvey learned that more slaves exist today than during the entire 400 years of transatlantic slave trade. "Bonded slavery is the biggest form of slavery today and I realized how important it was to raise awareness of this injustice through a great story," he said.

Working to make his story as authentic as possible, on a separate trip, Helvey spent a

month location scouting at brick kilns across India, meeting many child workers during that time. For production, the shooting location included a village four hours outside of Mumbai with two dormant brick kilns.

Helvey's 60-person crew was almost completely composed of professionals from the Mumbai film industry. Many of the cast and crew only spoke Hindi, while the production's nearly 40 extras were locals who spoke Marathi, a completely different language.

In addition to the language barrier, the monsoon season posed a threat to the production. With an imminent storm rushing toward them, Helvey's crew worked overtime to finish the film, barely escaping the monsoon, which swept through their set two hours after wrapping.

But the difficulties were worth it for Helvey. "The entire process really affirmed my calling to make films. Although it was a difficult and sometimes painful process leading up to the shoot, as soon as we were shooting, all the pain disappeared and it was a joy," Helvey said. "In the end, it was an extremely emotional process and I am so thankful that I can give a voice to the voiceless in this small way."



TOP: Director Gregg Helvey at the 36th annual Student Academy Awards  
BOTTOM: Helvey working with actor Sagar Salunke.

## Nicholl Fellowship

**The Academy of Motion Picture Arts and Sciences has chosen two members of the Trojan family as winners of the 24<sup>th</sup> annual Don and Gee Nicholl Fellowships in Screenwriting.**

Vineet Dewan, MFA '08 and Angus Fletcher, an assistant professor in the USC School of Theatre, collaborated

on *Sand Dogs*, which was one of five scripts out of a record-breaking 6,380 submissions to be given the award.

*Sand Dogs* is an action-thriller about an American who volunteers to drive an ambulance for the International Red Cross in Gaza, only to get caught up in a smuggling ring that is sneaking wounded Palestinians and other mysterious cargo through the Israeli security wall. Tension and explosions ensue.



Angus Fletcher (L) and Vineet Dewan (R)

# CU: CHRISTOPHER BAFFA, ASC

## Finding Glee in Cinematography



**Christopher Baffa '90 has earned the ASC that now comes with his name. A credited director of photography since 1994, Baffa has been dubbed a "Cinematographer to Watch" by *Daily Variety* for his myriad accomplishments in television and film.**

Baffa now finds himself utilizing his talents on the set of Fox's new hit series, *Glee*. The show features a blend of comedy and high-end musical numbers to tell the story of a fledgling high school glee club of diverse outcasts in Lima, Ohio.

Baffa spoke with us on a recent visit to campus, offering insight into both the business and craft of cinematography, as well as a look behind the scenes on the set of *Glee*.

**How do you visualize story? What choices as a DP work to make an event, a character, a theme clearer and what can often stand in the way of that clarity?** A film is only successful when it has a singular point of view and it knows what that point

of view is. My job as a cinematographer is to use my tools of lenses and lighting to help translate that point of view to the audience.

**You're currently working on the new Fox hit, *Glee*. Describe a typical day on the job.** It's not typical by television standards, because it might be, come in, we've done our two dialogue scenes for the morning and the rest of the day is this musical number. It can be stressful, because it's a huge challenge, but it also is a great way of breaking up the day. There is that weird juxtaposition to get from the reality of the show and into these music videos. Usually what we try and find is some device that gets us in and out. It might be as simple as a little dissolve or camera move that says, "Okay, we're gonna go here now. Go with us, it's okay, we're gonna do a little music video, but in the end we're gonna bring you right back where you were." I think this is never going to be a show that we're going to fully understand and I mean that in the best of all ways.

**How has working in the industry as a DP changed for you as the technology behind filmmaking has become more advanced?** I think this is extremely pertinent, because we are at sort of an unprecedented time with respect to technology. I tend to be a little old fashioned and feel like all technology is just a tool; it's just a different brush. The art of what we do is in the story, in reaching the audience. How that's accomplished isn't as interesting to me, it never has been. As long as it's about shots that are put together in a certain way to create meaning,

then cinematography and cinema as a whole is the same as it's always been, from the silent era to digital to wherever we're going to go.

**What was breaking into the industry like when you first started getting work? What challenges did you face breaking in and how did your USC education help you?** It's very hard when you leave film school because the industry can be very scary. It seems like a lot of closed doors. Then you start knocking and you find that it's not so scary. I think the thing that my time at USC really prepared me for was people. This film school really is about putting competition aside and I think it sets you up for dealing with people. I remember there was a humanity here that made people feel even in their darkest moments of failure that you're going to come out of this. This is a place where you can put yourself out there and fail in a way that you can't in the industry.

**Is there any one thing you've learned over the course of your career that you wish someone had told you when you were getting started?**

To have hope. I know it sounds cliché, but if you really do just believe in yourself, you can make it in this business. Saying to anyone you'll never make it in this industry, it's just not true. There are people who fail, but there's no reason if you really work at it that you can't succeed.

*Glee* airs Wednesdays at 9PM on Fox.

# team HITCHCOCK

DALEY HONORED BY HITCHCOCK FAMILY AND CYSTIC FIBROSIS FOUNDATION

LEFT TO RIGHT: Leonard Maltin, Pat Hitchcock, Dean Elizabeth Daley, Mary Stone, Tere Carrubba and Katie O Connell Fiala

**Leonard Maltin graciously served as the Master of Ceremonies when entertainment luminaries came together to raise awareness for Cystic Fibrosis and to honor one of their own in recognizing Dean Elizabeth M. Daley at the inaugural Alfred Hitchcock Legacy Tribute Gala, sponsored by the Los Angeles chapter of the Cystic Fibrosis Foundation (CFF).**

The gala event, held on November 7 at the Globe Theatre at Universal Studios, was designed to generate funds for the CFF's ongoing efforts to combat cystic fibrosis, a genetic, life-threatening disease. Following the death of Hitchcock's great-granddaughter Melissa from the disease, the Hitchcock family has been deeply involved in the work to find a cure.

"I'm honored to accept this award," said Daley "and I am truly inspired by the tireless work the Hitchcock family is doing with the Cystic Fibrosis Foundation to find a cure and positively affect the life of those who are living with the disease."

# trojan team

FIRST TEAM BRINGS SCA ALUMS TOGETHER

**In an industry where countless opportunities come down to who-you-know, a new program has been introduced that will help Trojan alumni cultivate connections—First Team.**

First Team is the brainchild of writer Kam Miller '02 (*Law & Order: SVU*) and director Barbara Stepansky '02 (*Hurt*). Although they were working in the industry, they realized many alumni could benefit from meeting other talented USC SCA grads.

The concept of First Team sounds simple – bring USC alumni writers, directors, and producers together to form teams around film and new media projects, then take them to the industry. But in actuality, it was quite a feat. Around 400 talented alumni applied for the program this year; 95 were chosen, about 30 from each discipline. Participants range from SCA's most recent graduating class of 2009 and first-time filmmakers to film veterans who have been working for years, Emmy nominees and even a winner of the Palme d'Or.

To complete the leadership team, Miller and Stepansky sought out producer Henry Lowenfels '06 (*Rock the Bells*). With each representing the alumni

for their respective divisions, a proposal was submitted to SCA and, soon after, the program was born.

"Hollywood is changing fast. Business models, financing, content creation and delivery –everything's in flux," said Miller. "First Team offers a completely fresh approach to creating and developing features and new media. We believe that building a creative team – writer, director, producer – based on talent, shared interest as well as moxie can create momentum for three careers. Trying to stay afloat as a single writer, director, or producer is tough. Teaming up with fellow SCA alumni who bring different skill sets and can-do attitudes just makes sense."

Once the 95 participants were chosen, they were invited to a structured networking event at the Zemeckis soundstages. The event facilitated some, 1,900 meetings. All the meetings coordinated at the kickoff mixer were matches based on the interests of the filmmakers as expressed on their applications. Writers, directors and producers had one month to form teams. Those teams have agreed to work on a film or new media project over the next year.

Throughout the year, the teams will come together for momentum seminars with special guests chosen to help guide the teams along as they get closer to having their ideas become reality. Miller, Stepansky, and

Lowenfels shepherd the projects through development, but they are not producers or attached to any of the projects.

When each team's project is deemed industry-ready, some heavy-hitters will be waiting to take a look. Current industry affiliates include William Morris Endeavor Independent, CAA, FilmNation, 3 Arts, BenderSpink, Bona Fide Productions, and Participant Media, among many others.

"USC First Team offers an opportunity to reconnect alumni with the school – and each other – in a tangible, career-boosting way," said Miller. "And with each passing year, First Team could help build the SCA network into an accessible 'mafia' for all alumni."

For more information about USC First Team, please visit [uscfirstteam.com](http://uscfirstteam.com).

# YEAR IN REVIEW

2009 was an auspicious year for the **School of Cinematic Arts**, which opened the doors on the first two buildings in its brand-new Cinematic Arts complex in January.

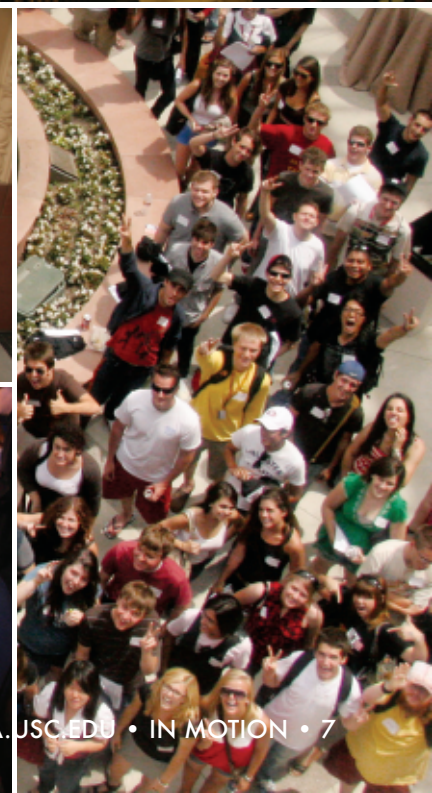
Students quickly made the buildings into a home, taking advantage of the numerous collaborative areas and open spaces to work and study together. The remainder of the complex, including the animation building, production center, soundstages and green areas will be completed by August 2010.

In March, the school celebrated its 80<sup>th</sup> anniversary with a weekend of events to commemorate the occasion, including an exclusive black-tie gala, featuring an intimate performance by Carole King and James Taylor. The following day included an afternoon lunch and open house for alumni and other friends of the school.

Accepting an honor never before granted to an educational institution, in September, the school received a Star from the Hollywood Chamber of Commerce, establishing our own corner of the Walk of Fame here in front of the school. Attendees at the event included prominent alumni like John August, Randal Kleiser, Peter Segal, John Singleton and Stephen Sommers. Special guests Patricia Hitchcock O'Connell and former Academy of Motion Picture Arts and Sciences president Sid Ganis were also on hand to celebrate.

SCA marked the beginning of a new tradition by hosting a special private event during USC Parents Weekend for SCA parents and families. Following a breakfast in the Cinematic Arts complex courtyard, parents attended a presentation and a lively panel discussion with alumni, including Chuck co-creator Chris Fedak, manager at Evolution Entertainment Chris Ridenhour with his father Mike Ridenhour and Role Models producer Jason Shuman and his mother Marcia Shuman. It was a wonderful experience for the parents and that hopefully gave them some insight into what their students are doing and how they might help them navigate their future.

The accomplishments of the past year represent the combined efforts of thousands of students, alumni, faculty and staff who have contributed to the remarkable history of the school. The entire SCA family is looking forward to our next 80 years.





TOP: Faculty members help Dean Elizabeth Daley cut the ribbon on the new buildings.  
ABOVE: Steven Spielberg visits with students while taking a tour.  
LEFT: George Lucas '66 in the foley room; Board of Councilors Chairman Frank Price with Shonda Rhimes '94 at

commencement; a special SCA Network screening of *Angels & Demons*; staff and alumni at Sundance.  
BELOW: Career day at SCA; Eric Roth, Robert Zemeckis '73, Gary Sinise and Tom Hanks reconvene at Frank Sinatra Hall to discuss *Forrest Gump*.





THIS PAGE: During the celebration at the opening of the new SCA buildings: Steven Spielberg with USC President Steven B. Sample; The Hitchcock Family; Jay Roach '86 with his wife Susanna Hoffs and Sean Penn; George Lucas and Ron Howard; George Lucas takes a tour of the building during the open house.  
BOTTOM LEFT: Parents weekend breakfast and discussion.





# THE STORYTELLERS



Once again, it has been a year filled with lectures by world renown filmmakers, prominent industry leaders as well as the next generation of storytellers. Recent visitors include J.J. Abrams, Mel Brooks, Steven Spielberg, Matt Weiner and we will close out the year with Sumner Redstone, Jason Reitman, Judd Apatow and Robert Zemeckis.

Truly, we are desperately in need of all of you to be part of this industry. To make movies, to make television and to make art in mediums we haven't yet dreamed of. I really feel that I'm here working for all of you and I am going to be working for all of you because you are the whole future of this business and this University, that knows how to take talent and not subvert it and not turn it into something it was never meant to be. You couldn't be at a better place to find out what your art is and to go out and spread the wealth to the world.

**So I want to thank all of you for that, I'm depending on you."**

Steven Spielberg, November 4, 2009



# MAD MEN



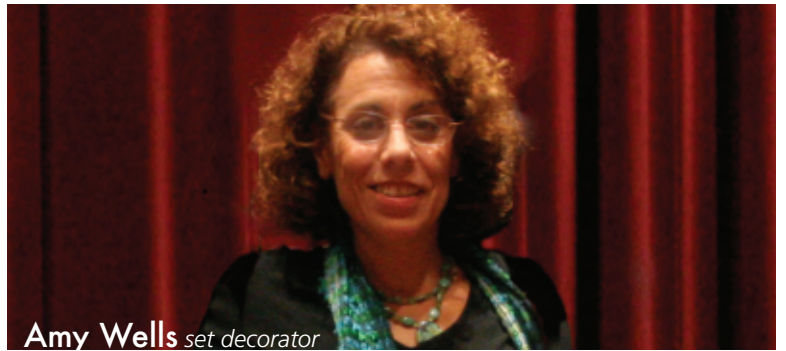
**Matthew Weiner** *creator, executive producer*



**David Carbonara** *composer*



**Rich Sommer** *actor Harry Crane*



**Amy Wells** *set decorator*



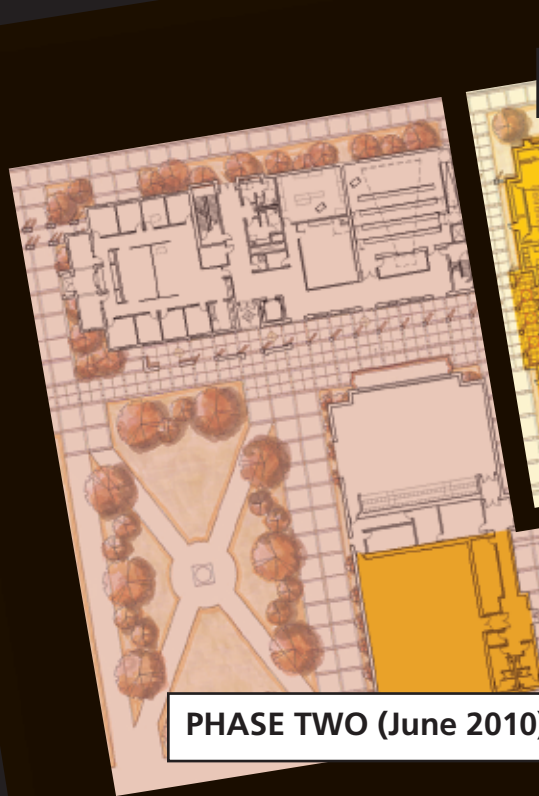
**Chris Manley** *director of photography*



**Christopher Nelson** *editor*



# Building t SPECIAL SU



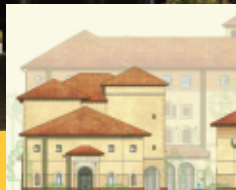
PHASE ONE (Completed)

PHASE TWO (June 2010)



*In 2009 we said goodbye to the former home of SCA which served us well for 25 years. In 2010 we will move into the new buildings housing the state-of-the-art sound stages and post-production facilities. In addition, the new animation building will be completed and ready for use.*

Online:  
[cinema.usc.edu/Giving](http://cinema.usc.edu/Giving)



# he Future PPLEMENT



This has been a tremendous year for the School of Cinematic Arts. Hundreds of alumni, an assortment of supportive companies, organizations and friends of the school, led by an incredible gift from George Lucas, have come together to help raise well over \$120 million dollars. We are so appreciative of this generous support, as we have all been effected by the recent economy.

We now look ahead and see there is still much to be done. We are getting closer, but we are still just over \$50 million dollars away from reaching our goal. We hope you will be part of the success we know is within our grasp.

Contributions to the USC School of Cinematic Arts help us remain the top ranked film, television and interactive media school in the nation. Each year we increasingly rely on the support of alumni, parents and friends like you to offer students the finest programs and services.

Our staff will be happy to assist you in making a meaningful gift to the USC of Cinematic Arts.

**For more information call 213.740.2804**



*Professor Miller Fong from the USC School of Architecture and his students interpret the cinema complex as a class assignment.*

# reality IS Here

THE SCA FAMILY HAD SOME HELP GETTING STARTED, BUT THAT WAS ONLY THE BEGINNING

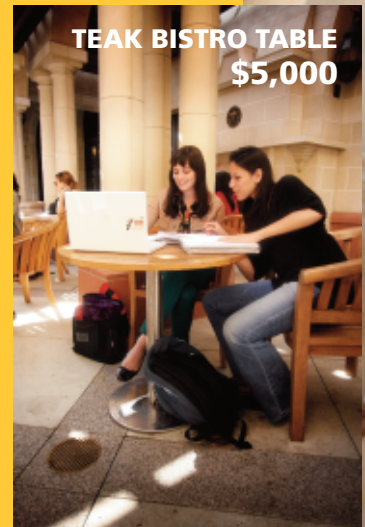
**Now is your opportunity to participate in these new facilities and create a lasting tradition of your own. Be a part of the new Cinematic Arts buildings!**

In supporting the building complex you're ensuring that future generations of talented women and men will have a chance to make and study film, television and new media for decades to come.

Your gift to the Building Campaign will also entitle you to membership in the Leadership Circle, the school's premier support group, as well as the SCA Network if you are a current SCA student or member of the alumni community.

Naming opportunities are available in interior and exterior locations throughout the new complex.

Questions - please call Office of Development 213.740.2804 or direct- Elizabeth Winston 213.740.6893





**MEXICAN PALM TREE**  
**\$10,000**



**TEAK CHAIR**  
**\$2,500**



**TEAK COFFEE TABLE**  
**\$3,000**  
**TEAK SOFA**  
**\$4,000**



**INDOOR BENCH (ARMS)**  
**\$10,000**



**INDOOR BENCH**  
**\$7,500**



**CLAY BENCH**  
**\$5,000**



**PARK METAL BENCH**  
**\$1,500**



**KENTIA PALM TREE**  
**\$20,000**



**STRAWBERRY TREE**  
**\$20,000**



**SYCAMORE**  
**\$20,000**



**IDAHO LOCUST**  
**\$20,000**



**PEAR TREE**  
**\$15,000**



**PINE**  
**\$20,000**

Online:  
[cinema.usc.edu/RealityIsHere](http://cinema.usc.edu/RealityIsHere)

# ALUMNI TV AND FILM RELEASES

**24**—Evan Katz '86, Executive Producer;  
Brian Grazer, Executive Producer

**10 Things I Hate About You**—John Ziffren '78,  
Executive Producer

**The Amazing Race**—Jarratt Carson '89, Producer

**Bones**—Carla Kettner '83, Co-Executive Producer, Writer

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

**Chuck**—Chris Fedak '98, Executive Producer, Writer;  
Josh Schwartz, Executive Producer, Writer

**The Closer**—Adam Belanoff '90, Co-Executive Producer

**Crash**—Sanford Bookstaver '95, Director; Eric Sears '75, Editor

**Dexter**—Melissa Rosenberg '90, Co-Executive Producer, Writer

**Flash Forward**—David Goyer '88, Executive Producer;  
Nelson Cragg '03, Cinematographer; Jeff Bettancourt,  
Co-producer; Steven Storer, Production Designer

**Fringe**—Brian Burk '91, Executive Producer

**Ghost Whisperer**—Ian Sander, Executive Producer

**Gossip Girl**—Josh Schwartz, Executive Producer, Writer

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

**Heroes**—Tim Kring, Executive Producer, Writer

**Law & Order: SVU**—Kam Miller '02, Writer

**Lost**—Bryan Burk '91, Executive Producer

**Mad Men**—Matthew Weiner '90, Executive Producer, Writer;  
Amy Wells '80, Set Decorator; Marcy Patterson '02,  
Associate Producer

**Medium**—Ronald L. Schwary, Executive Producer, Director;  
Davah Avena '03, Writer

**NYC Prep**—Scott A. Stone '79, Producer

**The Office**—Paul Feig '84, Co-Executive Producer, Director;  
Ken Kwapis, Executive Producer, Director

**Private Practice**—Shonda Rhimes '94, Executive Producer, Writer

**Smallville**—Brian Peterson '97; Kelly Souders '97,  
Executive Producers, Writers

**Sons of Anarchy**—Paul Maibaum '73, Director of Photography

**Supernatural**—Eric Kripke '96, Executive Producer, Writer

**Til Death**—Cathy Yuspa '95 & Josh Goldsmith '95,  
Executive Producers, Writers

**Ugly Betty**—Chris Black '84, Co-Executive Producer, Writer

**Weeds**—Craig Zisk, Executive Producer, Director;  
Jonathan Talbert '02, Associate Producer



**Armored**—Josh Donen '79, Producer;  
Armen Minasian '83, Editor

**Avatar**—Jon Landau, Producer

**The Box**—Richard Kelly '97, Writer-Director

**A Christmas Carol**—Robert Zemeckis '73, Director

**Couples Retreat**—Dana Fox '00, Writer

**Dear Lemon Lima**—Melissa Lee '07, Producer;  
Jonako Donley '07, Producer; Sarah Levy '99, Camera

**Did You Hear About the Morgans?**—Liz Glotzer '85,  
Producer

**G.I. Joe: the Rise of Cobra**—Bob Ducsay '86, Editor,  
Producer; Stephen Sommers '93, Director

**Ice Age: Dawn of the Dinosaurs**—Lori Forte, Producer

**Imagine That**—Karey Kirkpatrick, Director

**Jennifer's Body**—Jason Reitman, Producer;  
Dan Dubiecki, Producer

**Killshot**—Caleb Deschanel, Camera

**My Sister's Keeper**—Mendel Tropper '93, Executive  
Producer; Caleb Deschanel, Camera; D.M. Hemphill '79,  
Re-Recording Mixer

**Old Dogs**—Walt Becker '95, Director

**Public Enemies**—Ann Biderman '75, Screenplay;  
Jeffrey Ford '91, Editor

**Saw VI**—Kevin Greutert '88, Director

**The September Issue**—RJ Cutler, Producer-Director

**Sherlock Holmes**—Susan Downey '95, Producer

**Sorority Row**—Stew Hendler '01, Director;  
Josh Stolberg '97, Writer

**The Stoning of Soraya M.**—Cyrus Nowrasteh, Writer-  
Director; David Handman '76, Editor

**Transformers: Revenge of the Fallen**—Don Murphy '88,  
Producer; Tom DeSanto, Producer; Erik Aadahl '98,  
Sound Supervisor

**Twilight: New Moon**—Melissa Rosenberg '90, Writer

**Up in the Air**—Jason Reitman, Director;  
Dan Dubiecki, Producer

**Whip It**—Bob Yeoman '79, Director of Photography

**Whiteout**—Susan Downey '95, Producer

**Year One**—Judd Apatow, Producer

**Youth In Revolt**—Gustin Nash, Writer

# ALUMNI QUICKTAKES

**John August '94** will write and direct the adaptation of the novel *How I Became a Famous Novelist* for his company Quote-Unquote Films.

**Ericson Core** will direct the indie drama *Dance the Green* about golf legend Moe Norman.

**R.J. Cutler** has signed a deal with Evolution Media to co-produce unscripted shows for MTV, Bravo, TruTV, and Sony Pictures TV.

**Joshua Dasal '00** won the 2009 Mid-Atlantic Emmy Award for his documentary short, *Cook Like a Chef*.

**Jeff Davis '00** wrote the adaptation of the 80's comedy *Teen Wolf* for MTV Films.

**Scott Derrickson '95** will direct the remake of the Danish film *The Substitute* for Sam Raimi's Spooky Pictures.

**Vineet Dewan '08** is a recipient of the Academy of Motion Picture Arts and Sciences' Nicholl Fellowship for his script, *Sand Dogs*.

**Stephen E. Dinehart '06** has launched an open-source virtual community for interactive entertainment developers with his studio NarrWare.

**Amy Do '02** is hitting the film festival circuit with her documentary *Rabbit Fever*.

**John Drdek '98** has signed a development deal with Curious Films for the animated series *The Blackbelt Club*.

**Kevin Greutert '87** directed *Saw VI*. He has edited all of the other films in the *Saw* franchise.

**Brian Grazer** will produce the comedy *Chief Ron* about a conman who claims Native American ancestry in order to open a casino. Grazer will also produce the film adaptation of the novel *Go Mutants!*

**Paul Haddad '91** is co-executive producing the show *Science of Movies* for the Discovery Channel.

**Ron Howard** will direct the CIA story *The Parsifal Mosaic* for Universal.

**Dr. Victoria E. Johnson '97** was awarded the 2009 Katherine Singer Kovács Book Award for outstanding scholarship in film and media studies for her book *Heartland TV: Prime Time Television and the Struggle for U.S. Identity*.

**Bill Mechanic '79** will produce the movie adaptation of the zombie comic book *Deadworld*. Mechanic will also be producing the 82<sup>nd</sup> Academy Awards.

**Melissa Mills '02** recently received both the Audience and Critics Choice award from the International Justice Mission for the trailer to the film *At the End of Slavery*.

**Neal Moritz '85** will produce the alien invasion film *Battle: Los Angeles* for Columbia.

**Don Murphy '88** will executive produce an adaptation of the DC Comic *Deadman* with Guillermo Del Toro.

**Cinco Paul '93** will co-direct and co-write Universal's adaptation of *Dr. Seuss' The Lorax*.

**Blake Reigle '04** is nominated for "Best Zombie DVD" at the Reaper Awards for his film *Beneath the Surface*. He has also recently wrapped the reality series *Blood, Sweat, and Gears*.

**Charles Roven** will produce *Triple Frontier* through his Atlas Entertainment Banner.

**Andrew Russo '08** won the American Society of Cinematographer's Heritage Award for the film *The Ambassador's Wife*.

**Tom Sanchez '07** is making his writing-directing debut *La Navaja de Don Juan* with fellow alumni **Ben Wilkins '06**, **Julie Sifuentes '07**, **Nicola Marsh '06**, **Manuel Martinez '06**, and **Paul Seradarian '06**.

**Ari Sandel '05** will direct the comedy *Dancing With Myself* for fellow alum/producer **Polly Cohen Johnson '95**.

**Ian Sander** has three television drama projects lined up with ABC Studios.

**Shaun Sanghani '05** had his pilot *Guardian Angels* debut on A&E and is awaiting the premiere on the Biography Channel.

**Josh Schwartz** will executive produce a dramedy for ABC about a lovelorn lawyer.

**Peter Segal** will direct *March to Madness*, a Don Cheadle-produced series about the dark side of college basketball.

**Stacey Sher '85** will produce the drama feature *Man and Wife* through her company Double Feature

Films. The company also picked up the comedy spec *Get a Job*.

**John Singleton '90** will direct the documentary about track star Marion Jones for the ESPN series *30 to 30*.

**Bryan Singer '89** will direct a feature of the hit '70s show *Battlestar Galactica*.

**Melissa Stack '04** wrote the comedy *Pumas* that will star Jennifer Aniston.

**Miles Swarthout '73** has a chapter in Herb Fagan's updated *Duke: We're Glad We Knew You* about the making of alumnus John Wayne's *The Shootist*.

**Mark P. Tedford '04** won the "Most Promising Cinematographer" award at the Buffalo Niagara Film Festival for his short film *Maro*.

**Suzanne Todd** and **Jennifer Todd** will produce the romantic comedy *Celeste and Jesse Forever* for Team Todd.

**Clay Walker '95** will have his award winning documentary *The Cole Nobody Knows* premiere on WPSU Pennsylvania in December.

**Max Winkler '06** will write and direct the Uma Thurman comedy *Ceremony*. The film will be produced by fellow alums **Polly Cohen Johnson '95** and **Matt Spicer '06**, and executive produced by **Jason Reitman** and **Dan Dubiecki**.

**David Weiss '87** wrote the upcoming Paramount family film *Traded* and recently had his script for the *Smurfs* greenlit.

**Jared Yeager '02** recently associate produced the video game *DJ Hero* which won Best Social/Casual Game Winner with the Game Critics Awards and Best Music/Rhythm Game with both IGN and Gametrailers.

**Michael Younesi '07** sold his short film *Liberation*, which will be packaged with the documentary *The Queen*.

**Robert Zemeckis '73** will direct a 3D version of the Beatles classic *Yellow Submarine*.

**Marina Zenovich** won two Emmys for Best Directing – Nonfiction Special and Best Writing – Nonfiction Special for *Roman Polanski: Wanted and Desired*.



Amy Do



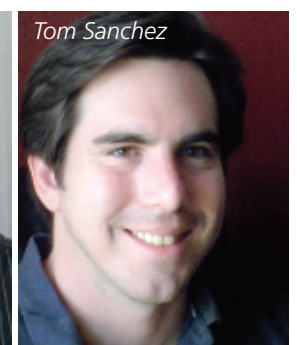
Blake Reigle



Kenin Greutert



Paul Haddad



Tom Sanchez

# star treatment

HOLLYWOOD HONORS SCA'S 80<sup>TH</sup>



On September 10, the Hollywood Chamber of Commerce gave the legendary Hollywood Boulevard Walk of Fame a special detour along 34<sup>th</sup> Street to honor the **School of Cinematic Arts** with a coveted star for its 80 years of contributions to film, television and interactive media.

"This is the first time that we have ever recognized an educational institution," said Hollywood Chamber of Commerce President and CEO Leron Gubler, as he addressed the crowd in front of the new SCA complex. "USC has played a pivotal role in the building of the entertainment industry and we felt that SCA definitely deserved special recognition."

"Can you guys believe this?" an ecstatic Dean Elizabeth M. Daley asked the crowd. "On behalf of the SCA family, staff, faculty, students, past, present and future, thank you for this wonderful honor; thank you for once again confirming that the school is indeed an important part of this community. We are very humbled by the honor. What a wonderful way to mark our 80<sup>th</sup> anniversary."

Daley took time to thank former Hollywood Chamber of Commerce chairman and Executive Director of Trojan Television Don Tillman, who "spearheaded this effort and truly made today possible."

Many USC graduates were on hand for the Walk of Fame ceremony, including John August '94, Richard Kelly '97, Peter Segal '84, Stephen Sommers '93 and John Singleton '90.

"I almost feel like we should be in class," said Singleton with a laugh. "I come here to campus and I just have this déjà vu." "It's really exciting to come back and see the school resemble the spirit of what the school actually is," said August. "It's up to date, it's modern. The star is such a great capstone to the new building."

Students gathered with Dean Daley and the notable alumni for numerous photo ops, an instant time capsule capturing the link of multiple SCA generations brought together for the event. The ceremony featured multiple fanfares by the USC marching band and the unveiling of the star, complete with an explosion of camera flashes and cardinal and gold streamers set off by Dean Daley, Gubler and special guest, noted executive and producer Sid Ganis.

Ganis, who recently completed his final term as president of the Academy of Motion Picture Arts & Sciences (AMPAS), has a long-standing history of supporting SCA endeavors. "Many of those who are attending this school right now will one day have their own star, so there is a continuum that exists that kind of starts around here," said Ganis.





OPPOSITE PAGE, FROM TOP: Mary Stone, Pat Hitchcock and Kelly Stone; SCA Students admire the Star with Dean Elizabeth Daley; Stephen Sommers, Peter Segal, Dean Elizabeth Daley and John Singleton; Trojan Marching Band.  
THIS PAGE: Sid Ganis, Dean Elizabeth Daley and Hollywood Chamber of Commerce President & CEO Leron Gubler.

# TALK and BOND

PANELS EXPLORE JAMES BOND AND PRODUCER ALBERT R. "CUBBY" BROCCOLI

On the evenings of November 7 and 8, "Bond, James Bond" was the name on everyone's lips at two panel discussions celebrating one of the longest running film series in history and its late producer Albert R. "Cubby" Broccoli.



The panels entitled James Bond Today and Cubby Broccoli, Producer marked the centennial of Cubby Broccoli's birth. To further fete the occasion, USC's arts and humanities initiative Visions and Voices kicked off the James Bond: Behind the Scenes with the World's Favorite Secret Agent film festival and exhibit, and the Dana and Albert Cubby Broccoli Foundation endowed a professor's chair and named a theatre in the new cinema building.

For a guy that's going on 50 years old, James Bond is pretty damn vital ... and a large part of the team that has made him so special and so alive for us right now is up here on the stage with me, said Professor and moderator Rick Jewel by way of introducing the first night's panelists.

Held at the Norris Theatre, the two nights of discussion brought together several of the key creative forces in the franchise including director Marc Forster, screenwriting team Neal Purvis and Robert Wade, screenwriter Tom Mankiewicz and actors Richard Kiel and Maud Adams. Cubby's daughter Barbara Broccoli and stepson Michael G. Wilson, who currently serve as franchise producers, appeared on both panels.

The first panel explored the shift from Pierce Brosnan's suave, elegant Bond to the grittier spy portrayed by Daniel Craig in 2006's *Casino Royale* and 2008's *Quantum of Solace*.

Pierce was very right for the time, said Barbara Broccoli, alluding to the pre 9/11 world. He brought a lot of romance to it and a lot of glamour. So he was absolutely perfect for his time in the way that Daniel is perfect for the time now.

Wilson added that they wanted to take the series back from the far end of fantasy and bring it back to a more real, more authentic place while still maintaining the fun of Bond.

Barbara Broccoli also shared her theory about why the Bond character has intrigued audiences ever since the first film, *Dr. No*, was released in 1962. As a character, Bond never expects to live to retirement age, which is 45 in the service, she said. And so he lives every moment as if it's his last. That's why he loves the best wine and every meal he eats.

And he's passionate, because this might be the last woman. Yet he laughs in the face of death, because he's accepted that he's going to die. And all these qualities are things that we really find interesting and captivating. We live vicariously through the character.

The next evening's panel moved from heady analysis to deeply felt recollections of Cubby Broccoli's generosity, humor and joie de vivre.

Barbara Broccoli called her father the embodiment of the American dream as a farmer's son who made it big in Hollywood.

I remember him telling a story about how he actually gave a name to the vegetable, said Adams with a smile. Broccoli comes from his family growing broccoli.

Asparagus and cauliflower a hybrid, said Mankiewicz, laughing.

The panelists also remembered Cubby as a family man. Kiel and Adams noted how Cubby would defer to his wife Dana's judgment, giving her final approval of actors and costumes. They also recalled how he would treat the Bond team like family, inviting them over to dinner, putting them up in presidential suites and making sure the British crew had good bangers and kippers.

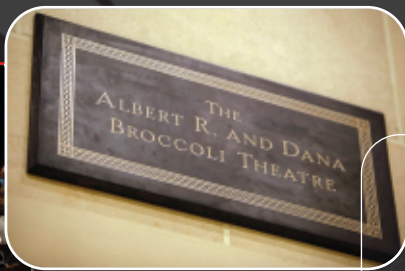
Barbara Broccoli acknowledged her father as her earliest and best teacher in the tricky business of producing. As a mentor, he was extraordinary because he liked sharing his knowledge, she said. I mean, if he were here, he would be so pleased to talk to the students at USC and meet young filmmakers. He was very encouraging.

LEFT TO RIGHT: Rick Jewel, Richard Kiel, Maud Adams, Barbara Broccoli, Michael G. Wilson, Tom Mankiewicz

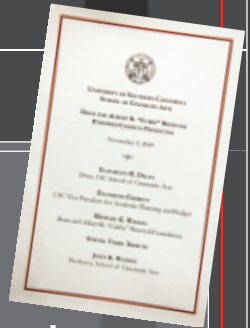


James Bond: Behind the Scenes with the World's Favorite Secret Agent





## BROCCOLIS ENDOW CHAIR



On the centennial of Cubby Broccoli's birth, family, friends and fans gathered to memorialize his legacy through the installment of Professor John Watson to the School of Cinematic Arts' 14<sup>th</sup> endowed chair. Several of the key creatives who brought Bond to the screen — including actors Timothy Dalton and Gloria Hendry and director Marc Forster — attended.



Behind the Scenes with Favorite Secret Agent exhibit



Professor John K. Watson, Barbara Broccoli and Michael G. Wilson

We're here tonight to celebrate the legacy of one of the most significant producing teams in the history of cinema, Dana and Cubby Broccoli, said Dean Elizabeth M. Daley in her address. What can you say? There's never been another team like it. As the creators of the Bond film franchise, they gave us a unique and endearing screen character that has thrilled millions of people around the world.

Cubby Broccoli's stepson Michael G. Wilson, who currently serves as franchise producer with his half sister Barbara Broccoli, spoke on behalf of his family and the Broccoli Foundation. What made Cubby such a fantastic producer? asked Wilson. In part, it was the same qualities that made him a wonderful man. He loved entertaining the public. He loved his work. He loved his cast and crews. And they in turn rewarded him with their loyalty.

He used to tell these stories about the farmers — how they had trouble with the pests, and how heartbreaking it would be when the crop would fail or when people didn't buy their vegetables in the markets, said Cubby Broccoli's daughter Barbara. So for him, coming out to California and working in this extraordinary business was like he struck gold. He loved every minute of it, and he really felt he was incredibly lucky.

After a short tribute film, Daley, Watson, Wilson and Barbara Broccoli ascended the stage and unveiled the newly endowed chair.

Watson, who produced 1991's *Robin Hood: Prince of Thieves*, 1991's *Backdraft* and more than 300 hours of television, acknowledged the iconic status of the franchise and its producers. By my calculations, it's going to be 50 years from when they shot the first Bond film in 1961 to when the next one comes out, which is just extraordinary, he said. Thank you, Barbara and Michael, for this honor. I really appreciate you choosing me. I'm humbled by it.

The installment of the new chair reflects a long relationship between the School of Cinematic Arts and the legendary producing family.

Cubby was convinced that what we were doing down here was important to the future and that ultimately the people we were training would work on his franchise, and they have, explained Professor Rick Jewell, who has been on the faculty since 1976 and teaches a class on James Bond.



Michael G. Wilson and Barbara Broccoli unveil the endowed chair.

# IN MEMORIAM

**Anne Friedberg**  
Internationally Renowned Visual Studies Scholar

**Anne Friedberg, historian, theorist of modern media culture and SCA professor, whose work pioneered the field of visual studies, passed away Friday, October 9, following a long struggle with colorectal cancer. She was 57.**

Friedberg's work integrated film studies, art history, architecture, and media studies, into what is now a wider and richer discussion about visual culture.

Said the president of the Society for Cinema and Media Studies, University of Milwaukee Professor Patrice Petro, "Anne Friedberg shaped the course of our discipline over nearly four decades."

At the time of her death, Friedberg was Professor of Critical Studies at the University of Southern California's School of Cinematic Arts, with joint appointments in English and Art History. Having joined the SCA family in 2003, she was appointed chair of the Critical Studies program in 2006. She was a principal architect of the new interdivisional Ph.D. program for iMAP (Media Arts & Practice) and was on the Steering Committee of the Visual Studies Graduate Certificate Program.

"Anne was one of those rare individuals who with her remarkable intellect could integrate past, present and future," said Dean Elizabeth M. Daley. "She was always challenging her colleagues and students to move forward and embrace change and innovation with courage and integrity. Both her colleagues and her students were inspired by her intellectual curiosity and her rigorous scholarship."

Friedberg is perhaps best known for her 1993 work *Window Shopping: Cinema and the Postmodern*, published by University of California Press, and, more recently, *The Virtual Window: From Alberti to Microsoft*, published by MIT Press. Friedberg launched an interactive translation/ extension of the book, *The Virtual Window Interactive*, created in collaboration with designer

Erik Loyer. She was also the co-editor of an anthology of critical and theoretical writing about film, *Close Up 1927-1933: Cinema and Modernism*. Named as a 2008 Academy Film Scholar by the Academy of Motion Picture Arts and Sciences, her next planned project was a work of digital scholarship on special effects cinematographer, montage expert and former dean of the USC School of Cinematic Arts, Slavko Vorkapich.



Friedberg consistently worked to expand narrow disciplinary boundaries, an effort carried on by a legion of former graduate students. Sheila Murphy, now assistant professor in the Department of Screen Arts & Cultures at the University of Michigan, said, "She was an generous and dedicated mentor. Her work inspired a new generation of interdisciplinary, theoretically-inflected film and media scholars."

"Anne helped select and mentor two cohorts of iMAP students, but more importantly, she served as the program's intellectual center of gravity, challenging students and faculty alike to pursue the highest levels of scholarly rigor, even as we seek new modes of creative expression," said Assistant Professor Steve Anderson, who worked closely with Friedberg in creating the iMAP program and collaborated with her on *The Virtual Window Interactive* project.

USC professor Vanessa Schwartz, who specializes in modern visual culture, spoke about her shared interests with Friedberg. "By working at the edges of both theory and history, she masterfully wove together media histories around such major rubrics as the mobile spectator; the frame and materiality to establish conceptual categories that transcended the study of any individual media form such as film."

Friedberg was President-Elect of the Society for Cinema and Media Studies (SCMS) prior to her illness last October. "Anne was the passionate advocate for putting 'media' into the Society's mission and thus for transforming SCS into SCMS (the Society for Cinema and Media Studies)—a move that helped cinema studies expand and thrive in the first decade of the 21st century," said Petro.

Her work reached beyond the borders of academia to influence a wide range of artists and practitioners.

"Anne Friedberg's work, in its ambitious scope, its generous rigor, and its startling prescience, has been invaluable in helping us understand how interactivity and the technologies of vision have transformed the everyday," said artist Barbara Kruger. "She has keenly eyed the lenses, windows, and screens that visualize and spatialize both our culture and us and she has done so with a depth of intelligence, wit and resonant clarity."

Friedberg lectured widely in this country and abroad and her work was translated into German, French, Finnish, Polish, Hungarian, and Japanese. In addition to her work as a Visiting Scholar at the Getty Research Institute, Friedberg was a fellow at USC's Annenberg Center's "Networked Publics" research group. She also established the doctoral program in Visual Studies at the University of California at Irvine.

She received her Ph.D. in film studies from NYU and did her undergraduate work at Beloit College.

Friedberg's research and teaching covered a wide range, including film and media histories and theories, old media/new media historiographies, critical theory/ feminist theory, nineteenth century visual culture and early cinema, theories of vision and visuality, architecture and film, global media culture.

She is survived by her husband, screenwriter and USC School of Cinematic Arts professor Howard A. Rodman, and their son, Tristan Rodman, a student at the Oakwood School.

**Pierre Cossette**  
**Legendary Producer,**  
**Father of the Grammy Awards**

**Innovative producer, philanthropist and USC alumnus Pierre Cossette, whose career included successes across the entertainment spectrum, died Friday, September 11 at the age of 85.**

"Pierre was a remarkable and visionary producer, who continually altered the entertainment landscape for the better, throughout his career," said Dean Elizabeth M. Daley. "His passion for creating quality entertainment was matched by his desire to celebrate and provide an outlet for as many different voices as possible."

He began his career at MCA leaving in the early 1960s to form a personal management company

followed by the creation of Dunhill Records, where he launched the careers of The Mamas and the Papas, Three Dog Night, Steppenwolf and Johnny Rivers. After selling Dunhill, Cossette dove into television production.

In 1971, Cossette initiated the Live Grammy Awards. Cossette went on to helm the live show for 35 years. Cossette Productions produced the first Annual Latin Grammys in 2000, and Cossette received the Latin Grammy Trustees Award. Cossette produced the Black Entertainment Awards for television, along with 50 star-studded specials for assorted networks, the dramatic mini-series *Alcatraz: The Whole Shocking Story*, and many movies of the week.

In 1989, Cossette obtained story rights to the life of Will Rogers, developing and producing *The Will Rogers Follies on Broadway*, which won six Tony Awards, including one for best musical. His other Broadway productions, *The Scarlet Pimpernel* and *The Civil War* were also nominated for Tonys.

Cossette fulfilled a life-long dream of becoming a writer, with the 2002 publication of his autobiography *Another Day in Showbiz: One Producer's Journey*.



Cossette devoted extensive time to producing massive charity events, like the Rodeo Drive block party for The Concern Foundation for Cancer Research. He also helped support the NARAS charities, MusiCares and the Grammy Foundation.

His accolades include the Trustees Award from NARAS in 1995, a Tony, a Grammy, an honorary People's Choice Award, a New York Drama Critics Award and an Ellis Island Medal of Honor. Additionally, Cossette had stars on the Walks of Fame in Hollywood, Canada and Palm Springs.



**George Wehbi**  
**SCA Film Librarian**

**Longtime SCA film Librarian George Wehbi passed away on November 1, 2009 at the age of 79.**

Wehbi came to USC from his native Lebanon. His first day of work on campus was January 7, 1957 in the SCA audiovisual services. He went on to become the SCA Film Librarian. A trusted and treasured member of the SCA family Wehbi retired in 1992. A diehard Trojan, he loved both Cinema and Trojan football. He is survived by his wife Mary, two daughters and granddaughter Georgia.

**Richard Moore**  
**Cinematographer**  
**and Co-Creator of Panavision**

**Richard Moore, USC alum, cinematographer and one of the pioneers of the widescreen 35mm Panavision film processes developed about fifty years ago, passed away in August. He was 83.**

Moore moved to Los Angeles during the early 1930s. He graduated from the University of Southern California with a degree in naval science and cinema, with an emphasis on cinematography.

"In those days," Moore recalled, "there were no jobs at the Hollywood studios, and the guilds weren't open to outsiders."

It is reported that Moore visited Munich, where he met Dr. August Arnold, the co-founder of Arriflex, who had developed a lightweight hand-held camera with an innovative reflex viewfinder. Moore exaggerated his experience and became the West Coast distributor for Arriflex.

"I didn't sell a single camera. The heads of the studio camera departments thought they were too noisy, and couldn't conceive of using a handheld camera."

Moore met Robert Gottschalk while they both worked at a camera shop. They soon set up their Panavision company in Gottschalk's Los Angeles garage. After developing different wide-screen lenses, they came up with Ultra Panavision, which used an anamorphically squeezed image on a 65mm negative and 70mm print to project a picture with a ratio of 2.76:1. Some years later, Panavision introduced the first handheld 65mm camera.

Moore, Gottschalk and Douglas Shearer (an MGM sound engineer) won a scientific and engineering Academy award "for the development of a system of producing and exhibiting wide-film motion pictures known as Camera 65."

In 2005, Moore received the annual presidents award from the American Society of Cinematographers, reserved for an individual who has made exceptional contributions to advancing the art of filmmaking.

"What I find fascinating," Moore declared recently, "is that at the time Panavision got its start, there were a lot of exciting things coming along, such as the zoom lens, the Steadicam, the Tyler helicopter mount, faster color film and new lighting equipment. There were big leaps forward, and then things settled. We're now experiencing another huge surge by virtue of digital cinematography. I wish I could be around for another 50 years to see all the exciting things that are going to happen."

Moore is survived by a son and a daughter.

THE PERFECT HOLIDAY GIFT FOR SCA ALUMNI AND STUDENTS  
**SCA NETWORK MEMBERSHIP**

This past year, the **School of Cinematic Arts** hosted Network screenings of films like: *The Curious Case of Benjamin Button*, *Angels & Demons*, *The Hangover*, *Inglourious Basterds*, and *The Box*. SCA also started the First Team program (see page 6), exclusively for Network members. More great screenings and other events are planned for 2010.

But you must join or renew your membership to take advantage of all these special events and programs. It's easy – just visit our secure Online Giving site ([cinema.usc.edu/onlinegiving](http://cinema.usc.edu/onlinegiving)) to make a gift, and to designate your gift toward such areas as the Deans Fund, Parent Fund or our Leadership Circle. As long as you make a gift of at least \$25, you're in the SCA Network!

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

**\$25 Level and up**

Members are eligible to attend SCA Network screenings and career networking programs such as First Team. Web site recognition

**\$50 Level and up**

SCA Alumni Directory

**\$100 Level and up**

SCA hat

**\$250 Level and up**

Reality Ends Here Limited Edition 80<sup>th</sup> Anniversary Book SCA polo shirt

**\$500 Level and up**

Preferred access/priority seating to all screening series/networking events

**\$1,000 Level and up**

Invitations to SCA gala events as part of annual Leadership Circle Membership

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

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



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

Non-Profit Org  
 U.S. Postage  
 PAID  
 University of  
 Southern  
 California

RETURN SERVICE REQUESTED



[cinema.usc.edu](http://cinema.usc.edu)