This packet includes:
- A calendar of all of our Spring Spotlight Activities
- Information about our major
- FAQs
- Press packet with news items on our students, faculty and alumni
- Student Representatives contact information

Be sure to visit our website for more information about our department:
http://film.ucsc.edu/

If you have any questions, you can send an email to film@ucsc.edu

Additional Links:
SlugFilm: http://slugfilm.ucsc.edu/
Eyecandy Blog: http://eyecandy.ucsc.edu/
FDM Facebook: http://goo.gl/ZcFeU
Arts Division: http://arts.ucsc.edu/
Welcome Prospective Students, Families and Friends!

Welcome to the Film and Digital Media Department at the University of California Santa Cruz. We are pleased that you are considering our program and UCSC for your studies. We want to help you find answers to all your questions but, due to the popularity of our program and the large number of visitors during this spring season, we have very limited ability to interact with each family individually. We do offer the following options to meet with faculty and staff to learn about our program.

Meeting with FDM Faculty
Our faculty members are the best resource for learning about the philosophies and foundations of the FDM program. Faculty can demonstrate the value of an Arts education in today’s world and explain what our program strives to teach students. They have a good deal of knowledge about possible careers students might choose, and how UCSC’s program might differ from other film programs. We have arranged for a few F&DM faculty members to be available to talk with prospective students and their families and offer a basic tour of our facilities on Monday, April 4th in conjunction with UCSC’s Spring Spotlight. For times and locations, please refer to the calendar on the back of this sheet. Additionally, you may find profiles of our entire faculty at http://film.ucsc.edu/faculty.

Meeting with FDM staff
If you cannot attend the April 4th program overview led by F&DM faculty, there will be a daily staff-led program overview, April 1st, and April 5th-8th. Please refer to the calendar for times and locations.

FDM Public Screenings
We offer public student screenings at the end of each quarter. Students from FILM 196A, Senior Project in Narrative Production, and FILM 196C, Senior Documentary Project, will present their final projects at the end of spring quarter. Check the “News+Events” page on the FDM website or visit the FDM Facebook page for dates, times and locations for these and other public events which may be of interest to you.

General UCSC Information
Please visit the UCSC Undergraduate Admissions website http://admissions.ucsc.edu for general information on academics, campus life, and find answers to frequently asked questions. The Admissions Office is located at the Cook House just past UCSC’s main entrance. You can reach them at (831) 459 - 4008; admissions@ucsc.edu.

Due to the many prospective students and their families that we anticipate visiting UCSC this spring, it is not possible for us to invite you to visit all of our classes. We have created a schedule that will give visitors the opportunity to learn about the program and, at the same time, allow our staff and faculty to continue to effectively work, teach and serve the department and our current students. We strive to offer our students an optimal learning environment and appreciate your cooperation.

<< http://film.ucsc.edu >>

Over for Schedule ⇒
### April FDM Calendar of Events

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### Details

**FDM Faculty-Led Program Overview**

Faculty-led program overview and Q&A followed by facilities tour. *This presentation will include information for both incoming frosh and junior transfers.*

**Monday, April 4th 1:30pm-2:50pm**
Location: Communications 150 (Studio C)
* Presentation will begin with a 20-minute viewing of student films. Program overview and facilities tour will follow.

**FDM Program Overviews**

Overview of the program given by our undergraduate adviser. *NOTE: the April 8th presentation will be geared towards incoming junior transfers. All other presentations will be geared towards incoming frosh*

**April 1st, April 6th and April 8th 1:30pm-2:30pm**
Location: Communications 150 (Studio C)

**April 5th and April 7th 12:45pm-1:45pm**
Location: Communications 150 (Studio C)
*All of the program overviews will begin with a 20-minute viewing of student works.*

Please visit [http://film.ucsc.edu](http://film.ucsc.edu) for more information on our program.
Film and Digital Media

Introduction
The Film and Digital Media major at UC Santa Cruz offers an integrated curriculum where students study the cultural impact of movies, television, video, and the Internet and also have the opportunity to pursue creating work in video and interactive digital media, if so desired. Graduates of the UC Santa Cruz Film and Digital Media program have enjoyed considerable success in the professional world and have gained admission to top graduate schools in the field.

Degrees Offered
- B.A.
- M.A.
- Minor
- Ph.D.

Study and Research Opportunities
Department-sponsored independent field study opportunities (with faculty and department approval)

Information for First-Year Students (Freshmen)
High school students who plan to major in Film and Digital Media need no special preparation other than the courses required for UC admission.

Freshmen interested in pursuing the major will find pertinent information on the advising web site, which includes a first-year academic plan. advising.ucsc.edu/summaries/summary-docs/FILM_FR.pdf

Information for Transfers
Transfer students should speak with an academic adviser at the department office prior to enrolling in classes to determine their status and to begin the declaration of major process as soon as possible.

Additional time (beyond six quarters) may be needed to complete the Film and Digital Media major if: general education requirements need to be completed; a double major is being pursued; a lower-division Film and Digital Media major requirement has not been completed prior to transfer; and/or a Film and Digital Media concentration is being pursued. Further information can be found at advising.ucsc.edu/summaries/summary-docs/FILM_TR.pdf

Careers
Graduates of the program have established careers as professionals in the fields of film, video, television, and digital media, working as filmmakers, editors, digital media artists, film archivists, media educators, script analysts, cinematographers, television producers, computer programmers, and studio executives. Recent graduates have screened work at the Sundance Film Festival, Cinequest, the Milan Film Festival, and on HBO. Graduates have a strong track record of gaining admission to top graduate programs for M.A., M.F.A., and Ph.D. degrees, including USC, UCLA, NYU, Columbia, Chapman, the American Film Institute, Cal Arts, the University of Iowa, and the University of Wisconsin-Madison.

EAP
Many Film and Digital Media students study abroad through the UC Education Abroad Program. Students are encouraged to explore and apply for these opportunities early on since most programs
require an application almost a year in advance. Students are advised to meet with the department’s undergraduate adviser to discuss the best options for film and digital media majors. For more information see ieo.ucsc.edu.

Facilities
Our facilities include a 90-seat theater/classroom, two media-equipped seminar rooms, a production classroom, and a large production studio equipped with a green screen and studio lighting equipment. Our computer lab/digital media classroom is equipped with sound, still image, 3D modeling, and video editing and processing software. There are six individual editing suites. Format conversion, sound sweetening rooms, and a surround-sound mixing room, provide ancillary support for video and digital media post-production. More information can be found at slugfilm.ucsc.edu/facilities.

Awards, Honors, and Recognitions
Dominic Romano received the annual Steck Award which recognizes the most outstanding senior research project completed at UCSC. Dominic’s integrated project combined research and a creative video that critically examine the post-1990 Lebanese film and video scene, the video emerged from interviews with people who’d suffered from physical scarring. news.ucsc.edu/2015/05/dominic-romano-steck-award-profile.html

Claire Miyamoto received an honorarium from the Princess Grace Foundation for her senior project He wahihe pono, a film exploring solidarity between native Hawaiians and a tribe in Columbia struggling against extinction. Read the story

Alumni Focus
Former students include Academy Award-winning editor Stephen Mirrione (Traffic, Babel, The Informant!), cinematographer Amy Vincent (Hustle and Flow), television writer and producer Marti Noxon (Mad Men, Buffy the Vampire Slayer), and acclaimed television writer and producer Brannon Braga, (Star Trek: Next Generation, Terra Nova, 24, Cosmos: A Spacetime Odyssey). Sarah Schechter is Vice President of Production at Warner Brothers; Dylan Wilcox is Director of Worldwide Acquisitions for the Universal Pictures Group; and James Mockoski is Film Archivist for Francis Ford Coppola’s American Zoetrope.

Department Website
film.ucsc.edu

General Catalog Information
For a detailed description of the Film and Digital Media major that includes the declaration requirements, the variety of concentrations we offer in production, critical studies, and integrated critical practice, and how the comprehensive requirement may be fulfilled, as well as a link to descriptions of our course offerings, please visit registrar.ucsc.edu/catalog/programs-courses/program-statements/film.html

More Information
University of California, Santa Cruz
1156 High Street
Santa Cruz, CA 95064
(831) 459-3204
What makes the FDM major at UCSC different from other film programs?
The film and digital media major at UCSC offers an integrated curriculum involving theory, criticism, and cultural analysis, as well as a production program in the aesthetics and techniques of film and digital media. Students in the general major develop an understanding of major movements in world cinema and different aesthetic approaches to the medium, while studying the cultural impact of television and the rise of video and digital art in recent decades. Students who pursue the general major are allowed and encouraged to take up to two production-related courses, offering all FDM majors the opportunity to gain basic screenwriting, digital media, and/or film production skills. Declared FDM majors who have met certain requirements have the opportunity to apply to one of FDM’s three concentrations in production, critical studies, or integrated critical practice. Please refer to the FDM website for further information http://film.ucsc.edu/program/concentrations.

FDM majors who have an interest in filmmaking, screenwriting, and digital media production will often pursue the production concentration. Our program offers undergraduate students access to hands-on filmmaking and digital media courses whereas many other programs offer only critical studies or primarily restrict production courses to graduate students.

Do students who intend to pursue the Film and Digital Media major need to submit a portfolio of their work when applying for admission to UCSC?
No portfolio is required when applying for admission to UCSC. Students interested in pursuing the FDM major can “propose” it on their application or during their first year at UCSC. Students become eligible to declare the major after they have completed two lower-division FDM courses. Students interested in pursuing the production concentration will be advised to apply to FILM 170B: Introduction to Film and Video Production and apply to the portfolio review with work completed in 170B.
For more information on the declaration process - http://film.ucsc.edu/program/major_requirements
For more information on the portfolio review - http://film.ucsc.edu/program/concentrations.

What type of equipment does the department have available for students? What are our facilities like?
Please refer to the facilities page on the FDM website for a complete listing of production equipment, as well as projection equipment used in the history/critical studies classes http://film.ucsc.edu/program/facilities.
Slugfilm is FDM’s production website and has resources for production, equipment and facilities information and links to student work.

Do we offer any courses in animation?
Yes! Our curriculum currently includes a small number of animation courses and will continue to grow in that area. Students who pursue the digital media pathway within the production concentration may also augment their academic plan with animation courses offered through the UCSC Digital Arts and New Media program and/or the Art Department on campus. Some of these courses serve as substitutions and will satisfy FDM major requirements.
Does the department have an internship program? How do students obtain internships?

Many FDM students complete internships during the academic year or over the summer while enrolled at UCSC. Internship opportunities for students are available on the UCSC Career Center website (http://careers.ucsc.edu/) where students may access a database of available internships and job opportunities. Additionally, opportunities are posted on department bulletin boards. Many FDM students proactively research companies and organizations and contact them directly to inquire about internship opportunities. The department organizes an annual Internship Panel where FDM students talk about their past internship experiences and FDM faculty internship sponsors provide information on how to prepare for and pursue successful internship positions. FDM students have interned at companies and organizations, such as, Universal Pictures, Warner Brothers Records, Lionsgate, KQED/PBS, Dreamworks, KSCW, Producer Brannon Braga, Santa Cruz Film Festival, Rich/Tint Productions, Rhino Films, Digital Media Factory, MTV newsroom, Dakota Pictures, Kuumbwa, CTV, SCTV, Prelinger Archives, Bunim/Murray Productions, and the Santa Cruz Homeless Garden Project.

If a student would like to receive academic credit for an internship, the department provides guidelines that explain the policy and procedure for an independent field study. For more information, please see http://film.ucsc.edu/program/internships.

How do students utilize their degree in Film and Digital Media? Do they find work in their field?

Graduates of the film and digital media program have established careers as professionals in the fields of film, video, television, and digital media, working as filmmakers, editors, digital media artists, film archivists, media educators, film festival curators, script analysts, cinematographers, television producers, computer programmers, and studio executives. All FDM graduates gain valuable critical analysis/thinking, research and writing skills that provide a solid foundation for a variety of careers and graduate programs. FDM graduates have a strong track record of gaining admission to the top graduate programs for M.A., M.F.A., and Ph.D. degrees, including USC, UCLA, NYU, Columbia, Chapman, the American Film Institute, Cal Arts, and the University of Wisconsin-Madison.

Resource Information

UCSC Home Page: http://www.ucsc.edu where you can link directly to the Admissions website for a wealth of information.

Film and Digital Media Website: http://film.ucsc.edu for more information about all aspects of the program.

Campus Tours (reservations made online): http://admissions.ucsc.edu/visit/campus-tours.html
Please enjoy a sampling of news items that feature our students, faculty and alumni.

To read more about our department, please visit the “News & Events” page on our website: http://film.ucsc.edu/
The Practicality of the Arts

January 26, 2015
By Martin Berger, Acting Dean of the Arts

In the aftermath of the Great Recession, many parents have an understandable desire to see their children take what they perceive as the safest course of study—one that will lead to a secure career, or at least, to a useful graduate program.

When parents quiz me on the most "practical" majors, I point out that many corporations and graduate schools today have turned away from a narrow focus on specialized skill sets to seek out applicants who display aptitude for creative thinking and problem solving.

Google’s corporate hiring webpage surely speaks for many companies and universities when it notes: "We’re looking for people who have a variety of strengths and passions, not just isolated skill[s]" and are "less concerned about grades and transcripts and more interested in how you think."

The reality is that every major in the Arts Division has the potential to produce graduates who are attractive to both industry and the academy.

Arts degrees offer unique advantages in today’s society. Our students acquire the knowhow to be both cultural producers and critical interpreters of the world around them. Many of our majors intervene in artistic, social, and political debates by creating films, operas, plays, musical compositions, dances, paintings, prints, and performance art. Others immerse themselves in understanding what such artistic creations reveal of the historical eras and cultures in which they were produced.

All of our students gain fluency in new visual and acoustic languages, which allows them to create and decipher a range of arts. Rather than passively consuming films, recitals, and exhibitions, our students learn to be thoughtful creators and decoders of the complex visual and aural texts that are a ubiquitous feature of twenty-first century culture.

Our majors also gain understanding of the varied cultural traditions of the nation and the world at a moment when our state and country are becoming increasingly diverse and interconnected. In the Arts at UC Santa Cruz, many of our students immerse themselves in
the canonical art of Shakespearean theater, Renaissance painting, and Hollywood film, but they are just as likely to plunge into Indonesian dance, contemporary Latino art, African-American music, or global cinema.

Our graduates consistently remark on how their studies have provided them with the ability to understand cultures different from their own and find new ways of thinking about complex social problems.

So, whether they ultimately seek a career in the arts or beyond, our students graduate with the aptitudes and perspectives that are essential for employees, students, and citizens in our increasingly globalized society.
Film at UC Santa Cruz Ranked #7 Nationally

USA Today recently reported that UC Santa Cruz has been rated as one of the best universities in the country at which to major in film. College Factual, a data-driven organization that ranks programs and institutions of higher education, compiled the top-ten list of programs.

The rankings noted that many graduates of UCSC’s Film and Digital Media program are trailblazers in their field, often becoming successful industry leaders due to their firm grounding in all aspects of film history, theory, and production.

Up against some stiff competition from schools that are traditionally recognized for their film studies programs, including University of Southern California, UCLA and New York University, UCSC was cited for its innovative program that focuses on the cultural impact of film. The review also noted that UCSC students “strengthen their critical thinking skills by analyzing cinema and new media, while also learning about production and filmmaking.”

“I’m thrilled about the ranking based on our amazing faculty, staff, and students,” said David Yager, Dean of the Arts at UCSC. “The Arts Division and UC Santa Cruz have invested significantly in the Film and Digital Media program over the last few years. I’m very grateful that our investment has paid off for all of us.”

UCSC alumni and students who are now movers and shakers in the entertainment industry include: True Detective and Sin Nombre director/Emmy Award winner Cary Fukunaga; actor/comedian Maya Rudolph; actor/comedian Andy Samberg; Ron Yerxa, producer of Academy-Award nominated Nebraska; Kevin Beggs, chairman, Lionsgate Television; Brian Kavanaugh-Jones, president, Automatic Entertainment; Mad Men television writer and producer Marti Noxon; Jurassic Park, Avatar, Lincoln Academy Award winning production designer Rick Carter; Emmy Award nominated actor and star of The Practice, Camryn Manheim and Cosmos Emmy nominee, Brannon Braga. Based on this latest ranking, it is clear that the Film & Digital Media program at Santa Cruz is on track to produce many more prominent alums in the years to come.

The Film and Digital Media major at UC Santa Cruz offers an integrated curriculum where students study the cultural impact of movies, television, video and the Internet, while also producing creative work in video and interactive digital media. In addition to a B.A., the department offers an M.A. in Social Documentation, and a Ph.D. in Film and Digital Media.
Alumnus Cary Fukunaga and film undergrad win Princess Grace Awards

August 13, 2015
By Scott Rappaport

Emmy Award-winning UC Santa Cruz alumnus Cary Fukunaga and current Film and Digital Media undergraduate student Jeny Amaya have been honored with 2015 Princess Grace Awards.

The Princess Grace Foundation-USA is a non-profit public charity that was created to continue the legacy of Grace Kelly, Princess of Monaco, who anonymously helped emerging artists pursue their goals throughout her lifetime.

The Foundation has cultivated a diverse group of over 750 artists to date, who continue to advance the field of performing arts with cutting-edge theater, dance, choreography, film, playwriting and design.

Fukunaga—who graduated from UC Santa Cruz in 1999 with a B.A. in history—will receive the Princess Grace Statue Award. In addition to a $25,000 unrestricted cash gift, he will be presented with a bronze statue of Princess Grace, created by the Dutch artist Kees Verkade, at the Prince's Palace of Monaco on September 5.

The up-and-coming 38-year-old director, writer, producer, and cinematographer picked up an Emmy Award last summer in the category of “Outstanding Director for a Drama Series” for the HBO series True Detective.

Fukunaga first gained notice when he received the best “Directing, U.S. Drama” award at the 2009 Sundance Film Festival for his debut feature film Sin Nombre. He wrote and directed the film based on his own firsthand experiences with Central American immigrants seeking a better life in the U.S. He also directed Jane Eyre in 2011.

Fukunaga’s latest film, Beasts of No Nation, starring Idris Elba, will premiere in October 2015.

UC Santa Cruz Film and Digital Media student Jeny Amaya will receive the Cary Grant Film Award and a Film Undergraduate Scholarship. Her recent work examines the Salvadoran diaspora experience in California.
“As a filmmaker, I want to resurrect fragments of the past and apply new meanings to them using the theoretical frameworks of my Latin American and Latino studies, feminism, and film studies education,” said Amaya.

“In the process, my aim is to reclaim the agency of Salvadoran immigrants living in the United States, particularly Salvadoran women, while encouraging my viewers to identify with subjects and issues that are often overlooked.”

Amaya’s work has been featured at the Santa Cruz Museum of Art and History, the Porter Sesnon Underground Gallery, and in the 2014 Santa Cruz Film Festival.
Steck Award honoree delves into the trauma of civil war

June 15, 2015
By Dan White

Dominic Romano (Porter ‘15, film and digital media/modern literature) took a creative risk when he undertook a complex project that combined critical writing on Lebanese cinema with images of scars and trauma.

He had no way of knowing how other people would react to “Bodies of Trauma,” a written thesis and video that reflects on the personal, cultural, historical, and physical dimensions of trauma--from the Lebanese civil war to situations closer to home.

The response, as it turns out, has been overwhelmingly positive. In a ceremony at the University House, capping off Student Achievement Week from June 1-5, Romano was awarded the 2015 Steck Family Award, UC Santa Cruz’s highest undergraduate honor.

Loren Steck (Porter ’73), a UC Santa Cruz Foundation trustee, chairs the distinguished selection committee. The Steck family created the endowment that funds the award.

As usual, the identity of the Steck honoree was a closely guarded secret right up to the end of the ceremony.

“Having this project acknowledged, and representing the arts, is extremely important to me,” Romano said. “To have this resonate with other people is very powerful for me.”

His project took shape in the rigorous "integrated critical practice" track in the film and digital media department. Romano’s video, closely linked to the written portion of his thesis, focuses on physical scars and the emotional and psychological traumas they reveal for those who bear them. While his writing critically examined the post-1990 Lebanese film and video scene, the video emerged from interviews with people who’d suffered from physical scarring.

Romano came to his subject during a course taught by Peter Limbrick, associate professor of film and digital media, who became one of his thesis advisors along with Irene Lusztig, an associate professor in the same department.

Limbrick’s class focused on film, video and documentary work from Lebanon and Syria and inspired Romano’s project.
"I found the work of these artists to be some of the most poignant, honest, visceral, and human I had ever seen and I immediately fell in love with it," Romano said.

Limbrick takes great pride in the fact that his class was the inspiration for Romano's project.

“A lot is at stake in the conception of critical-creative projects like this one,” Limbrick said. “How is he going to tie the written and visual elements together? How will they relate to each other? Rather than take a literal approach and pretend to represent Beirut or Lebanon in his video, (Romano) reflected on what he learned from these filmmakers about the unfinished nature of trauma and the traces it leaves. Remarkably, he managed to conceive these things together before he shot a single frame of the video. It really went hand-in-hand."

The project’s themes of trauma and healing were personal for Romano, a friend of McHenry Library staff member Josh Alper, who was killed in 2013 while biking on Highway 1 north of Santa Cruz. Romano worked with him in the Interlibrary Loan office.

“I would see him every day,” Romano said. “We played music together. I’d never really lost anyone before. It was a big hit for me, and it happened just before I started working on my thesis and taking Prof. Limbrick’s class.”

Reflecting the ambivalent mood of the Lebanese art and movies he was inspired by, Romano found himself in a middle place, “grief, and joy, and going on, but also having the past pulling on me.”
Wednesday Night Cinema Society kicks off new film series
curated by grad students

September 23, 2015
By Scott Rappaport

The UC Santa Cruz weekly film series, Wednesday Night Cinema Society, is back this year, with films specially curated by grad students.

The theme of the Fall 2015 series is Transgressive Cross-Currents in Film Programming: West Berlin and NYC, 1968-1989, curated by Marc Francis, a Ph.D. student in Film and Digital Media.

"As the first guest programmer, I will be exhibiting films based on my summer research in New York City and Berlin, where I unearthed programing calendars and schedules to see what films took art-house audiences by storm during this pivotal period of changing sexual and gender politics," said Francis.

"I was interested in what kinds of art-house films were often repeatedly screened in two of the most vanguard artistic meccas of the 20th Century: West Berlin and New York City," he added.

Wednesday Night Cinema Society was created by UC Santa Cruz film & digital media associate professors Irene Lusztig and Irene Gustafson in 2009.

“We started it in homage to the types of 16mm cinema clubs and film societies that used to thrive on college campuses before the age of home video,” said Lusztig, and “also to address what felt like a lack of informal, communal gathering spaces on campus to watch non-mainstream, experimental, innovative, hard-to-find, and challenging cinema.”

“The idea of making a regular space outside of the classroom to get together and watch things on a big screen felt important and very much needed--for our students, who live in a small city without active alternative screening spaces--and also for ourselves as faculty,” she added.

Lusztig noted that faculty have been showing work regularly on Wednesday nights since the series started,
but this is the first year that they are changing the format to invite Ph.D. student guest curators to program each quarter.

“It’s a way for them to think about placing their research questions into a curatorial context,” said Lusztig, who was recently honored with an Excellence in Teaching Award from the UC Santa Cruz Academic Senate. “I hope we are able to continue this format with grad students in future years.”

**In Winter quarter,** the series will present works which deal with the urban landscape—exploring themes related to urban spaces, human geography, gentrification and processes of change, and the role of nostalgia in response to that change.

“During this quarter, we plan to bring Jenni Olson, an award-winning San Francisco-based filmmaker to present and discuss her most recent film *The Royal Road,*” said graduate student Christina Corfield, who will be curating the Spring series.

Corfield noted that the winter programming will draw from grad student curator Samuel Topiary’s academic work on urban and environmental gentrification, urban farming, and collective methods of urban planning and design.

Spring quarter will explore the rural landscape—focusing on the pastoral, nature, the travelogue form, and the effects of industry on myths of the American West. This series draws from Corfield’s own research into representations of the American West, and American history.

"During this series, two West Coast artists will visit whose works deal specifically with these themes,” said Corfield. “Matt McCormick, based in Portland, Oregon, produces travelogue films including *The Great Northwest* which deals with the changing industrial landscape of the Pacific Northwest and the death of road trip culture."

“Lee Ann Schmidt is a Los Angeles based filmmaker, whose work *The Last Buffalo Hunt* deals with one of the last open landscapes in America, even while depicting it’s demise,” she added.

The Fall 2015 **Wednesday Night Cinema Society** series kicks off on September 30 with **Viktor und Victoria** (1933, Reinhold Schunzel), followed by an opening night reception with wine and hors d’oeuvres. **All film screenings take place on Wednesdays at 7 p.m. in Communications 150 (Studio C) on the UC Santa Cruz campus. Admission is free and open to the public. For more information and the fall lineup, visit the Film and Digital Media web site or contact mnewman2@ucsc.edu.
Film professor speaks at Academy of Motion Picture Arts and Sciences in Hollywood

December 04, 2015
By Scott Rappaport

*The Academy of Motion Picture Arts and Sciences* presented a lecture by UC Santa Cruz film and digital media professor Shelley Stamp on December 3, at the Linwood Dunn Theater in Los Angeles.

The Academy Scholars presentation by Stamp--about her recently published book, *Lois Weber in Early Hollywood*--was followed by a screening of Weber’s 1916 film *Shoes*, with live musical accompaniment, from a print recently restored by the EYE Film Museum in Amsterdam.

Based on a short story by Stella Wynne Herron, *Shoes* tells the plight of a young girl whose financial desperation leads her to prostitution.

Stamp’s book about Weber was published in April, and was recently included in a *Huffington Post* article about the best film books of 2015.

One of the most prolific directors of the silent film era, Weber was also a writer, producer, actress, and head of her own production company, who paved the way for filmmakers who envisioned film as an opportunity to inject their own ideas and philosophies into a rapidly growing entertainment industry.

“Her work is incredibly interesting because she wrote and directed popular narratives in the 1910s that took on controversial subjects of the day—poverty, addiction, capital punishment, and the fight to legalize birth control,” said Stamp. “She believed cinema was a ‘voiceless language’ capable of presenting these issues for a mass audience, a new medium on par with a newspaper’s editorial page.”

Stamp’s talk was the 13th in a series of lectures spotlighting recipients of the Academy Film Scholars grant.

See Also

* Film professor to share research on Hollywood director at LA Times Festival of Books
HOLLYWOOD’S BEST-KEPT SECRET: UC SANTA CRUZ ALUMS IN HOLLYWOOD

STEPHANIE ALLAIN Producer Beyond the Lights, Dear White People
AXEL ALONSO Editor Marvel Comics
ERIC ROY ANDERSON Camera Operator For Your Consideration, Dickie Roberts
DAVID ARATA Writer Children of Men
ALAN BAUMGARTEN Editor Joy, Trumbo
KEVIN BEGGS Chairman Lionsgate Television
ALISON BENSON Executive Producer Divorce, Work of Art: The Next Great Artist
PHIL BENSON Former Executive in Charge Skywalker Sound
BILL BERNSTEIN Music Editor Saving Mr. Banks, Get On Up
JIM BERNSTEIN Executive Producer Mighty Med, American Dad
BRANNOBRAGA Executive Producer/Director Salem, Cosmos: A Space Time Odyssey

CHRIS BRANDT Storyboard Artist St. Vincent, Dr. Dell
KARINA FRIEND BUCK Producer HBO First Look

EMILY CALDERONE Producer Take Part Live
MARIE CANTIN Producer and Faculty Member AFI Conservatory
RICK CARTER Producer Design Star Wars: Episode VII-The Force Awakens, Jurassic World
MELISSA CHESTER Associate Executive Music Producer BBDO
MITCH CLASPY Visual Effects Coordinator Black Sails, Boardwalk Empire
ARON COLEITE Producer Heroes, Hostages
FRANCIS CONWAY UPM Code Black, Stalker
KENNETH R. CORDAY Executive Producer/Composer Days of Our Lives
JORDAN CORNGOLD Music Editor Bridge of Spies, Hangover Part 3

STEVEN S. DeKNIGHT Executive Producer Daredevil, Spartacus: War of the Damned

MICHAEL DILLOM Di Producer The Revenant, Ant-Man
LIMASAY DORAN Producer Stranger Than Fiction, Nanny McPhee Returns

JACOB AARON ESTES Writer/Director The Details, Mean Creek
NATHAN FLEMINING Digital Imaging Tech Champs, The Road Within

CHRISTOPHER FLYDICK Sound Editor Voyage of Time, Last Man Standing

CHRISTOPHER FLICK Foley Editor Now You See Me 2, Zootopia
DONALD FLICK Foley Editor Horrible Bosses 2, After Earth
BRIAN FLORA Visual Effects The Walk, Thor

CARY FUKUNAGA Cinematographer/Producer/Writer/Director Beasts of No Nation, True Detective

HALIMA GILLIAM First Assistant Editor Pele: Birth of a Legend, Sabotage

ANNE FLETT-GIORDANO Executive Producer/Consulting Producer Mom, Hot in Cleveland

LAUREN GREY Casting Director Knight of Cups, Too Cool for School
MATTHEW GRAY GUBLER Actor/Director Criminal Minds, Trash Fire
RICHARD GUNN Actor The Astronaut Farmer, Hemlock Grove
PETER HANKOFF Producer Anne Frank’s Holocaust, Remembering 911
DAN HASSID Executive In Charge of Production The Jungle Book, MacFarland, USA

RENEE LEVY HAZELTON Key Costumer The Last Ship, The Office

DAVEY HOLMES Executive Producer Shameless, Boomerang
KAREN JANSZEN Writer Dolphin Tale, Dolphin Tale 2

STEPHEN B. JONES Character Designer Warner Bros.TV, Nickelodeon
BRIAN KAVAUGH-JONES Producer Collide, Midnight Special

GAIL KATZ Producer Pawn Sacrifice, The Perfect Storm

REN KLYCE Sound Designer Gone Girl, Inside Out

DAVID KORUER Associate National Executive Director DGA

HEATHER Kritzler Live Producer/UPM Meet the Blacks, Fearless
FRANKLIN LATT Talent AgentCAA

TAD LECKMAN Director of Art Education RIOT GAMES

BLAKE LEYH Supervising Sound Editor Into the Woods, Extremely Loud and Incredibly Close

NICOLE LORRE First Assistant Director The Big Bang Theory
SUSAN LOWRY National Director and Senior Counsel SAG-AFTRA
DOUG MAGNUSON Writer Universal Soldier: Day of Reckoning

CAMRYN MANHEIM Across Extant, Return to Sender

JOHN MARKIEWICZ Co-Executive Producer House of Cards
DAVID MANSON Executive Producer House of Cards, The Divide

TRACY McGrath Executive Producer Get a Job, 7500

MATT MEDLIN Line Producer/UPM Wild Oats

BARRY MENDEL Producer Trainwreck, This is 40

ANGELIC MERCER Casting Manager Master Chef, Home Free

STEPHEN MIRRIONE Editor The Revenant, Birdman

JENNIE MORRIS EVP Acquisitions, Research & Network Operations

DENCY NELSON Stage Manager The Oscars, The 55th Annual Grammy Awards

ERIK NELSON Executive Producer The 78 Project Movie, Street Dogs of South Central

STEVEN R. NELSON Sound Mixer The Last Ship, Hatfields & McCoys

KEVIN NOLTING Editor Inside Out, Up

MARTIN NOXON Executive Producer/Writer Girlfriends Guide to Divorce, UnREAL, Code Black

IAN OLDS Writer/Director Zeroville, The Fixer

JAIME PAGLIA Co-Executive Producer/Writer Scream: The TV Series, The Flash

GWYNETH HORDER-PAYTON Director Once Upon a Time, Tyrant

LEE PERCY Editor Touched With Fire, Carrie

AARON PLATT Cinematographer Money Fights

CAMERON PORSANDEH Executive Producer/Writer Helix

PAUL RADWIN Executive Director Post Production, ABC Studios

FRANK WALKER Co-Executive Producer/Writer Hot in Cleveland, Frasier

HEATHER LYNN RASNIK Set Decorator Jeepardy, Wheel of Fortune

DANIELLE RENFREW Producer Cobain: Montage of Heck, Grandma

DALE ROY ROBINSON Executive Producer Watt’s World, Extreme Hotels

KARL ROGOVIN Dynamics Effects Animator Avengers: Age of Ultron, Ant-Man

CONSTANZA ROMERO Theatre Costume Designer The Mountaintop, Fences, Gem of the Ocean

BILL ROSENTHAL Co-Executive Producer Saint George, Nurse Jackie

ANNE-MARIE ROSS Executive Vice President International Lionsgate

ANNIE RUDMAN Former VP Product Management Technicolor

MAYA RUDOLPH Actress The Angry Birds Movie, Sisters, Bridesmaids

AKIVA SCHAFFER Actor/Director/Writer/Producer Corner4Real, The Lego Movie

SARAH SCHECHTER Producer/Executive Producer Legends of Tomorrow, Pan

TOM SCHNADT Camera Operator/Steadicam Supergirl, Revenge

DIANNE SCHOOENBERG Talent Agent Gersh

MICHAEL SEALES Principal Engineer & Software Architect Dreamworks Animation

MICHAEL SHIPLEY Executive Producer The Holy Fail, Last Man Standing

JON SILK Executive Studio 8, Co-Producer Gangster Squad

MARGERY SIMKIN Former VP Product Management Technicolor

CHRIS SLATER Senior Director Creative Development & Production AOL Originals

MARC SMOLOWITZ Documentary Producer/Director Buried Above Ground, The Power Of Two

DUG STANAT Character Technical Director How to Train Your Dragon 2, Rise of the Guardians

JAMES STANTON Editor Empire, Married at First Sight

ZACK STENTZ Writer X-Men: First Class, THOR

JON VANITIER Senior Vice President Visual Effects & Production

MARTI NOXON Writer/Director/Producer/Actress/Producer/Writer/Producer/Executive Producer Designer

DAVID TENZER EVP Acquisitions, Research & Network Operations

JUSTINE TURNER RPR Media Partners and Raskin, Peter, Rubin Simon

SIMON TURNER International Film Acquisitions Distributions/Editorial

Walt Disney Studios

AMY VINCENT Director of Photography/Cinematographer Footloose, Hustle & Flow

DEBBIE VON ARX Production Legal Counsel Whiplash, Insidious, Chapter 2

ALLY WALKER Director/Producer/Actress Sex, Death & Bowling, Colony

ANNE WALKER Associate Producer Boyhood

LORI WALKER Chair Film & Media Studies Department UC Santa Barbara

AMY BERKOWEY WEISS President Writers’ House

TIFFANY WHITE Costume Designer Dude, Mad Men

DYLAN WILCOX Former Senior Vice President Acquisitions Relativity

RICH WILKES Writer xx: State of the Union

JIM WILSON Director/Writer/Producer 50 to 1, Mr. Brooks

DAN WOLF Consultant/Writer Lone Wolf Writing, Dreamworks Animation

DEBRAH WULDER Unit Publicist Black Hat, Lincoln

RON YERZA Producer/Co-Executive Producer Nebraska, The Leftovers

If we inadvertently left your name off the list, please forgive us and contact Erica Giardini Di Bassi, Kress 73-75, edibona@ucsc.edu

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These students have been invited by our faculty to represent the department in various capacities. They are outstanding seniors and are available to answer your questions and possibly meet with you to tell you about the Film and Digital Media Department from a student’s perspective.