

 **LSA**  
PROGRAM IN

# Fall 2001 Film & Video Studies

University of Michigan College of Literature, Science, and the Arts



- Make Room for Television
- Animator from Down Under
- Star Screenwriters Teach

SCREENWRITING COORDINATOR JIM  
BURNSTEIN INTERVIEWS EMMY AWARD-  
WINNING WRITER DAVID POLLOCK AS PART  
OF TERRI SARRIS' ADVANCED TELEVISION  
STUDIO PRODUCTION COURSE.

Photo: the Michigan Daily, Kimitsu Yogachi



Photo: LS&A, Bill Wood

In this newsletter, our unofficial "annual report" to all our friends, alums, and interested observers, we hope to give you a sense of what the faculty, staff, and students of Film and Video Studies have been doing since our last newsletter. No doubt, like every unit in the College of LS&A, we are busy. But merely being busy doesn't always guarantee that students are getting a better education. I'm proud to say that the Program in Film and Video Studies is busy in the right ways, in ways that positively impact our students' education. We have more majors than ever, almost two hundred as of Fall 2001. In 2000, ninety Film and Video concentrators received Bachelor of Arts degrees. Compare this to 1997,

## FROM THE DIRECTOR'S CHAIR

when we graduated thirty-four concentrators, and you have some sense of the expansion of the Program.

Film and Video has grown in other significant ways: students from across the University are enthusiastic participants in new courses and new programs, such as our new minor in Global Media Studies. Supported by the Gindin Visiting Artists series and the Donald Hall Collection, our screenwriting courses are continuing to excel in preparing students for professional writing careers in the field. Along the way, many of them win Hopwoods, the Newman prize for Dramatic Writing, the Sweetland fellowship and the UTA prize (see page 5). The summer Festival of New Works continues to break ground during Spring Term with staging screenplays, including some by our students.

Our faculty has grown. Sadly, Professor Ira Konigsberg retired, and we feel his absence keenly, but we have had the good fortune to secure some extraordinarily talented new faculty members. Recent hires include Kristen Whissel (American film history), Bambi Haggins (Television Studies), and Frances Gateward (diaspora cinemas, Asian cinema).

We have hired a production faculty in digital media, Chris McNamara, so that our cur-

riculum can better assist students in reflecting on and working in a technology that promises to radically alter our sense of the "visual" in the twenty-first century. We will be working with the College over the next year to discuss long-range plans, including senior hiring and expanding our graduate offerings.

Finally, Film and Video faculty and staff continue to display a remarkable sense of teamwork. That collegiality provides our students with an important role-model, and it also makes our unit a truly collaborative community. I hope the vitality of that community is reflected in the following pages.

*With all good wishes,  
Gaylyn Studlar, Director  
Program in Film & Video Studies*

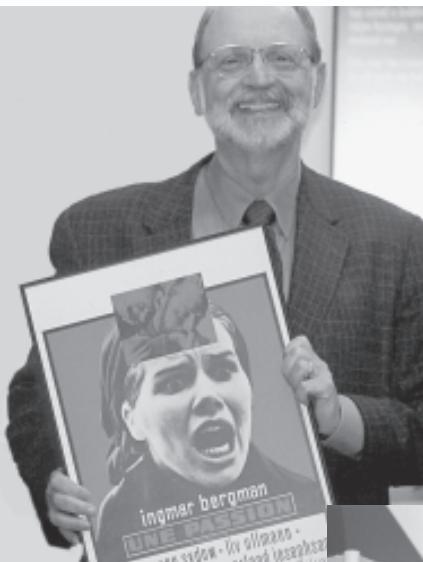
### FACULTY UPDATE

**Gaylyn Studlar** was named the Rudolf Arnheim Collegiate Professor of Film Studies, making her one of eight faculty members in the College of LS&A to be appointed to endowed or titled professorships in 2000. Her co-edited volume, *JOHN FORD MADE WESTERNS*, was published by Indiana University Press in March 2001. Recently, Professor Studlar gave a public lecture sponsored by the College of LS&A entitled "Marlene Dietrich and the Erotics of Hollywood Classicism" to a packed house in the Michigan Union.

## Professor Ira Konigsberg Retires from Film & Video but not from Film Studies!

Since his retirement, Professor Emeritus Ira Konigsberg has started a second career as a consultant and expert witness for infringement and copyright cases in the film industry. He recently consulted and testified for the plaintiff in a case concerning the 1996 Arnold Schwarzenegger film, *Jingle All the Way*, which resulted in the jury deciding against 20th Century Fox for nineteen-

million dollars. Choosing carefully and judiciously, he finds himself presently engaged in two similar projects. At the time of his retirement, he published two essays, "Children Watching Movies," in the *Psychoanalytic Review*, and "The Art of Technology: The Contours of Space in the Science Fiction Film," in *Space and Beyond: The Frontier Theme of Science Fiction*, ed. Gary Westfahl. He has recently revised his essay, "Motion Pictures" for a new edition of *Benet's Reader's Encyclopedia of American Literature*, which is soon to be published. Professor Emeritus Ira Konigsberg's present writing project is a book on important infringement and copyright cases in American Film history.



Professor Konigsberg's retirement party was held in the F/V Library. Ira was presented a framed Bergman poster and an inscribed plaque.



Nancy & Ira Konigsberg

# Television Studies, Production, and Writing find new life in FILM & VIDEO STUDIES

## Make Room for Television

Television is the most powerful communications medium in the world and the study of that medium is rapidly becoming an integral part of the Program in Film and Video. Under the guidance of Terri Sarris and Elaine Loeser, television production and writing, respectively, have become well-established segments of the Film & Video curriculum. Since the fall of 2000, when the program welcomed its first permanent television scholar, Bambi Haggins, television studies is experiencing a renaissance.

"The advantage and the challenge of television studies come from the fact that studies bring a wealth of knowledge about the medium into class with them—after all, with very little effort on their parts. They have been able to watch television for most of their lives," stated Haggins. "Therefore, one of the goals in a television studies course is to help students think about how they watch television and think about TV shows as texts – and as cultural artifacts, if you will – that reflect and refract American popular culture and society at large. In other words, we want them to 'read' television or, more aptly, to become aware of the reading processes in which they are already engaged."

Haggins hopes to expand television studies beyond the current offerings of American Television History and Race and Ethnicity in Contemporary American Television. Currently, she and Terri Sarris are developing an integrated studies/writing/production course for the winter of 2002. Students in the intensive seminar will be

immersed in the genre by being required to write, direct, produce and theorize about situation comedy. To further their understanding of the process, Sarris and Haggins received a grant to spend a week in Los Angeles, observing the production process of a current situational comedy from table read to taping. "Being asked to actively interrogate the sociocultural issues in television studies discourse during the creative process will pose a significant challenge to the students," asserted Haggins. "However, it is the kind of challenge that will undoubtedly impact the kind of media makers they become."

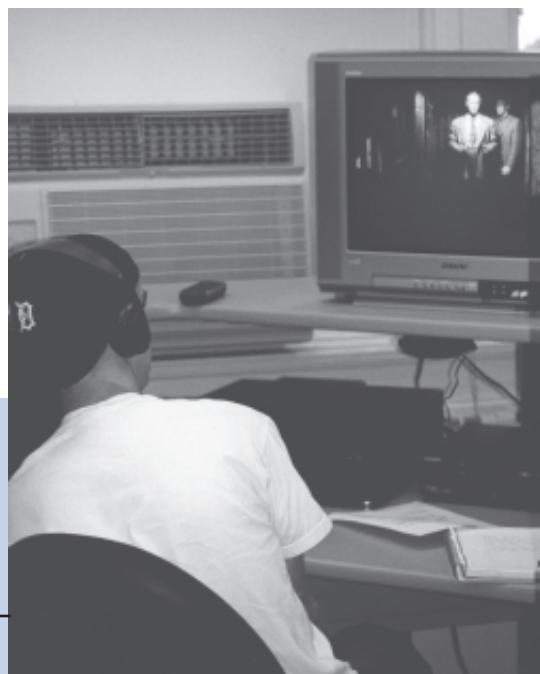
**Writing for Television** is in its third year. In this course, the students learn how to write an original hour length Drama within a highly structured framework. In television many writers work on existing shows; the characters, milieu, location and story arc are already in place. The student writers are required to write spec scripts. To do this, the student must know the show: know the storytelling structure of an existing show, know the kinds of stories that show tells, the voices of its characters, how to pitch the show, and ultimately, to write a script so that it is an exact match for the show. They strive to find stories that come from life, not from other television and film. The course works the professional way—from an idea to a pitch to an outline to a fully imagined beatsheet, and only then to a script.



**David Pollock**, visiting guest writer of TV's *Frasier*, *M\*A\*S\*H*, *The Carol Burnett Show* and many others, plus films like *Bad Boys* and *Toy Story 2*, directs our television writers in writing the half hour comedy format. Mr. Pollock's extensive professional history in television writing gives the Film & Video writers a real world perspective.



**John Rich**, Producer of *All in the Family* and LS&A alumnus, spoke to Ms. Haggins Race and Ethnicity in Contemporary American Television class in March 2001.



# DHC 2

Viewing stations increased in number from four to ten.

Under Construction:  
Details in Next Issue!

## Donald Hall Collection Expansion: the Film & Video Library takes on second space.

# PRODUCTION AT MICHIGAN

**University of Michigan expands Film and TV Production offerings**



*American Gangster* Director of Photography: Andrew Short, Sound designer: Richard Kryszko, and 1st Assistant Camera Laurie Chakel

The Film and Video Program provides students a well-integrated curriculum of the history, theory, and practice of moving images. The University of Michigan's Film and Video production classes put film studies into practice, with hands-on courses from beginning to advanced levels in the areas of 16mm film, single camera digital video, multi-camera television studio and digital arts.

In single-camera classes, students write, produce, shoot and edit their projects on either 16mm film and/or digital video, working creatively in narrative, documentary and poetic story forms. Students screen their work each term at the very-popular and always well attended Term-End Screenings. Past projects completed as student class work have been in the Sundance Film Festival (shorts). On-line with IFILM ([www.ifilm.com](http://www.ifilm.com)), the biggest internet film site, two U-M student production projects can be viewed: Jeremy Cohen's *The Real Third World* and Adam Schwartz's hugely popular on-line hit *American Jedi*.

The television studio classes make use of the Stasheff and Garrison Studios (named respectively for distinguished UM alums, Edward Stasheff and Garnett Garrison); both multi-camera television studios are equipped with digital cameras and on-line

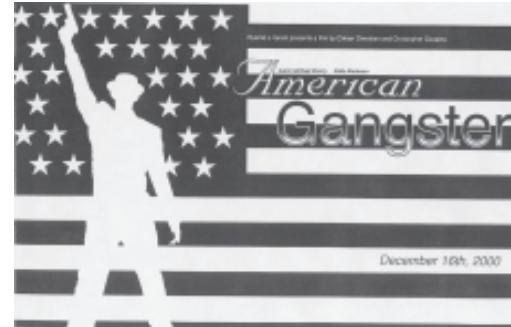
editing. The College of Literature, Science, and the Arts have full time TV engineering, staging and lighting staff that keep the studios functioning in top shape. The TV studio classes have been host to prominent television writers and directors John Rich, David Pollock, and the late Alan Rafkin.



*Turn Up the Fun*, directed by David Zarif.  
Actor: Mike Lambie (front)



*American Gangster*: pictured Director Dikran Ornekian and lead actress Kellie Matteson



*American Gangster*, directed by Dikran Ornekian & Christopher Cousino; Produced by Rylend J. Grant

## Term End Screenings

At the end of each school term the Program in Film and Video Studies hosts a series of public screenings of the work produced in the advanced production classes. The work, which ranges from 16 mm narrative films to experimental videos to computer animation, is presented in an auditorium with state of the art projection equipment.

The Term End Screenings are a chance for film and video concentrators to have their work seen by large and enthusiastic audiences from University of Michigan and the Ann Arbor community.



*Troubled Waters*, written and directed by David E. Johnson

# SPECIAL EVENTS

## Australian Animator Yoran Gross, and his beloved cartoon character Blinky Bill visit U-M's Film and Video Studies!



Professor Stashu Kybartas and Blinky Bill

Professor Stashu Kybartas hosted a series of visiting artists since our last newsletter. These included animator Yorum Gross of Australia and the German experimental filmmakers Mathias Mueller and Bjorn Melhaus, as well as feature filmmaker Jennifer Montgomery.

Yorum Gross, one of Australia's preeminent film animators, was hosted by the Program in Film and Video Studies where he gave several lectures on his philosophy and his career, which spans more than 40 years. Mr. Gross has animated some of Australia's most beloved children's characters, including Blinky Bill and Dot and the Kangaroo. Mr. Gross showed examples of his work in the video art and the beginning production classes taught by Stashu Kybartas. He also spoke about his technique, producing, and directing.

German avant-garde filmmaker Mathias Mueller visited Ann Arbor as a guest of the Ann Arbor Film Festival, where he was one of their jurors. While here, he was guest of the Program in Film and Video. He showed several programs of his highly acclaimed films in the beginning and advanced film classes. His work, which is a collage of personal imagery and appropriated materials, juxtaposes the conventions and repressions of Hollywood's past with his own memories to articulate cinema's collective unconsciousness.

Filmmaker Jennifer Montgomery was a guest of the Program in Film and Video Studies and the Projectorhead film collective, which sponsored the Midwest premiere of her latest feature film *Troika* at the Michigan Theater. After the well-attended screening Montgomery gave a talk and answered questions about the film, which is based on an interview with the Russian ultranationalist politician Vladimir Zhirinovsky. As a guest of the Program, Montgomery also lectured to several classes about her work in film and video. In the video art class she screened a video work-in-progress which both celebrates and laments the passing of film editing and the rise of recombinant media forms.

Kybartas hosted video artist Bjorn Melhaus. Melhaus brought with him a collection of his own work entitled *Limboland* that he screened for the public at the University of Michigan. This selection of three films and five videotapes is a chronological journey through different realities where the narratives suggest a desire to pass from a suspension of non-being into being. Melhaus visited a number of Film and Video production classes to present his work and the work of other German video artists.



Professor Kybartas leads Bjorn Melhaus in a classroom discussion on *Limboland*, Melhaus's collection of films and videos.

### FACULTY UPDATE

**Stashu Kybartas** is an award-winning video artist and director of documentaries. He has received multiple grants and prizes for his cutting-edge productions. In 1993-94 he was awarded a J. William Fulbright Foreign Scholarship to lecture in American Studies and Documentary Production at the University of Vilnius. While in Lithuania he began work on his latest documentary about an elderly Lithuanian woman struggling to maintain her traditional rural life in the face of wrenching social change. In 1991 Kybartas won a Fellowship from the National Endowment for the Arts in recognition of the critically acclaimed video installation *King Anthracite*. His poignant documentary *Danny* chronicles the last days of a young man with AIDS; it has won numerous awards including first prizes at RioFest in Brazil, the Atlanta Arts Festival, and the American Film Institute Video Festival.

### FACULTY UPDATE

Terri Sarris and Department of Dance Professor Peter Sparling were selected for the University Interdisciplinary Faculty Associates Program for 2001-02. They will co-teach a course in videodance during winter term of 2002. They collaborated on a video installation project with architect Ronit Eisenbach, shown at the Detroit Institute of Arts in fall of 2001 as part of the *Artists Take on Detroit: Projects for the Tricentennial*. Ms. Sarris and Film and Video Professor Bambi Haggins will co-teach a course in writing, producing, and analyzing television situation comedy, a project funded by a CRLT course development grant, in winter of 2002. Sarris and Professor Carina Yervasi, with the support of an Arts of Citizenship Grant, taught video production to highschool students from the Detroit All City Men's Dance Group. The project, *Telling Personal Narrative Through Video and Dance*, was conceived in connection with the Liz Lerman Dance Company's *Hallelujah Project*.

# WHERE SCREENWRITERS ARE THE STARS!



The Michigan Theatre, 1928 restored movie palace, is our home for public screenings of the James Gindin Visiting Artists films. At left, Jeb Stuart discusses his film, *The Fugitive*, with a campus and community audience.



Spike Lee  
(*Malcolm X*),  
February 2000

## ...AND WHERE

### The James G features



Jeb Stuart gave feedback to upperclass screenwriters' pitches. F&V screenwriter Oliver Thornton is pictured here with Stuart.

"For a talented, young screenwriter, does life get any better than chewing your ideas over lunch at Ann Arbor's Zingerman's Deli with the likes of Nora Ephron or a private master class with Kurt Luedtke? The great thing about our Gindin Visiting Artists is that the star screenwriters will not only freely discuss their own work, they are happy to discuss the students' work as well."

Jim Burnstein



Patricia Rozema  
(*Mansfield Park*), January 2000



Andy Tennant, PK Simonds (*Earth 2*), Jim Burnstein (*Renaissance Man*), Jennifer Flackett, and Dan Baron (*See Spot Run*), November 2000.



Andy Tennant  
(*Ever After*), November 2000  
Mark Levin & Jennifer Flackett  
(*Madeline*), November 2000





Senior Screenwriting Master Class with Kurt Luedtke (*Out of Africa*). F&V screenwriter David Anderson is pictured here with Kurt Luedtke.



Nora Ephron  
(*When Harry Met Sally*)  
April 2001



# STAR SCREENWRITERS in the Gindin Visiting Artists Series TEACH! the industry's best working screenwriters & filmmakers.



The James Gindin Visiting Artists Series and the Donald Hall Collection are made possible through funding from the Four Friends Foundation and Robert Shaye, CEO of New Line Cinema.



Toby Emmerich (*Frequency*) with CEO, New Line Cinema, Robert Shaye, April 2000.



Left to Right: Donald Hall, Terry Lawson, Jim Burnstein, Gabe Burnstein, Josh Herman, Oliver Thornton, Erin Podolsky, Gaylyn Studlar, and Robert Shaye

## HOPWOOD AWARDS 2000

### Drama/Screenplay Hopwood Major Awards J.D. Rezner, \$3,500

### Drama/Screenplay Minor Awards

Erin Podolsky, \$4,500

Gabriel Burnstein, \$3,000

### Kasdan Scholarship in Creative Writing Oliver Thornton, \$3,500

### The Gayle Morris Sweetland Screenwriting Fellowship in Dramatic Writing Oliver Thornton, \$5,000

### Naomi Saferstein Literary Award in Screenwriting

Erin Podolsky, \$900

### Leonard & Eileen Newman Prize for Dramatic Writing

Deezha Wynn, \$1,000

### United Talent Agency Scholarship for Screenwriting

Todd Fenton, \$2,500



Left to right: Jim Burnstein, David Anderson, Andrea George, Gabe Burnstein, and Dan Kahn

## HOPWOOD AWARDS 2001

### Drama/Screenplay Undergraduate Hopwood Award

Gabriel Burnstein, \$5,000; Dan Kahn, \$4,000; David Anderson, \$2,000.

### Kasdan Scholarship in Creative Writing

Andrea George, \$4,500

### The Gayle Morris Sweetland Screenwriting Fellowship in Dramatic Writing

Jessica Mateunas, \$5,000

### Naomi Saferstein Literary Award in Screenwriting

Gabriel Burnstein, \$1,000

### Leonard & Eileen Newman Prize for Dramatic Writing

David Anderson, \$1,000

### United Talent Agency Scholarship for Screenwriting

Jonathan Brenner, \$2,500



Adam Herz (*American Pie*), March 2001

# GROWTH AND INNOVATION IN U-M's FESTIVAL OF NEW WORKS STAGING SCREENPLAYS FINDS A HOME!

Since its debut in spring 1999, the Festival of New Works has developed twenty-one new pieces by writers from around the US and Canada. U-M's Festival of New Works is the only Festival in the country that fully stages screenplays. A large part of the Festival's writer development mission is furthering the work of student screenwriters.

Staging screenplays at the Festival serves as an enhancement to an already rigorous screenwriting curriculum at the U-M. The Program in Film & Video Studies is dedicated to producing the most outstanding screenwriters in the country. Screenwriting Coordinator Jim Burnstein teaches his undergraduate student screenwriters that the fundamental job of a writer is to write, rewrite and write again. The goal is to produce quality rather than a number of scripts. The very best student screenplays go on to the Festival, which gives the young screenwriter the rare opportunity to work with a director and a cast of actors and hear a live audience react to his/her script in performance.

Daniel Shere, who participated in Festival 2000, majored in Philosophy at the U-M, but Shere managed to squeeze in two screenwriting courses taught by Jim Burnstein. Those two classes literally changed the course of Shere's life. Three months after graduation, he headed for Los Angeles to pursue a career as a freelance screenwriter. Shere is co-writer of a short film, *George Lucas in Love*, which has achieved cult status. Dan's Festival screenplay in development, *Alison*, was based on humorous reminiscences of his college days at Michigan. "I loved being at U-M's Festival," he said. "It was a good opportunity to work with

Photo: Harry Bloomberg



*Alison*, screenplay by Daniel Shere

a director and actors on a hands-on basis. The script is no longer just words on a page. It came to life. This experience has broadened my horizons."

Los Angeles-based TV, film and stage director Daniel T. Green has directed all three Festival seasons' screenplays: *Rock Garden* by U-M alumna Beth Winsten, *Alison* by Daniel Shere and *Broadway Joe* by alumnus Gabe Burnstein. Green has evolved a directorial method that uses an ensemble of versatile actors who perform multiple screen roles and provide the narrative commentary in the script that fills in descriptions and cameo setups. The choreographed result is a "live" sweeping sense of the film, but also a new kind of theatre art form.

Green comments, "The most important thing I do is tell the story the writer wants to convey to his audience. I try to embrace those original intentions and to take them

forward." *Broadway Joe* screenwriter Gabe Burnstein explained how Green also functions as a dramaturg, helping the writer to see what is needed: adding lines to pull and redirect attention, ordering up new scenes or rewrites, and calling for the inevitable cutting of lines and even whole scenes. Burnstein also went on to say, "Working with actors taught me the value of a line. A line isn't really complete until the actor reads it out loud. As a writer I had no idea what the potential of a line or a scene was, until the actors got hold of it. They showed me that a line can work in a way I never imagined."

The Festival runs two simultaneous series: one in the Trueblood Theatre "black box" (150 seat theatre) and one in the Arena Theatre (90 seat theatre), a total of nine screenplay and play performances are given each season. In 2001, an Arena Theatre company was established to support the Festival's work. This group of ten U-M student actors performed in all Arena readings. Film and Video and English Alumnus David Anderson's screenplay *Big Brother* was performed in the Arena Theatre. Anderson says of the experience, "It's quite a challenge to put a 109 page screenplay on the stage in two weeks. What a thrill it was for me to hear my words being said for the first time! Working with the Arena actors forced me to really think about the meaning of each scene."

The Arena company also became the Festival public relations troupe passing out Festival fliers on and off campus, giving campus tours, and working as acting master class instructors. Katherine Banks, junior BFA theatre major and Arena Company member said, "The creation of the Arena Company was a breathing example of how U-M encouraged writers and actors within its own community to work together, to interact with professionals from around the country, and to take on leadership positions. It was extremely beneficial to work with student writers or recent alumni writers on new material, and to build strong connections to other artists for future collaborations."

The Arena Company also serves as key participants in the Festival outreach program. Inaugurated in the second season, the Festival of New Works' outreach program is committed to building new relationships with area schools to help demystify the U-M and the creative process of writing for the stage and screen. Students from greater Michi-

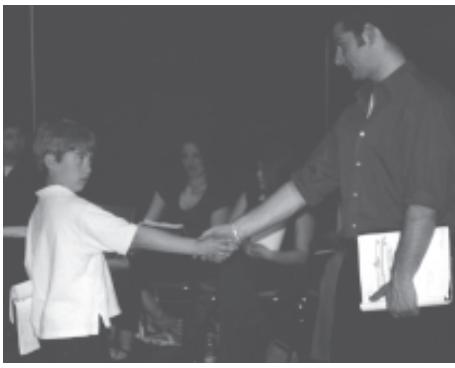


*Sunday Drive*, screenplay by Erin Podolsky

Photo: Harry Bloomberg



*Broadway Joe*, screenplay by Gabe Burnstein



*The Big Brother*, screenplay by David Anderson.

gan: Flint, Saginaw, Bay City, Plymouth, Grand Rapids, Kalamazoo, Inkster, and Pontiac, to name a few, participated in master classes and observed U-M students working along side professional writers, actors, and directors in performance. The student audience participated in talkback sessions involving the writer, director, and actors. The outreach experience gives the visiting students a more tangible understanding of what U-M offers its undergraduate students in the areas of screenwriting, playwriting, and performance.

In its first three years, the Festival of New Works has helped develop new material that went on to professional productions: *Hearts* (Festival '99) by Willy Holtzman, at the Philadelphia's Peoples Light and Theatre Co. and the Alliance Theatre of Atlanta; *Summer of '42* (Festival '99) a new musical by U-M graduates David Kirshenbaum and Hunter Foster, at the Goodspeed Opera House and on Broadway in Fall 2001; *The Edible Woman* (Festival '00) by Dave Carley, picked up by two of Canada's largest theatres Toronto's CanStage and the Vancouver Playhouse. Carley said, "The Festival was a great laboratory for a play! I think this kind of development is crucial. The extended process leading to a presentation in front of a supportive but discerning audience really gives the writer an incredibly accurate idea of what is working in the play and what needs fixing."

To keep this unique collaborative professional program alive, the Program in Film and Video Studies needs alumni support to ensure the Festival's future. If you are interested in supporting any part of the Festival's programming, Film and Video Studies, along with the LS&A Development office representative, Margaret McKinley, will work with you to guarantee your gift best serves your interest in writer development. Ms McKinley in LS&A Development may be reached at (734) 998-6289.



A very proud Professor Frank Beaver holding the Oscar of his former student, John Nelson, as F&V Media Consultant Alan Young looked on.



John Nelson's visual effects credits include such films as: *City of Angels*, *Anaconda*, *The Cable Guy*, *Judge Dred*, to name a few.

## John Nelson, '76 U-M alumnus stopped by Film & Video Studies with his 2001 Visual Effects Oscar for *Gladiator*!

## Festival of New Works' Arthur Miller Award for Dramatic Writing



Photo: Harry Bloomberg

Season 2001, Playwright, Leslie Lee

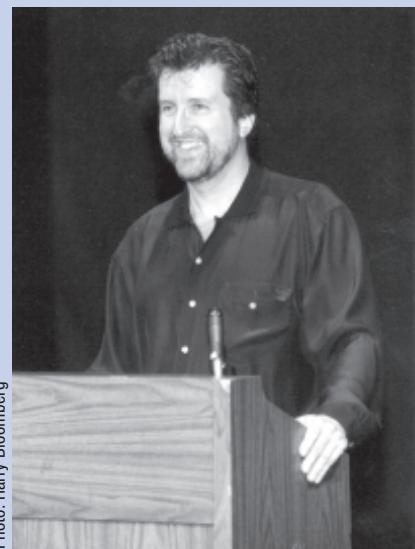


Photo: Harry Bloomberg

Season 2000, Playwright, Dave Carley ([www.davecarley.com](http://www.davecarley.com))

# AWARDS

## NEW FACULTY



Photo: LS&A, Bill Wood

**Bambi Haggins** is an assistant professor with a joint appointment in Communication Studies and Film and Video Studies. Haggins, whose work focuses on television and cultural studies, received her doctorate in Film and Television Critical Studies from UCLA in the summer of 2000. Haggins is currently preparing her dissertation, "The American Dream—By Any Means Necessary: Television Lay Theories from Urban Suburbia," for book publication, as well as coediting special television issues of *Emergences: Journal for the Study of Media and Composite Cultures* with John T. Caldwell. In addition, Haggins hopes to also begin writing with a camera-engaging in video discourse—by revisiting the Homefront Study, which was the centerpiece of her dissertation. Haggins hopes to reestablish contact and dialogue with the study's participants, whose original observations generated the body of lay theories which acted as the basis for looking at the interplay between television spectatorship, the American Dream and identity formation.

in the anthologies *Still Lifting, Still Climbing: African American Women's Contemporary Activism and Ladies and Gentleman, Boys and Girls: Cinema and Gender at the End of the 20th Century*. She is the editor of *Zhang Yimou: Interviews* and the coeditor of *Sugar, Spice, and Everything Nice: The Cinemas of Girlhood*. Current projects include a study of African American women-directors and of the history of Korean cinema.

**Christopher McNamara** is digital media Lecturer III in the Film & Video Studies program. Chris is a film and video artist based in Windsor, Ontario. His work has been shown in galleries and museums throughout Canada including Western Front in Vancouver, YYZ and Mercer Union in Toronto, Galerie B312 in Montreal, the Khyber Art Centre in Halifax, Nova Scotia and recently at the Art Gallery of Hamilton. He collaborates with Dermot Wilson (a Hamilton-based artist). Together, they are known as "machyderm". Recent projects also include working with electronic music producers to create hybrid sound and visual compositions and a short video poem produced for Bravo Television.

the digital realm has been recognized in various forums, including a Gold Medal for Best Overall Design in the 2000 Invision/New Media Magazine competition for *Mysteries and Desire*, (a cd-rom project to which he contributed two interactive pieces), a mention in *Filmmaker Magazine* as one of 1999's "New Faces" for his interactive installation *To Live and Drive in LA*, and an award from NYU for his masters' degree work on "Networked Furniture." He has published articles on networked narrative (*Film Quarterly*), video games (ABC-Clio *Encyclopedia of American Boyhood*), and other topics. He is currently editing a special edition of the *USC Spectator* on gesture and action in the media.

## FACULTY UPDATE

**Abe' Mark Nornes'** book on prewar and wartime documentary in Japan will be coming out from University of Minnesota Press in 2002. His recent publications include interviews with Adachi Masao (a radical filmmaker who became a terrorist in Lebanon) and Helen Von Dongen (editor of numerous classics by Robert Flaherty and Joris Ivens). He also coedited a book with Aaron Gerow entitled, *In Praise of Film Studies* (see [www.trafford.com](http://www.trafford.com) for orders). This bilingual book constitutes the first thorough collaboration between Euro-American and Japanese film scholars. He served as a consultant on Barbara Hammer's *Devotion*, her new documentary on the Japanese film collective Ogawa Productions. This is also the subject of Nornes' current book project. His biggest milestone of the past year, however, is achieving tenure and advancing to associate professor.



Photo: LS&A, Bill Wood

**Kristin Whissel** is an assistant professor. Before coming to U of M, she taught at the University of Glasgow. She received her Ph.D. from Brown University and is currently completing research and writing on a book entitled *Picturing the Nation: Early Cinema and American Modernity*. She serves on the Editorial Advisory Board of *Screen* and the Editorial Board of *Film Criticism* and has published work on race, imperialism and gender in the cinema.

## VISITING FACULTY

**James Tobias** is Visiting Assistant Professor in Digital Media Studies. He recently received his Ph.D. from the School of Cinema-Television at the University of Southern California. His doctoral dissertation explores figures of gesture in musical works of cinema and interactive media. Prior to undertaking his doctoral work at USC, Tobias worked as an artist and interaction designer as a member of the research staff at Interval Research. Tobias' art and design work in

the digital realm has been recognized in various forums, including a Gold Medal for Best Overall Design in the 2000 Invision/New Media Magazine competition for *Mysteries and Desire*, (a cd-rom project to which he contributed two interactive pieces), a mention in *Filmmaker Magazine* as one of 1999's "New Faces" for his interactive installation *To Live and Drive in LA*, and an award from NYU for his masters' degree work on "Networked Furniture." He has published articles on networked narrative (*Film Quarterly*), video games (ABC-Clio *Encyclopedia of American Boyhood*), and other topics. He is currently editing a special edition of the *USC Spectator* on gesture and action in the media.

**Catherine Benamou**, Assistant Professor of American Culture and Film and Video Studies, participated in the Young Scholar Speaker Series at Notre Dame University with a paper titled "Orson Welles, Nelson Rockefeller, and the 'Good Neighbor' Policy on Film"; she was also invited to give a presentation to the Chicago Film Seminar on "B Genres and the Fissuring of Mexican Cinematic Discourse and Its Audiences during NAFTA" at the University of Chicago. Benamou is currently completing a book manuscript, *It's All True: Orson Welles at Work in Latin America* for the University of California Press. In summer, 2000, she launched the *It's All True* film preservation project at the UCLA Film and Television Archive in an ongoing effort to salvage over 100,000 feet of nitrate footage. She is currently Co-Chair of the Caucus Coordinating Committee of the Society for Cinema Studies.

**Edward Dimendberg**, Assistant Professor of Film and Video Studies, Germanic Languages and Literatures, and Architecture won a competitive one-year fellowship to be a visiting scholar at the Canadian Centre for Architecture in Montreal for the academic year 2000-2001. While there, Dimendberg worked on his book *Film Noir and Urban Space* and began a new project on post-1945 architecture and the mass media.

# Film & Video Student Club

The Film and Video Club was founded as a social club for all film students to get to know one another from Freshmen to Seniors, but that was not their sole mission.

Last March 2001, the Film and Video Club co-sponsored with the Michigan Theatre a three day Student Film Festival. The film festival was a great opportunity for all students, University wide, to submit their work and if awarded a

screening slot to have their work showcased on the big screen. Invitations were also sent out to local U-M Alumni filmmakers to join in on the film festival as well. One new feature-length movie called *Cat and Mouse* by U-M alumnus Mark Marabate was screened.

In addition, the Film and Video Club provides film students with the opportunity to continue their production experience outside of class. The club has become a

production house to help other campus organizations with their video production needs.

In January 2002, the Film and Video Club will present Digital Festivus, a 48 hour production marathon of short video projects.

## ALUMNI NEWS

**Lawrence Bernstein '67**, is the Executive VP of Finance and Administration for Phoenix Pictures.

**Eric Champnella '98**, wrote *Mail to the Chief*, aired on ABC's Wonderful World of Disney, starring Dennis Quaid, and Eric's first novel, *Olive Juice* was published.

**Sarita Choy '99**, is an agent at Shapiro-Lichtman Talent Agency.

**Valerie Edelman '93**, is the segment producer with HBO Sports.

**Jack Fishstrom '94**, completed his first 16mm film *Voices* which was first screened in Ann Arbor in Dec. '00.

**Sarah Jane Forman '97** is a freelance production coordinator in New York City. She plans to attend law school in the fall of 2002.

**Nadia Grooms '00**, moved to New York City and is working with B2 Pictures as a producer's assistant.

**Benjamin Hurvitz '99**, is a TV Creative Executive at the Mark Canton Company.

**Michael Joshua '95**, wrote, produced and directed a documentary about alternative high school education, *Same Goal---Different Paths*; and a feature film, *With Nobody*, a coming of age romantic comedy about individuality and marriage.

**Nancy Joslin Kaleel '91**, produced a feature film called *Plan B* which aired on Showtime, The Movie Channel and The Sundance Channel. She has a son, Calvin.

**David Knott '92**, works at Disney TV Animation doing storyboards for the Saturday show *Recess*. He was Storyboard Supervisor on the *Recess Movie*. Prior to that, David did Leica reels at Hanna-Barbara on the following cartoons: *Dumb & Dumber*, *The New Adventures of Johnny Quest*, and *Cow & Chicken*.

**Julie Marx '00**, is at the news desk on E! News Daily.

**Steven Niedzielski '99**, is working at WKRC Channel 12 in Cincinnati, Ohio.

**Tim Pollock '99**, is a writer's assistant on *Third Watch*.

**Ryan Posly '98**, worked as Jerry Buckheimer's assistant at Bruckheimer Films.

**David Saling '84**, is a television writer (*Sabrina, the Teenage Witch* & others) and founder of The Comedy Company.

**Adam Schwartz '00**, aired his comic short film *American Jedi* on the web's IFILM.com. He is also working on a comedy feature, *Boobs*, with Bo Zenga (*Scary Movie*).

**Spiro Skentzos '89**, is a freelance TV writer (*The Drew Carey Show*).

**Neri K. Tannenbaum '83**, currently works as a Production Manager on such shows as *Third Watch* (TV), *Wild Wild West*, and *Men In Black*.

**Matt Weiser '00**, screened his film *Next of Kin* in the Bloomington, Indiana, Cinema Film Festival.

### U-M Entertainment Coalition Los Angeles

In its fourth year, the University of Michigan Entertainment Coalition (UMEC) is a vital connection and resource for internships and general LA information. UMEC has held screenings, social gatherings, talent shows, and other assorted events. UMEC looks to do more of the same in the coming year. UMEC encourages recent graduates and all alums in the Los Angeles entertainment community to become part of an organization dedicated to helping Wolverines connect with each other and achieve their goals in the entertainment industry. Contact UMEC via its web site ([www.umalumni.com/cc/umec](http://www.umalumni.com/cc/umec)) or via email at [UMECLA@aol.com](mailto:UMECLA@aol.com)

## KEEP IN TOUCH

We enjoy hearing from our Film & Video alumni and we encourage you to keep us and your fellow alumni up to date on your activities. Fill out the form and mail it to:

**Mary Lou Chlipala, Program Coordinator  
U-M Program in Film & Video Studies  
2512 Frieze Building  
105 South State Street  
Ann Arbor, Michigan 48109-1285**

or email Mary Lou Chlipala at  
[mlouisa@umich.edu](mailto:mlouisa@umich.edu)

Name \_\_\_\_\_ Degree/Year \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

Area Code/Phone \_\_\_\_\_

Email \_\_\_\_\_

Recent Activities (Please type or print clearly and attach a separate sheet if necessary)

# FESTIVAL OF NEW WORKS OUTREACH



Professor Jim Burnstein discussed a Saginaw student's screenplay pitch.



Students from Novi High attended Professor Burnstein's screenwriting master class.

An important part of the Festival of New Works is its outreach program which involves a significant number of students with a keen interest in writing and acting. The students are brought to the University from near and outlying areas of Michigan to participate in Festival activities. The outreach experience is tailored to the visiting groups of students, which includes a tour of central campus, master classes and a live performance with a Q & A afterwards with the Festival artists. In season 2001, the Festival had a week of daytime performances of two screenplays, *Broadway Joe* by Gabe Burnstein and *Sunday Drive*, by Erin Podolsky; both screenwriters received Hopwood Awards in 2000 for their screenplays. The Writing for Film master class taught by Film and Video Studies screenwriting coordinator Jim Burnstein was the most requested master class during the outreach program.

"Writing a screenplay is simply not something students can learn much about in high school. The Festival's screenwriting session was particularly popular with our students"

**Ms. Parker, Plymouth-Salem High**



Students from Saginaw and Novi read scenes from *Titanic* that Professor Burnstein used as examples of dramatic action.



Students from Saginaw and Novi listed as Professor Burnstein discussed the fundamentals of screenwriting.

## **Regents of the University of Michigan:**

David A. Brandon, Ann Arbor; Laurence B. Deitch, Bloomfield Hills; Daniel D. Horning, Grand Haven; Olivia P. Maynard, Goodrich; Rebecca McGowan, Ann Arbor; Andrea Fischer Newman, Ann Arbor; S. Martin Taylor, Grosse Pointe Farms; Katherine E. White, Ann Arbor; Lee C. Bollinger, *ex officio*

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