

 **LSA**  
**PROGRAM IN**

# Film & Video Studies

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

Fall 2004

- Portraits and Landscapes in Digital Media
- Marsha Kinder and The Labyrinth Project
- Must See TV



A frame still from Film & Video student Rob Ufer's digital film *Way Out*

**Mapping Our Way  
into the Digital Age**

# FROM THE DIRECTOR'S CHAIR



Film & Video has seen another great year. In Winter 2004, we welcomed an external review team to campus to evaluate our program and report to the College. Their findings confirmed that, as they put it, we have "one

of the outstanding programs of its kind in the country." They were particularly impressed with our blending of studies and production and our experiments in linking courses between these two areas. We are extremely pleased that they found so much to like about Film & Video. Their assessment makes us confident about our future, which we hope will soon include departmental status and a full-fledged graduate Ph.D. program. This can only add to our growing national reputation.

There is also good news to report about our faculty. Three junior faculty—Catherine Benamou, Johannes Von Moltke and Edward Dimendberg—came up for tenure in 2003-04, and all were promoted and received tenure. This gives us a sense of buoyancy, not only because of the milestone passed by these three young scholars, but also pride in how our discipline has become institutionally integrated into the intellectual life of the University. All three of these faculty members engage in cross-departmental teaching, collaboration or interdisciplinary studies through their jointly held appointments between Film & Video and other units within LS&A.

At the same time, there have been challenges. As you know, the University of Michigan budget has shrunk within recent years, and we have experienced cutbacks in several areas of funding. However, our hope is to take some of what benefited the students the most and integrate those goals into the fabric of our curriculum. This is already occurring in team-taught classes, like Practicum for the Screenwriter (FV423), which brings together faculty with expertise in acting, screenwriting, and filmmaking. The productivity of our faculty and staff, and their commitment to improving student experience within the major remains strong, and we are confident that institutional challenges and changes will not hamper our ability to provide students with the kind of outstanding opportunities in learning that so impressed the external review team of nationally prominent educators in our field.

There's good news to report also about the Frieze building. The President of the University, Mary Sue Coleman, has announced that the building will be demolished in 2006 and be replaced, as quickly as possible, with a facility that will combine student residential housing with academic space. This unusual blend of functions holds the promise of placing Film & Video at the center of an innovative experience in education.

With a great deal of nostalgia, I announce that this is my last newsletter message as director of Film & Video. My ten-year term as director will be over at the end of August 2005. I am grateful for the opportunity that I have had to serve Film & Video over the last nine years. Although we do not know, as yet, who will assume the position of director, I am confident that through this transition period, Film & Video will continue to move forward in reaching its long-term goals.

The commitment of our faculty and students demonstrates every day to me that progress and vitality in an academic unit are not dependent on one person, but exist as broadly held virtues that will hold Film & Video in good stead over the coming years. We have come a long, long way over the last few years. National recognition of our program is beginning to catch up with the reality of our accomplishments. I hope that, in reading the following pages, you will also reflect on all that Film & Video has accomplished, and that you know that as part of that community, your interest, your support, and your friendship are most valued.

*Gaylyn Studlar, Director*



Thank you Gaylyn  
for ten successful years  
as Director of Film & Video Studies

(Clockwise from above)

Photo one: (left to right) Donald Hall, Terry Lawson, Jim Burnstein; 2001 Hopwood screenplay winners Gabe Burnstein, Josh Herman, Oliver Thornton, and Erin Podolsky; Gaylyn Studlar and Robert Shaye.

Photo two: Robert Shaye, CEO New Line Cinema, Gaylyn Studlar, and Eva Shaye.

Photo three: Jim Pyke, LS&A film projectionist as Ultra Man Halloween '01, and Gaylyn Studlar.

Photo four: Gaylyn Studlar, Academy Award-winning screenwriter Kurt Luedtke, and Jim Burnstein, screenwriting coordinator.



# PORTRAITS and LANDSCAPES in digital media

by Sheila Murphy



A frame still from *Intersection (Barcelona)* by Christopher McNamara.

With the introduction and widespread use of moving image production software that allows filmmakers to digitally manipulate images and sounds, digital technologies are profoundly changing the production of moving images. At the same time, moviegoers can now watch digitally projected "films" in some theaters, enjoy expanded versions of films on DVD players at home, and manipulate their reception of television using digital video recorders and "on demand" digital cable delivery systems. While digital media technologies are changing our relationship to film, they are also introducing new forms of representation—from online flash animations to video games to real-time virtual reality environments. The networked communities of the Internet have also changed how films are made, reviewed and watched (both legally and illegally).

Film & Video Studies is committed to digital media production and studies. "Mapping the digital" into our curriculum, Production Lecturer Chris McNamara and Assistant Professor Sheila Murphy have emphasized the analysis of digital media in their respective production and studies courses. McNamara teaches two levels of computer animation and an interdisciplinary collaboration course in new media with Professor Andrew Kirschner of the School of Music. Murphy teaches introduction to digital media studies, cultural courses on virtuality and digital identity, and a course devoted to video games. In Fall 2004, McNamara and Murphy are collaborating on two linked courses (FV367/FV404) that allow Film & Video Studies students to integrate the production and study of digital media.



A frame still from Rob Ufer's *Way Out*.



A frame still from Rob Ufer's *Way Out*.

This team-taught course, *Portraits and Landscapes in Digital Media*, borrows terms from the study and production of art (portrait, landscape) and applies them to contemporary digital media. Students explore through their creative work and cultural inquiry how portraiture and landscape function as categories of representation. These important categories are so commonplace in our experience that we are apt to underestimate their historical and contemporary aesthetic and social importance: Billboards, LED signs, escalators and mass transit systems are all contemporary markers of landscape, while homepages, online journals, web blogs, and camera phones are producing new modes of portraiture. Students in the course reevaluate how they negotiate space via digital media. Another focus of the class is to examine how identity is represented and constructed in relation to locations and technologies, such as urban streets, suburban housing developments, airports, and other public zones. The linked course questions what these two spaces mean in the contemporary media "landscape." Production projects and analytic writing assignments for this course have been designed to complement one another.

*Portraits and Landscapes in Digital Media* integrates the study and production of digital media. As digital technologies continue to develop, so does the need to historically situate these "new media" forms within the history of cinema and television as well as within other forms of visual culture. Courses like *Portraits and Landscapes in Digital Media* allow our students to understand digital media through the unique combination of study with practice.



A frame still from Graham Mason's *Man and His Bird*.



Photo by Peter Smith

# MARSHA KINDER, INFLUENTIAL FILM SCHOLAR AND CULTURAL THEORIST, SPENDS A WEEK AT U-M

by Lucia Saks

developed more fully once he turned to the cinema. "As Eisenstein continued to dialogize cinema with many other forms besides theater (including the novels of Charles Dickens and James Joyce, Walt Whitman's poetry, Japan's scroll painting, Kabuki theater, haiku poetry and Disney cartoons), his theory of montage and film experimentation grew more complex," she stated.

Also under the auspices of Film & Video, Kinder gave a public lecture on Spanish director Pedro Almodóvar entitled, "Reinventing the Mother: Pedro Almodóvar's Brain Dead Trilogy." A Saturday screening of his film, *Talk to Her*, and a question and answer period followed.

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*"A labyrinth is a multicursal maze representing alternative paths to the source of being."*

—Marsha Kinder

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While in residence as a visiting fellow at the Institute for the Humanities in January '04, Professor Marsha Kinder met with both faculty and students of Film & Video Studies on a number of different occasions. The result was a fascinating exposure to the diverse work of one of the most prolific and influential film scholars and cultural theorists, whose specializations are narrative theory, interactive digital media, children's media culture, and Spanish cinema. Given Kinder's immense interest in new media and its relevance for narrative cinema, she was the perfect person to lead a discussion/colloquium on what constitutes the field of Film Studies today.

Sponsored by Film & Video, the lunch-time event offered faculty members, students and other interested constituencies a forum in which to discuss the profound in the field both in terms of pedagogy and scholarship. As might be expected, Kinder argued that a purist notion of medium specificity was not and indeed, had never been, valid. Earlier narrative forms from other media were often used by artists to extend the possibilities of their own medium. Henry Fielding, one of Kinder's early interests, drew on narrative strategies from the theater in the newly emerging genre of the novel. Similarly, Sergei Eisenstein spoke of how the technical limits of the stage led to his theory of montage, which he

this, they offer the user/spectator a rich narrative filed full of story elements that are capable of arousing their curiosity and satisfying their desire. In short, the pleasures of narrative cinema can be found in this convergence between it and new digital media.

These pleasures, encoded on DVD-ROMs in a series of electronic fictions, have been exhibited to much acclaim at both museums and film festivals. *The Danube Exodus: The Rippling Currents of the River*, created in collaboration with Hungarian media artist Peter Forgacs, premiered in August 2002 at the Getty Center in Los Angeles, where it broke attendance records. Another project, *The Dawn at My Back: Memoir of a Black Texas Upbringing* based on the autobiography of African American photographer Carroll Parrott Blue, won the jury award in the "New Forms" category at Sundance this year.

Both of these projects, together with other database documentaries, were on display at the James and Anne Duderstadt Center at North Campus during Kinder's stay and students from Terry Sarris' production class had a chance to interact with them firsthand.

## MARSHA KINDER

Kinder, who began her career as a scholar of 18th century literature at Occidental College, joined the Division of Critical Studies at the University of Southern California School of Cinema-Television where she has been a professor since 1980 and where she received the prestigious Associates Award for Creativity in Research in 1995. Author of over one hundred published essays and ten books, her most recent works include: *Playing with Power in Movies, Television and Video Games* (California, 1991), *Blood Cinema: The Reconstruction of National Identity in Spain* (California, 1993), *Refiguring Spain: Cinema, Media, Representation* (Duke, 1997), *Luis Bunuel's The Discreet Charm of the Bourgeoisie* (Cambridge, 1999), and *Kids' Media Culture* (Duke, 1999).

This is very unlike the classical Hollywood cinema since it has no clear-cut beginning, no narrative closure, no three-act structure, and no coherent chain of causality. Despite

# TV MUST SEE

## Integrated TV Studies and TV Production

Produce Three Original Situation Comedies

The success of Film & Video's integrated TV studies and TV production course (FV366/FV402) grew to new heights in Winter Term 2004. Taught by Senior Lecturer Terri Sarris and Professor Bambi Haggins, this 6-credit course combines writing, producing, directing, and editing an original situational comedy pilot. The basic TV elements are all guided within the historical context of TV comedy throughout the course.

Winter 2004 saw three pilots produced instead of the four done previously. This



Set of *Normal Life*.

change enabled each student group to have more time between shows for critical reflection and critique. Also, pre-planning took place in the Fall term. The Professors met with students planning to take the Winter course and had them begin writing pilot outlines and the first five pages. After the holiday break between Fall and Winter terms, the students "hit the ground running."

TV writer David Pollock (*M\*A\*S\*H*, *Frasier*) and a frequent visitor in TV comedy writing for Film & Video, returned to assist the students in their rewrite process. Mr. Pollock spent a week with the class reading and giving

invaluable comments and suggestions to the three creative teams. Pollock's insights into the situational comedy format helped the students to make a more informed choice for their scripts.

Finally, the TV pilots were screened at the LS&A TV Garrison Studio. Audience seating was uniquely designed for this premiere. The Garrison studio was transformed into four audience viewing areas. A large drive-in like screen was centered on one wall with theatre

type seating in front of the huge screen. Behind the larger theatre seating area, three living rooms were created each with a TV monitor to represent one's home. As each pilot was screened, the audience-packed TV studio lit up in all four areas. A fabulous reception followed the screenings. The three pilots produced were:

### ONE TOUGH CROWD

Created and Directed by Emily Rose  
Assistant Directed by Liz Bradford and Jessica Sandoval

Produced by Michelle Bagliebter

Written by Christina Kuo, Emily Rose, Michelle Bagliebter, Liz Bradford, and Jessica Sandoval

*One Tough Crowd* takes viewers behind the scenes of a late-night, stand-up comedy talk show. In danger of cancellation, Andrea McPatrick, a hot young industry producer, is brought in to help give the show an edgy, more modern attitude. The only problem? She isn't all that funny. Unwilling to endanger their careers, the four resident comics must struggle to align themselves with their new boss and her dry determination.



Sharrief, George, and Professor Haggins in Argus control room taping *Normal Life*.

### BROWNIES AND THE BLADE

Created and Directed by Phil Ranta  
Assistant Directed by Amanda Sardone  
Produced by Chelsea Matros

Written by Shania Katzoff-Sugar and Armen Terjimanian  
The Brownie family told the adoption agency they wanted any unfortunate boy to love and teach the ways of Jesus. Instead they got Jackie "The Blade" Lupenzo, a 16 year-old Italian gangster from the East coast who chose living in the midwest rather than prison. Will the Brownies save his soul, or will Jackie steal theirs? In the pilot episode, Jackie cheats in a father-son three-legged race, gives fashion tips to impressionable young Sarah Brownie, introduces their next door neighbor to his .45 calibur gun, and teaches the church community about an ingredient to make "special" brownies.

### NORMAL LIFE

Created and Directed by Matt George  
Assistant Directed by Sultan Sharrief  
Produced by Joyce Leu  
Written by Metta Smeed, Matt George, and Sultan Sharrief

A brother and sister make their attempt at living a normal life just like any other. The only problem is that they are anything but normal. Fathered by a 70s superhero, Captain Amazing, they have inherited a few of his powers. Nicole, a clean cut, anal retentive young girl has the ability to control people's thoughts and actions, while her brother, Mark, turns invisible. Everything would be fine except the two cannot control their powers, resulting in hilarious situations. Their neighbor, Cliff, helps them to come to terms with their powers/burdens while also getting them into sticky situations.

# WHERE SCREENWRITERS ARE THE STARS!



John Sloss, U-M alumnus, founder of Sloss Law Office, and executive producer on over 40 films; Jim Burnstein, screenwriter and Film & Video screenwriting coordinator. Sloss spent a day in Film & Video where he shared his film producing knowledge and experience with advanced screenwriters over lunch at Zingerman's and in the *Practicum for the Screenwriter* classroom, an interdisciplinary course for screenwriters, film production students, and Theatre department actors. The day ended with a screening of *Super Size Me* at the Michigan Theater.

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.



John Sloss, executive producer on *Super Size Me*, a documentary on the fast food industry, conducted a Q&A after a preview screening of the film at the Michigan Theater.



left to right: Jordan Bohy, Carolyn Schilling, and Andrew Genzer

## Hopwood and Related Writing Awards to Film & Video Students, 2004

### Drama/Screenplay Undergraduate Hopwood Award:

Carolyn Schilling, \$6,500

Jordan Bohy, \$5,500

### Naomi Saferstein Literary Award in Screenwriting:

Carolyn Schilling, \$1,000

### Leonard & Eileen Newman Prize for Dramatic Writing:

Andrew Genzer, \$1,000

### United Talent Agency Scholarship for Screenwriting & Television Writing

Tyler Lieberman, \$2,500

Lauren Wagner, \$2,500



At the beginning and ending of each Fall term, Academy Award-winner Kurt Luedtke (*Out of Africa*) returns to Film & Video and works one-on-one or with a small group of advanced screenwriters. He comments on treatments in September, then analyzes completed drafts at term's end. Pictured is Luedtke working one-on-one with senior screenwriter Elizabeth Lamping.



Front: Andrew Genzer, Erica Beeney, Graham Mason  
Back: Todd Weiser, Dax Monta, Jim Burnstein

## **Before Cannes and the Palme d'Or, Michael Moore screened his controversial documentary *Fahrenheit 9/11* in Film & Video Studies**

In April 2004, Michael Moore brought *Fahrenheit 9/11* to U-M Film & Video Studies for a private, preview screening before he and one of his editors, Kurt Engfehr (a fellow Michigander and U-M Dearborn alumnus), locked the final cut. With film students from both the Ann Arbor and Dearborn campuses, Moore asked questions of the young film students. Did anything change? Only the students in the private screening know for sure.



# **...AND WHERE STAR SCREENWRITERS TEACH!**

**The James Gindin Visiting Artists Series  
features the industry's best working  
screenwriters and filmmakers**

*"Our amazing list of visiting Gindin Artists has certainly gotten the attention of Hollywood. Every meeting I go to now in Los Angeles for my own projects, the first question I'm asked is: "Who is Michigan getting to come in this year?" Often the producers and studio executives will make suggestions as to who would make a great Gindin. This awareness of our program is very good news for all of our students who move to Los Angeles after they graduate. The people in the industry know that it means something to come from the University of Michigan Screenwriting Program."*

**—Jim Burnstein**

**Robert Shaye  
Variety's  
2004 Showman of the Year!  
Congratulations Mr. Shaye!**

Your friends in  
the University of Michigan's  
Program in Film & Video Studies  
thank you for making  
Michigan the place  
Where Screenwriters are the Stars!



Erica Beeney provided insightful analysis on advanced screenwriters' scenes.



Erica Beeney shared her HBO Project Greenlight journey with the Film & Video screenwriting students. Beeney's unique screenwriting voyage resulted in the production of her first screenplay, *The Battle of Shaker Heights*.

# Film & Video Studies hosts Guest Artists from around the world and the film industry!

## German Film's U.S. Debut at U-M

In February 2004, German filmmaker Andres Veiel spent a full four days in Ann Arbor screening two films, visiting a class, and holding a public colloquium. Organized by Film & Video and German department Professor Johannes von Moltke, Veiel screened his most recent film, *Die Spielwütigen* (*Addicted to Acting*), which won the 2004 audience award in the Panorama Section of the Berlin Film Festival. The U-M presentation of *Die Spielwütigen* was the international premiere. The following night, *Black Box BRD* was screened and followed by a Q&A. Veiel's visit to an undergraduate class on documentary film was among the highlights. His articulate responses to students' questions, as well as detailed analysis of selected scenes from the films screened provided rare insight into the decisions that go into the making of a film and the ethics and aesthetics of documentary filmmaking. The colloquium, geared more to political/historical questions than towards issues of aesthetics and method, was similarly productive. The debate focused on the history of German terrorism and its various forms of representation. In addition to these formal engagements, Veiel participated in a number of informal discussions over lunch and dinner with rotating groups of people. Veiel's visit was an ideal encounter for both sides—the university community that benefited from the breadth of Veiel's knowledge and from his open and gracious demeanor, and the visitor himself, who expressed genuine fascination with the shape of intellectual inquiry at Michigan. Film & Video was one of seven co-sponsors of Veiel's visit to U-M.

## Film Censorship in America

In April 2004 and in connection with Profesor Studlar's *Censorship and Classical Hollywood* course, Matthew Bernstein, associate professor in the Film Studies Program at Emory University and editor of *Controlling Hollywood: Censorship and Regulation in the Studio Era*, presented a lecture entitled "The Society Matron and the Social Activist: Atlanta's Two City Censors, 1925-1962" on censorship, the power and influence of regional film censors. Bernstein's lecture sited Atlanta's two city censors from 1925-1962, and how their influence determined what films were shown during that time period.



left to right: Professor Richard Abel, Matthew Bernstein, and F/V graduate students Ellen Scott and Ilka Rasch.

## Documentary Remembers 9/11

In March 2004, Chilean documentary filmmaker Cecilia Cornejo presented her film *I Wonder What You Will Remember of September on September 11th*, along with other recent Chilean documentaries, as part of Markus Nornes' *Documentary Film* course (FV320) and *The Global Screen* course (AC498/FV485), co-taught by Professor Catherine Benamou and Professor Lucia Saks.



Catherine Benamou (second from right) with guest artist, Cecilia Cornejo (third from right) and students.

## Terra Firma Films

Josh Shader is a producing partner with Adam Herz (Film & Video alumnus and Screenwriter of the *American Pie* films) in Terra Firma Films. Shader made a special visit to Film & Video to meet with screenwriters and observe the Film & Video program.



Josh Shader

## Film & Video Internships

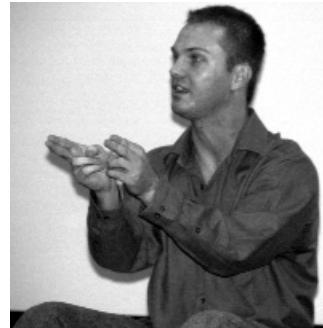
When recent Film & Video alumnus Zach Evans ('03), director of development at Castle Creek Productions, needed an intern for summer 2004, Film & Video sent off a handful of qualified student resumes.

Senior Film & Video major Phil Ranta was awarded the summer internship at Castle Creek. An internship is a very important part of a Film & Video student's education. Film & Video would like to thank the many alumni that make internships available to our students. If your company is interested in a Film & Video student as an intern, please contact Mary Lou Chlipala, program and internship coordinator for Film & Video Studies at (734) 763-4087 or email: mlouisa@umich.edu.



Zach Evans and Phil Ranta

## Edits With A Passion



Zach Arnold

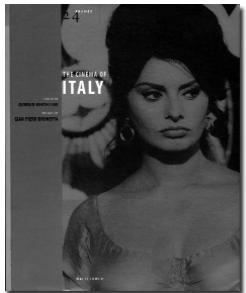
Film & Video alumnus Zach Arnold ('03) is a full time editor and graphic designer for KO Creative, and also runs his own freelance production company called Fix It In Post Productions. Arnold's trailers include *The Passion of the Christ*, *Monster*, and *The Woodsman*, which won the Northfork Golden Trailer Award. Arnold spent a weekend conducting editing workshops for the Film & Video production students.

## NEW BOOKS BY F/V FACULTY

### The Cinema of Italy

Edited by Giorgio Bertellini  
Published by Wallflower Press, 2004  
(U.S. distributor: Columbia University Press)

*The Cinema of Italy* examines recurring historical, thematic and stylistic features of 24 of the most important Italian sound films. Viewing Italian cinema at the intersection of history, politics, art and popular culture, the 24 concise essays of this anthology contextualize each film within both Italian and Western film culture. Matching each film with a top scholar, Bertellini's anthology offers an innovative and highly accessible introduction to the richness of Italian cinema.



### Film Noir and the Spaces of Modernity

By Edward Dimendberg  
Published by Harvard University Press, 2004

*Film Noir and the Spaces of Modernity* is a bold intervention in cultural studies and a major contribution to film history. Edward Dimendberg compellingly demonstrates how film noir is preoccupied with modernity—particularly with the urban landscapes. Exploring the classic examples of film noir such as *The Asphalt Jungle*, *Double Indemnity*, *Kiss Me Deadly*, and *The Naked City* alongside many lesser-known films, Dimendberg masterfully interweaves film history with urban history while perceptively analyzing works by Raymond Chandler, Edward Hopper, Siegfried Kracauer, Henri Lefebvre.

### SOON-TO-BE PUBLISHED BOOKS

#### *It's All True: Orson Welles in Pan-America*

By Catherine Benamou  
University of California Press, forthcoming 2005

Catherine Benamou uses primary documents as well as interviews conducted with participants in Mexico, Brazil, and the U.S. to reconstruct the history of Orson Welles' unfinished documentary, *It's All True*, and its place within Welles' film oeuvre as well as inter-American cinema under the "Good Neighbor" policy during World War II. In the process, Welles' dedication to altering racial and ethnic representation on the screen, as well as his lasting influence on filmmaking in Latin America are brought to light. Up to date information on the current status of, and prospects for preserving the nitrate footage to this film is also provided.

### No Place Like Home: Location of Heimat in German Cinema

By Johannes von Moltke  
University of California Press, forthcoming 2005

*No Place Like Home* is the first comprehensive account of Germany's most enduring cinematic genre, the Heimatfilm. Informed by film studies, cultural history, and social theory, the book emphasizes the genre's concern with the social construction of space and place. It traces this concern through the history of the Heimatfilm, from its late-19th century origins to the present. The book is essential reading for anyone interested in German cinema as well as in the history of popular national cinemas and genres outside Hollywood.

### FACULTY UPDATE

**Richard Abel**, Robert Altman Collegiate Professor of Cinema Studies, completed four articles: "The 'Imagined Community' of the Western, 1910-1913," in *American Cinema's Transitional Era: Audiences, Institutions, Practices*; "People, 1890-1930," in *The French Cinema Book*; "Going to the Movies in the USA: Pathé and the Trade Press," in *La Firme Pathé, 1896-1914*; "Finding the French on American Screens, 1910-1914," in *Screen Culture: History and Textuality*. Abel did two invited lectures: "Fan Discourse in the Heartland: The Early 1910s," the inaugural Robert Altman Collegiate Professorship Lecture at U-M in April 2004; and "Patchwork: Mapping Weekly Movie-Going, 1911-1913" given at the Chicago Film Seminar in December 2003. Finally, Abel gave two conference presentations: "The 'Backbone' of the Business: Scanning Signs of U.S. Film Distribution in the Newspapers, 1911-1914" at the Eighth International Domitor Conference, Utrecht, in June 2004; and "Getting the Habit: Picture Fans, Newspapers, and Other Print Sources, 1911-1913" at the Film Panel, MLA Convention in San Diego, December 2003.

**Catherine Benamou**, associate professor, presented findings from her Spanish-language television research project at the Global Fusion international conference in Austin, TX (October, 2003), and at the Society for Cinema and Media Studies Conference in Atlanta, GA (March, 2004). In June, 2003, she was interviewed by NPR for *The Connection* on telenovelas, and in June, 2004, she presented "Indigenous Women Make Waves: Film and Video Productions from the Latin American 80s" at the 49th meeting of SALALM (Latin American Librarian Association), in Ann Arbor. An article, "Circumatlantic Media Migrations," co-authored with Film and Video colleague Lucia Saks, was published in *Movie Mutations: The Changing Face of World Cinephilia*. Another piece, "Rogério Sganzerla: Iconoclast and Preservationist" is being published in Brazil on the occasion of a retrospective of Sganzerla's films at the SESC cultural center in São Paulo.

**Stashu Kybartas**, Lecturer III, directed the Office of International Program's London Summer Program this past summer. Among his other duties he taught a class in British documentary film at University College London and the British Film Institute. The program he administered included two other classes—Contemporary British Theater and Post-War British Culture. He will be directing the program again next summer. Also this year, Kybartas has been working with Yoni Goldstein on the final stages of editing his latest production, a video essay on his experiences in Lithuania. Completion of the project is expected by January 2005.

**Christopher McNamara**, Lecturer III, has produced a number of works in a various media that deal with living on the edge of the city of Detroit. His long term collaborations with Dermot Wilson (collectively known as machyderm) have resulted in numerous projects and exhibitions throughout Canada and the U.S. and, most recently, in Zurich, Switzerland. McNamara's works explore experimental narratives and examine the nature of the moving image and its relationship to sound. He has spoken on panels dealing with art in the digital age, including a project at Cranbrook Museum of Art in Birmingham, Michigan, as well as at the Ann Arbor Film Festival. He is founding member of Media City, a prominent international festival of experimental film and video. For the past two years, he has also been involved in a new media/electronic music collective known as Thinkbox. In June 2004, he presented with his Thinkbox colleagues a new audio/visual performance at the MUTEK festival in Montréal, Quebec. In September 2004, Christopher traveled to Berlin to be present for the opening of "Shrinking Cities", a group exhibition he was featured in.

**Sheila Murphy**, assistant professor, had an essay published in the August 2004 issue of the *Journal of Visual Culture* entitled "Live in Your World, Play in Ours: The Spaces of Video Game Identity." Professor Murphy is also working on a book project that combines her research on the visuality of the Internet with her new work on the history and theory of video games.

**Markus Nornes**, associate professor, is currently on sabbatical in Japan, writing about the relationship of translation and cinema.

**Terri Sarris**, senior lecturer and associate director of Film & Video, is currently collaborating with U-M School of Art and Design and Dance Department faculty on a media/performance adaptation of the new book *Slave Moth*, by Thylia Moss. A version of the project premiered in March at the Michigan Theater as part of the Ann Arbor Film Festival's "super cinematic" events. In 2004, Terri received a CRLT Lecturers' Professional Development grant to attend the Robert Flaherty seminar at Vassar College in late June and to participate in a film hand-processing workshop at Squeaky Wheel Media Collective in July. In August, she edited a short tribute documentary for the Peter Sparling Dance Company's tenth anniversary performance and was invited to kick-off "Home Movie Day" at the Detroit Film Center.

**Lucia Saks**, assistant professor, stated ten years have passed since Nelson Mandela became South Africa's President in the first multi-racial democratic elections ever held in that country. This occasioned a series of celebrations and reflections in a variety of forms on South Africa's decade of "freedom" and democratic rule. In April this year, Lucia Saks was an invited speaker at the *Ten Years of Freedom: Films from the New South Africa* festival in New York. Her talk, entitled "A New Cinema Style for a New Democracy" was part of the ICAS symposium that accompanied the festival. The Africa Studies Workshop at the University of Chicago interrogated the role of the State in post-apartheid South Africa. Professor Saks was invited to participate in the day conference and spoke on the role of the State in constructing a cinema under the sign of the nation.

## The Peter and Barbara Benedek Artist-in-Residence



**Beth Serlin** is returning as Peter and Barbara Benedek Artist-in-Residence. She was the Benedek Artist-in-Residence in Fall 2003. She lives in Los Angeles but works predominantly in Europe as a screenwriter and educator. After graduating from the University of Michigan, her career began as 'gofer' extraordinaire in New York's tony world of no-budget production. There she collaborated with several indie directors including Tom DiCillo, Edward Burns, and Darnell Martin. Having survived the trials of guerrilla filmmaking, she headed west for a MFA in screenwriting at the University of Southern California. In 1997, the German film, *Jenseits der Stille* (co-writer credit), was nominated for the Best Foreign Language Academy Award and won Best Screenplay at the Tokyo Film Festival. Since then she has worked for Pro-7, ZDF, Sat1 and ARD. Her latest project, *Kinderraub*, will film this fall in Germany and Austria. Serlin has also worked as a story analyst for New Line Cinema, CAA, Spring Creek Productions and the Sundance Institute. As a tutor she has led development seminars for the Filmboard Berlin-Brandenburg, the Maurits Binger Film Instituut in Amsterdam, North By Northwest, Screen Training Ireland and the Oaxaca Screenwriter's Lab. Currently, she is adjunct faculty at the University of Southern California's School of Cinematic-Television.

## Andrew W. Mellon Postdoctoral Fellowship Recipient

**Rob King** was one of three scholars selected out of 300 nominations for this two-year fellowship. Nominated by Film & Video Studies Director Gaylyn Studlar, Rob is an assistant professor teaching American film comedy, film theory, and other courses. He recently received his doctoral degree from UCLA, where he completed a dissertation on the Keystone Film Company. His published work includes an article on Jackie Coogan—a child actor from the silent era—and a forthcoming study of the Triangle Film Corporation. Research interests include early film comedy, popular culture and social change, Marxist historiography, and environmental history.

## NEW FACULTY



**Giorgio Bertellini**, assistant professor, was a Postdoctoral Fellow at the Michigan Society of Fellows and a visiting professor in Film & Video for the last three years. Bertellini continues his research on the racial fabric of early American cinema for his book-length project on Southern Italians' film representation and experience in Italy and in New York City at the turn of the 20th century. He has completed two essays on urban film culture in the U.S. titled "Divo/Duce: Displaced Rhetorics of Masculinity, Racial Identity, and Politics Among Italian Americans in 1920's New York City" and "Black Hand/White Hearts: Italian Immigrants as Urban Racial Types in Early 20th Century American Cinema," which will appear respectively in *The Journal of Urban History and Urban History*—the latter will also be reprinted in a forthcoming anthology titled *Mob Culture: Hidden Histories of the American Gangster Film*. Bertellini spent the summer of 2003 in Buenos Aires, investigating Southern Italians' contribution to, and experience of, silent cinema in Argentina. In Fall 2004, he is teaching a newly designed seminar, *New Italian Media*, dedicated to Italy's contemporary mediasphere and in particular to the politically-charged convergence of film, television, communication and digital media industries.



**Jennifer Hardacker**, lecturer III, has taught film and video production as a visiting lecturer for the last two years. Hardacker's video project, *For Summers To Come*, was shown this year at the United States Super 8mm and Digital Video Festival at Rutgers University, at the Black Mariah Film and Video Festival, The Ann Arbor Film Festival, The Anti-matter Film and Video Festival in Vancouver, Canada, and it was screened at the University Film and Video Association Conference.

## VISITING FACULTY



**Mark Kligerman**, visiting professor, is teaching in Film & Video for the academic year 2004-2005. He has taught international cinema classes in Ohio University's graduate program in World Cinema, as well as courses in non-Western cinema at Illinois State University. Most recently, Mark has lectured in film studies at Northwestern University, where he is completing his dissertation on the intersection of American road movies of the '70s and the gothic imagination. His research interests are broad, and include theories of taste and excess, the history of exploitation films, and Russian cinema of the fantastic. Currently, he is writing an article about contemporary West African road movies and their narrative and visual re-mapping of colonial cartographies.

**Victor Fanucchi**, visiting lecturer, made short films that have played on PBS and FxM (Fox movie channel), and have screened at the American Cinematheque (Los Angeles), Film Arts Festival (San Francisco), SXSW (Austin), Mill Valley Film Festival (CA), Raindance Film Festival (UK), Dublin International Film Festival, and about 20 other festivals, winning twelve festival awards. Most recently he's contributed to Los Angeles' guerilla filmmaking co-op, Alpha 60. Victor's feature-length script *Now Dig This* was a finalist for the Sundance Screenwriting Lab. Victor edited theatrical trailers for such films as Lars Von Trier's *The Idiots*, Eric Rohmer's *Autumn Tale*, the documentary *American Movie*, and the Sundance Award winner *Three Seasons*, for which he won the industry's Golden Trailer Award. Victor has written for *Filmmaker Magazine* and programmed for the Los Angeles County Museum of Art Film Department.

## NEW STAFF

**Amy Gibson**, academic services secretary, is a new part-time staff member. Amy started in Film & Video Studies in July 2004. Amy has been with the University of Michigan since 1981 and has worked in various secretarial and administrative positions within the medical center. Amy finds her new Film & Video responsibilities both challenging and rewarding.

# Film & Video Studies

## The Film & Video Student Association

The Film & Video Student Association provides an opportunity for Film & Video students to network with their peers and present film events and guest speakers to the campus community. The student association has an ambitious list of events. They organize sneak previews of commercial movies like *Friday Night Lights*, independent film events like *MadCat Women's International Festival of Films*, and weekly movie nights for U-M students; they co-sponsor workshops with guest visitors in cinematography, lighting, and editing; they recruit volunteers for the Ann Arbor Film Festival; they do peer counseling and share internship information; they take the Film & Video Association members on a field trip to Detroit Institute of Arts; and they have fun events like an Academy Awards party and game night, and the Film Trivia Competition.

The Film & Video Student Association's most important event each term is organizing "The Lightworks Festival" that showcases Film & Video student production course films. It is a two-day all day event opened to the public and usually held in the Natural Science Auditorium. Also, the Film & Video Student Association presents two other yearly film festivals that includes student works outside of Film & Video: the "Digital Festivus" and "Edible Rex: A Film Festival for the Starving Artist, a pageant of food and film."

## Alumni News

**Zach Arnold** is currently free lance editing his first feature film. Arnold works at KO Creative as a full time editor and graphic designer.

**Gabe Burnstein and David Anderson** were hired to write a screenplay called *Alien Kids* for Nickelodeon and Paramount.

**Matt Cassatta, Joel Slabaugh, and Joel Smiedendorf.** Their film *Now You're Playing With Power* was one of two Film & Video student films selected for UMEC's first annual short film festival in Los Angeles. Nine films were selected for UMEC's June 2004 film festival.

**Eric Champnella and Keith Mitchell** wrote the screenplay for *Mr. 3000* starring Bernie Mac.

**Zach Evans** is director of development at Castle Creek Productions in Los Angeles.

**Danielle Franco**'s first documentary, *Crazy Legs Conti: Zen and the Art of Competitive Eating*, was screened at the Tribeca film festival and the Los Angeles film festival.

**Andrea George and David Turner** were married on October 16, 2004.

**Matt Johnson** is working with DreamWorks Animation and working on a movie called *Flushed Away*.

**Anika Kohon** is executive assistant to Producer Jonathan Glickman, president of Spyglass Entertainment.

**Nikhil Mavinkurve** took a job with Marc Platt Productions in LA. In September 2004, Nik was in Ann Arbor and gave a talk on producing to the Film & Video Student Association.

**V. Prasad** has been hired to write the screenplay for an independent feature called *Ocean of Pearls*.

**Kyle Wilamowski** is in the Graduate Film School at Columbia University.



Amanda Sardone and Andrew Laurich. Their film *Frame Rate* was in the first annual UMEC Film Festival.

## University of Michigan Entertainment Coalition

(UMECC) brings together Michigan alumni working in all aspects of the entertainment industry, including fields as diverse as Film & TV, Theatre, New Media, Dance, Music, Publishing, and Sports. For more information about UMEC and its events, please visit [www.uofmentertainmentcoalition.org](http://www.uofmentertainmentcoalition.org). To contact the Los Angeles Chapter, e-mail Dominic Cianciolo at [lapresident@uofmentertainmentcoalition.org](mailto:lapresident@uofmentertainmentcoalition.org). To contact the New York Chapter, e-mail Candace Tenbrink at [nypresident@uofmentertainmentcoalition.org](mailto:nypresident@uofmentertainmentcoalition.org).

## Champion Film & Video Studies and Give a Gift Today!

Film & Video Studies provides an exceptional education to its students. However, the support of U-M alumni, parents, friends, and the business community is vital to sustaining our progress. Your contributions are more important than ever. We ask that you consider giving a gift to Film & Video Studies, and join our team effort in excellence!

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# FESTIVAL OF NEW WORKS

## SIX SEASONS TO REMEMBER!

In six seasons, the Festival of New Works developed thirty-five new scripts by writers from around the U.S. and Canada. A large part of the Festival's writer development mission was directed towards U-M student screenwriters and playwrights. The Festival gave the student writer a unique opportunity at the U-M to work with a director, a cast of professional and student actors, and a live audience reacting to his/her script in performance.

The U-M Festival made its unique mark in the country by fully staging screenplays. A directorial method, originated in the first season by Los Angeles-based director Daniel T. Green for the Festival, evolved. This method used an ensemble of versatile actors who perform multiple roles and narrative commentary in the screenplay. The result was a choreographed, "live" sweeping sense of film.

The Festival's sixth season staged a screenplay by U-M Film & Video alumnus, TV and film scriptwriter Craig Silverstein, called *Hungry*, a story of a man's journey to find his stolen stomach. *Hungry* was directed by James Meade. Meade acted and directed in five out six Festival seasons.

Two new plays were featured in the sixth season, both plays directed by John Neville-Andrews, U-M Theatre professor and Festival artistic producer. The lyricist and book writer of the musical *Urinetown*, Greg Kotis, developed his new play *Pig Farm*, a satirical and absurdist comedy on pig farming. U-M alumnae, playwright /screenwriter Kerry Russell, delved into her provocative script that looks into a University Physics professor's obsession with his student called *End of the Universe*.



*Hungry* by Craig Silverstein



*End of the Universe* by Kerry Russell



*Pig Farm* by Greg Kotis

### Regents of the University of Michigan:

David A. Brandon, Ann Arbor; Laurence B. Deitch, Bingham Farms; Olivia P. Maynard, Goodrich; Rebecca McGowan, Ann Arbor; Andrea Fischer Newman, Ann Arbor; Andrew C. Richner, Grosse Pointe Park; S. Martin Taylor, Grosse Pointe Farms; Katherine E. White, Ann Arbor; Mary Sue Coleman, *ex officio*

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