



Fall 2002

PROGRAM IN

# Film & Video Studies

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



*“astonishing accomplishment”*

*former LS&A Dean, Shirley Neuman*

**The Program in Film & Video Studies received the LS&A 2002 Dean’s Award for Outstanding Contributions to the Undergraduate Initiative!**

Photo: U-M Photo Services

- Moving Image Studies
- James Gindin Visiting Artists Series
- Four TV Pilots Produced



Why does the cover show such a large and happy contingent of Film & Video staff and faculty? This picture was taken while we were celebrating our program's having been honored with the 2002 annual Departmental Award for Contributions to the Undergraduate Initiative.

Dean Shirley Neuman offered much praise and a \$25,000 prize to Film & Video at an April ceremony that also recognized the accomplishments of Asian Languages and Cultures.

What this prize suggests is how centrally and seriously we take undergraduate education in Film & Video Studies. Our goal is to bring the arts and humanities together in a rigorous undergraduate student experience. This principle has defined our ongoing educational initiatives, such as our successful screenwriting program, our collaboration with the Departments of English and Theatre & Drama on the Festival of New Works, and our development of courses in digital studies and practice. As the award also indicates, the Program in Film & Video Studies provides

## FROM THE DIRECTOR'S CHAIR

a model for demonstrating the broader goal of enriching the liberal arts experience of undergraduates.

In this effort, we are proud of the notable individual accomplishments of faculty. Some have received high honors from the College for their teaching: for example, Terri Sarris received one of the five senior lectureships awarded in the College in 2001-02, and Frank Beaver is a past recipient of the prestigious Thurnau professorship. But Film & Video Studies has uniformly excellent teaching and a remarkable record of collaboration and innovation in teaching as well as in mentoring students. As one faculty member of the Program remarked: "It's quite striking how much energy goes into undergraduate teaching in Film & Video." Several articles in this newsletter speak to the many ways in which our faculty have expanded and revitalized our curriculum.

However, excellent teaching will only take the program so far. A generous gift from Robert Shaye and the Four Friends Foundation has made possible two invaluable resources to building our program: the Donald Hall Collection, an extensive DVD and script library, and the James Gindin Visiting Artists Series, which allows us to bring in professional screenwriters to work with our student screenwriters. Individual writing awards such as the Newman Prize for Dramatic Writing and the United Talent Agency Prize for Screenwriting provide recognition to undergraduate film writers, and new this year UTA's new prize for television writing. Peter and Barbara Benedek's Artist-in-Residence gift and gifts-in-kind like the Salter Collection

(both featured in this issue), enable us to enhance the Film & Video curriculum. The Avery Cohn endowment has supported needed equipment purchases and the Sidney J. Winer scholarship has provided deserving students with financial support so they can accept professional (but non-paying) internships.

Combined with the incredible energy of our students, faculty, and staff, these gifts have made a tremendous difference in giving practical expression to the creative spirit that makes Film & Video Studies such a unique program. However, in these days of cutbacks to state-supported higher education, gifts from a broad range of our alumni and friends becomes more and more important to sustaining our progress. We have included a donation card in this newsletter issue, I hope that you will consider a gift to Film & Video, no matter how small—or how large! Please be generous in helping Film & Video move forward.

We appreciate your interest and welcome your comments on our newsletter and our program. We hope that if you are in Ann Arbor in the future, you will be sure and stop by Film & Video Studies and visit.

Sincerely,  
Gaylyn Studlar, Director

### FACULTY UPDATE

Dr. Gaylyn Studlar, director of Film & Video Studies, was on sabbatical during Fall Term, 2002. During her sabbatical, she worked on a social history of women's culture and Hollywood film. Prof. Studlar is back in Film & Video in January 2003.

## THANKS GEOFF!

In fall 2002, Professor Geoff Eley was the interim director of Film & Video Studies while Professor Gaylyn Studlar was on sabbatical. A special thanks goes out to Professor Eley from all Film & Video students, faculty and staff for a job well done!

Geoff Eley is the Sylvia L. Thrupp Collegiate Professor of Comparative History and has taught at the University of Michigan since 1979. His primary appointment is in History, with a cross appointment in German Studies and an additional affiliation with Film & Video Studies. He has recently published *Forging Democracy: The History of the Left in Europe, 1850-2000* (New York: Oxford University Press, 2002). Over the longer term, he is working on a book on the contested

images of the national past in British and German cinema between the 1960s and the present. He has published widely in German history of the 19th and 20th centuries, including books on the German Right between Bismarck and the 1920s, and the idea of the *Sonderweg* in German history, as well as essays on a wide range of subjects. He is currently finishing another book on liberalism, popular politics, and the creation of the German national state between the 1860s and the 1890s. He has also edited a Reader on Nationalism and another one on Social Theory. In addition to German history, his teaching interests include Europe since 1945, nationalism, cultural studies, and historiography.

## Key to Cover Photo



**Back:** 1) Giorgio Bertellini, 2) Stashu Kybartas, 3) Frank Beaver, 4) Christopher McNamara, 5) Philip Hallman, 6) Ed Dimendberg, 7) Abé Markus Nornes, 8) Johannes von Moltke, 9) Alan Young.

**Middle:** 10) Jim Burnstein, 11) Bambi Haggins, 12) Kristen Whissel, 13) Gaylyn Studlar, 14) Frances Gateward, 15) Catherine Benamou, 16) Terri Sarris, 17) Robert Rayher, 18) Hugh Cohen.

**Front:** 19) Connie Ejarque, 20) Sue Kirby, 21) Sarah Lloyd, 22) Rachel Hollar, 23) Mary Lou Chlipala.

**Not pictured:** Terry Lawson and Elaine Loeser.

**Update:** Rachel Hollar (Film & Video staff) resigned in August '02. We wish Rachel all the best.



# MOVING IMAGE STUDIES PROPELS Film & Video Program to Global Heights!

The mission of the Program in Film & Video Studies is to advance the understanding and practice of all forms of moving image media including film, traditionally produced, and emergent digital forms. Research on television, video art, and digital media, in fact, has gone from the periphery of the discipline to become a central concern of what was originally called "film" studies. This is connected to a growing concern with audience reception, technology, and the economics of inter-related media industries. As a result of these changes to our field of study, moving image media other than traditional film-on-film has also taken a central place in the Film & Video offerings. For example, our courses include a broad range of topics: "New Media Studies"; "Digital Media and Culture in the 21st Century"; "Music, Voice and Sound on Film"; "Technology and the Moving Image: Video Games/Culture/Forms"; "Video Art I: Documentary"; and "Race and Ethnicity in Contemporary American Television".

Not only does our curriculum embrace a broader range of media topics, but we are offering several courses that integrate production and studies. Because faculty are always concerned with building on our curriculum rather than just maintaining it, they want to do more than just juxtapose the critical studies and creative production elements of the curriculum. Faculty have developed a plan to help students make the connection between intellectual knowledge of the field of moving image media studies and creative experimentation in a broad spectrum of these media. For example, in Winter 2002, Terri Sarris and Bambi Haggins taught a course on the situation comedy that combined the actual writing and production of a sitcom pilot with students' scholarly study of the sitcom as one of the most important forms in the history of television. In Winter 2003, Stashu Kybartus and Markus Nornes will teach a course on documentary film/video/digital in which the goal is to make the creative production process of students continually informed by critical and cultural analysis of non-fiction forms.

Film & Video Studies' courses also give weight to the importance of understanding the international and the global. Film & Video faculty bring a greater strength in the study of national cinemas to our students



Alan Berliner discussing documentary filmmaking with a student in the Donald Hall Collection.

than the faculty of any other university in the country. We have scholarly and teaching expertise in African, Chinese, French, German, Italian, Japanese, Korean, Filipino, Latin American, Lusophone, Slavic, South African, and Swedish cinema or television. As a result of this unusual breadth of faculty knowledge, our curriculum is well-positioned to educate students from across the College in the connection between the visual arts and cultural, economic, political, and industrial developments across the world. We offer a Global Media Studies minor in which students focus exclusively on the international and global dimensions of moving image media. In our concentration curriculum, every undergraduate major is required to take a survey course in world cinema and satisfy a directed elective that asks them to explore a non-U.S. national cinema or a non-filmic moving image medium.

Film & Video's undergraduate offerings, built around multicultural or international dimensions of cinema, are numerous and innovative. Some courses offered in 02-03 include "Asian Cinema", "British Cinema", "French Cinema", "Italian Cinema", "Dialogue of Violence: Cinema in WWII's Pacific Theater"; and "Third World Cinema". More unusual courses with an international dimension are: Professor Ed Dimendberg's "Bertolt Brecht & Film", and an exploration of cinemas of exile in Professor Lucia Saks' "The Global Screen: Community, Country, and Change."

Year after year, Film & Video students have frequent opportunities to speak to and interact with artists from around the world of diverse cultural backgrounds and interests. For example, Harada Masato, a film director and screenwriter from Japan showed several of his films on campus in the fall of 2001, appeared on a panel addressing the intersection of Latin American and Japanese cinema with scholars, and held a master class for screenwriting students. Hosokawa Shuhei, musicologist and film scholar, gave a public lecture and also talked about diasporic Japanese cinema in Brazil to Catherine Benamou's course in Latin American cinema. In Fall 2001, filmmaker Alan Berliner sat down with students from our Documentary course to discuss his landmark films, and in Fall 2002 internationally renowned independent and experimental filmmaker Jon Jost screened his new digital film, *6 Easy Pieces*, and spent four days participating in production classes with our faculty and students.

Our curriculum is based on the premise that a broadly based education in the moving image gives the UM Film & Video graduate an advantage when entering the industry or graduate school. In many respects, the dynamics of today's film industry, in both its economic and creative dimensions, are globally driven. Our graduates are better prepared for those dynamics because of our approach to the moving image in all its technological and global complexity.

# FILM & VIDEO STUDIES FACULTY HOST GLOBAL MEDIA VISITORS AND FILM SCREENINGS from a

## Global Studies

Professor Catherine Benamou hosted four distinguished international visitors. These eminent foreign film scholars and filmmakers furthered the Film & Video Studies initiatives in global media studies and in graduate studies.

In October 2001, British filmmaker extraordinaire, Isaac Julien, nominated for the prestigious Turner prize, was invited to a retrospective of his films at the Michigan Theater and the UM Natural Sciences auditorium. He also participated in a panel presentation: "Rethinking the Black Transatlantic."

In February 2002, Romanian-born philosopher and film curator-critic Joanne Richardson provided a brief lecture on and screened a special retrospective of short experimental films from Hungary (Bela Balazs Studio), Croatia (Zagreb and Split Kino Clubs), and Romania (Kinema Ikon Workshop).

In March 2002, Dr. Joao Luiz Vieira, an internationally recognized film historian and critic from the Federal University Fluminense in Rio de Janeiro, presented a lecture on the representation of street children in Brazilian Cinema Novo, and introduced a special screening of a recent Brazilian release, *Chronically Unfeasible* (*Cronicamente Inviavel*, 2000), directed by Sergio Bianchi.

In November 2002, Gaston Kabore, recipient of the Genevieve McMillan and Reba Stewart Fellowship for Distinguished Filmmaking at Harvard University, screened his film *Buud Yam* (Burkina Faso, 1997) and discussed cinematic collaboration in the Francophone world, as well as recent developments in the funding and distribution of sub-Saharan African film-



Catherine Benamou and Gaston Kabore

making in general. Mr. Kabore currently heads FESPACO, the Festival Panafricain de Ouagadougou.

### FACULTY UPDATE

**Catherine Benamou** is completing *Orson Welles at Work in Latin America* for the University of California Press. As part of an ongoing exchange with Brazilian film scholars, Professor Benamou attended the seventh annual "It's All True" International Documentary Festival in Sao Paulo (April 2002), which included a commemoration of Orson Welles's expedition to Brazil in 1942. As a recipient of a Rackham Faculty research grant for academic year 2002-2003, she will soon embark on a comparative research project on the transmission and reception of Spanish-language television in the Los Angeles and Detroit metropolitan areas.

## Global Influence

In the last year, Professor Nornes brought in some of the best scholars and filmmakers from around the world.

Harada Masato, film director and screen-



Jon Jost

writer from Japan, showed several of his films, and appeared on a panel on Latin America, Japan, and cinema with scholars from UM and Duke. Masato also held a master class for screenwriting students. Harada's most recent film played in the competition at Berlin International Film Festival. He is known for films that are hugely popular, yet smartly political.

A series of films by Lee Myung-Se, Korean director and one of the stylists of Korean cinema, played at the Michigan Theater. He also appeared in an Asian Cinema class.

Alan Berliner, well-known American documentary filmmaker, presented his work, and conducted a master class with a select group of students from Nornes' documentary course.

Hosokawa Shuhei, musicologist and film scholar from Japan, held court in a Latin American film course, where he talked about diasporic Japanese cinema in Brazil. Shuhei also gave a public lecture.

Jon Jost, an internationally renowned independent and experimental filmmaker, presented a screening of his digital video feature, *6 Easy Pieces*, part of the new Projectorhead Series and conducted a series of master classes.

### FACULTY UPDATE

**Abé Markus Nornes** is an associate professor in UM's Department of Asian Languages and Cultures, and the Program in Film & Video Studies. His specialization is Japanese cinema. His book on Japanese documentary up to 1946 will be published by University of Minnesota Press. He is also working on two other book projects, one a critical biography of director Ogawa Shinsuke and the other on translation and the cinema.

September 2002, there was a free screening of *Knockaround Guys* organized by Film & Video Studies and Solomon Friedman Advertising. The film was produced, directed, and written by Brian Koppelman and David Levien (Levien is a University of Michigan graduate), the writers of *Rounders*. Koppelman and Levien held a Q&A after the film.



# wide range of ethnic, gender, and cultural backgrounds.



Alan Berliner

## Theme Semester takes on "gender, power and representation"

Professor Kristen Whissel curated the "Dynamic Women" film series, shown at the Michigan Theater. It investigated the representation of women and power in film. Films shown as part of the film series included *La Passion de Jeanne d'Arc* (France 1928), *Queen Christina* (US 1933), *The Lion in Winter* (UK 1968), *Bandit Queen* (India 1994), *Elizabeth* (UK 1998), and *The Heroic Trio* (Hong Kong 1996). Professor Whissel's course, "Feminist Film Theory," was also one of a number of courses offered as part of the theme semester.

This series was part of the "gender, power, and representation" theme semester, a UM tradition which allowed students to enroll in thematically related courses. A broad range of scheduled events provided students with the opportunity to apply the critical, theoretical, and historical methods learned in the classroom to the representation of women in the various performances, productions, lectures, and exhibits. The exhibits at UM Museum of Art entitled *Women Who Ruled: Queens, Goddesses, Amazons 1500-1650* were comprised of nearly one hundred works of art from the Renaissance and Baroque periods.

### FACULTY UPDATE

Professor **Kristen Whissel** is completing research and writing for a book on the early American cinema entitled *Picturing the Nation: American Modernity and Moving Pictures*. She has published articles on silent cinema in *Screen*, *Camera Obscura*, and *The Historical Journal for Film, Radio, & Television* and has an article on the Spanish-American War and early cinema in *A Feminist Reader in Early Cinema* (Duke University Press 2002).

## After the War, Before the Wall: German Cinema, 1945-1960

"After the War, Before the Wall" is a ten-film series, initiated and screened by the Michigan Theater, featuring highlights from the landmark 31-film program that ran at the Walter Reade Theater in New York City. Often referred to as "Papa's Kino" or "Daddy's Cinema," this series looks at a period in German cinema frequently overlooked by critics. Although the films are largely unseen today, post-war German cinema was a major industry with record levels of domestic attendance and significant exports around the world. It was a national cinema that had already shown a strong proclivity to the use of genre, and the films—dominated by Heimatfilm (homeland film)—proved a major force in the creation of Germany's post-war self-image.

**September 9 & 10, 2002, *The Hooligans / Die Halbstarken*, 1956.**

**September 24 & 25, 2002, *Kirmes*, 1960.**

**October 15 & 16, 2002, *The Sinner*, 1950.**

**October 22 & 23, 2002, *Bonjour Kathrin*, 1955.**

**October 28 & 29, 2002, *I Often Think of Piroshka / Ich denke oft an Piroshka*, 1955.**

**December 2 & 3, 2002, *Roses Bloom on the Grave in the Meadow / Rosen blühen auf dem Heidegrab*, 1952.**

**December 10 & 11, 2002, *Sissi*, 1955.**

**January 13 & 14, 2003, *In Those Days*, 1947.**

**January 21 & 22, 2003, *My Schoolmate / Mein Schulfreund*, 1960.**

**February 3 & 4, 2003, *A Call Girl Named Rosemarie / Das Mädchen Rosemarie*, 1959.**

### FACULTY UPDATE

**Johannes von Moltke's** current research focuses on postwar German cinema. He has recently presented talks on this subject in New York, St. Louis, and San Diego. In May 2002, he participated in a panel organized by the Goethe Institute for the opening of the Lincoln Center film series *After the War, Before the Wall: German Cinema 1946-1960*. After a leave of absence during which he completed his book on the place of home(land) in German film (entitled *No Place Like Home: Locating Heimat in the German Cinema*), he returns to teaching film theory and German film history in Winter Term 2003.

## A Different Image

Professor Frances Gateward arranged three film series. First, the African American film series was in conjunction with two of her courses: "Women Directors of the Black Diaspora" and "Survey of African American Cinema." All 20 films were directed by Black American directors and screened at the Michigan Theatre. One film, *Chameleon Street* (1989), was hosted by the director Wendall B. Harris, Jr., and also present for questions with him was the producer, cinematographer, and several actors.

The Korean series was rare collection of four films booked in only selected areas of the country. Professor Gateward was able to arrange these unique Korean films into Ann Arbor for a one-time screening at the Michigan Theatre. The series included *The Anarchists* (1st Korean/Chinese co-production); *Three Friends* (the first feature directed by a woman); *Eternal Empire* (a historical epic); *L'Amour* (a melodrama about the effects of contemporary social change on the elderly).

The final film series dealt with human rights and gender in South Asian film. One film screened was *Purabanda Kaluwara: aka Death on a Full Moon Day* (1997, Sinhala). This Sri Lankan film was written and directed by Prassanna Vithanage, which focuses on the ethnic conflict in Sri Lanka. It generated international attention, since it has been banned in the country where it was made. Winner of numerous international awards including the Amiens, Fribourg and Singapore International film festivals, it was screened for the first time at the U-M. *Godmother* (1999, Hindi), directed and written by Vinay Shukla, was introduced by Shabana Azmi, actress/UN Ambassador/member of Parliament. It focused on the issue of gender in India and procured Azmi a national award for best actress. The third film was *Gandhi* (1982) written by U-M alumnus John Briley.

### FACULTY UPDATE

**Frances Gateward** edited two books: *Zhang Yimou: Interviews* for University Press of Mississippi and *Sugar, Spice, and Everything Nice: Cinemas of Girlhood with Murray Pomerance*. She also worked as English language editor for the program and catalogue of the Pusan Film Festival as well as the International Women's Film Festival in Seoul.



# WHERE SCREENWRITERS ARE THE STARS!



## Burnstein's Tale!

Congratulations to Jim Burnstein, Film & Video's screenwriting coordinator, and his screenwriting partner Garrett Schiff. Following a bidding war, Burnstein and Schiff sold their spec script *The Quarterback's Tale* to MGM with Marc Platt (*Legally Blonde*) producing. *The Quarterback's Tale* is the story of a young sports fan who lands a PR job with the NFL and discovers that his hero, a quarterback, has major flaws on and off the field. Burnstein and Schiff's previous sales include *Genius* (MTV/Paramount), *Naked Shakespeare* (Patchwork Productions) and *AWOL* (optioned by Myriad Pictures and producer Paul Rosenberg). Burnstein's credits include *Renaissance Man* (directed by Penny Marshall and starring Danny DeVito) and *D3: The Mighty Ducks*



Joe Stillman (*Shrek*), November 2001. Stillman covered writing animation scripts for both film & TV. Also, advanced screenwriters pitched animation film ideas to Stillman.



Christopher McQuarrie (*The Usual Suspects*), October 2001. McQuarrie did three full days of master class lectures and individual scene work with the upperclass screenwriters.

*"The highest compliments to our screenwriting program have come from our Gindin Visiting Artists. After touring our state of the art screenplay library and working with our students in special master classes, Chris McQuarrie turned to me and said: 'Man, I wish I could be a student here.' A few weeks later Joe Stillman said the exact same thing."*

Jim Burnstein



## ...AND WHERE

The James C  
features  
S



David Goyer (*Blade*), December 2001. Along with returning to his hometown, Ann Arbor, and screening his film, *ZigZag*, Goyer did an evening discussion on his dual process of writing and directing *ZigZag* for Film & Video's screenwriters.



Kurt Luedtke (*Out of Africa*), September 2002. The upperclass Film & Video screenwriters worked with Luedtke on their story outlines. Winter Term 2003, Luedtke will return to discuss rewrites for their first draft.



Jonathan Glickman (Producer, Spyglass Entertainment), September 2002. Producer Jonathan Glickman discussed the film industry from a producer's point of view and gave feedback on screenwriter's pitches.



**HOPWOOD AWARDS 2002**

**Drama/Screenplay Major Hopwood Awards**

- Andrea George, \$5,000
- Jonathan "Yoni" Brenner, \$5,000
- Jordon Rosenberg, \$3,500

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

- Jonathan "Yoni" Brenner, \$5,000

**Leonard & Eileen Newman Prize for Dramatic Writing**

- Aaron Celious, \$1,000

**United Talent Agency Scholarship for Screenwriting**

- Amol Parulekar & Paul Malewitz, \$2,500.

**STAR SCREENWRITERS**

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.

**Gindin Visiting Artists Series**  
the industry's best working  
screenwriters & filmmakers.

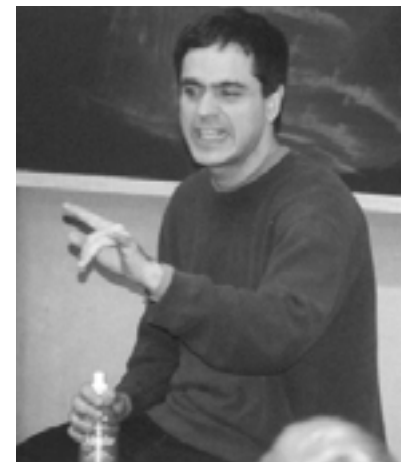
**TEACH!**



Jim Burnstein, John Sayles, and Gaylyn Studlar in the Donald Hall Collection. On the library, Sayles said, "I wouldn't go to class; I'd watch films all day long!"



In November 2002, Miguel Arteta (*Star Maps*: Director, *The Good Girl*) shared his journey as an independent filmmaker on *Star Maps*. Four screenplay first acts were read in class followed by Arteta's critique.



Hillary Seitz (*Insomnia*), October 2002. Seitz discussed "The Writing of *Insomnia*" and did scene analysis of advanced screenwriter's work.



Screenwriter/filmmaker John Sayles (*Lone Star*), April 2002. Sayles spent an afternoon with the Film & Video screenwriters sharing his vast knowledge and experience.



# Integrated TV Studies and Production Course Produced Four Original Situation Comedies



David Pollock

A standing room only crowd turned out for the premiere of *Money For Nothing*, *Collegit'ude*, *My Life at Greeks*, and *Wiser Buds*, four original situation comedies, written, produced, and directed by the students in FV 366/402. The course, a 6-credit integrated studies and production course, was taught by Professor Bambi Haggins and Senior Lecturer Terri Sarris for the first time in Winter Term, 2002.

With a course development grant from CRLT (Center for Research, Learning and Teaching), Haggins and Sarris spent a week in November in Los Angeles on the popular CBS situation comedy *King of Queens*, observing the process of creating a sitcom from first table-read through production. Television producer and writer David Pollock, whose numerous television credits include *M\*A\*S\*H* and *Frasier*, was instrumental in arranging their visit and during winter term, Mr. Pollock spent a week with the class, reading the four first-draft scripts and giving his invaluable comments and suggestions.

Prior to Mr. Pollock's visit, each of the 15 students in the class had pitched an idea for an original situation comedy. Four of these were then chosen for production of



a pilot episode. Students worked in teams to write, cast, rewrite, rehearse, rewrite, and rewrite, the four shows. Each team had only one week of studio class time in the Garrison multi-camera studio in which to direct their productions. Productions were then edited on Final Cut Pro and AVID.

The four pilots produced were:

*Money For Nothing*, created and written by Amber Mitchell, directed by Anya Tatum and edited and co-produced by Deborah Powers.

*Collegit'ude*, created by Joaquin Elizondo, written by Joaquin Elizondo, Dena Zamore, Sheonna Mix, and Theresa Ezenwa, directed by Sheonna Mix, produced by Dena Zamore and Theresa Ezenwa.

*My Life At Greeks*, created by Traci Weintraub, written by Traci Weintraub, Maya Mulkern, Linde Levin, and Sally Edger, directed by Traci Weintraub.

*Wiser Buds*, created by Heather Blanda, written by Heather Blanda, Weston Hall, Michelle Nicholson, directed by Ugboaku Opara, produced by Michelle Nicholson.

At their public screening, all four shows met with enthusiastic audience response. A reception at the Michigan League followed. With the success of the productions and the class, Haggins and Sarris are looking forward to teaching the course again in Winter Term 2004.

## FACULTY UPDATE

**Bambi Haggins** is the television studies scholar for Film & Video Studies. Her work interrogates issues of representation, identity formation and audience across media and has appeared in *Emergences: Journal for the Study of Media and Composite Cultures* and *Velvet Light Trap*. Her article, "Laughing Mad: The Black Comedian's Place in a Post Civil Rights Era American Comedy," can be found in Frank Krutnik's *American Comedian Comedy* (Routledge Fall 2002). Haggins edited, with John T. Caldwell, *Identity, Globalization, Convergence: Ethnic Notions and National Identity in the Age of Television and Digital*, an anthology that expands and updates their co-edited two volume *Emergences*.



Still image from *Measure* by 33 Fainting Spells, 2001

In March 2002 and in conjunction with an interdisciplinary course taught by Terri Sarris and dance performer Peter Sparling, the first *Ann Arbor Dance on Camera Festival* offered local audiences two different programs of recent and historical screen dance works. The festival featured a sampler of the UM Library's recent acquisitions and works direct from the *Dance on Camera Festival 2002* at Lincoln Center in NYC.

Made specifically for the screen by artists from the USA, Australia, Great Britain, Belgium, the Netherlands, and other international centers, these "dances for the screen" celebrate the inventive and telling interplay between the eye of the beholder and the human figure within the frame of the camera. The two different evenings of works featured such international festival entries as *Dancers Go Bowling* (Amanda Rabin/Michael DeMirjian), *Elevator World* (Mitchell Rose), *Measure* (33 Fainting Spells), *A Very Dangerous Pastime* (Canada Dance Festival), *In the Heart of the Eye* (Dance Works, Ltd.), and *R.I.P.* (Annick Vroom).

## FACULTY UPDATE

**Terri Sarris'** creative work weaves together dance and media in a variety of forms. In an interdisciplinary "Videodance" course, Sarris continues to explore the intersection of the two art forms. *Fast Forward/Playback*, her recent video installation collaboration with Choreographer Peter Sparling and Architect Ronit Eisenbach was included in the Detroit Tri-centennial "Artist's Take on Detroit" exhibit at the Detroit Institute of Arts in 2001/2002. In 2001, Sarris and Sparling were chosen for the UM Faculty Interdisciplinary Associates Program to further develop their collaborative course in Videodance. Ms. Sarris received a 2003 Art Serve Michigan Creative Artist Grant from the Michigan Council for Arts and Cultural Affairs for an experimental film, incorporating dance.



## Screenwriting Gets Another Big Boost: The Peter and Barbara Benedek Artist-in-Residence Fund

The Screenwriting Program in Film & Video just took another leap forward, thanks to a generous gift from Peter and Barbara Benedek of Los Angeles to establish an Artist-in-Residence Fund. The Benedek's gift allows the program to bring an experienced screenwriter to campus for a term every year for five years. In Fall 2002, Dan Baron (*See Spot Run*) was the first to fill the position. An alumnus and artist from Hollywood, Mr. Baron taught "Introduction to Screenwriting" and an "Advanced Screenwriting Seminar". Jim Burnstein, screenwriting coordinator, says that it is invaluable to the program to be able to bring professional writers to teach.

### United Talent Agency Sponsors Prize for TV Writing

United Talent Agency of Los Angeles will award an annual prize of \$2,500 to the best TV script written by a Michigan student. Peter Benedek, alumnus and head of UTA, proposed the prize to encourage Michigan undergraduates to reach for their best. A similar UTA prize for screenplays has been offered since 1997, and Mr. Benedek, who has read the winning script every year, has been impressed with the quality of writing coming out of Film & Video's Screenwriting Program. He is eager to see the same growth in the area of TV script writing. Film & Video extends sincere thanks to Mr. Benedek for his valuable guidance, support, and encouragement of our efforts to build a nationally recognized screenwriting program.



In October 2002, Peter Benedek conducted an open discussion with the Film & Video students. Benedek's talk focused on representing the writer in the film and television industry.

## DHC 2: Donald Hall Collection Expands to New Heights!

In the last year, Film & Video Studies' Donald Hall Collection, named for the renowned poet and author Donald Hall who taught at Michigan from 1957 to 1975, expanded into the adjacent classroom. The wall between the two rooms was laboriously drilled and opened up to a newly renovated room that now handles 10 viewing stations equipped with new DVD & VHS players, monitors, and headsets. With the expertise of Film & Video Librarian Phil Hallman, the Donald Hall Collection has acquired over 4,000 DVD's and 2,000 scripts for our students and faculty. The library also has a handsome number of videos and laser disks of films not available on DVD. Thanks to a generous gift by Robert Shaye, President and CEO of New Line Cinema and an alumnus of the University of Michigan (BBA '60), DHC's primary mission is to support screenwriting.

### The Ted Salter Film Collection

Ted Salter, the initial artist for the Magic Castle Wall of Fame, passed away at the age of 86. His wife Eileen, on his behalf, left to the University of Michigan's Film & Video Studies an extraordinary and useful gift of his collection of films, film-related materials such as trailers, cartoons, newsreels, and television programs like complete episodes of the *Tonight Show* with Johnny Carson. Without dedicated collectors like Ted Salter, much of our film heritage would be lost. We are most grateful to be the recipients of the Ted Salter Collection.

Ted Salter had operated his own commercial art business in Los Angeles for many years, but performing arts and the Magic Castle were always quite dear to him. Puppet and variety arts performances with his wife Eileen occupied much of his spare time. He demonstrated his Black Painting act as a guest on the television shows *Truth or Consequences* hosted by Bob Barker and also on *The Steve Allen Show*.

**Peter Benedek** is a founder and senior partner of United Talent Agency, one of Hollywood's leading literary and talent agencies, representing such well know talents as Tom Fontana, Dick Wolf, David Chase, M. Night Shyamalan, and the Coen Brothers.

**Barbara Benedek** is a renowned screenwriter of such films as *The Big Chill*, *Men Don't Leave*, and the remake of *Sabrina*.



Ted Salter

Nearly 400 caricatures in the Magic Castle, including those of Orsen Wells, the great Tomsoni, Johnny Carson, David Copperfield, Doug Henning and Henry Blackstone, Jr., bear his signature. On March 10, 1979, Ted Salter was awarded lifetime membership in the Academy of Magical Arts. A book containing 276 of the caricatures was published in 1988 by Nielsen Magic.

In Winter Term 2003, Film & Video's new Projectorhead Series will show 12 weeks of films from the Ted Salter Collection every Thursday evening at 7:00 pm in MLB 2.

### NEW! Projectorhead film series

Projectorhead is a loose organization of faculty, staff and students in the Program in Film and Video Studies who wish to promote an alternative film culture at the University of Michigan by sponsoring events such as the new Thursday night film series. For the Winter 2003 film series schedule see web site:

[www.lsa.umich.edu/filmvideo/projectorhead.html](http://www.lsa.umich.edu/filmvideo/projectorhead.html)

Fall 2002, Thursday Night Film Series included:

- Sept 19: *Greed*, 1925.
- Sept 26: *Hallelujah!*, 1929.
- Oct 3: *Tabu*, 1931.
- Oct 10: *I Am a Fugitive From a Chain Gang*, 1932.
- Oct 17: *Trouble in Paradise*, 1932.
- Oct 24: *Scarlet Empress*, 1934.
- Oct 31: *Cat People*, 1942, & *I Walked with a Zombie*, 1943.
- Nov 7: A Visit with Filmmaker Jon Jost, *6 Easy Pieces* by Jon Jost
- Nov. 14: *Theodora Goes Wild*, 1936, & *When Tomorrow Comes*, 1939.
- Nov. 21: *The Great Waltz*, 1938, & *Ziegfeld Girl*, 1941.
- Dec. 5: *They Drive by Night*, 1940, & *Pursued*, 1947.

## NEW FACULTY



**Richard Abel** is Robert Altman Collegiate Professor of Cinema Studies in Film & Video Studies. Abel taught cinema/media/cultural studies in the English Department at Drake University, where he was the first director of the undergraduate Cultural Studies program and director of the Center for the Humanities. His books include *French Cinema: The First Wave, 1915-1929* (Princeton 1984); *French Film Theory and Criticism, 1907-1939: A History and Anthology*, in two volumes (Princeton 1988); *The Cine Goes to Town: French Cinema, 1896-1914* (California 1994); *Silent Film* (Rutgers 1996); and *The Red Rooster Scare: Making Cinema American, 1900-1910* (California 1999). Several of these books have won national awards, and *The Red Rooster Scare* was a finalist for the 1999 Kraszna Kraus Film Book Award. Recently, with Rick Altman, he edited *The Sounds of Early Cinema* (Indiana 2001); currently, he is editing the *Encyclopedia of Early Cinema* (forthcoming from Routledge) and completing a book entitled *The "Imagined Community" of US Cinema, 1910-1914*. His next project is a study of the relationship that developed between newspapers and moving pictures in the USA, 1910-1915.



**Lucia Saks** is an assistant professor in Film & Video Studies. Previously, Prof. Saks taught for five years in the Media and Communication Program at the University of Natal, Durban, South Africa. Her research interests include comparative approaches to the study of cinema between national and/or geo-aesthetic areas with regard to the production, consumption and interpretation of film, the relationship between cinema texts, race, ethnicity, and identity formation in "transitional societies," and cinematic constructions of Europe and female sexuality in Hollywood cinema of the 1950s and 1960s. She is currently completing a book on the reconstruction of national identity in post-

apartheid South African cinema. Prof. Saks received her Ph.D. in 2001 from the University of Southern California, where she trained in the Critical Studies division of the School of Cinema-Television.

## VISITING FACULTY



**Giorgio Bertellini** (Ph.D. NYU, 2001) is a Postdoctoral Fellow at the Michigan Society of Fellows and a visiting assistant professor in Film & Video Studies. His doctoral dissertation on Southern Italians' film spectatorship in Italy and in New York City at the turn of the 20th century was a co-winner of the 2002 Society for Cinema Studies Dissertation Award. He is currently working on a book based on his dissertation and on an anthology, *24 Frames: A Guide to Italian Cinema* for the London-based publisher Wallflower Press (2003). Bertellini's essays have appeared in numerous periodicals (*Film History*, *Film Quarterly*, *The Velvet Light Trap*, *KINtop*, *Comunicazioni Sociali*), and in a dozen collected works published in Europe, Canada, and in the United States. In 2000, he edited the first-ever special issue on "Early Italian Cinema" for *Film History*. Bertellini has taught film studies at NYU, UC Davis, The School of Visual Arts (New York) and CUNY-Queens College. He has been the recipient of numerous awards and fellowships in the US and Europe, including the Jay Leyda Award for Outstanding Academic Achievement (NYU), the Fondazione Maria and Goffredo Bellonci Award, and three fellowships from the Center for National Research (Italy).

**Jennifer Hardacker** received her MFA from Southern Illinois University. She is a film and video artist whose work concentrates on questions of identity and belonging. Her work has been screened in festivals and salon screenings throughout the States including the Boston Underground Film Festival, Black Maria Film Festival, Madcat Women's International Film Festival, Ann Arbor Film Festival, and the Anthology Film Archives in NYC. Her most recent project, *Wherever You Go, There You Are*, was funded by an Emerging Artist Grant from the Jerome Foundation. Most recently she has taught film production and editing at the New School University in New York City. She has also worked as an editor of television commercials and a feature-length documentary, *Keeping Sound*.



**Sheila C. Murphy** is about to complete her dissertation in the Program in Visual Studies at the University of California, Irvine—and will hopefully have filed it by the time this newsletter is published. She received her BA from the University of Rochester in Art History while working extensively in academic computing. Her dissertation, "Lurking and Looking: Media Technologies and Cultural Convergences of Spectatorship, Voyeurism, and Surveillance," theorizes about the emergence of the "lurker," the passive yet interactive spectatorial user-position necessitated by contemporary audiovisual media. Her essays on this topic have appeared in the anthology *Technologies of Moving Images: From Edison to the Webcam and Strategies: A Journal of Theory, Culture and Politics*. At Irvine, she taught extensively in the Program in Film Studies and the Humanities Core Course. She oversaw the UCI Film & Video Center screening program and she has also served on the Society for Cinema Studies Information Technology committee. Her other research interests include identity and the Internet, video game form and narrative, and the global politics of wireless telecommunications.

## FACULTY UPDATE

**Frank Beaver**, for the last two years, has taught two courses in the Michigan Community Scholars Program. This program is a unique, richly-integrated approach to undergraduate learning that involves theory, creativity, community engagement and social development. It engages more than 50 undergraduate students in intensive media (documentary) work that involves area professional documentarists as lecturers and advisors, community leaders, and cross-campus faculty associates. The Community Partner for the courses and primary advisor is Chris Cook, Emmy-award-winning documentarist and producer-director of the recently acclaimed *The Sprawling of America*.

**Hugh Cohen's** book, *Ingmar Bergman: The Art of Confession*, published by Twayne in 1993 was called by *Choice Magazine* an outstanding academic book. Their reviewer, Maurice Yacowar, wrote that it is a bio-critical study that is "dangerous but successful," adding that it works "brilliantly on the level of re-creation." Yacowar likens the book to watching Bergman's films with "a brilliant commentator murmuring a sensitive, illuminating overlay with none of the annoyance that real commentators practice."

# Film & Video's Screenwriting Faculty participate in LS&A's annual Career Link.

In Fall term, the LS&A Advisory Center organized Career Link. This annual program supports future LS&A graduates by bringing to the UM working professionals in many diverse fields to answer ques-

tions on their respective professions. A big thank you goes out to screenwriters and Film & Video faculty Dan Baron and Jim Burnstein for their participation in 2001 and 2002.



## Film & Video Student Association

Formerly known as Film & Video Club, the Film & Video Student Association provides an opportunity for Film & Video students to network with their peers.

Social activities and major events are planned each term. In November 2002, the Film & Video Student Association visited the Detroit Film Theatre at the Detroit Institute of Arts for a screening of *The Seven Samurai* (a restored print). In connection with filmmaker Jon Jost's visit, FVSA students joined Jost and Film & Video faculty for an informal discussion after the screening of Jost's digital project, *6 Easy Pieces*. Other planned events include the third annual Digital Festus, the 48-hour production marathon in which student teams have 48 hours to write, plan, shoot, and edit short video projects, culminating in a public screening on a Sunday.

## 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 on a separate sheet and attach.)

## To Our Alumni and Other Friends... Support Film & Video Studies

Undesignated giving is one of the most important ways you can support Film & Video. This type of annual support allows the Director to use funds where they are needed most. Film & Video knows how to stretch a dollar, but costs for higher education continue to rise. The support of alumni and friends is vital to our growth. We ask that you consider giving a gift to Film & Video. Please use the form below.

### Film & Video Studies Gift Form

Enclosed is my gift of \$ \_\_\_\_\_

For #363429, AGMLS47

Name (s) \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

E-Mail \_\_\_\_\_

I have enclosed my (or my spouse's) employer matching gift form.

My check is made payable to the University of Michigan.

Charge my gift to  Mastercard  Visa  AMEX  Discover

Account number \_\_\_\_\_

Signature \_\_\_\_\_

Expiration Date \_\_\_\_\_

Send to:

Program in Film & Video Studies

2512 Frieze Building

105 S. State St.

Ann Arbor, Michigan 48109-1285



# FESTIVAL OF MOVES INTO ITS NEW WORKS 5TH SEASON IN 2003!

A major change took place in the 4th (2002) season. UM theatre professor John Neville Andrews became the artistic producer, taking over from Artistic Director Frank Gagliano. The basic mission of the Festival as a developmental workshop for new plays, screenplays, and musicals remained unchanged.

Last season included: the staging of screenplay *Sage* by Film & Video alumna Andrea George; a new musical inspired by 50s' sci-fi films and music of the 60s' called *Wild Women of Planet Wongo*; and a new play *Orchidelirium* by UM's 2001 recipient of the Arthur Miller Award for Dramatic Writing, Dave Carley. In addition, two special offerings happened in 2002. Through generous



*Sage*, a screenplay by Andrea George (Season 2002).  
Directed by Daniel T. Green



*Madame Mao*, a new opera by Bright Sheng.  
Directed by Joshua Major

support from the UM School of Music and the MASCO Corporation Fund, a new opera was workshopped, *Madame Mao*, by UM School of Music professor and MacArthur Foundation recipient Bright Sheng, and *Kitchen Prayers*, a new play conceived and directed by Glenda Dickerson, UM professor of Theatre & Drama.

With the 5th season approaching, the Festival of New Works continues as one of two professional theatres in Ann Arbor affiliated with Actors' Equity, which allows the Festival to mix professional actors with UM student actors to better serve the writer's vision of character and story.

# FESTIVAL Screenwriting OUTREACH



The Festival Outreach program conducted a nine-week (June-August '02) *Writing for Film* program for 16 girls from the Girlstown Foundation, a residential program for abused and neglected teen girls. Screenwriting Coordinator Jim Burnstein was the master teacher, and he was assisted by two Film & Video alumni, David Turner and Andrea George. Burnstein said, "What was exciting about working with these girls is that some are quite talented and could have a future in writing." The summer program went so well that a fall ten-week *Writing for Film* program was set up at the Girlstown residential home with Turner and George as instructors.



## 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; Mary Sue Coleman, *ex officio*

The University of Michigan, as an equal opportunity/affirmative action employer, complies with all applicable federal and state laws regarding non-discrimination and affirmative action, including Title IX of the Education Amendments of 1972 and Section 504 of the Rehabilitation Act of 1973. The university of Michigan is committed to a policy of non-discrimination and equal opportunity for all persons regardless of race, sex color, religion, creed national origin or ancestry, age marital status, sexual orientation, disability, or Vietnam-era veteran status in employment, educational programs and activities, and admissions. Inquiries or complaints may be addressed to the University's Director of Affirmative Action and Title IX/Section 504 Coordinator, 4005 Wolverine Tower, Ann Arbor, Michigan 48109-1281, (734) 763-0235; TDD (734) 647-1388. For other University of Michigan information call: (734) 764-1817.

**University of Michigan  
Program in Film & Video Studies  
2512 Frieze Bldg  
105 S State Street  
Ann Arbor, MI 48109-1285**

ADDRESS SERVICE REQUESTED

First Class  
U.S. Postage  
**PAID**  
Ann Arbor, MI  
Permit No. 144