



PROGRAM IN

# Film & Video Studies

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

Winter 2004

- Practicum for the Screenwriter
- James Gindin Visiting Artists Series
- Film & Video Non-Instructional Staff

Frame enlargement from  
*Last Heroes of the Plastic West*



It's hard to believe that in September 2003 I started my ninth year as Director of Film & Video. All academic programs are forever changing, with newly enrolled students and the inevitable faculty turnover, unexpected challenges as well as carefully planned successes. While some elements of Film & Video are ever changing, we boast an amazingly committed group of non-instructional staff. Film & Video staff are characterized by their willingness to go beyond the call of duty in helping students in everything from registration to internships, from checking out equipment to finishing media projects. I can't articulate strongly enough how important Film & Video staff

## FROM THE DIRECTOR'S CHAIR

are to our organization, to our morale, and to our success as a unit. Our staff and their accomplishments are highlighted on page 6 of this newsletter.

Also highlighted in this issue is our thriving Certificate Program in graduate film studies. As the article (page 3) details, talented students been drawn to this course of study from across the College. Our screenwriting program continues to thrive under the leadership of Jim Burnstein. As of this writing, we have already hosted four eminent screenwriters as Gindin Visitors in the Fall 2003 semester. In summer 2004, we will undertake the sixth season of the Festival of New Works under the leadership of Mary Lou Chlipala (managing director) and John Neville-Andrews (artistic producer).

As demonstrated in the Festival's co-sponsorship with the departments of Theatre & Drama and English, the desire of Film & Video to forge effective bonds with other units is strong. This desire is also shown through the innovative team-teaching of our faculty that results in course offerings such as *Practicum for*

*the Screenwriter* (See cover photo and page one). Next year, we will begin an experiment in linking studies and production courses in digital media. This will be made possible by the recent addition of Sheila Murphy, our new faculty hire in digital studies. We wish to welcome Sheila and two new affiliated senior faculty, Lydia Liu (Asian Languages & Cultures) and Barbara Hodgdon (English). In spite of gains, there are also losses: We must say adieu to Frank Beaver, who has decided to retire.

As you may be aware, the State of Michigan is in the process of instituting budget-cuts that are impacting every element of our existence—staffing, faculty lines, equipment, and our ability to bring to campus industry professionals. We ask for you to give financially so that we may give our current and future students the kind of superior education that has been associated with the University of Michigan—and Film & Video Studies.

Warm Regards,  
Gaylyn Studlar, Director

## Professor Frank Beaver Retires from Film & Video Studies after 35 years at the U-M.



Frank Beaver and his former student John Nelson holding Nelson's 2001 Oscar for Visual Effects in *Gladiator*.

Frank E. Beaver, Professor of Film & Video Studies, retires at the end of the 2004 academic year. Frank taught film studies widely across the curriculum and influenced the careers of many students. Frank came to Film & Video in 1995 from the Dept. of Communication Studies, where he served as Chair from 1987 to 1991. In 1989, he was named Arthur F. Thurnau Professor, an honor that recognizes outstanding contributions in teaching.

Professor Beaver has published extensively on the art and history of the motion pictures. His books include: *Bosley Crowther: Social Critic of the Film*, *On Film: A History of the Motion Picture*, *Dictionary of Film Terms*, *Oliver Stone: Wake up Cinema*. Prof. Beaver's research interests include socio-political history of the motion picture with particular focus on social criticism of film, and on statutory and self-regulatory controls of motion picture expression. He serves as general



"Frank Beaver was my teacher, supporter, cheerleader and friend back when almost no one was applying for any of those positions. He has a pure and good heart, and a true devotion to his students and their dreams. I'm proud to know him and can't believe he's going to retire and leave all us kids on our own."

—Filmmaker & U-M alumnus  
Lawrence Kasdan

editor of Simon and Schuster's *Twayne Filmmakers Book Series*. Prof. Beaver is the producer and director of the documentary films *Under One Roof* and *If I Were Free*, and he was the writer and host of a four-part television series, *Art of the Film*. For 25 years, he has been film commentator on the statewide University of Michigan radio stations.

Goodbye, Frank. The faculty and students of Film & Video will miss you.



# PRACTICUM FOR THE SCREENWRITER

## A New Interdisciplinary Course in Film & Video Studies



In April '03 James Gindin Visiting Filmmaker Alexander Payne (*About Schmidt*) worked with the Practicum class as a writer and director. To the writers Payne analyzed scripts and made suggestions regarding the first cut of trailers.

**P**racticum for the Screenwriter is a team taught interdisciplinary course offered by Film & Video and Theatre & Drama. This senior level workshop course fully involves the screenwriter in the entire process of bringing her/his original work to life on screen. Given that filmmaking is by nature a collaborative art, this course's ultimate objective is to teach screenwriting, acting, and film production students to appreciate, respect, and gain some understanding of their fellow students' crafts while developing their own specialty. This course is taught by Film & Video's Screenwriting Coordinator Jim Burnstein, Lecturer III in Filmmaking Robert Rayher, and Theatre & Drama's Clinical Assistant Professor of Performance Janet Maylie.

The class was divided into two groups. Each group consisted of a screenwriter and their screenplay, film production students, and BFA actors from Theatre & Drama. By the end of the course, each group produced a 16mm trailer and a sequence on their screenplay.

The first group worked on Josh Izenberg's *Last Heroes of the Plastic West*. Izenberg's *Last Heroes*, an action road movie with a lot of old-fashioned country music, won several writing awards in 2003: a Hopwood award, the Leonard and Eileen Newman Dramatic Writing Award, the United Talent Agency Award in Screenwriting,

and it was staged in the Festival of New Works' Arena Theatre. The actors included Zach Dorf, Brad Fraizer, Alex Mendiola, and Johanna Schuster-Craig, and its production team was Nikhil Mavinkurve, Producer; Ben Ros, co-Cinematographer; Kyle Wilamowski, Director; Abbie Wisdom, co-Cinematographer.

*Darsan*, a screenplay by Lindsay Trapnell, was the second screenplay chosen for the Practicum course. *Darsan* tells the story of an arranged Indian-American marriage with a *Will & Grace* surprised twist. The actors were Jesse Nager, Megan Powell, Toni Trucks, and Paul Wyatt, and the production team included Joseph Poniatowski, camera operator, Leanne Shultz, Director of Photographer & Co-Producer, Joel Smiedendorf, Recordist, and Lindsey L Zamp, Director & Co-Producer.

The cover photo of this newsletter is a frame enlargement from *Last Heroes of the Plastic West*. Here is a trivia question for all of you film lovers; what Ford film, starring John Wayne, uses a similar doorway shot?

(answer on page 8)

"The only place most screenwriters see their work is in their own imaginations. This course gives specially selected writers a sense of how difficult the filmmaking process is every step of the way. But at the end of the journey, writers have the unique thrill of seeing their words come alive on screen, thanks to the talents of their fellow students who are actors and filmmakers. Perhaps this will inspire them to keep writing on those many lonely days that lie ahead..." —Jim Burnstein

"By working closely with the screenwriting as well as the production students for the entire term, student actors experienced firsthand how the collaborative process can shape a character. This broadens and deepens the actor's perspective." —Janet Maylie

"As an actor, I learned about film in such a different way. I truly felt that I had a voice in the other aspects of production... I loved being able to critique a script and contribute ideas, receive rewrites, and then put it [the script] on its feet as an actor. Then, it was great to see it on a screen... It was a privilege to be in the class." —Meghan Powell, BFA in Theatre & Drama

"At its best, creative collaboration in the arts can open up the world to us in a personal way. One of the great values of this course has been that students have learned to listen to others involved in the artistic process, to trust that they can connect with others who have different expertise and experience. Through collaboration in shaping and filming a screenplay, students from varied cultural backgrounds and academic traditions can grasp the power of a discipline other than their own, and unite to realize ideas and emotions in a vital artistic product." —Robert Rayher

"As a screenwriting student I was surprised and excited at how interested the other students were in collaborating on the script. While it is ultimately still your job to rewrite the script, you are provided with a vast amount of input from the other students. It is important to learn how to take criticism, notes and advice and make it your own in a way that is most conducive to the script." —Lindsay Trapnell, Film & Video Alumnae

"My experience in the Practicum class provided me with an amazing step forward in film production that will undoubtedly influence my future work." —Kyle Wilamowski, Film & Video Alumnus '03

# FILM & VIDEO PARTNERSHIPS

## ENHANCE THE UNDERGRADUATE EXPERIENCE

Film & Video Studies in conjunction with other units from across campus continue to co-sponsor numerous film events and guest artist appearances. Film & Video takes pride in this cross discipline sponsorship. Financial partnering is a necessary practice, but also, rewarding for the undergraduate educational experience at the U-M.

### Madame Satan Sponsors:

Film & Video Studies  
Latin American and Caribbean Studies (LACS)  
Atlantic Studies Initiative (ASI)  
Michigan Theater Foundation

The Midwestern premiere of an award-winning film *Madame Satan*, by Brazilian-Algerian filmmaker Karim Ainouz was presented at the U-M in March. This is first feature-length film for Ainouz, who has a degree in architecture from the University of Brasilia and studied filmmaking in New York City. *Madame Satan* is a gripping biographical portrait of a black transvestite from the popular Rio de Janeiro neighborhood of Lapa. She became famous for her extravagant public performances using an alias borrowed from the eponymous Cecil B. DeMille film, *Madame Satan*. Awarded "Best Film" at the Chicago International Film Festival, featured at Sundance and the Guadalajara Mexican Film Festival of 2003, *Madame Satan* is a beautifully crafted art film with a serious social message.

### Christine Choy Sponsors:

Chinese Student Association  
Michigan International Development  
United Asian American Organizations,  
Center for International Business,  
Business School  
Film & Video Studies

Filmmaker Christine Choy, Chair of Graduate Film and Television Program at New York University Tisch School of the Arts, did a lecture/discussion and premiered her new film, *Sparrow Village*, a documentary on rural China at the U-M.

### Grass-Roots Brazil: Four Short Films of Eunice Gutman Sponsors

Director Gutman participated in a Q&A after the screenings.

Film & Video Studies  
Atlantic Studies Initiative  
Latin American & Caribbean Studies  
Lesbian Gay Bisexual & Transgender Affairs  
Office

Romance Languages & Literatures  
Women's Studies Program  
Dept. of Ethnic Studies at Bowling Green State University

*So no Carnaval/Only During Carnival* (12 min) this film showed two differing perspectives on the common practice of transvestitism during the early Carnival in Rio de Janeiro.

*Amores de Rua /Street Lovers* (27 min), a film that takes a fresh look at female and transvestite prostitution, and the measures they themselves have taken to empower and protect each other. Honorable mention, NY Film Festival; Best Video, Jornada Internacional de Videos e Filmes da Bahia, Brazil; First Prize, Films and Videos of Latin America and the Caribbean, La Mujer y El Cine Festival, Mar del Plata, Argentina.

*O Outro Lado do Amor/The Other Side of Love* (37 min), interviews and demonstrations on the subject of AIDS in Brazil during the 1990s documents HIV positives, medical experts, and transvestites interweave their impressions and experiences of the disease.

*Segredos de Amor/Love's Secrets* (31min) is an intimate portrait of a lesbian couple in Rio de Janeiro culminates in interviews with marchers with the international Gay and Lesbian Association on the city's main streets. One of the first Brazilian films to openly address homosexuality from an unambiguously lesbian point of view.

Since studying film at INSAS in Brussels, Belgium, award-winning documentary filmmaker Eunice Gutman has documented the public emergence of the feminist, gay rights, Afro-Brazilian, and community-based development movements since the late 1970s in her native Brazil.

### Okada & Yoshida Sponsors:

Center for Japanese Studies  
U-M's Humanities Institute  
Asian Languages & Cultures  
International Institute  
Program in Film & Video Studies

In November 2003, living legends Director Kiju Yoshida and Actress Mariko Okada made a rare visit to Ann Arbor for a series of public events. They are two of the most important figures in postwar Japanese film. Yoshida, along with Nagisa Oshima, led the New Wave breakout in the 1960s, and Okada is perhaps the most celebrated actress still working in Japanese film today, having performed for nearly every major director of the postwar era.

Upon arrival, they attended a Reading, Signing, and Reception for Yoshida's new book, *Ozu's Anti-Cinema* (Center for Japanese Studies Press, 2003). Every page displays the sensibility of one artist discussing another—this is probably a book that only a filmmaker could write. The next day, they screened their 2002 film, *Women in the Mirror* (*Kagami no onnatachi*), introducing the film and then fielding questions afterwards. It touches on the reunion of three women: an elderly woman who was in Hiroshima at the time of the atomic bomb, her daughter who lost her memory and disappeared, and her grandchild.

On their last day in town, they met with students and then participated in a symposium entitled, *Talk Show: Ozu's Anti-Cinema*. This was a discussion with the two film artists lead by University of Chicago's Michael Raine, a specialist in postwar Japanese cinema. Yoshida was famous for criticizing Ozu back in the days of the New Wave, when he was an assistant director at Shochiku Studios. Okada acted for Ozu in *Autumn Afternoon* and *Late Autumn*. They shared their insights and memories of the master on this, the year of Ozu's 100th birthday.



Professor Markus Nornes leads the Q&A after the film *Women in the Mirror* with actress Mariko Okada and Filmmaker Kiju Yoshida.



# Graduate Certificate Program

## Promotes Versatility in Teaching and Scholarship



Certificate graduate Ellen Scott and Professor Richard Abel meeting in the Donald Hall collection.

The Graduate Certificate Program in Film Studies is a small but vital program that allows students accepted into or already enrolled in a graduate degree program at the University to gain specialized knowledge in the study of film and electronic media. Courses offered through the certificate program in recent years include: *Film Historiography*, *Hitchcock and Feminist Film Theory*, *Seminar in Bertolt Brecht*, and *French Film*, among others. The purpose of the program's five course sequence is to give graduate students in various fields of inquiry the opportunity to enhance their versatility as potential teachers and scholars by training them in film as both a topic of interdisciplinary intellectual investigation and as disciplinary-specific area of study.

Ellen Scott, a fourth year doctoral student in the Program in American Culture speaks of this dual aspect of the program: "The Film & Video Certificate Program has been absolutely invaluable to my course of study... providing me with training flexible enough to allow for my interdisciplinary cultural interests to be expressed but rigorous enough to provide me with the skills and knowledge necessary to feel confident as a film studies candidate on the job market." Ellen's scholarly work centers on film reception in African-American communities and highlights the relationship between film reception and race-based state and local film censorship during the Production Code era (1934-1968).

Many graduate certificate students serve the important role of graduate student instructor (GSI) in core classes required of undergraduate majors. These courses include FV236, *Art of the Film*; FV350, *American Film History*; FV360, *History of*

*World Film*; and FV370, *Television History*. Sheila Skaff, a student in the certificate program, places her experience as a GSI for Film and Video within an overall context of learning: "Film & Video has helped me tremendously. The courses offered in Film & Video have been a perfect companion to my graduate coursework in Comparative Literature, but Film & Video offers even more than excellent courses. I have worked with Film & Video professors who have a strong sense of the importance of mentorship in teaching and dissertation writing. Film & Video uses the graduate student instructor positions as an opportunity for teaching graduate students how to teach, which I have found invaluable in my education at University of Michigan."

Charles Gentry, a certificate student whose home unit is the Program in American Culture, has been a graduate student instructor for a number of Film & Video and American Culture courses. He recently advanced to teaching a course of his own design on melodrama in American theater, literature, and films. Katrina Mann, another graduate student in the Program in American Culture, has remarked on the ways in which her departmental studies have been enriched by her experience as a certificate student: "It is vitally important to understand the ways in which visual texts help to construct our worldview as a culture. The certificate program has broadened my methodological approach to American culture and history and has intensified my intellectual curiosity not only for the past that I study, but also the present in which I live."

Past graduates of the certificate program in Film & Video have acquired faculty positions at American University, Colgate, and Princeton. Dick Abel, Director of Graduate Studies, reports that, "due to the recruiting efforts of several faculty, a half dozen or more new graduate students are signing onto the program, and they bring with them expertise in a wide variety of other

disciplines such as Architecture, History, Romance Language and Literature, and Women's Studies. The certificate program is already established within the College of LS&A and will no doubt play an important role in attracting students to Michigan for graduate work."

## Video Workshop with the Girlstown Foundation



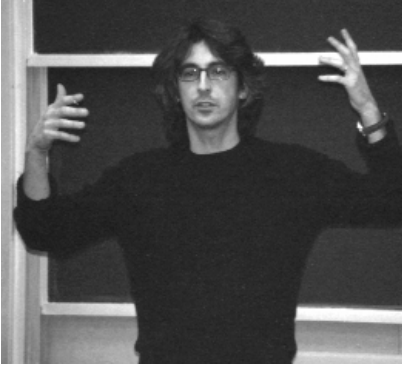
Terri Sarris (right) with two Girlstown students.

Film & Video faculty Terri Sarris, in conjunction with a ArtServe Michigan Creative Artists Grant and in collaboration with the Festival of New Works Outreach program, conducted a one week video workshop in June '03 with the Girlstown Foundation, a residential program for abused and neglected teen girls. The workshop took place in the U-M Frieze Building. Sarris divided the girls into four groups with each group creating a script, shooting, and editing a completed short video by the end of the week. Senior screenwriting student Carolyn Schilling was Sarris' assistant on this project.

## FACULTY UPDATE

**Terri Sarris** received an ArtServe Michigan Creative Artists Grant to direct a ten-minute experimental dance/media piece entitled, "lift." In conjunction with the grant, she taught video making workshops to two groups of teens from Cass Technical High school in Detroit and with the Girlstown Foundation at the U-M. Sarris was chosen along with 28 other Michigan faculty to tour the state as part of the "Michigan Road's Scholars" program. This bus tour traveled 1300 miles throughout Michigan during five days in May with the goal of introducing faculty to the industry and economy of the state. In 2002/03, Sarris was selected for an LSA Excellence in Advising Award in recognition of excellence in undergraduate advising.

# WHERE SCREENWRITERS ARE THE STARS!



Alexander Payne (*About Schmidt* and *Election*), April '03.  
As a writer/director, Payne discussed filmmaking from each perspective.  
Payne conducted master class with advanced screenwriting students,  
analyzing their first ten pages.



**right to left:**  
David Turner, Tyler Lieberman, Victor Friedman, and Jim Burnstein



## Hopwoods and Related Writing Awards to Film & Video Students, 2003

### Drama/Screenplay Undergraduate Hopwood Award:

Tyler Lieberman, \$7,000  
David Turner, \$4,000  
Josh Izenberg, \$3,000  
Victor Friedman, \$2,000

### Naomi Saferstein Literary Award in Screenwriting:

Tyler Lieberman, \$1,000

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

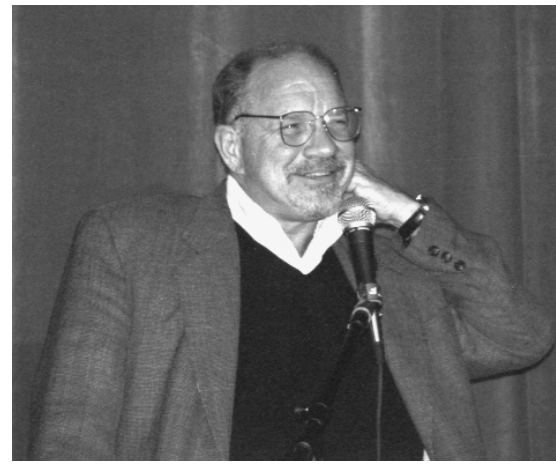
Josh Izenberg, \$1,000

### The Kasdan Scholarship in Creative Writing:

Cole Redlawsk, \$5,500  
(English Major for Fiction)

### United Talent Agency Scholarship for Screenwriting:

Josh Izenberg, \$2,500



## ...AND WHERE

### The James C. features S



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 in December.



David Benioff (*25th Hour*), September '03.  
Benioff listened to screenwriter's pitches and  
spoke on writing the adaptation of his novel,  
*The 25th Hour*, to a screenplay.





Paul Schrader, screenwriter and filmmaker, September '03. Film & Video screened four of Schrader's films: *Taxi Driver*, *Raging Bull*, and *Affliction* in conjunction with the Michigan Theatre, and Schrader's *Mishima* in Film & Video's Projectorhead series. Schrader participated in two Q&A's with the local audience at *Taxi Driver* and *Affliction*.



Schrader spent three full days in Film & Video. Schrader demonstrated his unique process of story telling and presented his screenwriting principles to full houses of Film & Video students.

# STAR SCREENWRITERS

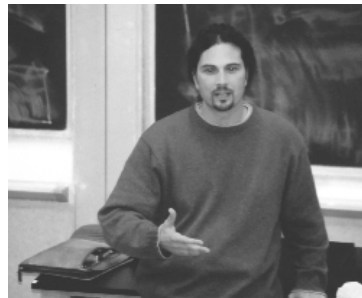
# TEACH!

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.

*"The Gindin Visiting Artist program serves to enlighten all screenwriting students while providing an incentive for students to succeed. By making it to the top of our screenwriting curriculum, you get the chance to tell your story to the likes of the legendary Paul Schrader—have your opening scenes analyzed by screenwriting phenomenon David Benioff—your first act critiqued by charismatic writer-director Alexander Payne—and if you're really lucky, your entire screenplay broken down by Academy Award winning screenwriter Kurt Luedtke. On top of that, you get to have lunch at Zingerman's with these folks. Seriously, does life get any better than this for young screenwriters?"*

**Jim Burnstein**



Tom Brady (*The Hot Chick*), November '03. Harvard educated and a theatre background, Brady shared his journey into screenwriting and directing comedy. In special master classes for advanced screenwriting students, Brady listened to readings of first acts and provided insightful analysis.

# Film & Video Non-Instructional Staff:

## the Little Engines That Do Every Day for Film & Video

**Mary Lou Chlipala**, Film & Video's Program Coordinator and the Festival of New Works', Managing Director. Mary Lou started her theatre career as a high school Drama teacher in Michigan and Colorado before moving into theatre producing. Mary Lou spent the next 17 years working in Pittsburgh at the Carnegie Mellon School of Drama where she was managing director of CMU Drama's Showcase of New Plays. What attracted Mary Lou to the U-M was the University's commitment to writers, especially Film & Video's Screenwriting program and the James Gordin Visiting Artist Series. Mary Lou has been instrumental in the founding and development of the U-M Festival of New Works, now in its sixth season. In particular, she has been at the creative as well as managerial center of the Festival's outreach efforts.

**Robert Davis**, Media Engineer III at Argus, started at the U-M October 2002 and spent 4 years in the US Navy as a Radar operator 1972-76. He graduated from Central Michigan in 1981 with a BS degree in Broadcast and Cinematic Art. Robert worked for 20 years for Continental Cable, Mediaone, and Comcast as a video tech/tech supervisor, where he was director of High School Sports Coverage and Local Productions.

**Connie Ejarque**, Key Administrator in Film & Video, worked in the U-M Economics Dept. for three years before coming to our unit. Connie is a native of Michigan and enjoys spending her free time with her husband and four children. Connie is a whiz with numbers, which is a good thing since one of her primary responsibilities is the formulation of our yearly budget and monthly reconciliation of our finances.

**Philip Hallman**, Film & Video's Information Resource Coordinator for the Donald Hall Collection, returned to Ann Arbor in 1999 after having spent six years in New York City. He holds a B.A. (Film & Video Studies and History of Art) and a M.A. in Cinema Studies from NYU. In addition, he worked as a photo librarian for Archive Photos and as media director for Ambassador Media Service, where he created the first and second editions of Ambassador's Media Guide, a unique reference book that lists top quality documentaries and feature films. Phil is the "guru" of the Donald Hall Collection. He is in charge of ordering all visual materials for the collection as well as all scripts, and his wide knowledge of film makes him a unique resource to our faculty and students. In October of 2003, Phil and faculty member Sheila Murphy conducted a special workshop for FV honors students to introduce them to library and internet research resources.

### Philip Hallman selected for LS&A Staff Spotlight.



The LS&A Staff Spotlight recognizes and celebrates achievements and contributions staff make to the successful operation of the College. In Fall Term '03, Phil Hallman was selected for his dedication and exemplary performance to the LS&A Staff Spotlight.

**Robert Hoffman**, Chief Media Engineer, has worked in the U-M's Argus TV studio facility since 1996. He has over 20 years of experience in electronics/engineering, and was selected to be the chief engineer of Argus studio after the retirement of Paul Buisch.

**Sue Kirby**, Department Secretary, has been with the university for almost 15 years, and has been an important member of the Film & Video staff for 6 years. She is secretary to the Director, as well as an academic secretary. She has worked in the Registrar's Office, Rackham Graduate School, Graduate Electrical Engineering and Computer Science. She is the person students see if they have academic questions, need to get on waitlists, obtain overrides, grade changes, or advising appointments or solve just about any other administrative issue. She is famous for the quality of the casebooks that she turns into the college to support our hiring and tenure/promotion cases. Sue believes students should be able to get their problem solved in one place, and she works hard to make sure their academic questions are answered correctly and promptly.

**Sarah Lloyd**, Academic Services Secretary, has worked in Film & Video since December of 2000. She has been with the U-M since 1991, where she started as a pre-school teacher at the U-M Hospitals Child Care Center. She eventually became an outpatient clerk at the University hospital, working for the Departments of Radiology and Radiation Oncology. Working with Film & Video students seemed a natural progression since her degree is in Theatre Arts from Denison University, and her father was a professional photographer. Her favorite activity is to attend Shakespeare plays at the Stratford Festival of Ontario, and her goal is to see every single Shakespeare play ever written performed live.

**Steven Pratt**, Theatre Technician II, is in charge of Set Design and Lighting for Television. He has been with the university since 1985.

**Mike Williamson**, Media Engineer II, recently graduated with High Honors from the U-M with a degree in Film & Video. He completed a written honors thesis on *The Weimar films of Fritz Lang*, as well as a number of short film and video projects. He currently oversees the Film Equipment Room and assists faculty with workshops and in-class productions.

## Congratulations Al!

### 30 Years of Service to the University of Michigan!



Al Young, Media Consultant, is primarily responsible for Film/Video Studies' film production facilities and equipment loan. He offers technical workshops in cinematography and sound recording, and is a technical adviser for student productions.

Al has an Associate Degree in Electronics Engineering from Washtenaw Community College. He started at U- M at the Audio-Visual Center Film Production Unit, where he served from 1972 to 1979. In 1979, he became a broadcast engineer at the U-M Michigan Media Resources Center. In 1984, he became the service manager for the university's Media Microcomputer Repair Service and in that same year, he started as a lecturer in new technologies for the Department of Communication. In 1996, Film & Video enticed Al to join our program as a Media Consultant.

Al is a "jack of all trades" who has proven himself to be indispensable to students and to the production area. Congratulations to Al on his commitment to the University, to our students and to Film & Video.



# Film & Video's Honors Concentration

by Mike Williamson



The Honors Concentration offers qualified Film & Video majors the opportunity to carry out an independent work such as: research-based written thesis or a screenplay, film, video, or digital production. It also opens the student up to a variety of special services such as financial support for his/her honors work that have been made available to

Film & Video students through generous gifts of donors. Honors students must not only have a required grade point in the major and in all their LS&A coursework, but they also must show potential to independently undertake and finish a project that is the equivalent of graduate level work.

## Zach Evans' Honors Project

*Fall to Winter*, the Honors Project film of recent Film & Video '03 graduate, Zach Evans, is a good example of an Honors project at its best. In titling his film *Fall to Winter*, Zach, touched on one of the important aspects of undertaking an honors film production. After he was chosen from a large number of applicants, Zach spent both the fall and winter semesters of 2003 carefully honing his thesis film. The result is an intimate, Bergmanesque look at a troubled father-son relationship. At the Film & Video Term-End Screenings in April '03, *Fall to Winter* was named Best Drama.

"One of the advantages of an honors project," Zach says, "is the amount of time it allows to undertake a personal project and explore all of the different aspects of film production." Zach's initial decision was to work on a shorter project, which allowed him to focus on the details, a choice he recommends to future honors students.

Zach got an early start on movie-making in Film & Video, choosing to focus on courses in production and screenwriting as an underclassman. Along with these



courses, Zach credits the many experiences working with his peers as providing the technical knowledge needed to achieve a realistic tone for his Honors story. He has expressed his gratitude for the rigorous advising process, headed Terri Sarris and Robert Rayher, that helped him, particularly in the editing phase.

Having shot *Fall to Winter* on 16mm film, Zach edited digital video transfers and is currently getting a film print made. Zach has made the move to Los Angeles, and on behalf of Film & Video, we wish him the best of luck.

## NEW FACULTY



**Sheila C. Murphy** is beginning the academic year as a newly hired assistant professor of digital media studies in FV. She spent the 2002-3 academic year with us as a visitor. Sheila completed her dissertation in the Program in Visual Studies at the University of California, Irvine and received her B.A. from the University of Rochester in Art History while also working extensively in academic computing. Her dissertation, "*Lurking and Looking: Media Technologies and Cultural Convergences of Spectatorship, Voyeurism, and Surveillance*," theorizes 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*. Her research interests include identity and the Internet, video game form and narrative, and the global politics of wireless telecommunications.

## VISITING FACULTY



**Brian Price** is visiting assistant professor in FV for the academic year 2003-4. He is teaching writing film criticism, introduction to the moving image and other film courses. He received his Ph.D. in 2003 from New York University and is currently at work expanding his dissertation, "*Neither God Nor Master: The Political Dimension of Robert Bresson's Color Films*," into a book. He is assistant editor of *Framework: The Journal of Cinema and Media* (Wayne State University Press). Price is also co-editing an anthology on the use of color in film, *Color, The Film Reader*, with Angela Dalle Vacche, which is forthcoming from Routledge. His research interests include French, contemporary American and Soviet film, as well as the use of color in film.

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



Screenwriter Beth Serlin represented Film & Video in LS&A's annual Career Link in Fall term '03. The Career Link program supports future LS&A graduates by bringing to the U-M working professionals in many diverse fields to answer questions on their respective professions.

**Beth Serlin** is the "Peter and Barbara Benedek Artist-in-Residence" for Fall '03 in Screenwriting. Beth 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 guerilla 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. In 1999 '*Das Delphinwunder*' premiered on Pro-7 and in 2001 '*Hanna, Wo Bist Du?*' broadcast throughout Europe on ZDF. Production of her latest project, '*Koala in die Küche*', is scheduled for fall 2003 in Germany and Australia. Serlin has also worked as a story analyst for New Line Cinema, CAA, Spring Creek Productions and the Sundance Institute. She is a tutor on *North By Northwest*, a pan-European training program for professional writers, and has taught development seminars for the Filmboard Berlin-Brandenburg, the Maurits Binger Film Instituut in Amsterdam, First Film in London, Screen Training Ireland and the Oaxaca Screenwriter's Lab.

Check out Film & Video's recently redesigned web site at:  
[www.lsa.umich.edu/filmvideo](http://www.lsa.umich.edu/filmvideo)

## FACULTY UPDATE

**Richard Abel**, "Patching Together a Map of Early Weekly Movie-Going, 1911-1913," Commonwealth Fund Speaker, American Cinema and Everyday Life Conference, University College of London, London, 26 June 2003. Curator, speaker and discussant, Rethinking French Cinema series, National Film Theater, London, 21 June 2003. At U-M, Perlman Honors Commons Programming Steering Committee sponsored a talk by Professor Abel on the *Americanization process in early US Sensational Melodramas*, such as westerns, Civil War films, crime thrillers and detective films in trade press reviews and in newspaper columns.

**Giorgio Bertellini**, presented in Fall 2003 a screening and presentation called *Black Hands, White Hearts: Italian immigrants' Racial Dissonance in Early 20th-century American Cinema* at the Knight-Wallace House for the Michigan Journalism Fellows Program and at the Department of Romance Languages. Previously, Prof. Bertellini presented an invited lecture on two newly restored early sound Italian-American films (*Santa Lucia Luntana*, 1931; and *The Movie Actor*, 1932) at a conference on "History and Narrative" hosted by the Fondazione Bellonci in Mantua (Italy) and gave a talk on censorship and geopolitics in silent Italian cinema at the "Culture, Censorship and the State in 20th Century Italy" conference, University of London (UK).

**Jennifer Hardacker**, a visiting lecturer Film & Video was invited by the Honors Perlman Commons Programming Steering Committee to share her work and experiences in filmmaking with the campus community in October 2003. Hardacker's work has been presented at various screening venues and festivals, including the Boston Underground Film Festival, Black Maria Film Festival, Madcat Women's International Film Festival, the Ann Arbor Film Festival and at the Anthology Film Archives in NYC.

**Professor Emeritus Ira Konigsberg**, in October 2003, gave a lecture/discussion on "Copyright, Infringement, and Intellectual Property in the Movie Industry" for a campus wide student group. Professor Konigsberg, who is often a consultant and expert witness in copyright litigation, discussed all aspects on protecting creative work.

**Christopher McNamara** this past summer was an Artist-in-Residence at Nairs, a contemporary art foundation in Scuol, Switzerland. He returned there in October to attend the opening reception and symposium. Last Spring, Christopher was on a panel to discuss Post-Digital Painting at the Cranbrook Museum of Art.

**Gaylyn Studlar**, director of Film & Video, presented an invited lecture at the Masochism Symposium hosted by the Neue Galerie Graz in May 2003. Professor Studlar's lecture was called "*Constructing the Femme Fatale of Masochism in Max Ophüls' Lola Montez*."

## FACULTY UPDATE

**Catherine Benamou** is assistant professor of Film & Video Studies and American Culture-Latina/o Studies. Her book on Orson Welles's unfinished film, *It's All True*, is forthcoming, 2004 from the University of California Press. A second project on the transnational transmission and reception of Spanish-language television in Latina/o communities in the United States is currently underway with research conducted in Los Angeles and Detroit.

**Johannes von Moltke** presented four lectures in the last year. First, "*Dislocations East and West: Images of Umsiedler and Vertriebene in Postwar German Cinema*," a paper presented at the Annual Conference of the German Studies Association, New Orleans, September 18-22, 2003. Second, "*Zwischen Tradition und Moderne: Heimat / Film / Weiblichkeit*," colloquium presentation at the "Zentrum für interdisziplinäre Frauen- und Geschlechterforschung," Technische Universität Berlin, July 16, 2003. Third, "*Mobilizing the Provinces: Locations of Heimat in German Cinema of the 1950s*," invited lecture in the "Film Theory / Film History" Lecture Series at Harvard University (co-sponsored by the Humanities Center and the Department for Germanic Languages and Literatures), April 24, 2003. Fourth, "*No Place to Go: German Unification in Oskar Roehler's Die Unberührbare*," colloquium presentation, Harvard University, April 25, 2003.

**Lucia Saks** presented an introduction to and was discussion leader for *Guelwar* by Osmane Sembene shown as part of CAAS's Film festival on Sembene. March 2003. Lucia was the Final Respondent for Electronic Elsewheres Conference, Northwestern University, May 2003. Prof. Saks gave a talk entitled, *Cities, Citizenship and Other "Joburg Stories"*, for a Brown Bag Symposium sponsored by Institute of Humanities, (Part of their documentary series), and finally, at CAAS's Africa Workshop Series 2003/2004 at the U of M. she presented a talk entitled "*New Directions in South African Cinema: The State Steps In*."

Answer to Trivia Question on page 1...

*The Searchers*, 1956



## 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.

On Homecoming weekend in October '03, the Film & Video Association promoted a free screening of a new film *Pieces of April* directed and written by Peter Hedges and Produced by U-M alumnus John Lyons. The screening played to a full house in Natural Science Auditorium, and afterwards the student association lead a Q&A with Lyons and Hedges.

After the screening, Hedges and Lyons discussed the business side of filmmaking with a few Film & Video Student Association members.

## U-M Alumnus & Filmmaker Rod Gailes



In March 2003, Rod Gailes presented a lecture/discussion to Film & Video Studies on "The Creative Development of Spike Lee Films" and a free screening of his two short 16mm films: *Twin Cousins* (28 minutes), an award winning short film, examines the changing relationship of two pre-teen girls when one is sent away for the summer. Spike Lee calls the film, "a beautifully photographed, masterfully directed portrait of childhood," and *pharaoh jones* (26 minutes) is a provocative look behind the wall of Black fraternity life, with its character building "mind games" and a fresh look at the lifestyle of college men and women. At the same time, Rod presented a lecture/discussion on writing the non-linear short screenplay at the Michigan theatre during the Ann Arbor Film Festival.

## University of Michigan Entertainment Coalition

Recently, a group of University of Michigan alumni set out to cement a permanent structure to an alumni organization dedicated to assisting U-M alumni pursuing careers in the entertainment industry. This alumni group is called the University of Michigan Entertainment Coalition (UMEC). With chapters in both Los Angeles and New York, UMEC brings together Wolverines working in both the creative and business sides of the entertainment industry to form an alumni network to benefit all. UMEC offers a mentorship program, job list, and activities designed to enhance its members' professional development. Its website is [www.uofmentertainmentcoalition.org](http://www.uofmentertainmentcoalition.org). Please contact UMEC Secretary, Marta Almlí at [malmli@yahoo.com](mailto:malmli@yahoo.com) or UMEC President Dominic Cianciolo, [takeonea@earthlink.net](mailto:takeonea@earthlink.net), for membership information.

The Mentorship Program's main goal is to promote and cultivate the talented people who graduate from the U-M. In order to participate, you must be a Michigan graduate (undergraduate or graduate school) and a UMEC member.

If you are interested in having a mentor or being a mentor, contact Jeffrey Wank or Aleesa Adams by emailing them at [mentorship@uofmentertainmentcoalition.org](mailto:mentorship@uofmentertainmentcoalition.org) or faxing it to 310-899-3181.

right to left: Film & Video student Phil Ranta, Jenny Knoester, Director & Writer Peter Hedges, Film & Video student Rejoice Osaghae-Morgan, U-M alumnus and Producer John Lyons, and Film & Video Association President Shrihari Sathe.



## 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 COMPLETED ITS FIFTH SEASON OF STAGING SCREENPLAYS



Caption



Dead and Kicking, 2003.

In season 2003, Film & Video screen-writing alumnus Tim Pollock ('99) and Gabe Burnstein ('01) returned to the Festival to stage Pollock's screenplay, a quirky comedy called *Dead and Kicking*. *Dead and Kicking* marks Burnstein's directorial debut in the Trueblood Theatre, but Burnstein is very familiar with the Festival. Burnstein was part of the first three Festival seasons ('99-'01) as an actor, writer, director in the Arena Theatre series, and assistant to the managing director. Pollock, currently a writer assistant on *Third Watch* in Los Angeles, was thrilled to be part of the Festival; he said, "Screenwriters don't have the opportunity to work with actors and a director in a two week rewrite process. The Festival is not only unique in their staging full-length screenplays, but the Festival's collaborative process is the exception than the rule." The 2003 Festival season was rounded out with a new comedy *The Love List* by Norm Foster, and a new musical *Broad Strokes* by Rob Anderson and Ben Stellpflug.

## FESTIVAL Screenwriting OUTREACH



The Festival Outreach program hosted nine area high schools over three performances in season 2003. These schools are from outlying areas like Pontiac, Inkster, Plymouth, and Grand Rapids. The outreach experience is tailored to the visiting groups of students, which includes a tour of Central Campus, master classes, and a live performance with a Q&A afterwards with the Festival artists. The Writing for Film master class continues to be the most requested master class in the outreach program.

From June-August '03, the Festival continued its association with the Girlstown Foundation for another nine-week Writing for Film course taught by Film & Video alumnae Andrea George.

### 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 Farms; S. Martin Taylor, Grosse Pointe Farms; Katherine E. White, Ann Arbor; Mary Sue Coleman, *ex officio*

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**University of Michigan**  
**Program in Film & Video Studies**  
**2512 Frieze Bldg**  
**105 S State Street**  
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