



THE UNIVERSITY OF MICHIGAN

DEPARTMENT OF

SCREEN ARTS & CULTURES

FALL 2006

SAC IS HERE (and here, and here as well)

SAC Production
Classrooms, Equipment
Room & TV Studios
Argus II Building

Donald Hall Collection
and LS&A Instructional Services
330 E. Liberty, Fourth Floor

Faculty and Staff Offices
Sixth Floor of Haven Hall

- Location, Location, Location
- SAC Hosts Domitor International Conference
- Women Make Films Too



Richard Abel

With the passing of legendary filmmaker Robert Altman on Monday, November 20, 2006, I speak for the whole department when I say that Altman's contribution to the art of film is unrivaled. His extraordinary collection of films made him one of the most respected, original directors of the last quarter century. Altman was an actor's director and an unabashed risk taker who never compromised his films' integrity to the studio system. In 1982, the University of Michigan hosted Robert Altman; he came to direct Stravinsky's opera *Rake's Progress* for the School of Music, with Gustav Meier conducting, and to teach a filmmaking course in Film & Video Studies in conjunction with Professor Frank Beaver. In 2002, with Altman's blessing, the College of Literature, Science, and the Arts (LS&A) named a Collegiate Professorship in his honor. I was lucky to be named the Robert Altman Collegiate Professor of Cinema Studies, a title I wear proudly. Thank you, Mr. Altman, for all that you have given to cinema and the students of cinema. You will be greatly missed.

Screen Arts & Cultures extends congratulations to Donald Hall, former professor of English at the University of Michigan from 1957–1975, who has been named the nation's 14th poet laureate. Donald Hall has special significance to Screen Arts & Cultures. Our gem of a film library, the Donald Hall Collection—a gift from U-M alumnus and CEO of New Line Cinema Robert Shaye and his Four Friends Foundation—is named for him. The DHC holds over 16,000 DVDs, videos and Laserdiscs and around 2,000 screenplays for our film students.

This past year, faculty, staff and students experienced the relocation of Screen Arts & Cultures. First came the sorting and packing last May–June to move our offices, classroom facilities, and production apparatus out of the Frieze Building (which is

Letter FROM THE INTERIM CHAIR

awaiting demolition); then came the unpacking and reorganizing to fit everything either into one of two new spaces, Haven Hall and Michigan Square, or into Argus II (still undergoing renovation). Faculty and staff have settled into Haven Hall's temporary quarters; Phil Hallman (SAC librarian) has redesigned half a floor in Michigan Square to comfortably house the Donald Hall Collection; and production faculty and staff are finding innovative ways to make better use of the Argus II spaces. In previous years our workspaces were concentrated primarily in Frieze and secondarily in Argus II. As we realized long ago, this dispersal will demand extra efforts from all of us to sustain the unique blend of critical studies and production course work for which Screen Arts & Cultures has become nationally recognized.

The Department continues, however, to grow, initiate new projects, and look to the future. Together with Asian Languages and Cultures, we made a new joint hire at the Assistant Professor level in South Asia Media Studies: Manishita Dass (Stanford Ph.D., Swarthmore Postdoctoral Fellow) will begin teaching courses in Winter 2007. In the LS&A Dean's office, negotiations are underway to hire one of three candidates who interviewed recently for the Department's chair position, and we are excited about the candidate who may soon take up that position. Negotiations also are underway to invite a visiting professor (television studies/digital media studies) to join Screen Arts & Cultures for the 2007–2008 academic year.

The first cohort of students admitted to our new doctoral degree program arrived this fall term. They come with a wide range of prior training and educational experience: Andrew Covert, who has an M.A. in Cultural Analysis from the University of Amsterdam and a B.A. in Semiotics from the University of Toronto; John Laughlin, who has an M.A. in Media Arts from the University of Arizona and a B.A. in Film & Video Studies from the University of Michigan; and Kristi Rawson, who has a B.A. in Art History from the University of Illinois-Chicago. These three join an active intellectual community of some dozen other doctoral students who already are enrolled in the Department's Graduate Certificate program.

This past year Screen Arts & Cultures increased its sponsorship of special events and its level of faculty and student achievements. In late May–early June, in Rackham Graduate School, the international professional organization devoted to early cinema, Domitor, held

a week-long conference on the subject of the nation or the national as a productive context for the study of early cinema. The conference included papers from some 40 scholars and archivists, daily discussion sessions, and four evenings of rare archive screenings at the Michigan Theater—perhaps the most stunning of which was the reconstruction of a patriotic multi-media show that toured England in the early 20th century, comprised of short films, magic lantern slides, popular songs, and a lecture. Under the expert leadership of Jim Burnstein, the James Gindin Visiting Artists Series hosted major screenwriters/filmmakers to work closely with students, and Stashu Kybartas and Jennifer Hardacker initiated a parallel series, *Women Make Films Too*, that invited several women filmmakers to present their work and hold sessions with students.

In the coming year we have much to look forward to. Design plans for the North Quad building that will replace Frieze (and house nearly all of the Department's workspaces) are virtually complete, and construction should begin sometime in 2007. New team-taught courses are being developed: a critical studies/production course that engages graduate, undergraduate, and high school students in media literacy and a critical studies course on fascist cinema. A second cohort of fully funded doctoral students will soon be selected for admission next fall.

We have much to celebrate. We are well on the way to making Screen Arts & Cultures one of the most successful programs in the college.

Richard Abel

Robert Altman Collegiate Professor of Cinema Studies and Interim Chair



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Location! Location! Location!

Screen Arts & Cultures moves into three interim locations

Location 1

SAC Faculty & Staff Offices

Haven Hall, Sixth Floor
6525 Haven Hall, 505 South State Street
Ann Arbor, MI 48109-1045
Phone: (734) 764-0147
Fax: (734) 936-1846

All SAC faculty and administrative staff offices are on the sixth floor of Haven Hall. Student advising appointments, general meetings with the SAC faculty, declaring a SAC major, SAC internship advising, and pre-admission tours are all held in the sixth floor Haven Hall offices.

Location 2

SAC Production Classrooms, Studios, Film Equipment, and Film Editing Rooms

Argus II Building
400 Fourth Street
Ann Arbor, MI 48103-4816
SAC Production: (734) 647-4136

The resources located in this building allow SAC students to gain hands-on experience creating cutting-edge media. In addition to film editing rooms, the facility includes:

- three formal A/V classrooms for professors to screen media in any format;
- Television Studio G with space to accommodate multiple sets for simultaneous production of broadcast entertainment, as well as production and editing;
- a film studio offering the opportunity to master the art of shooting in a controlled soundstage environment;
- a film equipment room open to students seven days a week, and carrying a compliment of film production equipment free of charge to students registered in SAC production courses.

Location 3

Donald Hall Collection and LS&A Instructional Services

Michigan Square Building, Fourth Floor
330 East Liberty Street
Ann Arbor, MI 48104

Donald Hall Collection:
The Department of Screen Arts & Cultures Library
DHC Library phone: (734) 615-9065

The Donald Hall Collection is now located on the fourth floor of the Michigan Square Building. The DHC was named after Donald Hall, the current national poet laureate of America and former English professor at the University of Michigan. Seed funding for the Donald Hall Collection was established in 1998 by Robert Shaye, CEO of New Line Cinema and his Four Friends Foundation.

Anyone with an M-card can check out a DHC screenplay for one week, and they can watch any of the DHC titles on DVD, VHS or Laserdisc in the DHC library. It now has six private screening rooms, and also a new café-style setting. DHC serves cappuccinos and sweets for a modest cost. So no more running to Starbucks in the middle of your movie!

DHC Library Hours

Monday: 9:00 a.m.–6:00 p.m.
Tuesday–Thursday: 9:00 a.m.–9:00 p.m.
Friday: 9:00 a.m.–5:00 p.m.
Saturday: Closed
Sunday: 12:00–8:00 p.m.

THE KURT LUEDTKE READING ROOM

The Donald Hall Collection is proud to announce the Kurt Luedtke Reading Room, an intimate area in the new home of the DHC named after the Academy Award-winning screenwriter, featuring a collection of books concerning the study and production of film and screenwriting. Mr. Luedtke has been a loyal, helpful Screen Arts & Cultures supporter through his donations of books and screenplays from his private collection. Mr. Luedtke also generously gives of his time and knowledge as an annual visiting screenwriting instructor working one-on-one with advanced SAC screenwriting students.



Kurt Luedtke

LS&A Instructional Services: Video/Audio Production, Post-Production & Equipment Center

Loan, Editing Reservation and Help Desk: (734) 763-1104

LS&A Instructional Services maintains 12 state-of-the-art digital post-production editing suites used by the digital video classes and advanced film classes. Working on high-end Macintosh computers, students can edit their images and soundtracks using such programs as Apple's Final Cut Pro Studio, Adobe After Effects and Digidesign Pro Tools. Emulating current industry standards, these stations are equipped with dual-screen cinema displays as well as NTSC reference monitors, providing an ideal blend of workability and accuracy needed for advanced work in a digital environment.

The center also has a complete inventory of DV cameras, lighting kits, digital audio recorders, microphones, portable audio/video editing systems and other equipment needed for producing broadcast level video. All of this is available without charge to LS&A students. Email lsaediting@umich.edu for hours of operation and other information concerning the center.

SAC HOSTS DOMITOR INTERNATIONAL CONFERENCE

David Francis and his
Magic Lantern projections.



IS NATION A DEFINING CONTEXT FOR EARLY CINEMA?

By Richard Abel and Giorgio Bertellini

The Department of Screen Arts & Cultures was honored to organize the Ninth International Domitor Conference, May 29–June 2, 2006. Founded in 1988, Domitor is the only international organization devoted to the study of early cinema, and the subject of this conference was the nation or national, a widely held concept at the turn of the last century, as a more or less defining context for the development of early cinema (through the mid-1910s).

Participating in the conference, either as presenters or moderators, were 45 researchers from universities and film archives in 10 countries (Spain, Belgium, the Netherlands, Germany, Sweden, Norway, England, Scotland, French and English Canada, and the USA), with another dozen guests from Canada and the USA attending each day. Panels of from two–four presenters ran consecutively each morning and afternoon, from Tuesday through Friday; discussion sessions followed each panel, and a round table discussion session closed the conference. An exception was made for Thursday morning when participants signed up for tours of either the Clements Library or the Michigan Theater. In conjunction with the conference, Screen Arts & Cultures scheduled a series of special film screenings at the Michigan Theater Monday through Thursday evenings, with generous assistance from Russ Collins (director), Tara McComb (program coordinator), and J. Scott Clarke (chief projectionist), and with marvelous organ or piano accompaniment by Stephen Warner.

The conference opened Monday evening with a rare multi-media event, *Our Empire*, based in part on the popular *Our Navy* show that toured Great Britain from 1900 to 1914. *Our Empire* included glass slides projected on a three-turret magic lantern (operated by David Francis, former head of the Motion Picture Division, U.S. Library of Congress), early British patriotic films, popular tunes sung by Celia L. (Rose) Randall-Bengry, and a lecture

performed with gusto by Frank Gray (director, Screen Archives South East, Brighton). Tuesday evening's screening was equally special: a dozen French nonfiction films from the British Film Institute's Joseph Joye collection (all restored in color), introduced by Bryony Dixon; and a half dozen nonfiction Colonial Institute films from the Netherlands Filmmuseum, introduced by Nico de Klerk. Wednesday evening saw a change of pace: a selection of French, Italian, and American

comic films from the early 1910s, with stars like Max Linder, Rigadin, John Bunny, Fatty Arbuckle and Mabel Normand. Thursday evening was devoted to national "epics" and sensational melodramas, including Itala's spec-

tacular *Fall of Troy* (also restored in color), Bison-101's stunning *The Indian Massacre*, and Gaumont's action-packed *Their Lives for Gold*.

The conference papers raised a host of important, sometimes contested issues that received extended discussion. At the outset, Ian Christie (Birkbeck, London) sought to clarify crucial terms, making a distinction between nation, national and nationalist that Frank Gray, Jonathan Auerbach (Maryland), Panivong Norindr (USC) and Greg Waller (Indiana) all took up and modified or made more specific. Whereas Tom Gunning (Chicago) made an argument that early cinema was a global phenomenon, Frank Kessler (Utrecht), Pierre Véronneau (Montréal) and Jacques Polet (Louvain) offered case studies demonstrating that it was more accurately transnational. Giorgio Bertellini (Michigan) argued that racial difference in earlier visual culture was neglected in conceptualizing the modernity of early cinema, and Marina Dahlquist (Stockholm) and Nico de Klerk



David Francis with
his Magic Lantern.

provided case studies of films about immigration and colonialization that showcase the link between national and racial distinctions. Jennifer Bean (Washington), Rudmer Canjels (Utrecht), and Torey Liepa (NYU) correlated the growing Americanization of American cinema with distinct production sites. While Charlie Keil (Toronto) and Sheila Skaff (Texas-El Paso) discussed the emergence of cinema in Canada and Poland, respectively, in relation to rising patriotic sensibilities (or their lack), Paul Moore (Ryerson), Germain Lacasse (Montréal), and John Welle (Notre Dame) highlighted differences at the regional or even local level that complicated any notion of the national. Similarly, Kaveh Askari (California-Berkeley), Canan Balan (St. Andrews), Gunnar Iverson (Trondheim), Joseph Garncarz (Siegen), and Daniel Sánchez (Rey Juan Carlos) uncovered significant variations in different countries' distribution and exhibition. Others complicated the notion of the national in a variety of ways: Charles O'Brien (Carleton), by analyzing electrification in three countries; Oliver Gaycken (Temple) and Wolfgang Fuhmann (Kassel), by focusing on nonfiction; Rob King (Michigan), Amanda Keeler (Indiana), Matthew Solomon (CUNY-State Island), and Dominique Nasta/Muriel Andrin (Brussels), by taking up different genres (comic films, trick films, melodramas); Andrea Haller (Trier) and Mark Hain (Indiana), by examining the promotion and reception of individual movie stars; and Jane Gaines (Duke) by analyzing the gendering of technological mastery. Finally, Pelle Snickars (Swedish National Archive) and Joseph Yumibe (Chicago) addressed the issue of how archives participate in constructing national memories of early cinema.

The conference was funded by the Avern Cohn Endowment of the Department of Screen Arts & Cultures; the Office of the Vice-President for Research; the Office of the Provost; the College of Literature, Science, and the Arts; the Rackham School of Graduate Studies; the Institute for the Humanities; the International Institute; the Department of Romance Languages and Literatures; the Department of German Studies; the Program in American Culture; and the Michigan Theater. The organizing committee team included Richard Abel, Giorgio Bertellini, Rob King, Don Crafton (Notre Dame), Mary Lou Chlipala, and three Screen Arts & Cultures Graduate Certificate students (Ken Garner, Amy Rodgers and Susanne Unger). They received outstanding support from Mary Jo Grand (Rackham facilities manager), Bill Aydelotte (Rackham audio visual technician), Mireille Belloni (translator), and Jim Pike (LS&A audio visual technician).

Following the tradition of previous Domitor conferences, Abel, Bertellini, and King are negotiating with several presses to publish the revised conference papers into an edited volume.

Ph.D. Degree Program in Screen Arts & Cultures



Screen Arts & Cultures' doctoral program emphasizes the study of those forms of representation exhibited and consumed through a screen—whether a cinema screen, television screen, video monitor, or computer display. *Screens* serve as a point of intersection where various industries, production practices, modes of representation, and social identities converge. *Arts & Cultures* assumes a strong commitment to studying the disciplines of film studies, television studies, and digital media studies and their various social, cultural, national, transnational, and/or historical contexts.

The Department continues to offer a Certificate in Screen Arts & Cultures to graduate students enrolled in affiliated doctoral programs at the University of Michigan.

For further information on course work, other requirements, application guidelines, and funding possibilities, visit our website at www.lsa.umich.edu/sac or contact:

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Sheila Murphy
Markus Nornes
Robert Rayher
Lucia Saks
Terri Sarris
Gaylyn Studlar
Johannes von Moltke

Affiliated Faculty

Peter Bauland
Susan Douglas
Herb Eagle
Geoff Eley
Larry Goldstein
Daniel Herwitz
Barbara Hodgdon
Lydia Liu

Screen
arts & cultures
University of Michigan

**Application deadline is
December 22 each year.**
All materials must be in our
office on December 22.



In September 2005, Screenwriter Kate Kondell (*First Daughter; Legally Blonde II*) shared with SAC screenwriters her unique journey from graduate school into Hollywood as a young screenwriter. In the advanced screenwriting session, Kondell gave positive and astute script analyses to the senior screenwriters.

In Winter Term 2006, Kurt Luedtke returned to SAC, this time in Practicum for the Screenwriter, a team-taught course conducted by Jim Burnstein (SAC), Robert Rayher (SAC) and Janet Maylie (Theatre & Drama). Luedtke viewed and commented on the first acts of two SAC Senior screenplays written by Aliana Schempp and Greg Schmidt, filmed by SAC filmmakers and acted by Theatre & Drama actors from the School of Music.



WHERE SCREENWRITERS ARE THE **STARS**...

The James Gindin Visiting Artists Series features the industry's best working

Mark Levin and Jennifer Flackett, a husband and wife team extraordinaire, has been part of the SAC's professional screenwriting connection since 1998. In the past, the Levin/Flackett team taught beginning 310 screenwriting for a couple of terms as well as serving as special guest screenwriters. In this early

October 2005 visit, SAC screened their new film *Little Manhattan* in the Michigan Theater screening room, and Levin/Flackett critiqued scenes by the SAC advanced screenwriters.



The Michigan Theater's Executive Director, Russ Collins, recognized Larry and Meg Kasdan as special friends of the theater at an event to announce its selection as one of just 14 organizations nationwide able to co-present a series of Sundance Film Festival films.

HOPWOOD AND RELATED WRITING AWARDS TO SCREEN ARTS & CULTURES STUDENTS

April 2006

Hopwood Screenplay—Undergraduate

Erik Schielke, *Inside Otis*, \$5,000

Alaina Schempp, *Penny*, \$4,000

Brandon Hall, *Old People*, \$3,000

The Naomi Saferstein Literary Award

Erik Schielke, *Inside Otis*, \$1,000

The Leonard and Eileen Newman Writing Prizes

Alaina Schempp, *Penny*, \$1,000

The Kasdan Scholarship in Creative Writing

Brandon Hall, *Old People*, \$5,500

Peter and Barbara Benedek Award for Best Screenplay

Sultan Sharrief, *Mila's Stand*, \$1,250

Alaina Schempp, *Penny*, \$1,250

Peter and Barbara Benedek Prize for Best TV Script

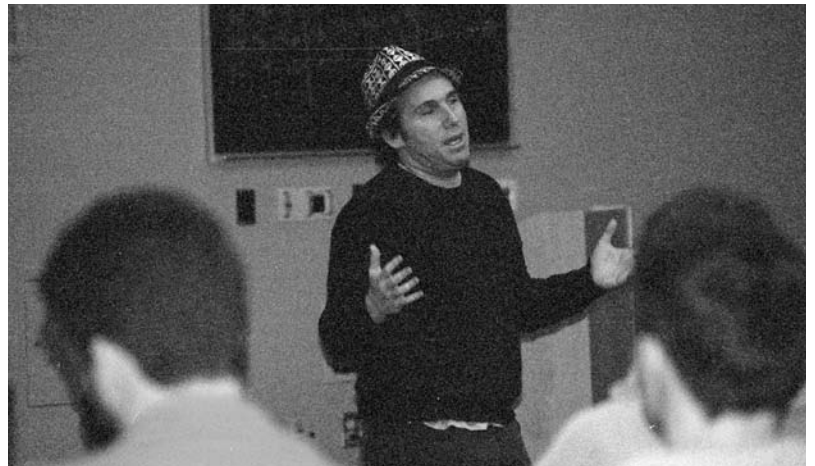
Jordon Pomaville, *Desperate Housewives*:

"Little Annoyances," \$2,500



In October 2005, Director/Screenwriter/Actor Michael Binder returned to U-M for his second visit in SAC to work in-depth with our screenwriters. Also, he screened his new film *Man About Town*. Binder discussed the dual role of writer/director. This interaction between working professionals and SAC students is an invaluable learning tool.

Funding for Mark Levin and Jennifer Flackett, Michael Binder and Kurt Luedtke was made possible by the Efroymson Fund. Screen Arts & Cultures appreciates their continued generous support.



5

AND WHERE STAR SCREENWRITERS **TEACH!** screenwriters and filmmakers.

Seed funding for The James Gindin Visiting Artists Series and the Donald Hall Collection was established by the Four Friends Foundation and Robert Shaye, CEO of New Line Cinema.



"It is only fitting that we celebrated our final days in the Frieze Building with a special visit by Lawrence and



In April 2006, Larry Kasdan spent two days in Screen Arts & Cultures. First, there was an evening public screening of *The Big Chill* in the Michigan Theater's main auditorium with a Q&A by Kasdan following the film. On the second day, Kasdan viewed SAC filmmakers' short films and afterwards went to lunch with the advanced screenwriting students for informal discussions about their scripts and the filmmaking process.

Meg Kasdan. Of all the talented screenwriters and filmmakers to emerge from 'the Frieze,' Mr. Kasdan is without question the most significant. The standard Mr. Kasdan set inspires us all and will be the foundation for our future. The Frieze may be gone, but the spirit of all those who came before remains." —Jim Burnstein



Larry Kasdan posed with the recipients of the Kasdan Scholarship in Creative Writing, Brendan Hall (2006) and Phononzell Williams (2005).

IT'S NOT TVŠ IT'S ITV!

Integrated Television—Production & Studies—At Its Best!

In Winter Term 2006, two original situation comedy pilots were created in the Integrated Television—Production & Studies course taught by SAC Senior Lecturer Terri Sarris and Assistant Professor Bambi Haggins. This six-credit course combines writing, producing, directing and editing two original situational comedy pilots. TV Writer David Pollock (*M*A*S*H*, *Frasier*) returned to assist students in the rewrite process. Mr. Pollock spent a week with the class reading and giving invaluable comments and suggestions to the creative teams. The TV pilots were screened on Wednesday, April 19, 2006 in Argus II's Garrison Television Studio.



Created and Directed by Nathan Mikula
 Assistant Directed by Jeff Pedersen
 Produced by Kim-Anh Luu
 Written by Andy Harrington, Kim-Anh Luu, Nathan Mikula, Stephanie Nicholas and Jeff Pedersen

The Graduates are Dan, Matilda, Patricia and Terrance who are worried about their roommate, Phil, and his ever increasing obsession with pretending his life is a sitcom. The group confronts Phil with an intervention amidst stresses of how to deal with future plans, job hassles, and the opposite sex. Terrance never leaves the couch.



Created by Aviana Dees
 Directed by Casey Elliott & Matt Loewen
 Produced by Candice Turner
 Casting coordinated by Hyatt Michael
 Written by Aviana Dees (head writer), Matt Loewen, Casey Elliott, Candice Turner, and Hyatt Michael

Michael, an overly educated yet seemingly stupid entrepreneur, has roamed across country and winds up in Los Angeles at his cousin Lia's front door. Lia, a reserved lawyer, lets Michael move in, much to her stubborn, repairman father Lentin's dismay. Between Lia welcoming Michael and encouraging their intrusive neighbor, April-May, to visit, Lentin is having a hard time keeping his *Love and Happiness*.

Clockwise from top left:

Terri Sarris, Aviana Dees, and David Pollock.

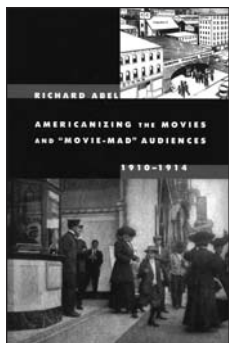
Casey Elliott, Kim-Anh Luu, and Terri Sarris.

Bambi Haggins, Terri Sarris, Matt Loewen, Casey Elliott, and Stephanie Nicholas.



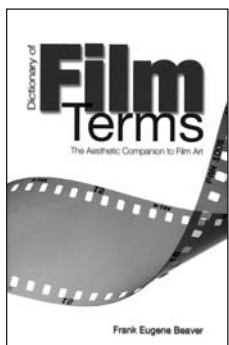
JOHN WATERS Summer Surprise

Thanks to the Robb Woulfe, executive director of the Ann Arbor Summer Festival, and Frank Beaver (SAC Emeritus), SAC students, faculty, and staff met with Filmmaker and cult figure John Waters (*Pink Flamingos*; *Hairspray*) on July 7, 2006 in the SAC conference room. The Waters meet-and-greet featured a humorous account of his journey through life, films and the filmmaking process. Waters was in Ann Arbor to perform his one-man show, *An Evening With John Waters*, at the Ann Arbor Summer Festival.



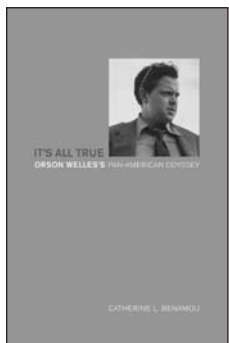
Richard Abel's *Americanizing the Movies and "Movie-Mad" Audiences, 1910-1914* was published by University of California Press in August. *The Encyclopedia of Early Cinema* (Routledge 2005) was given the 2005 Theatre Library Association

Award as "an outstanding contribution to the literature of recorded performance." An essay, "Fan discourse in the heartland: the early 1910s," was published in *Film History* 18.2 (2006), 140-153.



Frank Beaver (Emeritus) was one of the lecturers for Rackham Graduate School's first Graduate Alumni Convocation. He spoke on the cultural and technological challenges facing contemporary film. Frank continues to write a monthly column, "Talking Movies," for U-M *e-On-Line*. The third edition of his *Dictionary of Film Terms* was published by Peter Lang Publishing in May 2006. This past summer he was appointed to the Board of the Ann Arbor Summer Festival.

Catherine Benamou presented a paper in Spanish (translated as) "Cinema and Television, Intersections or Rivalries? The Mexican and Brazilian Experiences in the Current Period" at the 2006 International Congress of the Latin American Studies Association. In August, she presented a model for reconstructing and preserving Orson Welles' unfinished film, *It's All True: the Paths of Retrieval*, following a screening of newly preserved footage from the nitrate negative at the 13th Visible Evidence Conference in São Paulo, Brazil. She then presented portions of this footage as part of a special evening, "Orson Welles and the Hollywood System," at the 13th Festival of Preservation at the UCLA Film and Television Archive, also in August. This fall, an article by Catherine on Orson Welles' *F is for Fake* will appear in the book anthology, *F is for Phony*, ed. Alexandra Juhasz and Jesse Lerner (University of Minnesota Press), and her book, *IT'S ALL TRUE:*



IT'S ALL TRUE:

Orson Welles' Pan-American Odyssey will appear in spring 2007, published by the University of California Press.

Giorgio Bertellini co-organized the IX International Domitor Conference, held May 29-June 2 at the University of Michigan. At the event, hosted by SAC, he delivered a paper titled "National (and Racial) Landscapes and the Photographic Form." He will co-edit the proceedings with Richard Abel and Rob King. Domitor is an international association devoted to the study of early cinema. In early April, the Calandra Institute of New York invited him to deliver his paper, "The Atlantic Divo: Valentino in Italy," at the Italian American Cinema Conference. Through a spring/summer research grant from Rackham, he has hired Italian Ph.D. student Silvia Marchetti for the English translation of a dozen Italian essays to be included in Bertellini ed., *Italian Silent Cinema: A Reader* (London and Bloomington: John Libbey/Indiana University Press, 2007). His latest publications include: "Making Space: Luna 10 and Bilocation by Marina Grzinic and Aina Smid," in Marina Grzinic and Tanja Velagic eds., *Moments of Decision: The Performative, Political, and Technological. Artistic Video, Film and Interactive Multimedia Works by Marina Grzinic and Aina Smid 1982-2005* (Ljubljana: Drustvo ZAK, 2006), 110-116 [in Slovenian], *Cabiria e gli Stati Uniti*, in Silvio Alovio and Alberto Barbera eds., *Cabiria and Cabiria* (Turin: Lindau, 2006), 174-180; 12 entries to Gian Piero Brunetta ed., *Storia del Cinema Mondiale: Registi* (Turin: Einaudi, 2005-6; 3 vols.); and four entries ("Italian Film Theory," "Cesare Zavattini," "Luchino Visconti," and *La Terra Trema*) to Gaetana Marrone ed., *Encyclopedia of Italian Literature* (New York: Routledge, 2006).

Jim Burnstein and his writing partner Garrett K. Schiff wrote *Ruffian* which will premiere in June 2007 on ABC and ESPN. The film, which tells the true tragic story of the greatest filly to ever live, stars Sam Shepard as the trainer Frank Whiteley, Jr. Currently in pre-production at Universal is *The Richest Man in the World* starring George Lopez. This original screenplay written by Burnstein and Schiff will be produced by Tom Shadyac, director of *Liar, Liar, Bruce Almighty* and the upcoming *Evan Almighty*. *The Richest Man* is a comedy that explores the Latino experience in America from George Lopez's unique perspective.

Bambi Haggins is the Director of Graduate Studies, Screen Arts & Cultures (Screen Studies), beginning in summer 2006 for the program's inaugural year. Her new book, *Laughing Mad: The Black Comic Persona in Post Soul America* (Rutgers UP), will be on the shelves no later than February 2007. Also, her article *HBO Comedy: At Home on the Cutting Edge* with Amanda D. Lotz in *The Es-*

sential HBO Reader, G. Edgerton and JP Jones, eds. is forthcoming (University of Kentucky Press, 2007).

Barbara Hodgdon organized "Watching Ourselves Watching Shakespeare," an international Conference on spectatorship and performance, November 10-11, 2006. She presented the keynote address titled "Kate-Dressing," for a conference on "Renaissance Shrews" at the University of York (UK), May 26-27, 2006. Barbara co-directed "Remembering Theater," a weekend seminar at the Folger Shakespeare Library in Washington, D.C., March 17-18 and April 21-22, 2006. She presented conference papers, "Documenting the RSC Playhouses," for the Shakespeare Association of America in Bermuda in April 2005; and "Shakespeare's Audiences Now," as a respondent, MLA, Washington, D.C. in December 2005. Her recent publications include: *Afterword, World-Wide Shakespeares: Local Appropriations in Film and Performance*, ed. Sonia Massai, (Routledge, 2005); *Editor, A Companion to Shakespeare and Performance* (Blackwell, 2005); "Spectacular Bodies: Acting + Cinema + Shakespeare" in *Blackwell Concise Companion to Shakespeare and Film*, ed. Diana Henderson, 2005; "Shopping in the Archives: Material Mnemonics" in *Remembering Shakespeare: Performance*, ed. Peter Holland, (Cambridge University Press, 2006); "Shakespearean Stars: Stagings of Desire" in *Cambridge Companion to Shakespeare and Popular Culture*, ed. Robert Shaughnessy, 2006. She is currently working on a book proposal for Routledge and an essay for *The Art of Teaching Shakespeare*, ed. G.B. Shand (Blackwell).

Ira Konigsberg, Professor Emeritus of Film and former director of the Film/Video program (now the Department of Screen Arts & Cultures), is editing a new journal called *Projections: The Journal for Movies and Mind*. The journal will be interdisciplinary in nature, including but going beyond psychoanalysis and exploring the ways in which recent advancements in other fields—such as neuroscience, cognitive psychology, genetics, and evolution—help us understand film and the ways in which film itself opens up explorations of the mind. The journal will also be responsive to essays on any of the visual arts and any of the new technologies for the motion picture. The intents of the journal are several: to explore



these subjects, to get a dialogue going between people in the sciences and the humanities, and to make the study of film part of today's exciting intellectual developments. The publisher will be Berghahn Journals, a press with offices in Oxford and New York responsible for a number of distinguished journals from around the world (projections will be international). At this point the plan is for two publications each year. The first issue will appear this summer and includes essays by Torben Grodal, Norman Holland, and Gilbert Rose.

Chris McNamara presented an exhibition entitled "thinkbox: Archive" at the Art Gallery of Windsor in spring 2006. This retrospective included a new video piece entitled *establishing shots*. The exhibition will now travel to the Thames Cultural Centre in Chatham, Ontario (opening in January 2007). An exhibition catalogue is being produced by the Art Gallery of Windsor with essays by Ben Portis of the Art Gallery of Ontario and by Walter Wasacz of Detroit.

Abé Mark Nornes was a juror on the 2006 edition of the *Punto de Vista* Documentary Film Festival in Pamplona, Spain. His new book, *Forest of Pressure: Ogawa Shinsuke and Postwar Japanese Documentary*, will be coming out from University of Minnesota Press in the New Year 2007.

Lucia Saks attended the Sixth International Crossroads in Cultural Studies Conference at Istanbul Bilgi University from July 20–23, 2006. She was a discussant for a panel entitled "Forms of Media: Change and Resistance in Post-Colonial Africa." Her article entitled "Tales of the City: Joburg Stories" will be published in French in the journal *Politique Africaine*. In March 2006, Lucia visited the University of Cape Town for the U-M Office of International Programs to organize study abroad programs specifically for Screen Arts & Culture students, and then in June 2006, Lucia was a guest lecturer in Faculty Resource Network run by NYU in New York. There was a week-long discussion on the South African transition to democracy, and she conducted a day long seminar on South African post-apartheid cinema. In October 2006, Lucia was invited to a special seminar by the Open University in London, England to talk on AIDS in Southern Africa and the cinema's response to it.

Gaylyn Studlar spent the 2006–07 school year on research sabbatical after completing 10 years of administrative service as the director of the Film & Video Studies (now SAC) program. During her research leave, she completed a

great deal of research and writing on her book, *Precocious Charms: Juvenated Femininity in Classical Hollywood Stardom*, which will be published by the University of California Press. She also wrote two articles for anthologies and completed two entries for the *Encyclopedia of Sex and Gender* (Garland Press). She also gave presentations from her research at a conference on stardom at Plymouth State University in October 2005, and at the Society for Cinema and Media Studies conference held in Vancouver, Canada in March 2006. Her review of Vivian Sobchack's book, *Carnal Thoughts*, appears in the current issue of *Film Quarterly*. Professor Studlar's recently completed article, "'Traitor Guy': Class, Race, and Masculinity in the Documentaries of Michael Moore," will appear in an anthology on the controversial documentary filmmaker and political activist to be published in 2007 by the University of Michigan Press.

Johannes von Moltke has been working on a new project on film, emotion and German history. He has presented parts of this project at conferences and given lectures both in the U.S. and Germany. He also served as the keynote speaker for a graduate student conference at Rutgers University devoted to the topic of his recently published book on the German "Heimatfilm." It was awarded the MLA's Aldo and Jeanne Scaglione Prize for Germanic Languages and Literatures in 2006. At Michigan, he participated in several events organized by the new Institute for Historical Studies, delivering a lecture on his new research and serving as a panelist for a symposium on Film, Fascism, and Modernity. Over the summer, he hosted the 12th annual German Film Institute, which again brought together a group of scholars for a week of screenings and discussions. For the event, which is co-funded by SAC, he brought almost a dozen 35mm film prints from German archives and showed them at public screenings (a program is available at <http://141.211.177.75/german/resources/germanfilm/>). Currently, Johannes is teaching a new class on Fascist Cinema, for which he has been collaborating with Film Projection Services and the Language Resource Center on a subtitling project, co-funded by the LRC and LS&A. With the help of graduate students in German and SAC, the project will yield six newly subtitled films from the Nazi era by the end of the year. This fall, he is launching a book series entitled *Screen Cultures: German Film and the Visual* together with Gerd Gemünden (Dartmouth College) for Camden House Press. He continues to serve as the Associate Chair of the German Department, and as co-editor, with Julia Hell, of *The Germanic Review*.



In March, the Ann Arbor Film Festival presented on opening night SAC Professor Stashu Kybartas' new film called *Cousin Kasyte*. Professor Kybartas is pictured here with his collaborators (left to right): Editor Yoni Goldstein, Director Stashu Kybartas, Composer Shawn Williams, and Sound Designer Robert Lester.

NEW FILMS BY FACULTY AND STAFF

Victor Fanucchi has been busy this summer directing a "chalkumentary" digital feature called *Beyond the Pale* from a script he wrote over the winter. This satire of literary academia centers on an eccentric 13th-year grad student in English named Sasha Plotzkin (Hayes Hargrove), who is unable to finish his dissertation and faces expulsion unless he can make a name for himself at an upcoming academic conference, to which he is not invited. A number of current SAC students, recent graduates, and departmental staff were part of the *Beyond the Pale* cast and crew. Performers included John Hartman, Brandon Hall, Rob Hess and Mary Lou Chlipala. Key production personnel included Debashis Mazumder, Danny Mooney, Corynn O'Rourke, Ted Houser, Chris Huth and Michael Kuhn. Several other current and former SAC and Theater Department students contributed as well, in front of and behind the camera. More information about *Beyond the Pale* can be found at www.gobeyondthepale.com. Post production is expected to be complete by late fall or early winter.

Jennifer Hardacker has recently completed a short animation project, *Where You Are Is Not Where You Are Going*. Her previously completed short experimental project, *Ghost Stories*, continues to screen at film and video festivals. The project was awarded a Director's Citation from the Black Maria Film Festival and has screened at the Athens International Film and Video Festival, the Maryland International Film and Video Festival and the East Lansing International Film and Video Festival, among other fests. It is currently a Best Experimental Film Nominee at the Great Lakes Film Festival held at the end of September, 2006. Hardacker is currently working on a video project, *The Night Gardener*, and is looking forward to a great year of student projects.

Rob Hess recently completed post-production on *How Clarence Became Truly Normal*, a feature-

Women Make Films Too!

Women Make Films Too is a series designed to focus on the work of professional women filmmakers working in the industry as well as those who work as independent film and video artists.



Su Friedrich



Barbara Chobocky



Emily Hubley

Founded by Screen Arts & Cultures faculty Jennifer Hardacker and Stashu Kybartas, the series is a University-wide forum and showcase for film screenings and symposia that addresses the (in)visibility of women working in film. The intent of the project is to bring to the University of Michigan women who will speak about their own work as well as scholars whose writing specifically focuses on women filmmakers.

2005–2006 WOMEN FILMMAKERS

Su Friedrich exemplifies the truest form of independent filmmaking. She writes, directs, shoots and edits her own work. Friedrich's work is often experimental in nature, though she has also produced more narrative and documentary works. When her films, *The Odds of Recovery* and *Head of a Pin* were screened at U-M, *Odds of Recovery* sparked a lively discussion about women's health care. Friedrich also conducted roundtable critique sessions on Filmmaking II student scripts. Her visit gave the students an interaction with a successful filmmaker who works entirely outside of the mainstream industry.

Barbara Chobocky is a well-known Australian writer/producer/director. WMFT presented the Michigan premiere of Chobocky's award-winning documentary film, *Capitalist Drive*, a personal account of one family and its links across two continents and three generations, despite political divides. In 1978, Chobocky established Documentary Films, which produces films focusing on urgent social and political issues such as human rights, race and ethnicity, the plight of AIDS, and women's health.

Jackie Salloum, an Arab-American multimedia artist and filmmaker, focuses on challenging the stereotypes of Arabs in film and media. By employing the language of pop culture on politically intractable issues, her work achieves a rare balance of accessibility and poignancy that allows it to be both embraced and understood by diverse audiences. There was an open public screening and discussion of two of her films: *Planet of the Arabs*, a montage spectacle of Hollywood's relentless vilification and dehumanization of Arabs and Muslims, and *SlingShot Hip-Hop: The Palestinian Lyrical Front*, chronicling the lives of rappers living in Gaza, the West Bank and Israel.

Emily Hubley for over 20 years has made her own animated short films, distinctly personal in nature and unique in style. Her films have been shown at prestigious festivals such as Sundance, and at art museums including the Museum of Modern Art in New York. Her parents are award-winning animators John and Faith Hubley.

Hubley screened several of her award-winning animated shorts, including *Octave*, *Set Set Spike* and *The Pigeon Within* at a screening that was open to the public. Emily also spoke to the Screen Arts & Cultures classes Video Art I and Video Art II. During this session, Hubley discussed her work for hire as well as her experience at the prestigious Sundance Institute's Filmmakers Lab.

Sponsored by: Screen Arts & Cultures, Projectorhead, Institute of the Humanities, Michigan Arts, CRLT (Center for Research on Learning and Teaching), Department of Near Eastern Studies, and a generous grant from the Institute for Research on Women and Gender.

length comedic fable that Hess wrote, produced and acted in. The film is currently being submitted to festivals around the globe. For more information on the film, trailers and pictures go to trulynormal.com.

Stashu Kybartas' new film, *Cousin Kasyte*, was screened opening night at the Ann Arbor Film Festival and won the Detroit Filmmaker Award at the festival in March 2006. His film was also screened at the Athens International Film Festival in Athens, Ohio in April 2006, broadcasted on Michigan Public Television in May 2006, and screened in the Napa Sonoma Film Festival in August 2006. *Cousin Kasyte* will be included in the Ann Arbor Traveling Program, which is 25 top films from the 2006 Ann Arbor Film Festival that will be shown at dozens of venues throughout the U.S.

Terri Sarris, working with SAC graduate Sultan Sharrief, developed and taught a new spring term class in which University students worked with high school students from Ypsilanti, Inkster and Romulus to workshop Sultan's 2006 UTA-Award winning feature script, *Bilal's Stand*, toward production. SAC graduate Mike Williamson (2003), now in the graduate cinematography program at the American Film Institute in Los Angeles, came back to Michigan to act as the film's D.P. The Super 16mm film was shot in July and August over a five-week period. Terri received support from a CRLT Lecturer's Professional Development Grant, and a Public Goods Council Grant for the project and class. Terri's experimental video *lift* was awarded the top prize in the short video/film category at the Imago Festival in Indianapolis.

GUEST INSTRUCTOR

Oliver Thornton was the recipient of two Emmy Awards in June from the Michigan Chapter of the National Academy of Television Arts and Sciences. One was for a short documentary, *The Detroit School of Arts: A New Era for Detroit*, that he wrote and produced for Detroit Public Television. The other was for his work as part of a group producing a documentary about the history of Michigan State University for WKAR-TV in East Lansing. Oliver is a graduate of the University of Michigan's Film & Video program.

ALUMNI RETURN to Screen Arts & Cultures



Above: In January 2006, U-M alumnus of SAC (formerly Film & Video Studies) and Cinematographer Robert Gantz presented two special lighting workshops on interior day and interior night set-ups in the Argus II TV Studio for SAC Film & TV students. The Department of Screen Arts & Cultures thanks Alumnus Gantz for giving his time and expertise to our production students. The two lighting workshops were invaluable, and we are very grateful for Gantz's generosity and interest in furthering our production students' knowledge of lighting in TV and film.

Above-right: Frank Beaver (SAC Emeritus) and Robert Gantz.

Robert Gantz is a graduate of the American Film Institute Cinematography program. He worked on TV as cinematographer of *CSI: Crime Scene Investigation*, and in features *Assault on Precinct 13* (2005), which was set in Detroit, and *Mindhunters* (2005), a reimagining of Agatha Christie's *Ten Little Indians*. He also works on music videos for artists such as Jay-Z, Mary J. Blige, Destiny's Child, and Busta Rhymes.



Left: U-M alumnus and Founder and CEO of United Talent Agency Peter Benedek.

Below: Screenwriter Barbara Benedek (*The Big Chill*).

It's always a special treat when U-M alumnus **Peter Benedek** returns to U-M and shares with SAC students his wealth of knowledge and experience on the film & TV industries. In October 2005, SAC students had a bonus visit; Peter's wife, Screenwriter **Barbara Benedek**, joined the discussion and gave her unique screenwriter's point of view to SAC students.



The Department of Screen Arts & Cultures is grateful to Peter and Barbara Benedek for their continued support of our screenwriting program and the department. The Benedek Family Foundation created and supports three important areas of SAC: the Peter and Barbara Benedek Artist-in-Residence Award, designed to bring a working screenwriter into Ann Arbor to teach SAC screenwriters; the Peter and Barbara Benedek Award for Best Screenplay; and the Peter and Barbara Benedek Prize for Best TV Script.

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