

SCREEN ARTS & CULTURES

FALL 2008

Viewing Screen Arts & Cultures Past, Present, and Future,

a world-class education for screen scholars, screenwriters,
and screen production in the mid-west.

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Letter **FROM THE CHAIR**



Richard Abel

My term as chair of Screen Arts & Cultures will continue through June 2009. Challenging as the position has been since 2005, it also has been more enjoyable and fulfilling than expected, largely because of the excellent faculty, staff, and students who define the department and its promising future.

Our faculty has been exceptionally productive and honored since our last newsletter. Bambi Haggins was awarded tenure and promotion to associate professor and her book, *Laughing Mad: The Black Comic Persona in Post Soul America* (Rutgers, UP 2007), won the 2008 Society of Cinema and Media Studies Kovacs Book Award; Markus Nornes was promoted to professor in Screen Arts & Cultures and Asian Languages and Cultures and currently is a visiting professor at Harvard for the '08-'09 academic year. Two professors completed fellowships in 2007, Johannes von Moltke at the U-M Institute for the Humanities, and Giorgio Bertellini at Harvard University's Radcliffe Center. Terri Sarris won a university-wide NCID grant to continue

mentoring Sultan Shariff's EFEX project and develop new diversity initiatives for the department. Chris McNamara and Terri Sarris won awards for their video productions, respectively, at the Ann Arbor Film Festival and the Detroit Film Festival.

The Department has welcomed Dan Herbert from the University of Southern California as a new assistant professor specializing in transnational film adaptations and film industry practices. We also are in the midst of searches for four faculty positions, beginning in fall 2009: a senior position (open field), an open rank position (with a preference for televisions studies and new media), a Latina/o Media Studies position (jointly with American Culture), and a Lecturer III position in film and video production.

The third cohort of graduate students—Peter Alilunas, Erin Hanna, Nancy McVittie, and Simonetta Menossi—have arrived in the Department's doctoral program. They join Michael Arnold, John Laughlin, and Kristy Rawson. Four Graduate Certificate students defended their dissertations: Colin Roust (Musicology), Ilka Rasch (German), Emily Chivers Yochim (Communication Studies), and Ellen Scott (American Culture). At least ten more continue their studies in the Graduate Certificate program: Anne Berg (History), Ken Garner (History), Charles Gentry (American Culture), Monica Lopéz (Romance Languages & Literatures), Nathan Platte (Musicology), Amy Rodgers (English), Susanne Unger (Anthropology), Raquel Vega-Durán (Romance Languages & Literatures), and Aimee VonBokel (American Culture).

Finally, an essay written by an English doctoral student, Josh Lambert (for a SAC graduate course on the emergence of mass culture and early cinema), won second place in the 2007 Society for Cinema and Media Studies Student Essay Award contest and then first place in the Domitor Student Essay Award contest.

The Department continues to initiate new projects and augment others. The Hatcher Library's Special Collection acquired two impressive collections: the Orson Welles Collection materials (photographs, film scripts, play scripts, letters) and the Robert Altman Collection (film scripts, correspondence, photos), with the intent of building an archive of research resources especially pertinent to Screen Arts & Cultures. The University Museum of Art and Screen Arts & Cultures are establishing a partnership in which our faculty and perhaps graduate students curate film/video programs in the new auditorium opening in fall 2009. With the LS&A Development Office, we also are drafting several new fund-raising proposals.

In the near future we have much to look forward to. Construction of the North Quad Building (on the site of the demolished Frieze Building) is proceeding earnestly, and the Department is slated to move all of its offices, studio facilities, and the Donald Hall Collection into that new building beginning in 2010–2011.

Richard Abel

Robert Altman Collegiate Professor of Cinema Studies

IN MEMORIAM Professor Rudolf Arnheim



Professor Rudolf Arnheim, a prolific and powerful theorist of art and visual perception, died at the age of 102 in June 2007. He was born and educated in Germany, but because of his Jewish heritage and left-leaning politics, he was forced to flee in the wake of the Nazis' rise to power. He came to the United States in 1940. Professor Arnheim taught at Sarah Lawrence for 26 years and then at Harvard. In retirement in Ann Arbor, he continued to

be very active in writing and research and taught for the Department of the History of Art at the University of Michigan starting in the 1970s.

Although Professor Arnheim wrote about sensory perception in relation to a wide range of art forms, his theoretical views on film were developed during the transition from "silent" films to "talkies" in the late 1920s and early 1930s. His book, *Film als Kunst*, written in 1930, became the core of his 1957 book, *Film as Art*, which remains in print and is regarded as a classic primer on the

techniques and purposes of film. In it, he argued that film, like other art forms, needed to be shaped according to its unique properties to attain maximum expressivity, emphasizing its differences from rather than its similarities to reality. He declared in it: "he who views with nature deserves to lose!" Asked in the 1990s at a book signing in Ann Arbor, whether he still believed that film had reached its height of expression during the silent era, Professor Arnheim said that his negative view of the impact of talking pictures as a "hybrid medium" had not changed, the evidence of sixty more years of filmmaking, notwithstanding.

Although his views on art and perception were as controversial as they were well known, Rudolf Arnheim took film seriously when most academics did not. He left a lasting impact on film theory and on theories of the perception of art. The College of LS&A of the University of Michigan honored Professor Arnheim in 2001 by naming a Collegiate Professorship for him.

By Gaylyn Studlar, Rudolf Arnheim Collegiate Professor of Film Studies Department of Screen Arts & Cultures.

When Things Started to Move

There was a time—well, not too long ago—when people looked at you incredulously if you said that you were teaching film.

by Ira Konigsberg At the University of Michigan, a few lofty souls like Marvin Feldheim, from the English Department and American Culture, Herb Eagle, from Slavic Languages and Literatures, Hugh Cohen, from the Residential College, Frank Beaver from Communications, and Diane Kirkpatrick from History of Art, put together a Film and Video Program—this was in the early 1970s. By the mid-1980s, the Program had a single, small office in Lorch Hall, a half-time secretary who worked from her home, some 30-odd Super-8 cameras, 40 majors, and a \$5,000 budget.

Back in 1986, I don't think that LS&A knew what to do with Film & Video. Regardless of its merits, the College was disinclined to put any significant money into the Program and so, I was told, thought about shutting it down. Since the Program had never received an internal nor an external evaluation—it was long overdue. Such evaluations could, hopefully, decide the matter.

Dean Peter Steiner put together the internal committee for the review and asked me to head it. We spent a summer and two semesters on the project, interviewing everyone we could, gathering whatever material was relevant, and we produced a 160-page report. We presented the report to the two external evaluators, David Bordwell and Dudley Andrew who visited the campus for two days, making their own evaluation and writing their own report.

The conclusions of both reports seemed inevitable. With the University's film societies, Ann Arbor 16 mm. Film Festival, Michigan Theater, and media-sophisticated students, the nascent Film & Video Program could not be turned back. The Dean and the Executive Committee were much impressed with the reports and asked me to become Director of the Program, starting in fall 1988, with the expressed goal of making the University into a center for film and video studies.

What did we need? We needed a lot to give the enterprise a chance of success—and we got most of it. The budget was vastly increased and we were allowed appointments for a film historian, filmmaker and technician. We were given a classroom as a screening room, facilities for equipment, and a to-be-built suite of offices, all in the Frieze Building. The budget was now large enough for us to purchase equipment each year, build a film library, and feature a number of events for the University and community.

We built a new program, but one directly connected to the old one. The best thing we did was keep film studies and production wedded. We also moved more into video and were one of the first units at the University to offer classes in digital art. A major achievement was borrowing from Panasonic state-of-the-art 16 mm. cameras for an advanced film-production class. Certainly an enormous boost was given to Film & Video when television studies and production joined us.

There are a number of events that I remember with great pleasure. Our sold-out screening of *Intolerance* at the Michigan Theater with orchestra and chorus performing the original score, and the audience cheering when D.W. Griffith's name appeared on the screen at the end of the presentation; the experimental film festival, featuring such luminaries as Stan Brakhage, that filled Lorch Hall's auditorium for five nights; our first African film class and African film festival; the initial appearance on campus of Bob Shaye, founder of New Line Cinema and the Program's future benefactor, before a screening of *Nightmare on Elm Street*; the opening of the Program's suite of offices and professional screening room; the arrival of the Panasonic cameras, thanks to Robert Rayher who is still on the SAC faculty today in production; the purchase of our first Avid editing suites, and so on...

We had the goal from the start of making Film & Video into a Department. It is satisfying to see that the Program has become The Department of Screen Arts & Cultures.

Honors Film Project Captures A Great American City—Detroit

The cover photo is Screen Arts & Cultures' Geoffrey George on his SAC Honors Concentration film shoot, a film called *It's All in Place*. George's film merges two sides, life and death, of a great American city—Detroit—through the story of two brothers who move back to the city from the suburbs after a family crisis. George's film shows the city in unfamiliar ways through images most people do not know because either they do not go into the city or because they have been away from the city for a long time. The film does not hide or ignore the pitfalls of Detroit but it does evoke the feeling that the city still possesses enlightened values today as it heads towards an even brighter future. This photo was shot on the roof of the Wilbur Wright High School.

Four Senior Screen Arts students were selected as Honors Concentrators '07-'08; along with Geoffrey George, seniors Alex Ebel, Katie Barkel, and Andy Windak. SAC Honors is highly competitive and admission is based on a minimum GPA plus rigorous and competitive review process that takes into consideration the following: performance in past courses, sample work from previous SAC courses, completion of specific coursework, an Honors proposal, and faculty recommendations.

Alexandra Ebel's Honors project is a linked study/production on authorial vision in the contemporary sitcom. Her production is a 22-minute TV pilot called *Zoetrope*, a high school comedy with a semi-autobiographical twist. View part of the production component, a promotional website for the show, at www.zoetropetv.com.

Katherine Barkel's Honors project called *Draggers & Rip Spots* features three vignettes, each a visually-driven character study exploring the individual's emotional experience of rejection and isolation in the abandoned physical spaces of the urban wasteland.

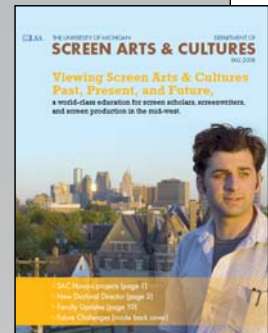
Andy Windak's Honors project titled *Invisible Croissants* is a stop motion animation and composite photography build a collage model of subconscious taking the form of a futuristic city where obstructions prevent a lonely figure from retrieving his stolen vehicle.

SAC Honors Concentrators for '08-'09

Mitchell Akselrad is writing a feature script, writing a short script, and directing the short script as a film project. The working title is called *Americana* and *Cathedrals* respectively, the short serves as a prologue to the longer feature and involves two of the feature's main characters. The themes of the project are old-time Americana, theme parks, ambition vs. romance, the past vs. the future, business and technological innovation.

Emily Foley is writing an academic thesis (currently untitled) that will explore cross-cultural filmmaking in the Third World. In particular, research will focus on individual filmmakers and their unique approaches towards dealing with issues of culturally sensitivity, communicating across cultures, and affecting political change.

Katie Ralko is writing an academic thesis (working title) called "Necessarily Fragmented?: Iraqi Representation in Recent Documentaries." The focus will be on the representation of Iraqis, the different religious and ethnic groups, as well as differences in gender and age, as they are addressed by the documentaries on the war, or not at all, and the political and rhetorical ramifications of these choices.





Left: Richard Wilson/Orson Welles Collection, Special Collections Library, University of Michigan.



Above: The Robert Altman Collection, Special Collections Library, University of Michigan.

Ph.D. Degree Program in Screen Arts & Cultures

Our 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 also offers 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, funding possibilities, and special collection resources, visit our website at www.lsa.umich.edu/sac or contact:

Johannes von Moltke, Director of Graduate Studies
 Department of Screen Arts & Cultures
 University of Michigan, 6525 Haven Hall
 505 S. State Street Ann Arbor, MI 48109-1045
 (734) 764-0147 | (734) 936-1846 (fax)
 Email: moltke@umich.edu

Application deadline is December 15.

All materials must be in our office on December 15.

Faculty

Richard Abel
 Giorgio Bertellini
 Jim Burnstein
 Hugh Cohen
 Manishita Dass
 Dan Herbert
 Stashu Kybartas
 Chris McNamara
 Sheila Murphy
 Markus Nornes
 Robert Rayher
 Lucia Saks
 Terri Sarris
 Johannes von Moltke

Affiliated Faculty

Peter Bauland
 Susan Douglas
 Herb Eagle
 Geoff Eley
 Larry Goldstein
 Daniel Herwitz
 Barbara Hodgdon
 Amanda Lotz
 Aswin Punathambekar

SCREEN ARTS & CULTURES DOCTORAL PROGRAM

The Screen Arts & Cultures doctoral program emphasizes the study of those forms of representation produced for exhibition and consumption 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 audiences converge and from which a range of ideologies, identities, and cultural formations emerge. Screen Arts & Cultures graduate program 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.

PH.D. STUDENT PROFILES

First Ph.D. Cohort

John R. Laughlin received a B.A. in Film & Video Studies and another in English Language & Literature at The University of Michigan. After working for W.W. Norton & Company for a year, he decided to return to academia and completed an M.A. in Media Arts at The University of Arizona. His research interests are varied as, for example, not only does he study New Media, but also Television and Early Cinema. On a side note, despite his primary field being Cinema/Media Studies, he still maintains a strong passion for poetry, especially the works of Modernists such as Ezra Pound and W.B. Yeats.

Kristy Rawson's academic and professional background was in the fine arts. She returned to academia to receive a B.S. in Art History from the University of Illinois, Chicago, focusing her work on cinema studies. Kristy's research interests include Spanish-language cinema, mid-century Mexican/Hollywood co-production, Latina/os in Hollywood, the emergence of mid-century American pop-culture criticism, and the comic personas of "unruly" women. Currently she is exploring the parallel star constructions and fan discourses surrounding two pre-feminist Hollywood celebrities—Lupe Vélez and Jayne Mansfield—in an effort to understand the historically shifting problematics of female performers who perform "sexy" to excess.



Johannes von Moltke, the new Director of the Screen Arts & Cultures Ph.D. program. He holds a joint appointment with the Department of Germanic Languages and Literatures, where he is currently serving as associate chair.

Second Ph.D. Cohort

Michael Arnold began his studies of film and Japan with a B.A. from Western Washington University's Fairhaven College and an M.A. from the University of Michigan's Center for Japanese Studies. His current academic interests hover around Japanese film theory, animation, and discourses of representation and realism in postwar Japanese cinema. Having spent much of the last decade living in and around Tokyo, he has conducted extensive primary research on 1950s cartoons and pink cinema. His extracurricular activities usually include professional translation, subtitling films, and watching horror movies.

Third Ph.D. Cohort

- Peter Alilunas
- Erin Hanna
- Nancy Mc Vittie
- Simonetta Menossi

Screen
 arts & cultures
 University of Michigan

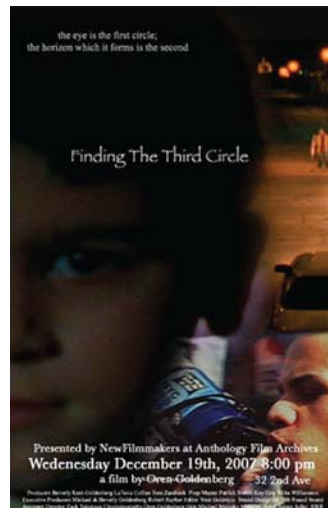
The Screen Arts & Cultures Undergraduate major is an integrated curriculum in screen studies and production. U-M Screen Arts department offers well rounded undergraduate education through high quality instruction in the history, theory, aesthetics, and technique of moving image media in its historical and emergent forms alongside an extensive practical course offerings on beginning and advanced levels of Filmmaking, Video Art, Television Studio, Animation, Digital Media, Screenwriting, and TV Writing. A unique aspect to the Screen Arts curriculum is integrated courses between studies and production, interdisciplinary/team taught courses with faculty in other departments, and Outreach courses that includes metro-area high school students.

SCREEN ARTS & CULTURES:
Michigan Filmmakers Screened at Festivals Around the Country
"SAC student films are good examples of what U-M Screen Arts & Cultures' filmmakers can do in their production courses and in their senior Honors Thesis. These films display the faculty's great teaching combined with the students' abilities and a lot of hard work." —Lightworks* Judge

*SAC Student Film Festival



Ryan Carmichael (SAC '06) won one of the Directors Guild of America Student Award for his film *Everything's New in Lost Time*. Each year the Directors Guild of America announces the winners of its annual Student Film Awards for African-American, Asian-American, Latino and women filmmakers.



Screen Arts Alumnus **Oren Goldenberg** Honor's thesis film, *Finding the Third Circle* (2005, 18 minutes, video), was screening at the Anthology Archives in New York City as a part of the New Filmmakers screening on December 19, 2007. Goldenberg's film is a socio-political montage of the 1960's that contrasts to our current apathetic state in the U.S.



Doug Nicholas' film *Glass, Concrete and Stone* was in the American Film Institute Film Festival 2007 playing in the Shorts Program Four and the DC Shorts Film Festival 2007. Doug completed this film when he was a senior in Screen Arts & Cultures as the film component of his Honors Thesis. The film explores the aesthetics of demolition in juxtaposition with the preservation of a house that was moved approximately three miles to make room for developers. It received both highest honors and the Arthur Miller Arts award. Doug's other short film, *Hermann*, also screened at the 2006 Milwaukee International Film Festival and the 2006 Ann Arbor Film Festival.

Michael Rubyan, SAC & RC double major, and partner, Deborah Orley, wrote, directed, and produced *Life is for the Living*. The film screened to a full house in the main theatre in the Michigan Theatre in March 2008.

MICHIGAN Filmmakers

SAC filmmakers are making an impact on the scene just as Hollywood is turning its eyes to Michigan and its new film incentive law. As a member of the Michigan Film Commission since its creation in 2003, SAC's Jim Burnstein (the head of our screenwriting program in Screen Arts & Cultures) was the leading proponent of the new law. He worked directly with Governor Granholm and key legislators to help put Michigan on the filmmaking map.



Fingers, a film directed by Danny Mooney (SAC'08) and his two Producers Eddie Rubin (SAC '09) and Debashis Mazumder (SAC '07) and the main actor Ben Daniels, had its World Premiere at the Hamptons International Film Festival from October 15-19, 2008. At the festival, the Golden Star Fish is the most prestigious award that a film in any competition category can win. For the shorts, 50 films were selected to be programmed, but only five were selected to actually be judged in competition and be eligible for a Golden Star Fish...*Fingers* was one of the five!



Philomel—A film by Philip Leaman



This is 12th St.—an Honors Thesis film by Katie Barkel



Invisible Croissants—an Honors Thesis film by Andy Windak



Katie Barkel's *Draggers & Rip Spots*, made its festival debut at Indie Memphis October 12-16, 2008 in Memphis, Tennessee.



Turn off the Lights and Turn on the Stereo—a film by Marty Stano



It's All in Place—an Honors Thesis film by Geoff George

HONORS Concentrators CONTINUED FROM PAGE 1

Colin Rich is directing an original short film shot in HD. This science-fiction story about a war veteran who believes that he is a robotic soldier is seen through the eyes of an adolescent. The film is set in a present day trailer park.

Brent Rioux is working on a two-part "linked" thesis project. He is writing an essay, "From Haight Street to Sesame Street: Independent Animated Shorts of the 1970's," and is producing an animated 7-minute HD short titled, *The Show and Tell Machine*. The essay will provide a brief critical history of key animation filmmakers experimenting during a decade of evolution and transition. The cartoon will visualize characters from Mr. Rioux's long-running radio program of the same name, while adopting some of the handmade aesthetics of 70's animation.

Hayley Stahl is writing an academic thesis (currently untitled), which will explore the role and importance of New York City in the films of Woody Allen. The project will investigate the position the writer/director has assumed within the film industry, as well as his filmmaking methodology, and likewise investigate the purpose of the metropolis and how it has contributed to his development as an auteur.

Natalie Williams is directing an original short film called *Grace*. The plot revolves around a woman, Grace, who has been so affected by the ideal images of life that are represented in media that she has mentally transformed the world around her into something it's not.



SCREEN ARTS & CULTURES

OUTREACH

Faculty Design and Teach Courses Bringing Together U-M SAC and Metro-area High School Students



Marty Stano's 16mm short, *Thursday* made in Terri Sarris' SAC 290 screened at the 2006 Milwaukee International Film Festival for its Midwest New Director's competition in October 2007. Stano's *Moon Cake* was a Region 2 Student Academy Awards Winner for the Alternative Category. It was the one film in its category that was sent to the Academy to represent this Region. It competed as a National Finalist in Region 1 (California, ...) and in Region 3 (New York, ...) for the Student Academy Awards. Finally, Stano is the first recipient of the Michigan Association of Broadcasters Mark and Nancy Waters Scholarship. This award, given annually to a Screen Arts & Cultures undergraduate student who demonstrates excellence in production and who intends to pursue a career in the field of broadcast media, provides a \$1,000 scholarship towards tuition expenses.



Philip Leaman's film *Pull On Push Off* was in two film festivals: Portland 10 or Less Film Festival and The 2007 Palm Springs International Festival of Short Films, which is the largest short film festival in North America with a diverse international selection. In Palm Springs Festival, the film was screened as part of the Art Attack series. Leaman's *Pull On Push Off* is a four-part film that examines concepts of attraction and repulsion through an eye-popping experimental approach.

EFEX PROJECT: ENCOURAGING THE FILMMAKING EXPERIENCE

In collaboration with SAC Alumnus **Sultan Sharrief** (Beyond Blue Productions), SAC Faculty **Terri Sarris** helped to launch the EFEX project (Encouraging the Filmmaking Experience). In spring of 2006, Sarris and Sharrief created a new course in "Community Filmmaking" which brought together students from the University of Michigan and high school students from metro-Detroit schools. The course explored independent filmmaking and media literacy, and workshoped Sharrief's award-winning script *Bilal's Stand* toward production. Working with a student crew, actors from Detroit and Ann Arbor, and a professional cinematographer (U-M and AFI Cinematography Alum **Mike Williamson**), the feature film was shot in Detroit and Ann Arbor over a six-week period in summer of 2006.

Sarris and Sharrief were chosen by the National Center for Institutional Diversity (NCID) as a Faculty Fellow/Community Practitioner team for 2007–2008. With NCID support, they plan to develop a tour program for Detroit middle and high schools, using the film *Bilal's Stand* as a trigger to discussion around issues of mobility and access to higher education. They will also continue to develop EFEX into a sustainable model for university-community engagement.

SELF AS SUBJECT: A PRODUCTION & STUDIES PRACTICUM ON MEDIA AND IDENTITY FORMATION

This course, created by SAC faculty **Bambi Haggins** and **Jennifer Hardacker**, was designed to enable the SAC student to engage the ways that the non-fiction media can be utilized to reflect upon issues of identity. Focusing upon "self as subject," through the analysis of various digital, film, television and video texts, students interrogated how we define ourselves in relation to the images we see on myriad screens as well as how we can mobilize the image to complicate essentialized notions of class, ethnicity, gender, race and sexuality.

Over the course of the semester, SAC Students produced thoughtful, creative video projects that mobilize the moving image to complicate notions of class, ethnicity, gender, race and sexuality. The students also engaged in media literacy outreach with a diverse group of high school students from the Daybreak Rehabilitation Program. In the process of teaching the Daybreak students rudimentary productions skills necessary to make their own autobiographical in-camera video projects, the SAC students also engaged discussions about how multiple identities inform who we are and how that plays a role in the stories they are trying to tell. Besides being given the opportunity to participate in service learning and to help these high schoolers to contend with the processes of announcing identities, these burgeoning media makers in SAC both complicated and clarified their own constructions of identity.

The video projects produced by both the SAC and Daybreak students were screened for a standing room only crowd in June 2007.

WHERE SCREENWRITERS ARE THE

STARS



Josh Olson is an Academy award screenwriting nominee for *History of Violence*.



Billy Ray was the screenwriter on *Breach*, *Shattered Glass*, and *Westworld*.



Nicholas Stoller was the director of *Forgetting Sarah Marshall* and the screenwriter on *Fun with Dick and Jane*.

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

Seed funding for The James Gindin Visiting Artists Series and the Donald Hall Collection was established by Robert Shaye and the Four Friends Foundation.

HOPWOOD AND RELATED WRITING AWARDS TO SCREEN ARTS & CULTURES STUDENTS



2007 Hopwood Award Winners
(left to right)
Gil W. McRipley Jr.,
Michael Lacher,
Jim Burnstein,
Alex Gorosh,
Zachary Lupetin,
and Andrew Kula

Hopwood Screenplay,
Undergraduate
Michael Lacher, \$8,000
Andrew Kula, \$6,000

Hopwood Drama,
Undergraduate
Zachary N. Lupetin, \$3,500

Hopwood Short Fiction,
Undergraduate
Zachary N. Lupetin, \$4,000

Stanley S. Schwartz Prize
for Short Fiction
Zachary N. Lupetin, \$500

The Naomi Saferstein
Literary Award
Michael Lacher, \$1,000

Kasdan Scholarship in
Creative Writing
Alex Gorosh, \$6,000

The Leonard and Eileen
Newman Writing Prize
Gil W. McRipley, Jr., \$1,000

Peter and Barbara Benedek
Award for Best Screenplay
Mitchell Akselrad, \$2,500

Peter and Barbara Benedek
Prize for Best TV Script
Martin Kinnavy, \$1,250
Ivan Tsang, \$1,250



2008 Hopwood Award Winners
(left to right)
Mitchell Akselrad,
Jim Burnstein,
Aimée Carter,
Marc Zakalik,
Brendt Rioux, and
Kenata Martins

Hopwood Screenplay
Mitchell Akselrad, \$6,000
Marc Zakalik, \$3,500
Brendt Rioux, \$3,000
Aimée Carter, \$2,500

Kasdan Scholarship in
Creative Writing
Mitchell Akselrad, \$6,500

Arthur Miller Award
Mitchell Akselrad, \$2,000

Leonard and Eileen Newman
Writing Prize for Dramatic Writing
Kenata Martins, \$1,000

Peter and Barbara Benedek
Award for Best Screenplay
Aimée Carter, \$2,500

Peter and Barbara Benedek
Prize for Best TV Script
Brian Schacter, \$2,500

"A confession. I was a graduate winner of a Hopwood award in screenplay/drama. The piece I wrote wouldn't even rank among these ten undergraduate screenplays you sent me to judge. I'm serious. This is not me being humble. These scripts were all incredibly competent, ambitious and polished. I kept waiting to read a clunker but alas was pleasantly disappointed. What is most striking here is the scope of the screenplays. These are undergrads? There must be some mistake. Something in the water there—creative HGH. Whatever you are doing don't stop." —Elwood Reid, U-M Alumnus, TV Writer, and Hopwood Judge

AND WHERE STAR SCREENWRITERS

TEACH



Scott Rosenbaum is an U-M alumnus and a TV writer on *The Shield*.



Emmy Award winning comedy writer **Brent Forrester** is consulting producer and writer of *The Office* and was a writer on such hit shows as *The Simpsons*, *King of the Hill* and *The Ben Stiller Show*.



SAC's TV Writing professor **Oliver Thornton** is also a director/producer for Detroit Public Television and the recipient of two Emmy Awards from the Michigan Chapter of the National Academy of Television Arts and Sciences. Starting in Winter term 2009, Thornton will be teaching a second level of TV Writing SAC 411 on creating the TV Pilot.

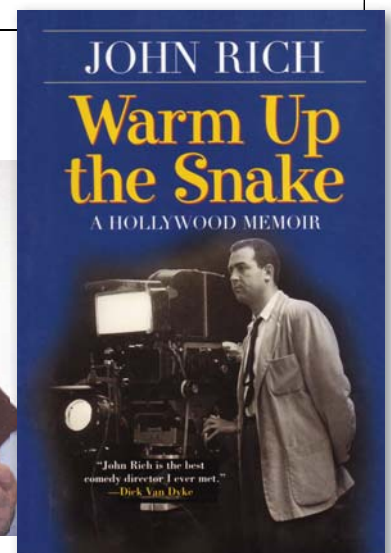
"Our screenwriting program is uniquely competitive.

Students advance from Screenwriting I to II (the rewrite course) based on the quality of their original full length screenplays. By the time a student has made it all the way to Screenwriting III, they have truly earned their place at the table with such visiting artists as Tom Benedek, Nora Ephron, Lawrence Kasdan, Kurt Luedtke, Josh Olson, and Alexander Payne."

—Jim Burnstein

SPECIAL GUEST ALUMNI: JOHN RICH

John Rich, Emmy award winning Director of *All in the Family*, *The Dick Van Dyke Show* and many more, spoke to the TV Writing class. Rich's memoir, *Warm Up the Snake*, covers his remarkable career in television as a director and producer.



THE HUBERT AND ELLEN COHEN FILM ESSAY AWARD

Professor Hugh Cohen gifts a new award
for Screen Arts & Cultures

The Hubert and Ellen Cohen Film Essay Award will honor the best scholarly essay(s) in film history, film criticism, or film theory, and are at least 5000 words in length.

It is not to be a paper written for a course, though the topic may have had its provenance and early treatment in a previous paper. It can, however, be an Honors thesis. The award will be made at the end of the Winter semester, and can be given to more than one worthy essay. The award need not be offered every year if the entries are not exceptional.

SAC Librarian Phil Hallman interviewed Professor Cohen about the new award and his career teaching film at the University of Michigan.

Why did you create this award for essays on film criticism, film history, or film theory?

Well, I have often been on the SAC committee that judges and then awards financial prizes to student filmmakers. Even though our program was created to be first and foremost a humanities program, the reality is that most of our students are more interested in film production and screenwriting, in getting into the industry, than in writing film criticism, film history, or film theory, which are the foci of my—and many of my colleagues'—scholarship. I enjoy teaching (in SAC 236) the elements and techniques of filmmaking—it keeps me alert to the multitude of ways directors express their intent—but illuminating and interpreting their films' meaning and style is what I enjoy most. By offering financial incentive I hope to whet or support that same interest in some of our students.

How did you begin to teach film?

I got my Masters and Ph.D. degrees from the University of Michigan in American and British literature. I had always loved seeing and discussing films, and I'm sure that if during my undergraduate or graduate years there had been a film program or even a few film courses—there were only film society showings—I would have majored in film. After being a GSI for the English Department, I got a teaching position in the Humanities Department of the University of Michigan's Engineering College. (My course load there was three courses a year. We were not expected to do any publishing, just to teach Literature



Hugh Cohen and Greg Tonner ('07)

and Speech). After a few years I also got to pursue my film interest; I found a fascinating film text and I created a course called "The Art of Film"—it still has the same number and title—a class that focused on the elements and techniques of filmmaking. For the first couple of years the class enrolled about 25 students, but soon there were two sections.

At this same time I was co-managing and acting as the Faculty Advisor to the Cinema Guild, the oldest student film society on the U-M campus (the Gothic Film Society was the second oldest). We showed two films a night, Thursday through Sunday, in Asquith Auditorium (formerly the Architecture and Design Building). Running the theater made it possible for me to see and talk about films that I never could have otherwise.

It was during this time that Ann Arbor filmmaker George Manupelli and his group came to CG to ask us to help them start, fund, and run The Ann Arbor Experimental Film Festival. We joined them in the project, providing most of the money, facilities, and labor—we sold the tickets, showed the films, managed the crowds, we even helped select the films. One year I recall was when I was one of the judges of the Festival along with Pauline Kael. When she got to town she learned that the selection committee had rejected Kenneth Anger's motorcycle drama, *Scorpio Rising*, apparently because they were afraid of its sado-masochistic sexuality. She knew the film and told us that we should screen it and judge for ourselves. We did, put it in the Festival, and it won first place.

Wasn't Cinema Guild also involved in a censorship case?

Yes, in January 1967. What happened was that two weeks before CG began a retrospective

"I enjoy teaching the elements and techniques of filmmaking—it keeps me alert to the multitude of ways directors express their intent—but illuminating and interpreting their films' meaning and style is what I enjoy most. By offering financial incentive I hope to whet or support that same interest in some of our students."

of international experimental films it showed Jean Genet's raw prison drama, *Un Chant D'Amour* (1950). After the showing, someone complained to the police about the film's sexuality. The Sheriff then called me and said we should forego our scheduled showing of Jack Smith's short film, *Flaming Creatures* (1963), which was to open the retrospective, because it had been judged pornographic elsewhere—it had even been seized in Holland, of all places. The Sheriff said that if we went ahead he would send people to view the film to see if it was pornographic, and, if it was, seize it and arrest its exhibitors. We waited until the film arrived, looked at it, and decided to go ahead with the retrospective. The night of the showing the auditorium was packed with students there to see a pornographic film and/or a confrontation with the police. Remember, this was 1967. A couple of uniformed policemen, a lieutenant, and the Ann Arbor Assistant District Attorney showed up. They stopped the film about 15 minutes into the showing, seized it, and the next day arrested me, the projectionist (soon released), and three Cinema Guild board members. After an initial hearing in city court the case finally went to trial in Washtenaw County Court in February 1968.

Before the trial, the prosecutor had offered us a deal: if one of us would plead guilty to a misdemeanor the charges would be dropped against the others. The four of us had rejected it. During lunch on the second day of the trial, however, just before the jury was to see the film, without telling anyone else one of our group accepted the deal (her misdemeanor would be expunged when she became 21). Suddenly, the trial was over. Later, the state of Michigan published a report which said we should never have been arrested, though their main reason was that the film was not pornographic because it was too dull to be prurient. In fact, years later when I was called up for jury duty and I had to declare whether or not I had ever been arrested and why, a different district attorney who had seen the film, said that the film could “now be shown on the Disney Channel.” Yet another intriguing aspect of the *Flaming Creatures* case is that our print of the film was subsequently taken to Washington, D.C. and used in the successful impeachment of Supreme Court Justice Abe Fortas, who a few years earlier had judged the film not to be pornographic.

Let's get back to your film teaching and the early history of our film program.

In the late 1960s and early 1970s, a handful of other professors—in the Departments of English, Speech, and History of Art—began teach-

ing an occasional film course. A problem that we all faced each time we taught a film course was that before we could begin our topic we each had to provide students with the knowledge, language, and history with which to talk about film, e.g., how to identify and describe the elements and techniques that produce our responses to film. At this time, too, students were asking for more film courses and a film degree. We went to the LS&A Dean, described the situation, and asked him to establish a film “Program.” I think we were all a little surprised when he agreed to. Subsequently, when we designed the degree program, Engineering Humanities 236 naturally became the introductory course, Film and Video 236. And, for the first few decades, the course also included a good deal of film history.

What other film courses were you able to teach during this time and afterwards?

I also taught the film theory seminars for the program for the first few decades. Mostly I studied the careers of major or rising filmmakers.

How did your book on Ingmar Bergman come about?

In the early 1970s, I took a Sabbatical leave to write it. Bergman was a director who had fascinated me from the night in 1957 when I first saw *The Seventh Seal*. I had repeatedly taught

his films, and realized I wanted to trace his development (he has made over fifty films). At the time, however, there were few, if any, tapes of his films; the film were only available on 16mm or 35mm film. I had to rent them to examine them. This meant I had to run each scene through the projector a number of times, run it, re-thread it, run it again and again, again. The whole process now seems impossible; it took me sixteen years to complete the book, which is about as long as it took Rowling to write the seven *Harry Potter* books.

Did Bergman ever read your book?

Bergman, to my knowledge, never acknowledged any of his biographies. But there is this scene in *Scenes from a Marriage*, he has his protagonist, Johan (Erland Josephson) say he has accepted a job at the non-existent—Bergman obviously did not want to reference a real American university—University of Cleveland. However, later, when he continued the story of Marianne and Johan in *Saraband*, he has Johan say he has accepted a job at the University of Michigan. Make of that what you will.

FACULTY Update

Richard Abel co-edited, with Giorgio Bertellini and Rob King, a volume of thirty-four essays, *Early Cinema and the “National”* (John Libbey 2008). He published two essays in other edited volumes: *Patchwork Maps of Movie-Going, 1911–1913*, in Robert Allen, Richard Maltby, and Melvin Stokes, eds., *Going to the Movies: Hollywood and the Social Experience of Cinema* (Exeter 2007), and *The Movies in a ‘Not So Visible’ Place: Des Moines, Iowa, 1911–1914*, in Kathryn Fuller-Seeley, ed., *Hollywood in the Neighborhood: Historical Case Studies of Local Moviegoing* (California 2008). He also presented a paper, “Unexplored Margaret Herrick Library Resources, 1910–1915,” at the Women and the Silent Screen Conference in Stockholm, Sweden, on June 6, 2008. His audio commentary for four films appeared on the *Treasures III: Social Issues in American Film, 1900–1934* DVD (National Film Preservation Foundation 2007).

Frank Beaver accompanied an University of Michigan Alumni group to Vietnam and Cambodia in February and March 2007. He served as host and lecturer for the three week tour. Three lectures:

“Post -1992 ‘Viet Kieu’ Films,” “US Vietnam War Films,” and “My Year in Vietnam—1962–63.” It was his first trip back to Vietnam since going there as a soldier in 1962. His proposal entitled “Contemporary Vietnamese Films Written and Directed by Viet Kieu” (Overseas Vietnamese) was highly regarded by internal reviewers here at Michigan and his proposal will be fully funded by the University of Michigan Office of the Provost. Beaver’s *Dictionary of Film Terms* was named a CHOICE Outstanding Academic Title in 2007. The CHOICE honor is the a top award by academic libraries. He is still serving as general editor of Peter Lang Publishing Co.’ *Framing Film* book series, and he continues as a judge for the Kasdan Screenwriting award given by the Hopwood Program.

Giorgio Bertellini during the 2007/08 academic year was a Fellow at the Radcliffe Institute for Advanced Studies (Harvard). While at Harvard, he completed his manuscript, *Postcards from Italy: Picturing Race in Early American Cinema* (Indiana University Press; under contract) and a number essays on George Beban, Rudolph Valentino,

Italian-American cinema, and Slovenian video art for the forthcoming anthologies: *Star Decades: the 1910s* (Rutgers University Press), *Love of Country: Making Nations at Home and Abroad in Italy’s Many Diaspora* (Palgrave), *Mediated Ethnicity: The New Italian-American Cinema* (Calandra Institute), and *Video: New Media Technology, Science and Politics* (Vienna: Löcker Verlag). 2008 also saw the publication of *The National/Nation and Early Cinema* (John Libbey, 2008), for which Bertellini was contributor and co-editor, along with Richard Abel and Rob King. He has recently contributed an audio commentary to the newly released DVD *The Italian (1915)* and an interview for *The World Beyond Wiseguys: Italian Americans & the Movies (2008)*, broadcast by PBS. He also gave lectures on Valentino/Mussolini and Italian cinema under Fascism at Harvard, the Columbia Film Seminar, and NYU. At present he is editing *Italian Silent Cinema: A Reader* and continuing his research on *Divo!Duce: Italian Masculinity in 1920s America*.

CONTINUED ON PAGE 10

Jim Burnstein and his writing partner Garrett K. Schiff are currently writing the script *Time of Your Life* for New Line Cinema. *Time of Your Life* is the true story of Army Special Forces Captain Jeffrey Toczylowski who sent an e-mail posthumously to his family, friends and loved ones upon his death in Iraq inviting them to a party in Las Vegas to celebrate his life for which he had set aside \$100,000. Temple Hill Entertainment's Wyck Godfrey and Marty Bowen will produce. Earlier this year, Sam Shepard earned a Best Actor's Award from the Screen Actors Guild for his starring role in Burnstein and Schiff's last work, *Ruffian*, which premiered on ABC and ESPN. Burnstein has recently been reappointed by Governor Granholm to a three-year term on the Michigan Film Office Advisory Council where he has served as a leading proponent of Michigan's new film incentive law, the richest in the nation. Burnstein has been a member of the Film Council since 2003.

Manishita Dass has an article forthcoming in *Cinema Journal* and is working on an article on Ritwik Ghatak, and a book-manuscript on spectatorship, modernity, and the public sphere in early 20th century India. She presented her research on 1950s Bombay cinema at the SCMS convention in Philadelphia (March 2008) and at a symposium on Indian cinema at the University of Westminster (July 2008), and a paper on silent cinema in India at the Border Crossings conference at the University of California in Berkeley in February 2008. She has also been active as one of the coordinators of Tasveer Ghar, a transnational and multi-university initiative for collecting, digitizing, and documenting South Asian popular visual culture.

Victor Fanucchi's latest feature, *Art House*, a comedy about a household of art students fighting eviction, was shot during summer 2008 and is currently in post-production. His first feature, *Beyond the Pale*, a mockumentary about a 13th-year graduate student seeking redemption in the world of literary academia, premiered its limited festival run at the 2007 Austin Film Festival. His short films have played on PBS and FxM (Fox movie channel), and have screened at the American Cinematheque (Los Angeles), Film Arts Festival, SXSW, Mill Valley Film Festival, Raindance Film Festival (UK), Dublin International Film Festival, Los Angeles Film Festival, Palm Springs International Short Film Festival and 20 other festivals, winning 12 festival awards. Fanucchi also edited theatrical trailers for such films as Lars Von Trier's *The Idiots*, Eric Rohmer's *Autumn Tale*, Emir Kusturica's *Black Cat White Cat*, the documentary *American Movie*, and the Sundance winner *Three Seasons*, for which he won the industry's Golden Trailer

Award. He has written for *Filmmaker Magazine* and programmed for the LA County Museum of Art Film Department.

Bambi Haggins' research explores representations of class, ethnicity, gender, race and region in American film and television, fan culture and popular media (from graphic novels to YouTube), and media literacy. After graduating from Stanford (AB, American Studies; MA, Education), Haggins taught high school American history for several years before earning her doctorate at UCLA School of Film, Television and Digital Media. As a media scholar and former high school teacher, Haggins remains committed to establishing programmatic ties between the university and secondary schools. Her publications include articles in *Emergences*, *Flow*, *Framework* and *Ms.* as well as essays in *The Essential HBO Reader* (University of Kentucky Press, 2007) and *The State of Satire* (forthcoming, NYU 2008). Her first book, *Laughing Mad: The Black Comic Persona in Post Soul America* (New Brunswick, NJ: Rutgers University Press, 2007), won the prestigious the Katherine Singer Kovács Book Award for outstanding book of the year from the Society for Cinema and Media Studies. She is currently working on a book dealing with moral ambiguity and quality television in the new millennium and editing an anthology on Black television with Dr. Beretta Smith-Shomade.

Daniel Herbert has joined Screen Arts & Cultures as an assistant professor. His courses include *Adaptations*, *Apocalyptic Film and Television*, *The Contemporary Film Industry*, *Film History*, and *Film Theory*. He earned his PhD in Critical Studies from the University of Southern California in 2008. His dissertation, titled "Transnational Film Remakes: Time, Space, Identity," examines films made in one country and remade in another in relation to cultural globalization. His essays appear in several edited collections and journals, including *Film Quarterly*, *Millennium Film Journal*, and *Quarterly Review of Film and Video* (forthcoming).

Stashu Kybartas was born in Scranton, PA. Currently, Kybartas continues work on his new film centered on, among other things, his fascination with the mystical confluence of Argo Pond (the Huron River), Pontiac Trail, and Plymouth Road in Ann Arbor. His last film *Cousin Kasyte*, was shown at the Anthology Film Archives, Chicago Filmmakers, the Gene Siskel Film Center, and at the Short Film Festival in Bombay among numerous other international venues. *Cousin Kasyte* was chosen to be part of a national touring program called the Rural Routes Film Festival.

Chris McNamara is a video and sound artist, writer and electronic music producer. He has exhibited his work extensively in both Canada and the U.S.

(most recently at Cranbrook Art Museum, the Art Gallery of Windsor and at Kunst Werke in Berlin). Other international activities include exhibitions and artist residencies in Zürich Switzerland and inclusion in the International Film Festival Rotterdam in 2007. His current project is an exhibition at the Sherwell Art Center at the University of Plymouth in the UK. The exhibition opens in May 2009. McNamara's work is concerned with the ways in which we experience cities in the abstract while navigating them in more concrete, tangible terms. He is interested in the city as a site for new mythologies and as indicator of social conditions and realities. He approaches his teaching with much the same set of concerns. He challenges his students to work from their own environments and to develop their own visual and sonic vocabularies in order to better articulate their own experiences.

Sheila Murphy is working on a book-length study entitled *iLook: Visuality and Experience in Digital Culture* that examines the relationships between old and new media modes, visualities and objects ranging from television, computers and the Internet to digital games and simulations. She presented her work at the Society of Cinema and Media Studies conference in March 2008 in a presentation entitled "What is Reactrix?": Corporeality, Interactivity and Smart Advertising," and in another at the March 2007 SCMS meeting entitled "Can't You see I'm White and Nerdy: Geek Humor and Online Animation." She has recently published two essays in new video game anthologies. Her essay "This is Intelligent Television: Early Video Games & Television in the Emergence of the Personal Computer" is in *The Video Game Theory Reader 2.0* edited by Mark Wolf and Bernard Perron, as well as the essay "Unlimited Minutes: Playing Games in the Palm of Your Hand" in *Playing the Past: Nostalgia and Video Games* (eds. Laurie Taylor and Zach Whalen) from Vanderbilt University Press.

Abé Markus Nornes is professor in Screen Arts & Cultures and Asian Languages and Cultures, and currently, he is Edwin O. Reischauer Visiting Professor at Harvard University for the '08-'09 academic year. His latest book, *Cinema Babel: Translating Global Cinema*, was published by University of Minnesota Press in 2008. His current projects include an edited volume on the pink cinema of Japan, a reader of Japanese film theory in translation, and a biography of Donald Richie.

Lucia Saks in August 2008 traveled to South Africa to conduct research at the Mayibuye Archives on Robben Island for her new project; the role of documentary videos in constructing a global anti-apartheid movement from 1950-1990. She presented a paper at the Society of Cinema and Media Studies conference (Chicago, 2007) entitled "Just a Virus, Just a Disease: The Regeneration of Civil Society in

Zachie Achmat: *It's My Life* (Lewis, 2002). She has a chapter on citizenship and cities in post-apartheid South Africa (*Ruins of Modernity*, Duke University Press, forthcoming). Her manuscript *The Race for Representation: Cinema in a Democratic South Africa* is being published by University of Indiana Press.

Terri Sarris in July 2008 worked with the student EFEX ("Encouraging the Filmmaking Experience") project on the short film, *Taffy and Cigarettes* (written and directed by Screen Arts' alumnus Marty Stano). One of the goals of EFEX is to bring together University of Michigan students and high school students from metro-Detroit. This year, students from Van Buren Alternative High School collaborated with University students in the spring course SAC 404 (Collaborations in Media: Community Filmmaking) to work on the film as well as to make a documentary entitled *Alternative*, which explored the labels given to students in alternative education. The EFEX project and its inaugural film *Bilal's Stand* were awarded a second year of NCID (National Center for Institutional Diversity) support, where the film's writer/director Sultan Sharrief will be in residence as a Community Fellow. As part of NCID's "Diversity Conversations" program, EFEX will be touring *Bilal's Stand* as a trigger to dialogue about issues of access to higher education. Terri's documentary, *Buzzards Steal Your Picnic*, was screened and awarded at the Ann Arbor Film Festival in 2008. She is currently at work on a documentary portrait of the American modernism designer Ruth Adler Schnee, who lives and works in Southfield, Michigan. The project has received support from the Institute for Research on Women and Gender, CRLT, and the Beverly Willis Architecture Foundation.

Gaylyn Studlar is leaving the University of Michigan after thirteen years as a faculty member and ten years as director of the Program in Film & Video Studies (1995–2005). She will be joining the faculty of Washington University in St. Louis, where she will be the director of their Program in Film and Media Studies. She was featured as a keynote speaker at the "Media Histories" conference at the University of Texas, Austin, October 11–13, 2007. Professor Studlar has a number of articles forthcoming in 2009, including "Spectacular Americanism and the Continental 'Op/tic': DeMille and Von Stroheim in the 1920s," "Class, Race, and Masculine Masquerade in the Documentaries of Michael Moore," the latter to appear in *Michael Moore: Filmmaker, Newsmaker, Cultural Icon*, to be published by the University of Michigan Press, and "Theda Bara: The Jewish Movie Star as Vampire" which will appear in an anthology on stars of the 1910s to be published by Rutgers University Press. She is also finishing up work on her book, *Precocious Charms: Juvenated Femininity and Classical Hollywood Stardom*, to be published by the University of California Press.

FACULTY FAREWELLS



CATHERINE BENAMOU, associate professor moved on to the University of California at Irvine in January 2008.

Professor Benamou's contributions to Screen Arts & Cultures have been numerous not only facilitating the acquisition of the new Orson Welles collection in the Hatcher Graduate Library, but also, the many artists from around the world she has brought into the U-M for her students and the department. Her range of teaching expertise in Brazilian and Mexican cinema, Latino and Ethnic portrayals in American Cinema, and issues of transnational cinema make her unique. We wish her all the best in the future.

In addition to her book, *IT'S ALL TRUE: ORSON WELLES'S PAN-AMERICAN ODYSSEY* (University of California Press), Dr. Benamou worked to make the Orson Welles Collections at the U-M Special Collections Library available to the public. In the fall 2007, She curated a special exhibit, "Orson Welles and the Art of Adaptation" that included script materials, correspondence, photographs, and audiovisual materials related to Welles's *War of the Worlds* radio broadcast, theatrical productions of *Macbeth*, as well as the film projects *Heart of Darkness* (initiated at RKO in 1939), *The Magnificent Ambersons* (1942), *Touch of Evil* (1957) and *Macbeth* (1947). The exhibit focused on Welles's "American" rather than globe-trotting career, and included evidence of "cutting" and "studio revision", along with original audiovisual recordings ("Voodoo Macbeth," radio shows). Student research conducted as part of a Public Goods-sponsored course on Orson Welles was included. The steps of adaptation into film and the process of radio production in the late 30s- early 40s was illustrated with exhibit materials. Benamou continues her work on the transmission and reception of Spanish-language television programming in the United States, presenting preliminary findings at two conferences, the Latin American Studies Association (Montreal, September) and the "Latsploitation" conference at the University of Alberta-Edmonton (June, 2007), which she is preparing for publication.

JENNIFER HARDACKER

has taken a tenure-track film production position at Pacific University outside Portland, Washington. On behalf of the Screen Arts & Cultures department, we thank Jennifer for her dedication, her excellent teaching and her wonderful spirit that we will miss.



Oliver Thornton is an Emmy Award-winning writer and producer who has worked with stations like Detroit Public Television, Michigan Television and WKAR—as well as independent production companies like HKO Media and Metrocom International—to produce a range of projects from full-length documentaries to local series. He is currently a writer, producer and consultant at Detroit Public Television and his projects in development include a scripted series for teens and a dramatic anthology series. He was a principal writer, producer and director on the Emmy-nominated *Michigan Football Memories* and has written and produced two Emmy Award-winning short form documentaries. He graduated from the Screen Arts and Cultures program in 2000 and was the recipient of a Hopwood Award and the Gayle Morris Sweetland Fellowship in screenwriting while a student at the University.

Johannes Von Moltke is the new director of Graduate Studies in the Department of Screen Arts & Cultures. Von Moltke completed a fellowship as Steelcase Research Professor at the Institute for the Humanities [<http://www.lsa.umich.edu/humin/>] during 2007/2008 academic year, where he worked on a project entitled "Moving Images: Film, History, and the Politics of Emotion." This year, he returns to teaching courses on Film Theory and Critical Theory. Together with SAC grad student Kristy Rawson, he has been compiling an anthology of the American writings of Siegfried Kracauer, and he has been presenting papers on Kracauer at various institutions and conferences; he is also working on the cinema and writings of Alexander Kluge, whose recently released collected

CONTINUED ON PAGE 12

works on DVD he reviewed for Germanic Review. He continues to serve as the editor for *Germanic Review* as well as for the book series *Screen Cultures: German Film and the Visual at Camden House*. Recent and forthcoming publications include an article on the portrayal of Adolf Hitler in *Downfall*, entitled "Sympathy for the Devil," a book chapter on the role of melodrama in recent representations of German history in film and on television, chapters on 1950s cinema in two recent anthologies on German film (*The Cosmopolitan Screen*, University of Michigan Press; and *Framing the Fifties*, Berghahn Books); a review essay on recent

books about Nazi Cinema (in *Film Quarterly*); and an essay on the 1941 Nazi Propaganda Film *Heimkehr* (in *Werkstatt Geschichte* [<http://www.werkstattgeschichte.de/>]), among others. In the summer of 2008, Von Moltke hosted the third installment of the German Film Institute at the University of Michigan, which was devoted to Film around 1968. Johannes von Moltke holds a joint appointment with the Department of Germanic Languages and Literatures, where he is currently serving as associate chair.

NEW SCREEN ARTS STAFF

Marga Schuhwerk-Hampel is the new key administrator for the Screen Arts & Cultures. Marga spent more than eight years as the Student Services Coordinator in the U-M German Department where she took care of undergraduate and graduate student service issues. In addition, Marga was the Summer Language Institute coordinator for the German department, as well the program coordinator for the Max Kade German Residence Program, a Michigan Learning Community for student interested in German Language and culture. Marga is excited to be part of Screen Arts & Cultures and is looking forward to working with faculty, staff, and students in the department.

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Emmy for Michael O'Leary



Michael O'Leary (F/V '05) won a national sports Emmy for his producing role on the NASCAR Images production *Beyond the Wheel*. His interest in filming sports started during his sophomore year in Screen Arts & Cultures (formerly Film & Video Studies), making the annual season documentary for the men's lacrosse team.

O'Leary was also a member of the University of Michigan men's lacrosse team. His spot on the team, along with skills behind the camera honed in SAC production courses, were perfect components for the production of the programs' "team video."

After earning rave reviews for his first attempt, the annual video became one of the most anticipated items of the year for his fellow Wolverines. According to O'Leary, "The producing efforts spent on the team documentaries were actually independent studies through Film & Video that really is what gave me my start. Each video allowed me to grow creatively and I really made an effort to learn as much as I could about camerawork, writing, editing and interviewing. I used those DVDs as resumes and it was that production experience that opened a lot of doors at both NFL Films and NASCAR Images."

During his time at Michigan, O'Leary also had an opportunity to work with a giant in the sports world, earning a chance to intern for the prestigious NFL Films. Helping to produce the "College Football Saturday" show, O'Leary knew from the start he was a part of something special, "Everyone at Films approached each aspect of production with a meticulous eye for creativity. Compared to other productions companies, producers at NFL Films were creating powerful stories and carefully piecing together the components to make great television."

Just two months following graduation in May 2005, O'Leary was already hard at work at NASCAR Images, helping with the production of *NASCAR Nation*. Just a month later, O'Leary found himself again staring at another great opportunity; this time, helping to produce segments for the company's top show, *Beyond the Wheel*.

The chance to work with the talent behind the show was a no-brainer for O'Leary, "Getting put on *Beyond the Wheel* was thrilling for me because I had only been with the company a matter of weeks and there I was producing alongside the company's most talented producers. It was a terrific learning experience for me because every component of the show had an exceptionally talented person behind it; whether it was the sport's top cameraman, the Emmy-nominated writer, or the double-digit Emmy-winning Executive Producer. There was so much to learn about creating great television."

His eventual decision to leave NASCAR Images brought about two new directions for O'Leary. "After I left Images, I was getting a lot of jobs just by word of mouth. I decided to formalize my services into Mozz Media and specialize in internet and new media marketing with video. It was a great experience to take on different responsibilities associated with production. I got to travel all over the country and create a lot of material." With one Emmy already under his belt, and the passion still burning, it's not difficult to imagine the producer turned marketer finding a way to get behind the camera again, creating more innovative, exciting, and award-winning content for sports fans.



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Help Make a Difference

The Department of Screen Arts & Cultures has become the model for excellence in studies and production integration at universities throughout the country. Maintaining our educational excellence requires significant financial investment. SAC has two existing funds and six new areas of financial challenges for the department.

Donate to existing funds:

THE SCREENWRITING PROGRAM FUND

This distinguished artists series features the industry's best working screenwriters and television writers. Each year to bring in industry professionals to campus to give SAC students access to the best in the field. The goal is to sponsor four to six visits per year. Gifts of \$5,000 to \$10,000 will fund a single visit by a working artist.

DEPARTMENT OF SCREEN ARTS & CULTURES FUND

This strategic fund gives the Department's Chair the flexibility to meet unexpected needs and to provide resources not otherwise available.

Help start a fund in the following areas:

DOCTORAL FELLOWSHIP*

Endowment to fund named Doctoral Fellowship of \$45,000. (no account as of yet) This fellowship includes tuition, living expenses, and medical coverage for one SAC graduate student per year.

THE DONALD HALL COLLECTION-SCREEN ARTS LIBRARY*

The Hall Collection is an unique archive of its kind in the country. A highly valuable resource for our students, it must be kept current in order to meet their needs. A gift of \$10,000 annually, or a \$200,000 endowment, will provide the funds necessary to purchase new materials (35mm and 16mm films, DVD's, and scripts) and maintain the quality of the Collection.

THE FRANK BEAVER PRODUCTION LECTURE & WORKSHOP SERIES*

In tribute to Emeritus Professor Frank Beaver's significant contribution to his students over 35 years of teaching film and video production, we are starting a series that will bring back one or two alumni per year who work in the area of production in the entertainment industry.

OUTREACH PROGRAM SUPPORT*

An important part of Screen Arts & Cultures' mission is outreach courses and events. Funding support for team-taught outreach courses involves equipment rentals and supplies, screening events, and transportation of area high school students to campus and/or SAC undergraduate students to area high schools.

HUBERT COHEN FILM CRITICISM AND FILM SCHOLARSHIP SERIES*

Over the past thirty years, a vast majority of students have taken Professor Cohen's course SAC (FV) 236, The Art of Film. This gateway course led many, many students to a greater understanding of film and how it differs from the other arts. This lecture series will bring to campus U-M alumni who are now working as film critics or film scholars who work in the area of auteur or genre studies.

TECHNOLOGY/EQUIPMENT FOR PRODUCTION COURSEWORK*

State-of-the-art equipment is essential if SAC students are to be proficient in the use of advanced technology. Purchasing and maintaining the technology is expensive, but necessary to the quality of the education that Screen Arts & Cultures provides. This is especially true for equipment that will be needed in the three new studios being constructed in the new North Quad Building, scheduled to open in Fall 2010.

**If your gift is designated for endowment, distributions from the Fund shall be made in accordance with the University's then existing endowment distribution policy. If interested in donating to one of the new funding areas, please call the SAC Office at (734) 763-4087.*

Join our Team Effort in Excellence!

Enclosed is my gift of \$50 \$100 \$250 \$500 \$1,000
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Please designate my gift to:

- Department of Screen Arts & Cultures Fund (363429)
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Department of Screen Arts & Cultures

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a showcase of student films

LIGHT WORKS

FESTIVAL

The Film and Video Student Association is the student organization in the Department of Screen Arts & Cultures.

FVSA endeavors to enrich the educational and social community at the Department of Screen Arts and Cultures through media related events. FVSA seeks to be a dynamic organization that is academically active and socially responsive.

The Lightworks Festival is FVSA's biggest event. At the end of both the Fall and Winter semesters, the FVSA hosts this two night film festival which allows only entries from Screen Arts and Cultures classes.

If you are in a SAC class then Lightworks is your chance to show off all of your hard work at the end of the semester in an actual theater environment. Students and faculty all come together to fill the Natural Science Auditorium and celebrate the creations of the students. Also, all entries are judged by three non-biased judges who are charged with giving out multiple awards (which equate to cool prizes) at the end of the second night.

Visit the FVSA web site to learn more: <http://um-fvsa.org>



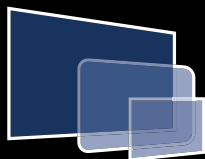
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