From the Chair...

Congratulations, graduates!!

Please see the photos of the Tensies event (pages 8 - 19), by all counts it was a resounding success! The student films submitted for the Tensies will be shown at the Free State Festival in June. For more information on the Festival, see page 2.

The Department loves to bask in the glories of your future endeavors and successes, so please drop us a line from time to time and let us know what you are up to. Also, know that we are always interested in hosting speakers who are working in film in many different capacities, so please email me or any professor with whom you worked.

Have a wonderful summer to all of you and we’ll see you at summer school or next fall for those returning students!!

Best wishes,

Tamara Falicov
Chair, Film and Media Studies

Watch Gordy Hoffman’s (KU alum and FMS Professional Advisory Board member) teaser for his new film “Dog Bowl” and check out the behind-the-scenes photos and stills from the shoot. We’re happy to report that the project was successfully funded on Kickstarter.

https://www.kickstarter.com/projects/1363977508/dog-bowl-post

Katie Wade (BGS 2014) reports that she interviewed for a summer editorial internship and instead was offered a full-time position as a junior editor with Liquid 9 in Kansas City. She will be working on over flow picture editing as well as using her After Effects skills that she learned in Professor Joritz’s class (FMS 302 After Effects). With Katie’s skills, Liquid 9 plans to keep the animation work in-house. Congratulations, Katie!
The Free State Film Festival begins Wednesday, June 25, 2014!

Plan to enjoy new independent films, innovative outdoor art installations and performance events, live music, and thought-provoking discussions about art, film, and technology, and politics throughout downtown and along the 9th Street Corridor in the Lawrence Cultural District for the Lawrence Arts Center's Free State Festival this summer, June 25 through 29, 2014!

Did you miss Sundance this year? Couldn't make it to Cannes? Too late for SXSW? Come walk the red carpet at 9th & New Hampshire for Lawrence's own film festival—an exciting collection of features, shorts and documentaries by filmmakers from around the world.

The Sublime and Beautiful, SATURDAY, JUNE 28, 7:30 pm: David Conrad is a college professor and sometimes philanderer raising three children in a small Kansas suburb with his wife Kelly [portrayed by Laura Kirk]. When sudden tragedy strikes the family in the days before Christmas, David and Kelly's marriage is brought to its breaking point and David's desire for retribution leads him into uncharted moral territory with the question: what can we forgive?

Writer/director/actor Blake Robbins filmed this independent drama in Lawrence, KS because of its natural beauty, ease of locations and his working relationship with the existing local film community. This film is sponsored by Lawrence Memorial Hospital.

The Lawrence Arts Center’s Free State Festival is a five day celebration of film, music, art and ideas! The festival will attract audiences through the involvement of guest artists, panelists and curators in the cross-disciplinary mediums of cinema, music, performing and visual arts. Thematic emphasis for this year’s festival will include the relationship between film and music and the centennial anniversary of infamous Lawrence resident William S. Burroughs.

Support for the festival is provided in part by funding from the National Endowment for the Arts. Partners include the Lawrence-Journal World and the University of Kansas.

http://freestatefilmfest.com/
Coming Attractions

First Annual Hutchinson Third Thursday Film Festival

When: August 21st, 2014
Where: Downtown Hutchinson Venues

Rules:
Open to Kansas, especially Central Kansas residents.
A movie must be between 5 and 10 minutes long.
Entry fee is $5 per movie
Post to youtube as a private video and email us the link and permission to view the video.
jenrandallart@yahoo.com
bcolladay@gmail.com

Movies can be animated, live action, animated, silent, or anything you can imagine up to 10 minutes in length.
You must have rights to any music used in the video. Use local songwriters if possible.

Two categories, under 18, and 18 & over.
Top 5 entries from each age group will be shown at the festival. Chosen entries will receive $50 each.
During the festival, attendees will vote for their favorites, the winner from each age group will receive $100.00
The 6 selected entries will be shown for free during the August Third Thursday. The schedule and times for the evening will be posted in August.

We will have three ‘main features’ that will show at the last time slot of the evening.

The Third Thursday Film Festival retains no rights to your movie. The Third Thursday Film Festival must be the public debut of your movie. (Exception for Educational presentation)

Deadline for entry July 31, 2014

Send any questions to jenrandallart@yahoo.com or call (620) 899-4060 | bcolladay@gmail.com - 620-664-0971
**Recognitions and Accomplishments**


From there he will be conducting research for his second book at La Cinémathèque Française and also at the Centre Georges Pompidou in Paris. The following week, he will be conducting research, again for his book, in the film archive at the Münchner Stadtmuseum in Munich.

**Christina Hodel**, a third-year doctoral student, will have her original research published in the October 2014 issue of the peer-reviewed journal *Girlhood Studies*. The journal is published biannually and its mission is to bring together contributions from and initiate dialogue among perspectives ranging from medical and legal practice, ethnographic inquiry, philosophical reflection, historical investigations, literary, cultural and media research to curriculum design and policy-making. Christina Hodel’s article was originally written for Cathy Preston’s Visual Methodologies course and is entitled "Performing the Ultimate Grand Supreme: Approval, Gender and Identity in *Toddlers & Tiaras*." The article examines how youngsters’ identity is approved of during beauty pageants only when they are hyper-gendered, follow heteronormative gender conventions, and undergo careful scrutiny of appearance by experts, yet exude original personality.

**Professor John Tibbetts** was recently interviewed on KCPT Public Television’s “The Local Show” about his Peter Weir book. The interview aired several times in May.

*(Chicago)* **Woman Made Gallery**’s group exhibit *texttexttext* will include a print by Professor **Cathy Joritz**. Joritz’s piece is a digital type composition based on an excerpt from Susan Sontag’s classic book *On Photography* and is designed in the style of a “Wordle” (see below).

*Texttexttext* was juried by Monika Szewczyk, the Visual Arts Program Curator at the Reva and David Logan Center for the Arts at the University of Chicago: [http://arts.uchicago.edu/content/logan-center-arts-announces-monika-szewczyk-visual-arts-program-curator](http://arts.uchicago.edu/content/logan-center-arts-announces-monika-szewczyk-visual-arts-program-curator)

The opening reception is July 11, 6-9 pm, and the exhibit will be open to the public from July 11 – August 21, 2014.

More information about Woman Made Gallery can be found here: [http://womanmade.org/](http://womanmade.org/)
Recognitions and Accomplishments

Honduran filmmaker, Hispano Durón, looks to a creative future making films and teaching at the University of Honduras after successfully achieving his Ph.D. in film and media studies.

Durón gives keynote speech at the II El Heraldo Film Festival in Honduras, October 2013.

Being a filmmaker in Honduras is no easy feat. That didn’t stop KU doctoral student Hispano Durón from writing and directing the first Honduran feature film of the millennia – and only one of a few Honduran feature films ever.

With no film school in the country, Durón left home early to pursue his dream. He received his bachelor’s degree in film from the Escuela Internacional de Cine y Televisión, a school founded by recently deceased Colombian writer, Gabriel García Márquez, and legendary Argentine film-maker, Fernando Birri.

After producing several documentaries, receiving his master’s degree from the University of Southern California, and producing his feature film, Durón settled into life in academia.

“I like it, life in academia. I like teaching, but I was also thinking about working in research,” he said. “I thought it was a good time in my life to do a PhD – and my wife and daughter were happy to spend some time in the United States as well.”

Now, after five years at KU pursuing a doctorate in film and media studies, Durón will graduate this May and return to Honduras as a professor and filmmaker.

Durón has spent his time at KU focusing on the new Central American cinema, a film movement that emerged in the 2000s.

“Interested in looking for the filmmaking conditions in Central America, what factors characterize the filmmaking conditions there, and also which were the most recurring themes in the films.”

Upon arriving at KU, Durón was surprised by the resources here.

“Before coming here, I couldn’t imagine that I could find a film department with a state of the art sound stage or a Center for Latin American and Caribbean Studies,” Durón said. “They were very supportive of me.”

Durón’s research also would not have been as complete without the additional financial support from KU for research trips back to Central America on three separate occasions.

“I believe my dissertation will motivate filmmakers in the region to make more films about our local stories, taking advantage of the accomplishments Central American filmmakers had in the past decade,” he said.

Durón happens to be one of those accomplished Central American filmmakers.

“Anita, the Insect Catcher,” his feature film, had people flocking to theaters to see their country’s first such production. The theater owners saw it as an experiment.

“They wanted to see what happens screening a Honduran film. And it worked,” said Durón. “And after that, other filmmakers were motivated, and other films came.”

Durón’s success making and distributing a film in Honduras was a challenging endeavor. He had to find funding from European organizations that support film in developing countries. It was a long process, but one that paid off in more ways than he anticipated.


“Before my film, aspiring filmmakers did not know about making films in Honduras,” he said. “After my film, they knew it was possible, and they were encouraged to follow the path.”

As Durón prepares to return home, his thoughts are of publishing his dissertation in Spanish and submitting it to research competitions in Central America. He is looking forward to returning to teaching and hopefully new challenges at his university. But he also wants to keep creating.

“Yeah, definitely I want to make more feature films in Honduras.”

Copied from: http://blog.college.ku.edu/?tag-graduation-2014
Recognitions and Accomplishments

Professor offers fresh perspective on Virgin Mary

As Christians are persecuted from around the world, a University of Kansas assistant professor of film and media studies sees new importance in her unique representation of a centuries-old holy figure, the Virgin Mary.

Cathy Joritz’s artwork is based on an image of the Virgin Mary painted on an altar screen in an 18th century Spanish Colonial Mission church in New Mexico. Joritz digitally reimagined and recreated the Virgin Mary in various roles and scenarios: as a comforter to cancer survivors, female rebel, ethereal spirit and witness to dying animals.

“Being aware of the persecution of Christians and the demonizing of Christianity, I think it is more important than ever to present positive images of figures rooted in Christianity,” Joritz said. She pointed to Syria, Sudan and the more recent events of Boko Haram’s kidnapping of Nigerian schoolgirls.

Next month, Joritz will present her work for the first time at the Eighth International Conference of Iconographic Studies in Rijeka, Croatia. The conference will examine Christian iconography in modern and contemporary art.

Joritz’s fascination with the image of the Virgin Mary began years ago while driving through the American Southwest. She encountered the church of San Jose de Gracia in Las Trampas, a village in the mountain valley south of Taos, New Mexico.

Built between 1760 and 1776, the small church is home to an elaborate altar screen that was last repainted in the 1860s by Jose Gonzales. Joritz was attracted to the bright colors, animated poses and cartoon-like quality of the saints, all of whom were adorned with accessories. Though more than a 100 years old, the images came to life for Joritz.

“I could immediately imagine the holy figures moving and calling out to each other,” Joritz said.

She started animating several of the saints, but she found her focus drifting toward the altar screen’s central figure, the Virgin Mary. At first she added more earthly accessories to the Virgin Mary, then created a cartoon version of her and the variations grew from there.

Using digital software, Joritz changed Mary’s location from the decorative altar screen to placing her in the clouds, at the bedside of Joritz’s ailing mother, alongside previously photographed road kill and in nature. Other pieces feature the moon alongside Mary, a matriarchal symbol and part of the original painting. While most of Joritz’s Virgin Mary work is composed of digital collages, she also has produced several animated sequences including the figure.

Joritz said she keeps the Virgin Mary in the traditional role of witness, comforter and deity, but presents it in a way that is more alive and whimsical. Joritz hopes her images will offer a fresh perspective on a centuries-old figure, who otherwise is repeatedly presented in the same pose, dress and even facial expression.

“There is a lot of art that ridicules religion, but that isn’t my direction at all,” Joritz said. “I’m interested in creating images that further the idea of the Virgin Mary as an active, more accessible leader and yet still mysterious holy figure who can be seen as an entity to turn to, identify with, admire and worship at the same time.”

Another variation of Joritz’s work began when she digitally repainted a Polish iconographic image of the Virgin Mary and replaced Mary’s face with the photographed face of her own Polish mother.

“This allows women to see themselves in a more elevated, beautiful and spiritual role than just their material, everyday physical self,” Joritz said. “My mom absolutely loved this, as did her neighbors, friends and even strangers. I think she saw herself in a beautiful way that she couldn’t have imagined.”

Copied from: http://news.ku.edu/2014/05/20/ku-professor-offers-fresh-perspective-virgin-mary#sthash.N3qZaTBw.dpuf
Recognitions and Accomplishments

In two separate books, John Tibbetts, associate professor of film and media studies at the University of Kansas, examines the careers of two visionary filmmakers who preside over the birth of a new era of cinema in their countries.

In “Peter Weir Interviews,” Tibbetts studies the Australian who helped usher in a new generation of filmmakers and put the country’s cinema on the map with such films as “Picnic at Hanging Rock” and “Gallipoli.” Later, Weir’s success in Hollywood – including Academy Award nominations for “Witness,” “Dead Poets Society,” “Green Card,” “The Truman Show” and “Master and Commander” – heralded the arrival of other Australian filmmakers to the American film industry.

In “Douglas Fairbanks and the American Century,” Tibbetts and co-author James M. Welsh write about the silent film star who shaped much of Hollywood in the early part of the 20th century. Fairbanks, known for his boyish charm and dashing good looks, established Hollywood aristocracy, made the first feature comedies in the United States, took filmgoers abroad in swashbuckling adventures, produced one of the first Technicolor films in 1926, co-founded United Artists studio and was the first president of the Academy of Motion Pictures. Fairbanks was the inspiration for Jean Dujardin’s 2011 Oscar-winning performance in “The Artist.”

To Tibbetts, both men celebrated youth. Fairbanks was the eternal child, a combination of Puck, Peter Pan and the go-getting young American. Weir’s movies centered on youthful ideals and the turmoil that disturbs those ideals.

“The everyday world was never enough for either of them,” Tibbetts said. “They both made movies about things that weren’t immediately apparent in our more prosaic world.”

Tibbetts has been fascinated with both film icons for decades. In 1977, Tibbetts and Welsh released their first book on Fairbanks, “His Majesty the American: The Cinema of Douglas Fairbanks, Sr.” It was the first book to focus on Fairbanks’ early films. In the newly released book, interviews and essays offer fresh perspectives on the film legend’s life and work. Also included is the account of a French art director on the set of Fairbanks’ last silent film, “The Iron Mask.”

“It’s a day-by-day, week-by-week account of what it was like to work on a silent film set,” Tibbetts said. “He marvels with almost childlike eyes at this fabled community making movies. For the scholar, this is a crucial on-site look at United Artists studios and the making of these films.”

Tibbetts first interviewed Weir in 1993, shortly after the making of “Fearless.” Over the years, Tibbetts interviewed him several more times, even traveling to Australia to visit Weir in his native city of Sydney. The book includes Tibbetts’ interview with Russell Boyd, the cinematographer on many of Weir’s films, and interviews with Weir from other writers that date back to he 1970s.

Also included in the book is a never-before published lecture Weir gave in Washington, D.C., connected to Anzac Day, a national day of remembrance in Australia and New Zealand, in which he shares his reaction to visiting the trenches of Gallipoli.

“It’s very moving. And when you read it, you want to see the film ‘Gallipoli’ all over again,” Tibbetts said.

Another commonality is that both men leave unanswered questions in the public imagination.

In the case of Fairbanks, the world has wondered why the greatest star of the silent film era didn’t find equal success in the years that followed the introduction of the “talkies.” Tibbetts argues that while Fairbanks’ work varied wildly in the years after silent films, it included some of his best work, including his final film in 1934, “The Private Life of Don Juan.”

“He grew up, he grew old, and as a result he grew restless,” Tibbetts said. “But as a result of that restlessness and the deepening depression about his career being behind him came some of his best work.”

Much of that work has been overlooked, Tibbetts said.

For Weir, questions turn to the mysterious ending of one of his best-known early films, “Picnic at Hanging Rock,” which never fully reveals why a group of Australian schoolgirls disappear. Was it flying saucers? An earthquake? The audience is never told.

“Weir is nothing if not ambivalent. It’s typical of all of Weir’s films,” Tibbetts said. “Ambiguity is everywhere. He embraces it and invites his viewers to do the same.”

During one of his interviews with Weir, Tibbetts asked whether he enjoyed leaving the audience in such confusion.

Weir told him, “No, I’ve probably got my fingers firmly on my brow, thinking, ‘Is this the right ending?’”

The University Press of Mississippi published both books.

2014 Annual Student Recognition Ceremony and Tensie Awards
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Marilyn B. Heath Distinguished Service Award
Marilyn Heath and Karla Conrad

Ward Russell
Cinematographer and KU alumnus
Lifetime Achievement Award

John Tibbetts
Master of Ceremonies

Bob Hurst and Shalinn Starkey, Ari Silver (not pictured)
The Mike Gunter Distinguished Service Award

Ashlee Jacobson, Chris Blunk, and Jeremy Osbern
Alumni Honor Citation

Loren Dolezal and Carol Burns (not pictured)
Loren Dolezal Community Service Award

Courtney Sanchez and Chris Heimsoth (not pictured)
Berg Family Film Studies Award
2014 Annual Student Recognition Ceremony and Tensie Awards

Tamara Falicov and Grant Zizzo
Ben Krout Grip Awareness Award

Madison Davis Lacy, Bob Hurst and Joe Noh
Best Experimental Project:
Virginity

Tanner Gibas
Best Cinematography:
Bag Lady

Grant Zizzo and Andrew Curtis
Best Sound:
Bag Lady

Jim Yonally, Tamara Falicov and Brenda di Quinones
David Yonally Memorial Award

Cathy Joritz, Alaine Caudle, and Chase Horseman (not pictured)
Chris Martin Visual Effects Award

Cathy Joritz and Tressa Lee
Bernadette Robinson Scholarship

Hayden Fowler
Juanita Strait Scholarship
2014 Annual Student Recognition Ceremony and Tensie Awards

Cathy Joritz and Bailie Richards
Best Animation Project:
Sunday Night Dishes

Grant Zizzo and Katie Wade
Best Comedy:
Bag Lady

Meghan Smith
Best Documentary:
Southwest Country Fest

Joe Noh and Catherine Preston
Best Editing:
What You Know

Mason Kilpatrick, Meg Jamieson, and Andrew Stussie
Adah Clark Hagan Scholarship for Film Students

Meg Jamieson, Mike Van Esler, and Nathan Hammer
Alexis and Craig Stevens Performing Arts Scholarship

Catherine Preston, Bailie Richards, and Christina Hodel (not pictured)
Women in Film Scholarship
2014 Annual Student Recognition Ceremony and Tensie Awards

Germaine Halegoua, Benjamin Waller, and Carl Swanson
Claire Reinhold Scholarship

Germaine Halegoua, Lucas Becker, and David Nolan Allegre (not pictured)
Donald and Betty Dixon Scholarship

John Tibbetts, Germaine Halegoua, and Michael Powers
Best Visual Effects:
Unit 12

Rod Thomas
Best Music Video:
Old Volvos

Nick Malley and Brandon Fawcett
Best Script:
86’d

Jack Woltering
Best Drama:
Gravo

Steve Schadeberg and Nicholas Baker
Peter and Ann Thompson UG Film Scholarship

Patrick Terry and Juli Pitzer
Mark Amin Scholarship
2014 Annual Student Recognition Ceremony and Tensie Awards

Eric Lackey and David Sutera
Charles “Buddy” Rogers Scholarship

Amit Patel and Spencer Harkness
Herk Harvey Outstanding GTA in Film Award

Michael Baskett, Nick Malley, and Tamara Falicov
Best Director:
86’d

Tamara Falicov and Katie Wade
Best Body of Work

Hispano Durón, Tamara Falicov and Michael Baskett
Best of Show
El Lugar De La Cruz

Tamara Falicov and Arthel McDaniel (not pictured)
Award of Merit
2014 Annual Student Recognition Ceremony and Tensie Awards

Associate Dean Liz Kowalchuk and Catherine Preston
Recognition of Graduating Students

Zachary Saltz presenting a special gift to Hispano Durón
on behalf of the FMS Graduate Students.

Che Butterfield presided over the drawing for door prizes.

KU Film and Media Studies T-shirts
were presented to graduating seniors.
## Graduating Students

### Fall 2013 Graduates
- Collin Bean, FMS Minor
- Dustan Boleski, BGS
- S. Jason Cole, Ph.D.
- Kelsey Downing, FMS Minor
- Patrick Eriksen, BA
- Nathan Fordyce, FMS Minor
- Kyle Hayes, BGS
- David Jones, BGS
- Hayley Laske, BGS
- Max Lehman, BA
- Edward Raab, BGS
- Allen Reinhardt, BGS
- Rose Shriver, BGS
- Sarah Thomas, FMS Minor
- Shane Williams, BGS

### Spring 2014 Candidates for Graduation
- Taylor Beals, BGS
- Andrew Beets, BGS
- Mikki Bennett, BGS
- Melissa Brown, FMS Minor
- Samuel Callan, BGS
- Tasha Cerny, FMS Minor, with Distinction
- Henry Chapman, BA, with Distinction
- Zachary Clossin, BA
- Alexis Coutts, BGS
- Laura Damon, BGS
- Dominic Danzo, BGS
- Alanna Dominguez, BGS
- Miles Dunne, BGS
- Hispanó Duron, Ph.D.
- Michael Engelken, BGS
- Emma Fahlender, BGS
- Gabriel Fallin, BGS
- Christopher Flowers, BGS
- Gregory Gleason, BGS
- Nick Gourley, BA
- Olivia Graves, BGS
- Andrew Gurnsey, BA
- Eric Hastert, BGS
- Cassidy Hatchette, BGS
- Max Heersche, BGS
- Kaitlyn Hilgers, BA
- Chase Horseman, BGS
- Joshua Jamison, BGS
- Clint Jensen, BA
- Caleb Kindall, FMS Minor
- Elliott Klaassen, BGS
- Ivy Knight, BGS
- Kolton Kontour, BGS
- Benjamin Leinwetter, FMS Minor
- Morgan Lott, FMS Minor
- Jordan Marable, BGS
- Jordan McClain, BA
- Stuart McConnell, BGS, with Highest Distinction
- Evan McInnis, BGS
- Erin McKenna, BGS
- David Miller, BA
- Pierce Morton, BA
- Richard New, BA
- Joseph Noh, BA
- Justin Petty, FMS Minor
- Brett Phillippe, FMS Minor
- Brenda Quinones, BGS, with Distinction
- Henry Raak, BGS
- Allen Sanders, BGS
- Roxanna Silva, BGS
- Ari Silver, BGS
- Meghan Smith, BGS
- Dylan Snyder, BA
- Malcolm Springer, BGS
- Brett Steinbrink, BGS
- Zakary Stremel, BGS
- Daniel Swendson, BGS
- Kevin Tomkins, BA
- Katie Truitt, FMS Minor
- Spencer Vaught, FMS Minor
- Katie Wade, BGS
- Colton Wiley, BGS
- Jack Woltering, BGS
- Antonio Younger, BGS
- Longnu Zhang, BA

### Summer 2014 Candidates for Graduation
- William Collins, BGS
- Trenton Corcoran, BGS
- Michael Coy, BGS
- Brandon Fawcett, BGS
- Jing Guo, FMS Minor
- Dylan Guthrie, BGS
- Samantha Hickman, BGS
- Christopher Johnson, BGS
- Thomas Lindner, BA
- Nicholas Malley, BA, with Distinction
- Ryan Nessmith, BGS
- Michael Powers, BGS
- Jiexian Qu, FMS Minor
- Merritt Schenk, FMS Minor
- Rod Thomas, BGS
- Cameron Volker, BGS

**Congratulations, graduates!**
Alumni News

Joshua Nathan (FMS BGS 2011) reported that Shorts International has informed him that his short film, A Light Opera, has aired on their channel “Shorts: The Short Movie Channel” around 40 times in Africa, and all over Europe, in the past year. The specific countries it has played in include: Kenya, The Netherlands, Belgium, Iceland, United Kingdom, Romania, and Turkey. The film has also aired on their US channel for the past couple of years.

Interested parties can find the exact times and dates it has played, and will play, in Europe and Africa by clicking the following link and typing in the word, “Opera,” in the search bar directly below the days of the week (note: NOT in the search bar directly ABOVE the days of the week): http://eu.shorts.tv/epglive.php.

To find air dates in the USA, go to: http://us.shorts.tv/epglive.php

Criterion announced the July release of The Essential Jacques Demy, which appears to be quite a comprehensive collection (including shorts) of the French New Wave directors work. Included in the Special Features (which are abundant - the set lists at $99.00) is “New Interviews with... film scholar Rodney Hill.”


Academic Calendar

- Tuesday, June 3 — First day of summer classes
- Monday, June 9 — Last day to enroll online
- Monday, June 16 — Last day to add or swap a class
- Friday, July 4 — Independence Day, no classes, offices closed
- Tuesday, July 15 — Undergraduate Application for Graduation deadline
- Friday, July 25 — Graduate Application for Graduation deadline

http://www.registrar.ku.edu/calendar/

Attention Graduates!

Your KU email address will expire soon after you graduate. We’d love to stay in touch with you. Send an email with your name and non-KU email address to kmconrad@ku.edu and ask to be included in the alumni mailing list.

Film Festivals, Contests, Local Film Jobs, Call-for-Papers
Announcements of film festivals, contests, local jobs, call-for-papers, etc. are kept in a binder in the reception area at Oldfather Studios (room 204). Check it out!

Sydney Stone Advising Specialist
Office Hours in FMS:
Thursdays and Fridays
215 Oldfather Studios
sydneyestone@ku.edu
785-864-3500