September is here and with the change in seasons comes a brand new year full of big changes! Whether you are a new or returning student all of us in the Department of Film and Media Studies are excited to welcome you and look forward to working with you in the coming year.

As the new chair of FMS and on behalf of the faculty and staff, I would like to thank the outgoing chair, Tamara Falicov, for her leadership, hard work, and service over the last six years! We are pleased that Prof. Falicov will continue to work for the department in fundraising and development as she transitions back to her normal research and teaching duties.

We are also very fortunate to be able to welcome a new FMS faculty member, Joshua Miner, who recently finished his Ph.D. at the University of Iowa. In addition to teaching general FMS courses in our department, he will also offer courses in Native American Studies/Global Media Activism. Please help us welcome Joshua into the department and the university community!

Mark your calendars for Thursday, September 24th because that’s when we will hold the FMS Welcome Back Rally! This year our rally will be held in the soundstage at Oldfather Studios and will include a screening of the new documentary 4th and Long by KU Alumni Micah Brown and Nathan Mennel. This will be followed by a question and answer session with the filmmakers. Watch your email for more details and we will see you there!

We will be announcing more events and opportunities in the coming weeks and encourage you to take advantage of them all! We look forward to working with you to develop your passion for Film and Media and wish you success in the new year!

Michael Baskett, Ph.D.
Associate Professor and Department Chair

Inside this issue:

- Coming Attractions 2
- Recognitions and Accomplishments 3-4
- Out & About 5-7
- Academic Calendar
- Alumni News
- and More 8
Coming Attractions

2015 FMS Film Rally

A screening of the film *4th and Long* will take place at the 2015 Film Rally, followed by a Q&A with the filmmakers **Micah Brown** and **Nathan Mennel**.

**Date:** Thursday, September 24

**Time:** 6:30 p.m.

**Place:** Room 100, Oldfather

**Micah Brown**, a 2009 Theatre and Film graduate from KU, is the director of the documentary *4th and Long*. **Nathan Mennel**, a current KU student, worked on the documentary as a field producer. The film follows the Kansas Koyotes, a lower level semi-professional indoor football team in Topeka. Brown has worked with KU Football, ESPN, and Showtime in the past couple of years.
Recognitions and Accomplishments

Joshua Miner is an incoming Assistant Professor in the Department of Film & Media Studies. He received graduate degrees from the Universities of North Texas and Iowa, where his doctoral research focused on interactions between the organizational media of U.S./Canadian bureaucracy and Native/First Nations activist literature, cinema, visual art, and new media. After many years traveling north and south along the I-35 corridor, Joshua is thrilled to find himself somewhere near the middle and join KU this fall.

His research interests lie in new media poetics, alternative and activist media, and critical health studies. Through these, he began work in Indigenous cyberculture and Indigenous media theory and practice. Joshua is presently researching how Native new media artists engage in public health advocacy via social media networks, including how these projects generate new protocols for Indigenous content creation and social mobilization. These will be among the many subjects of his spring FMS courses, “Native/Indigenous Film & Media” and “Methods in Transmedia Activism.”

Professor Germaine Halegoua has co-edited and contributed to an anthology on local, international experiences of digital media titled: Locating Emerging Media (Routledge 2016). The book is currently available for pre-order and is part of Routledge’s New Media and Cyberculture Series, which publishes innovative research in the field of digital media. For more information about the anthology see: https://www.routledge.com/products/9780415818858

In addition, Halegoua organized a workshop on Digital Placemaking with colleagues from Facebook and University College London that took place at the International Conference on Weblogs and Social Media (ICWSM) at Oxford University on May 26. The workshop was a combination of paper presentations, discussion, and a data hacking session using social media and real time physiological data collected through Empatica wristbands. More information about the workshop can be found here: http://digitalplacemaking.apps-1and1.com/. Halegoua will have a report from the workshop in the next issue of AI Magazine.
Recognitions and Accomplishments

Professor John Tibbetts’ new book, Those Who Made It, Speaking with the Legends of Hollywood” will be available in September from publisher Palgrave Macmillan. For more information, go here: http://www.palgrave.com/page/detail/those-who-made-it-john-c-tibbetts/?isbn=9781137541925

“Those Who Made It is much like that box found tucked away in Grandma’s attic – full of wonders and unexpected links to the past, all carefully preserved for future generations.”
– Cynthia J. Miller, Scholar-in-Residence, Emerson College, USA

“For the first time, a selection of interviews with Hollywood’s most revered directors and crew will be published. In Those Who Made It, film historian, educator and broadcaster John C. Tibbetts gives an idea of what it was really like to work behind the scenes in Hollywood’s so-called ‘Golden Age’. Tibbetts’ conversations with Steven Spielberg, Robert Altman, Bernardo Bertolucci, Terry Gilliam, Jim Henson, Philip Glass, and many more capture these filmmaking legends at critical points in their careers and personal lives, and give rare insights into the creative decisions that have shaped some of classical Hollywood’s most-loved films. From the early sound technology and animation of the ’20s and ’30s, through the chaos of the Second World War, into the early days of television in the ’50s and across the ‘New Hollywood’ of the ’70s and ’80s – spanning classics such as Citizen Kane, The Jazz Singer, The Color Purple, and Brazil – the compelling interviews in Those Who Made It give an insider’s view to some of Hollywood’s most definitive eras and films. Tibbetts’ interviews with directors, producers, cinematographers, writers, animators, editors, composers, stunt people, critics, and film historians embrace the full scope of influence throughout this ‘Golden Age’. Tibbetts used his privileged credentials as a former CBS journalist and American Classic Screen editor, as well as his extensive network of inside Hollywood contacts, to gather these intimate interviews and conversations over the course of 35 years. Read together, they provide a fascinating running oral commentary on the history of classical Hollywood. ‘People often talk about movie legends, but in this star-studded collection of interviews John C. Tibbetts actually talks with those legends. Whether you’re interested in cinematic innovators as different as Jim Henson and Michael Moore, great directors like Robert Altman and Steven Spielberg, or the masters of special effects, sound engineering, movie criticism and preservation, you’ll want to read this insight-filled and extremely entertaining book.”

Doctoral student Joshua Wille’s new essay, “Dead Links, Vaporcuts, and Creativity in Fan Edit Replication” will be published on September 15, 2015, in the journal Transformative Works and Cultures. Wille examines the logistical problems of sharing unsanctioned film re-edits on popular Web sites like YouTube and controversial torrent indexes like The Pirate Bay, and he explores cases in which celebrity fan editors such as Steven Soderbergh and Topher Grace intentionally limited public access to their high-profile editing projects. Wille coins the term “vaporcut” in order to differentiate authentic fan edits from unsubstantiated works, such as Grace’s 85-minute Star Wars prequel trilogy edit, and he reveals how some fans attempt to replicate scarce fan edits but they inevitably create new transformative works that are products of their own creativity.
Out & About

So you want to fund a film festival
Have you noticed lately how every city seems to have its own film festival — And we’re not talking Sundance or Cannes. Most are small affairs, unencumbered by Hollywood royalty and studio execs writing big checks for small movies.

How do all those festivals stay in business?

Putting on a film festival takes money. And funding is as all-over-the-map as the film festivals themselves.

In some places, like Toronto, the city pitches in $1 million a year.

“Towns and cities are highly aware of the potential tourism dollars it might bring,” says Tamara Falicov, an associate professor in the Department of Film and Media Studies at the University of Kansas.

A lot of smaller festivals don’t have that kind of backing. “I recently read a survey that many, many festivals are barely surviving and they depend a lot on filmmaker submission fees,” says Falicov.

Those fees range from $10 to $100-plus, and they are becoming more and more contentious.

Josh Welsh, the president of Film Independent, which puts on the LA Film Festival, says the non-profit spends a lot of the year raising money to put on the fest. It gets cash from philanthropic donors. It sells tickets. And, his organization, like many festivals, depends on corporate sponsorship, “that’s a very significant piece of it.”

Companies see the film festival goers as an audience they want for themselves.


Professor Cathy Joritz received an International Travel Fund for Humanities Research, which enabled her to travel to Montreal, Canada to meet and interview Gordon Martin, a colleague and friend of the German silhouette animation pioneer, Lotte Reiniger (1899 -1981). Since her start at KU in 2012, Joritz has been researching the life and work of Lotte Reiniger and continues to uncover rare material and information never released to the public.

Gordon Martin brought Lotte Reiniger from England to Montreal in the late ’70s and, with the help of the National Film Board of Canada and his wife, Pat Martin, produced the last of Reiniger’s animated films, Aucassin and Nicolette and the Rose and the Ring. Pat Martin was Lotte’s close friend and assistant for both films. Gordon also organized several animation workshops for Lotte in the USA and Canada and often accompanied her. During Joritz’s week+ in Montreal, Gordon shared his extensive collection of Reiniger photos, artwork, articles and ephemera with her as well as his and his wife’s personal stories and experiences.
FMS Faculty member, John Tibbetts, spent two weeks traveling in Kauai, Hawaii. This is what he had to say about the experience:

The two weeks I spent travelling in the county of Kauai, Hawaii, June 2015, amply confirmed Kauai’s reputation as the home of Hollywood exoticism, from the JURASSIC PARK films to Cameron Crowe’s new Hawaiian love letter, ALOHA. I spend a day in Lihue in the offices of the Kauai Film Commission (http://www.filmKauai.com, pictured here... You can find the whole world on this tropical island,” is the Commission’s official mantra. Available for interviews were two Film commissioners. Art Umezu has been with the Commission for several decades, since coming to the island from his native Japan; and Randall Francisco, who came here from the Philippines, is the new kid on the block, taking over many of the chores from his mentor Umezu. At the moment, Randy is preparing for his first Commission field trip, to Washington, D.C., for a meeting with the Hawaiian congressional delegation. Of course, on the agenda is the world premiere screening of the new JURASSIC WORLD movie.

Our conversations included the ongoing concern of the Commission to preserve the ecological integrity of the island in the face of the incursions of film studios and crews. Indeed, Kauai has served as Hollywood’s tropical “back lot” since WHITE HEAT was first filmed here in 1933. Included among the dozens and dozens of subsequent films and television shows are BLUE HAWAII, BIRD OF PARADISE, DONOVAN’S REEF, THE TIME MACHINE, THE DESCENDENTS, and GILLIGAN’S ISLAND. (Recommended is The Kauai Movie Book (1996), a 128-page coffee table book produced by the Wilcox Hospital Foundation with assistance from the Kauai Film Commission and written by Chris Cook and photographed by David Boynton.) You can’t argue that preserving the pristine conditions of, for example, these amazing beaches, is a high priority for everyone. No painting by the British watercolor master, J.M.W. Turner, can rival this.

Another priority of the Film Commission is encouraging subject matter that accurately reflects the contemporary cultural and social activities of the island. Not all the movies shot here can expect to be spectacular adventure blockbusters like KING KONG and PIRATES OF THE CARIBBEAN: ON STRANGER TIDES, the latter of which was shot in the National Tropical Botanical Gardens, Lawai, pictured below. Ironically, the diverse landscapes in Kauai have also been “stand-ins” for Central and South America, Africa, Australia, Southeast Asia, and the South Pacific. Makana Ridge, for example, often serves for Tahiti; and the Hanalei Valley for Southeast Asia. Other movies shot here, like AVATAR, suggests other worlds, entirely!

A drive around the island takes just a matter of a few hours. A special delight was a tour of the fabled NA PALI cliffs, a spectacular coastline of sheer cliffs rising thousands of feet above the Pacific. These rock formations, waterfalls, and caves, accessible only by water, have been featured in countless movies, including the Harrison Ford vehicle SIX DAYS SEVEN NIGHTS. My Blue Dolphin boat tour along the coast lasted more than five hours, concluding with a return sail directly into the setting sun of Port Allen.

Of course, chief among the movie-related topics encountered everywhere was the impending premiere of JURASSIC WORLD, the new Steven Spielberg epic, which has already garnered top box office figures in its first two weeks. One popular newspaper, The Garden Island, dated 12 June 1915, boasted an invite-only sneak-peek screening of the film for the hundreds of extras and cast members, some of whom participated in the first JURASSIC PARK movie. Even after just a few weeks on Kauai, we have no doubt that if dinosaurs were once again to roam the earth, surely they would walk here!
In June Anne Gilbert was a guest on KCUR’s Central Standard where she talked about race, gender, and representation on *Orange is the New Black*. To hear the interview, go here [http://kcur.org/post/screentime-orange-new-black](http://kcur.org/post/screentime-orange-new-black).

Professor Kevin Willmott had a busy summer – among other things, he worked with Director Spike Lee on the upcoming film *Chi-raq*, which he co-wrote with Lee.

Visit the links below for more information.

**Exclusive visit behind the scenes of Spike Lee’s *Chi-raq***

Amazon’s Spike Lee movie *Chi-Raq* to Debut in Theatres for December Oscar Run (Exclusive)

Kevin Willmott talks Spike Lee, *Chiraq*, teaching at KU

Kevin Willmott

Amazon Studios acquires new Spike Lee film to be its first release

Why Banning the Confederate Flag Won’t Stop Confederate America | Washingtonian

Doctoral student Courtney Sanchez conducted research at Cineteca Nacional in Mexico.
Alumni News

JaeYoon Park (Ph.D., 2008) begins a tenure track position at the University of Arkansas Fort Smith this fall.

Rodney Hill (Ph.D., 2006) is teaching at Hofstra University in New York in a tenure-track position.

Michael Engelken (BGS, 2014) worked as an assistant editor on the Skid Row Marathon project during the summer months. http://skidrowmarathon.com/

Congratulations to KU FMS and Filmworks alum Franco Leng (TH&F 2008, BA) and his 2015 Emmy co-nominees for Outstanding Special Visual Effects In A Supporting Role, for their work on "The Walking Dead"! http://www.imdb.com/name/nm2187396/

Academic Calendar

- Monday, September 7 — Labor Day: No Classes
- Monday, September 21 — Last day to add or swap a class
- Saturday, October 10 — First Day of fall break
- Tuesday, October 13 — Last day of Fall Break

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

Equipment Check-in: 10:00 a.m.—12:00 p.m., Monday, Wednesday, and Friday
Equipment Check-out: 1:00 p.m.—3:00 p.m., Monday, Wednesday, and Friday

Sign-up to check-out equipment in the binder on the table near the equipment room.

Sign-up for editing rooms by signing the edit room schedule posted on the editing room doors.

The computer lab is available for use during the following times: Mondays from 8:30 to 10:00 a.m., Tuesdays from 11:00 a.m. to 2:00 p.m., Wednesdays from 8:30 a.m. to 10:00 a.m., Thursdays from 8:30 a.m. to 2:00 p.m., and Fridays from 8:30 to 5:00 p.m.

Check with your instructor or John McCluskey, Assistant Technical Director, for more information.

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!