The 2018 FMS Graduate Symposium will take place on February 9 and 10. This year's theme is Perspectives of/on the Mediated World.

Michelle Raheja (University of California, Riverside) will deliver the keynote address. Professor Raheja’s area of research is Native American literature, with a special interest in autobiography and film and visual culture. Her book manuscript, *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film*, is under contract with the University of Nebraska Press and explores the personal narratives and visual aesthetics of indigenous actors, entertainers, and filmmakers from the inception of the motion picture industry in the United States and Canada to the present.

Graduate students are encouraged to apply. 300 word proposals are accepted through December 15 at andrei.kartashov@ku.edu.
Recognitions and Accomplishments

FM5 senior **Jacob Hood**’s film *Flying* won Best Animation at the Fault Line Film Festival in November. The festival is located on the campus of Southeast Missouri State University in Cape Girardeau, MO. Congratulations, Jacob!

Watch the film on YouTube:
- [https://www.youtube.com/watch?v=DnUtNoaq0c4](https://www.youtube.com/watch?v=DnUtNoaq0c4)
- [https://www.faultlinefilmfestival.org/](https://www.faultlinefilmfestival.org/)

Professor **John Tibbetts** has submitted the complete manuscript to his new book, PERFORMING MUSIC HISTORY, to Palgrave Macmillan publishers, for which he is under contract. Expected publication date is next spring or summer.

The book is a “conversational” overview of music history, from medieval chant to the American song book, as told by more than fifty interviews conducted by John. Extensive commentaries and historical timelines accompany the interviews.

A prime emphasis of the book is how these interviewees utilize film, television, videos, and broadcast technologies to reach and inform their audiences. Among the world-class musicians are film composers Philip Glass and Carl Davis; conductors John Eliot Gardiner and Barry Tuckwell; pianists Leif Ove Andsnes and Rudolf Firkusny; singers Thomas Hampson and Elly Ameling; jazz pianists George Shearing and Jay McShann; and Broadway composer John Kander.

This cover illustration of composer Hector Berlioz at the podium is a wry commentary on the profusion of voices and music contained in the book.
Out & About

Myron Dewey, director of *Awake, A Dream from Standing Rock*, met with Professor Joshua Miner’s class, FMS 302/702 Native/Indigenous Film and Media, on November 9.

Myron Dewey drone footage made him one of the most important journalistic voices to come out of the Standing Rock movement. Founder and owner of Digital Smoke Signals, Dewey is Newe-Numah’ Paiute-Shoshone from the Walker River Paiute Tribe, Agui Diccutta Band (Trout Eaters) and Temoke Shoshone. He is a professor, filmmaker/editor, digital storyteller, historical trauma trainer, drone operator and journalist. Digital Smoke Signal’s goal is to help bridge the digital divide throughout Indian Country and indigenize media through indigenous eyes with cultural core values (Culture, Reciprocity, Respect and Family).

For more information about the film go to: [http://www.imdb.com/title/tt6691862/](http://www.imdb.com/title/tt6691862/)
Out & About

FMS Senior’s Film Screened at the Kansas International Film Festival

The Kansas International Film Festival (KIFF) was held November 3 – 9, 2017.
KIFF organizers collected this year’s shorts by putting out feelers in the local filmmaking community and asking a screening board to select the best ones, says Brian Mossman, the festival’s director of programming.

Audiences have a chance to respond beyond the Q&A that follows each screening.

“Patrons will get a ballot of the films in that program and will vote for the best one,” Mossman says. “We will then list the top three films within each shorts program.”

All of which presents more opportunities for metanarratives, especially considering the nature of Denise Pikes-King’s Moments on Canvas. In six minutes, Pikes-King examines the wide-ranging career of John C. Tibbetts, an associate professor of film and media studies at the University of Kansas.

Tibbetts’ previous life as a broadcaster led him to interview hundreds of actors, filmmakers, musicians and other public entertainment figures, who he then drew or sketched for the celebrity to autograph. The archive of his drawings and interviews, as well as a collection of old movie stills, are held in the Kenneth Spencer Research Library, also highlighted in the film.

Read the full story on the KCUR website:
http://kcur.org/post/local-shorts-area-filmmakers-have-moment-kansas-international-film-festival#stream/0

And visit http://www.kansasfilm.com for more information.

Kenneth Spencer Research Library: https://spencer.lib.ku.edu/
Out & About

One semester in, new FMS facilities bring more opportunities to students

Film professor Robert Hurst sits in front of a soundboard covered in dozens of knobs, buttons and blinking lights. A window separates him and the board from a warmly lit room with a gently sloping ceiling and walls with large square ridges that seem to jut out at random places and at odd angles.

“I smile so big every time I come in here,” he said.

Hurst is in the Department of Film & Media Studies’ new sound recording studio, one of the crown jewels of the program’s new home in Summerfield Hall. The studio, designed by acoustician and adjunct faculty member Robert Coffeen, can be used to record music, voiceovers, sound effects or anything else a film student may need for their project to sound its best.

The department’s move to Summerfield this fall followed a two year, $10 million renovation that also included upgrades for non department offices and classrooms. For film students, the move across the hill into the state-of-the-art facility, meant leaving behind “rustic” Oldfather Studios, which was built in 1955 and had housed FMS since the 1990s.

Yasmeen Cruz, a sophomore from Wichita, said the difference between the renovated Summerfield and Oldfather is night and day.

“The first day of class, they took us to see everything, and we all just kind of stood there in awe,” she said. “We all just kind of stood there and were like, ‘Are you serious?’ They were pointing out things we didn't think we needed until they told us we had it.”

Summerfield’s soundstage is bigger and more tricked out than Oldfather’s, complete with two “coves,” one green and one white so students can shoot with different colored backgrounds, and two cycloramas, tall, curved walls that give the illusion of unlimited space on camera. These features are separate from each other, meaning that multiple students can shoot at the same time, which wasn’t possible at Oldfather.

Photos by MarCom.

(continued on the next page)
Out & About

Department chair Michael Baskett said the renovations of Summerfield have set the University’s film studies program apart from other programs in the Midwest. Most of the schools known for producing big-name filmmakers are located on the coasts, such as New York University and the University of California, Los Angeles.

Baskett said that one of the goals of the renovation and relocation was to offer Midwestern film students an opportunity to receive a quality education at a location that was both close and affordable.

“We learn different things in different parts of the world,” Baskett said. “We’re part of the world; we’re just not LA or New York, and that’s nothing to apologize for.”

Hurst said his sound design class students are thrilled to have class in the new recording studio. “They might never work in a room this nice again,” he said. “This is a real, live room.”

The renovation is attractive to prospective students as well, Hurst said. He said that on tours, people are “blown away” by the department’s new digs.

“I just think it really offers a real opportunity for students who want to get firsthand experience on the professional process and technology,” he said. “At the same time, you’re getting a university undergraduate degree, which is really important. It’s not a trade school degree.”

Hurst and Baskett were both involved with the Summerfield project from the outset in 2015, along with other department faculty, alumni and design specialists. The goal was to create a new environment in what was previously the School of Business that would foster the creation of quality work as well as prepare students for work after graduation.

“Our first concern was, ‘Can we make films here and media here that will help students in the 21st century get jobs and compete?’” Baskett said.

During the renovations, walls were replaced and repainted, new lights and wiring were installed, and classrooms were transformed into places to watch and make movies.

“It was a great experience to be able to have a hand in designing a facility like this from the ground up,” said FMS assistant technical director John McCluskey, who also offered his expertise to the initial plans for the move.

(continued on the next page)
Out & About

In addition to the recording studio, the Summerfield renovation included classrooms, editing bays and a media lab that sits just beyond the building’s north entrance. A two-story soundstage sits on the second floor, the other highlight of the renovation, according to McCluskey.

At Oldfather, students and faculty dealt with space constraints as well as outdated equipment. The old soundstage doubled as a classroom — not soundproof — which meant that whoever was shooting a project had to schedule around classes.

“It was kind of cool you could go from lecture right into practical exercises, but it really limited the use of that space for larger projects and longer-term projects, which is one of the big advantages we have on the soundstage over here now,” McCluskey said.

Baskett said that no matter where a filmmaker is from, they have something to offer. The Summerfield Renovation helps ensure that University students to go out into the world and offer uniquely Kansan works of art.

“A regional identity and how life unfolds in the area where you come from — whether you’re in upstate New York or whether in the Dakotas, or whether you’re in Texas or whether you’re in Kansas, — produce a different sort of artist, a different sort of thought about what art means,” he said.

Copied from The University Daily Kansan: http://www.kansan.com/arts_and_culture/one-semester-in-new-fms-facilities-bring-more-opportunities-to/article_38033ce2-c993-11e7-8de2-e3ad7d956da6.html
Out & About

Waggoner Research Colloquium

The 26th Annual Waggoner Research Colloquium was held on November 15 from in the Malott Room of the Kansas Union. Each fall, faculty and graduate students affiliated with the Center for Latin American & Caribbean Studies at the University of Kansas have gathered to celebrate KU scholarship on Latin America and the Caribbean. The colloquium features an interdisciplinary panel, engaging Q&A, and a reception.

This year’s Colloquium was on “Caribbean Representations” and included a presentation by Professor Tamara Falicov entitled “The Imperfect Citizen: Contemporary Cuban Cinema.”

For more information, visit: https://news.ku.edu/ku-clacs-hosts-waggoner-research-colloquium-caribbean-representations
Hitchcock’s obsession with play reveals connections with 'Peter Pan' author

Was it a case of one morbid, perverse soul speaking to another? That’s one explanation for the effect that the 1920 play “Mary Rose” by “Peter Pan” author J.M. Barrie had on a young Alfred Hitchcock.

John Tibbetts, associate professor of film & media studies, raises the question in a new article in the latest issue of the journal Post Script: Essays in Film and the Humanities.

“We assume that everything has already been written and said about Alfred Hitchcock,” Tibbetts said. “He’s been critiqued and analyzed inside out, back and forth, from top to bottom and back again. But I feel that his encounter with a little-known play called ‘Mary Rose,’ a ghost story that he saw as a young man in London, so profoundly affected him that no study of him is complete without examining it and its effects on his films. I have attempted to do that here.”

Tibbetts argues that Hitchcock employed characters, plot points and musical elements from “Mary Rose” throughout his directorial career. It’s the most in-depth exploration yet of the connections among Hitchcock, the play and the play’s author, Barrie. In particular, the films in question here are several of Hitchcock’s most popular, including “Vertigo.”

“It wasn’t just the play that had such a resonance with Hitchcock,” Tibbetts said, “it was with the playwright Barrie himself, with whom Hitchcock shared biographical and psychological affinities, including an attraction to the ghostly, a vision of women as dangerous, seductive, yet sexually unattainable and a morbid view that love and death were intermingled.”

Indeed, the two men were able to express in their respective works sexual and psychological frustrations and dysfunctions.

Actress Tippi Hedren’s famous claim that Hitchcock sexually assaulted her in her dressing room during the filming of “Marnie,” a film whose heroine echoes the titular character in “Mary Rose,” is only the tip of the iceberg, so to speak, when it comes to psychoanalyzing the misogyny of the Master of Suspense.

And while Hitchcock and Barrie apparently never met, their paths crossed, metaphorically speaking, in 1920.

“Hitchcock was a young man of 21 when he went to see a play in London, and it so impressed him that he determined he was going to make a film adaptation of the play, ‘Mary Rose,’” Tibbetts said. “He never made the film, but he invested elements of the play’s characters, plot, even the music score into many of his films.

(continued on the next page)
Out & About

Hitchcock’s obsession with play reveals connections with 'Peter Pan' author continued...

My article is called ‘Hitchcock and the “Call” of Mary Rose,’ and it refers to the fact that in the play, Mary Rose is a character who mysteriously disappears and reappears. It’s a fantasy, a ghost story, and each disappearance is heralded by a musical call, as it’s referred to in the play’s stage direction, and the sound has been likened to Debussy.

“Hitchcock all his life tried to find that music because it so impressed him. Whether he did or not is an aspect of some controversy. But with three of his composers for his movies, he talked to them and said, ‘I want this kind of music in my film,’ and he would talk to them about what he had heard. He was obsessed with this play.

“And so my article talks about five movies Hitch made that, in effect, were versions of the play ‘Mary Rose,’ that were invested with story elements, characters, even the music. They are ‘Rebecca’ in 1940, ‘The Paradine Case’ in 1947, ‘Vertigo’ in 1958, ‘Marnie’ in 1964 and ‘Family Plot’ in 1976.”

Relatively little has been written about Hitchcock’s enduring interest in “Mary Rose,” which piqued Tibbetts’ interest.

“I got into what would Barrie and Hitchcock have in common besides this play, and I found a bunch of stuff,” Tibbetts said. “I don’t think Hitchcock ever met Barrie, but he knew intimately people who knew Barrie and who were important in Barrie’s career and who were important in the play ‘Mary Rose,’ one of whom was Daphne du Maurier, who was in Barrie’s circle of children. Hitchcock makes three or four movies based on Du Maurier stories — more than any other writer.”

Moreover, both men seemed to have been motivated by a sort of stunted sexuality. After producing a daughter, Tibbetts said, Hitchcock may have been celibate for the rest of his life, with his obesity perhaps a complicating factor. Biographers say Barrie was almost certainly impotent, and his marriage was never consummated.

Hitchcock became famous for the blonde “ice queen” heroines frequently featured – and tortured — in his films. Barrie’s focus on boys who were unable to grow up, enchanted islands and ghosts like Mary Rose is often seen as revelatory of his sexuality – or lack thereof.

“So Hitchcock is like Barrie in personality and creative juices,” Tibbetts said. “The article traces the parallels between them – the childlike temperament, the stories they were interested in.

“Small wonder, then, that Hitchcock responded to the play ‘Mary Rose.’ He was already attuned to the world Barrie wrote about.”

Alumni News

Alumnus’ successful crowdfunding leads to published Kansas horror novel

Just in time for Halloween, alumnus Scott Thomas’ horror novel, “Kill Creek,” is hitting the shelves.

“Kill Creek” follows four authors who spend the night in a purportedly haunted house in Kansas. The book is published by an independent company called Inkshares, which also hosted Thomas’ crowdfunding campaign to publish the book.

Thomas, who also developed the Disney Channel revival series “Raven’s Home,” [was] at the Raven Book Store on November 17 for a reading of his novel.

[Thomas also met with film students for lunch and discussion on November 17.]

Thomas said he worked on the novel for the better part of a decade, writing it in his time off from screenwriting, producing and raising a family.

“This experience has been really satisfying because not only is it a story I wrote over a decade ago and have always hoped would make it to the public so that people could read it and enjoy it, but when I’m working in TV, it definitely is much more of a collaboration,” Thomas said. “This is very solitary.”

A Kansas native and lifelong fan of horror, Thomas said setting “Kill Creek” in his home state makes it more personal. He said he hopes it will resonate with other Kansas residents for that reason.

“It’s very much a Kansas ghost story,” he said. “It’s very much not only a love letter to the horror genre, but also to the state that I grew up in.”

Kill Creek is available at the Raven Book Store as well as major booksellers including Barnes & Noble, and online at Amazon.

Alumni News

KU alumna’s new documentary explores what it's like to be gay in Kansas

After graduating in May of 2017, University alumna Savannah Rodgers became a producer on the project, “Out Here in Kansas.” The documentary revolves around the LGBTQ community and how it intersects with Christianity in Kansas.

The story focuses on Burt Humburg, a doctor and an openly gay Kansas resident, who grew up in Andover, Kansas. Humburg was previously a part of Joe Wright’s congregation, a pastor of the Central Christian State Church of Wichita. Rodgers said she believed Wright played a large role in limiting LGBTQ rights in the state of Kansas.

“It really was eye-opening to see all these intersections of faith and being queer within the state, because that’s not my experience,” Rodgers said. “I feel like seeing all of that come together was really wonderful.”

The project came to be when Adam Knapp, the director of the documentary, met Humburg while reporting football at Southwestern College in Winfield for The Wichita Eagle. Knapp later arranged for Humburg to meet with his previous pastor, Wright, for a discussion on Humburg’s sexuality.

“I thought it was important because I’m tired of seeing certain members of the Christian community and certain members of the LGBTQ community tear each other apart,” Knapp said. “I wanted each guy to understand each other a little bit more and start tearing each other apart a little less.”

The film runs for about 30 minutes, immediately kicking off with Knapp driving through Kansas while Wright’s controversial prayer in front of the Kansas State Senate in 1996 plays in the background. As the documentary unfolds, more is revealed about both Humburg and Wright’s personal histories within Kansas and the state of the LGBTQ community in Kansas.

“Because it is only 30 minutes long, people don’t really have an excuse not to check it out. I think the story is pretty unbiased; it’s just telling a story,” Knapp said.

Knapp and Rodgers met at the Doc Sunback Film Festival in 2015 while she was touring one of her shorts, “Politically Correct.”

“We hit it off after that. He told me about the movie and pitched it to me. I immediately wanted to work with him on it. I thought the project needed a LGBTQ+ producer,” Rodgers said. “I really came on to help him shape the story and help him navigate the film festival circuit.”

The world premiere of “Out Here in Kansas” took place in downtown Wichita on October 11, on National Coming Out Day. Currently, the film is touring different film festivals and colleges around the country. Thus far, the film has won first place at the Austin Revolution Festival and Best Documentary at the Jim Thorpe Film Festival. The filmmakers are currently exploring different distributors so the film can be made available to the public.

“I’m just really glad this movie got made, and I hope that when the movie’s released, people watch it. It’s a perspective that isn’t often represented when we think about LGBTQ+ movies, but it’s valid, and it’s real,” Rodgers said.

Copied from The University Daily Kansan: http://www.kansan.com/arts_and_culture/ku-alumnae-s-new-documentary-explores-what-it-s-like/article_061ce6e4-be6f-11e7-ab53-ebf9f3782689.html
Alumni News

Alum Profile: Nolan T. Jones, managing partner of The Orr Group

Major(s) / Minor(s) at KU:
B.G.S. in Theatre & Film with an Emphasis in East Asian Language & Culture

Graduation Year: 2007

Current profession:
Managing partner of The Orr Group, LLC, the company behind Roll20.net. Essentially I tell the story of what makes a "virtual tabletop" for gameplay important - both to my coworkers and to the general public.

How did KU prepare you for the career and life you lead now?
My partners—Richard Zayas, Riley Dutton— and I learned a great deal at KU through involvement in activities. We all participated in clubs, student jobs, pitched an animated series to a cable network, and most importantly got involved in Student Senate. Lots of students don’t understand that KU Student Senate has a lot of power, a multi-million dollar budget, actual voting power for things like the add-drop schedule of classes, and a great deal of policy influence. My partners and I got involved not to build resumes, but because we saw things we wanted to change and contribute to. One of the amazing things I learned at KU is that with a small group of people you can accomplish nearly anything.

Give us a brief summary of how you got from KU to where you are now.
After graduation my wife, Cayla, and I were both working at KU. When Cayla received a great offer to attend UNLV Boyd Law we moved sight unseen to Las Vegas in the midst of the 2009 economic crash. As she went to school, I worked for Nevada Highway Patrol as a dispatcher and slowly worked towards a career writing comic books.

During this time of change, Riley, Richard and I were looking for a way to stay in better touch long distance and wanted to find a way to play "Dungeons & Dragons" together online. None of the existing options satisfied us, so Riley put together his own version which I suggested we take to Kickstarter. April of 2012 we launched our Kickstarter requesting $5,000. Eighteen days later we’d made more than $39,000 and began viewing Roll20 as a business that we needed to truly develop.

You recently came back to campus to debut the Roll20 Esports Lounge in the Kansas Union. What did it mean for you to be back at KU doing what you love and what KU set you on the path for?
It’s always nice being back in Lawrence, and it was doubly excellent having friends and family there as part of the event. My hope is that the Roll20 Esports Lounge can be a space for students to meet and push themselves in gaming pursuits.

What advice would you give Film & Media Studies students today?
"There are no adults." Everyone is making it up, and there are no rules outside of feeling good about your decisions. Looking for someone to have the answers or path for you is a long wait with no end. Walk confidently, learn from mistakes, and keep putting one foot in front of the other.

What’s your favorite KU memory?
If I had to choose just one... After my freshman year, I made the decision to stay in Lawrence for the summer, and my funds were nonexistent. Family and KU Endowment helped, but still things were going to be tight. On the day I moved out of Grace Pearson, a senior who lived across the hall gave me an envelope and said to open it later. When I got to my car with all of my stuff jammed inside, I opened the envelope. Inside was a $100 check as the "first scholarship" in that student’s name, written to me because he said he could tell I really cared about helping my fellow students. I sobbed for five minutes straight. Thanks, Matthew.

What is one goal you’d like to achieve in your life (personally or professionally)?
At some point I’d very much like to return to making animated projects.

Copied from: http://sota.ku.edu/alum-profile-nolan-t-jones
December 2017

Academic Calendar
December 7 - Last day of classes
December 8 - Stop Day
December 10 - College of Liberal Arts and Sciences Graduation Ceremony
December 11-15 - Finals Week
December 15 - Graduate Application for Graduation due

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 counter in 230 Summerfield.

Sign-up for editing rooms by signing the edit room schedule posted on the editing room door (418b Summerfield). Pick up the key in the FMS office (230 Summerfield).

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

Follow us

Check out the College Blog:
http://blog.college.ku.edu/

Twitter: @KUFMS, @KUSchoolofArts, @KUCollege

Are you a Film & Media Studies (or Theatre & Film) alum? We’d love to hear from you. Click https://film.ku.edu/alumni-submissions to update your information with us, so we can add you to the impressive ranks of our alumni.

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