

THE UNIVERSITY OF PITTSBURGH FILM STUDIES PROGRAM NEWSLETTER



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FROM THE DIRECTOR'S CHAIR BY LUCY FISCHER

As the Spring 2006 semester ends, it affords an opportunity to look back over the academic year in Film Studies. We have had a series of extremely interesting speakers come to campus (for example, Krin Gabbard on jazz and film, Ravi Vasuvidan on Indian cinema, Eric Smoodin on American silent film, and Dan Chalfin on documentary filmmaking.) We have just sponsored the visit of Rick Altman for a lecture on sound cinema as well as his performance of *The Living Nickelodeon*—which recreates the film viewing experience (including sing-a-long slide shows) at the turn of the last century. We also hosted the appearance of British actress Tilda Swinton along with screenings of several of her films (*Edward II* and *Orlando*). Additionally, with the help of Vladimir Padunov, we sponsored numerous other film events in a newly renovated 35mm screening space in Bellefield Hall including series on Italian and African Francophone cinema. Moreover, we were privileged to have world-renowned artist Isaac Julien in residence for eight weeks, co-teaching a course on *The Image Now* with Colin MacCabe. We look forward to his return to campus next Spring and hope to feature him in an upcoming edition of *The News Reel*. Many of our graduate students were extraordinarily active as well: giving conference papers nationally and internationally, forming an on-campus “Cinematheque” and organizing a graduate student symposium within the English Department. Finally, we all enjoyed working with Jennifer Florian, our new Film Studies Administrative Assistant, who came on board this November. She “hit the ground running” and has not stopped since.



Dr. Lucy Fischer

Inside this issue:

Straight to the Source: Michael Prosser	2
The Graduate Interview: Amy Villarejo	3
Graduate Student Activities	4
Our Higher Faculties	5
From the Film Vault	5
The Film Crew: Jennifer Florian	6
What's New? Bellefield Hall	6

FACULTY PROFILE: MARCIA LANDY

Dr. Marcia Landy is Distinguished Service Professor of English, and has a secondary appointment in the French and Italian Language Departments. Along with the courses she teaches for the English Department, she offers a film course on Italian cinema bi-annually. Her publications include books on Italian and British cinema. This year, she was appointed to the Editorial Board of the journal *Italian Culture*.



Dr. Marcia Landy

(Continued on page 2)

STRAIGHT TO THE SOURCE: MICHAEL PROSSER

We have all enjoyed countless hours of perusing Hillman's extensive media collection possibly without thinking about where it all comes from or that sitting at the helm of this collection, at a paper-cluttered desk, is Michael Prosser. Michael has been working in libraries since 1988, spending nearly ten years at the Carnegie Library. Michael has worked at Hillman since October 2000 and has been in the Media Resource Center (MRC/Hillman G-20), as Media Specialist, since July 2004. He prefers working in the MRC as it affords him a lot of personal interaction with the faculty plus, having an interest in film, it gives him direct access to the Hillman media collection. Michael finds himself continually seeking and obtaining films as the needs met by the MRC increase annually. New

additions are recommended or purchased for the MRC by one of two ways. Each semester faculty approach Michael with their syllabi and he researches the availability of the titles. The films not already in the MRC are paid for with various types of funds: from the library, academic departments, research mon-



Michael Prosser at Jim Morrison's grave

ies, and grants. The second and primary way is through the Media Advisory Committee.

The committee has an online request form at: <http://www.library.pitt.edu/services/requests/media.html>. Twice during the academic/fiscal year Michael prepares a report that goes to the committee for consideration. The committee is comprised of Lucy Fischer (chairperson), Marcia Landy, and Vladimir Padunov from the Film Studies Program along with Fern Brody, Ann McLeod, Ann Ronchetti, Elizabeth Mahoney and Michael of the University Library System (ULS). If the requests are approved they are then submitted to the ULS Technical Services

(Continued on page 8)

FACULTY PROFILE (CONT. FROM PAGE 1)

Dr. Landy is currently finishing a book on Italian stardom entitled *Stardom Italian Style: Yesterday, Today, Tomorrow* to be published by Indiana University Press. An essay, "1949: between the Old and the New," appeared in the Rutgers volume *American Film in the 1940s: Themes and Variations* (2005), edited by Wheeler Winston Dixon. Another essay, "The Cinematographic Brain," is included in *Stanley Kubrick's 2001: A Space Odyssey*, edited by Robert Kolker (Oxford, 2006), and her article, "On the Road with *Lamerica*: Immigrants, Refugees, and the Poor," has been published in *Metaphoricity and the Politics of Mobility*, edited by Maria Margaroni and Effie Yiannopoulou for Rodopi Press, Amsterdam, 2006. An essay, "Forster's Films" is forthcoming from Cambridge in a collection on the works of E. M. Forster, edited by David Bradshaw (Oxford).

This year, Landy published encyclopedia entries on "Leni Riefenstahl" in the *Encyclopedia of Europe 1914-2004* (Schirmer), on "The Biopic" and "Ken Russell" in the *Schirmer Encyclopedia of Film*, and on "Mario Camerini" in the *Encyclopedia of Italian Literary Studies*. She was also invited to speak to the History Department at the University of Michigan, Ann Arbor on "Cinematic History" and at the University of Pennsylvania on the work of Rossellini and Visconti. At this year's SCMS conference in Vancouver, she appeared on a panel with Lucy Fischer, Michael Aaronson and Mark Lynn Anderson where she spoke about her research methods and the theme for her essay on American cinema in 1923.

Dr. Landy is on leave in the fall of 2006 and she intends to work on a variety of projects, including an essay about film in 1923 for Lucy Fischer's upcoming 1920's Rutgers

volume *American Film in the 1920s: Themes and Variations*, an article on the "swinging sixties" in Britain and its impact on Italy exemplified in the films of Monica Vitti and Marcello Mastroianni as well as on the impact of Hammer Studios on the horror films of Mario Bava and Dario Argento. She has agreed to write an essay for a volume on "History and Humor" for a Finnish press, and yet another for a collection on "The Middle Ages in Cinema," edited by Bettina Bildhauer and to be published by Manchester University Press. She has completed two articles on the films of Todd Haynes that are in the process of being edited and are scheduled to appear in 2007, one in a volume edited by Murray Pomerance and another by James Morrison. When she returns from leave in the spring of 2007, she will teach an undergraduate director's course on the films of Martin Scorsese.

THE GRADUATE INTERVIEW: AMY VILLAREJO

Amy Villarejo is Associate Professor in Film and Director of the Feminist, Gender, & Sexuality Studies Program at Cornell University. She received her B.A. in English from Bryn Mawr College in 1985, an M.A. in English from the University of Pittsburgh in 1991, and a Ph.D. in Critical and Cultural Studies (in the Film Studies Program) from the University of Pittsburgh in 1997.

Nathan Koob is a first year masters student in the University of Pittsburgh's English Department/Film Studies Program. He edits *The News Reel*, co-organizes *The Cinematheque*, and is currently co-president of the English Department Graduate Student Organization. In May 2005 he graduated from Oklahoma State University with a Bachelor of Arts degree in English with an emphasis in Film Studies.

Nathan Koob: Could you tell me a bit about your upcoming introductory film book *Film Studies: The Basics*?

Amy Villarejo: *Film Studies: The Basics* was commissioned by Routledge for a series of introductory short textbooks in various disciplines (and inter-disciplines). I jumped at the chance to do it in tandem with the course, *On Camera: Studies in Film Analysis*, which I taught last summer for Cornell's Summer College (for high school students). Since I've come to Cornell, I've mostly taught relatively upper-division courses in film studies. For six or seven years, I taught the two sweeping surveys (much like Pitt's World Film History) for our film majors, one a survey of commercial narrative film from the beginning of time to now, and one a

survey of documentary and experimental film (documentary to 1945 and experimental across the whole sweep of film history). And I also have taught advanced seminars to undergraduate and graduate students, both in film studies and in my other unit, Feminist, Gender, & Sexuality Studies. I hadn't, however, taught any introductory film courses, and I had missed that "aha!" experience that many students have when they first learn to look closely at film.



Dr. Amy Villarejo

Long answer, but *The Basics* came out of the desire to shape that initial encounter students have with the ideas that film studies can generate: expansive, philosophical, theoretical [analysis], however you name it I saw this as my chance to condense the language of formal analysis into a very brief part of what we teach so that the real questions come to the fore. I hope that faculty who now hand out the glossary to *Film Art* might instead use *The Basics* to open up issues of film history, film theory, contexts of production, na-

tional cinemas, stardom, genre, etc., all of which I treat, however briefly, in the book.

NK: What are your responsibilities as Treasurer of SCMS and how long have you held this position?

AV: Well, Marcia Landy was the treasurer of what was then SCS when I was her graduate student, and she convinced me that writing checks wasn't all that hard! The organization has changed in the past few years (also, of course, in name), so that its financial affairs are really consolidated in the home office in Oklahoma. The treasurer still functions as the oversight person, but my experience so far (in my first year of three) is that the work of the organization is shared by the Executive Council, which meets twice a year to plan the SCMS conference and to do its general business. The former treasurer, Patrice Petro (UW Milwaukee), tidied up the financial house, so I'm free to dive in to other realms, like planning the program for next year's (Chicago) conference.

NK: Do you still have some favorite Pittsburgh restaurants/hangouts?

AV: Ah, Pittsburgh. Of course I miss it, mostly WYEP, which I have to get online now, and an extraordinary community of friends. I suppose I have to admit that I became a Steelers fan in my years there, so this year was sweet in the Superbowl victory. If anyone wants to send me any bootleg Steelers gear from the Strip, I'll email you my address...

(Continued on page 7)

GRADUATE STUDENT ACTIVITIES

Several graduate students relate their recent experiences in presenting their work at national and international conferences.

Tanine Allison will present her paper "The Next Worst Thing to Being There: Realism in the Contemporary War Film" at the International Conference on Realism and Naturalism in Film Studies, hosted by CUNY in New York City, in May 2006. Allison presented an earlier version of this paper at the March Pittsburgh Film Colloquium as part of the roundtable discussing "The Ontology of the Cinematic Image." The paper examines the technological and ideological uses of realism in recent war films like *Saving Private Ryan* (1998) and *Black Hawk Down* (2001). She argues that realism in a material and perceptual sense, guiding the filmmakers' decisions in *mise-en-scène* and cinematography, was a way of "doing justice" to those who fought and died. Thus, realism does not function merely as an aesthetic choice; rather, it works as an ideologically significant mode connecting the realities of war to memory and justice. The paper also focuses on the films' use of digital special effects and representations of violence and gore.

Amanda Ann Klein presented her paper "The Civilized, the Savage and Al Swearengen: Analyzing the Western Syntax of *Deadwood's* Opening Credits" at the Society for Cinema and Media Studies in March, 2006. In her paper, she argues that HBO's *Deadwood* reflects a new trend in television of using an opening credit sequence employing chains of disparate images stressing discontinuities in time

These credit sequences are used to set up the broader themes, concerns and narrative goals of a television series, rather than to merely "credit" those who helped to create the show. Klein argues that *Deadwood* in particular opens with a shorthand of the Western genre's central concerns, namely the archetypal struggle between civilization and savagery, in order to highlight its own deviance from this classic model. Her talk concluded with an analysis of *Deadwood's* primary heroes (Wild Bill Hickock, Seth Bullock and finally Al Swearengen) as one way of showing how the series breaks down the binary oppositions found in the classic Western.

Allison Patterson presented her paper entitled "To Think, To Eat, To Speak: The 'Language' of Jan Svankmajer's Surrealist Cinema" at SCMS in Vancouver, Canada in March, 2006. She argues that surrealist cinema, it has been said, was inaugurated with the slice of an eye, which is an object as well as an "I." Bunuel and Dalí's *Un Chien Andalou* (1929) performs both a visual violation and a violation of vision, suggesting that only through this violence to the subject and to the notion of subjectivity may the spectator see. Half a century later, Jan Svankmajer's "Alice" of *Neco z Alenky* (1987) insists to her audience: "You must close your eyes; otherwise, you won't see anything." When Alice speaks, we see only her mouth in extreme close-up. If surrealist cinema began in the slash of the eye, it persists in the slash that is the mouth in the work of "militant surrealist" Jan Svankmajer. Andre Breton's appropriations from Marx – "transform the world" – and from Rimbaud – "Change life" – persist in Svankmajer's discussion of his own work and in his films. Yet despite his

references to Breton's writing, Svankmajer's "militant surrealism" is less Breton's surrealism than it is George Bataille's, and equally Antonin Artaud's.

Rick Warner presented his paper "Re/search in the Form of Spectacle: Montage and Memory in Late Godard" at the annual SCMS conference. In this paper, Rick situates Godard in the context of debates about "old" and "new" technologies of image making. Looking at his video essays and films of the past two decades. Rick's argument is that Godard, despite his pronouncements of cinema's death, is just as concerned with anticipating the emergence of "a form that thinks," regardless of its technical support.

Kara Anderson presented her paper "Ahead of His Time: Buster Keaton's *The Playhouse* and Virtual Reality" at SCMS in March. She argues that one of the key differences between Buster Keaton's *The Playhouse* and *Sherlock Jr.* is that the former is a short slapstick comedy, while the latter is a feature-length narrative comedy, and it has been documented that Keaton was pressured to change to a narrative form by outside forces. However, this essay will argue that the non-narrative tendency of *The Playhouse* is more relevant to current anxieties regarding emerging virtual reality technologies. Drawing on previous scholarship discussing Keaton's attitude toward technology, theories of the disruptive nature of the gag, and theories of new media and interactivity, this essay makes the claim that, paradoxically, Keaton's early slapstick films provide a better model for understanding virtual reality than more recent films

(Continued on page 7)

OUR HIGHER FACULTIES

These faculty members have shared some of their most recent accomplishments.

Lucy Fischer recently traveled to Paris to present a paper on Agnes Varda's personal documentary *The Gleaners* at a conference on The Feminist Avant-Gardes sponsored by the Research Center of the University of Florida. There, she was thrilled to meet Varda as well. She also chaired a panel on American film of the 1920s at the meeting of the Society for Cinema and Media Studies. She is presently editing two books: *Teaching Film* for the Modern Language Association (with Patrice Petro) and *American Cinema of the 1920s: Themes and Variations* for Rutgers University Press. Colleagues Marcia Landy and Mark Lynn Anderson are contributing to the latter volume as well as former doctoral student (and now Assistant Professor at the University of Oregon) Michael Aronson. Next fall she will teach a new course on Authorship and the Cinema which focuses not only on the controversy over *auteurism* but on the figure of the writer in cinema.

Neepa Majumdar presented her paper "Immortal Story or Night-

mare? *Dr. Kotnis* Between Art and Exploitation" at the Society for Cinema and Media Studies Conference in Vancouver, Canada in March, 2006. She won a Hewlett grant to attend the Fourth International Women and the Silent Screen conference in Guadalajara, Mexico in June 2006 and will deliver her paper entitled "Sulochana and the Emergent discourse of film stardom in 1920s Indian cinema." She was also invited to present "Film Fragments, Documentary History, and Colonial Indian Cinema" at an international conference on "The Social and Material Life of Indian Cinema" organized by the Cinema Studies department at New York University in April 2006. She was also invited to lecture at the "Cinema South Asia" conference organized by the South Asia Center at the University of Pennsylvania in March 2006 where she presented "Immortal Story or Nightmare? *Dr. Kotnis* Between Art and Exploitation."

Adam Lowenstein delivered a paper entitled "America, *Land of the Dead*. Cinema, Trauma, and Temporality" at the 31st Annual Film and Literature Conference at Florida State University in February 2006; the conference's special topic this

year was "Documenting Trauma, Documenting Terror." At the Society for Cinema and Media Studies Conference in March 2006 (held in Vancouver, Canada), he delivered the paper "Bazin and Barthes: The Surrealism of the Photographic Image," and provided a response to a panel entitled "The Geopolitics of Art Cinema: Postwar Cinema, History, and the Political Image." His recently published book, *Shocking Representation: Historical Trauma, National Cinema, and the Modern Horror Film*, was featured among the new and noteworthy scholarly books in the *Chronicle of Higher Education* (January 6, 2006). An author interview with Lowenstein concerning the book can be found at the Columbia University Press website: <http://www.columbia.edu/cu/cup/publicity/authorinterviews.html>

Mark Lynn Anderson has a forthcoming piece on silent film star Mabel Normand. The citation is "Reading Mabel Normand's Library," *Film History* 18:2 (Summer 2006): 209-221. This issue of *Film History* is a special issue on Women and The Silent Screen. It should be out in May or June.

FROM THE FILM VAULT

Here is a list of some recent Acquisitions to the Media Resource Center.

2046 (Wong, 2004)

8 1/2 Women (Greenaway, 1999)

Affaire de femmes/ Story of Women (Chabrol, 1988)

Baadasssss! (Peebles, 2003)

Bandera/ The Flag (Achnas, 2002)

Can Dialectics Break Bricks?/ La Dialectique Peut-elle Casser des Briques? (Gee, 1973)

La Chambre Verte/ The Green Room (1978)

Crumb (Zwigoff, 1994)

Deseo/ Beyond Desire (Vera, 2002)

Eraserhead (Lynch, 1977)

Fast, Cheap & Out of Control (Morris, 1997)

Histoire de Marie et Julien/ The Story of Marie and Julien (Rivette, 2003)

In Einem Jahr mit 13 Monden/ In a Year With Thirteen Moons (Fassbinder, 1978)

Jungfrauenmaschine/ Virgin Machine (Truet, 1988)

Kabhi Khushi Kabhie Gham/ Happiness & Tears (Johar, 2001)

Lugar en el Mundo/ A Place in the World (Aristarain, 1992)

Navajo Joe (Corbucci, 1966)

Oni Srazhalis Za Rodinu (Bondarchuk, 1975)

Ridicule (Leconte, 1996)

S'en Fout la Mort/ No Fear No Die (Denis, 1990)

Tai Tai Wan Sui/ Long Live My Wife (Wang, 1968)

THE FILM CREW: JENNIFER FLORIAN

Always willing to greet people with a smile along with a plentiful helping of candy, the Film Program's new Administrative Assistant, Jennifer Florian, can assist in solving many departmental dilemmas that arise in the lives of both film students and faculty. She already knows almost all there is to know about the program and how it functions. Some may remember her from her previous job in the English Department office, so those who miss her downstairs should be comforted to know that she has not left-merely ascended. Jen and Andrea Campbell, the former Administrative Assistant for the Film Program, were great friends who would often car-pool and meet for lunch. Their close relationship gave them the desire to work together and each knew the other's position inside and out, making Jen a more than adequate fit for the program after Andrea's untimely death. In order to gain this new position Jen was

required to pass through the rigorous hiring process against other highly qualified applicants. Due to her experience and qualifications Jen landed at the top of the list. Among her official duties she is involved in planning program activities, enrolling students, schedul-



Jennifer Florian

ing classes, updating the department website, handling the budget and last, but certainly not least, acting as production manager of *The News Reel*.

Jen loves her job and talks very highly of Program Director Lucy Fischer. "She's the best boss anybody could have. There's nothing bad I could say about Lucy; she's terrific." While she does take classes at the University of Pittsburgh, Jen does not have a specific focus on film studies. Her goal is to eventually become a mortician and she takes business classes so that she can open her own funeral home. However, she does think that films are "cool" and thinks she might definitely develop an interest in them, once she manages to clear all the clutter off her desk. Some of her favorite films are *Fried Green Tomatoes* and *The Shop Around the Corner*, and she finds a guilty pleasure in romantic comedies. For those who have not yet had the chance to meet Jen, head up to CL 624 in order to say hello and introduce yourselves.

WHAT'S NEW?: BELLEFIELD HALL AUDITORIUM

Bellefield Hall (315 Bellefield Ave.) now sports an impressive screening facility which includes two permanently installed 35mm projectors, though it does not have a permanently installed 16mm projector. The auditorium is capable of seating around five hundred people. This new screening facility includes the option of using platter projection. Platter projection, one of two ways to screen a film, allows for the combination of up to four or five reels at a time and eliminates the need for reel changing during the screening itself. The only drawback to this system is that the film has to be cut and spliced together. Archives obviously do not allow the cutting of

their film reels so in showing archive prints the projectionist must switch from one projector to the other, which creates a need for two projectors in the production booth. The new production booth in the Bellefield Hall auditorium was designed by Todd Ament who runs and owns his own drive-in movie theater.



Bellefield Hall

It is important that the projectors be used consistently because, as Vladimir Padunov (Associate Director of the Film Studies Program) states, "The worst thing you can do is not use a projector." Last semester the Francophone African film series organized by Roberta Hatcher was held in the new Bellefield Hall auditorium. Future events include the 8th annual Russian Film Symposium in May, information for which can be found at www.rusfilm.pitt.edu. Work is currently being done in an effort to install a Dolby 5 Surround Sound System which is just one of possible future updates that will make the Bellefield Hall auditorium better than ever.

GRADUATE STUDENT ACTIVITIES (CONT. FROM PAGE 4)

such as *eXistenZ* (1999) and *The Matrix* (1999) that portray it directly. Keaton's tendency to non-narrative structures is similar to the breakdown in narrative that occurs in interactive virtual reality technology. Whether the reign of the narrative film is coming to an end remains to be seen; however, Keaton's film reminds us that the virtual, if not the digital, has always been with us, and is a useful model for thinking through the confusion that results when one world can't be distinguished from another.

Kyle Stevens presented his paper entitled, "The Invisible Face: Darwin, Muensterberg and the Close-Up" at the SCMS conference. In *The Photoplay: A Psychological Study*, Hugo Muensterberg declares that "To picture emotions must be the central aim of the photoplay" (99). Stevens argues that cinema studies has not followed this itinerary—at least not

in its creation of myths and explanations for cinema's emergence—but it is in that spirit that this paper positions Charles Darwin's *The Expression of Emotion in Man and Animals* as a progenitor of cinema. This move indicates that a modern desire to see the expressive face may have been significant to cinema's emergence and highlights questions that have gone uninterrogated regarding film's ability to represent emotion, or rather, what we understand emotion to be via such representations. Muensterberg's excitement about the cinema, and particularly the close-up, is founded in his notion that the new medium will render inner, mental states and phenomena visible, and hopefully, legible. He says, "But even memory, attention, and imagination do not tell the whole story of our inner mind. The core of man lies in his feelings and emotions. As soon as

the photoplay moves along its own way, the expression of feelings and emotions will come to the foreground." While Muensterberg celebrates this curious blur between the image and the spectator, expression and emotion, in *The Expression of Emotion*, Darwin seeks to theorize looking at expression more critically. His own project is to ask *why* an expression is what it is, in evolutionary terms; yet his use of photographic evidence provides an interesting place to start asking why expression functions as it does for the spectator. Beginning with Darwin begs the question by what visual auscultation on a screen image, which could only be labeled an expression, comes to encompass the feelings and qualia that are subjective and technically incapable of being represented in space and time—the tools at cinema's disposal.

THE GRADUATE (CONT. FROM PAGE 3)

NK: Congratulations on winning the 2005 Katherine Singer Kovacs book award. When publishing this book, *Lesbian Rule: Cultural Criticism and the Value of Desire*, did you encounter any problems that might be useful for graduate students to know about before they try to get published?

AV: Thanks: it was a real honor. I had good advice about publishing all along. I'll pass it on: talk to publishers, and early on. Set up meetings with editors at conferences to discuss your work and their acquisitions plans. Read the new books in film studies (and media studies and cultural studies and...) so that you have a strong sense of the

field to which you'll contribute. And so on. I'm worried about my junior colleagues who haven't shown their work to anyone but their dissertation committee members and who revise without any guidance from readers or editors; they end up with manuscripts that require revision all over again. We're lucky to have a great group of editors at NYU, Duke, Minnesota, Routledge, Rutgers: all the presses that produce top books on film.

NK: Do you have any films you find are essential to film studies, or maybe just some favorites?

AV: Oh god, I'm reluctant to do essentials or favorites: it's too reminiscent of the breathless trivia game that passes for cinephilia at the end of my lectures (Uh, professor, have you seen...? Do you like...?). I'll tell you that I'm about to write for *Cinema Journal* on a fantastic Brazilian film called *Bus 174* (which uses TV footage in fascinating ways and has put me on to TV in Brazilian films). And I'm also thinking about *Brokeback Mountain* in connection with *Laramie* and Matthew Shepard for a short dossier for *Screen*. There are enduring and remarkable films to which I return over and over again, but you probably know those inside out!



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MICHAEL PROSSER (CONT. FROM PAGE 2)

division who do the actual ordering. Though the majority of visual media purchased is done through the committee, Michael points out that Film Studies, Asian Studies, Russian/Slavic Studies and CWES all contribute a great amount to building the collection through donations and providing matching funds.

Michael is able to extend the MRC's collection in a number of extremely useful ways. Thanks to the efforts of Vladimir Padunov, Hillman has the largest collection of Russian and Slavic film outside of Russia. Adam Lowenstein originally, and successfully, campaigned for making the entire Criterion Collection available at the MRC which Michael sees as a benefit to all University of Pittsburgh faculty and students. "The

Criterion collection benefits Pitt faculty beyond the Film Studies program due to the cultural impact of most of the titles. Though weak in their Latin American and African offerings, one could consider the Criterion collection as the cream of cinema. The quality of the print transfers, the booklets and the DVD extras increase their value to scholars". The library is currently missing only six films out of the entire Criterion collection which currently boasts over three hundred DVD titles and grows continually. While they continue to keep up with the new DVD titles, the MRC also has many of the Criterion edition Laserdiscs some of which have not yet been transferred to DVD.

When asked which part of his job he considered particularly taxing

Michael replied, "No one part is extremely stressful, though the multitude of my duties in the face of time-sensitive situations can often seem like too much for one person to accomplish in one day." Michael doesn't allow this to daunt him and stresses the importance of providing good service and of meeting faculty teaching needs. He enjoys the ability to interact with the entire faculty and likes being exposed to everyone's interests and a much wider array of cinema. The enthusiasm of the faculty and his own curiosity has inspired him to watch almost one thousand films since starting work in the MRC. With Michael Prosser at the helm, the MRC will continue to develop an impressive collection of media for all University of Pittsburgh students and faculty to enjoy.