

THE UNIVERSITY OF PITTSBURGH SCHOOL OF ARTS AND SCIENCES FILM STUDIES PROGRAM NEWSLETTER



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FROM THE DIRECTOR'S CHAIR

BY LUCY FISCHER, DIRECTOR, FILM STUDIES PROGRAM

We have had an incredibly busy and productive Spring semester in the Program. In addition to visits by three documentary filmmakers (Moshe Levinson, Ted Burger, and David Anker), we have cosponsored two major conferences. The first, "The Virtues of Fidelity: Film Adaptation as Literary Truth", organized by Prof. Colin MacCabe, brought in four of the most acclaimed film scholars in the world: Tom Gunning, Laura Mulvey, James Naremore and Dudley Andrew. The second, "After the Avant-Garde: European Experiments with the Moving Image", organized by Prof. Randall Halle, brought to campus renowned scholar Thomas Elsaesser (the author of some 26 books) and filmmaker Birgit Hein, among others.



Dr. Lucy Fischer

In addition, one of our undergraduate alumna (and native of the Pittsburgh area) Doug Crise, was up for an Academy Award for the editing of the film *Babel*—one of the most innovative and complex movies made last year. Congratulations to him from his friends and former professors in Pittsburgh!

FACULTY PROFILE:

RANDALL HALLE, KLAUS W. JONAS PROFESSOR OF GERMAN STUDIES

Randall Halle is currently in his first year at the University of Pittsburgh. He received his PhD from the University of Wisconsin in 1995 and was until recently on the faculty at the University of Rochester. He enjoys interacting with the caliber of colleagues here at Pitt and is also interested in such interdisciplinary programs as Film, European, Cultural and Women's Studies. The University of Rochester was a smaller University and required work to be done in an interdepartmental fashion. What he finds so interesting about the University of Pittsburgh is the way in which the size and community found here afford one the option to work with other departments; but the departments are also able to function autonomously. The accessible relationship between the German department and the Film Studies Program was a very influential part of his decision to come to Pitt. He also appreciated the active way in which faculty such as Lucy Fischer, Marcia Landy and Phillip Watts went out of their way to talk to him and introduce him to the department. Dr. Halle finds the opportunity to work with graduate students to be a great treat. Rochester did also provide him that opportunity but

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THE TEACHER'S CORNER:

AMY BORDEN & AMANDA ANN KLEIN

Teaching Assistants Amy Borden and Amanda Ann Klein were both honored with a 2006 English Department Distinguished Teaching Award for TAs.

Amy Borden earned an MA in film at the University of Iowa in 1999 and was the program director for Oak Street Arts/Cinema, a film arts and education non-profit in Minneapolis, before returning to graduate school at the University of Pittsburgh. She's currently researching her dissertation, "Luminosity, Belief and the Film Image," a study of the confrontation between biology and technology within cinematic perception.

Amy has been a teaching assistant at the University of Pittsburgh for five years, from 2002-2007. Amy's pedagogical goal is for "students to experience the classroom as a conversation informed by ideas thought through by each contributor rather than as a space to simply

rehearse the concepts they've learned as a series of 'correct readings and usage.'" In past film classes Amy has had her classes do group photo projects animated through PowerPoint. Constructing this narrative gives students a concrete basis for the formal techniques they learn about in film studies courses. Amy finds that when organizing ideas for lectures and discussions she needs to make them more accessible, without diminishing their complexity, causing her to continually re-think her own scholarship and its methods.

Amanda Ann Klein is finishing up her 7th year as a graduate student at the University of Pittsburgh. She has recently accepted a position as Assistant Professor in the English Department at East Carolina University. Her dissertation is a case study of 1990s ghetto action films and a theorization of how and why film cycles form. She has published essays on *Deadwood*,

Veronica Mars, Godard and teen subcultures.

Amanda is currently in her sixth year teaching. She taught for two years during her MA degree and four years thus far in her PhD work. Amanda explains that she enjoys teaching her students, "through multiple historical, theoretical and generic frameworks; no subject can be wholly defined or understood through a single lens." Amanda prefers to have her students engaged in an active dialogue between themselves and the text as opposed to utilizing a pure lecture format. In her Introduction to Film Genres course Amanda has had her students examine film advertising and then analyze the way in which its various elements contribute to the given film's meaning-making potential. She believes that students already know how to read films and she feels her role in introductory film courses should be to help them expand this knowledge.

UNDERGRADUATE INTERNSHIPS

The University of Pittsburgh's Film Studies Program encourages all undergraduate students to do at least one internship during their career at Pitt. Here are some reports from students who have.

Patrick Dahl, currently a senior, worked on the film *Mysteries of Pittsburgh* for eight weeks as a Production Office Intern. He was responsible for answering the phones and handling faxes. Each day revolved around call time for the cast and crew, so depending on what time the vans were scheduled to leave from the hotel to the set, he would distribute maps, weather forecasts, script changes, special instructions and memos to the crew mailboxes. Patrick was

fortunate enough to spend a few days working with the set dressers as well. He was involved with the creation of the book store where the main character works. Rather than renting a book store, the film rented a vacant spot at a mini-mall while the set dressers spent two weeks creating shelves and stocking them with books. This was a tedious, but necessary, endeavor that took about 8 people working nonstop to complete in time. There were around 9 pallet-sized boxes of books that needed to be distributed and scattered around a store, designed to be a low-rent kind of establishment. Patrick was also able to spend a day as an extra, and another day working with the construction team in their ware-

house.

Jon Dieringer worked as an intern in the production office of *Mysteries of Pittsburgh*. His duties included making copies, going on runs, answering phones, and just generally being there to help people out. Sometimes more interesting opportunities came up such as taking the production supervisor apartment hunting or making a mix CD of songs being considered for the film. He was also generally free to visit the set. Jon was later hired as an accounting clerk for the production. In conjunction with the internship Jon also did an independent study which involved an overview of the film production process

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GRADUATE STUDENT ACTIVITIES

Tanine Allison recently presented two papers on digital special effects and realism. At the Literature/Film Association Conference at Towson University in November, she presented "Representing (Virtual) Reality: Linklater's Adaptation of *A Scanner Darkly*," which discusses the film's digital rotoscoping aesthetic as representative of the film's blurring of the distinction between reality and illusion. At the SCMS conference in Chicago in March, Tanine presented "More than a Man in a Monkey Suit: Andy Serkis, Motion Capture, and Digital Realism," which examines the motion capture process used in Peter Jackson's recent *King Kong* in relation to possibilities for cinematic realism in the digital age. An earlier version of

this paper was given for Critical Exchange's Works-in-Progress series at Pitt in February.

Devan Golstein presented his paper entitled, "Bodies at Rest, Bodies in Motion: The Early Cinematic Corpse as Agent of Attraction" at the Society for Cinema and Media Studies conference in March. Devan argues that cinematic representations of the corpse in early cinema can be characterized as a part of what Tom Gunning (1986) has called the "cinema of attractions." In particular, he argues that *The Great Train Robbery* (1903) uses the corpse to shock and astonish the audience by providing ample visual cues—often to the point of redundancy—that produce judgments or reminders of

inanimacy. He turned to evolutionary and cognitive psychology to help contextualize human reactions to inanimate human bodies (i.e., corpses), and to provide detail about the shock response.

Kyle Stevens attended the Society for Cinema and Media Studies conference in March and presented "Acting and Subtext in Mike Nichols' Films." Through an analysis of select films made by director Mike Nichols, he reconsiders various issues related to performance. In particular, he offers definitions of terms that help articulate the conditions at stake in a discussion of the actor as artist/author: the notion of "transparency" and the creation of character.

GRADUATE RESPONDENTS FOR THE VIRTUES OF FIDELITY: FILM ADAPTATION AS LITERARY TRUTH CONFERENCE

There are a number of Pitt graduate students who participated as respondents for the "Virtues of Fidelity: Film Adaptation as Literary Truth" conference held on March 23^d, organized by Professor Colin McCabe. The conference featured distinguished speakers Dudley Andrew from Yale University, Tom Gunning from the University of Chicago, Laura Mulvey from the Birkbeck University of London and James Naremore from Indiana University. The conference organizers would like to thank Vladimir Padunov and Jennifer Florian for their invaluable contributions to the planning and execution of the conference. More information can be found at the conference website: <http://www.pitt.edu/~filmst/FilmAdaptationConference/index.html>

Kathleen Murray is a PhD student at the University of Pittsburgh. She received her MA in media studies from The New School. Her schol-

arly interests include genre, spectatorship, and theories of play. Kathleen also acted as a co-organizer for the conference.

Alison Patterson is a doctoral student and teaching fellow in the Department of English. She received her Master's degree in Cinema Studies from Tisch School of the Arts, New York University. Her interests include politics and film, the history of the film image and images of history, and cinematic surrealisms. Her current project, "(Un)Making Sense of History," examines absurd cinematic representations of historical events.

Shelagh Patterson is currently working toward her doctorate degree in English: Critical and Cultural Studies at the University of Pittsburgh. She received her MFA in Creative Writing, Poetry from the City University of New York's Hunter College. She is a recipient of the Bronx Writers' Center's Liter-

ary Arts Fellowship and Residency and a Cave Canem Fellow. Her poems have appeared in anthologies, newspapers, magazines, journals, experimental theater, and a feature film.

Kyle Stevens is a PhD candidate in English at the University of Pittsburgh. He is currently writing his dissertation, an analysis of the political significance of acting, expression and emotion in the films of director Mike Nichols.

Rick Warner is a PhD student at the University of Pittsburgh. His publications include "Shocking *Histoire /s*: Godard, Surrealism, and Historical Montage," in *Quarterly Review of Film and Video*, and "Smoke Gets in Your Eyes: Hou Hsiao-hsien's Optics of Ephemerality," in *Senses of Cinema*. He holds a Master's degree in Film Studies from Emory University. Rick also acted as a co-organizer for the conference.

THE GRADUATE INTERVIEW: ANDREW MILLER

Andrew Miller received his PhD in English/Cultural and Critical Studies from the University of Pittsburgh in 2003 and his MA in Film Studies from the University of Iowa in 1996. He has published work on early cinema, and is currently completing a manuscript on the history of the sports film genre. He is Assistant Professor of Media Studies and Digital Culture at Sacred Heart University in Fairfield, Connecticut where he teaches both production and film history/theory courses.

Nathan Koob is a second-year MA student in the University of Pittsburgh's English Department/Film Studies Program. He is editor of The News Reel and currently acts as Chief of Operations for The Cinematheque. In May 2005 he received his BA from Oklahoma State University.

NK- I saw from the website at Sacred Heart that you started in production and was wondering if you could talk about what you've done and how you think that it informs your other work.

AM – Sure, I graduated from the University of Michigan in 1987 and after that I got into a car and drove to California because I wanted to work in the movies and I finally got a job on a low-budget horror film, *Bride of Re-Animator* (1990). I had a job as a production assistant where you're just doing a little bit of everything from helping build sets to moving actors and actresses around and my favorite job was as a cockroach wrangler for a day.

NK - <laughs>

AM - We didn't have enough money for a lot of cockroaches so after each take I would have to get

all the ones that were running around on the floor to make sure we would have them for the next take because we couldn't afford to lose them. Then I got into the Director's Guild of America assistant director training program and I worked as a trainee on television and film, T.V. series like *Dear John* and for a short period I did *L.A. Law*. As far as feature films the biggest one was *The Doors* (1991) and worked on *Final Analysis* (1992) with Richard Gere and Kim Basinger; those are some of the big ones. I did a whole season on *Beverly Hills 90210*. It was great for a while but then I found that I didn't like what I was doing. When you're an assistant director you're sort of on-set management and you don't get much creative input. You're in charge of the extras so on *90210*, for example, all the people walking in the hallways and the back alleys, that guy who stops to get a drink of water – that was me. I told him to do that.

I always thought that I had wanted to teach so I thought that I would leave production. I was getting less satisfied with what I was doing and I went back to school looking to get a degree in film studies. I started at the University of Iowa and got my Master's there. It was a great program but when it came to thinking about my dissertation work I looked around and wasn't sure that there was somebody at Iowa who fit in with the work I wanted to do. By the time I left Iowa I figured out what it was I wanted to do, which is to do research around the intersection of sports and film. I am particularly interested in the sports film genre which in some ways did not exactly exist at the time and, even still, it barely exists as an academic

subject because people rarely talk about it.

But coming back to your original question, the way in which my history in production informs my work is that whenever I teach or watch movies, when I talk about the formal elements, it really relates to the production tradition that comes out of being on sets for six or seven years. When I'm talking about *mise-en-scène* I'm talking about the art directors and the production designers and what they have to work with, what they have to do. One of my big issues with the *Film Art* textbook is that Bordwell and Thompson keep putting lighting as part of *mise-en-scène*, which comes out of a stage tradition; but, for me, when you go on set the cinematographer is in charge of lighting. When I talk about cinematography that is where I talk about lighting. Even if maybe formalistically you might want to put lighting somewhere else, the cinematographer and the gaffer, are the ones lighting the set, so for me it clearly can't be put somewhere else. When I teach I very often bring in a camera, even in a film analysis class, and do a little demonstration so that students can see a concrete relationship between filming and the things we are talking about. As a segue, my department is a department where we do both theory and practice so I teach history of theory classes and I also teach production courses. In my theory class there could be a production element and in the production class I certainly teach theory. So is that a really long answer?

NK – No, it's fine. It actually starts off on a few other questions I have. For instance, I was wondering if you

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could talk about the work you are doing on the sports genre.

AM – I have a chapter coming out in a book this month, a cultural studies book on the American Dream and I have a chapter on the formation of what I call the Athletic American Dream and how that is mediated primarily through cinema. I have another article coming out in the *Journal of Popular Culture* on college football movies of the 1930s and how during the Great Depression college becomes a kind of perfect utopian space because it is clearly a fantasy world in that it's free from most of the economic realities of the day. It also has these divisions of upper class life while at the same time it's not connected with big business and money. Where that latter issue does come in is the issue of amateur versus professional athlete; so the college athlete as privileging the amateur ideal, sports for its own sake, has a resident appeal within a moment of US history when big business and capitalism are suspect. My book project is finally coming around; the proposal has been accepted. The book is basically a cultural history of the sports film genre. You could say it's a film genre book. What I have wanted to do, and what's not out there, is a book on the sports genre. There are things out there on baseball films and there's a book on sports and cinema (by Aaron Baker) but neither one consider it from a genre perspective. So it has the opportunity of being one of the first books, if not the first, that talks about this as a genre with a history. I talk about the different periods, changes in the genre and how they represent changes in the culture. In sports and media a lot more things have come out in the last five years.

When I was graduating there was nothing. There was always sports history but, when you said it, sports media people would look at you blankly. You could imagine the stereotype of academics; you don't think of them as being athletes. When you go to SCMS any given year there might be one panel but if you go to the PCAACA conference, for example, there will be a lot now about sports and television, sports and film, sports and other media generally and there's a lot more of that going on.

NK – Knowing that the Film Studies Program here is in English and seeing that your PhD is in Critical and Cultural Studies, I was wondering if you find any significant differences from Pitt in your current department which is Media Studies and Digital Culture if I'm not mistaken?

AM – Yes. As a graduate student I was always interested in teaching. I was the kind of person who went to graduate school interested in being a teacher. I was interested in going to a smaller program and that's where I ended up. Even though I got a degree in Cultural and Critical Studies I always considered myself a film person. At Iowa I was in Communications because it was a film studies program within the Communications Department. I took a job in a department that's media studies, so it's not just film; it's film, television, broadcast media and digital culture (which relates to another major we have which is kind of a new media major; it's called communications and technology studies). It has worked out really well for me because in addition to my interest in film and film studies, due to my experience working in production I've been interested in working with the production of digital media. I teach

film classes. I also teach more general classes in media studies but I also teach a sports media and culture class which is taking on my book subject but not just talking about film. My book is really about the film genre but my class talks about sports, TV, film and the internet.

As far as production, I'm teaching digital video classes which are digital filmmaking classes. I'm giving a paper in April at the popular culture conference on the current TV series *Friday Night Lights* and the commodification of high school football. I decided not to use *Friday Night Lights*, the movie, because I felt the TV series offered different things to talk about. I should also mention that I'm the interim chair of the department this year and we're a growing department. We just hired a new faculty member last year and are hiring another one this year.

NK – You're hiring two new positions within the department?

AM – Oh, yeah, we hired two new people but one is really a replacement and one is a new hire.

NK – Well, that's still great for the department.

AM – Yeah, it's a place that's pretty strong. I also wanted to mention, at Sacred Heart I designed, developed and now run the media studies digital culture digital media lab. We didn't have that when I got there. It's something that I like doing and that's fun to do.

NK – Michael Aronson had told me that he was one of the first people to start teaching at Pittsburgh Filmmakers and was wondering if you were involved with
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WHAT'S NEW? PITTFILM TRAVEL GRANTS

Over the last decade, the Media Resource Center (located at Hillman Library G-20) has acquired the single largest collection of Russian films (DVDs and videotapes) outside of Russia along with a huge collection of Eastern European films. Due to the sensitive and rare nature of many of these films, they remain unavailable for ILL requests and any requests to have copies made are automatically denied. Last year Nancy Condee had the idea to start the Pittfilm Travel to Collections Grant so that the archive could become more available to scholars from other universities.

The grant brings in two scholars for three days who are given access to the collection. The grant currently provides \$1,000 for expenses though the committee would like to raise that amount to \$1,200 for next year. The funds are provided by the Center for Russian and East European Studies, the Department of

Slavic Languages and Literatures, and the Film Studies Program. The applicants were chosen by a committee comprised of faculty members Lucy Fischer, Vladimir Padunov, and Anna Nisnevich. The first call for applications went out in October 2005 and received responses from sixteen applicants. One was from a chaired professor;



Miss Mend (Otsep, 1926)

there were also several tenured faculty, and many graduate students applied.

In early February, the first chosen grantee, Marko Dumančić, a doctoral candidate from the University of North Carolina Chapel Hill, arrived at Pitt in order to view certain works in the collection. As part of the grant process, each applicant must deliver a presentation. On February 6th Dumančić delivered a paper entitled, "A Recipe for Destroying a Civilization: How On-Screen Masculinity Reshaped Stalinist Social Order, 1956-1968." Alyson Hrynyk, an "ABD" graduate student from the University of Chicago, will be visiting the collection in April. Due to scheduling conflicts both chosen applicants had to be scheduled for their visits during the Spring 2007 semester. For next year, the committee wants to try to get one applicant to visit each term.

FACULTY PROFILE (CONT. FROM PAGE 1)

had a much smaller group of students. He finds that working with graduate students really invigorates his own work.

Dr. Halle has quickly adapted to the Pittsburgh lifestyle. He enjoys café culture and lives near the Make Your Mark Café. He likes working at home in the morning and then heading to a café in the afternoon. He is impressed by how different various neighborhoods are and how the styles of cafés change throughout. Dr. Halle frequently travels to Berlin and finds that it has interesting similarities to Pittsburgh. Both are now post-industrial cities that are re-establishing themselves with a new cultural scene that becomes

established through industrial decay.

Next semester Dr. Halle is planning a New German Cinema class aimed at both graduate and undergraduate students. He wants to have the screenings for the course open to the public, much like the screenings for his German Avant-Garde film class were this semester. As a possible screening for next semester, he has been considering the newly remastered print of Werner Herzog's *Aguirre: The Wrath of God* (1972). He is also planning to teach Introduction to Literary and Cultural Methods for German, Italian, French and Slavic students. Next spring Dr. Halle will teach a

grad seminar entitled *Visual Alterity* and will examine ways of seeing difference and the engagement of philosophy in film.

Dr. Halle has a book due out in Spring 2008 from the University of Illinois Press: *German Film After Germany: Toward a German Transnational Aesthetic*. It contains a series of essays on various European film relationships such as Polish/German or Turkish/German co-productions. He also explores the recent European funding of filmmakers outside Europe. He recently edited a volume with a colleague from Rochester, Reinhild Steingrover: *After the Avant-Garde*, which was published by Camden House in Fall 2007.

OUR HIGHER FACULTIES

Colin MacCabe has been working with Isaac Julien on a film about the life of filmmaker Derek Jarman, which is currently at the editing stage. MacCabe also has his new book *The Butcher Boy* coming out in May, published by the Irish Film Institute and Cork University Press.

Lucy Fischer presented her work on Agnès Varda's film *The Gleaners and I* on two occasions: on a panel at the Society for Cinema and Media Studies (chaired by Christine Gledhill) and at a symposium on the Avant-Garde at Pitt (organized by colleague Randall Halle). She will also evaluate the Film Program at Brooklyn College (City University of New York) in May. She is currently

editing two books (on American Film and the Twenties and on Teaching Film) and is writing an essay on the film *Magnolia* for a book on cinema and gender edited by Krin Gabbard and William Luhr.

Terry Smith recently published *The Architecture of Aftermath* (Chicago: University of Chicago Press, 2006); "Creating Dangerously: Then and Now," in Okwui Enwezor ed., *The Unhomely: Phantom Scenes in Global Society* (Seville: Bienal Internacional de Arte Contemporáneo de Sevilla, 2006), also in a Spanish edition; "Art and Society: Multiple Modernities Then, Contemporaneity Now," in Pan Gongkai ed., *Reflections: Chinese Modernities as Self-*

Conscious Cultural Ventures (Hong Kong: Oxford University Press, 2006), Chinese and English, translated by Yanli Chen; "World Picturing in Contemporary Art: Iconographic Turning," *Journal of the Art Association of Australia and New Zealand*, vol. 6, no. 2 (2005) and vol.7, no. 1 (2006): 24-46. Smith also recently presented the following papers: Carnegie Mellon University, "Public Art in Conditions of Contemporaneity"; The Cooper Union, New York, "Indigeneity and Architecture"; Professor Anthony Vidler, University of Ulster, Belfast, "Beyond Recognition: The Outer Limits of Artistic Creation and Critical Reception after September 11, 2001."

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reinforced with firsthand observations while working on the production. His paper discussed general producers' concerns (e.g., locations and union vs. non-union shows), different department or job descriptions, and production accounting.

Sean Eisele worked on the *Mysteries of Pittsburgh* shoot as an assistant to the set design department. Within that department he was given such duties as to wire lamps, paint parts of sets, assemble structures during pre-production and was also able to work with the on-set designer assembling additional pieces during the shoot.

Chelsea Jones, a sophomore in the program, currently interns for *OnO Magazine*, which is the nightly news show aired by public television station WOED. As part of her duties she logs tapes, runs scripts, gets consent forms for interviews, assists producers on shoots (this semester she helped out on a live

show at Heinz Hall for the Bob O'Connor memorial event), updates monthly calendars, gets information for guests and viewers, and goes to the Friday meeting where the producers and contributors go over the segments that will air soon and brainstorm ideas for new segments. Chelsea, along with the other interns, will be working on an intern project that will result in a 5 minute segment for the show. They have their own shoot and editing time reserved for them.

Cara Spisak recently received a Second Unit Photographer credit for John Ratzenberger's *Made in America*, which airs on the Travel Channel. This past summer she worked at Darlow Smithson Productions in London in their development department. Before that she worked as a production intern at WOED for the show *OnO Magazine*. She went out on shoots, assisting where needed, and controlled the credit generator during the actual show while helping prepare any paper-

work before any given show aired. Additionally, with the other production interns, Cara produced a five minute segment entitled "Banjos in the 'Burgh". Cara also interned with New Perspective Productions as a production intern, where she was able to both produce a promotional video for the Greater Pittsburgh Literacy Council and work as a production assistant on a Comcast employee network show. Cara also worked on creating a documentary for the women's football team, the Pittsburgh Passion. There was a small group who shared the responsibilities of creating a documentary featuring the team. Cara's first internship was at Argentine Productions as a production intern. Now Cara, a senior, produces underwriting TV spots for WOED and has recently been accepted to multiple graduate schools in England: Bristol University, Royal Holloway University of London, Salford University, Kingston University and the University of East London.



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that as well.

AM – Yes, I guess maybe I followed him. It supplemented my income because you know we graduate students don't make all that much money. Yeah, I taught at Pittsburgh Filmmakers. I taught a number of classes. I was teaching there on a regular basis, usually one class a semester. I have to say it's different from Sacred Heart where we combine our production and film studies in the same department, but we don't have the resources of Pittsburgh Filmmakers. They had really strong production resources. If you wanted to learn how to make stuff they had lots of equipment, lots of good instructors and different things to do. It was a really exciting place to be around; it was great to be involved in that. One thing I really enjoyed at Pitt was that I taught adult education in

Pittsburgh. I taught a course that in some ways was like film appreciation. Most often I would pick a movie each week and everyone would go see it; we'd come back and talk about it. I did a class on musicals and a class on *film noir*. It was great. I had a lot of repeat students. A lot of people found their way into the class and found that they liked it and then we had a nice community who would keep coming back. It was really a great experience.

NK – As a final question, I was wondering if there are any things you miss from Pittsburgh? Any old hangouts or haunts?

AM – Yeah, I miss being in a University that's right in the middle of things. My wife, for example, used to work at the Carnegie so I used to go over there. I liked living in Squirrel Hill. I could take the bus and,

with the Pitt ID card, the bus was free. I liked that. I just liked living in Pittsburgh; my whole family did. We think that it's a great place to live. We liked that there are so many educational institutions around there; it's got a nice feel. I liked the department and the graduate students. We had a good community there, and the faculty was supportive. I had a great experience at the University of Pittsburgh and had great support from the faculty, particularly from Lucy Fischer. She chaired my committee but she was also instrumental in shepherding my career. I can't remember a lot of the places I used to go in Pittsburgh besides getting hot dogs at the Original hot dog place. Even though it was my last year it was great to go to PNC Park for a baseball game. I really liked it; it was a nice park.