

Issue 1 | Spring/Summer 2008

# Newsreel

Welcome to the first edition of Newsreel and I hope you like its new look. It has been another busy year for Film Studies students and staff alike. We were particularly pleased to see some of our graduates returning for the first film alumni event. It was a resounding success and the talks given about what these alumni have done since graduating were fascinating. Our current students clearly gained a great deal from the opportunity to learn first-hand about the many interesting and varied career opportunities - including teaching & research, working for the BBC, journalism, and film marketing and distribution - available for Southampton Film Studies students. We are hoping that this will be the first of many such events. If you are a Southampton film graduate, why not get in touch and let us know what you are doing.

**Anne Hogan**

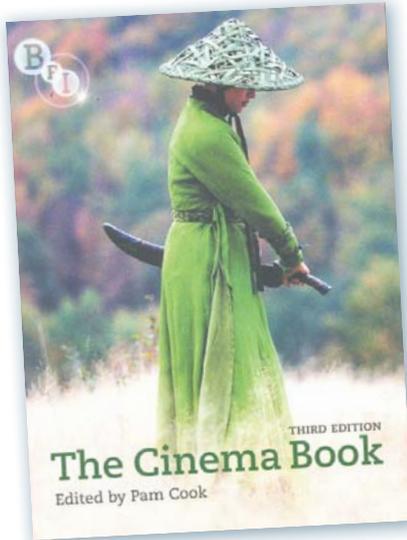
Editor

# New cinema book launched in Southampton

In November 2007 Film Studies hosted a launch event celebrating the publication of the eagerly awaited 3rd edition of *The Cinema Book* (British Film Institute), edited by Southampton's Professor Emerita, Pam Cook.

Contributors include fellow Southampton scholars Tim Bergfelder, Lucy Mazdon and Linda Ruth Williams, as well as Claire Hines, a former Southampton Film Studies PhD.

Since its first publication in 1985, *The Cinema Book* has been widely



recognised as the standard guide to Film Studies as an academic discipline. For the current edition, the book's content has been extensively revised, and now includes sections on important developments, such as New Asian Cinema and contemporary British directors, and new theoretical paradigms, including transnationalism, post-theory and audience studies.

The event in Southampton followed the official launch at the new BFI Southbank in London.

# German filmmaker visits Southampton

In November 2007 Film Studies welcomed the film director Peter Lilienthal, who visited Southampton for a workshop with students, and for a screening of his award-winning film *David* (1979).



Peter Lilienthal

# Film lab opens its electronic door

In a new, purpose-built suite at the Avenue Campus, our students are putting theory into practice on the new Documentary film-making unit.

Students have the opportunity to make short documentaries using the latest Sony HD camcorders and Apple Final Cut® editing software. Gaining competence in the technical side of film-making is important, but it is the students' fresh perspectives that are the driving force behind the unit. Unit tutor Tim O'Riordan says: "Students steeped

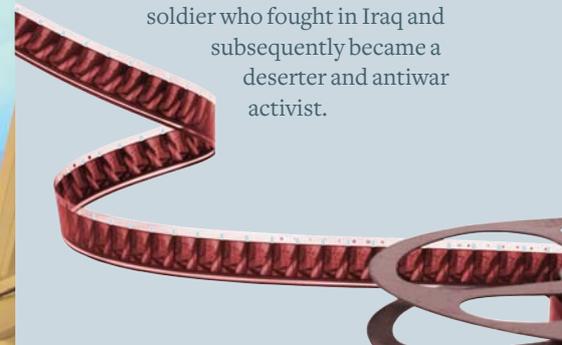
in film history and theory can bring new and innovative ways of storytelling to the documentary form. They've studied a wide variety of work and can pick and choose styles from the best that documentary has to offer, and then add individual twists of their own."

Ideas are already in development, including documentary shorts about the trials and tribulations of starting a band, and the rush to get a radio programme on air. As well as focusing on concept development and production, the students are introduced to distribution. The unit concludes with an exhibition of all the work, when students have a chance to vote on the best of the finished documentaries, which are then posted on a dedicated channel on YouTube.



Born in Berlin in 1929, Lilienthal and his family fled the Nazi regime to Uruguay in the late 1930s. After the war, he became an important contributor to the New German Cinema of the 1970s. Features such as *Calm Prevails in the Country* (1976), *The Uprising* (1980) and *The Autograph* (1984) received national and international awards. *David* (1979), which won the Golden Bear at the Berlin Film Festival, thematised the Holocaust and the Jewish Diaspora.

During his long career, Lilienthal has worked in the USA, Latin America, Europe and Israel, and has collaborated with writers such as the Chilean author Antonio Skarmeta, and actors including Joe Pesci (*Goodfellas*). Still active, Lilienthal's latest project, *Camilo – The Long Way to Disobedience* (2007), is a documentary about a Nicaraguan-born former US soldier who fought in Iraq and subsequently became a deserter and antiwar activist.



# Film alumni event

On 27 February 2008 a Film Studies alumni event was held at the Avenue Campus, the first of what we hope will be a regular opportunity for our past graduates to meet current students, and staff from Film, the Careers Service and local colleges.

During the event, chaired by Professor Tim Bergfelder, each guest spoke about their current role and shared advice about the challenges they faced to get there. This was followed by a lively question-and-answer session and a wine reception, which provided an inspiring and entertaining networking opportunity for all.

The alumni attending the event reflected the rich and varied career pathways open to our graduates. Invited speakers at this event included Felicity Hull (Film and English) from BBC Drama; Dan Taylor, who is now Portfolio Executive, Internet, for BBC Vision; Mike Barnard, editor of a web-based journal;

Gareth Evans, teacher of Media and Film; and Phil Hoile, who works in film marketing. All of them have continued studying film at Southampton, through our MA programmes in Film or Film and Cultural Management.

Other alumni included ex-PhD students Dr Claire Hines, a Senior Lecturer in Film; Dr Claudia Fellmer, Research Manager

in the School of Health Professions and Rehabilitation Sciences; and Film and French graduate, Daniel Greenway, whose credits as Film Editor include work on *Batman Begins* (2005) and *The Bourne Ultimatum* (2007).

Look out for a full feature on the event in the next issue of Newsreel.



Alumni speakers share memories of their Undergraduate days at the University of Southampton

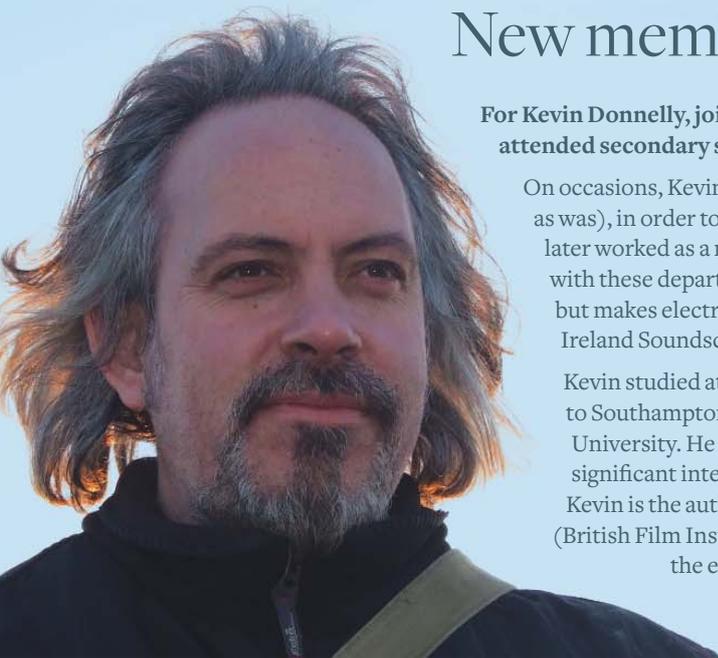
## New member of film studies staff

For Kevin Donnelly, joining the University of Southampton was almost like coming home, as he attended secondary school a short distance along the coast at Gosport.

On occasions, Kevin came to Southampton to sleep overnight outside the Mayflower (Gaumont as was), in order to obtain front-row seats for big concerts. Although he never played there, Kevin later worked as a musician, and also as an archaeologist, and he has already made connections with these departments in the School of Humanities. Kevin still plays music very occasionally, but makes electronic noise and music and records soundscapes. He is a member of the UK and Ireland Soundscape Community and the World Forum for Acoustic Ecology.

Kevin studied at the University of East Anglia and the University of Cardiff. Before coming to Southampton, he worked at the University of Wales, Aberystwyth, and at Staffordshire University. He is a historian and theorist of film music and film sound, as well as having significant interests in British and Irish cinema, film theory and popular experimental music. Kevin is the author of *British Film Music and Film Musicals* (Palgrave, 2007); *The Spectre of Sound* (British Film Institute, 2005); and *Pop Music in British Cinema* (British Film Institute, 2001); and the editor of *Film Music: Critical Approaches* (Edinburgh University Press, 2001).

Having catholic interests, Kevin has published on subjects as diverse as urban wildlife and "Troubles tourism" in Northern Ireland.



## British film producer talks to students

In February 2008, film producer Iain Smith came to talk to Film Studies students about "What is happening in the film industry?"

A graduate of the London Film School, Iain's many production credits include classics of British cinema, such as *Local Hero* and *Chariots of Fire*; Luc Besson's popular hit for French cinema, *The Fifth Element*; as well as more recent Hollywood blockbusters,

including *Cold Mountain* and *Alexander*. One of his latest productions is Alfonso Cuarón's *Children of Men*.

Iain's interest in film extends beyond production, and his passion and enthusiasm for the medium is also demonstrated by the many positions he has held, including as a Board member for the UK Film Council, Director of the Edinburgh Film Festival, and Governor of the National Film and Television School. This tremendous contribution has been recognised by prestigious awards,

such as the Scottish BAFTA for Outstanding Achievement in Film, received in 2005, and more recently an OBE in 2008.

In his talk, Iain gave students a fascinating insight into the role of the producer, and what is involved in bringing someone's idea for a film into cinematic reality by getting the film made. He also outlined some of the potential pitfalls and real opportunities which lie ahead for the film industry, and offered both practical advice and encouragement to those keen to go into the business.



# Postgraduate student profile

I'm a part-time MPhil/PhD student in my second year. My research focuses on the peplum, or "sword and sandal" genre, a series of films produced in Italy from the late 1950s to the mid 1960s.

Beginning with *Hercules* (1958), the films usually centred on heroes from Greco-Roman mythology, often played by American bodybuilders. I also explore the genre's influence on US-financed films, such as *Jason and the Argonauts* (1963), *Conan the Barbarian* (1982) and *Troy* (2004).

Since 1989, I have worked as a freelance writer, largely in the field of cinema, producing articles and reviews for journals such as *Film International*. My books include *Clint Eastwood: Film-Maker* (1996), *The Frank Sinatra Film Guide* (1998), *The Hannibal*

*Files* (2001, 2008), *Spooky Encounters* (2003) and, most recently, *Daniel Craig: Ultimate Professional* (2008).



A research degree is by its nature a solitary pursuit, but this doesn't mean that students feel isolated. There are regular meetings with supervisors, who are on hand to offer support and advice. We also have monthly meetings, where we can discuss our work and catch up on each other's progress. This is a useful way of obtaining feedback and constructive criticism of early chapter drafts.

**Daniel O'Brien**  
PhD and professional author

## Southampton film society



Franziska manning the society table at the Freshers' Fair

Whether you like watching, making or just talking about films, the Southampton Film Society is here. As a student-led society we offer events to anyone who enjoys the medium.

Since October, we have organised events for film fans to get together and discuss anything and everything surrounding cinema. Bar crawls dressed up as kooky film characters, pub and film nights at our very own Uniplex on campus, and cinema trips to

Harbour Lights are just some examples of our activities.

There are upcoming trips to the British Film Institute in London, and a Student Film Festival to allow you to showcase your own films. If you are interested in showing one of your films at the festival, you can get in touch with us through our Facebook group, or simply by hunting down our president, Franziska Florack.

**Jeremy Richardson**  
second-year, Film Studies

## Recent books by Southampton film staff

Dr Kevin Donnelly's *British Film Music and Film Musicals* (Palgrave) is one of the first major studies on this topic. Among the case studies the book covers are 1930s musicals, starring George Formby and Gracie Fields; William Walton's outstanding score for Laurence Olivier's *Henry V* (1944); and Malcolm Arnold's music for *The Bridge on the River Kwai* (1957).

Also published in 2007 was *Film Architecture and the Transnational Imagination: Set Designs*

*in 1930s European Cinema* (Amsterdam University Press), written by Professor Tim Bergfelder, Professor Sarah Street (University of Bristol) and Dr Sue Harris (Queen Mary, University of London). Based on a wealth of drawings, film stills and archival documents from the period, this monograph illuminates the significance of transnational artistic collaboration, and provides a comprehensive analysis of the practices, styles and functions of interwar cinematic production design.

Further book publications are in the pipeline for 2008, including a collection edited by Dr Michael Williams and Dr Michael Hammond (English) on British cinema and the First World War; and the anthology *Destination London: German-Speaking Émigrés in British Cinema, 1925–1950*, edited by Professor Bergfelder and Christian Cargnelli, as one of the outcomes of their eponymous AHRC-funded project.

Contributors: Tim Bergfelder, Thom Bull, Kevin Donnelly, David Dunn, Daniel O'Brien, Jeremy Richardson, Michael Williams

## For more information

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