

Welcome

We were joined this year by a new cohort of students with excellent A-level grades. Our undergraduates not only develop their engagement with film in their academic programme, but also through the film-related societies available. Film research postgraduates have had a successful year as well, both within the department and the School of Humanities more widely. Individual members of staff continue to work on large-funded projects, indicative of the wider recognition of their research, whilst we provide a stimulating environment for visiting scholars and speakers. The following articles give a flavour of our activities.

Veronica Spencer | Editor

Launch of journal for Humanities postgraduates

Following the successes of the 'Lost (and Found) in Translation' Conference in 2009, organised by postgraduate students in the School of Humanities, a new journal – *Emergence* – has been launched by the Postgraduate Connection group. Film Studies' postgraduates were well represented in the first issue of the journal, with Daniel O'Brien's 'Shadow of the Vampire: *Dracula* in (Mis)translation', and Chris Penfold's '*Manhatta*: The Art of Visual Metaphor'. One participant commented that, 'It's very rewarding to see this kind of stimulating, mutually supportive environment produce tangible results'.

Film student wins *Sight and Sound* Young Journalist competition

Last October, the film magazine *Sight and Sound* ran their 2009 Young Journalist competition prior to the London Film Festival. The objective was simple: pick any film director, past or present, and send in five questions to ask him or her in an interview. First-year Film and English student, Jamie Chadd, was declared the joint-winner of the competition, winning the opportunity to visit the London Film Festival, see a film and interview the director. The film was Andrew Kötting's latest feature-length production, *Ivul*, a French-language film set in the forests near the Pyrenees. Kötting is a self-styled visual artist, whose previous films include *Gallivant* (1997) and *This Filthy Earth* (2001).

'Not only did the prize contain my first-ever visit to a film festival, I also visited the BFI offices of *Sight and Sound* on Stephen Street. I met several of the staff – all regular contributors – and was given a brief lesson on how to conduct an interview from the magazine's editor, Nick James. It was a fantastic opportunity, and, if I do go on to have a career in journalism, those ten minutes of discussion with Nick will stay with me. After a photo and a brief tour of the offices, four of us walked down to the BFI cinema for the screening, followed by my interview with Andrew Kötting.

'Andrew was a really good sport in our ten minutes together – he talked quickly yet audibly, with a refreshing honesty. Within half an hour, though, I was at Waterloo once again and waiting for the train to take me to Southampton. Once I'd played back the recording of that interview, I decided that if I ever got an opportunity like this again, there was no way I would turn it down.'

You can read Jamie's interview with Andrew at :

http://www.bfi.org.uk/sightandsound/exclusive/young_journalism_competition_jamie_chadd.php



Jamie Chadd with Nick James, editor of *Sight and Sound*
Image reproduced courtesy of the BFI



Interview: an international student's perspective

Southampton University has a strong tradition of welcoming international students and we are rightly proud of their achievements. So we asked one of our students on the MA in Film and Cultural Management, Emilie Saby, to talk about her own experience of living and studying at Southampton University.

Emilie comes from Mexico and studied Cultural Management at a university in Mexico City, before working for an independent film production company in Mexico for two years. She then decided to take a Masters degree in Film and Cultural Management, so we asked Emilie why she chose Southampton.

'I chose England because English is important, but also I really liked the Film and Cultural Management programme. When I studied Cultural Management as an undergraduate, I focused more on museums and galleries, so I wanted the chance to link this with film.'

'Coming from a big city, Southampton is like a small town to me. It has big parks, everything is local, and it's close to the sea. That makes it easy to travel and move around, and, if I ask anybody for directions or help, they have always been friendly. Of course, it's good that it's so close to London. And it's important to me that the university is integrated into the cultural life of the city.'

Any advice for other international students, coming to the university for the first time?

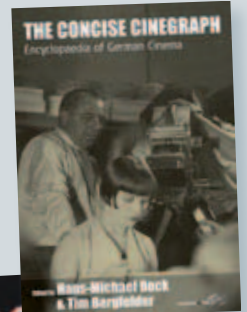
'They should definitely come to the International Welcome Week. It takes place one week before Freshers' Week and it's a really good introduction. You get to meet people and find your way around. If you show the students that you're willing to join in, they will welcome you.'

Latest publications from Film Studies

Tim Bergfelder's latest book, co-edited with Hans-Michael Bock, *The Concise Cinegraph: Encyclopaedia of German Cinema*, is now available through Berghahn Books. Covering the history of German, Austrian and Swiss-German cinema from the late 19th century to the present day, the volume covers biographical essays on 500 significant filmmakers, and also includes short introductions on the major periods and movements. Based on translations from a prestigious German reference work, this title can count as the most comprehensive encyclopaedia on German cinema in the English language today. The book's preface is by esteemed historian and filmmaker Kevin Brownlow.

Amanda Field, who recently was awarded a PhD from Southampton, has now published her thesis as *England's Secret Weapon: The Wartime Films of Sherlock Holmes* (Middlesex University Press). More details (and an extract) are available at Amanda's website:

<http://www.thefilmhistorian.com/>



Alumnus report:

Franzi Florack co-founds international film festival

Whilst studying at Southampton, I started the first 'University of Southampton Student Short Film Festival' (SoFi), in conjunction with the university's film-making society, Wessex Films. The film festival, now about to go into its third year, brought together young film makers from all across the country, showcased work from eleven different universities and served as a foundation event for the National Student Film Association (NSFA).

After graduating, I applied to a Post-Graduate Certificate of Education (PGCE) at Cambridge University. Arriving in Cambridge, I contacted the university film making society, CineCam, and, together with CineCam's Vice Chairperson, founded another student film festival. We are now well on the way to make Cam*Era, the Cambridge Student Film Festival, the first explicitly international student film festival in the UK. With partner festivals in Slovenia, Holland, Germany and Shanghai, Cam*Era has already achieved international recognition and will serve as the launching event for the International Student Film Association (ISFA) which will connect student film makers from all around the world.



Franzi Florack with the organising committee of the University of Southampton Student Short Film Festival



Dr Michael Williams. Image reproduced courtesy of the Iris Prize

Idol Talk

On a sunny October day, standing in the stylish glass edifice of the Atrium building in central Cardiff before an audience of festival delegates and students, I find myself evoking a mysterious figure from British cinema's past.

By turns this man is Hitchcock's serial-killing 'Avenger'; a Russian émigré prince in Hampton Court maze; a 34-year-old schoolboy going downhill in Marseilles; a sinning priest of the American south for D.W. Griffith; a Venetian count whose time-travels leave him 'without desire'; and a knife-throwing, tango dancing Apache 'Rat' of Paris, to name but a few. But who was this 'England's Apollo' of British stage and silent screen, who wrote dialogue for *Tarzan the Ape-man*, and whose fans kissed his motorcar's tyres and claimed him handsomer than Valentino? He was Ivor Novello, Britain's first major film star, whose significance has been almost obscured by later nostalgia. You are now most likely to know him as a character in Robert Altman's *Gosford Park* and the songwriting awards that bear his name.

When the *New York Times* wrote of Hitchcock's *The Lodger* that the Cardiff-born Novello had 'a manner plainly saying he very likely doesn't care for blondes at all', they were not wrong. Hence the reason for my invitation to give this keynote talk, 'Ivor the Screen Idol', as part of a themed day on Novello to launch the Iris Prize Festival. The Iris Prize, now in its third year, is an annual international gay and lesbian film festival which, as well as showcasing features, talks and discussions, sees thirty nominated films competing for the world's largest short film prize of its type, valued at £25,000. The day also featured a panel in which actors discussed playing different sexualities on screen, and the showing of a BBC documentary on Novello narrated by Stephen Fry (including my appearing in it as a talking head). Among the prizewinners was Aleem Khan's *Diana*, which featured an extraordinary performance by Neeraj Singh as a transsexual struggling for acceptance against the backdrop of the death of the Princess of Wales, which garnered the prize for Best British Film.

Michael Williams

Alumni in the Media

The Southampton University Alumni in the Media group will next be meeting at the BFI, Southbank on April 28. This regular event, attended by Southampton University graduates who now work in the media, is a welcome opportunity to catch up with old friends and make new contacts. Film staff will be attending the event, together with the Vice-Chancellor, and the director of BFI Southbank

Australian test case on music copyright

Kevin Donnelly has been serving as an expert witness for a court case in Australia. He produced a report for the Australian Recorded Music Industry on the use of music in television programmes. Australian commercial television is seeking to cease payments for commercial music use and Kevin has been asked to advise on the importance of existing musical recordings for television. This is regarded as a test case in that it might set a precedent and encourage television companies across the world to use music without paying for it.

Maria Fritsche joins Film Studies as a Visiting Fellow



I joined Film Studies as post-doctoral fellow in September 2009, after having completed my PhD in film history at the University of

Portsmouth in January 2009 and a stint as a researcher/lecturer at the University of Trondheim in Norway.

My one-year fellowship at the Film Studies department in Southampton allows me to concentrate on my current research – analysing the representation of Europe in the Marshall Plan films – while at the same time profiting from the lively research culture. I presented my project to students and colleagues last autumn and look forward to giving an update on my research progress in the spring. I particularly relish the closeness to other disciplines, which fosters interdisciplinary exchange and makes working at the University of Southampton a very enriching experience.

Forthcoming Conferences

Film Studies staff will be present at major international conferences and workshops this year:

- Several colleagues will be attending the annual Society of Cinema and Media Studies conference in Los Angeles in March.
- Kevin Donnelly is signed up as the plenary speaker at a conference on rock documentaries at the University of Salford in June. Called Sights and Sounds: Interrogating the Music Documentary, the conference will be opened by Kevin's keynote address on concert films and their relationship to live albums.
- Tim Bergfelder will be giving keynote addresses at the conference Transnational, Transcultural, Transmedial: European Cinema Today, in May at University College Cork in Ireland, and will open a conference by the European Cinema Research Forum on the topic 'Is there such a thing as European cinema?', held at the University of Exeter in July. Tim will also be contributing to a workshop at the University of Leeds in May on interdisciplinary and intercultural approaches to cinema.

Research Seminar series

The Research Seminar series continues to stimulate and entertain staff and postgraduates. This year's programme includes:

- Maria Fritsche, Visiting Research Fellow at Southampton, 'Euro-Visions': The Propagation of Europe in the Marshall Plan Film Campaign 1948-1954
- Rachel Dwyer (SOAS, University of London) and Makarand Paranjape (Jawaharlal Nehru University/Oxford University), 'Bollywood and the Indian Ocean'
- Angelina Karpovich (Brunel University), 'Out of the Armchair, into the World: from cinematic travel to film-motivated tourism'
- Mikel Koven (University of Worcester), 'Video Killed the Cult Film; a problem in epistemology'.
- Michael Allen (Birkbeck College, University of London), 'Imagining Spaceflight'
- Catherine Wheatley (University of Southampton), 'Michael Haneke's Cinema: The Ethic of the Image'
- John Hill (Royal Holloway, University of London), 'Ken Loach and Ireland'
- Peter A. Gordon, 'Documentary film-making'
- Warren Buckland (Oxford Brookes University), 'Data-Mining'
- Stephanie Donald (Royal Melbourne Institute of Technology), 'Missing histories in film and art: the lost opportunities of wound film-making in the 1980s'.

All are welcome. Details are available at:

www.soton.ac.uk/film/research/seminars.html

For more information

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Museo Nazionale del Cinema

Seduction of the Myth

Researching silent cinema takes you to some marvellous places. This time it was Turin, a beautiful city in northwest Italy, for the 'Rodolfo Valentino: la Seduzione Del Mito' conference and festival, organised by the Universities of Turin and Bologna to explore this enduringly enigmatic star who died in 1926. Under the chandeliers of a 17th century palazzo, a host of mainly Italian and American film scholars and historians met to share ideas and discoveries, along with actors and Valentino family members, before the Mayor of Castellaneta, the town of Valentino's birth, arrived with entourage to upstage all.

Highlights included a vibrant new print of Rex Ingram's *The Four Horsemen of the Apocalypse*, the film in which Valentino tangoed himself to stardom, and the opening of an exhibition of rare Valentino images and artefacts in the breathtaking Mole Antonelliana. This 157.5m tall structure, once the tallest masonry building in Europe, now houses the Museo Nazionale Del Cinema, one of the world's leading cinema museums. Before leaving I spent a day researching the museum's Valentino papers, an unrivalled archive of letters, articles and scrapbooks.

The Valentino conference was exceptionally diverse in character, with papers exploring not only the star's films and public persona within the specific historical contexts of America and Europe in the 1920s, but also the work of the directors, designers and writers surrounding him. Indeed, the tensions between fans in the US and UK in response to the star's death provided the particular focus of my paper. Eighty-four years after his death, the myth of Valentino still proves seductive.

Michael Williams