Centre For Film Studies Newsletter
Sixth Anniversary Edition
From 2005 to 2011

THE NEW NEAPOLITAN CINEMA
ALEX MARMOL-MANN

Deleuze and World Cinemas
David Martin-Jones

FILM FESTIVAL YEARBOOK 3:
Film Festivals and East Asia
Edited by Dina Jordanova and Ruby Cheung

HOW THE MOVIE BRATS TOOK OVER EDINBURGH
The Impact of Cinéphilia on the Edinburgh International Film Festival, 1968-1980
MATTHEW LLOYD

Celebrating Six Years of Academic Excellence
The Centre is Six Years Old: Time For A Change in Leadership

It has been about six years since my initial 2005 application for a Centre for Film Studies at the University of St. Andrews was granted. The experience that followed—launching and developing the Centre—was deeply rewarding and intellectually stimulating. It feels like a long time, even if it has been a short streak in the life of this 600 year-old institution.

After six years at the helm, a mere 1% of St. Andrews’ long history, it is about time for me to step down. I believe I have done my job in putting us on the film studies map. Therefore, I am truly pleased to announce that, as of the next academic year, the directorship of the Centre will transfer to Dr. David Martin-Jones. Welcome, David. I hope it will be an equally rewarding experience for you!

On my arrival here film did not have much presence in the life of the town. There were only a few videotapes at the Library and local cinéphiles were lucky to have a video shop like Alphabét and a cinema at the New Picture House. What we did was to create and maintain a vibrant research culture for those interested in cinema beyond mainstream Hollywood, focusing on the transnational and the peripheral, and eventually developing work on film marketing, festivals, and tourism. The community of students and staff interested in cinema grew substantially, and film became an inextricable part of life at St. Andrews. Today, there is a wonderful collection of DVDs in the library and the departmental Resource Centre. A series of exciting talks, events and film festivals are taking place throughout the year. New developments may see the launch of a journal run by doctoral students, as well as the arrival of dedicated film programming at the local theatre, the Byre. There is also the recent RSE award that will allow us to establish a Scottish Film Festival Studies network and stage events in Edinburgh and Italy in the near future. Our latest book, Film Festivals and East Asia, is being launched at the Jeonju IFF in South Korea. Life goes on...

The first years of the Centre have been chronicled in a book compiled by Alex Marlow-Mann.

My current priority is to develop our publishing house, St. Andrews Film Studies. Five titles are already out, and you can find out more at our bookstore, http://www.st-andrews.ac.uk/filmbooks. Another five are in the pipeline and, hopefully, there will be many more forthcoming. For now our focus is on publishing work in the area of film festivals, but we are aiming to expand into publishing manuscripts on cinema and social discourse as well. Watch this space!

Professor Dina Iordanova
Director of the Centre for Film Studies
Publisher, St. Andrews Film Studies
Provost of St. Leonard’s College

Fifth Annual Study Day Explores Open Access Film Studies

As the publishing industry, and higher education in general, undergo a series of changes prompted by both increased digitisation, and decreases in available funding, alternative methods of publishing and sharing research are becoming increasingly relevant. Accordingly, this year’s Film Studies Study Day, held on 23 March, explored the various possibilities and challenges offered by online Open Access publication. Organised by postgraduate students and funded in part by a GradSKILLS Innovation Grant, the event coincided with a University Open Day for prospective postgraduate students considering study at St Andrews, illuminating both the range of interests across faculty and postgraduates of all levels (taught and research) and the dynamic exchanges with outside speakers that inform our research community.

In its fifth year, the Study Day featured a keynote address by Dr Catherine Grant (pictured right) titled ‘Fast-forwarding Film Studies in the Digital Age? Back to an experimental, multimedia future’. Dr Grant, Senior Lecturer at University of Sussex, runs an Open Access Film Studies blog called “Film Studies For Free,” which has attracted over 250,000 visitors since launching in late 2008. Additionally, there were two panels featuring talks by students and staff on open access topics ranging from the role of blogs in academia to online resources such as Dr. Tom Rice’s Colonial Film Project and the Korean Film Archive. The day concluded with a screening and discussion of video essays, led by Dr Grant.

Chelsea Wessels
PhD Student
Launching Film Festivals and East Asia at the 12th Jeonju International Film Festival

Our newly published Film Festival Yearbook 3: Film Festivals and East Asia enjoyed the honour of a special launch event on 2 May 2011 at the 12th Jeonju International Film Festival (JIFF, 28 April – 6 May 2011) in South Korea, reflecting the tremendous support given to our book by the festival. At the same time, we are proud to say that our publications’ contribution to film festival studies has been recognised internationally by both academia and the industry.

It was a sunny afternoon when the launch party took place at Café ZIP & JIFF, a brand new coffee shop associated with the festival. With its modern, film-themed décor, the café was a perfect venue for a party that attracted a large group of participants, including foreign jury members, film festival directors, filmmakers, members of the press and academics.

The book launch was opened by JIFF’s festival director, Min Byung-lock. He congratulated us on producing this meaningful collection that has already shown itself to be highly significant to the film festival field. As co-editor and invited host/speaker at the event, I felt particularly honoured that our passion for introducing East Asian film festivals to the world is being shared by this important film festival which has been famous for its dedication to digital, independent and art films since the year 2000. Besides doing the Oscar-style round of thank-yous (to our event sponsor JIFF, the project sponsors The Leverhulme Trust and The Great Britain Sasakawa Foundation, my co-editor Professor Dina Iordanova and all our contributors), I spoke about our focus on East Asian film festivals and the book’s rich contents. Moreover, I also highlighted the fact that our book has created a platform to allow true knowledge exchange between academics, film festival insiders and film critics.

Three of our 18 contributors, who wrote on a wide array of film festivals in the East Asian region, were there with us at the launch party. They were James Bell (Sight & Sound), Chris Fujiwara (Undercurrent), and Julian Stringer (University of Nottingham). They talked about their own writing, and shared with us their experience of working with the research team at St Andrews.

As a film buff and a researcher on film festivals in East Asia, my first personal experience of JIFF involved much more than just the book launch party. I spent a few days submerging myself in the film culture and atmosphere that the festival helped create on its main cinema street. What I experienced was rather unique. The festival endeavoured to show many independent films that may not make it to other bigger film festivals, nor even enjoy theatrical releases. Besides, other cinema-related activities such as the filmmakers’ talks and busking on the street also attracted large crowds of young people at any given time.

I believe ultimately it was our collective love for films that drew us, organisers and film audiences, together, and allowed us to fully enjoy the unconventional festival experience. My mind is firmly made up to attend JIFF again in the near future.

Dr Ruby Cheung
Honorary Research Fellow
Film Studies

Film Festival Yearbook 3: Film Festivals and East Asia, edited by Dina Iordanova and Ruby Cheung, is now available at www.st-andrews.ac.uk/filmbooks

(From left to right: Julian Stringer, James Bell, Chris Fujiwara, Ruby Cheung, and Min Byung-lock)
**A Visit to the Uist Eco Festival**

Film Festivals are no longer solely the province of major corporations, and nor do they always depend on star glamour and name auteurs. Indeed one can find smaller festivals devoted to all kinds of themes scattered across the globe. It is perhaps not so surprising, then, to come across a festival even in one of Scotland’s most remote corners—the island of Benbecula in the Outer Hebrides. And so on the 29th of April I set off for the inaugural Uist Eco Film Festival together with Alex Fischer and our visiting doctoral candidate, Tit Leung-Cheung.

Held in a comfortable community hall, the event featured high quality digital projection and screened a wide variety of films: from the Tilda Swinton narrated feature-length documentary *Climate of Change* (2010), to WWF campaign films and even shorts produced by students at the local Taigh Chearsabhagh Museum and Arts Centre run by festival organiser Andy MacKinnon. There was also a Q&A, a panel discussion and a screening of *Wall-E* (2008) clearly programmed to raise awareness amongst younger viewers.

Although the unexpectedly spectacular weather affected attendance at the afternoon screenings, audiences of 50+ for the bigger evening films should be considered a great success. Moreover most of the islanders I spoke to were aware of the event—and for such an issue-driven festival, this is already half the battle.

We wish the festival every success for future editions.

*Alex Marlow-Mann*
Research Co-ordinator

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**An Array of Student Talent Lights Up the First Annual Film Blitz**

Created by Alex Fischer, a research associate at the Centre for Film Studies, the Film Blitz was a unique cinematic exercise considering it was open to people in all departments and required only a registration fee and free time for a maximum of 60 hours. Portable HD digital cameras were doled out to about 15 participating teams and the time was set at noon on March 2nd until midnight March 4th. The subject matter and aesthetic was as diverse as the filmmakers, and March 5th, the first awards ceremony was held honoring all of the participants.

There were two groups: Freshers and Honours, based on their film skills and background training. The winner of the novice group was Santa Barbara transplant Laura Thompson, a 4th year student in Management and Public Relations who did a Claymation spin from the perspective of St. Andrews animal life called ‘Comfortable Creatures in St. Andrews’. The winner of the Honours category was Dawn Glazard, a 4th year student in the English department for her film also based on the perspective of the animals of St. Andrews, specifically, the ducks titled ‘Bird Watching’. It was a clever narration by students Cat Hamilton (English & Social Anthropology) and Charlotte Walsh (Philosophy & Social Anthropology) juxtaposed to images of the ducks, which created a witty satire of life at the University.

The audience award went to Jordan Bellamy for his inspired short ‘Lone Dancer’. The festival and ceremony was beautifully organised and run by Julz Newton, along with students Charlotte Dean and our very own Annette Dujisin. It was a great way to bring together people with an interest in filmmaking that would otherwise not have had the opportunity to explore their talents nor meet people with similar interests.

For its freshman year, the festival was a great success and everyone involved from the organizers, to the volunteers, to the participants were pleased and grateful for this opportunity. It successfully showcased a vast array of talent and student voices and brought the artistic community of St. Andrews together.

*Vera Ryžík*
PhD Student
Professor Paul McDonald (University of Portsmouth), *Prestige vs. Profit? Stardom, the Academy Awards and the Talent Economy*

The first CFS talk of the year came courtesy of Professor Paul McDonald, whose presentation on the cultural capital of the Academy Awards came in the week leading up to the actual event. Among other issues, McDonald argues that the awards 'enact certain rites of exclusion': some films are nominated, some are not; winners are kept in tightly sealed envelopes with only the voters knowing the outcome beforehand; the theatre excludes in the sense that it is a small venue with a limited capacity and actors are often seated according to a hierarchy. McDonald suggests that this is reflected in the industry itself which creates a 'circle of belief' in the value of its products, by which the academy justifies its existence through certain rituals. The Academy Awards of course remains one of those rituals, maintaining Hollywood as a credible entity year after year.

Dr. Alex Marlow-Mann (University of St Andrews), *The Function and Viability of Regional Cinema in Contemporary Europe: Naples, a Case Study*

Unlike many scholars writing on Italian cinema, Dr Alex Marlow-Mann has a background in both film studies and Italian studies and he brings this experience to bear on a question that has received insufficient attention in either discipline: the notion of regional cinema. In this talk, which is based on research carried out for his recent book (see page 7), he used the city of Naples as a case study to examine how and why filmmaking may take place at local level, beyond the nation’s filmmaking capital, and the challenges this presents to our understanding of national cinema. While it is true that Neapolitan cinema has developed specific narrative, generic and iconographic tropes – all explored in Dr Marlow-Mann’s book – the focus of this paper was primarily industrial, examining how and why independent cinema has emerged in a socially and economically-challenged city lacking film studios or infrastructure, and exploring to what extent the box-office success of locally-produced films varies in different regional markets. In so-doing, Dr Marlow-Mann provided a valuable insight into the viability of regional film production within contemporary European (and indeed world) cinema.

Dr. Alex Fischer (University of St Andrews), *Conceptualising Basic Film Festival Operation: An Open System Paradigm*

Drawing upon his considerable experience of film festival organisation – the Brisbane International Film Festival and the Gold Coast Film Fantastic among others – Dr. Alex Fischer presented his Open System model, a systematic means of understanding how modern film festivals operate. Through this system, the aim is to attract audiences in a way that takes into consideration certain niche markets, demographics and people's personal reasons for attending certain film festivals, something which is not always motivated by the films themselves. Fischer also relayed some of his experiences of programming festivals, including 'ceremonial obligations' involving the unreasonable demands made by film stars (or at least their representatives) when it comes to guest appearances.
Dr. Stephanie Dennison (University of Leeds), Interrogating the Transnational in Contemporary Brazilian Cinema

In late April, Stephanie Dennison delivered a fascinating paper on the marketable notion of ‘Latin Americanness’ and its relation to South American-Spanish-Portuguese co-production initiatives. Dennison drew attention to films such as the Cuban, Brazilian, Portuguese co-production Es torvo: Turbulence (2000) directed by Mozambique-born director Ruy Guerra, and Jean Charles (Henrique Goldman, 2009), based on course upon the high-profile shooting of a Brazilian in London. Both Es torvo, in its production, and Jean Charles, in its portrayal of Brazilians finding their way in an unfamiliar environment, are threaded with transnational talking points that are perhaps reflected in initiatives to promote Latin American identity through various media. It is interesting to ponder how invocations of pan-Latin American identity may affect diaspora communities across the continent (Japanese-Brazilians for example), indigenous peoples unconnected to ‘Spanish’ South America, and the region’s relationship with Iberian financiers and production companies.

A big thank you is due to all four presenters for making the latest round of CFS talks among the most engaging we have had in the St Andrews Film Studies Department

Andrew Dorman
PhD Student

Dr. Dimitris Eleftheriotis (University of Glasgow) Visits St. Andrews

This spring, Dimitris Eleftheriotis of the University of Glasgow’s Film Studies department came to St. Andrews to lead a workshop for our postgraduates on the PhD process and issues relating to transnational and cosmopolitan cinema. He began the workshop by reminding us that whenever we hear of or encounter another PhD student with a similar topic, we should take it as a sign that we are on the right track; our topic is one that arouses such intellectual curiosity and therefore warrants the hard work we have committed ourselves to. Dr. Eleftheriotis stressed the importance of striking a balance between confidence and modesty in our writing but also noting that “the best work stems from anxiety and passion.” The discussion that followed, in which Dr. Eleftheriotis answered questions relating to our respective research fields, was inspiring and encouraging for myself and my colleagues.

The issue of the transnational, as it relates to our research, is what Dr Eleftheriotis describes as “something that describes the state of all things cinema.” There is (rarely) a film where all aspects of production belong solely to the country of origin (whether it’s the actors on screen or the film stock used to capture them), and thus the issue of the transnational provides a valuable framework for evaluating film texts and film culture in our research. As many of us study the cinemas of cultures and nations that we ourselves may not be affiliated with, Dr. Eleftheriotis stressed that “any engagement with a cinematic text is incomplete,” as there is always something new to derive using our own unique vantage points. Our research, ultimately, is the “negotiation between cultural megaframes.”

Dimitris is the head of Glasgow University’s Department of Theatre, Film, and Television Studies and the Deputy Head of the College of Arts. He has published eclectic studies on international cinema and is currently researching the work of director Jules Dassin.

John Traf ton
PhD Student
St. Andrews Publications—Spring 2011

**The New Neapolitan Cinema** by Alex Marlow-Mann

My interest in Italian cinema stretches back to my adolescence and constitutes my first real exposure to film culture; my interest in Neapolitan cinema, on the other hand, derives from a period spent living in the city in the late-90s. During this time I was lucky enough to see a number of recently released films which piqued my interest in Neapolitan film and drew my attention to critical debates about whether or not there was such a thing as a ‘New Neapolitan Cinema’. This term was first coined in the early 1990s following the debuts of Antonio Capurso (Vito e gli altri/Vito and the Others, 1991), Mario Martone (Morte di un matematico napoletano/Death of a Neapolitan Mathematician, 1992) and Pappi Corsicato (Liberà, 1993), and although some critics struggled to identify the kind of thematic or stylistic coherence that characterises a film movement, the term persisted. Over the next two decades, this cinematic renaissance introduced the world to Paolo Sorrentino (Le conseguenze dell’amore/The Consequences of Love, 2006; Il divo, 2008), paved the way for the international success of Gomorra (Matteo Garrone, 2008) and produced some fifty films which are among the most original and important titles Italy has produced in recent years, even if the majority of them remain virtually unknown outside their country of origin.

Like other volumes in Edinburgh University Press’s Traditions of World Cinema series, *The New Neapolitan Cinema* sets out to introduce Anglophone cineastes and scholars to an important current in world cinema of which they would otherwise be unaware. The book sets out to settle the debate over whether or not a New Neapolitan Cinema exists by asking firstly what it means to define a film as Neapolitan, and secondly to what extent these films can be considered new. In addressing these questions the book offers both an extended case study of the functioning of one particular ‘regional cinema’ and a reflection on the shift from commercial genre-based filmmaking to State funded director-led cinema experienced by many European film industries over the past half century.

*The New Neapolitan Cinema* received its official launch at the Italian Cultural Institute in London on March 28th. I was interviewed by Christopher Wragstaff of the University of Reading and took questions from the audience and then — following a brief pause for refreshments — we screened Stefano Incerti’s existential noir Il verificatore/The Meter-Reader (1995), a film which had not been seen in the UK since its premiere at the London Film Festival a decade and a half earlier (and which is currently unavailable on home video, even in Italy). Overall, the event was a great success with around 90 guests in attendance.

Dr. Alex Marlow-Mann
Film Studies Research Co-Ordinator

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St. Andrews Publications—Spring 2011

**Deleuze and World Cinemas** by David Martin-Jones

In February of 2011 I published my third monograph, and my second on Deleuze and cinema. This was the culmination of several years of thinking about Deleuze’s two controversial *Cinema* books of the 1980s in relation to many films he did not himself analyse or discuss. I was very pleased to be able to posit a constructive critique of his books, by bringing Deleuze’s ideas into contact with a range of world cinemas (including films from India, Argentina, Hong Kong, South Korea and so on). Noting the Eurocentric nature of some of Deleuze’s conclusions, due to his primary focus on US and European cinemas, I also attempted to reconsider and develop his ideas in a way that would give them further relevance today.

Deleuze’s *Cinema* books continue to cause controversy. Although they offer radical new ways of understanding cinema, his conclusions often seem strikingly Eurocentric. *Deleuze and World Cinemas* explores what happens when Deleuze’s ideas are brought into contact with the films he did not discuss, those from Europe and the USA (from Georges Méliès to Michael Mann) and a range of world cinemas — including Bollywood blockbusters, Hong Kong action movies, Argentine melodramas and South Korean science fiction movies. These emergent encounters demonstrate the need for the constant adaptation and reinterpretation of Deleuze’s findings if they are to have continued relevance, especially for cinema’s contemporary engagement with the aftermath of the Cold War and the global dominance of neoliberal globalization.

I have already been invited to speak about this material in international locations as diverse as Brazil and South Korea, and will give a keynote at the upcoming annual Film-Philosophy conference in Liverpool this July.

Dr. David Martin-Jones
Senior Lecturer in Film Studies
How the Movie Brats Took Over Edinburgh: The Impact of Cinéphilie on the Edinburgh International Film Festival, 1968-1980 provides a lively and extremely informative account of a key period in the history of one of the world’s most important festivals. Charting the influence of French cinéphilie and the theoretical debates surrounding the influential journal Screen, the book makes a strong argument for the Festival’s role in shaping film culture and the film festival agenda.

It is the first book by Matthew Lloyd, who worked for the EIFF for many years before producing high profile festivals like the Ballerina Ballroom Cinema of Dreams and the Glasgow Short Film Festival, and it makes a valuable addition to our portfolio. Film critic and former EIFF director Mark Cousin called it 'a book of both rigour and emotion, as if a Douglas Sirk melodrama had been re-directed by Straub-Huillet'!

The book is available for purchase from: http://www.st-andrews.ac.uk/filmbooks/

Dr. Alex Marlow-Mann
Film Studies Research Co-Ordinator

As Dina Iordanova hands over the reins of the Centre for Film Studies, it is a fitting moment to commemorate all that the CFS has achieved under her directorship. This glossy, full colour book profiles the conferences, talks, screenings, festivals, visits and other events that have made the CFS such a vibrant research environment over the past half-decade, and profiles the staff who made it all happen. The book is available for purchase from: http://www.st-andrews.ac.uk/filmbooks/

Dr. Alex Marlow-Mann
Film Studies Research Co-Ordinator

Cineforum—Italian Film Society

Even though a few blockbusters have managed to achieve international visibility in recent years, the bulk of contemporary Italian cinema remains confined to national borders. The Italian Film Society in St Andrews has resolved to address this issue, providing an opportunity for the local film community to gain a greater insight into what is happening on Italian screens.

The society's selection of screenings, organised by Alex Marlow-Mann and Francesca Lacaita, presented an organic account of two of Italy's most representative genres. The legacy of comedy was traced back to the origins of the commedia all'italiana with an homage to the recently departed maestro Mario Monicelli. I soliti ignoti/ Big Deal on Madonna Street (1958) features iconic actors Marcello Mastroianni and Totò in the role of small-time crooks plotting a robbery of a pawn shop in Rome.

The genre's ability to deliver sharp social commentary in a light-hearted manner was further explored with a screening of Pene e tulipani/ Bread and Tulips (2000). Director Silvio Soldini stages a tale of feminine emancipation, where the main character—a middle-aged housewife from Pescara—seizes a casual opportunity to get away from the boundaries of her domestic routine and start a new life in Venice.

The screenings went on exploring the political tradition of Italian cinema with two recent—and controversial—titles. Paolo Sorrentino's Il Divo (2008) tells the story of Giulio Andreotti, a prominent figure in the Democratic Christian party which ruled the country for almost fifty years. The statesman—played by stage and screen actor Toni Servillo—emerges in the film as the emblem of an entire political class. The film employs a distinctive style, which mixes high paced montage and an unconventional soundtrack, to suggest the idea of power as a language on its own, detached from the people it is supposed to serve.

With Il Caimano (2006) the Italian Film Society steps into the troubled scenario of contemporary Italian politics. Director Nanni Moretti is a renowned left-wing filmmaker, who started his career in the Seventies with low-budget films shot in Super 8 before going on to earn international acclaim and awards. Surprisingly enough, though, his film avoids explicit criticism of the controversial figure of Silvio Berlusconi. By choosing a meta-textual approach—the main plot revolves around a producer struggling to realize a film about the Prime Minister—Il Caimano stages instead a sort of consciousness-raising by cinematic means. In what can be seen as the culmination of the whole series of screenings, Moretti seems to suggest that the role cinema plays in defining the moral consciousness of the nation—even today—is far from extinguished.

Pasquale Cicchetti
PhD Student
Searching for Monty

In November 2010 I went to New York for two weeks, to consult the Montgomery Clift Papers at the New York Public Library. This is the only archive of Clift-related material in the world, housed at the Billy Rose Theatre section of the Library: it is an unbelievably rich source for anyone working on Clift, as the pride of the collection is its huge stack of original film scripts, all bearing the star’s own notes.

Montgomery Clift was more obsessive and methodical about his work than most actors, and filled all his versions and drafts of the scripts with observations, incredibly specific self-directions (my favourite: ‘look up for 1 second’, in the script of *A Place in the Sun*), and, most importantly, radical changes to his lines (and occasionally even to those of other actors). To study this material meant gaining a rare insight into Clift’s working method, and a sense of how he saw the characters he portrayed: it was very exciting to have these thirty-seven boxes of scripts and notes at my disposal, and to spend two heavy weeks examining their contents (magnifying glass in hand).

Clift wrote in pencil, with fairly steady handwriting which however grew larger and wilder as he got older; it is remarkable, however, that a person whose life often verged on the chaotic could display such rigour, sharpness, and attention in everything which concerned his acting. Even at the end of his life, when he was working on *The Defector* and was seriously ill, Clift wrote incessantly, changing and reshaping his parts. In every script, each single scene is carefully assessed, and almost always altered: the most common action for Clift was to delete some of his lines, substituting them with directions for physical gestures or expressions. Through his corrections, Clift’s spoken parts became far more essential and sparse than they had been originally conceived, allowing him to convey meaning through non-verbal means.

At times he just lost patience with the scripts: he wrote BAD next to his lines, and crossed them out, or he covered the page in question marks. Other times he inserted notes on his character’s clothes (for Noah in *The Young Lions* he wrote repeatedly: ‘very odd pants’), and details about what they did (the most common addition by far, in most of his scripts, was the word ‘cigarette’). There are also little drawings which he sometimes added to his lines, diagrams of the various characters’ movements, and a particularly touching detail in the script for *Suddenly, Last Summer*, where he co-starred with his life-long friend Elizabeth Taylor: he writes that their characters ‘lock eyes’, and draws a padlock and key next to their lines. In the script for *The Misfits*, where he worked with another very close friend, Marilyn Monroe, he writes an in-joke on the page: he has his character say to hers ‘you know, I could swear you were Marilyn Monroe’. To read all this was an absolute privilege, as a scholar and as a fan, and I’m now using my findings for the book I’m writing on Montgomery Clift.

My research trip was made possible thanks to an award by The Carnegie Trust for the Universities of Scotland: I’ll be eternally grateful to them, as the Library’s holdings are simply priceless.

Dr. Elisabetta Girelli
Lecturer in Film Studies

A Visit to the Special Collections at the University of Stirling

As part of my ambitions to build bridges between the various film departments at Scottish universities I made arrangement with Karl Magee, the man in charge of the archives at University of Stirling, for a visit. I should already have been there, a conference in September 2009 about auteurs and archives. Unfortunately it didn’t fit in with my schedule at the time so I was very pleased to get a new chance, and I was not disappointed with my visit. For one thing Karl Magee was an excellent host, passionate and helpful, and after giving me an introduction and background to the archives he took me for lunch with some members of the film department. Word about the Scottish Film Network had preceded me, so they seemed to know about me already, which is always a good thing. But after lunch I finally got to dig into the material. My interest primarily concerned the three film-related archives: John Grierson’s (pictured above), Lindsay Anderson’s and Norman McLaren’s and I had chosen specifically to look at the material in Lindsay Anderson’s archives that was related to John Ford and Anderson’s great book *About John Ford*. It was really rich material, full of real treasures. I was particularly intrigued by the thoughts of Nunnally Johnson, script writer for some of Ford’s films. Apparently Johnson divided Ford’s films into two categories, the good ones and the bad ones. By some strange coincidence all the good ones were written by Johnson and all the bad ones written by other, lesser mortals. The main fault as far as Johnson was concerned was that with other writers Ford showed little respect to the scripts and made the films in own style, and invariably failed. When the scripts were written by Johnson, Ford always followed them word for word, which explained their high quality. To which one might add, yeah right.

Archival research in general is something I feel strongly about, as I would, having worked at the Ingmar Bergman Archives in Stockholm, and I can only hope that other archives I might visit are as inviting and helpful as the ones in Stirling. Karl Magee seemed to enjoy having a visitor, and it is my hope and ambition that there will be more trips to Stirling in the future, both for my own benefit and for the department as a whole, including undergraduates.

Fredrik Gustafsson
PhD Student
Conference Round-Up

Dr. Leshu Torchin—Research Sabbatical
In August last year I participated in Visible Evidence XVII in Istanbul presenting "The Vlog of Anne Frank" in a panel dedicated to the topic of virtual and viral witnessing. The paper explores the phenomenon of Anne Frank tribute videos on YouTube.

This term, I am enjoying a research leave during which I have prepared a manuscript, "Creating the Witness: Genocide in the Age of Film, Video, and the Internet" for publication with the University of Minnesota Press Visible Evidence Series and started work on my next research project on the subject of film and economic rights.

I am also working with Professor Dina Iordanova on the next volume in the Film Festival Yearbook series on the subject of Film Festivals and Activism. Having received a Carnegie Trust Research Grant, I will be in New York City this June to study the Human Rights Watch International Film Festival as part of this project.

Dr. Leshu Torchin
Lecturer in Film Studies

Dr. Alex Marlow-Mann—Edinburgh International Film Audience's Conference
In March I attended the fourth Edinburgh International Film Audiences Conference, a biannual event held at the Filmhouse which seeks to foreground research redressing a perceived neglect in earlier film scholarship – the audience, previously invoked primarily through spectatorship theories but rarely in relation to actual physical audiences. I thought this would be a good opportunity to present work I had done on regional variations in film spectatorship as part of research for my book The New Neapolitan Cinema (see page 7). However, the conference also opened my eyes to the sheer diversity of audience-based work out there – from studies of fandom (Rebecca Williams and Inger-Lise Kalvinkes Bore) and file-sharing communities (Virginia Crisp) to exhibition in rural Scotland (Ian Goode) and Australia (Karina Aveyard) – and to the range of methodologies employed – from oral history (Daniela Treveri Gennari, Catherine O’Rawe and Daniel Hipkins) to social science-styled surveys, questionnaires and statistics (Claire Monk).

The conference was expertly organised by Ailsa Hollinshead and featured a keynote by Hannah McGill (former director of the Edinburgh International Film Festival). The closing address by Martin Barker, who has done so much to further the cause of audience-based studies during his career, introduced his latest research project with the question, 'What category of film has the largest audience that has never been studied empirically?'. The answer can be found at: http://porrresearch.org/

This conference is just one more indication of the vitality of film scholarship in Scotland and it deserves to be more widely-known.

Dr. Alex Marlow-Mann
Film Studies Research Co-Ordinator

Dr. Alex Marlow-Mann and Mr. Andrew Dorman — Cine Excess V
At the end of May this year, Dr. Alex Marlow-Mann and myself both presented papers at the fifth annual Cine Excess conference, held in London and organised by Brunel University. A lively event which featured papers on a wide range of areas including Thai exploitation films, Japanese extreme cinema and Italian crime genres of the 1970s, was highlighted by the guest appearances of Ruggero Deodato, director of the infamous Cannibal Holocaust (1980), and actor Franco Nero who introduced a special screening of his most famous film, Django (1966).

Mr. Andrew Dorman
PhD Student

Django
FRANCO NERO
SERGIO CORBucci
Conference Round-Up

Professor Robert Burgoyne—Istanbul (Turkish Film Studies Conference, Bogazici University, and Koc University)

I visited Istanbul for the first time in May, giving three talks at three universities, an experience that satisfied mind, sense, and a bit more of the appetite than is good for me. The first talk was a keynote at the Turkish Film Studies Conference, on the theme of "Sinema ve Felsefe," hosted by Melis Behiir, where I spoke on the theme of affect and memory in Eastwood's Letters From Iwo Jima. The beautiful university of Kadir Has was the site for the conference, and the hospitality was exceptional. Although only a few of the conference attendees had seen the film, the talk was well received, and I was presented with an enormous bouquet afterward. Something new! My hosts, Melis, Deniz Bayrakdar, and my friend from our graduate student days together at NYU Cinema Studies, Louise Spence, made the visit as full and complete as could be, with a visit to a jazz club the evening after the conference, and a classical guitar concert later in the visit.

Next was a somewhat spontaneous presentation at Bogazici University, which was nevertheless well attended and enthusiastically received. Once more, my host Can Candan went out of his way to make this a memorable day. Here my talk was on The Hurt Locker and Paradise Now, treating the theme of embodiment and abstraction in the war film. I was very impressed with the undergraduate students at the university, as the study of film is a secondary subject for all of them. Nevertheless, they were sophisticated and articulate.

The third presentation was for an undergraduate conference at Koc University on the theme of narrating history in fictional form. Largely dedicated to literature, the students presented papers that were well constructed, well written, and impressive in their interpretive depth. The paper I gave was on The Hurt Locker and Paradise Now, and I received some insightful responses. My host, Erik Mortenson, a former colleague at Wayne State University, organized a fine conference and extended himself in countless ways, including letting me stay in his apartment—a beautiful place high in the hills with the most extraordinary panoramic view of the Bosphorous Strait.

Time and again I was struck by the sounds of Istanbul, as well as by the city's well deserved reputation for beauty and culture. Beginning with the call to prayer, and extending to the bakers at the market, the sound of horseshoes being hammered into shape, and the many campaign songs issuing from loudspeakers mounted on vans driving through the city, the sonic environment was impressively exotic for me. I was also struck by the deep commitment to higher education in Turkey. Many new universities have been founded in the last several years, giving employment to young PhDs, such as my friend Canan Belen, a recent graduate of St Andrews, who is now part of a brand new media studies department. Further, many of the universities teach only in English. The prospects for English speaking PhDs seem quite good in Istanbul. My visit to this fabulous city was a terrific introduction to a country that is rapidly gaining in cultural status and economic influence.

Professor Robert Burgoyne
Chair of Film Studies
Congratulations

Viva completion—

- Congratulations to Dr. Yun Mi Hwang on the completion of her VIVA.

Grants—

- Congratulations to Professor Dina Iordanova and Dr. Alex Marlow-Mann in obtaining a £14,000 grant from the Royal Society of Edinburgh to establish a Scottish Film Festival Studies Network. Expect more news on this in future issues once the network is operational.

- Congratulations to Mr. Fredrik Gustafsson on his grant from the St. Andrews Gradskills program and the creation of the Centre for Film Studies Postgraduate Seminar Series.

Recent Appointments —

- Congratulations to Professor Dina Iordanova on her recent appointment to the Board of Directors for the Centre for the Moving Image (CMI), the governing body of the Edinburgh International Film Festival.

- Congratulations to Dr. Ruby Cheung on her recent appointment as an Honorary Research Fellow.

Publications —

- Congratulations to Matthew Holtmeier for his publications:
  ♦ “The Sunday Religious Revival and a Horse Named Desire”—published in Short Film Studies

The editors would like to thank the staff and students for their contributions and support over the last two years. This has made our job a lot easier and has helped produce a series of high-quality newsletters which we hope have raised the profile of the department. We would also like to wish our successors, Kathleen Scott and Chelsea Wessels, the best of luck in their role as co-editors. We are sure the newsletter will go from strength to strength. Thank you.

Mr. Andrew Dorman and Mr. John Traiton—co-editors
Deleuze and World Cinemas

David Martin-Jones

"Through close readings of films from a wide range of periods, genres, regions and styles, Martin-Jones provides convincing arguments for the relevance of Deleuze’s film theory and for the necessity of recasting, revising and extending many of Deleuze’s key concepts to deal with the diverse cinemas of the world. Martin-Jones writes with clarity and verve, bringing lucidity to Deleuze’s difficult texts and offering provocative insights into a variety of cinematic traditions and practices. A superb contribution to Deleuze studies and essential reading for anyone interested in world cinemas" - Ronald Bogue, University of Georgia, USA

Out November 2010 • 280 Pages • PB • 9780826439994 • £19.99
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Deleuze’s Cinema books continue to cause controversy. Although they offer radical new ways of understanding cinema, his conclusions often seem strikingly Eurocentric. Deleuze and World Cinemas explores what happens when Deleuze’s ideas are brought into contact with the films he did not discuss, those from Europe and the USA (from Georges Méliès to Michael Mann) and a range of world cinemas – including Bollywood blockbusters, Hong Kong action movies, Argentine melodramas and South Korean science fiction movies. These emergent encounters demonstrate the need for the constant adaptation and reinterpretation of Deleuze’s findings if they are to have continued relevance, especially for cinema’s contemporary engagement with the aftermath of the Cold War and the global dominance of neoliberal globalization.

David Martin-Jones is Senior Lecturer in Film Studies at the University of St Andrews, Scotland. He is the author of Deleuze, Cinema and National Identity (2006), Deleuze Reframed (2008) and Scotland: Global Cinema (2009), and co-editor of Cinema at the Periphery (2010) and Deleuze and Film (forthcoming). He is on the editorial boards of Film-Philosophy and A/V: The Journal of Deleuzian Studies.
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