

REEL THING

Take Four
2003-2004

A Message from the Department Chair

Dr. Todd Berliner



Most of us who were initially involved in developing film studies at UNCW anticipated that it would become, in 10 years or so, one of the most prominent and popular programs on the UNCW campus. We were wrong. The program has far exceeded even the most ambitious predictions. I want to share with you some of the many ways in which our program has been enriched recently.

Film studies began seven years ago with a modest 18-credit minor. The film studies major came on-line in fall 2001, and we quickly grew from 40 film studies minors to more than 200 film studies majors. Largely in response to the popularity of the major and the prominence and success of the program, the Faculty Senate voted unanimously in March 2003 to make film studies a free-standing department at UNCW with its own dedicated faculty.

As a consequence of our new departmental status, we hired two new permanent faculty in film studies. Film scholar Tim Palmer teaches film analysis, history, and theory, as well as courses in French, Japanese, and American cinema. Filmmaker Andrew Lund, who is also an entertainment lawyer, teaches courses in filmmaking and the business of film. Along with department status, film studies also acquired two faculty from other departments on campus—documentary filmmaker Lou Buttino and narrative filmmaker Dave Monahan.

The department has also recruited three new film professionals to teach specialized courses in filmmaking.

Alex Markowski, director of post production audio services at North Star Sound and Post, teaches courses in sound recording and engineering. Veteran TV actor Peter Jurasik teaches “Acting for the Camera.” And Rich Leder, a professional LA screenwriter who recently moved to Wilmington, teaches screenwriting.

Of course, our students still enjoy the Friday Moviemakers Series, which brings to campus local and visiting filmmakers, who share their experiences working inside the entertainment industry. Recent moviemakers have included renowned documentarian Frederick Wiseman (*Titicut Follies*, *High School*, *Juvenile Court*, *Domestic Violence*), cinematographer Tom Priestly (*The Thomas Crown Affair*, *F/X*, *Silkwood*, *The World According to Garp*), and actor David Andrews (*Terminator 3*, *Apollo 13*, *Hannibal*, *Fight Club*).

We have greatly expanded our filmmaking equipment resources recently as well, and as a consequence the faculty has seen astonishing improvement in the quality of our students’ films. Last year we inaugurated our new “Digital Editing Suite” in Bear Hall with seven state-of-art editing stations running Final Cut Pro, Pro Tools, After Effects and other digital editing software. We now have 10 movie cameras, a car-load of sound recording and mixing equipment, several lighting kits, two dollies, and a host of other filmmaking equipment.

The program also began several new film series recently, including the *Friday Film Series*, which features landmark works in cinema history; *Cutting-Room Classics*, the student-run film series; as well as the inaugural *Cinema Nouveau* film series, which screened six new French films in 35mm for

the Wilmington community last February. Of course, the department still sponsors the annual screening of *It’s a Wonderful Life* as well as *Local Focus*, the opening night event of the *Cucalorus Film Festival*.

I am proud to chair a department with such energy and promise. It would be difficult to surpass the department’s recent achievements, but, since none of us anticipated the successes of the past two years, I can only guess what we might see next.

For more information about our department, visit our web site at www.uncw.edu/filmstudies/.

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New Faculty Profile

Andrew Lund, M.F. A.



New York filmmaker Andrew Lund, comes to UNCW's Film Studies department by way of Columbia University, where he earned both his law degree and his MFA in filmmaking. Andrew, assistant professor of film production, teaches classes in screenwriting, directing, film and video production, editing, producing and the legal and business fundamentals of filmmaking. He taught courses such as 16mm Synchron Sound Production and Producing at the New School University, Screenwriting, Directing and Film Studies at Hunter College, and Entertainment Law at Columbia University.

While primarily concerned with film as a means of expression, Andrew is also committed to finding a way to make short films financially sustainable. As a result, two of his short 16mm films are distributed theatrically by Forefront Films and non-theatrically by The Media Guild. These films won numerous awards, including Best Dramatic Short at Houston Worldfest and the Motion Pictures Enterprises Award for Excellence. They have appeared in film festivals around the world and were broadcast on PBS, ABC and on major networks in Europe and Japan.

In addition to his work at UNCW, Andrew continues to be an active member of the New York independent film community. He serves as an Adjunct Assistant Professor in the Graduate Film Division of Columbia University, where he received an M.F.A. with honors in screenwriting and directing in 1998. Andrew teaches a seminar there on the Business and Legal Foundations of Filmmaking. Since 1993, he has headed the Film & Law Program which he founded to provide legal training and advice for the students and faculty of Columbia's graduate film division.

Andrew has over ten years of experience as an entertainment lawyer in New York. He has advised clients (including several Academy Award winning and nominated filmmakers) on legal and business aspects of filmmaking and provided transactional, intellectual property and litigation services to entertainment clients in theater, television, publishing, music and fine arts.

Andrew currently serves as the General Counsel of two New York-based production companies, Centrifugal Films and Sloe Eyed Productions. He worked with Sloe Eyed over the past four years helping to bring the cult film "Debbie Does Dallas" to the stage, first for a sold-out run at the Fringe Theatre Festival, then as a critical hit off-Broadway in 2003, and, in the Spring of 2004, to a highly anticipated showing in London's West End.

With Centrifugal, Andrew was the Executive Producer of *Confess*, a feature film that completed principle photography in December, 2003. *Confess* stars Eugene Byrd and Ali Larter and tells the story of a hacker who creates a modern-day revolutionary movement using spy cams on big business and government to disseminate unwitting confessions on a popular website. "Confess" was awarded a 2002 New York Foundation for the Arts Fellowship, was one of six projects invited to the 2002 Hamptons International Film Festival's Screenwriting Lab, was selected to participate in the first annual Talent Campus at the 2003 Berlin Film Festival, and has received two Panasonic production grants. Centrifugal has several more feature films in pre-production, including one directed by the legendary Stanley Donen. Andrew is slated to direct one of the projects, an adaptation of the soon-to-be-published book "The Know it All," a comical account of what happens when the protagonist reads the entire Encyclopedia Britannica and discovers that applying this newfound knowledge to life isn't always so easy.

Andrew's diversity of experience enables him to participate in a wide range of projects, including producing a reading of "Better the Way," a stage adaptation of a successful French film and play. In addition, he is producing the feature documentary "War and Peace at the UN," directed by the wife of Norway's ambassador; it focuses on the role of the Security Council during the Iraq crisis. Andrew is also a producer of "Big in the Mind," a documentary about a street basketball legend. A fifteen minute version of the film has been completed, and negotiations are underway to sell the documentary to television and to finance a feature-length version.

Andrew is also working on projects as a writer and director. He was awarded the Charles L. Cahill Award for Faculty Research and Development in support of his short film, "Snapshot," a story about a photographer and one of his more infamous subjects. He plans to shoot the film this spring in Wilmington. UNCW also awarded Andrew a Summer Research Initiative Grant for a feature length project tentatively titled, "Reading Group," a series of interconnected stories concerning the role that books play in modern society. The grant money will support the writing of the screenplay this summer. Andrew is also at work on a feature-length documentary about the relationship between artists and fishermen on an island in Maine, and an experimental short film combining video and still photographs shot in Paris.

New Faculty Profile

Tim Palmer, Ph.D

Dr. Tim Palmer joins the Film Studies Department as an Assistant Professor. He teaches courses such as Introduction to Film, American Cinema, Japanese Film, and Postwar French Film Style. Tim comes to us from the Communication Arts Department at the University of Wisconsin-Madison, where he recently completed his doctoral studies. His dissertation was on 1950s French cinema and the independent filmmaker Jean-Pierre Melville.

Before his work at UW-Madison, Tim attended the University of Warwick in Coventry, England, where he received his Bachelor's Degree in Film and Literature; and a Research M.A. (with honors) from the Department of Film and Literature in 1997. The topic of Tim's MA thesis was classical Hollywood performance; his case study was the career of James Stewart, focusing particularly upon his changing acting style as a result of different collaborations with such directors as Frank Capra and Anthony Mann. In fact, drawing upon his experience in this area, Tim recently served as a discussant on the panel for our annual screening of Capra's *It's a Wonderful Life* this past December.

Tim's research interests are primarily French, European, and Asian film; however, his first love remains classical Hollywood cinema, which he has reconnected with this semester while teaching the course American Cinema 1927-1960. Indeed, it was the study of American cinema – particularly the era of the studio system and film acting – that first inspired Tim to leave his native England to live in America and conduct research at UW-Madison. He did, however, co-found and co-organize *Cinema Nouveau* in 2003-2004, along with his new colleague Michelle Scatton-Tessier of the Foreign Languages and Literatures Department. *Cinema Nouveau* is a film festival designed to celebrate the work of first-time French filmmakers, and the season brought to Wilmington a diverse range of hard-to-find films. Public reaction was very positive, and Tim hopes to make the series an annual event for the UNCW campus and Wilmington community.



Tim has a strong publication record, having published several articles and essays in various film journals and books. His most recent work was in the peer-reviewed journal *Studies in French Cinema*. His article, "Jean-Pierre Melville and 1970s French Film Style," represented a coda to the research on Melville and 1950s French film that he had completed for his dissertation. Tim also regularly contributes book and DVD reviews (particularly of the Criterion Collection DVD series). He is currently in the process of preparing several other articles for submission, including the publication of research that he carried out in the Wisconsin Center for Film and Theater Research archives, in Madison.

Scholarly presentations have enabled Tim to travel the globe – a favorite pursuit of his – visiting such places as Udine, Italy for *The Visible Man* conference and London for the *Studies in French Cinema* conference. However, Tim is presently looking forward to the forthcoming Society for Cinema and Media Studies conference, closer to home in Atlanta, where he will be presenting a paper on recent French cinema and Gaspar Noé's extremely controversial film, *Irreversible*.

Tim has greatly enjoyed getting to know the UNCW community. He looks forward to encouraging the development of film culture in the region and continuing to work with his new colleagues and students.

Dave Monahan, M.F. A.



When Film Studies became a department in March 2003, Assistant Professor Dave Monahan moved over from the Department of Creative Writing. Dave was recently awarded a Summer Curriculum Development Initiative and a Center for Teaching Excellence Summer Teaching Initiative Grant to create a digital archive of film scenes, shots, and sequences to be used by UNCW faculty and students to illustrate, research, and teach cinematic concepts and techniques. Dave feels that screening and analyzing specific clips in class is a vital element in teaching film. But this teaching method has always been limited by the availability and quality of clips, and the hassle of finding clips, cueing tapes, and juggling a stack of DVD's and videocassettes during a lecture. The digital clip archive will allow the user to draw from an ever-expanding library of high-quality clips (stored on firewire hard drives on a dedicated station), to quickly and efficiently assemble chosen clips using Final Cut Pro, and then print his or her selections to DVD or dv tape for presentation in the classroom.

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NEW FACULTY PROFILE

Monahan continued....

Monahan's most recent short film is "Monkey Junction." The 33-minute project tells the story of a grieving father who entrenches himself in an amusement park's tubular playground, and the pregnant teenage employee charged with getting him out. "Monkey Junction" was shot on PAL DV-Cam using the (then) new mini-35 adaptor, a device that allows the use of a follow-focus and 35mm motion picture prime lenses and projects the recorded image onto a ground glass shutter to give video images a more "film-like" look. The project was shot over the summer of 2002 with a crew of local professionals and UNCW Film Studies student interns.

Dave "blames" the birth of the Film Studies Department and the birth of his daughter Elsa for the slow progress of his post production. Dave edited his picture in the fall of 2002, and completed his sound edit in the Spring of 2003. But that wasn't the end of post-production. Part of low budget filmmaking involves a delicate balance of shameless mooching and stoic patience. Many professionals will contribute their talents but only when they're not busy with work that pays them what they're worth. Film Studies instructor and sound engineer Alex Markowski mixed the sound last summer, and digital image enhancement professional Shin Kurokawa has spent the last six months making the movie look as good as Alex made it sound. Shin will author the completed project to DVD this month, whereupon Dave will begin submitting "Monkey Junction" to film festivals.

Dave's next film project is the Charles L. Cahill Award funded experimental film tentatively titled "Ringo." In an effort to expand his filmmaking experience - and to avoid the prohibitive costs of production. Dave will re-edit, dub, and otherwise manipulate "found" footage from a variety of public domain 1940's serial Westerns in order to construct an original self-standing narrative that will be virtually unrecognizable from its various sources.

Lou Buttino, Ph.d.



Dr. Lou Buttino brings a diverse background, with a specialty in documentary studies, to the department. With a master's degree in religion, he was primarily trained as a political scientist. He's the author of three books, has worked as a journalist, and is a produced playwright. His work has been reprinted nationally, including a college writing text that includes authors James Baldwin, Annie Dillard and Alice Walker. He has earned academic honors for his scholarship and teaching.

Buttino has won awards as a screenwriter, and numerous national and international honors for his more than two dozen documentaries. One of his most recent documentaries, *The Lessons of September: One School Remembers 9/11*, narrated by actor John Turturro, was broadcast by WNET-TV, NYC, in both 2002 and 2003. It won for best documentary at WorldFest Houston in 2003, and has been nominated for a George Foster Peabody Award—considered the broadcast equivalent of a Pulitzer Prize.

His *Fighting the Mob: The Story of Carmen Basilio*, narrated by actor Paul Savino, about a world boxing champion from Buttino's hometown, can be seen on ESPN Sports Classics. He served as writer, director and co-producer, with UNCW, of the PBS documentary *Paving the American Dream: Southern Cities, Shores and Sprawl*. It earned a CASE Award for best documentary, and is now part of the curriculum in high schools across North Carolina.

A Special Manuscript & Film Collection of his work has been inaugurated at the William M. Randall Library, UNCW. Dr. Buttino holds a joint appointment with the MALS program, and serves as a director and reader of graduate student theses.

Cutting Room Classics

Film Studies majors Richard Wiebe and Josh Goodhart are the driving forces behind CUTTING ROOM CLASSICS, a student-programmed film series presented Tuesday nights at 7:30 in Bryan Auditorium. This semester, the series is presenting a "great comedy" series, a series of lesser known films by well-known directors (including Oliver Stone, Stanley Kubrick, David Lynch and the Coen brothers), and a series of classic Westerns.

Cinema Nouveau: Wilmington's New French Film Festival

In February 2004, UNCW hosted the inaugural season of *Cinema Nouveau*, a series of six recent French films: three made by men, three made by women, and all of them first-time filmmakers. Co-organized by Dr. Tim Palmer of the Film Studies Department and Dr. Michelle Scatton-Tessier of the Foreign Languages and Literatures Department, *Cinema Nouveau* brought to Wilmington the work of a range of young talents from France.

All of the films were shown in 35mm, free of charge, on the big screen in the Warwick Center Ballroom. The festival represented a genuine coup for the expanding film culture of Wilmington, as the six films will not circulate collectively beyond a very limited selection of major urban centers, including New York City, Chicago, and San Diego. Many of the titles remain, in fact, extremely hard to see outside of France.

Cinema Nouveau included a wide mixture of genres and styles, as well as, a range of filmmaking to suit diverse tastes. *Seaside*,

the opening film, was a poetic and subtle study of familial, romantic, and social relationships during a year in the life of Cayeux, a small resort town in France. The debut directorial project for Julie Lopes-Curval, *Seaside* was the winner of the 2002 Cannes Film Festival's prestigious *Camera d'or* award. *Ah, If I Were Rich...* ? arguably the audience's favorite film of the festival ? was a farcical comedy about a down-and-out salesman who wins 10 million Euros on the lottery, but tries to conceal his winnings from his wife. The third film in the series, *17 Times Cecile Cassard*, starred the notorious Béatrice Dalle and the excellent Jeanne Balibar in a series of short vignettes, beautifully scored and photographed, dealing with a young wife's response to the suicide of her husband. *My Idol* featured another comically hapless protagonist, whose misadventures offered a biting satire on contemporary media culture. *A Piece of Heaven*, a gritty social polemic, paralleled the plight of two female protagonists dealing with injustice. As a climax to the season, *Happy Memories*, a bittersweet romantic drama, developed an unusual love story between two characters afflicted by chronic amnesia.

During the two-week festival, the films of *Cinema Nouveau* were seen and enjoyed by nearly 700 people from Wilmington and the South-East region. Audiences included UNCW students, faculty, members of the local press, the local and surrounding communities, as well as high school classes, book groups, and media representatives. *Cinema Nouveau* received coverage on the radio, in local and regional newspapers, on the internet, and was written-up as far afield as Atlanta. The series' website (www.uncw.edu/filmstudies/cinemanouveau) was also very successful, attracting many on-line links and hits and adding substantially to the wide promotion of the events.

Cinema Nouveau was co-sponsored by the French Ministère de la Culture, the Department of Film Studies, the Office of International Programs, and the Department of Foreign Languages and Literatures. Given the success of the inaugural season, Palmer and Scatton-Tessier hope to make the season an annual event in Wilmington.

Expanding Tools of the Trade

Film production requires lots of tools at each step of the process, and the Film Studies Department is attempting to meet the equipment demands of rapid growing enrollment. This semester the department is offering 23 production courses that use production equipment for training and/or for producing film projects.

Preproduction is perhaps the most important part of any film project. The effort here pays big dividends during the rest of the production. To emphasize this fact, Film Studies uses software to teach screenwriting (Final Draft), story boarding (Storyboard Lite), budgeting and scheduling (MovieMagic).

Our new Panasonic camera gives a 'film-look' to video by shooting at a film rate with progressive scan and making subtle adjustments to the color and contrast. For special shots we have purchased a Glide-cam and wide-angle adaptor. The Glide-cam is a camera stabilizing unit similar to the professional Stedi-cam Jr. It allows the cameraman to move about with the camera and still get steady, smooth shots. The wide-angle adaptor attaches to the lens of our Canon XL1 cameras for shooting in tight places.

Sound is an often overlooked segment of filmmaking. To improve the quality of this equally important aspect of film production, the department is strengthening its sound production capabilities. Instead of recording sound directly to the camera, we will be able to make separate audio recordings on two new Fostex portable digital recorders, which record uncompressed digital sound to flash cards.

In postproduction we put it all together. To edit sound we have ProTools with M/boxes for each of our seven editing stations. ProTools allows students to capture, edit and sweeten their movie sound tracks.

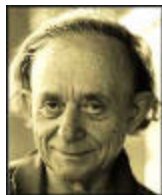
Final Cut Pro editing software is installed on all seven of the stations in our editing suite as well. The latest upgrade adds the ability to create animated titles and custom music tracks with sound effects and loops, the ability to enhance and match colors from scene to scene, as well as the ability to support 24p film editing. Systems just like ours were used to edit the feature *Cold Mountain*.

A list of all of our film production equipment can be found on our website at www.uncw.edu/filmstudies/.

THE FRIDAY “MOVIEMAKERS” SERIES

For the past several years, the UNCW Film Studies Department has held an ongoing series of talks by local and visiting filmmakers. The series, which runs twice a month during the academic year, is free and open to the public. Screenwriters, producers, directors, actors, cinematographers, editors, grips, makeup artists and others share their experiences working in the film industry. Though aimed primarily at students in Film Studies courses, the series has also proven popular with students from a variety of disciplines throughout North Carolina, as well as with the greater Wilmington community.

Some recent Moviemakers in our series include:



Renowned documentary filmmaker, and multiple Emmy Award-winner, **Frederick Wiseman** (*Titicut Follies*, *High School*). Wiseman discussed his illustrious career, showed clips from his films and led the audience in a question-and-answer session.

Pat Hingle a professional actor for more than fifty years, has performed in live television, theater and films, including *Batman* and its sequels. Hingle made his film debut in *On the Waterfront* and has played many memorable roles, including the judge in *Hang 'em High*, Sally Field's father in *Norma Rae* and Anjelica Huston's boss in *The Grifters*.



In a career spanning over two decades, actor **David Andrews** has worked with some of Hollywood's most respected directors: Ridley Scott in *Hannibal*, Lawrence Kasdan in *Wyatt Earp*, David Fincher in *Fight Club*, and Ron Howard in *Apollo 13*. Andrews' credits include miniseries, prime-time television series and several feature films, including *Terminator 3: Rise of the Machines*.

In a long and illustrious career, Cinematographer **Tom Priestley, Jr., ASC** (*The Thomas Crown Affair*) has served as Director of Photography, 2nd Unit Cinematographer, and/or Camera Operator on numerous films including *Amadeus*, *Sophie's Choice*, *A League of Their Own*, *Kramer vs. Kramer*, *Sleeping With The Enemy*, *F/X*, *Silkwood*, *The World According to Garp* and *Saturday Night Fever*. Priestley began his career working as a camera assistant on such films as *The French Connection* and *3 Days of the Condor*.



Lainie Johnston spoke about her experiences as a producer of *The Angel Doll*, an independent feature film. Directed by her late husband, Sandy Johnston and based on the best-selling book by North Carolina author, Jerry Bledsoe (*Bitter Blood*, *A Gift of Angels*). The film stars Keith Carradine, Pat Hingle, Diana Scarwid and Nick Searcy. Ms. Johnston screened and discussed the film, which recently won the Audience Award at the Asheville Film Festival.

Documentary filmmaker **Judith Helfand**, (*Blue Vinyl*, *A Healthy Baby Girl*), screened *Blue Vinyl* and led an enlightening discussion afterwards. Helfand's films have screened on HBO and other stations and won awards at major film festivals, including Sundance and The Melbourne International Film Festival.



John Ward is a screenwriter, director and actor based in Southern California. He wrote, directed, produced and starred in *Enchanted*, an independent film made in Wilmington, which aired on the Showtime & Starz! Networks. A graduate of UNC-Chapel Hill, Ward is a member of the DGA (Director's Guild of America), WGA (Writer's Guild of America) and SAG (Screen Actor's Guild), and his experience in the industry has proven invaluable for Film Studies students.

Noted 1st Assistant Director, **Jerry Zeisner** (*Apocalypse Now*, *Jerry Maguire*) discussed working with such directors as Steven Spielberg, Francis Ford Coppola and Cameron Crowe. A well-known Hollywood figure, Zeisner has had cameos in many of the films he's worked on. In *Apocalypse Now*, playing in a scene with a still-being-discovered Harrison Ford, Zeisner uttered one of the more memorable lines in film history: "Exterminate, with extreme prejudice." In his talk, Zeisner discussed the enormous logistical concerns of organizing films like *Apocalypse Now* and other large-scale movies.



A list of upcoming Moviemakers as well as past speakers can be found on our website at www.uncw.edu/filmstudies/. If you would like to be notified of upcoming moviemakers and other events, send us an e-mail at filmstudies@uncw.edu; tell us your name, address, phone number and e-mail address.

FACULTY ACHIEVEMENTS

Todd Berliner



Film Studies Department chair Todd Berliner has published several articles recently. His essay, "The Pleasures of Disappointment: Sequels and *The Godfather, Part II*," was published in the *Journal of Film and Video*; "The Genre Film as Booby Trap: 1970s Genre Bending and *The French Connection*" appeared in *Cinema Journal*; and he and Philip Furia, chair of Creative Writing, collaborated on the article, "The Sounds of Silence: Songs In Hollywood Films Since the 1960s," which was recently published in *Style*. Berliner's essay "Visual Absurdity in *Raging Bull*" will soon appear in the forthcoming book from Cambridge University Press, *Martin Scorsese's "Raging Bull": A Cambridge Film Handbook*.

Berliner has also given several public presentations. For the past three years, he has hosted the *Fabulous Fifty-Cent Fantail Film Festival*, a series of films screened on the fantail of the Battleship North Carolina. This past year, he programmed a series of Hollywood films all released in the year 1939, which is often considered the best year for Hollywood film. At the Film and Literature conference, he presented his paper, "The Pleasures of Disappointment: Sequels and *The Godfather, Part II*," and he presented "Aesthetic Perversity in Hollywood Cinema: Narrative Nonsense in *The Philadelphia Story* and *Raging Bull*'s Visual Chaos" at the Society for Cinema and Media Studies Conference. Representing UNCW, he spoke (as did UNCW faculty member, Frank Capra, Jr.) at the "Dawson's Creek" tribute event commemorating the conclusion of the final season of the series that shot in Wilmington for the life of its run on the WB network.

Berliner was awarded a U.S. Speaker and Specialist Grant by the U.S. Department of State's Office of International Information Programs to travel to Rio de Janeiro, Brazil to lecture and serve as a consultant on film studies program and curriculum development. He was also awarded a research grant to work on a book on the cognition of cinema, which he is writing with UNCW cognitive psychologist Dale Cohen.

Dr. Sue Richardson



Dr. Richardson's essay "Screen Play: *Ethos* and Dialectics in *A Time to Kill*" appeared in *The Terministic Screen: Rhetorical Perspectives on Film*. Ed. David

Blakesley. Carbondale: Southern Illinois UP, 2003. 272-85.

Terry Linehan

The Academy of Motion Picture Arts and Sciences selected Terry Linehan's feature screenplay, *Kate Loves Spiffy*, as a semifinalist in the 2003 Nicholl Fellowships in Screenwriting. The script was one of 125 out of over 6,000 entries to receive the distinction in this screenplay competition, the largest in the world.

Kate Loves Spiffy is a contemporary love story about a struggling artist, Roger, who fights for the life of a mentally challenged woman, Kate, when she refuses to take her life sustaining medications.

Current confirmed cast includes: Peter Stormare (*Fargo*), Pat Hingle (*Norma Rae*) and Traci Dinwiddie (*Summer Catch*). Joseph Fiennes (*Shakespeare In Love*) is currently reading for the lead role of ROGER.

Lou Buttino



Dr. Buttino was the writer, director and producer of the hour-long documentary entitled *Troubled Waters: The Illusion of Abundance*, which is currently airing on PBS. The documentary earned a

CASE award for best documentary, and is in the curriculum in high schools across North Carolina.

Dr. Buttino completed the feature-length documentary *Broken Brotherhood: Vietnam and the Boys from Colgate*, which had a premier screening at the Hamilton Theatre in New York in the Fall. It's under review by New Line Cinema, HBO, PBS and other broadcast outlets. It's being submitted to major festivals, including Sundance.

Two other video projects have been completed, one, a 25-minute video for his church, and another, a fund-raising video which helped a private school exceed its \$3 million goal.

Dr. Buttino has been named a program consultant by WNET-TV, New York City, and was recently elected to the advisory board of the International Documentary Association, the premiere world resource for non-fiction film.

He recently earned a Charles L. Cahill Award to do a film trailer on Andrew Wyeth's signature painting "Christina's World." Shooting will begin in Maine this summer. Hopes for broadcast including Arts & Entertainment, The History Channel, and HBO.

Chip Hackler



Chip Hackler's short film, *Dawn Patrol*, was selected for the 2003 Culex Film Festival. The film was also presented at

UNCW's inaugural "Surf Night" and at Goddard College in Vermont. Hackler's short film, *Cathedral*, which previously was broadcast on North Carolina Public Television, screened at Goddard College, Kalamazoo College Michigan and St. Leo University (Florida). In 2003, Hackler served as a judge for the International Student Video Competition of the Broadcast Education Association (BEA). He also worked as a motion picture camera operator on the Hallmark movie, *The Locket*, and the new Warner Bros. television series, *One Tree Hill*.

Adam Alphin



Film Studies "guest artist" Adam Alphin's documentary "Thank You Eddie Hart" has been

picked up for broadcast on 60 PBS stations nationwide.



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Take Four
2003-2004

REEL THING

NEWSLETTER FOR THE UNC WILMINGTON FILM STUDIES DEPARTMENT

