

Welcome, or welcome back! The LFA Newsletter will bring you accounts of recent conferences, book reviews, and keep you up to date on things going on at the Literature/Film Association. Don't forget our new rubric: "Pedagogy Corner." We welcome submissions for the next issue. Please send your contributions to Suzanne Diamond at: sdiamond@ysu.edu.

PRESIDENT'S NOTE:

Welcome to the latest Edition of our newsletter!

It was wonderful to see so many of you in Carlisle last October, and I'd like to extend another round of thanks to our conference committee, headed by David Kranz. The hospitality, organization, and attention to detail were second-to-none.

That's exactly what we'll be striving for, though, as we set our sights on our 2010 joint conference with Film & History, to be held November 11-14, in Milwaukee, WI. The conference theme is "Representations of Love in Film and Television," and there are already 50 active topic areas, ranging from adaptations of graphic novels and Jane Austen to religion and patriotism. It's my hope that LFA will have a strong showing at the conference, and given that there is still much ground left uncovered, I'd like to encourage members to propose LFA-designated topic areas. I would be happy to work with anyone who would like to do so – and remember – area chairs are entitled to reduced registration fees, in thanks for their efforts. Milwaukee is a city brimming over with art, theater, music, diverse restaurants and other attractions – I hope you'll join us! Information on the conference, along with current calls for papers, can be found on Film & History's website: www.uwosh.edu/filmandhistory.

I would also like to take this opportunity to say "Congratulations" once again to Peter Lev, 2010's recipient of the Jim Welsh Prize, honoring his career of exceptional scholarship and service in the area of Adaptation Studies. Peter is the author of four books of film history and the co-editor (with Literature/Film Association founder Jim Welsh) of *The Literature/Film Reader* (Scarecrow, 2007). He is also a 2008-2009 winner of the Academy Scholars Award, given by the Academy of Motion Picture Arts and Sciences; this award provides research support for his current book project, *Twentieth Century-Fox: the Zanuck-Skouras Years*. Peter is a former President, Vice-President and Treasurer of LFA, and has hosted six of our conferences on the Towson University campus. He is also a longtime member of the Editorial Board of *Literature/Film Quarterly*. Please join me in wishing Peter hearty congratulations on his outstanding achievements!



I'm very much looking forward to working with Suzanne Diamond, who has generously stepped into the role of Secretary, and Tina Lent, who's continuing on as Treasurer, through what promises to be an exciting year! Be sure to keep an eye on the newsletter for book reviews, conference announcements and reports, calls for papers, and other news of interest – and check back often for updates!

All my very best,

Cindy Miller

NOTES FROM MEMBERS

Jim Welsh, Founder, The Literature/Film Association, sent us the following reflections.

Cinephilia: Disease or Symptom? Is this a Love Fest or a Wake?

There is a group who identify themselves as “cinephiles,” and, believe me, they are not “academics.” These Cinephiles know what they want and go for it. They do not ordinarily “theorize” about the cinema and its pleasures, guilty or otherwise, for they are incapable of feeling guilty about loving cinema. The gulf between them and the Isthmus of Academia has widened considerably over the past fifty years. John Tibbetts and the admirably entrepreneurial Randy Neil of Kansas City attempted to bridge that Gulf during the 1970s, just as the semiotic killjoys and the secret assassins of Postmodernism were coming to power, ready to desecrate the corpus of cinema that the cinephiles were dancing around and celebrating. Randy O'Neill started a magazine called *American Classic Screen* (and John Tibbetts kept it going for a decade), at first through something called the “Bijou Society,” a gathering of fans and collectors. They soon went to Hollywood, however, calling themselves the National Film Society. They made connections with people on the fringe of the Industry. They held conventions and managed to get increasing numbers of old-timers to attend, Lash La Roue, for example, then Iron Eyes Cody, then Don “Red” Berry, then Yakima Canutt. Eventually they were courting the likes of King Vidor, Frank Capra, Jimmy Stewart and his wife Gloria, Cyd Charisse, Ida Lupino, John Houseman, Frank Thomas and Ollie Johnston, Gene Nelson, Eleanor Powell, and many other luminaries. The archivist historian filmmaker and television producer Kevin Brownlow came over from London, eventually. William K. Everson and Herman Weinberg were also converted to the cause, partly, we believe, because of the quality of the magazine of the National Film Society, *American Classic Screen*. That magazine was published for ten years, from the mid- 1970s to the mid-1980s, peaking at a circulation of over 14,000. It started bi-monthly, then went quarterly, then back to bi-monthly before it became too big for its own good.

For years John Tibbetts wanted to anthologize the “best” of *American Classic Screen*, but, being an easily distracted polymath, he never got around to it. Well, I’m not a polymath, merely an editor and an old-fashioned writer, but I have maybe a bit of what William Carlos Williams called “the ground sense necessary” to Get Her Done, and I was able last year to convince the Scarecrow Press into publishing such a collection. How? I hopped on an airplane to Kansas City, met at *chez* Tibbetts, and returned to Maryland with a flashdrive containing *way* too much material (I knew) for a single volume. My contact in Lanham, Maryland, checked the contents of the flashdrive, puzzled over it, and then decided that we had not one book, but (Good Grief!) *three*. That was in the Fall of 2009, and, now, a year later, we’ve got the results, in three collections: *American Classic Screen: Interviews*, *American Classic Screen: Profiles*, and *American Classic Screen: Features*.

We fought over what to include or exclude, and, in truth, not everyone was satisfied. I personally am happiest with the *ACS: Interviews* volume, especially because of the flattering Foreword Kevin Brownlow wrote for us. For Volume 2, *Profiles*, John Tibbetts got top-scholar Henry Jenkins to write a Foreword, and Ray Bradbury (whom he knows well and personally) to contribute a Preface, wherein Mr. Bradbury confesses his own cinephilia and his early memories of the movies. One of our star contributors, the Rev. Gene D. Phillips, S.J., wrote the Foreword for the third volume, *Features*. But Gene’s interview with director Henry King was one of the best bits in the *ACS: Interviews* volume. At the time, Henry King (born on January 24, 1888, though other sources claim later) was 91 years old when the first interview started and 93 years old after the third interview concluded, but still willing to reminisce over a career that started in 1915 and ended in 1962. What Fr. Phillips did for Henry King, John Tibbetts did for cameraman Glen MacWilliams, Wm. Drew did for actress Esther Ralston, and Stan Singer did for Charles “Buddy” Rogers (a favorite of ours since he graduated from the University of Kansas before going on to soar in the first Academy Award winner, *Wings* [1927]). As some readers may know, he ended up living at Pickfair, married to Mary Pickford). But that’s another story, told engagingly in the book. We (John Tibbetts and I) could tell countless other stories in Milwaukee, and show some digital “footage” as well of the National Film Society American Film Heritage Awards, for anyone interested enough to attend. As our friend Frank Thompson once wrote, movies “had faces then, and feet!” Well, we’ve got footage, and are willing to put some of it on display, and our best feet forward, but we really want to talk about the books. And are planning to do so in Milwaukee, for such cinephiles as may attend.

Wendy Everett, from the University of Bath’s Department of European Studies, spoke of the central role of home-grown cinema in European identity at a conference at the European Parliament in February, organized by the Federation of European Film Directors. The organization aims to protect the creative rights of film directors—including British directors such as Ken Loach, an honorary graduate of the University—

in the face of digital and technological developments such as 3D and new modes of online distribution. Leading directors and key figures in European cinema spoke about finance and copyright issues and the need for new legislation to ensure that directors continue to receive revenue for their work, as new ways of making and showing films are developed.

The conference addressed Members of the European Parliament and European Commission, including Vice-President of the European Parliament, Isabelle Durant. Ms Everett, the only non-industry speaker, said: “European film is at the very heart of European identity.” No matter what their genre, all European films explore and, in turn, contribute to, European identity in a complex symbiotic relationship. It is therefore essential that the profit motives that accompany exciting new developments such as 3D, are not allowed to swamp the small budget productions that remain so central to European cinema. She noted that “For me it’s a huge honor to have been invited to be talk to the most important and influential people dealing with European cinema, and to have been given the opportunity to make a real contribution to the future of something I care about passionately.” Ms. Everett is a Reader in Film & French at the University and a leading authority on European cinema. She was one of the first people to start building a case for film in a European context.

Vincent Casaregola has recently published *Theaters of War: America’s Perceptions of World War II*. *Theaters of War* traces the ways in which Americans have represented their involvement in World War II by examining the literature, film, and journalism that have shaped the understanding of the war from 1939 to the present.

Toni Morris, of University of Indianapolis, has just published *Conversations with Atom Egoyan*, with the University Press of Mississippi; this is one of a series of edited interviews with filmmakers. During 2010, she will be collecting interviews with Michael Moore for a volume the press has requested.

REPRESENTING LOVE IN FILM AND TELEVISION
2010 Joint Film & History/Literature/Film Association Conference
November 10-14, 2010
Hyatt Regency Hotel
Milwaukee, WI
www.uwosh.edu/filmandhistory

The 2010 Joint Conference of *Film & History* and the *Literature/Film Association* will look at how love—as psychology, as dramatic principle, as historical agent, as cultural stage, as ethical standard—has been represented in film and television. How has the depiction of love defined a society or a period? Which people—or institutions or ideas or animals—have been promoted as subjects (or objects) of love, and which ones have not? In what ways do we love or not love because of film and television? How has the screen represented the love of country, the love of one's neighbor, the love of God, or the love of family? How has it represented the repudiation or reformulation of love, and what are the historical ramifications?

Questions about the nature of love define not just couples or parents and their children but whole communities and nations, shaping their religions, their economic policies, their media programming, their social values, their most powerful fears and ambitions. Love in each era defines the struggles worth enduring and the stories worth telling, from *Gone With the Wind* and *Casablanca* to *Hamlet* and *Cleopatra*, from *The Jazz Singer* and *The Sound of Music* to *The Graduate* and *Boogie Nights*, from *Mr. Smith Goes to Washington* and *The Ten Commandments* to *Easy Rider* and *The Right Stuff*, from *The 400 Blows* and *Life Is Beautiful* to *Amelie* and *Muriel's Wedding*. This conference will examine the aesthetic representations of love on screen and will assess their historical, cultural, and philosophical implications.

The Center for the Study of Film and History invites proposals from *LFA* for papers, panels, roundtables, and workshops, as well as for prospective chairpersons of *LFA*-designated topic areas (under which multiple panels will be organized). *LFA* members are, of course, most welcome to propose papers to any area, but *LFA* topic areas should focus on topics, individuals and adaptations of particular interest to *LFA* members. (Each area should be related directly to film and/or television.)

Please consult the *Film & History* website, www.uwosh.edu/filmandhistory for a list of currently active areas. Overlapping areas are discouraged, as they tend to generate confusion among submitters. CFP proposals for any area should articulate a clear theme and historical context. Send your proposals (200-400 words) to Cynthia Miller (cymiller@tiac.net) by April 15, 2010 for consideration.

International Conference
“Rewriting, Remixing, and Reloading: Adaptations across the Globe”
Centre for British Studies, Berlin, 30 September to 1 October, 2010

Convenors: Pascal Nicklas (Humboldt University Berlin),
Gesa Stedman (GBZ Berlin), Eckart Voigts-Virchow (Siegen University)
The Centre for British Studies, Berlin (Großbritannienzentrum) will host an international conference on “Rewriting, Remixing, and Reloading: Adaptations across the Globe”, in co-operation with the Association of Adaptation Studies and the Centre of Adaptations, De Montfort University, Leicester.

Translation, transformation, appropriation, assimilation, adaptation – these processes of intertextual and intermedial contact have been part and parcel of aesthetic activities since their very beginnings. For some time now, the academic sub-discipline of ‘Adaptation Studies’ has been active in exploring adaptive processes, but we feel that the impact of a global reservoir of images as well as the need to articulate cultural and aesthetic specificity in a climate of universal access have yet to make their full impact on adaptation studies. We would like to bring into narrow focus the various aesthetic processes and cultural issues at stake in adapting texts in a globalized world – responding both to the pressure of actualizing texts for a specific cultural moment and to the increasing globalization of cultures. We specifically seek to address media – from film and television to social media and platforms such as youtube – that tend to erase borders and barriers both of a temporal and geographical nature. We are looking forward both to programmatic and theoretical overviews and to significant case studies from this ubiquity of rewriting, remixing and reloading across media and genres. - Locations of adaptation: film, television. Web 2.0, YouTube and social media.

Only paid-up members of AAS are eligible to give papers at this conference. Membership subscriptions may be taken out during the conference.