

Since 1996, the Bachelor of Interdisciplinary Studies degree has offered ASU students an opportunity to apply knowledge in new ways to meet the challenges of an ever-changing world.

## Catching Up with BIS Alumni

**Corinne Underwood**

By CJ Stewart

Bruce Lee once said:

*Be like water making its way through cracks. Do not be assertive, but adjust to the object, and you shall find a way around or through it. If nothing within you stays rigid, outward things will disclose themselves. Empty your mind. Be formless, shapeless, like water. If you put water into a cup, it becomes the cup. You put water into a bottle and it becomes the bottle. You put it in a teapot it becomes the teapot. Now, water can flow or it can crash. Be water, my friend.*

Perhaps no other type of student exemplifies Mr. Lee's sage advice better than the students who transfer out of one degree program and into the interdisciplinary studies program.

Corinne Underwood is one such student. Through a series of unforeseen events, Corinne managed to adapt admirably and approach each challenge in her life as an opportunity, rather than a stumbling block—flowing through her academic career gracefully rather than accepting that she had come to her end. Though she is now confident in her career as an adult probation officer, Corinne's life aspirations didn't always send her in that direction. It took a few incidental conversations with others to lead her to her true calling.

When she came to ASU in the fall of 2002, she initially began her academic career majoring in psychology, with an aspiration to get involved in law enforcement. Though she didn't know in what capacity this would be, she already had several years experience doing volunteer work with a police department, which provided her with a broad understanding of how law enforcement worked. Unfortunately, she knew her longtime hopes to become a police officer were not to be as a result of having undergone back surgery during her senior year of high school. Not letting this detour her, however, Corinne maintained her interest in the field and simply adapted her plans. She began contemplating working in the field of forensics, possibly as a profiler. Once again, though, Corinne found herself making yet another alteration in her life.

A year into her studies at ASU, Corinne had a heart-to-heart discussion with a professor in her special topic justice studies course. As a result, she decided that a career as a profiler "was not really the option [she] thought it



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BIS student Rebecca Soltis created the original artwork in the *Kaleidoscope* masthead.

## Contact Information

Bachelor of Interdisciplinary Studies  
[s/s.asu.edu/bis](http://s/s.asu.edu/bis) | (480) 965-1970

CJ Stewart, writer

Denise Bates, Ph.D., faculty editor

Deanna Johnson Mullican, graphic designer

Karen Mancini, consultant

## Fall Internship Opportunity

*Kaleidoscope* is seeking an intern for fall 2010. If you are looking for an internship to fulfill your BIS 401 requirement that has a flexible schedule and gives you an opportunity to interact with fascinating people, this might just be the opportunity for you! Don't delay because BIS 401 application deadline is quickly approaching.

Contact [Denise Bates](#) if you're interested in learning more.

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would be.” She began looking for something that would meet her many interests while still offering her a wider selection of job opportunities. That’s when a friend of Corinne’s told her about the BIS program, sparking her interest. “I sat down with an advisor for the program and was very intrigued by the opportunities it would offer me. I proceeded to immediately change my major to BIS.”

Choosing concentrations in psychology and biology, Corinne was able to avoid having to start over in a new field while continuing to pursue psychology and fulfilling her science class requirements. Ever ambitious, Corinne also chose to minor in justice studies and completed her BIS internship with a police evidence department, an opportunity that allowed her to work on activities outside of academics. She completed all this while maintaining a full-time job with a city parks and recreation department. Taking online classes, she says, helped with the time management.

Before an early graduation in her third year at ASU, “an amazing BIS professor” told her she would make a great graduate student and encouraged her to consider continuing her education, telling her that, if she did, they would write a letter of recommendation for her. Corinne decided to take this advice and applied to several programs.

She was accepted to the University of California, Irvine and Indiana State University, and ultimately enrolled in Indiana State University’s master of science in criminology; thanks to the financial opportunities it granted her. By the summer of 2007, the ambitious student completed her master’s degree and graduated. “After two years, and two more internships with a police department for the police chief and administrative commander, I felt that I had found myself,” Corinne says. “I loved the challenges offered to me, and enjoyed being open to approaching problems from a unique perspective.”

Corinne believes that her experience in the BIS program helped her when, during one of her internships, she was called upon to examine the benefits and repercussions to police departments that decide to either sell or melt confiscated weapons. “I honestly can say it was one of the best decisions I made, because it really did change me. The program made me a better evaluator (of information and the decision-making process), and it changed my outlook. I felt like problems were no longer about the problem but rather about the number of solutions there were to the problem.”

Corinne enjoys her work as an adult probation officer. Like Bruce Lee before her, she encourages individuals to adapt to their situations and make the changes they need to make in their own lives. “This job has given me a chance to use the knowledge I learned from BIS and Indiana State University to try and improve other people’s lives.”

Through this work, she has even developed her own philosophies on life: “I have learned that it is not my decision if an individual learns from their probation grant. They must buy into the decision to change. [...] Every day, I hope that I can help to further someone else’s independent decision to reach their personal goals. I hope that, in the future, I remember that those people who decide not to change made that decision for themselves. I want to be able to say that I have always given everyone I have come in contact with the tools to change.”

Throughout all of her accomplishments, Corinne remains humble. She says her success wouldn’t have been possible if it weren’t for the support she received throughout the years. She wanted everyone to know “how amazing it has been to have such amazing professors, as well as my wonderful husband JJ, my mom and dad, my brother, my Mimi, and my grandma and grandpa for all of their help and support through my schooling as I pursued my bachelor’s and master’s degrees. Between their support and encouragement, and the encouragement of all the professors and the staff of the BIS program, I would not be who I am today. My family and husband helped me tremendously during the five years I was progressing towards my degrees and working, and without them I would probably still be struggling to get through school, because there is no way I would have been able to spend the time and energy on school otherwise.”

## My Continuing Mission

By CJ Stewart

When I say that I want to be a film critic, people seem to get a bit confused. They ask questions like “So, like, you’d just sit around and watch movies all day and say whether you like them or not?” and make comments like “Man, that’s so easy!” I know they mean no harm by it, but my heart can’t help but sink just a little. Is that really what people’s perception of film criticism is? Well, that doesn’t sound very significant, does it? Surely, there must be more to it than just sitting around and watching movies! Who gets paid to do that?

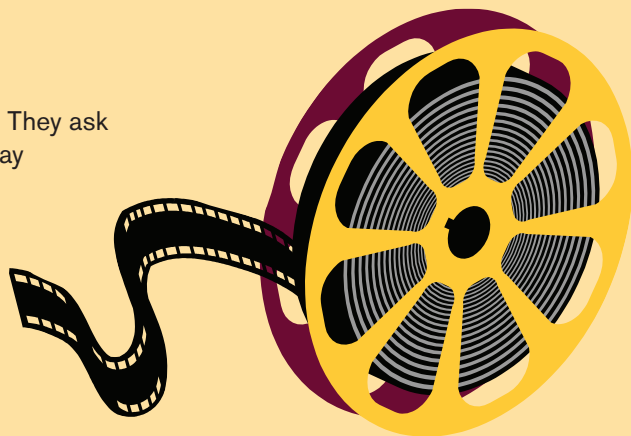
But of course there is more to it. I wouldn’t have set out to write this mission statement if I didn’t have at least some idea of what I was getting myself into. I admit that I’ve struggled with others’ perceptions ever since I discovered that this is the path I wish to follow. I’d be lying if I didn’t admit that watching movies is a definite perk of the job, but a film critic’s work is not just about assigning movies vague quantifiers of their perceived quality.

Thumbs up, thumbs down, zero to five stars, percentiles, and all that kind of stuff—honestly, just about anybody can do that. Siskel and Ebert didn’t build their reputations in the film industry by simply pointing their thumbs in one of two directions at films they had seen. At least, I hope not. A good film critic needs to be able to answer the question of *why* they assigned a film their rating. There’s a fair bit of knowledge a film critic must possess. A critic who arbitrarily assigns a one-out-of-five star rating to a film without any commentary or insight about why they gave it that rating is the equivalent of a teacher giving a student a D grade and then not providing an explanation on what needed work. Nobody gains anything from that scenario!

The thing about being involved in the film industry is that you’re dealing with something that is just as much about the business as it is about the art. Business often supersedes the art of filmmaking much of the time, too (Must I bring up the atrocity of a toy commercial that is *Batman & Robin*?). The interesting thing about being a film critic is that there is a certain balance that needs to be struck between these two seemingly opposing sides. Film criticism is, in large part, marketing a film. When there’s an excellent film that isn’t getting its due recognition, I truly feel it’s the obligation of film critics to spread the word about what is likely an under advertised but otherwise wonderful and brilliant film. Even if only a few read the review, hopefully that will be enough to spread the word to others.

A great recent example of a film that deserved word-of-mouth marketing is last year’s summer release *Moon*, directed by Duncan Jones (David Bowie’s son) and starring Sam Rockwell. It received a very limited release, but luckily for my roommate and I, it was playing at the Arizona Mills Harkins Theater nearby. Sam Rockwell is, quite simply, amazing in this film, despite having nobody but himself and a Kevin Spacey-voiced robot to interact with. If you aren’t familiar with it, the film follows a man who suspects he is a clone, having spent the last few years of his life harvesting materials from the moon, believing that once his three-year assignment is over he would get to see his wife and young daughter again. It’s a profound, intimate character study that really should’ve received much more mainstream attention than it ultimately got.

Secondly, I believe it’s a critic’s job to become a philosopher of film. Certain films may not call for as critical an eye as others, of course, but there’s always something to be gleaned from a viewing experience, however trivial it may be. It’s easy to formulate meanings for competent, deliberate films most of the time, but try doing that with a movie like *The Day After Tomorrow*. Why did people see that? I highly doubt it was for enlightenment on the environment. They ironically came to see big famous landmarks get destroyed. I know I did! Instead I got one big wave, a wolf chase, a group of men leaving Pennsylvania and arriving in New York City from the Atlantic Ocean, and then people *outrunning cold*. (Seriously, Roland Emmerich, were you trying to insult our logic, or did you just think we weren’t going to notice or even care?)



Another great example is the fluffy romantic comedy, *You've Got Mail*. The movie made interesting statements about the progress of big business wiping out small businesses, but you're not really supposed to think about it that much, especially since Meg Ryan's character is still expected to fall in love with the man who basically ruined her and her family legacy. Why does she like him, anyway? It's probably just because he's played by Tom Hanks. Who doesn't like Tom Hanks? That's a very interesting question, actually.

Please don't take all this to mean I'm a pretentious snob. I'm not the type to pick an indie drama over a big action film just to maintain some kind of film critic image. Honestly, *Shaun of the Dead* is one of my favorite films of all time. I enjoyed it more than *Citizen Kane* and *The Godfather*, both of which are still outstanding achievements and are often justifiably cited as two of the greatest films of all time. That doesn't change how much more I enjoyed *Shaun of the Dead* than the other two. I happen to think *Singin' in the Rain* is a stronger candidate for one of the greatest films anyway. I'm also the guy who defiantly placed *Superman Returns* on his [Top 10 Superheroes List](#) while completely ignoring the Christopher Reeve films. It's blasphemy, I know but I don't care.

My third and final goal as a film critic is to impart my love of films to my readers. A love of movies is critical to being able to critique them. My favoritism of *Shaun of the Dead* over *Citizen Kane* has nothing to do with revolutionary filmmaking techniques or being the first to do something. It has everything to do with my enjoyment of the film. Joy is not a very common emotion, but happiness is. How often are we passionate about what we enjoy? To me, it's a matter of love; loving films and loving people. When I'm passionate about something I find joy in, I want to let others experience that joy too, and this can't be achieved just by assigning a few stars to a film. It's time we stop taking for granted the small things in life we've been afforded—including our entertainment. If I can share some of the joy and meaning I get out of experiencing a movie with another person, then I believe my job will have served its purpose.

*"Every time I go to the movies, it's magic, no matter what the movie's about."*

– Steven Spielberg

## Top 10 Influential Summer Blockbusters

By CJ Stewart

### #10 *The Sixth Sense* (released August 6, 1999)

Say what you will about director M. Night Shyamalan, but I dare you to watch *The Sixth Sense* and say that he didn't show promise. Released at the tail end of the 1999 summer blockbuster season, *The Sixth Sense* is possibly best known for its precedent-setting, genuinely shocking twist ending and for giving the lexicon of famous film quotations a new catchphrase—one that would be referenced *ad nauseum* for the next decade: "I see dead people." The brilliance of this sleeper hit, however, is that it essentially offers viewers two different experiences, one of which can never be re-obtained upon learning the film's biggest secret. It's a shame that it's become so well known that viewers who have never seen the film before are likely to never get a chance to experience that true first viewing these days. That's not to say that the film doesn't hold up. *The Sixth Sense* is a masterpiece of editing and acting, and even the film's final recap of the prior events, as seen through new eyes, doesn't reveal just how true this is. Beneath the psychologically terrifying horror film is a beautiful and romantic tragedy that's bolstered by Bruce Willis' solemn, tender portrayal of Dr. Crowe and a very young Haley Joel Osment's Oscar-nominated performance as the palpably tortured Cole Sear. *The Sixth Sense* is a great example of summer faire that doesn't have to be all explosions and spectacle. It's too bad that Shyamalan continues his futile quest to match the quality of his first blockbuster.

### #9 *Independence Day* (released July 2, 1996)

*Independence Day* sets a precedent for packing in a large number of well-known, critically acclaimed actors in one dumb movie. Director Roland Emmerich managed to cast Will Smith, Jeff Goldblum, Bill Pullman, Judd Hirsch, Vivica A. Fox, Randy Quaid, Harry Connick, Jr., Mary McDonnell and Robert Loggia to film this ridiculous alien invasion summer flick—and somehow, it totally worked. *Independence Day* may not be high art, it's not even the first of its kind, but it's certainly one of the most entertaining. In the summer of 1996, it completely captured the attention of filmgoers and film studios, raking in almost \$817 million worldwide, thanks in large part to its star power and special effects. These days, not a summer goes by without some kind of super-spectacle film being released. Emmerich himself has since gone on to become the king of summer spectacle films including the Americanization of *Godzilla*, *The Day After Tomorrow*, and last year's *2012*. But all of these have paled in comparison to the gloriously cheesy event that was *Independence Day*, both in terms of critical reception and the general fun factor.

### #8 *The Dark Knight* (released July 18, 2008)

There's been a bit of a backlash against this film since its release. Now that the sheen has faded, the flaws in this dark film have become apparent. Whether or not you still believe that this is a masterpiece, there's little doubt about the influence it has had on the film industry as a whole and, in particular, film critics' attitudes towards superhero films. Despite *The Dark Knight's* origins, it did not stop many from hailing it as one of the greatest crime films of all time. Many thought the film, director Christopher Nolan, and the late Heath Ledger as its villain the Joker, were shoo-ins for Oscar wins. While Ledger deservedly won the Best Supporting Actor Oscar, only the second posthumous acting award since Peter Finch's 1977 Best Leading Actor win for *Network*, both Nolan and his film were ignored by the Academy. The controversy resulted in the expansion of the Best Picture category to include ten films at the 2010 ceremony. This change allowed fan favorites *Avatar*, *District 9* and *The Blind Side* to compete against more obvious films like *Precious*, *A Serious Man* and the eventual winner, *The Hurt Locker*. While their chances at a win were definitely in question, the fact that the Academy decided to listen to *anything* film fans said about one of their favorites not being nominated is certainly a testament to *The Dark Knight's* influence.

### #7 *Alien* (released May 25, 1979)

People may love the James Cameron-directed sequel *Aliens*, but Ridley Scott's *Alien* was the atmospheric horror masterpiece that started the franchise. It broke new ground by featuring a strong female protagonist with Sigourney Weaver in the lead as Ellen Ripley. Originally written for a male actor, the role of Ripley was changed to female relatively late in pre-production, largely in order to differentiate itself from other sci-fi films. Though Weaver would become the last cast member to join the project, she would arguably become the film's most recognizable. *Alien* propelled her into superstardom and was the beginning of her frequent flirtations with science fiction, including roles in *Ghostbusters*, *Galaxy Quest*, the voice of the ship's computer in *Wall-E*, and the recent megahit *Avatar*. Perhaps as a result of her last-minute casting and the monstrous creature's rather suggestive design, no other summer blockbuster has been as widely studied in academia as *Alien*, with its subtle commentary on gender roles generally taking the spotlight in discussions about the film. But it's not just its academic value that makes *Alien* such a great film. It remains one of the most effectively terrifying films of all time. Apart from the infamous dinner scene, the slow-paced direction and editing along with the soundtrack earns the film its scares.

## #6 *The Blair Witch Project* (released July 30, 1999)

Before *Paranormal Activity* and *Cloverfield* there was *The Blair Witch Project*. The film was surprisingly well received, but it became far more notable for its filming style and marketing campaign. It has become what is widely recognized as the first film to take full advantage of the Internet as an advertising tool, using the medium to perpetuate the belief that the events presented in the film actually happened. Coupled with the film's handheld camera work, which was heavily inspired by the 1980 faux documentary *Cannibal Holocaust*, the legend of the three young college students who disappeared in the woods spread like a virus—hence the term “viral marketing.” Though certainly not the first of its kind, the silent campaign to perpetuate the myth behind the film set a precedent for how films have been marketed in the years since. Though the truth of the film's falsehood was known by the time it was released, many who came to see the film were still convinced that what they were seeing was actual footage shot by the unfortunate students. The film would go on to make over \$248 million, multiplying its sub-\$1 million budget many times over. Today, hardly a week goes by without a film attempting to use some sort of viral marketing to promote it. Take, for instance, the site created for the fake newspaper *The Gotham Times*, which was written with a completely in-universe (using a voice in context of a fictional world, e.g. Gotham City) voice and served as a hype generator for *The Dark Knight*. While modern techniques may not be as covert and ambiguous as the one used for *The Blair Witch Project*, they certainly owe their existence to this incredibly successful horror film.

## #5 *E.T. the Extra-Terrestrial* (released June 11, 1982)

Toss aside the heartwarming tale of a boy befriending a being from another world, and perhaps what people remember most about this film is the little candies featured prominently in the film's beginning: Reese's Pieces. The tiny little candy-coated morsels of sugary peanut butter filling owe a lot of their success to this film. They essentially took a co-starring role by serving as a catalyst to move the plot forward. When Eliot chances upon the stranded alien botanist, he correctly surmises that the creature could be coaxed out from the shadows using what any child would likely choose as alien bait: candy! And what other candy would the little guy like other than Reese's Pieces? One might wonder what would have transpired had Eliot instead used the film's original choice in sugary goodness, M&M's. Mars, the ironically-named makers of the chocolate candies, famously turned down Spielberg's offer to feature the alien eating their candy in the film believing children would be frightened by the decidedly ugly creature. This would go down as one of the most recognized worst business decisions. Spielberg moved on to Mars' rival Hershey's, who were busy trying to promote their Reese's Pieces candies. Perhaps Mars should've been less prejudiced against the otherworldly. *E.T.* went on to break box office records, attracting people with its magical tale of intergalactic friendship. The film reportedly moved even world-renowned figures like the Reagans and Princess Diana. It was nominated for nine Academy Awards, including Best Picture. Perhaps most significantly, Hershey's profits soared by 65 percent in what was one of the most successful marketing synergies ever created. (Too bad the same couldn't be said of the film's video game adaptation, which was so dreadfully designed and so poorly received that it is largely blamed for helping to usher in the big video game crash of the early '80s. To this day, millions of copies of the unsold Atari cartridges can still be found in a landfill in New Mexico.) And let's not forget that the film introduced audiences to a little actor named Drew Barrymore, who rivaled E.T. by stealing nearly every scene she was in. Despite well-publicized troubles, Barrymore has become one of the most successful women in Hollywood, not only raking in big bucks at the box office but also by going behind the scenes producing films like *Charlie's Angels* and *Donnie Darko* and recently making her directorial debut with the well-received roller derby film *Whip It*.

#### #4 *Jurassic Park* (released June 11, 1993)

Is there anything that compares to the first time moviegoers were given their first view of the majestic Brachiosaurus in *Jurassic Park*? Released the same year as Spielberg's *Schindler's List*, *Jurassic Park* likely wouldn't have been as well received had it been released after Spielberg's far more serious picture. As they say, timing is everything, and Spielberg's adaptation of the Michael Crichton novel was a gigantic success. Children everywhere flocked to the film to see their favorite dinosaurs finally brought breathtakingly to life only to discover that many of their favorites weren't the friendliest creatures one might hope to meet—*The Land Before Time* this ain't! (Coincidentally, that film was actually produced by Spielberg well before he started directing the creatures around.) The film delivered on its promise to bring the magic but then quickly turned on its audience by showing just how horrific even the most extraordinary scientific advancements could turn when the technology is abused. This reminded everyone that Spielberg was also responsible for films like *Jaws* and *Poltergeist*, on which he served as a producer. Driving the point home even further, the two youngest characters surprisingly were the victims of most of the film's scariest scenes, from the moment the enormous T-Rex attacked their Jeep to the Velociraptor chase into the park's kitchen. The film is a brilliant thrill ride, with massive puppetry courtesy of Stan Winston and his team, meshing almost seamlessly with Industrial Light & Magic's still-believable, computer-generated imagery. *Jurassic Park* is not only a technical marvel but also a timeless masterpiece of thrills and adventure.

#### #3 *Terminator 2: Judgment Day* (released July 23, 1991)

*Terminator 2* is one of the seemingly few summer blockbusters to not only make a great deal of money but to also earn widespread critical acclaim. It was also a special-effects spectacle. While James Cameron's film *The Abyss* flirted with realistic liquid created with computer-generated imagery two years before, *Terminator 2* created what is arguably the first computer-generated character to be featured throughout a film, the T-1000 liquid metal terminator. While *The Abyss* contained roughly 75 seconds of these effects, its successor achieved 15 minutes of computer-assisted effects footage, 6 minutes of which were of the T-1000 in completely CGI form, a precursor to the dinosaurs in *Jurassic Park* and Gollum in *The Lord of the Rings*. Largely overlooked, however, is the still-stunning puppetry of the late Stan Winston and his practical-effects team, whose prosthetics and model work brought a sense of realism to this otherwise fantastical sci-fi film. They proved that no matter how advanced our computer effects may currently seem, 90 percent of the time the practical effects will remain the most believable and future-proof. Continuing the story set in the original 1984 low budget film, *Terminator 2* turned the original concept on its head by taking the original villain and turning him into a sympathetic hero and protector of humanity's savior, John Connor. The meek, frightened Sarah Connor from the first film was gone. In her place was a paranoid soldier following in the footsteps of Ellen Ripley (in *Alien*) and becoming an iconic female heroine in her own right.

#### #2 *Jaws* (released June 25, 1975)

Spielberg's last appearance on this list was only his second theatrically released film (after *The Sugarland Express*) and is widely recognized as the first film to become a "summer blockbuster." Based on the Peter Benchley novel of the same name, *Jaws* did for beaches and sharks what *E.T.* would later do for aliens and candy—only with the opposite effect. The movie made filmgoers fear the beach, aided by John Williams' famous tension-building score, drilling fear of the enormous great white shark into audiences' heads. *Jaws* had an infamously troubled production. The three animatronic sharks rarely worked as the filmmakers had hoped. They were never tested in the water before production began, and the full model required over a dozen puppeteers to operate. Poor quality construction ultimately led to the decision to show the shark only in brief close-ups when not using distant footage of real sharks. The production ultimately ran too long and went over budget, but it was finally simultaneously released on a then-unprecedented 464 screens. The decision to release it this way was made to attempt to forego the typical slow increase in revenue films typically earned for their studios. Universal Studios essentially threw money at it to try to make more money. Needless to say, the strategy worked.

There was barely a moment when an ad for *Jaws* wasn't seen on TV. Within its first weekend, it had recuperated \$7 million of its \$9 million budget and went on to become the first film to earn more than \$100 million at the U.S. box office. *Jaws* is arguably one of the best-reviewed summer blockbusters of all time. Its fleeting shots of the film's monstrous star, largely chosen to hide the model's flaws, proved to actually add to the film's tension, making the shark a more horrific concept in the viewer's mind than anything the camera could have likely conveyed. Despite becoming the first summer blockbuster, it is academically studied, whether for editing style, the musical score or its impact on popular culture. *Jaws* has stood the test of time.

## #1 *Star Wars* (released May 25, 1977)

If *Jaws* invented it, *Star Wars* perfected it. George Lucas is largely responsible for perpetuating the nostalgic attitude towards the 1950s with his film *American Graffiti*, and with *Star Wars* revived interest in the pulp novel. *Star Wars* brought to the film world a mythological quality, the likes of which had never been seen before. Largely inspired by the adventures of Buck Rogers and the works of filmmaker Akira Kurosawa, *Star Wars* has a relatively simple plot and was released during a decade that seemed obsessed with gritty realism and fraught with pessimism. Despite being widely recognized as masterpieces in their own right, films such as *The Godfather*, *Taxi Driver* and spectacle-based films *The Towering Inferno* and *Jaws* didn't exactly reflect a world that was feeling especially bright and cheerful. Exploitation films were on the rise during the primarily Disney-dominated area of animation. Ralph Bakshi's X-rated *Heavy Traffic* and *Coonskin* rustled up a flurry of controversy. Featuring one of cinema's most iconic villains, Darth Vader, *Star Wars* has become one of cinema's few bright spots in that era with the tale about a bright young hero rising up amidst a galaxy-spanning dark empire. This gives credence to the film's more recent subtitle, *A New Hope*.

Following in the footsteps of *Jaws*, *Star Wars* shared the production troubles, only exponentially worse. Filming on location in Tunisia, the first few scenes alone nearly put an early end to the saga. Fox Studios continually threatened to pull the plug on production. Lucas suffered mentally and physically and nearly killed the project himself, in large part as a result of the production crew and cast that didn't see the point in what they were doing. Early cuts of the film proved to be disastrous. Lucas' contemporaries—including Steven Spielberg and *Scarface* director Brian De Palma—were quite disappointed with early screenings. Originally intended to be released on Christmas in 1976, Fox had to force (no pun intended) theaters to accept the film by holding the highly anticipated film *The Other Side of Midnight* for ransom—if they wanted that film, they had to take *Star Wars* too.

The play worked and *Star Wars* went on to become a massive success. It had everything a filmgoer could want in an entertaining movie: a cast of intriguing new characters, strange new worlds, dramatic battle scenes, a damsel in distress, and, perhaps most importantly, a sense of something much grander happening in a galaxy far, far away. The film was such a huge success that some theaters were still showing it more than a year later. Some celebrated the occasion with an official, specially-made, birthday-themed *Star Wars* poster that has since become a highly collectible piece of memorabilia. *Star Wars* merchandise continues to prove profitable for anyone who has managed to secure a licensing deal to brand their products with the enormous franchise.

Aside from being an exciting, quality film in its own right, *Star Wars* was essentially the first highly marketable film franchise in history. Its success and style has influenced several subsequent films and became the primary motivator for Paramount Pictures to revive the *Star Trek* franchise with *Star Trek: The Motion Picture*. (It even infamously influenced politics by becoming the inspiration for the nickname given to President Reagan's Strategic Defense Initiative.)

With a total of six primary films, whose productions have spanned four decades, and an ever-growing universe that has been documented in countless books, comics, five TV series (one currently running and two yet to come), and numerous videogames, you don't have to be a Jedi Master to feel how immense an impact the first *Star Wars* movie had on the entertainment industry and popular culture in general. It truly is the most influential summer blockbuster of all time.



## Mark Your Calendar

### Academic Dates

The ASU academic calendar can be found at [students.asu.edu/academic-calendar](http://students.asu.edu/academic-calendar)

#### Second Summer Session

##### 5 Weeks: July 6 – Aug. 6, 2010

Feb. 17 – July 7	Open registration and drop/add
June 28	\$50 late registration fee begins for all registrations from today through the end of the term
July 6	First day of classes, second summer session
July 7	Drop/add deadline
July 7	Residency classification petition deadline (For students registered only in the second summer session.)
July 9	Tuition/fees 100% refund deadline (second 5-week session only)
July 23	Course withdrawal deadline
Aug. 6	Complete withdrawal deadline
Aug. 6	Last day of classes
Aug. 6	Degree conferral date
Aug. 10	Final grades due
Aug. 11	Deadline for appealing residency classification decision (For students who petitioned for the second summer session.)

#### Fall 2010

##### Aug. 19 – Dec. 15, 2010

Feb. 26	Schedule of classes available online
Mar. 1	Registration and tuition guide available online
Mar. 1	Enrollment appointments begin
(Students can drop/add courses starting from assignment of their enrollment appointment through drop/add deadline date.)	
July 27	Suggested postmark to meet tuition/fee payment deadlines
TBD	Extended hours 8am to 6pm at all registration locations.
TBD	Extended hours 10am to 2pm at all registration locations
Aug. 9	\$50 late registration fee begins for all registration through the end of the term
Aug. 10	Tuition/fee payment deadline – for registration March 1 – Aug. 8, 2010
(Students with unpaid tuition charges are automatically enrolled in tuition installment plan on Aug. 11, 2010)	
Aug. 19	First day of classes
Aug. 19-25	Late registration and drop/add deadline
Aug. 25	Residency classification petition deadline
Aug. 31	Tuition/fee payment deadline – for registration Aug. 9 – 31, 2010
(Students with unpaid tuition charges are automatically enrolled in tuition installment plan on 9/9/10.)	
Sept. 1	Tuition/fees – 100% refund deadline
Tuition and certain registration fees are subject to 100% refund through Sept. 1, 2010 (applicable to classes held in sessions longer than eight weeks). Tuition and fees are nonrefundable thereafter and students are required to pay all tuition and fees for drops and withdrawals occurring on or after Sept. 2, 2010. Certain registration fees are nonrefundable on or after the first day of the semester. Refer to the tuition refund policy for additional information.	

## Cultural Events

Sundays

### **Hope Christian Church**

ASU Tempe campus, Memorial Union below Taco Bell

Sundays, 11am

[www.hope4asu.org](http://www.hope4asu.org)

July 3

### **Independence Day Fireworks at Wet 'n' Wild Phoenix**

After a day of fun on the water slides at Wet 'n' Wild, stay for the all-you-can eat barbecue dinner and firework display. Park is open from 10am to 10pm and the fireworks show begins at 9:30pm.

Wet 'n' Wild Phoenix

4243 W. Pinnacle Peak Rd., Glendale, AZ 85310

Saturday, 10am – 10pm

Prices: \$34.99 more than 42 inches tall; \$27.99 less than 42 inches tall and age 65 and older.

Free for age 2 and younger. Barbecue dinner costs extra.

[phoenix.mywetnwild.com](http://phoenix.mywetnwild.com)

(623) 201-2000

July 4

### **Freedom Wireless Fabulous Phoenix Fourth**

Phoenix's 25th Annual Fourth of July event at Steele Indian School Park has entertainment on three stages, a Kids World area full of inflatable rides and other activities, a classic car exhibit and, of course, fireworks.

Steele Indian School Park

300 E. Indian School Rd., Phoenix, AZ 85012

Sunday, 6 – 9:30pm

Free admission

[www.phoenix.gov/PARKS/parks.html#S](http://www.phoenix.gov/PARKS/parks.html#S)

(602) 262-6862

### **Fabulous 4th Fireworks**

Bring the family to celebrate Independence Day at this event featuring an F-16 flyover, food, DJ and fireworks display.

Downtown Litchfield Park

Wigwam Boulevard and Old Litchfield Road, Litchfield Park, AZ 85340

Sunday, 7 – 9pm

Free admission

[www.litchfield-park.org/index.aspx?NID=106](http://www.litchfield-park.org/index.aspx?NID=106)

(623) 935-9040

July 9 – Aug. 1

### **The Wedding Singer**

Set in 1985, this musical comedy revolves around wedding singer Robbie Hart who is the life of the party until his fiancée leaves him at the altar. When he meets Julia, a waitress engaged to a Wall Street businessman, he gears up for the performance of a lifetime in hopes of winning her heart.

Scottsdale Desert Stages Theatre

4720 N. Scottsdale Rd., Scottsdale, AZ 85251

Friday – Saturday, 7:30pm; Sunday, 2pm

\$15 – \$25; \$25 day of show, \$22 in advance, \$20 for seniors and students in advance, \$15 for groups of ten or larger

[www.desertstages.com](http://www.desertstages.com)

(480) 483-1664

July 19 - 21

### **New York Mets at Arizona Diamondbacks**

Chase Field

Monday – Wednesday, 6:40pm

\$8 – \$175

[www.azdiamondbacks.com](http://www.azdiamondbacks.com) and [www.ticketmaster.com](http://www.ticketmaster.com)

(602) 514-8400

July 22

### **Rihanna**

This multi-platinum, Grammy-award winning superstar returns to the valley for her “Last Girl On Earth” tour. The Barbadian R&B singer is touring in support of her platinum-selling 2009 album “Rated R.” Conceived in the wake of an assault on Rihanna by her then-boyfriend, singer Chris Brown, the new album features an angrier and harder-edged sound, incorporating elements of hip-hop, rock and dubstep. Pop singer Ke\$ha opens this all-ages show.

Cricket Wireless Pavilion

Thursday, 7:30pm

\$25.75 – \$95.75

[www.rihannanow.com](http://www.rihannanow.com) and [www.livenation.com](http://www.livenation.com)

(602) 254-7200

## **Summer Movie Release Calendar**

assembled from [www.imdb.com](http://www.imdb.com)

June 11

### **The A-Team**

Starring: Liam Neeson, Bradley Cooper, Sharlto Copley, Quinton “Rampage” Jackson, Jessica Biel

Director: Joe Carnahan (Narc, Faceless, Smokin’ Aces)

Genre: Action

### **The Karate Kid**

Starring: Jaden Smith, Jackie Chan, Taraji P. Henson

Director: Harald Zwart (Agent Cody Banks, The Pink Panther 2)

Genre: action; drama

- June 18      **Jonah Hex**  
Starring: Josh Brolin, John Malkovich, Megan Fox, Michael Fassbender, Will Arnett  
Director: Jimmy Hayward (Horton Hears a Who!)  
Genre: action/adventure; superhero
- Toy Story 3**  
Starring: Tom Hanks, Tim Allen, Michael Keaton, Whoopi Goldberg, Timothy Dalton  
Director: Lee Unkrich (co-dir. of Toy Story 2, Monsters Inc., Finding Nemo)  
Genre: comedy; animation
- Cyrus** [limited release]  
Starring: John C. Reilly, Marisa Tomei, Jonah Hill  
Director: Jay and Mark Duplass (Baghead, The Intervention)  
Genre: comedy
- June 25      **Grown Ups**  
Starring: Adam Sandler, Kevin James, Chris Rock, Rob Schneider, David Spade  
Director: Dennis Dugan (Problem Child, Happy Gilmore, The Benchwarmers)  
Genre: comedy
- June 30      **The Twilight Saga: Eclipse**  
Starring: Kristen Stewart, Robert Pattinson, Taylor Lautner, Bryce Dallas Howard  
Director: David Slade (Hard Candy, 30 Days of Night)  
Genre: drama
- July 2        **Knight and Day**  
Starring: Tom Cruise, Cameron Diaz, Peter Sarsgaard, Maggie Grace, Paul Dano  
Director: James Mangold (Girl, Interrupted, Walk the Line, 3:10 to Yuma)  
Genre: action; comedy
- The Last Airbender**  
Starring: Noah ringer, Nicola Peltz, Jackson Rathbone, Dev Patel  
Director: M. Night Shyamalan  
Genre: action; fantasy
- July 9        **Predators**  
Starring: Adrien Brody, Topher Grace, Danny Trejo, Alice Braga  
Director: Nimród Antal (Vacancy, Armored)  
Genre: action; horror; sci-fi
- July 16      **Inception**  
Starring: Leonardo DiCaprio, Joseph Gordon-Levitt, Ken Watanabe, Marion Cotillard, Ellen Page  
Director: Christopher Nolan (Memento, The Prestige, The Dark Knight)  
Genre: thriller; sci-fi
- The Sorcerer's Apprentice**  
Starring: Nicolas Cage, Jay Baruchel, Alfred Molina, Monica Bellucci  
Director: Jon Turteltaub (3 Ninjas, Cool Runnings, National Treasure)  
Genre: action; fantasy

July 23

**Dinner for Schmucks**

Starring: Steve Carell, Paul Rudd, Zach Galifianakis

Director: Jay Roach (Austin Powers 1 – 3, Mysery, Alaska, Meet the Parents)

Genre: comedy

**Salt**

Starring: Angelina Jolie, Liev Schreiber, Chiwetel Ejiofor

Director: Phillip Noyce (Patriot Games, The Saint, The Bone Collector)

Genre: action; thriller

July 30

**Little Fockers**

Starring: Ben Stiller, Robert De Niro, Blythe Danner, Teri Polo, Owen Wilson

Director: Paul Weitz (American Pie, About a Boy, Cirque du Freak: The Vampire's Assistant)

Genre: comedy

**Morning Glory**

Starring: Harrison Ford, Rachel McAdams, Patrick Wilson, Jeff Goldblum, Diane Keaton

Director: Roger Michell (Persuasion, Notting Hill)

Genre: comedy

**Get Low** [limited release]

Starring: Robert Duvall, Bill Murray, Sissy Spacek

Director: Aaron Schneider (Two Soldiers)

Genre: drama; thriller

**I Love You Phillip Morris** [limited release]

Starring: Jim Carrey, Ewan McGregor, Leslie Mann

Directors: Glenn Ficarra and John Requa

Genre: comedy; drama

Aug. 6

**The Other Guys**

Starring: Will Ferrell, Mark Wahlberg, Samuel L. Jackson, Dwayne Johnson, Eva Mendes

Director: Adam McKay (Anchorman, Talladega Nights, Step Brothers)

Genre: comedy

**Step Up 3-D**

Starring: Sharni Vinson, Rick Malambri, Adam G. Sevani

Director: Jon Chu (Silent Beats, When the Kids Are Away, Step Up 2: The Streets)

Genre: dance

Aug. 20

**The Expendables**

Starring: Sylvester Stallone, Jason Statham, Jet Li, Dolph Lundgren, Mickey Rourke

Director: Sylvester Stallone (Rocky II-IV, Staying Alive, Rocky Balboa, Rambo)

Genre: action