FALL 2014 REGISTRATION GUIDE:

CLASSES

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Courses in the College of Arts and Sciences: SULA Campus

Los Angeles in the Movies: The Cinematic Space of the City w/Professor Beverly Allen 3 credits

ETS 400.1 (Class # 17647)
LIT 400.1 (Course # 17649) Tuesdays (August 26-December 2, 2014) from 1-5 p.m. @ SULA

In a format of eight viewing sessions and eight discussion workshops spread out over the semester plus ongoing conversations via Blackboard, this course will engage students in a consideration of how prose narrative and film configure, represent, and imply space by studying four novels, one screenplay, one theoretical article and seven films set in Los Angeles, the city in which they are currently living. Professor Allen will facilitate this collaborative endeavor by bringing a range of theoretical topics to the conversation. Students will engage in critique, analysis and interpretation of the novels, screenplay, article and films in order to enrich their understanding of literary and cinematic narrative, film history and the art of cinematography. We will discuss such themes as Los Angeles as a center of crime and mystery, post-WWII icons of teenage rebellion, the history of the California north-south water dispute, Hollywood as a hotbed of corruption, murder and gender, racism and white supremacy ideologies as part of the fabric of American culture, Hollywood and alternative realities, and the history of the AIDS epidemic. Additionally, we will address issues of prose and cinematic constructions of space, implied (off-screen) space, architecture and film, the pre-eminence and role of urban space in global culture, and the cinematic use of historical notions of space, such as Renaissance spatial configurations.

Requirements
Students will prepare for and attend all course sessions, including viewings, discussions and a presentation of student final essays at the end and will participate in conversations with Prof. Allen and each other via Blackboard. Students will write three five-page essays during the course. Topics will be assigned by the professor and may include a comparative analysis of the cinematic construction of space in two films, a comparison of the construction of space in a novel and the film derived from that novel, an analysis of the cinematic construction of a particular setting and the student’s own experience of that actual setting itself in Los Angeles. Final projects shall be essays (maximum ten pages) that demonstrate the student’s understanding of one aspect of cinematic construction of space (architecture, for example, or the horizon, or photographic space within a film) in two or more films OR multiple aspects of the cinematic construction of space in one particular film. Topics for each final project are to be proposed by each student and approved by the professor. Grades for the course will be based on preparation for and participation in all class meetings, the three five-page essays, participation in Blackboard conversations, and on the student’s final essay.

Format
The class will meet on Tuesdays. Every other Tuesday will be devoted to group screenings of the film being studied. These will alternate with Tuesday class meetings with the professor, during which we will discuss the readings and films students have prepared for that week. The eighth sequence will be devoted to student presentations of their final essays.
**Required books (all available on amazon.com)**
Joseph Conrad, *Heart of Darkness* (novel)
Robert Towne, *Chinatown* (screenplay)
James Ellroy, *L.A. Confidential* (novel)
James Sallis, *Drive*

**Required Screenplay (available on amazon.com):** Robert Towne, *Chinatown*

**Required article (available on line):** Per Persson, “A Comparative Study of Digital and Cinematic Space with Special Focus on Navigational Issues”

**Required films (available at the S.U.L.A. Center)**
1. *The Big Sleep*. Directed by Howard Hawks (from 1946)
2. *Rebel Without A Cause*, directed by Nicholas Ray (from 1955)
3. *Chinatown*, directed by Howard Hawks (from 1974)
4. *L.A. Confidential*, directed by Curtis Hanson (from 1997)
6. *Mulholland Drive*, directed by David Lynch (from 2001)
7. *The Informers*, directed by Gregor Jordan (from 2008)

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**Courses in the College of Arts and Sciences: Online**

While there are enough spaces in the online courses listed below to accommodate all students studying in Los Angeles for 1-2 online courses; spaces in individual courses are limited. Students are advised to select 1-2 preferences from this list. Students should register during their normal main campus registration time. Unused seats will be given back to the College of Arts & Sciences after Friday, May 2, 2014 and are not guaranteed after that date.

**Slavery and Abolition**

3 credits

AAS 402 Sec. U800 (Class #14003)/ crosslisted
HST 402 Sec. U800 (Class #14059)

**Mr. Sernett**

Historical survey of the struggle for Black freedom under American slavery. Abolitionist movement in the North. Antislavery in New York State.

Our exploration of the American crusade to abolish slavery introduces students to the struggle between proponents of freedom and the forces upholding chattel slavery. Constructed in ten modules, the course makes use of online materials, text readings, and student involvement in online forums. Special attention is given to "North Star County," that part of upstate New York where Frederick Douglass, Harriet Tubman, Beriah Green, Gerrit Smith and other notable reformers were active. Students use primary and secondary sources in projects that involve making nominations to the National Abolitionist Hall of Fame and Museum.

Texts:
Sernett, Milton C. *North Star Country: Upstate New York and Crusade for African American Freedom*
Stewart, James B. *Holy Warriors: The Abolitionists and American Slavery*
<table>
<thead>
<tr>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Sociology of Disability</td>
<td>3</td>
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<tr>
<td><strong>DSP 440  Sec. M001  (Class # 20169) /crosslisted</strong></td>
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<tr>
<td><strong>SOC 440  Sec. M001  (Class # 16415)</strong></td>
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<tr>
<td>A theoretical understanding of disability through the lens of sociology and that of disability studies and demonstrates how cultural institutions shape conceptions of disability in society.</td>
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<td><strong>Introductory Poetry Workshop</strong></td>
<td>3</td>
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<tr>
<td><strong>ETS 215  Sec. U800  (Class # 13323)</strong></td>
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<td>Practice in writing poetry.</td>
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<td><strong>Introductory Fiction Workshop</strong></td>
<td>3</td>
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<tr>
<td><strong>ETS 217  Sec. U800  (Class #12555)</strong></td>
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<tr>
<td>Practice in writing fiction.</td>
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<tr>
<td><strong>History of Ancient Greece</strong></td>
<td>3</td>
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<tr>
<td><strong>HST 352  Sec. U800  (Class #30868)</strong></td>
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<tr>
<td><strong>Mr. Champion</strong></td>
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<tr>
<td>Survey of ancient Greek political, economic, social and cultural history based on interpretation of primary sources, both literary and archaeological, from the Bronze Age through Alexander the Great.</td>
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<td><strong>Probability and Statistics for the Liberal Arts I</strong></td>
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<tr>
<td><strong>MAT 121  Sec. U800  (Class # 31029)</strong></td>
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<tr>
<td>First in a two-course sequence. Teaches probability and statistics by focusing on data and reasoning. Includes displaying data, probability models and distributions. NOTE: A student cannot receive credit for MAT 121 after completing STT 101 or any MAT course numbered above 180 with a grade of C or better.</td>
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<td><strong>Critical Thinking</strong></td>
<td>3</td>
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<td><strong>PHI 171  Sec. U800  (Class #11979)</strong></td>
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<tr>
<td>Presentation and evaluation of reasoning, including arguments, explanations, and the justification of decisions. Topics of current social and ethical interest will serve as examples, with one topic selected for extended study.</td>
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<td><strong>Ethics and Contemporary Issues</strong></td>
<td>3</td>
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<td><strong>PHI 191  Sec. U800  (Class # 17153)</strong></td>
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<td>Ethical reflection on some basic moral quandaries of daily life. Ideas of Plato, Aristotle, Kant applied to topics such as self-respect and decency in a technological world, abortion, honesty, friendship, moral courage, self-respect.</td>
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<td><strong>Introduction to Moral Theory</strong></td>
<td>3</td>
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<tr>
<td><strong>PHI 192  Sec. U 800  (Class # 17155)</strong></td>
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<tr>
<td>Major philosophical theories about moral rightness, virtue, and the good life, such as utilitarian, Kantian, and Aristotelian theories. Historical and contemporary sources. Credit cannot be received for both PHI 192 and PHI 209.</td>
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Ethics and the Media Professions with Professor Paul Prescott

PHI 293.001 (Class # 15037)
Ethics in the Media is an introduction to ethical issues raised by the entertainment media. The goal of the course is to provide students with the resources and background required to recognize, navigate, and constructively respond to the ethical challenges faced by media professionals. Toward that end, the course focuses on three interrelated topics:

1. Ethical concepts and methods, including traditional views about ethical standards and how they should be determined.
2. Questions concerning personal, professional, and institutional responsibility, and the ethical challenges of professional life.
3. Specific areas where ethical issues arise in relation to the entertainment media, including the portrayal of sex, violence, stereotypes, and reality-based content.

Religion and Sports

REL 103 U800 (Class # 30734)
The religious/ceremonial origins of sports; importance of sports in human culture; issues of identity, gender, race, ethnicity as defined by sports. Special emphasis on lacrosse.

Religion, Meaning and Knowledge

REL 191 U 800 (Class # 14493)
Exploration of the age-old quest for meaning, knowledge and faith in the face of suffering and loss through art, philosophy, music and literature.

Courses in the S.I. Newhouse School of Public Communications: SULA Campus

LA Internship Experience w/ Director Robin Howard – REQUIRED

TRF 300.1 (Class # 26193, 1 credit)
TRF 300.2 (Class # 26195, 2 credits)
TRF 300.3 (Class # 26197, 3 credits)

Class will meet on Wednesdays 5x throughout the semester beginning August 28th from 6-9 p.m. @ SULA. The dates for class meetings will be provided at LA Orientation. VPA students should register for RAE 400.2 (29407); TRF students should register for one section of TRF based on the number of credits individually needed.

This course will serve as a complement to the student’s hands on experience in the professional workplace. In class, we will offer a forum to discuss any challenges, concerns and questions that may arise regarding student’s internships. We will expose students to entertainment industry decision makers and influencers giving students a chance to interact with working professionals in a more intimate setting. Students are expected to research the background of any guest speakers so as to thoroughly engage in the in-class conversation. Through this and an exploration of current news gathered from the industry trade papers (Variety, Hollywood Reporter, Los Angeles Times, Deadline, etc.) , students will sharpen their critical perspective of the business part of show business.
Students will keep a journal of their experiences at their internships. Entries in these journals will serve as the basis for further discussion as each student will meet one to one with the Director and the Assistant Director during the semester. Each student will be required to contribute one blog about their experiences living and/or working in Los Angeles to be posted on the SULA Semester website.

As a final assignment, students will present a cohesive overview of how their internships shaped, shifted or changed their ideas about the industry and what specifically has added to their knowledge base in terms of skills obtained, professional associations, networking groups, leveraging social media for professional gain, etc. Students have the option of writing a paper or creating a short video.

The Business of Development, Production, & Post Prod w/STAFF 3 credits
TRF 400.10 (Class # 26257): Thursdays (August 28–December 4, 2014 ) 6-9 p.m. @ SULA

This class will thoroughly explore the process by which films and television programs evolve...from inception of ideas through the development, production and post–production process. Students will discover how the business environment of the entertainment industry shapes the creative process and they will see what challenges must be met in order to bring about the best art and the most successful bottom line. They will understand how their ability to navigate this landscape will impact their success in the industry. Students will be required to conceive, develop, and produce a short film in partnership with the Motion Picture and Television Fund. Instructor and Professional guest speakers will provide real world perspectives. This course will include a mix of lectures, visual presentations, practical hands-on experience, conversation with guest speakers currently working in the entertainment industry, handouts, and vigorous student participation.

Writers Journey w/ Professors David and Julie Chambers 3 credits
TRF 400.12 (Class # 26265): Tuesdays (August 26–December 2, 2014) from 6-9 p.m. @ SULA
TRF 400.15 (Class # 26493): Thursdays (August 28–December 4, 2014) from 9 a.m. - 12 Noon @ SULA

In this class we will journey through the writer’s experience, both your experiences as young, learning writers and the experiences of the seasoned, professional writer. We will explore the fundamentals of writing for the screen, both through lecture and a simulated professional “writers’ room” atmosphere in which students will pitch ideas and have their work read aloud at table reads. We will also examine, with the help of our guest writers, the realities of the professional writing process in the entertainment business today – the joys, the frustrations, the collaborations and connectivity’s. Guest writers may be invited to sit in on table readings of student material to give their notes and thoughts.

We will hear how the professional writer creates a project that comes to life in an existing show business world, not in an idealized vacuum. The writer is the first of three main storytellers in the process, along with the director and the editor. We glimpse through the writer’s eyes how other people and things – producers, casting, timing, etc. – all come into play to affect the final product.

*There is no required textbook, however, there will be required reading of articles and scripts. Students will need to bring multiple hard copies of their work when it is to be read in class. Additionally, students will form screening groups, each group being responsible for acquiring a Netflix or Blockbuster account. The expense will be shared among members of the group.
Acting for the Camera w/ Professor Barbara Deutsch

TRF 400.13 (Class # 26267): Tuesdays (August 26–December 2, 2014) from 6-9 p.m. @ SULA

This class for non-actors will introduce and explore the process by which actors prepare and execute their performances for film. It will examine the elements of film-making that actors must be aware of like cinematography, lighting, editing, etc. It will also explore the relationship of the director to the actor. This course will require the students to assume the role of an actor and learn and execute the techniques required to excel in the craft. This course will be comprised of watching and examining great performances by select professional actors, reading highly regarded books on the craft of acting and analyzing performing and/or directing memorized scenes on camera.

*Required Reading
“Respect for Acting-Uta Hagen”, with Haskel Frankel
“Directors Tell the Story: Master the Craft of Television and Film Directing”, by Bethany Rooney
“Good Will Hunting”, by Matt Damon and Ben Affleck (provided)
“The Breakfast Club” by John Hughes (film script – provided)

TV Nation w/ Professor Bruce Perlmutter

TRF 400.14 (Class # 26269): Mondays (August 25–December 1, 2014) from 6-9 p.m. @ SULA

Suspend belief for just a moment. You are no longer in a classroom—but now in the entertainment industry. You are a writer, a producer, or perhaps a big time network development executive. This class is as real as it gets—in fact you will be pitching your shows to an industry panel. Even better, you may end up in the offices of a real network pitching your show to executives. Anything can happen in TV NATION. Welcome to the course that gives you an opportunity to experience first-hand how the world of broadcast network and cable television works from two points of view: business and creative. These two areas not only can work together, but also compete. The three primary groups you’ll be learning about are writers, producers and networks. In TV NATION students will participate in an exercise that spans the semester to learn first-hand the anatomy of a show from idea through development and pitch phases, to final pick-up by a network for the upcoming season. We’ll also focus on the network business models as well as the importance of digital and web based components as network strategy. This is a class unlike any other you’ve ever taken... why? Because it’s real. What happens in TV NATION is what happens in ‘the business.’ And while the business is ever changing with the times, so is TV NATION. *No required textbook.
The Entertainment Industry Capstone is a summative examination of entertainment industry practices in relation to Television-Radio-Film studies to date. The course serves as a culminating experience for students in the Television-Radio-Film program. The course is intended to cultivate a professionally informed perspective on entertainment industry practices and challenges.

Students, with the guidance of faculty, will create an independent project geared to be a bridge between their academic studies and their on-going career aspirations.

To that end, students will take on the role of *content creators*. They will develop and produce original content for the media platform of their choosing along with a business plan to market and monetize that programming. The specific nature of the project will ultimately be determined as a collaborative effort between the students and the Instructor.

This class will be a Case Study of a produced film taught by the Producer of that film. Emphasis will be on the practical aspects of the Line Producer’s job and how the Line Producer interfaces with all the other departments throughout the production. The Case Study will spotlight staffing, setting and meeting timelines, production calendars, scheduling, how to evaluate weather conditions, union contracts and production incentives, what happens on a daily basis on the set and how to supervise the various departments during shooting. The curriculum will include a mock location and tech scouts.

Cinematography in Practice is a course that aims to explore the art and craft of cinematography in practice from the perspective of a working professional based in Los Angeles, California. Students will be allowed the opportunity to gain hands on access to the various stages of a cinematographer’s role in crafting and creating the visuals for a motion picture production. This involves creating the visual design with the director, assembling crew and equipment, planning the logistics of shooting the movie, and supervising the final look of the film. The class will involve field trips to professional working environments throughout the city.
Master Seminar: Producing the Music Video w/Professor Steve Purcell  
1 credit

TRF 500.4 (Class # 31346): (Class meets for 5 weeks: 3 Wednesdays – September 3, 24, October 1 from 6-9PM @ SULA/Chainsaw and 2 Saturdays – September 13 & 20 – Time/Location TBD with Professor)

Have you ever wanted to make a Music Video? Now is your chance! Students in this seminar will work in teams to produce, shoot and edit their own music video. They will be guided by one of the most experienced Producers of music & concert videos in the entertainment industry. The class will take students through the process of completing a treatment, shooting on location and editorial. The completed works will be screened at Chainsaw Post Production, one of the premier post production facilities in Los Angeles. Regardless of whether your interests lie in producing, directing, writing or editing you will find this immersive experience will add to your skill set.

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Courses in the College of Visual and Performing Arts: SULA Campus

Law for the Music & Entertainment Industries w/Professor Eric German  
3 credits

RAE 400.1 (Class 29497): Tuesdays (August 26–December 2, 2014) from 6-9 p.m. @ Law offices of Mitchell Silberberg & Knupp LLP

This course is designed to introduce students to the many legal questions faced by those in the entertainment industry. Through a combination of lectures, class discussions and other resource materials, students will study and analyze cases and problems involving issues that are relevant to the major aspects of the music and entertainment businesses including recording, publishing, management, live music, licensing and broadcasting. The course will also cover the impact that music plays for television and film

Upon completion of this course, students should be able to:
1. Articulate and the rights and responsibilities of a recording artist, songwriter, or IP owner, television or film producer and music supervisor.
2. Understand how key concepts in communication law such as government regulation, defamation, copyright, privacy, obscenity, indecency, and freedom of speech impact the entertainment industries.
3. Demonstrate an understanding of American courts and regulatory systems, including how to understand judicial decisions and regulations associated with entertainment companies.
4. Apply legal reasoning, judicial tests and precedents to specific factual situations in order to determine whether they are potentially (a) unconstitutional under the First Amendment, (b) illegal or (c) actionable under civil law.
5. Understand how technology impacts the transfer of IP on P2P Networks from the perspective of companies like Napster, Gnutell, LimeWire and others.

*Reading Materials (Required)
Dealmaking in the Film & Television Industry: From Negotiations to Final Contracts [3rd Edition] by Mark Litwak
Law for TV, Radio and Film [Paperback] by Pat Longstaff
Cases and readings as assigned by the instructor
Billboard.biz (for current music industry issues)
Your favorite entertainment websites or publications

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LA Internship Experience w/ Director Robin Howard — REQUIRED 3 credits
RAE 400.2 (Class #29407): Class will meet on Wednesdays 5x throughout the semester beginning August 28th from 6-9 p.m. @ SULA. Dates for class meetings will be provided at LA Orientation. VPA students should register for RAE; TRF students should register for one section of TRF based on the amount of credits individually needed.

This course will serve as a complement to the student’s hands on experience in the professional workplace. In class, we will offer a forum to discuss any challenges, concerns and questions that may arise regarding student’s internships. We will expose students to entertainment industry decision makers and influencers giving students a chance to interact with working professionals in a more intimate setting. Students are expected to research the background of any guest speakers so as to thoroughly engage in the in-class conversation. Through this and an exploration of current news gathered from the industry trade papers (Variety, Hollywood Reporter, Los Angeles Times, Deadline, etc.), students will sharpen their critical perspective of the business part of show business.

Students will keep a journal of their experiences at their internships. Entries in these journals will serve as the basis for further discussion as each student will meet one to one with the Director and the Assistant Director during the semester. Each student will be required to contribute one blog about their experiences living and/or working in Los Angeles to be posted on the SULA Semester website.

As a final assignment, students will present a cohesive overview of how their internships shaped, shifted or changed their ideas about the industry and what specifically has added to their knowledge base in terms of skills obtained, professional associations, networking groups, leveraging social media for professional gain, etc. Students have the option of writing a paper or creating a short video.

Reconciling Arts & Commerce w/Professor Paige Parsons & Professor Damon Bunetta 3 credits
RAE 501.2 (29329): Thursdays (August 28-December 4, 2014) from 7-10 P.M. @ SULA

This course is a college wide offering for the College of Visual and Performing Arts, and the broader campus arts community. We will address the need for an artist to ply one’s craft gainfully and suggest relevant strategies in order to do so. We will utilize real examples on a regular basis to learn what has worked and what has not in business.

The goal for the student artist is to harness their creativity and achieve their commercial goals, without losing their artistic focus. This class will help by providing the strategies and perspective to do so. The goal for business-oriented students is to become familiar with challenges and concerns of the artist and to learn strategies for enhancing artistic focus. Business students may function as peer advisors and business consultants; they will learn to respect the creative process from their artistic peers.

Creative endeavors include, but are not limited to performing musicians, actors and dancers; visual artists and freelance writers. We will identify professionals who may take over various business functions (manager, editor, agent, publicist, publisher, promoter, gallery owner, curator, etc.). We will cover the marketing of individual artistic skills. Artistic students will be required to consider their business plan and present their particular skills to the class by the end of the term in a cogent, cohesive and persuasive way. Business students will enhance those plans and be critiqued by artist “clients” for their skill in sustaining the creative environment while advancing the clients’ commercial agenda.
As this course is about communicating your passions and artistic abilities, presentation skills will be graded (grammar, speech, projection, enunciation, visuals). Attendance, participation, effort and communication will be highly factored into your final grade.

**Required reading:**

This book is easily and most inexpensively obtained via Amazon, Barnes & Noble and is available as a digital book. Other current articles, case studies and publications may be required reading per instructor and/or guest speaker instruction.
Get acquainted with the trades:

The world’s premier music publication, *Billboard* has served the entertainment business since 1894. Beginning as a weekly for the billposting and advertising business, *Billboard* and its popular music charts have evolved into the primary source of information on trends and innovation in music, serving music fans, artists, top executives, tour promoters, publishers, radio programmers, lawyers, retailers, digital entrepreneurs and many others.

As *Billboard*’s consumer-faced online home, Billboard.com features an extensive array of searchable, playable charts, breaking music news, artist interviews and exclusives, news, video and more. Launched in 1995 as Billboard Online, Billboard.com now attracts ten million unique visitors each month in more than 100 countries and has become the de facto digital destination for popular music. *Billboard* is headquartered in New York with bureaus in Los Angeles and Miami, and has editorial correspondents in major cities around the globe. [http://www.billboard.com/#/] Required Reading for Bandier Students

*Deadline Hollywood* began only six years ago as Deadline Hollywood Daily, the online version of Nikki Finke’s long-running LA Weekly print column. In 2009, Nikki’s site was purchased by PMC (formerly known as Mail.com Media Corporation). It has become the authoritative source for breaking news in the entertainment industry and readers check the site multiple times each day. *Deadline Hollywood* postings regularly receive more reader comments than all of the entertainment industry news sites combined. [http://www.deadline.com/hollywood]

The *Hollywood Reporter* is the definitive interpretive voice of the entertainment industry. Informing, engaging and empowering content is delivered across a multimedia platform that includes: a weekly magazine, bi-monthly special reports, quarterly glossies, a Website, a daily news PDF, iPad app and events. The *Hollywood Reporter* is read by the most powerful people in the entertainment industry and the most influential consumers who follow it – those who shape desire, set trends and ultimately drive culture – providing an unmatched level of access and influence. [http://www.hollywoodreporter.com/]

The *Internet Movie Database* (IMDb) is an online database of information related to movies, television shows, actors, production crew personnel, video games and fictional characters featured in visual entertainment media. It is one of the most popular online entertainment destinations, with over 100 million unique users each month and a solid and rapidly growing mobile presence. IMDb was launched on October 17, 1990, and in 1998 was acquired by Amazon.com. [http://www.imdb.com]

The Los Angeles Times Media Group (LATMG) businesses and affiliates include the *Los Angeles Times*, The Envelope, Times Community News, LA, Los Angeles Times Magazine and Hoy Los Angeles and reaches approximately 5.1 million or 38% of all adults in the Southern California marketplace. LATMG also owns and operates California Community News as well as Tribune Direct’s west coast division and is part of Tribune Company, one of the country’s leading media companies with businesses in publishing, the Internet and broadcasting. [http://www.latimes.com]

Recognized and respected throughout the world of show business, *Variety* is the premier source of entertainment news. Since 1905, the most influential leaders in the industry have turned to *Variety* for timely, credible and straightforward news and analysis – information vital to their professions. [http://www.variety.com/Home]. Required reading for Business of Development class. Required reading for all SULA Semester students.
Robin Howard, Director of Syracuse University’s Los Angeles Academic Semester Program, has worked in almost every field of feature film and television production over her 25 plus year career in the entertainment industry. Beginning her entertainment career in post-production, Ms. Howard worked her way up to producing and then to become Executive Vice-President for Sydney Pollack’s Mirage Productions and then for Mark Rosenberg & Paula Weinstein’s Spring Creek Productions. Culminating her entertainment career as President of Spring Creek Television, she developed and served as Executive Producer on IRON JAWED ANGELS for HBO. This $25 million film about the women’s suffrage movement in America, starring Hilary Swank and Angelica Huston, had its World Premiere at the renowned Sundance Film Festival and was nominated for 5 Emmys, 3 Golden Globes, and the prestigious Humanitas award. Additionally, because of its inspiring message, it is routinely screened in Women’s studies programs in colleges and universities throughout the nation.

Since retiring from the film industry, Ms. Howard continued to pursue her love of teaching. She began her academic career with a production course at UCLA. She has been teaching “The Business of Development, Production & Post-Production” for the Los Angeles Semester program of her beloved alma mater, Syracuse University since the program’s inception. Her classes are designed to expose students to the many facets of the industry as well as to provide meaningful interactions with accomplished professionals. Ms. Howard has maintained her deep connections to many working professionals and former colleagues in the industry, whom she calls upon regularly to speak in her classes thus maximizing her students’ immersion into the entertainment industry. In July of 2013 she became the Director of the LA Semester Program.

Ms. Howard was raised in Brooklyn, New York and received a BA in Television/Radio from Brooklyn College and a Masters degree from Syracuse University where she attended the S.I. Newhouse School of Public Communications on a Teaching Fellowship. She moved to Los Angeles in 1976 ready to begin a career in the movie business.

Ms. Howard began her career as a Post Production Supervisor for Marble Arch Productions where she worked on both features and television. After leaving Marble Arch she continued as Post Production Supervisor on many high profile feature films including Sydney Pollack’s Academy Award winning epic, OUT OF AFRICA. In 1985, Mr. Pollack asked Ms. Howard to join the new company he was forming for Universal Pictures with his partner Mark Rosenberg, former head of production for Warner Bros. As Executive Vice President of Mirage Productions, Ms. Howard ran the day-to-day operations of the company as well as serving as Associate Producer on THE FABULOUS BAKER BOYS, starring Jeff Bridges and Michelle Pfeiffer, and WHITE PALACE starring Susan Sarandon and James Spader.

When Mirage Productions was dissolved in 1989, Ms. Howard moved on to line produce the feature film CRIOSSCROSS starring Goldie Hawn. In 1990, Ms. Howard was reunited with Mark Rosenberg when he and his wife Paula Weinstein formed Spring Creek Productions for Warner Bros. They asked Ms. Howard to join their executive team to run their company as well as produce movies. As Vice President for Spring Creek, Ms. Howard managed all the company’s financial, contractual, personnel, organizational and business affairs. At the same time she Co-Produced the feature film FEARLESS starring Jeff Bridges and directed by Peter Weir. In addition, she produced several television movies including BECAUSE MOMMY WORKS starring Anne Archer, and CLONED starring Elizabeth Perkins for NBC as well as HBO’s THE CHEROKEE KID starring Sinbad, Burt Reynolds, and James Coburn.

In 1997, Ms. Howard created Spring Creek Television for Ms. Weinstein and in 1999 was promoted to the position of President. In addition to IRON JAWED ANGELS, which was given special recognition by the United States Women’s Congressional Caucus and screened in the Library of Congress, the company produced GIVING UP THE GHOST, a romantic comedy starring Marg Helgenberger and Alan Rosenberg as well as IF YOU BELIEVE, a Christmas fable, both for Lifetime.

Before being appointed Director of the Syracuse University, Los Angeles Academic Semester, Ms. Howard completed eight semesters as Adjunct Professor with the program, teaching “The Business Of Development, Production And Post-Production” to undergraduates who spend a semester in Los Angeles learning about the entertainment industry through class study as well as internships at a wide range of media companies. As Director, she proudly supports SULA’s “Scholarship in Action,” mission to provide both a practical education and a pathway for students to begin their careers in the entertainment industry.

Ms. Howard is a member of the Producers Guild of America, The Academy of Television Arts and Sciences and The Paley Center for Media.
Lauren Palius, the Assistant Director of the Syracuse University Los Angeles Semester Program. Born and raised in Los Angeles, Lauren attended Los Angeles Valley Community College and the University of California, San Diego where she earned a B.A in Sociology. Beginning her career in the non-profit sector, Lauren held the position of Event Coordinator at the Petersen Automotive Museum where she helped plan internal events such as the 15th Anniversary California Dreaming Gala and client events, which included Christian Audigier’s 50th birthday party where Michael Jackson performed.

Lauren joined the SULA team in January 2011 as the Coordinator for the Office of Admission West and the LA Semester Program. Through this position Lauren had the opportunity to plan Admitted Student Programs, interact with prospective students via interviews and college fairs, counsel LA Semester students during the internship search process and support the LA team as it transitioned into the current SULA facility in Sherman Oaks.

In July 2013 Lauren was promoted to Assistant Director of the LA Semester Program. Since then Lauren continues to be involved in all aspects of the day to day management the program; from internship coordinating, faculty support, student safety, social media and student life. Lauren strives to provide an enriching and fruitful semester for every student and looks forward to developing the program with the Director, Robin Howard. Go Orange!

Shelly Griffin is the Assistant Director of Off-Campus Programs at the Newhouse School. Shelly oversees the day-to-day operations of extended campus initiatives including the SULA Semester, Newhouse in NYC Semester, graduate industry seminars and benchmark trips, and serves as the campus point person for students, parents and visitors associated with these programs. She recruits, vets and advises students who have applied for participation in the program, and cultivates relationships with alumni and donors in support of student opportunities in the entertainment industry.

If you have a problem with registration, please go see Shelly in Suite 318, NH3.

Beverly Allen is a Professor of French, Italian & Comparative Literature; William P. Tolley Distinguished Teaching Professor in the Humanities. Prof. Allen’s work in Italian literature, film, and culture includes Andrea Zanzotto: The Language of Beauty’s Apprentice, Pier Paolo Pasolini: The Poetics of Heresy (ed.), The Defiant Muse: Italian Feminist Poetry from the Middle Ages to the Present (co-ed.), Revisioning Italy: National Identity and Global Culture (co-ed.), and numerous articles and prize-winning translations of Italian poetry. In the 1990s, her move to investigative journalism produced Rape Warfare: The Hidden Genocide in Bosnia-Herzegovina and Croatia. She served as consultant to the U.N. International Criminal Tribunal for The former Yugoslavia. More recently, she has been writing screenplays, one of which won the Prize for Best Feature-length Screenplay at the Roma Independent Film Festival in 2010. Other honors include grants and prizes from sources such as Soros Open Society, National Endowment for the Arts, Pro Suecia, Delmas Foundation for Research in Venice, and the Folger Shakespeare Institute. She held the William P. Tolley Distinguished Teaching Professorship in The Humanities at Syracuse University from 2005-2007. She holds a Masters degree from Columbia University and a Ph.D. from the University of California at Berkeley.
Dennis Brown is a top-level executive, producer, production consultant and educator with vast experience in the entertainment industry. He has been involved in the production of numerous motion pictures and hundreds of hours of television including several Academy Award and Emmy Award winning projects and headed production departments of major theatrical and television entertainment companies. He has extensive background mounting several hundred of millions of dollars of diversified union and non-union productions in the United States, Canada, Mexico, Western and Eastern Europe, Africa, Asia, Australia, New Zealand and the Caribbean ... including several co-productions. He was principal in negotiating historic union rollback contract that was the forerunner for similar breakthrough industry wide agreements.

Damon Bunetta is a music entrepreneur with experience in management, publishing, A&R and record production. He co-owns and operates Family Affair Productions, LLC, an independent production house, publishing company, and studio complex based in Calabasas, CA. In the nearly 4 years since its inception, Family Affair has signed and developed a small roster artists, including newcomers Laza Morgan (Atlantic), Ms.Williams (EMI/Capitol), and Jasper Sawyer (Independent), and producer/writers who have produced and published material for top domestic and international artists including Leona Lewis, Natasha Bedingfield, Enrique Iglesias, Jason Aldean, Flo Rida, Little Big Town, and Boyz II Men. FAP has secured partnerships with Atlantic and EMI Records, as well as EMI Publishing and does regular business with a host of major and independent music/media entities. Previously, Damon served as an A&R consultant for Mercury Records/label head David Massey, where he worked closely with the label’s roster namely breakout alternative rock set the Neon Trees and LA’s own Mann. He has also held posts at IGA Records, where he worked under then Geffen head Thom Panunzio, and Control Room Live, where he was a member of the production team for the company’s Live Earth Concert Series. Damon obtained a BA in Communication from Loyola Marymount in 2007.

Julie Chambers started out putting on shows in her backyard since she was little. At ten she was already working for her ballet/acrobatic teacher and has continued to enjoy a lifetime of teaching. Dreaming of opening and operating her own children’s theater, Julie worked in the field of children’s theater in Los Angeles, producing, directing, writing and acting in many productions. In 1988 she graduated from Cal State University in Northridge, California with a BA in Theater and Business. While raising two children, Julie began writing children’s books. After having a couple of books published by HarperCollins, she started writing longer form, screenplays and spec scripts for television. She has since had a movie produced for Showtime and has worked as a freelance writer of pilots and episodes for many animated and primetime shows, most notably “The Simpsons,” for which she was also nominated for a Writer’s Guild Award. Recently having worked with Mel Brooks, Julie continues to have freelance projects in different stages of development and also works as a script consultant. Over the past four years, Julie has taught a variety of screenwriting and television writing classes for UCLA Extension, and enjoys teaching for Syracuse University in L.A!

David Chambers is a graduate of DePauw University, majoring in Philosophy before continuing his education at Indiana University where he received an M. A. in Directing from the Department of Theatre and Drama. He then moved to Hollywood and pursued a career in writing and producing many prime-time network television shows, including the Emmy-winning series, “The Wonder Years” and “Frank’s Place.” He has also written numerous pilots and screenplays, as well as documentaries for The History Channel. With his wife, Julie, he wrote an episode of “The Simpsons” which was nominated for a Writers’ Guild Award. The husband and wife team recently had the pleasure of working with Mel Brooks on an animated series. They currently have a variety of projects in different stages of development, and also work as script consultants. Several years ago David and Julie began teaching writing for film and television at UCLA Extension, and are happy to currently be teaching for Syracuse University in L. A.
Barbara Deutsch is the creator of the Barbara Deutsch Approach, a unique teaching and coaching concept for people in the film and television industry. As a successful acting teacher and coach, Barbara knows about dreams: the rewards of their pursuit, and the sorrows of feeling stuck. Bringing over 25 years of experience to the table, she works with those in front of the camera and behind the scenes acting as a Personal Champion, and consultant.

Barbara started working in the entertainment industry shortly after the Beatles became popular for the first time. Beginning on the East Coast, Barbara was "discovered" by the legendary Clive Davis while standing on a coffee table at Epic Records singing to her fellow secretaries. After witnessing her performance, Clive said to her boss, "Either fire her or sign her." Along with her handling production for Epic records and heading the department promotion for Scepter Records, Epic signed her to a recording contract. Within a year she earned the coveted role singing "Day by Day" in the first national tour of GODSPELL. Making her way to the West Coast, she raised a family and pursued a successful career in television, stage, film, and commercials. During this time she was also a successful and sought after acting/improvisation teacher.

Barbara’s intense interest in people and the complexities of business and personal relationships outshone her need for the limelight. In 1989 Barbara joined a Los Angeles based consulting company specializing in the enhancement of people’s personal lives and professional careers. She soon became a partner leading the company through an expansion of its scope and client base, while publicly speaking to a variety of forums.

In 1997, Barbara formed her own company "The Barbara Deutsch Approach," which focuses on people in any stage of transition. When most people think of the entertainment industry, they think only of the performers. Although these performers are a large portion of Barbara’s clientele, there is also the industry side of entertainment to be considered and constitutes a percentage of her client base.

Whether you are shy or aggressive, Barbara teaches you how to act or build your acting or industry related career based on the ability to act from freedom, not perfection, enter the industry by presenting yourself in a way that is powerful and productive and results in positive outcome. When the creative work is done, what matters, is how you talk about yourself and your project. She teaches the importance of connecting authentically. Learning this makes the difference between creating meaningful relationships in the industry, or stopping them in their tracks. Her unique ability to speak to actors in a voice they understand, and teach non actors to present effectively (using acting and improve techniques she mastered as a performer and coach) makes her unique as an inspired teacher.

People work with Barbara when they are ready to raise the bar, expand their business and take it to the next level. It doesn’t matter to her whether something is wrong or something is right with your career - it’s all about what you want, where you want to go and how you want to get there.

Barbara’s clients include well known actors, directors, producers, writers and talk show hosts. She just completed teaching at Second City in Toronto. She teaches workshops in Vancouver, Toronto, Los Angeles, Chicago and New York. Barbara has been the special guest speaker at WIF, SAG, AEA, Whistler Film Festival.

Eric German is an Attorney with Mitchell Silberberg & Knupp LLP. His legal expertise is in entertainment, copyright and trademark counseling, transactions, negotiations and litigation, primarily in the areas of music, television, film, fashion and apparel, video games and computer software.

**Representative Matters**

- Day-to-day representation and counseling of various artists, record labels, music publishing companies, video game publishers, and fashion and apparel brands.

- Successfully defended award-winning writer, producer, and television network in federal court against claims of copyright infringement concerning popular television series.

- Successfully represented Take2 Interactive and Rockstar Games in a trademark infringement lawsuit before U.S. District Court and Court of Appeals alleging the company's game "Grand Theft Auto: San Andreas" infringes upon the marks of a Los Angeles business establishment.
- Successfully represented the recording industry in its copyright infringement lawsuits against KaZaA, Grokster, and Napster P2P file-sharing services.
- Successfully represented radio station defendant before the California Court of Appeal in case concerning station’s alleged failure to investigate the accuracy of its advertisers' claims.
- Successfully represented major record companies in litigation against owners and operators of flea markets/swap meets in California, Texas, and New Jersey where vendors repeatedly sold infringing CDs.
- Successfully obtained summary judgment on behalf of the motion picture industry in its suit against the manufacturer of DVD-copying software for violations of the Digital Millennium Copyright Act.
- Successfully defended major beauty products manufacturer at jury trial on trademark and unfair competition suit.
- Successfully obtained permanent injunction on behalf of major consumer products company in false advertising matter.

Paige Parsons is Sr. Director of Creative at Kobalt Music Publishing in Los Angeles. Kobalt is the industry’s leading independent music publisher, specializing in transparent online global copyright administration, creative and synchronization licensing services, and digital collections. Most recently, Paige has signed and developed writers such as ASCAP award-winning topliner Carmen Michelle Key (Flo Rida’s multi-platinum “Club Can’t Handle Me”) and Courtney Harrell (Chris Brown’s “Oh My Love” and “Say It With Me”). Responsible for writer development and copyright exploitation, Paige currently works with a roster of the world’s top writer/producers including Dr. Luke, Max Martin, Bonnie McKee, Lindy Robbins, Ryan Tedder, Greg Wells, Billy Steinberg, Shelly Peiken and Nervo, among others. Kobalt’s diverse artist roster includes those such as Kelly Clarkson, Skrillex, Kid Rock, Kid Kudi, LMFAO, Phoenix, Trent Rezner, and Gwen Stefani. Paige began working in music publishing at EMI in New York, as International/Creative Manager, where in addition to songplugging outside of the U.S., she served as creative liaison between domestic and international staffs/artists/managers. She also previously served as head of creative operations for Arthouse Entertainment, a music publishing, production, and management company whose roster included songwriters/producers such as Kara DioGuardi, Eman, KC Livingston and David Hodges. Paige holds a Bachelor of Music in Music Industry from Syracuse University.

Bruce Perlmutter, former editor of E! News and E! Online, is now senior vp programming and production for Sean "Diddy" Combs' soon-to-launch cable music network, Revolt TV, which will target millennial viewers.

When it launches Oct. 21, Revolt TV will be the first music network created from the ground up to integrate with social media and digital platforms, Perlmutter tells The Hollywood Reporter.

"The vision is social by design," he says. "It’s a destination for fans and artists. When you put them together, it is just an incredible, powerful concept. There has not been a network to speak of that focuses on music. MTV doesn’t do it any more. Fuse, I guess you can call that a music network. But this really is the first one to come along in a long time, really focused on the fans and the artists of music.”

That vision, says Perlmutter, comes from its mogul owner, Combs.

"He’s very much involved," says Perlmutter. "It's his brand, his vision and money. He’s very immersed in every component, from planning to execution."

Although launching a cable network can be extraordinarily expensive, where $100 million can be just the ante in the game, Revolt TV has a couple of cost-cutting advantages.

First, it was born, along with a few other fledgling networks, out of a competition by Comcast, the country's largest cable operator, who would carry the networks and, in most cases, lay down an investment. As part of an agreement that allowed it to acquire NBCUniversal, Comcast promised to encourage minority participation in cable TV.

Second, while competitors pay for reality and scripted shows, Perlmutter expects Revolt TV will get much of its programming at little or no cost. The days when MTV aired major-label music videos for free are over, but the music videos have not gone away.
"The model also works because it’s more than just the labels," says Perlmutter. "It’s all the independent artists who are doing things on their own without a label. So there’s much more to choose from now."

Perlmutter will remain in Los Angeles, where he also teaches classes for Syracuse University, but says that Revolt TV will also have a strong presence in New York, where Combs lives.

Steve Purcell is a Grammy, 2 time Emmy, MTV Award and Cable Ace Award-winning producer, director and editor. His credits which include hundreds of concert films, music videos, music specials as well as feature films, read like a Who’s Who of the music world. Prince’s “Sign O The Times”, Paul McCartney’s “Get Back,” B.B. King’s “The Blues Summit,” Alanis Morisette’s “Jagged Little Pill-Live,” John Lennon, Rod Stewart, David Bowie, ZZ Top, Van Halen, Yanni, the list is as varied as it is long.

In addition to music, Purcell has directed The Tonight Show with Johnny Carson, Martha Stewart, Paula Abdul, Mary-Kate and Ashley Olsen, Jillian Michaels in both movies and television specials. Purcell’s current clients include Paramount, Disney, ABC, NBC, CBS, PBS and Time Life.

In 1989, Purcell established SLP Productions, Inc. which is a full service production/post-production company based in Los Angeles. He is also an active member of the Directors Guild of America.

Frederick Schroeder is a filmmaker based in Los Angeles for over a decade. His credits include over 100 commercials for clients like Sprite, Fox Sports, The Sundance Channel, USA Network, The Game Show Network, and Movietickets.com. His feature credits include Nesting (2011), Barking Water (2009), Fling (2008), and Four Sheets to the Wind (2007), for which he was nominated for best cinematography at the Sundance film festival. He has also photographed for the television programs Heroes, Smallville, The Client List, The Vampire Diaries, The Next Food Network Star, Fairly Legal, American Pickers and 30 Rock. Fred has also directed and photographed the successful webseries Chao Chow, BlackBoxTV, Get Ripped, Green Eyed World and Prom Queen. In addition to his film work, he is a regular contributor to MovieMaker magazine and has lectured on the art of cinematography at The Museum of Modern Art in New York, Stanford University, The Savannah College of Art and Design, Loyola Marymount University and the Southern California Institute of Architecture. He is currently directing the feature length documentary Stripped about the future of comic strips in a post-newspaper world.