FALL ‘15 REGISTRATION GUIDE:

CLASSES

COURSE DESCRIPTIONS

REQUIRED READING

TRADES

INSTRUCTORS
TABLE OF CONTENTS
Updated: 4.3.15

I. Courses in the College of Arts & Sciences Online (pgs 3-6)

II. Courses NOT in the College of Arts & Sciences Online (pg 6)
   CRS 435: Interviewing

III. Courses in the College of Arts & Sciences: SULA (pg 6)
   ETS 464: Classical Hollywood Cinema & the Studio System w/Mike Dillon (pg 6)

IV. Courses in the S.I. Newhouse School of Public Communications (pgs 7-10)
   i. LA Internship Experience w/Director Robin Howard (pg 7)
   ii. The Business of Development, Prod & Post Prod w/Sandy Stern pg 7)
   iii. Writers Journey w/David & Julie Chambers (pg 8)
   iv. Camera Acting w/Barbara Deutsch (pg 8)
   v. TV Nation w/Bruce Perlmutter (pg 9)
   vi. Entertainment Industry Capstone w/Staff (pg 9)
   vii. Master Seminar – Line Producing w/Bill Beasley (pg 9)
   viii. Master Seminar – Cinematography in Practice w/Paul Maibaum (pg 10)
   ix. Master Seminar – Producing the Music Video w/Steve Purcell (pg 10)

V. Courses in the College of Visual and Performing Arts (pgs 10-12)
   x. Law for the Music & Entertainment Industries w/Eric German (pg 10-11)
   xi. LA Internship Experience w/Director Robin Howard (pg 11)
   xii. Reconciling Arts & Commerce w/Paige Parsons (pg 12)

VI. Get Acquainted with the Trades (pg 13)

VII. Meet the Director, Robin Howard (pg 14)

VIII. Meet the SULA Assistant Director, Lauren Palius & Associate Director, Shelly Griffin (pg 15)

IX. Meet the SULA Team of Instructors (pg 16-21)
   i. Bill Beasley (pg 16)
   ii. Julie Chambers (pg 16)
   iii. David Chambers (pg 16)
   iv. Barbara Deutsch (pg 17)
   v. Mike Dillon (pg 18)
   vi. Eric German (pg 18)
   vii. Paul Maibaum (pg 19)
   viii. Paige Parsons (pg 20)
   ix. Bruce Perlmutter (pg 20-21)
   x. Steve Purcell (pg 21)
   xi. Sandy Stern (pg 21)
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 University College on Monday, April 27, and are not guaranteed after that date.

Slavery and Abolition  
AAS 402  Sec. U800 (Class #13537)/ crosslisted  
HST 402  Sec. U800 (Class #13585)  
Instructor: Milton 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:  
Stewart, James B. Holy Warriors: The Abolitionists and American Slavery

Sociology of Disability  
DSP 440  Sec. M001 (Class # 19575) /crosslisted  
SOC 440  Sec. M001 (Class # 15515)  
Instructor: Jennifer Hackett  
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.

Introductory Poetry Workshop  
ETS 215  Sec. U800 (Class # 12973)  
Instructor: Jules Gibbs  
Practice in writing poetry.

Introductory Fiction Workshop  
ETS 217  Sec. U800 (Class #12369)  
Instructor: Mi Mara Ditmar  
Practice in writing fiction.
History of Ancient Rome  
HST 353 Sec. U800 (Class #28319)  
Instructor: Craige Champion

A comprehensive survey of ancient Roman political, economic, social and cultural history based on the interpretation of primary sources, both literary and archaeological, from the foundation of the city through the dissolution of the Empire in the west. Special focus is given to important topics and themes in Roman history, including Roman foundation legends, the interrelationship of Roman statecraft and Roman religion, Roman aristocratic ethical values and imperialism, the Roman reaction to Greek culture and literature, the imperial cult of the Roman emperor, the position of women in Roman society, the Roman institution of slavery, the origins and early growth of Christianity, the third century CE military and economic crises, and modern ideas on Rome’s transformation into medieval Europe. Short paper, mid-term and final examinations.

Critical Thinking  
PHI 171 Sec. U800  (Class #11829)  
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.

Ethics and Contemporary Issues  
PHI 191 Sec. U800  (Class # 15979)  
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.

Introduction to Moral Theory  
PHI 192 Sec. U 800 (Class # 15981)  
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.

Logic  
PHI 251 Sec. U 800 (Class # 17155)  
Logic as a formal language, as a component of natural language, and as a basis of a programming language. Varieties of logical systems and techniques. Syntax, semantics and pragmatics.

Ethics and Media Professions  
PHI 293 M001 (Class # 14367)  
Instructor: Paul Prescott  
Ethics and the Media Professions is an introduction to the 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. Specific areas where ethical issues arise in relation to the entertainment media, including the portrayal of sex, violence, stereotypes, and reality-based content.
3. Questions concerning personal, professional, and institutional responsibility, and the ethical challenges of professional life.

Existentialism
PHI 325 Sec. U 800 (Class # 17499)
**Instructor: Edward Mooney**
Study of existentialism through the works of Kierkegaard, Nietzsche, Sartre, and others. May include relevant fiction from Gide, Sartre, Camus, Beauvoir, and others.
**PREREQ: ANY PHI OR JUNIOR OR SENIOR STANDING**

Religion and Sports
REL 103 U800 (Class # 16981)
**Instructor: Philip Arnold**
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.

Discovering Islam
REL 165 Sec. U800 (Class # 28691) /crosslisted
MES 165 Sec. U800 (Class # 28692)/crosslisted
SAS 165 Sec. U800 (Class #28693)
**Instructor: Ahmed El-Sayed Abdel Meguid**
Islam as a faith and a civilization. Understanding its origins, beliefs, rituals, and the historical development of its intellectual traditions in the pre-modern and modern eras, and its geographic, cultural and theological diversity today.

Religion, Meaning and Knowledge
REL 191 U800 (Class # 13911)
**Instructor: Edward Mooney**
Exploration of the age-old quest for meaning, knowledge and faith in the face of suffering and loss through art, philosophy, music and literature.

Religion Book Club
REL 300 U800 (Class # 28966)
**Instructor: Marcia Robinson**
Selected topic class: Exploration of a topic not covered by the standard curriculum but of interest to faculty and students in a particular semester.

Muslim Poets and Storytellers
REL 364 Sec. U800 (Class # 28768) /crosslisted
MES 364 Sec. U800 (Class # 28769)/crosslisted
SAS 364 Sec. U800 (Class #28770)
**Instructor: Tazim Kassam**
Understand the power of words and language in Muslim cultures expressed in oral and literary genres including poetry, humor, fables, folksongs and travel journals. Explore key themes such as virtue, reality, divine and human nature.
Courses NOT in the College of Arts and Sciences: Online

Students should register during their normal main campus registration time. **Unused seats will be given back to University College on Monday, April 27, and are not guaranteed after that date.**

**Interviewing**

**CRS 435 U800 (Class # 25387)**  
**Instructor:** Christopher Perrello  

Courses in the College of Arts and Sciences: SULA

**Classical Hollywood Cinema and the Studio System**  
**ETS 464.1 / Class 28664  Tuesdays (September 1-December 8) 1-5 p.m. @ SULA w/Professor Mike Dillion**

**Course Description:** This course will study the aesthetics, historical context, economics, censorship, and technological developments of Hollywood studio filmmaking. Students will leave the course with an understanding of the history of studio-era Hollywood in relation to the wider cultural history of Los Angeles and the United States. The course will examine Hollywood narrative cinema from the beginning of the sound era in the late 1920s to the demise of the studio system in the late 1950s. It will also examine the rise of independent productions and other cinemas that depart from the studio system. Topics will include the emergence of genres, the star system, changing audiences, the innovations of sound and television, and controversies over film content. Sessions are organized by topics and genres of significance, not necessarily by chronology. Students will be given opportunities to develop skills in film history research by using local archives in the Los Angeles area. The course will also include field trips and guest speaker sessions that will broaden the students’ exposure to Los Angeles film and media culture.
Courses in the S.I. Newhouse School of Public Communications: SULA Campus

LA Internship Experience w/ Director Robin Howard – REQUIRED
TRF 300.1 (1 credit) / Class 23436
TRF 300.2 (2 credits) / Class 23438
TRF 300.3 (3 credits) / Class 23440

Class will meet on Wednesdays 6x throughout the semester beginning Wednesday, September 2 from 6-9 p.m. @ SULA. The dates for class meetings will be provided at LA Orientation. Students should register 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/Sandy Stern 3 credits
TRF 400.10 / Class 23496 Thursdays (September 3 – December 10) 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. 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 23504  Tuesdays (September 1–December 8) from 6-9 p.m. @ SULA
TRF 400.15 / Class 23702  Thursdays (September 3–December 10) from 9a-12Noon @ 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.

Camera Acting for Writers, Producers and Directors w/ Professor Barbara Deutsch 3 credits
TRF 400.13 / Class 23506 Tuesdays (September 1–December 8) from 6-9 p.m. @ SULA
TRF 400.11 / Class 28663 Thursdays (September 3–December 10) from 9a-12Noon@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 23508 Mondays (August 31-December 7) 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.

**************************************************************************************
**************************************************************************************
Entertainment Industry Capstone w/STAFF  
TRF 500.1 / Class 23724  Thursdays (September 3-December 10) from 2-5 p.m. @ SULA
{Seniors only.  Students must register for at least 1 credit of Internship Experience in addition to this class}

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. The specific nature of the project will ultimately be determined as a collaborative effort between the students and the Instructor.

**************************************************************************************
**************************************************************************************
Master Seminar: Line Producing w/Professor Bill Beasley  
TRF 500.3 / Class 23846  (Class meets on Tuesdays for 5 weeks: September 1-September 29 from 9a-12 noon @ SULA)

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 scout.
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 better understand 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 and planning the logistics of shooting the movie. The class will involve some field trips to professional working environments.

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. Students will attend class 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 that this immersive experience will add to your skill set.

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

******************************************************************************************
******************************************************************************************

LA Internship Experience w/ Director Robin Howard – REQUIRED

RAE 400.2 (Class #29021): Class will meet on Wednesdays 6x throughout the semester beginning September 2 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  
3 credits  
RAE 501.2 (29023): Thursdays (September 3-December 10, 2015) 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.


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/#/](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](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/](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](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](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](http://www.variety.com/Home)  Required reading for Business of Development class.  Required reading for all SULA Semester students.
Robin Howard, is currently the Director of Syracuse University’s Los Angeles Academic Semester Program. She joins the University after a 25 year career in the entertainment industry where she worked in almost every field of feature film and television production. 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 which received the prestigious Humanitas award and was nominated for 5 Emmys and 3 Golden Globes.

Since retiring from the entertainment industry, Ms. Howard has continued to pursue her love of teaching. She has been a faculty member of the Syracuse University Los Angeles Semester since its inception in 2009. She became the Director of the program in July 2013. The Syracuse University Los Angeles Semester program provides students interested in a career in the entertainment industry with a program of academic excellence, professional work experience as interns and an opportunity to begin to build their professional network. The SULA Semester currently hosts SU students from the S. I. Newhouse School of Public Communications, the College of Visual & Performing Arts as well as the College of Arts & Sciences.

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 entertainment 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 CRISSCROSS 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.

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.

Ms. Howard began her academic career teaching a production course at UCLA. She then taught a 14 week course entitled “The Business of Development, Production & Post-Production” for the SULA Semester program from the fall 2009 semester through spring 2013. Since becoming Director, Ms. Howard teaches the Los Angeles Internship Experience class which supplements the students’ hands-on experience in the professional workplace. Her class is 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. As Director, Ms. Howard manages an adjunct faculty of about 12 as well as a student body of between 40 to 60 students each semester.

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 of 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 Associate Director for Off-Campus Programs at the Newhouse School. Born and raised in Syracuse, NY, Shelly received a travel and tourism management degree from Bryant & Stratton Business Institute. She began her career in media with radio, performing qualitative and quantitative research, comparative analysis reports, diary reviews and formulating sales packages for 10 radio frequencies within the Syracuse and Utica markets. She left the radio research field to become a media buyer in a small advertising firm that serviced two major Northeast clients - Enchanted Forest Water Safari and Nationwide Insurance. She then returned to research within the television market, working directly with the national sales manager and the NYC national rep firm for the Syracuse local ABC affiliate, NewsChannel 9 WSYR.

Now in her 13th year at the Newhouse School, she oversees the day-to-day operations of extended campus initiatives of the SULA Semester, the Newhouse in NYC Semester, graduate industry seminars and benchmark trips. She 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. She enjoys building relationships with alumni and donors in support of student opportunities in the media and entertainment industries. She also supervises the Academic Department Chair Suite.

Shelly has four children (two have SU degrees and one is currently at RIT) and lives in Cicero with her husband, David.
Meet the SULA Semester Team of Instructors

Bill Beasley has enjoyed a distinguished film career working in various production capacities since 1975. He was accepted into the Directors Guild of America Training Program in 1975 and upon its completion rose through the ranks of assistant directors working on such films as Up in Smoke, Breaking Away, American Gigolo and The Lost Boys. He went on to production manage and associate produce Beaches, Christmas Vacation, Arachnophobia and Basic Instinct. As a Producer on 22 feature films, his work included Falling Down, Fearless, Something to Talk About, The Cable Guy, I Know What You Did Last Summer, The Mexican, 21, Broken City and Paranoia.

He worked on an additional 48 feature motion pictures, 11 movies of the week and 3 television series in various other capacities. While working at all of the major studios and most of the minor studios, he has helped create films in all the various genres of horror, comedy, drama, science fiction, westerns and musicals.

A graduate of the Univ. of Southern California’s School of Cinema, he took graduate courses at Calif. State University Northridge and has served as a guest lecturer at USC, UCLA, CSUN as well as here at SULA in Robin Howard’s class “The Business Of Development, Production And Post-Production.”

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 and 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.
Mike Dillion received his M.A. and Ph.D. in Critical Studies from the USC School of Cinematic Arts, with a background in East Asian studies. He has taught courses on the history of Hollywood cinema, international cinema, and Japanese media cultures. His written work is published in *Film International*, *Journal of South Asian Film and Media Studies*, *Mediascape*, *Reconstruction*, *Film & History*, and *Journal of Popular Film and Television*, among other venues; his forthcoming work includes a chapter in *Negative Cosmopolitanisms* (McGill-Queens); contributions to Routledge’s *Encyclopedia of Modernism* and *The Encyclopedia of Japanese Horror* (Rowan & Littlefield); and co-editing the anthology *Exploiting East Asia* (Bloomsbury).

Eric German

Eric is an attorney at 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.
Paul, brought up in a family with a tradition in Hollywood, knew he wanted to be involved in the industry from a very young age. His father was Richard Maibaum, the screenwriter/producer, whose over 50 screenwriting credits include 13 James Bond films. After graduating high school Paul attended California State University, Hayward, majoring in Theater Arts. A filmmaking course was offered as part of the curriculum and Paul enrolled. With a borrowed 16mm, hand-cranked Bolex camera and a 100’ roll of Kodak Plus-X black and white negative, Paul drove north to the Pt. Reyes National Seashore to film the starkly beautiful landscape as his first project for the class. “It may sound like a cliché”, Paul states, “but I knew then and there, looking through the viewfinder, composing shots and creating a separate reality within that rectangle, that I wanted to become a cinematographer.”

Serious about pursuing a career as a cinematographer, Paul applied and was accepted to USC’s School of Cinema/TV where he became a Teaching Assistant for graduate level cinematography classes and received his BA. Paul has maintained a relationship with the USC School of Cinematic Arts by sharing his time and experience with students as a guest lecturer in both undergraduate and graduate courses.

At USC Paul met a professor who would become one of his mentors and an inspiration as to the kind of cinematographer he would aspire to be, Woody Omens, ASC. Woody always made time to share his knowledge and insights with students and in years to come Paul was fortunate to work with Woody as a focus puller and camera operator. Upon graduation from USC Paul found a job at a small production company, Filmart, owned and operated by Michael P. Joyce, a veteran Director of Photography. Paul did a myriad of jobs at Filmart and soon he was trusted to help maintain, prepare and set up the film cameras that were used to shoot the Second Unit and Insert productions for many TV series, the company’s primary business.

During Paul’s first year at Filmart, the company expanded to become a boutique camera rental facility offering complete 35mm camera packages to TV, feature films and commercials. Filmart was a signatory to the IATSE camera local, then known as Local 659 and Paul was invited to join the Union as a Camera Loader. Paul remained at Filmart where he not only became a rental technician but also was able to go out on the in-house productions as a member of the camera crew, moving up from Loader to 2nd Assistant Camera to 1st Assistant Camera. It was during this period where Paul first met Julio Macat, ASC and Johnny Jensen, ASC.

Paul left Filmart to freelance as a 1st Assistant Cameraman, then becoming a Camera Operator working with Cinematographers Woody Omens, ASC and Dean Semler, ASC, ACS among others. In 1991 he was promoted to Director of Photography on the stylish TV series, “Parker Lewis Can’t Lose” on Fox. Paul’s recent credits include the TBS comedy hit, “MY BOYS” the first season of the successful ABC series “SAMANTHA WHO” and has just completed working as the Director of Photography on the fourth and highest rated season of the FX Series “SONS OF ANARCHY” as well as directing his second episode of that show. He is currently shooting a pilot for ABC Family entitled “INTERCEPT”.

With the art and craft of cinematography Paul strives to enhance the performances of actors and to help convey the emotional and psychological nuance of the stories he is privileged to help tell.
Paige Parsons is Senior 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. Kobalt also offers unparalleled collection of Neighboring Rights income, and has recently implemented a Label Services Division.

Paige’s recent signings include the band Magic!, Al Sherrod ‘A-Rod’ Lambert (Ariana Grande’s “The Way”, John Legend, Mary J. Blige, Fantasia), Nolan Lambroza (Pitbull, Justin Bieber, Karmin, Kelly Clarkson, Christina Aguilera), Adam Messinger (Magic!, Iggy Azalea, Pitbull, Justin Bieber, Shakira, Chris Brown), and ATL&F (Trey Songz, Big Sean). She has also signed a number of Grammy and ASCAP/BMI songwriters, including David Hodges (Kelly Clarkson, Christina Perri, Carrie Underwood), Carmen Michelle Key (Flo Rida, Selena Gomez, Leona Lewis), Courtney Harrell (Chris Brown, Mary J. Blige, Jennifer Hudson, Fantasia, Kelly Rowland), Leah Haywood (Nicki Minaj, Selena Gomez, Demi Lovato), and Eman Kiriakou (MKTO, Whitney Houston, Hot Chelle Rae, Demi Lovato, Selena Gomez). Also responsible for writer development and copyright exploitation, Paige works with a roster of the world’s top writer/producers including Dr. Luke, Max Martin, Bonnie McKee, Zedd, and Ryan Tedder, among others. Kobalt’s diverse artist roster includes those such as Gotye, The Lumineers, Alt-J, Maroon 5, Lady Antebellum, Kelly Clarkson, Skrillex, Bon Iver, Kid Kudi, Moby, Phoenix, Trent Rezner, and Gwen Stefani.

Paige began her career at EMI Music Publishing, helmed by Martin Bandier. As International Creative Manager, she was responsible for songplugging outside of the U.S., and 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/management company, whose roster included songwriters/producers such as Kara DioGuardi, Eman, Mitch Allen, KC Livingston, and David Hodges. Paige holds a Bachelor Of Music degree 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 Morissette’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.

Sandy Stern’s first feature was the critically acclaimed teen anthem PUMP UP THE VOLUME starring Christian Slater and Samantha Mathis. Stern’s additional credits include Paul Haggis’ RED HOT, Lynn Littman’s FREAK CITY, Spike Jonze’s BEING JOHN Malkovich, Todd Hayne’s VELVET GOLDMINE, Jill Sprecher’s THIRTEEN CONVERSATIONS ABOUT ONE THING, and Brian Dannelly’s SAVED. He also produced the musical version of SAVED, which premiered at Playwrights Horizons in New York City.

For the past decade, he has been partnered with REM frontman Michael Stipe and their films have drawn such talent as Cameron Diaz, Marisa Tomei, Catherine Keener, Peter Sarsgaard, Mary-Louise Parker, John Cusack, Matthew McConaughey, Ewan McGregor, Christian Bale and Macaulay Culkin. Prior to Stipe, Stern was partnered with Sean Penn.

He has won an Independent Spirit Award, a Producer’s Guild Visionary Award, and a Satellite Award. He has been nominated for a Golden Globe, a Lucille Lortel, and his films have garnered three Academy Awards nominations.

Stern is developing projects with 21 Laps, Fox 2000, Playtone Productions, Overbrook Entertainment, MTV and Fuse. He is also prepping a musical version of PUMP UP THE VOLUME to premiere in Seattle at the Balagan Theater in 2014.

Stern graduated cum laude from Vassar College and summa cum laude from New York University. He is also a published author.