

# The University of Texas at Austin Semester in Los Angeles Program

COM 324-1 / RTF 347C: How Hollywood Works

Fall 2016

**Class meetings:** Mondays 2:00-5:00 p.m., UTLA Classroom

**Instructor:** Phil Nemy ([philip.nemy@austin.utexas.edu](mailto:philip.nemy@austin.utexas.edu))

**Office:** UTLA Center

**Office phone:** 323-512-9200

**Office hours:** Tue - Thu 11a.m.-4 p.m. by appointment

**Course Description:** Welcome to Hollywood! Although you're spending some of your time at UT-Austin learning the craft and art of filmmaking, there is another side to the entertainment industry equally as important: the business side of Hollywood. Unlike other professions, there is no rhyme or reason in this business and certainly no guarantees. Together, we will explore the side of entertainment that most people don't know, don't understand, and don't recognize as something that MUST be learned and mastered if one wants a career in entertainment. After all, they don't call it "show art," they call it "show business." By combining what you learn from this class with the passion you have for film and television, you will be equipped to embark on a long career in entertainment.

This course is a "general interest" course about the behind-the-scenes of the entertainment industry. Because students who enroll in this course come from a variety of degree programs (e.g., RTF, Public Relations, Marketing, Business, Liberal Arts, Theater, Music, etc.), the subject matter provides a practical foundation and relevant insights to help get started in the industry. It does not provide deep introspection into one particular area of the industry, such as screenwriting for example. As you can see, there is a very wide array of interests that no one course can cover sufficiently or with in-depth study. Therefore, to make it of interest to you as well as provide an education in areas in which you may not be familiar, I expect YOU, the student, to tell ME, the instructor, what areas of the business you would like to explore if you feel this syllabus or course material is not addressing your industry interests.

The information you digest will come from a variety of sources: your instructor, handouts, reading assignments and most importantly, industry professionals. Who better to discuss the challenges that arise in the entertainment industry today than the professionals who face them on a daily basis? Guest speakers will include agents, executives, producers, casting directors, crewmembers, lawyers and more, depending upon their availability.

### Course Objectives and Outcomes:

My objective is for you to leave this semester with a better sense of how the industry works and what your role in it can and will be. Specifically, by the end of the course you should be able to:

Learning Outcomes	Assessment	% of Grade
Define, explain, apply keywords/concepts related to business of entertainment.	Final Exam Quizzes	25% 10%
Critically evaluate the role and importance of art and commerce in the entertainment industry.	Mid-term paper	25%
Monitor and interpret emerging entertainment news and trends.	Reading summaries	10%
Formulate questions that reflect your interests and knowledge gaps to guide your learning.	Questions for presenters	10%
Engage in critical dialogue and collaborative knowledge-building.	In-class participation	20%

### Required Text:

*Sleepless in Hollywood: Tales from the New Abnormal*, by Lynda Obst

*The Big Picture*, by Edward J. Epstein

Class handouts

### **A Note About Assigned Readings:**

You will be given assigned reading assignments as indicated on the calendar in this syllabus. When a reading assignment is listed, it is meant for you to come to the next class having read the assignment. You will need to either purchase the books, check them out from a library, or use the UTLA Reference Library copy – DO NOT REMOVE THE REFERENCE LIBRARY COPY! This is to be used ONLY at the UTLA Center.

### **Daily Reading:**

Read Deadline Hollywood.com **EVERY DAY** and Variety & The Hollywood Reporter **EVERY OTHER WEEK!** You may also choose another industry trade source. I cannot stress enough the importance of reading the trades. Knowledge is power. Being on top of what's happening in the business, having the pulse of the industry is imperative to being a success. Each week we will discuss pertinent topical articles from these sources affecting, changing and influencing the industry as we know it. You are required twice a week (Monday before 9:00am and Thursday before 9:00am) to submit a link on Canvas to an article, with a summary of the main points, and a brief explanation of 1) how/why this is relevant to the industry, and 2) how you can find the article useful to either preparing for a career in the industry or finding a job in the industry. An inability to articulate your thoughts about the article (because you haven't read it) may result in a lower grade.

### **Class Participation:**

Your participation in class is essential. *Not participating in class will directly affect your grade.* Energy and passion are what impress in this town and it is the first thing people will remember about you... or your lack of such. We will be discussing the trades in class and you will be expected to come prepared with questions and comments about what you've read. While on the job at your internship, make note of concerns you may have with the duties you are expected to perform, actions you may witness, and discussions you may overhear. Bring all your thoughts and insights to the classroom to share with your fellow students.

No later than the 12:00pm noon the Friday before a guest speaker is scheduled to speak (see the syllabus calendar), you are required to submit 5 questions on Canvas for the guest speaker. I will compile these questions and forward them to the guest speaker so that he/she may better prepare for their talk.

*It is important that our guests have an enjoyable experience during their visit. To help ensure this, please do not ask them to view or read any of your work. Also be respectful in the questions you ask during Q&A sessions and do not solicit guests for internships or employment.*

As with all things in life, you get what you give. If you give this class what you hope to get out of it, you'll learn a lot and have a great time. *Just showing up to class does not constitute class participation. I'm stating this again so that this is VERY CLEAR* – you MUST talk in class, ask questions, engage one another, challenge me and challenge one another – if you tend to be the quiet type, shy, and not say much, that won't work in this class. If you don't want to earn a "C" or worse, then you MUST participate in class! Please see the attached "participation rubric" for a detailed understanding of how your participation grade is determined.

### **Attendance Policy:**

Here are the rules regarding class attendance:

1. **ATTENDANCE IS MANDATORY!**
2. **BE ON TIME AND BE PREPARED!** We all know that L.A. traffic is difficult, therefore, factor that into your travel time. If you will be out of town for any reason, make sure you schedule your return flight with enough time to ensure that you attend class ON TIME. Delay of or cancellation of an airline flight is not an acceptable absence from or tardiness to class.
3. Each student is given a 15-minute grace period with attendance. Arriving after the grace period means you're late.
4. **THE ONLY ACCEPTABLE ABSENCES FROM CLASS ARE ATTENDING A WORLD PREMIERE or A DEATH IN THE FAMILY!** DO NOT misconstrue a screening with a world premiere! They are VERY different! If you know you are going to miss class or be late, you **MUST CALL** and let me know at least 3 hours before class. Leaving class early is also not acceptable without prior permission. Visiting with relatives or friends, taking friends to the airport or picking up friends at the airport in lieu of attending class are not acceptable excuses for absence.
5. Two unexcused absences, unexcused lateness or unexcused early exits from class will result in a step down in your final grade (e.g., an A drops to a B).
6. By UT Austin policy, you must notify me of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a

project in order to observe a religious holy day, I will give you an opportunity to complete the missed work within a reasonable time after the absence.

Please have respect for your fellow classmates, the guest speakers, and me.

**Assignments:**

Although I believe that you learn the most by engaging in class, asking questions of your instructor and guest speakers, and challenging one another on topics, positions, trends, etc., you also have daily and weekly reading assignments. Based on all readings and discussions held in class, a Pop Quiz may occur from time to time to test how well you know the covered material. You may also be asked to participate in group-work both in the classroom and outside of the classroom on your own time. All homework assignments are due by the beginning of the next class and **MUST BE TYPED AND DOUBLE-SPACED**. Assignments must be submitted on Canvas. DO NOT give me a hand-written assignment in class (unless instructed to do so) as it WILL NOT BE ACCEPTED. If you do not have your own computer, feel free to use a computer and printer in the UTLA Center. If you have an excused absence, other arrangements must be made to turn in your assignment. Late assignments will be accepted, but for each day it is late, your grade will drop one full letter.

**University Letter Grades and Decimal Equivalents:**

A	4	C	2
A-	3.67	C-	2.67
B+	3.33	D+	2.33
B	3	D	2
B-	2.67	D-	.67
C+	2.33	F	0

Your final grade is broken into four parts that make up your total grade:

Final Exam	(worth 25%)
Pop Quizzes	(worth 10%)
Mid-Term Paper	(worth 25%)
Reading Summaries	(worth 10%)
Questions for Guest Speakers	(worth 10%)
Class Participation	(worth 20%)

As an example, if a student receives a B- for the Final Exam, an A- for Pop Quizzes, an A for the Mid-Term Paper, a C+ for Reading Summaries, an A for Questions for Guest Speakers and a B for Classroom Participation, this is how the overall score would be tabulated:

Item	Grade	Points		Percentage	Total Score
Final Exam	B-	2.67	x	.25	.6675
Pop Quizzes	A-	3.67	x	.10	.367
Mid Term Paper	A	4	x	.25	1.00
Reading Summaries	C+	2.33	x	.10	.233
Questions for Guest Speakers	A	4		.10	.400
Class Participation	B	3		.20	.600
<b>TOTAL</b>					<b>3.2675</b>

The student’s final grade is a B+

**Midterm Paper:** This paper gives you the opportunity to show your understanding of the industry argument “what is more important: art or commerce?” as it pertains to the entertainment industry. Additional information about the paper will be provided in class on **Monday, October 3<sup>rd</sup>**.

**Final Exam:** The exam gives you the opportunity to show your understanding of the various concepts and keywords learned during the semester. It will cover all assigned readings, speakers, and material covered in class discussion. It will include multiple choice, matching, identification, and short answer/essay questions. Additional information about the exam will be provided in class on **Monday, November 21<sup>st</sup>**.

### **Tips to help you succeed in this class:**

- Take detailed notes. This class offers you the distinctive experience of hearing the perspectives of a wide range of industry professionals. Their thoughts will not only be helpful for you in figuring out possible career paths, but also in better understanding varying visions for what “the industry” is and how it works. You will need to draw from their ideas for your midterm paper, and your final exam, so the more extensive your notes, the more you will have to work with moving forward.
- Check Canvas regularly. All assignments, handouts, web links, and announcements will be made available to you on Canvas after they have been provided in class. In addition, you can look up your scores on assignments via the Canvas grade book. When in doubt, check Canvas.
- Read assignment instructions closely. Oftentimes, you can prevent many unnecessary deductions in points by adhering to the guidelines regarding formatting, citations, and assignment scope.
- Remember that any PowerPoints shown are designed to guide discussion and help you structure your notes. Many of the questions on the exam will come from material addressed only during class meetings. However, this does not mean that you will be prepared for the exams simply by copying down the materials provided on slides.
- Think critically about what you read – do NOT just memorize facts and figures. Be sure to take notes from – and think about – what I say, what others say, and what we discuss as a class.
- When assignments are due, expect the unexpected. Assume that one (or perhaps all) of the following will happen to you on exam dates and assignment due dates:
  - Your printer will not print;
  - You will be unable to get access to the Internet;
  - Your computer will crash and all data will be lost;
  - Your car will not run, busses will skip your stop, and all your friends will be out of town.

Please take whatever steps are necessary to prevent these events from affecting the timely turning in of assignments.

#### Services for Students with Disabilities

Upon request, The University of Texas at Austin provides appropriate academic accommodations for qualified students with disabilities. Students with physical or learning disabilities should provide the professor with a letter requesting reasonable academic accommodation, and work directly with the professor to determine what accommodations are needed. This letter can be obtained from Services for Students with Disabilities, located in the Student Services Building. For more information, call 512-471-6259, 512-410-6644 (videophone), or visit their website at <http://www.diversity.utexas.edu/disability/>

#### Religious Holidays

Religious holy days sometimes conflict with class and examination schedules. If you miss an assignment or other project due to the observance of a religious holy day you will be given an opportunity to complete the work missed within a reasonable time after the absence. It is the policy of the University of Texas at Austin that you must notify your instructor at least fourteen days prior to the classes scheduled on dates you will be absent to observe a religious holy day.

#### University of Texas Honor Code

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

#### Scholastic Dishonesty

The University defines academic dishonesty as cheating, plagiarism, unauthorized collaboration, falsifying academic records, and any act designed to avoid participating honestly in the learning process. Scholastic dishonesty also includes, but is not limited to, providing false or misleading information to receive a postponement or an extension on a test, quiz, or other assignment, and submission of essentially the same written assignment for two courses without the prior permission of the instructor. **By accepting this syllabus, you have agreed to these guidelines and must adhere to them.** Scholastic dishonesty damages both the student’s learning experience and readiness for the future demands of a work-career. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. For more information on scholastic dishonesty, please visit the Student Judicial services website at <http://deanofstudents.utexas.edu/sjs>.

#### A Statement About Plagiarism

Plagiarism is “the appropriation of, buying, receiving as a gift, or obtaining by any means material that is attributable in whole or in part to another source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one’s own academic work being offered for credit,” or in plain English, “using someone else’s work in your own academic work without giving proper credit.” Examples of plagiarism include copying a friend’s or classmates work; buying or borrowing papers; cutting and pasting blocks of text without providing documentation of the original source; borrowing images and other media without documentation of the original source; publishing work on the web without permission of the creator; careless paraphrasing; poor documentation of sources; quoting excessively; failure to use your own ideas or words. Should plagiarism be detected in your work, you will immediately earn a failing grade for the course. You may appeal the decision through appropriate university channels.

## COURSE CALENDAR

### WEEK 1 (Aug 22<sup>nd</sup>)

#### **Class #1: Keys to the Kingdom: Networking in Hollywood**

- *Finding Common Ground*
- *Personal Pitch*
- *Attributes That Get You Hired*
- *Career Paths*
- *Where to Look for Work*
- *Map of Relationships*
- *Requests vs. Favors*
- *Resumes*
- *Headshots*
- *Cover Letters*
- *Informational Meetings*

*Assigned Reading: "Sleepless in Hollywood" By Lynda Obst, pgs. 1-33*

*Assigned Reading: "The Big Picture" By Edward Jay Epstein, pgs. 3-84*

### WEEK 2 (Aug 28<sup>th</sup>)

#### **Class #2: Industry Beginnings and Growth**

- Quick History of the Industry (Powerpoint)
- The Creators

*Assigned Reading: "Sleepless in Hollywood" By Lynda Obst, pgs. 34-78*

*Assigned Reading: "The Big Picture" By Edward Jay Epstein, pgs. 85-125*

**\*\* MON SEPTEMBER 5<sup>TH</sup> – LABOR DAY HOLIDAY– UTLA CENTER CLOSED \*\***

**\*\* TUE SEPTEMBER 6<sup>TH</sup> – SCAVENGER HUNT RESULTS DUE \*\***

### WEEK 3 (Sept 6<sup>th</sup>)

#### **Class #3: Understanding Networks, Their Executives, and Producers**

*Guest Speaker – Robert Zotnowski, Producer, former CBS Development Exec*

- *Network Development Structure*
- *Network Current Structure*
- *Network Alternative Structure*

*Assigned Reading: "Sleepless in Hollywood" By Lynda Obst, pgs. 79-107*

### WEEK 4 (Sept 12<sup>th</sup>)

#### **Class #4: Understanding Studios & Defining The Many Producers**

- *Studio Development Structure*
- *Script Submissions / The Odds of Getting a Script Purchased*
- *Internal Competition*
- *Departments at All Studios & Networks*
- *Film Producers vs Television Producers*
- *Line Producers*
- *Other Producers*

*Assigned Reading: "Sleepless in Hollywood" By Lynda Obst, pgs. 108-161*

### WEEK 5 (Sept 19<sup>th</sup>)

#### **Class #5: The Writer, The Writer Agreement, and Pitching**

*Guest Speaker – Dava Savel, TV Writer/Show Runner*

- *What is High Concept?*
- *Loglines*
- *The Art of Pitching*
- *The Timing of Pitching*
- *Creative Executives – What Are They Thinking?*
- *The Indie Writer's Agreement*
- *The Studio Writer's Agreement*

**\*\* FRIDAY SEPTEMBER 23<sup>RD</sup> – UTLA DISNEYLAND WORKSHOPS & FUN!! \*\***

### WEEK 6 (Sept 26<sup>th</sup>)

**\*\* PHIL IN AUSTIN – CLASS FACILITATED BY MAC TORLUCCIO \*\***

**Class #6: Guest Speaker – TBD**

Assigned Reading: “Sleepless in Hollywood” By Lynda Obst, pgs. 162-195

Assigned Reading: “The Big Picture” By Edward Jay Epstein, pgs. 130-174

**WEEK 7 (Oct 3<sup>rd</sup>)**

**Class #7: The Producer, Packaging and Production Financing**

(Mid-Term Paper Assigned)

Guest Speaker – Joe Chianese, Exec VP, Entertainment Partners Solutions

- *The Producer’s Agreement*
- *What is Packaging?*
- *How Has Production Financing Changes?*
- *What are Production Incentives?*

Assigned Reading: “The Big Picture” By Edward Jay Epstein, pgs. 178-218

**\*\* FRI OCTOBER 7<sup>TH</sup> – UTLA BOWLING PARTY – ATTENDANCE ENCOURAGED \*\***

**WEEK 8 (Oct 10<sup>th</sup>)**

**Class #8: The Director**

(Mid-Term Paper Due)

Guest Speaker – TBD

- *What is the Director’s Job?*
- *How Do Producer’s “Manage” Directors?*
- *Factor’s For Selecting a Director*
- *Valuable Information About Directors*
- *Non-Union Directors vs DGA Directors*
- *The Director Meeting / Interview*
- *The Director’s Agreement*

**WEEK 9 (Oct 17<sup>th</sup>)**

**Class #9: Casting Directors, The Actor and The Actor Agreement**

- *What is the Casting Director’s Job?*
- *Attaching Talent*
- *Union Contracts: From Extra to Day Player to Star*
- *The Actor vs The Star: Is Bankability Important?*
- *The Actor’s Agreement*

Assigned Reading: “Sleepless in Hollywood” By Lynda Obst, pgs. 196-239

**WEEK 10 (Oct 24<sup>th</sup>)**

**Class #10: Pre-Production: Budgeting & Scheduling**

- *What is Pre-Production & Why Is It Crucial?*
- *Dissecting a Production Budget*
- *The Budget Projection*
- *14 Key Scheduling Factors*
- *The Breakdown and Film Schedule*
- *Pre-Production Exercise*

Assigned Reading: “The Big Picture” By Edward Jay Epstein, pgs. 219-241

**WEEK 11 (Oct 31<sup>st</sup>)**

**Class #11: Principal Photography**

Guest Speaker – Carl Beyer, Line Producer

- *How Do You Know You’re REALLY Ready for Principal Photography?*
- *Examples of the Production Delays*
- *On-Set Problem Solving*
- *Locations vs. Stages*
- *Knowing Your Crew*
- *A Successful Wrap Out*
- *The Art of Low-Budget Filmmaking*

**WEEK 12 (Nov 7<sup>th</sup>)**

**Class #12: Post-Production**

Assigned Reading: “Sleepless in Hollywood” By Lynda Obst, pgs. 240-263

**WEEK 13 (Nov 14<sup>th</sup>)**

**Class #13: Marketing, Distribution & Foreign Sales**

*Guest Speaker – TBD*

- *The Basics of a Marketing Plan*
  - *During Development*
  - *During Pre-Production*
  - *During Principal Photography*
  - *During Post-Production*
  - *During Tests & Publicity*
  - *The Advertising Department*
  - *Promotional Ideas*
  - *Upon Theatrical Release*
  - *For the DVD Release*
- *The Four Phases of a Production*
- *Five Basic Funding Scenarios*
- *Why Do People Invest in Films?*
- *Key Clauses in a Distribution Agreement*
- *Why Aren't Most Films Profitable?: How Revenue is Divided*

**WEEK 14 (Nov 21<sup>st</sup>)**

**Class #14: Preparing For a Career in Los Angeles**

*(Lunch provided in class)*

- *Where to Look for Work*
- *Temp Work*
- *Where to Live in LA*
- *Independent Contractors and Finances*
- *Open Discussion / Q & A*

**WEEK 15 (Nov 28<sup>th</sup>)**

**Class #15: Final Exam**

**\*\* WEDNESDAY NOVEMBER 30<sup>TH</sup> - GOODBYE PARTY – ATTENDANCE ENCOURAGED \*\***

**\*\* WEDNESDAY DECEMBER 7<sup>TH</sup> – Must Check Out of Oakwood Apts by 12:00pm \*\***

## **SUGGESTED READING LIST**

### **"NEW TO THE BUSINESS" BOOKS**

**BREAKING & ENTERING: Land Your First Job in Film Production**  
April Fitzsimmons, Lone Eagle Publishing Co.

**CREATIVE CAREERS IN HOLLYWOOD**  
Laurie Scheer, Allworth Press

**THE FILMMAKER'S DICTIONARY**  
Ralph S. Singleton, Lone Eagle Publishing Co.

**GET A REEL JOB: Finding Your First Job in the Entertainment Industry in Los Angeles**  
Phil Nemy, Angel's Touch Publishing

**HOLLYWOOD DRIVE: What it Takes to Break in, Hang in & Make it in the Entertainment Industry**  
Eve Honthaner, Focal Press

**THE HOLLYWOOD JOB-HUNTER'S SURVIVAL GUIDE**  
Hugh Taylor, Lone Eagle Publishing

**THE HOLLYWOOD RULES**  
Anonymous, Fade In: Books (a division of Fade In: Magazine)

**HOW TO MAKE IT IN HOLLYWOOD**  
Linda Buzzell, Harper Perennial

**THE INDEPENDENT FILM & VIDEOMAKERS GUIDE**  
Michael Wiese, Michael Wiese Film Productions

**JOB DESCRIPTIONS**  
William E. Hines, ED-Venture Films/Books

**THE MAILROOM: Hollywood History From The Bottom Up**  
David Rensin, Ballantine Books

**REEL POWER**  
Mark Litwak, Silman-James Press

**SURVIVAL JOBS: 154 Ways To Make Money While Pursuing Your Dreams**  
Deborah Jacobson, Broadway Books

**WORKING IN SHOW BUSINESS: Behind-the-Scenes Careers in Theatre, Film and Television**  
Lynne Rogers, Back Stage Books

### **PRODUCTION & CREW BOOKS**

**THE BUDGET BOOK FOR FILM AND TELEVISION**  
Robert J. Koster, Focal Press

**THE COMPLETE FILM PRODUCTION HANDBOOK (Third Edition)**  
Eve Light Honthaner, Focal Press

**DIGITAL FILMMAKING: The Changing Art & Craft of Making Motion Pictures**  
Thomas A. Ohanian & Michael E. Phillips, Focal Press

**THE FILM DIRECTOR'S TEAM**  
Alain Silver & Elizabeth Ward, Silman-James Press

**FILM PRODUCTION MANAGEMENT**  
Bastian Cleve, Focal Press



## FILM SCHEDULING

Ralph S. Singleton, Long Eagle Publishing

**GAFFERS, GRIPS AND BEST BOYS: A Behind-the-Scenes Look At Who Does What in the Making of a Motion Picture**

Eric Taub, St. Martin's Press

## INDEPENDENT FEATURE FILM PRODUCTION

Gregory Goodell, St. Martin's Press

## INDEPENDENT FILMMAKER'S MANUAL (ifp/west)

Nicole Shay LaLoggia & Eden H. Wurmfeld, Focal Press

## THE INDIE PRODUCER'S HANDBOOK: Creative Producing From A to Z

Myrl A. Schreibman, ifilm Publishing

## GUIDE TO POST PRODUCTION FOR TV & FILM (Second Edition)

Barbara Clark & Susan J. Spohr, Focal Press

## **FILM BUSINESS**

### CONTRACTS FOR THE FILM & TV INDUSTRY

Mark Litwak, Silman-James Press

### DEALMAKING IN THE FILM & TV INDUSTRY

Mark Litwak, Silman-James Press

### FILMMAKERS AND FINANCING: Business Plans for Independents

Louise Levison, Focal Press

### PRODUCING, FINANCING & DISTRIBUTING FILM

Paul A. Baumgarten, Donald C. Faber & Mark Fleischer, Limelight Editions

### RISKY BUSINESS: FINANCING & DISTRIBUTING INDEPENDENT FILMS

Mark Litwak, Silman-James Press

## **FOR WRITERS**

### ADVENTURES IN THE SCREEN TRADE

William Goldman, Simon & Schuster

### DIGITAL STORYTELLING: A Creator's Guide to Interactive Entertainment

Carolyn Handler Miller, Focal Press

### HOW TO SELL YOUR IDEA TO HOLLYWOOD

Robert Kosberg with Mim Eichler, Harper Perrenial

### MAKING A GOOD SCRIPT GREAT

Linda Seger, Samuel French Publishing

### OPENING THE DOORS TO HOLLYWOOD: How To Sell Your Idea

Carlos De Abreu and Howard Jay Smith, Custos Morum Publishers

### THE PERFECT PITCH: How to Sell Yourself and Your Movie Idea to Hollywood

Ken Rotcop and James K. Shea, Michael Wiese Productions

### THE SCREENPLAY SELL

Alan Trustman, iUniverse, inc.

### SCREENPLAY: THE FOUNDATIONS OF SCREENWRITING

Syd Field, Dell Publishing

### THE SCREENWRITER'S WORKBOOK

Syd Field, Dell Publishing

## THE WRITER'S JOURNEY

Christopher Vogler, Michael Weise Productions

### **FOR DIRECTORS**

#### MAKING MOVIES

Sidney Lumet, Alfred A. Knopf

#### THE FILM DIRECTOR'S TEAM

Alain Silver & Elizabeth Ward, Silma-James Press

### **FOR PRODUCERS**

#### A POUND OF FLESH

Art Linson, Grove Press

#### PRODUCING FOR TV AND VIDEO: A Real-World Approach

Cathrine Kellison, Focal Press

#### WHAT A PRODUCER DOES: The Art of Moviemaking

Buck Houghton, Silman-James Press

#### WHAT JUST HAPPENED? Bitter Hollywood Tales from the Front Line

Art Linson, Bloomsbury

### **FOR ACTORS**

#### ACTING IS EVERYTHING: An Actor's Guidebook for a Successful Career in Los Angeles

Judy Kerr, September Publishing

#### AN ACTOR'S GUIDE: Your First Year in Hollywood

Michael Saint Nicholas, Allworth Press

#### AUDITION

Michael Shurtleff, Bantam Books

#### CASTING DIRECTOR'S SECRETS: Inside Tips for Successful Auditions

Ginger Howard Friedman, Limelight Editions

#### "EXTRA" WORK FOR BRAIN SURGEONS

Hollywood OS Directory

#### HOW TO AUDITION

Gordon Hunt, Harper Collins

#### THE LOS ANGELES AGENT BOOK

K. Callan, Sweden Press

#### LA FOR FREE (almost)

Susan Johnston, Select Services Films, Inc.

#### YOUR FILM ACTING CAREER

M.K. Lewis & Rosemary R. Lewis, Gorham House Publishing

### **EXPOSES ON HOLLYWOOD**

#### THE DEVIL'S CANDY

Julie Salamon, Houghton Mifflin Company

#### HELLO HE LIED

Linda Obst, Broadway Books

#### INDECENT EXPOSURE

David McClintick, William Morrow & Co.

**REBEL WITHOUT A CREW**

Robert Rodriguez, Plume Books

**SHOOT OUT - Surviving Fame and (Mis)Fortune in Hollywood**

Peter Bart & Peter Guber, G.P. Putnam's Sons

**SLEEPLESS IN HOLLYWOOD: Tales From The New Abnormal In The Movie Business**

Linda Obst, Simon & Schuster

**THEY CAN KILL YOU, BUT THEY CAN'T EAT YOU**

Dawn Steel, Pocket Books

**WANNABE**

Everett Weinberger, St. Martin's Press

**WHEN THE SHOOTING STOPS...THE CUTTING BEGINS**

Ralph Rosenblum and Robert Karen, Hyperion Publishing

**MAGAZINES & RESOURCE GUIDES**

AMERICAN CINEMATOGRAPHER

BILLBOARD

DGA MAGAZINE

ENTERTAINMENT WEEKLY

FILM CREW

FILM MAKER

FILM & VIDEO

HOLLYWOOD CREATIVE DIRECTORIES

THE INDEPENDENT FILM & VIDEO MONTHLY

INTERNATIONAL PHOTOGRAPHER

LOCATION UPDATE

LONE EAGLE BOOKS

MILLIMETER

MOVIE MAKER

ON PRODUCTION (Variety's)

RES (Digital Filmmaking)

Scr(i)pt

**TRADE PAPERS**

HOLLYWOOD REPORTER

5055 Wilshire Blvd., 6th Floor

Los Angeles, CA 90036

(323) 525-2000

VARIETY

5700 Wilshire Blvd., Suite 120

Los Angeles, CA 90036

(323) 857-6600

DEADLINE HOLLYWOOD

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

A daily online news blog

BELOW THE LINE NEWS

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

A monthly "Below-The-Line"  
Publication