

Anthony Friedmann  
Associate Professor  
Mass Communication  
College of Humanities and Social Sciences

### **Degrees Earned**

Ph.D. English & Comparative Literature, Columbia University, 1965  
M.A. English Language & Literature, Harvard University, 1960  
B.A. English Literature, Columbia College, 1958

### **Professional Licensure and Certifications**

Diploma, London School of Film Technique, 1969  
Pratique de Langue Française (Sorbonne), 1966

### **Peer-Review Publications and Artistic Performances/Exhibitions**

#### **Articles**

"Sex, Lies, and Video Tape: Sexual Innuendo in Producing and Presenting Television News" *Studies in Popular Culture*, XVI: 2(May,1994)  
"Anatomy of a Socialist Film Industry," *Cinema and TV Today*, (13 July, 1974).

#### **Books**

*Writing for Visual Media*, 2<sup>nd</sup> ed. (Focal Press, 2006) with interactive CD-ROM

#### **Chapters**

#### **Proceedings**

BEA 2006: Panel Chair: The Writing Behind the Writing for Media; paper, "Meta-Writing: Visual Thinking, Visual Writing within the Script"; BEA 2004: Panel Chair, The Political Economy of Media & the Reporting of the War in Iraq; paper "The Propaganda Model of American Television News;" BEA 2003: "Truth and Sentimentality in Writing for the Screen"; BEA 2002, panel chair: BEA 2001, Panel Chair: What is Interactive Writing and How do You Teach It?, "Does the Designer Write? Does the Writer Design?"; BEA 2000, Panel Chair, Teaching Visual Writing: Creating Content for 21st Century Media, paper: "From Photoplay to Screenplay: the evolution of script formats and the emergence of the scriptwriter in silent film; BEA1999, "How do Production Companies Assign Job Responsibilities to Produce Interactive Multimedia" BEA 1998, "Teaching Scriptwriting with Computer Software"; (BEA convention paper and panel, April 97; Vice-Chair and Panel Chair, BEA Writing Division, 1996-98; "*Show Girls, Exotica, Striptease*: Lapdancing and Female Control of the Sexual Agenda" (conference paper, Popular Culture Association of the South, October, 1996); "A Voucher System for Simulating Time and Money Constraints in Student Productions" (Panel Organizer and Chair, Teaching Teamwork, Budgeting, and Production Skills in Production Courses BEA panel, April 1996); "Connecting Word and Image: an Exercise in Visualization and Scriptwriting" (paper, BEA Panel, April 1995); "The Circle of Confusion: Technical Understanding of Film as Art" (Popular Culture Association of the South, October 1994); "Towards Objective Grading of Student Writing Using Spread-

sheets" (Writing Division, BEA94); "Fact and Fiction in Television Reporting of the Gulf War: Reflections from Ground Zero" (Popular Culture Association of the South, 1992.)

### **Artistic Performances**

Wrote original screenplay, WOMAN FOR WOMAN, National Film Development Fund (1977)

Wrote adaptation of Henry James story, DAISY MILLER (1974); directed two episodes of TV series, FOLLYFOOT, Yorkshire Television (1973)

Wrote RETURN TO WUTHERING HEIGHTS, a sequel to the American International Pictures production adapted from the Brontë novel (1972)

Wrote adaptation of Ionesco play, RHINOCEROS, for Tony Richardson/Woodfall Films (1971)

Wrote & directed BARTLEBY, adapted from Herman Melville, starring Paul Scofield and John McEnery (1970).

### **Artistic Exhibitions**

Wrote & produced IN THE IMAGE OF MAN, a five projector presentation on Indian Sculpture for the Arts Council of Great Britain Festival of India Exhibition at the Hayward Gallery (1982)

Wrote & produced THE STORY OF OFF-SHORE GAS, a twelve projector presentation in the Gas Gallery, the Science Museum, London (1976); researched

Wrote & produced THE ULSTER-AMERICAN STORY, 12 projector presentation for the Ulster-American Exposition, the story of Scots-Irish immigration to the U.S.A. (1975).

## **Research Monographs and Technical Reports**

### **Funded External Grants**

### **Peer-Review Presentations/Posters**

BEA Faculty Interactive Multimedia Competition, Inform / Educate (Fixed Media) Best of the Competition: "Writing for Visual Media";

### **Work or Professional Experiences**

Scriptwriter, Media Productions Department, Saudi Aramco, Dhahran, Saudi Arabia (1989-1991); Writer/Producer/Director, Pantheon Film Productions Ltd. London (1986-1989); Writer/Consultant, Chrome Yellow Films Inc., New York 1983-1985); Writer/Producer, Pantheon Film Productions (1977-1983), London; Writer/Director, Creative Film Makers (1975-77), London; Staff Producer, Films & Television Division, Central Office of Information, London (1974-75). Freelance Writer/Director, London (1970-74).

### **Honors and Awards**

Woodrow Wilson Fellow 1958-1959

BEA Faculty Interactive Multimedia Competition, Inform / Educate (Fixed Media) Best of the Competition: "Writing for Visual Media", 2005

PHOTOCOPYING ON THE SPOT: second prize for best foreign language version, Chambre Nationale des Entreprises de Traduction, Paris (1987)  
HOW PEREGRINE ENTWHISTLE INCREASED HIS CASH FLOW, EXPANDED HIS BUSINESS AND LEARNED TO LOVE FACTORING: best slide presentation, sales and promotion; 3M Company Award for best soundtrack (1979)  
BARTLEBY: Special Jury Prize, San Sebastian Film Festival (1971)  
nominated for Best British Screenplay, Writers' Guild Awards (1971)  
voted in ten best films of 1972 by The Village Voice.

**Other Competencies**

Academy of Television Arts & Sciences, Faculty Seminar, Hollywood, CA, 2001  
Centre for Creative Leadership, Greensboro, NC, Leadership Development Program, 1996

Professional Associations

Writers' Guild; British Academy of Film & Television Arts  
American Association of University Professors  
Broadcast Education Association (Chair, Writing Division 1998-2000).