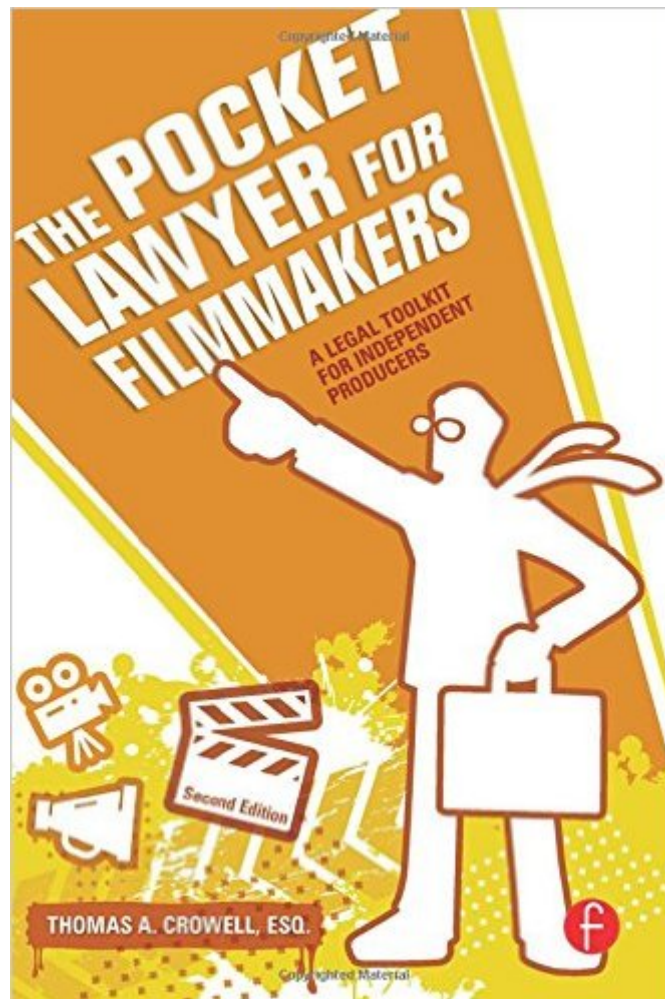


The book was found

The Pocket Lawyer For Filmmakers: A Legal Toolkit For Independent Producers



Synopsis

* How can you use a state's film tax credits to fund your film? SEE PAGE 63. * You have an idea you want to pitch to a production company; how do you safeguard your concept? SEE PAGE 77.Â

* How can you fund your production with product placement? SEE PAGE 157. * How do you get a script to popular Hollywood actors and deal with their agents?Â SEE PAGE 222.Â Â Find quick answers to these and hundreds of other questions in this new edition of The Pocket Lawyer for Filmmakers. This no-nonsense reference provides fast answers in plain English-no law degree required! Arm yourself with the practical advice of author Thomas Crowell, a TV-producer-turned-entertainment-lawyer. This new edition features: * New sections on product placement, film tax credits and production incentive financing, Letters of Intent, and DIY distribution (four-walling, YouTube, Download-to-own, .com, iTunes, and Netflix) * Updated case law * Even more charts and graphics to help you find the information you need even more quickly. This book is the next best thing to having an entertainment attorney on retainer!

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Customer Reviews

Even though I've practiced law for many years outside of the entertainment law area, now that I have moved over into independent film production, I have found the legal issues involved in properly putting together a film to be daunting. If these entertainment law issues are hard for me, as an experienced attorney, I can imagine that they are dramatically more difficult to handle for everyone else. As a result, it is frankly tempting to instead focus on the artistic side of filmmaking so you can skip slogging through the legal quagmire, but you do so at your peril. This is true for a number of

reasons, but most importantly, you are taking a huge risk because distributors won't touch a distribution deal for a film with serious legal problems. Fortunately, I've found that this book takes away much of the pain of learning about the legal issues in film, simply because it is so approachable. After reading this book, I really believe that even non-lawyers can quickly grasp the legal challenges of filmmaking. Best of all, the book skips typical "legalese" and instead offers easy to understand, quick references to the contracts, rights clearance and negotiating issues that everyone should understand. Not only did I like the book, but it really is unique, because there's very little else out there on this subject. It really should be on the desk of every producer. I couldn't recommend it more.

This is a great handbook for anyone in the film or media industry. I have an earlier version of this on my Kindle, there are some additions to this version as opposed to the last one. There is updated information on film tax credit changes, production incentives. The EZ tabs on the outside of the book make it very easy to find information. There are the basics and then more in depth topics that can keep you from having to call your entertainment attorney most of the time. When the cost per hour for some of these guys is between \$200 and \$400 an hour, that is always a plus! Having examples of letters of intent, as well as suggestions on distribution via , NetFlix, YouTube, etc are all covered in this volume. In the digital age, in any sort of entertainment field, you need to know these things. At the particular time that I received my own copy of the book, I needed an updated form of an NDA for an upcoming film project. It had exactly what I needed when I needed it. Keep it on your desk where you can get to it.

This book contains a wealth of information presented in a clear, concise, yet thorough manner. Whether you are a writer, producer, composer, or actor, this book will help you understand the legal issues that are part of the process of filmmaking. You can use it as a quick reference to answer a specific question, or you can read it from the beginning as the author unpacks legal concepts and the step-by-step process of setting up a production company to selling your film. As a bonus the book has appendices that make up a valuable law library of intellectual property, i.e. copyright, trademarks; contract law, labor, and employment law. And if you are a law student or lawyer, this book is better than any entertainment law class you will ever take and at a fraction of the price.

I have been independently studying entertainment law, especially contracts, and find this book to coincide well with what I have been learning. I feel this book will save me a lot of time as I move

forward with making my own films and am so glad I found it! If you are looking for a book of contracts, this is not the book for you; however, if you want help understanding contracts and various legal aspects pertaining to filmmaking, this is the best book I have come across!

This book has allowed me to craft a sound legal structure around my ideas, and my film making has become a true business venture. "Pocket Lawyer" has already saved me from several minor blunders, like not posting a Notice Release when shooting in public, and it will undoubtedly save the day in bigger ways as my projects grow. Where was this book when I was in film school? Valuable legal advice has never come so cheap--well worth the \$21.75.

The Pocket Lawyer for Filmmakers, Second Edition: A Legal Toolkit for Independent ProducersAs any one who has read my reviews will tell you I am really into reading about filmmaking in any form. So when I found out about this book I jumped all over it. You see as much as I am into the filmmaking process there are some things I still wonder about. This book right here just happened to be all about one of those topics, one I never really think about honestly. That of course is the legal side of the process and not just copyrights, I am talking about everything. This book has it all included here including of course copyrights and such from scripts films and ideas. In fact that last one is really interesting since it tells you how you can protect your ideas and concepts when pitching them to people. It even tells you how to get the state to fund your film, yes you read that right. Also included are ways to get other people including agents, executives, actors, and other filmmakers to look at your stuff. Still the best thing about this book is how easy it is to read and for such tough subject matter that is really important. The added things like the charts and stuff as well as the Q&A portion make it even easier. Of course I am saying nothing new here as other reviews have mentioned all these things and more already. Still I must say that if you are into filmmaking then you must own this for all legal and business issues. This is a highly informative book that I find to be very easy to read and very interesting. I do highly recommend this book even if you are not into filmmaking this is still a great read. I learned all kinds of new things here. So go out and pick this up now producers as it will be invaluable to you, order it now.

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