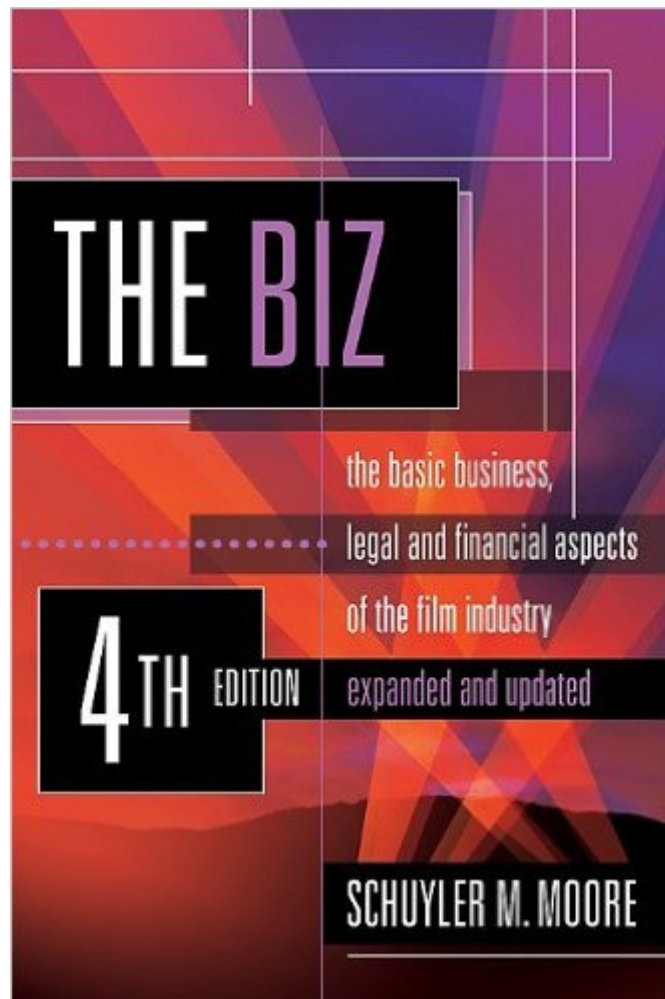


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# The Biz: The Basic Business, Legal And Financial Aspects Of The Film Industry, 4th Ed.



## Synopsis

Today's film industry is a legal and financial obstacle course that all independent filmmakers must learn to master. The most comprehensive guide to negotiating that obstacle course is *The Biz*, a highly accessible overview of the industry's important business, legal and financial aspect. Filled with industry-savvy advice, it clearly explains: The 4th Edition comprehensively updates all chapters. Raising financing Business structuring Securities laws Budgeting essentials Dealing with the guilds Loans Completion guarantees The legal and financial ramifications of distribution deals Calculating net profits Film-industry accounting practices and contingent payments Copyright, publicity, and trademark laws Screen credits Talent demands Litigation problems Bankruptcy Taxation of film companies The Internet distribution of film . . . and much more. *The Biz* also includes a dozen useful sample forms and agreements. Schuyler M. Moore is a partner in the corporate entertainment department of the Los Angeles office of the national law firm Stroock & Stroock & Lavan, LLP. Mr. Moore has been practicing law in the entertainment industry since 1981, and he represents a broad spectrum of entertainment industry clients, including producers, sales agents, foreign distributors, and financiers. He is the author of *Taxation of the Entertainment Industry* and *What They Don't Teach in Law School*. He is an adjunct professor of both the UCLA Law School, teaching Motion Picture Financing and the UCLA Anderson School of Management, teaching Entertainment Law. The Hollywood Reporter consistently lists Moore as one of the top 100 entertainment lawyers.

## Book Information

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## Customer Reviews

Mr. Moore teaches at UCLA, and his course is extraordinarily well attended. His book is considered a must-have for lawyers working in Entertainment, and although the focus is law, I think it would be a handy reference for anyone new to the creative side of Entertainment, especially those seeking to protect themselves and their interests when making deals and such.

I was afraid when I picked up The Biz that it was going to be a dry read-- legal aspects of any business are not known for being a scintillating read. However, I am happy to report that it was not only a quick and interesting read, it was a genuinely funny one. Moore had me laughing out loud on several occasions. Even granted that this is not a book you read for the humor, it is refreshing to see a reference book so well written. My only quarrel was that I would have liked to see a bibliography included with the book in case I wanted to go in depth into any of the areas covered.

Boring as heck, but all the necessary ins and outs of the legal and financial aspects of making a film. Recommended for any filmmaker whether a producer, director, or actor. Learn what you need in your contracts and how to make things go slightly more in your favor in a world full of creative accounting practices.

It's got a lot of lawyer speak but not a lot of advice or specific case studies. I was hoping to read it and have some ideas how to structurally set up my film's financial setup but I'm not any closer to doing that. This book does a REAL good job of scaring away investors in films and pretty much says that if you're an investor, don't bother because every contract is set up so that the director and producer will always make money and there will never be any for the investors.

One thing about Professor Moore: the man rides motorcycles and has more energy than a 6-year old. He's not the average UCLA professor. Thus, you should be aware that the book reflects it's writer's personality. The book is not only informative, but a pretty fun read as well. Friends from other law schools tell me how dry and dull their entertainment law texts are - a fact which absolutely boggles my mind. The Biz is concisely written, and filled with lively examples

Okay, putting things in context this book met my expectations. However, it is a companion guide meant to be read in tandem with an attorney present or consultant who has given you something specific to ponder or review unless you have extensive background reading entertainment contracts.

I knew this book was the one I should read when I noticed that it was on the desk of my attorney! I feel that while I still need the assistance of a professional, I know the questions to ask. Thank You Mr. Moore, you wrote an excellent and very helpful book.

This is not a feel good book for the filmmaker. It is a straight talking definitive guide on the subject matter. The best of its kind I've ever read.

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