

## Robert Kosberg Productions & Nash Entertainment

<b>Name</b>	
<b>Title</b>	
<b>Phone</b>	
<b>Fax</b>	
<b>E-Mail</b>	
<b>What is the best way to contact you?</b>	
<b>Partial Credit List</b>	
<b>GENERAL INFORMATION</b> (Please enter any information about your company which might be helpful to participant and other executives (ie your bio, company profile, etc.)	
<p>Re features: We are in constant pursuit of new high concept ideas that we can develop into commercially strong stories and, using our wide contact base, we package and sell to studios and independent companies alike.</p> <p>Re reality TV: We are open to original concepts we can develop and sell to our various contacts.</p>	
<b>INTERESTS</b>	
<b>What has your company produced? For what studios or networks?</b>	<p>Under the banner Robert Kosberg Productions &amp; Nash Entertainment, we have numerous projects set up at studios and an in development with various production partners such as THE HARDY MEN at Fox with Tom Cruise &amp; Ben Stiller attached to star and Shawn Levy attached to direct, an untitled action comedy at Fox 2000 with Katherine Heigl attached to star, and MY ONE AND ONLY starring Renee Zellweger begins production next month. Previous projects include 12 MONKEYS and COMMANDO.</p> <p>Nash Entertainment's current television projects include the truTV series "<u>Most Shocking</u>" and "<u>Most Daring</u>," "<u>World's Most Amazing Videos</u>" for Spike TV, and "<u>Amazing Sports Stories</u>" for Fox Sports Net. Nash also has several high concept TV movies in development at various networks. Previous Nash reality hits include "<u>For Love or Money</u>," "<u>Who Wants To Marry My Dad?</u>" "<u>Meet My Folks</u>" and "<u>Outback Jack</u>."</p>
<b>What do you want to do in the future? What are you looking for?</b>	High concepts as well as rights to high profile true stories. All genres welcome.
<b>Film, TV, or both?</b>	Film primarily, but we also deal in TV movies as well as reality TV.
<b>In terms of material, is there anything that you are specifically looking for right now?</b>	High concept, commercially driven ideas as well as rights to high profile true stories. All genres welcome.
<b>Do you consider new writers?</b>	Yes.
<b>What makes the ideal writer for your company?</b>	Someone who knows how to pitch their screenplay in the form of a high concept logline. If the high concept interests us, we will ask to read their script. Please know that we also buy high concept ideas from people who don't have scripts, outlines, or treatments. These materials are not necessary if we like the high concept itself.
<b>Are you looking for interns? What would they be doing? Is there any compensation, financial or otherwise?</b>	Always looking for interns, but they must be enrolled in a university due to legal issues within our HR dept. No, there is no compensation, but students find it to be a very eye-opening experience to learn about how deals get made and how to package a concept to studios, production partners, financiers, managers, agents, talent, etc.
<b>What are your goals for the pitchfest?</b>	To hear as many pitches as possible! Also to have a chance to meet with other companies in the business.

<b>Does a writer have to have an agent for you to consider them?</b>	Absolutely not.
<b>How do you finance your pictures? Studio or Independent? Budget range?</b>	We sell our projects to a wide range of contacts, i.e. studios, production partners, and financiers. Because of our wide contact base, we are open to all budgets.
<b>Do you manage writers?</b>	No.
<b>What advice do you have for the writers who meet with you?</b>	Know the high concept behind your story and be able to pitch it in 2 sentences. The details to the story comes second to the high concept because movies are sold to audiences via posters and in 90 second trailers. Once you have a solid high concept, the strength of the story will become evident. (You wouldn't build a multi-million dollar house on a swamp, would you?) Also, screenplays are not books. Screenplays are about action, not talking heads or lengthy setting descriptions. Keep the action of the story moving by providing high stakes and consistent conflict.
<b>What are your goals for the pitchfest?</b>	To hear as many pitches as possible! To also have a chance to meet with other companies in the business.
<b>Does a writer have to be produced for you to consider them?</b>	No, absolutely not.
<b>Do you read requested scripts, or do you have someone read for you? What is your process?</b>	Yes, we will request scripts, treatments, and/or outlines if the high concept appeals to us first. Sometimes I read the script, sometimes the producer I work with, Bob Kosberg, reads the script, sometimes I have an assistant read the script. Whoever has the time!
<b>Is there any advice you would like to offer the writers who are pitching you? Any advice for writers trying to break in?</b>	Be able to pitch your screenplay as a logline – a 1- 2 sentence pitch. If the high concept is intriguing, I'll ask to hear more.
<b>Is there anything else you would like to add? About yourself? Your position? Your company, or the industry?</b>	We love new ideas!