



Presented by Twilight Pictures Inc.

MAX FREEDMAN MANAGEMENT

GENERAL INFORMATION	
What is your percentage?	10% mostly; some 20%
How much promotion do you do for your clients? How much do you expect them to do?	It is a shared experience. The client actually can help his/her own cause by doing legwork at the rep's direction. A writer should never – absolutely never – pass up an opportunity to sell his/her own work!
Do you have any events or parties for your clients where they can network amongst one another?	Once in a while.
In terms of material, is there anything that you are specifically looking for right now?	Always and for ever we are looking for great material regardless of subject matter or style.
Do you consider new writers?	Yes
What makes the ideal writer for your company?	One that is prepared for the rigors of the entertainment business, and particularly the business aspects of it. It is most often a hard road.
Are you looking for interns? What would they be doing? Is there any compensation, financial or otherwise?	MFM has had a number of short intern arrangements without pay. Primary responsibility is to thoroughly review queries, follow up with the promising ones, then set interviews with management and potential new clients.
What are your goals for the pitchfest?	Find writers with great material
How many writers do you represent?	5 very actively; 10 others occasionally
How many agents/managers work at your agency?	We are a management company. There is one manager.
Do you manage as well? What do you consider the biggest differences between a manager and an agent?	The differences between agents and managers are significant and should be the subject of a pitchfest workshop. Too many writers do not understand the differences. MFM was originally a licensed talent agency, so based on our experience with both, we recommend unproduced writers start with a manager.
How do you work with the writers you represent?	It is a dynamic interactive process.
Does a writer have to be produced for you to consider them?	No
Do you represent film or television writers, or both?	Both

What Canadian and/or American television series or films have you negotiated writer's contracts for?	One TV documentary to date.
How long are the terms of signing on with you?	3 years is standard. Range is 1-to-3.
Is it worthwhile for new writers to have an agent? Why?	No. Agents are usually not actively engaged in the career of a writer until the writer is already produced.
Is it worthwhile for new writers to be members of the WGA / WGC?	Yes once they are established.
Please tell how a writer can help you to represent them the best.	Concentrate on the single very best script, and bring suggestions for whom to contact about it, run some legwork as needed, and, above all be patient.
What do you look for in the writers you choose to represent? What should they look for when trying to choose an agent?	It is show business. No show, no business. No business, no show. The writers we sign must have an awareness of this dynamic. The work for the writer does not end when (s)he is signed by a rep. They must actively help with the marketing of their work. When looking for a rep they should look for one who is honest about how things work.
Do you read requested scripts, or do you have someone read for you? What is the process at your agency?	I do all of my own reading.
Do you only represent screenwriters, or do you also represent book authors, etc?	Only screenwriters
Do you represent any other talent besides writers? (ie Directors)	Screenwriters, Filmmakers, and Directors. [We also have a script consulting service on a fee basis.]
Is there any advice you would like to offer the writers who are pitching you?	The weakest area for most writers is storytelling. We are all storytellers. When pitching, tell your story as completely as possible from fade in to fade out in one minute, so there are four minutes to talk about it and other matters. Try to stay relaxed and just tell the story.
What advice do you have for writers trying to break in?	Save your passion projects for after you've been established. Write something that fits with current movies you can see in theatres this week. Whether drama, comedy, horror or otherwise, write from the heart with an open direct pipeline to your wallet.
Is there anything else you would like to add? About yourself? Your position? Your company, or the industry?	This is a business with tremendous power in society. Oddly enough, a writer does not achieve artistic success without customers paying to see their work. It is a wonderful business with thousands of hardworking wonderful people in it. The great scripts seem to always get to where they need to go. One never knows, however, how long that will take.



For more information call 1-877-255-2528 or visit www.PitchFest.com