

Marilyn Atlas Management

Name	
Title	
Phone	
Fax	
E-Mail	
What is the best way to contact you?	
Partial Credit List	
GENERAL INFORMATION (Please enter any information about your company which might be helpful to participant and other executives (ie your website, personal bio, company profile, etc.)	
Sold the western MOW "Bitterroot" to Hallmark. Sold the "Ivy League Posse" pilot to ABC Family.	
INTERESTS	
What has your company produced? For what studios or networks?	"Real Women Have Curves" for HBO
What do you want to do in the future? What are you looking for?	Ideally: To shepherd scripts with a global outlook not only with an eye to the greater commercial aspects than that offered by domestic box office, but so as to realign the center of gravity toward a more equable non-American storytelling POV. Realistically: To sell a non-traditional investigative TV procedural.
Film, TV, or both?	Both
In terms of material, is there anything that you are specifically looking for right now?	Specifically NOT interested in horror or sci-fi.
Do you consider new writers?	Yes; but "new" means 4 completed scripts, contest wins and industry referrals
What makes the ideal writer for your company?	Someone prolific, with a grounded business sense; someone who appreciates mainstream tropes, but adds a dash of eccentricity.
Are you looking for interns? What would they be doing? Is there any compensation, financial or otherwise?	Yes – non-paid. Duties include script coverage, calling casting directors/producers regarding auditions/meetings, setting up lunches, scheduling travel.
What are your goals for the pitchfest?	To find someone on the cusp of successfully entering the business with a pleasant, sociable demeanor and a slow-burning passion for storytelling...
Does a writer have to have an agent for you to consider them?	No. But it helps.
How do you finance your pictures? Studio or Independent? Budget range?	Indie. 5-7 million.
Do you manage writers?	Yes.
Does a writer have to be produced for you to consider them?	No.

<p>Do you read requested scripts, or do you have someone read for you? What is your process?</p>	<p>I read half of requested scripts. Interns read material under consideration for our actors, query letters and remaining scripts.</p>
<p>Is there any advice you would like to offer the writers who are pitching you? Any advice for writers trying to break in?</p>	<p>Do not overcompensate for an unthought-out story with grating enthusiasm. If your story beats bleed into each successive scene, then you probably have a completed screenplay and are able to pitch a coherent story. If you've randomly attached scenes to add color, differentiate the pace, provide textural environmental description or cynically meet 4-quadrant specs without adhering to the necessity of the story, then you and your pitch will be jumping all over the place.</p>
<p>Is there anything else you would like to add? About yourself? Your position? Your company, or the industry?</p>	<p>You must be able to rationally convince someone that your story's perspective is valid, appealing and unduly overlooked. Hard-luck stories with political overtones are not entertainment. Entertain first, then educate. Please.</p>