



**J.A. Fairchild Media**

<b>Name</b>	
<b>Title</b>	
<b>Phone</b>	
<b>E-Mail</b>	
<b>What is the best way to contact you?</b>	phone
<b>GENERAL INFORMATION</b>	
<b>What is your percentage?</b>	15% up to 20 million; over 20 million flexible
<b>How much promotion do you do for your clients? How much do you expect them to do?</b>	I do a little promotion for my literary clients, I expect the writers to do some networking.
<b>In terms of material, is there anything that you are specifically looking for right now?</b>	Family & Action
<b>Are you looking for interns? What would they be doing? Is there any compensation, financial or otherwise?</b>	Intern on a case-by-case basis, just a letter of reference after completing the task.
<b>What do you look for in the writers you choose to represent? What should they look for when trying to choose an agent?</b>	I look for writers that are aware of the re-writes
<b>How many writers do you represent?</b>	Two, one male-David W. Cooper, and one female-Pat Branch. Both have placed in screenplay competitions.
<b>What do you consider the biggest differences between a manager and an agent?</b>	Manager's are hands on and they cannot get the writer work, they can refer writer's and the agent has to negotiate the deal. Also, agent's seem to do more when the writer seals a big deal. Otherwise, I feel it is productive to have a manager to be able to pave your career.
<b>Does a writer have to be produced for you to consider them?</b>	No.
<b>Do you represent film or television writers, or both?</b>	Both.
<b>Do you only represent screenwriters, or do you also represent book authors, etc?</b>	Screenwriters. I am hoping to have the writer's be more involved with the production process, i.e. development and packaging.
<b>Is it worthwhile for new writers to have an agent? Why?</b>	Sometimes.
<b>Do you represent any other talent besides writers? (Directors, Actors, etc.)</b>	Not at this time.
<b>How long are the terms of signing on with you?</b>	My writer that is located here is for a two-year term, my Canadian writer if for six months. We negotiate and come to an Agreement.
<b>Do you read or do you have someone read for you? What is the process at your agency?</b>	I read. I do recommend the writer to find their own coverage, it is beneficial for a story analyst to provide input to the writers work.



<b>Is there any advice you would like to offer the writers who are pitching you? Or advice for any new writers trying to break in?</b>	Definitely know the genre, make it short and sweet. If they have a suggestion on the talent, be realistic. For new writer's I highly recommend that they keep practicing in front of the mirror, be relaxed, be comfortable and never talk a lot.
<b>Is there anything else you would like to add? About yourself? Your position? Your company, or the industry?</b>	In the last three years I have seen the Industry change completely. There are less indie films and the blockbuster films are more frequent. Juno was a great little film. I see that the money resources are few and far between. I want quality and I want more family friendly films.