



The Jon Klane Company

Name	
Title	
Phone	
Fax	
E-Mail	
Website	
What is the best way to contact you?	email
Partial Credit List	Falling Down, Ransom, Grilled, Saving Silverman, Fool's Gold, Karroll's Christmas, The Sandlot, Volcano, Menace II Society
GENERAL INFORMATION	
What is your percentage?	10%
How much promotion do you do for your clients? How much do you expect them to do?	I have always tried to do what's required to build awareness and make the sale and then use the sale to build a career.
In terms of material, is there anything that you are specifically looking for right now?	Always in the mood to find a really funny comedy. An original voice, regardless of genre, usually gets my attention.
Are you looking for interns? What would they be doing? Is there any compensation, financial or otherwise?	Not at the moment.
What do you look for in the writers you choose to represent? What should they look for when trying to choose an agent?	I look for writers that are smart enough to know what is worth writing, talented enough to rise above the crowd and skilled enough to deliver the goods. And it certainly doesn't hurt if they're fun to hang out with. Look for someone with enthusiasm, access and a good reputation to represent you.
How many writers do you represent?	Less than a dozen
What do you consider the biggest differences between a manager and an agent?	I've done both. A manager invests the time to develop original material and provides advice and perspective in relation to career architecture. An agent is on the phone all day trying to find you your next job. Ideally, they work together to turn you into a sought after brand and then market you successfully.
Does a writer have to be produced for you to consider them?	No.
Do you represent film or television writers, or both?	Primarily film, but will consider television writers with pro experience.
Do you only represent screenwriters, or do you also represent book authors, etc?	Only screenwriters.
Is it worthwhile for new writers to have an agent? Why?	Having people with access on your team is never a bad thing, no matter what it says on their business card.
Do you represent any other talent besides writers? (Directors, Actors, etc.)	Yes, I have represented directors and actors who are also writers. Usually, it has to start with the writing for me.



<p>How long are the terms of signing on with you?</p>	<p>One year</p>
<p>Do you read or do you have someone read for you? What is the process at your agency?</p>	<p>I read.</p>
<p>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?</p>	<p>Many writers in Hollywood have found themselves a dispensable commodity, but there have been notable exceptions. When seeking to connect intellectually with a creative professional, be confident, but balance that confidence with humility and curiosity. You most likely have much to teach each other. Devote adequate time and energy to the development of your craft so as to allow the uniqueness of your voice to shine through. Remember that the person you're pitching to has probably heard some version of your idea before, but nobody sees the world exactly the way you do, and in this there is great potential value. Try to demonstrate the unique value you bring to an idea. If you succeed in doing so, you may just make yourself indispensable.</p>
<p>Is there anything else you would like to add? About yourself? Your position? Your company, or the industry?</p>	<p>Started career in the CAA mailroom in 1985. Founded The Jon Klane Agency, a successful boutique motion picture literary agency located in Beverly Hills in 1989. Founded The Jon Klane Company, a management/production company located in Malibu in 2004. Executive produced KARROLL'S CHRISTMAS for A&E in 2004. Produced GRILLED, starring Kevin James and Ray Romano for New Line in 2006. Produced FOOL'S GOLD, starring Matthew McConaughey and Kate Hudson for Warner Bros in 2008.</p>