

# THE PRODUCER'S PERSPECTIVE

A BROADWAY PRODUCER'S OPINION ON EVERYTHING BROADWAY AND BEYOND



Happy Monday, PRO!

I got a couple of emails from a few of you recently, asking how an emerging writer gets an agent. So I thought I'd address it in this week's Tip of the Week!

So how do you get an agent?

The answer to this burning question is the same answer I used to get when I was an actor asking the same question.

"You'll get an agent when you're ready for an agent."

In other words, the moment your work has elevated to a level where you are ready for the next "stage" of your career, you'll find that an agent is banging on your door begging to represent you.

For example, a recent Pro Lead Producer got his show to Off Broadway . . . and all of a sudden licensing requests for productions all over the country started coming in. Just when this client of mine was wondering how he was going to manage it all, one of the agents that this Producer had been courting called wanting to rep the show.

So, you can't obsess about getting an agent. Because without great work to sell, an agent isn't worth \$@#%.

But that doesn't mean you shouldn't be thinking ahead. One of the reasons the client I just talked about got an agent was because they knew the agent beforehand, *and the agent knew him*. The BIGGEST mistake writers make is that they only think about marketing to an agent when they have an imminent reading or production. They send out invites expecting agents to just show up. And then they wonder why they don't.

The fact is, by then, it's too late.

Getting an agent to see a reading or a festival show or any production requires multiple impressions, not just one email or query letter.

So if you want an agent a year from now? You have to start marketing to them now.

How?

Send materials, get thee to opening nights of shows (all the big agents are there), enter contests, go to galas for the big non profits, etc. Be known. Network. Or as my dad used to say, "Show face!"

Get the agents to know who you are now, so when you do have something to invite them to, they are much more likely to come.

If you're interested in learning more about what agents do directly from a top literary agent, and get a chance to pitch your stuff to that agent privately, you should attend one of our upcoming Meet An Agent workshops.

We started these workshops last year, and they were such a hit, we've invited back our favorite agents to do it again this spring.

During the workshops you'll learn . . .

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- The best way to get an agent's attention.
- What an agent actually does and how you can help them get you more work.
- Should you sign with a big agency or a small agency if you're just starting out?
- What materials should you send to an agent? Full script? Treatment? And e-version or hard copy?
- And more . . .

In addition to an open Q&A, each of the only 10 participants will also get ten minutes of one-on-one time with the agent to introduce themselves and pitch their projects.

Here's the schedule for the upcoming workshops:

- Tuesday, March 7th at 7 PM: Ally Shuster (CAA)
- Tuesday, April 11th at 7 PM: Beth Bickers (APA)
- Wednesday, May 3rd at 7 PM: Jonathan Lomma (WME)

I'm proud to say that these are the only workshops of their type, and because you're a PRO member, you're getting the first offer to get in before anyone else.

The seminars are \$197, but because you're a PRO member, we're offering them to you for \$100 off or \$97.

Additionally, this offer is exclusive to PROs for five days. So if you're interested, sign up now. There are only 10 spots per session. And all of the previous workshops sold out. I have no doubt these will too.

To register for any of the sessions, [click here](#). Use code **agent97** to get your PRO discount.

You'll love meeting these agents. They are some of the best at embracing emerging talent and helping them navigate the dark and stormy waters of this industry.

Have a terrific week. And remember . . . you're a Pro.

Go get 'em!

Best,

Ken