



SCRIPT READER PRO

MARKETING MENTORSHIP INITIAL ASSESSMENT

TITLE	XXXXXX	GENRE	Thriller
WRITER(S)	XXXXXX	CIRCA	Present
SUBMITTED BY	XXXXXX	LOCATION	D.C.
FORM / PAGES	Pilot / 59	BUDGET	Mid
DATE	XXXXXX	ANALYST	XXXXXX

LOGLINE

Removed for writer confidentiality.

COMMENTS

First of all, XXXXXX, thank you for submitting your pilot to us for an initial assessment. What you have here is a highly stylized crime drama and thriller that takes us into the life of this troubled doctor. The pilot itself is well written, has a wonderful concept and gives us a television show that pulls us in and keeps us interested and is very intriguing overall. The characters come to life in exciting ways, and there are some very dark moments happening, but they are written in ways that don't sensationalize behaviors, and in the end it leaves us wanting more. The result is a TV pilot that I think it's a quite strong one and it's definitely worth beginning the marketing process on.

The pilot definitely sets up the idea of where your show can go. And then you add in that extra twist of who Sinclair, what she has gone through, what she has lived through, what she has been tortured and abused with, and it makes it incredibly interesting. That little tag at the end with Paige and the sexual escapades and the dark nature of who Sinclair really is at heart creates a lot of interest. The tag at the end to show this little boy in the box lets us know that there is more to come, and it puts it together quite nicely.

As far as the marketing aspect of the mentorship, I think there are things that we can concentrate on to make sure that you more deeply understand the business of how television writing works. You have listed here in your submission that you want to work on episodes 3 to 10, and that's not always the best use of time. It tells me that you have a second episode, and that would be the absolute maximum that I would recommend you actually write on this. Unless this is a limited series with nowhere to go with contained characters like something similar to the BBC show *Thirteen*, or the HBO thriller *True Detective*, where things are specifically set out over the course of that single season, then that's one thing. But if you are writing this as a serial series to be picked up, all people really care about is the pilot. If they are so psyched about the pilot that they want more, they will simply ask for the bible to see where you see the show going. They will never ask for more episodes, and if you tell them that you have a full season of episodes, they will not ask to read them. Television works in a very specific way within a system, and showrunners are the people who come on and decide where the show is going to go. Your job as the original writer is to write the strongest pilot possible that makes people feel that it is undeniable that this must be a television show.

I'm not sure about your desire to have a co-writer to come on to your project, as that's not usually something that is done. You've written the pilot yourself, and it is strong. So if you can make it even stronger and have it being an incredible final draft, it's then about putting together a marketing package that creates an entire picture of what it is you bring to the table. That will show off what people should expect from you and how you are a writer with a very specific voice that needs to be heard. It will be about pinpointing the best routes in, how to build your resume, and what else you have to back this project up to show you are not a one-trick pony with one project alone.

If you do decide to go forward with a marketing mentorship program, I look forward to working with you and thank you for trusting us with your work thus far.