



Hit Maker Tour Workbook

Presented by Jeanne and Mark Simon

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or as otherwise indicated

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Congratulations!

We congratulate you on your decision to pitch your TV series at a conference, and to get the training you'll need to exponentially increase your odds of success.

We've been pitching at TV conferences for over seventeen years and we keep going back and taking clients with us because we get results. There is no other way for you to pitch and network with so many high level decision makers and industry insiders than at a conference.

We look forward to working with you as the conferences approach and supporting you at the event.

You've embarked on the ultimate adventure of getting your show on TV. You'll do things you never thought you could or would and we'll be right there cheering you on every step of the way.

To your success!



Mark & Jeanne Simon

Pitch Psychology

Before you make the first phone call or hit SEND on the email to set up a pitch meeting, you must have a winning head game. So many people get psyched out and scared that they practically reject their own show before they've pitched it.

The list below dispels common myths about the pitcher/catcher relationship

PITCH MYTHS BUSTED

- ④ You are not bothering them.
- ④ They need new shows...why not your show?
- ④ They are not superior or more important than you are in any way.
- ④ They are people too who are stressed out, over scheduled and over caffeinated.
- ④ They want your pitch to be GREAT!
- ④ They want to be involved in your show and they want you to listen to them.
- ④ They are smart, curious and creative.
- ④ They, more than anything, want to find the next hot TV show.
- ④ They LOVE TV! (Don't ever state that you don't watch it or call it the boob tube. TV is their passion and their livelihood.)
- ④ They want connection with you and your show.
- ④ They give good notes and bad notes. (You do not have to make every or any changes that they suggest.)
- ④ They want you to thoroughly work out your show and not rely on them to develop it.

Conquer Your Pitch Fears

WHAT'S SO SCARY ABOUT PITCHING?

“I’m not sure I have enough money.”

Any endeavor with the possible huge financial reward that a TV show could have is going to take an investment of money *and* time. You do have a choice though of how much of your precious resources you could spend. Since you’ve purchased our home study kit you obviously value expert advice and you want to get it right the first time without spending money on expensive pilots or other things that you don’t need to sell your show.

Once you have your pitch package together you will have to spend some money on pitching decision makers face-to-face. It doesn’t have to cost a fortune and you don’t have to figure it all out by yourself. Our Hit Makers Tours are designed to make sure that you get every ounce of value from your investment.

“I’m afraid that someone will steal my show.”

Does stealing ever happen? Sure.

Does it happen often? Almost never.

We’ve all heard of theft by a network or production company. It gets a lot of media attention because it’s Hollywood. The chances of someone stealing your show are .000000001% and the up side of pitching it far outweigh the risk of theft.

No matter how unique or original you believe your show to be, the chances are extremely high that a network might have another show similar to yours in their production pipeline. Similar to identical Ideas for TV shows float through the ethers like seeds in the wind and they germinate across the globe. Our job is to make sure that your idea has a fresh twist and that you, your experience, your unique perspective is so woven into your show that no one would want to do it without you.

“I’m not sure if my show is ready or good enough.”

We’ll be the judge of that and let you know if you should pursue trying to pitch your ideas. We are known for our honesty and we have told clients that they shouldn’t move forward or that they need to go back to the drawing board. The majority of our clients do have viable ideas that just require more development.

“I’m afraid that I may be too old.”

Get over it! The only one worried about whether you’re too old or too young is YOU. Passion and a knock out idea trump age any day. Don’t ever have to say “shoulda, coulda, woulda...” and share your idea with the world.

Conquer Your Fears

“I’ve been told execs just want a reason to say ‘No’.”

Actually it’s just the opposite. They want your pitch to be great. You’ve both taken time out your busy days to get have a meeting about your show and they want to love it. Think of it this way, let’s say that you need to hire someone for key position in your company. Someone who could possibly make you a hero. Do you want the prospective candidates to blow it or hit a home run?

Obviously, execs want you to hit a home run and that doesn’t mean that they won’t question you about your experience, or the target demographic or the feasibility of your storylines etc. By the way, it’s a good sign when execs ask questions. It means that they’re interested enough to find out more.

“I don’t have any TV experience.”

Don’t worry about it! If a network likes your show, they will pair you with a show runner to make sure that it’s produced correctly, on time and on budget. Jeanne Simon was one of those producers at Nickelodeon who the network assigned to TV show creators who had no experience.

“There are over 600 networks out there that are hungry for new ideas. This the best time in the history of entertainment to get your show on TV. Don’t let anything hold you back!!”
- Jeanne Simon



Put yourself in the middle of the action and pitch your show at a conference.

Pitch to Decision Makers

KNOW THE SYSTEM TO GET AROUND IT

There is no ONE, fool proof way to get your show on TV. There are several ways that dramatically increase your odds of success and a few things you can do that will kill your chances.

3 D.O.A. Deal Killers

1. Insist that the exec sign an NDA (Non-disclosure agreement)
(We know that your intention is to protect your show. Insistence on the NDA will show that you're naive about how the TV business works and that you don't trust the execs.)
2. State that you just want to sell the idea and have no other involvement in the show.
(It shows that you don't care about it, so the execs won't either.)
3. Declare that you want to retain all or a majority of the ownership no matter what.
(Once again your naiveté will be showing. So let's get this straight...you want the network to fund the production, put it on TV (distribute it), promote it (advertise), develop ancillary products, AND you want to retain ownership. The execs won't even hear your pitch because you are so clueless that they don't want to waste their time.)

Our Guarantee for Success

You will exponentially increase your odds of getting your show on TV if you present it professionally and passionately to a network executive face-to-face.

Pitch to Decision Makers

WHO BUYS TV SHOWS?

People who buy TV shows have many different job titles. The list below is a partial one and it does illustrate that an exec with development, programming, sales or acquisitions in his job title might be a good person for you to pitch.

- ④ Development Producer
- ④ Director of Development
- ④ Director of Program Development
- ④ Director, Programming & Development
- ④ VP Current Programming
- ④ Director or VP of Programming
- ④ Director or VP of Acquisitions
- ④ Syndication Sales Manager
- ④ Sales Manager
- ④ Acquisitions Manager
- ④ Sales Executive
- ④ Commissioning Editor (European title)

TV Conferences: The Places to Pitch TV Execs

GET PAST THE GATEKEEPERS

7 Top Reasons to Go to a TV Pitch Conference

1. Meet execs face-to-face to pitch and sell your show.
2. Meet agents and attorneys.
(We met our current agent at NATPE'S Pitchcon and he's negotiated several deals for us.)
3. Get work as a talent, writer, producer or consultant.
4. Meet other people selling their shows who could help you.
5. Market test your show with execs and perhaps change your show to make it better.
6. Research: Find out what shows networks want, how to pitch and who to pitch, what to say and not to say.
7. Learn about the TV biz: trends, success stories of how shows have been sold, newest terminology, how networks use the internet to pilot shows and much more.

How to Control a Pitch Meeting

“Control” in the sense of making sure that you pitch your show under the most optimal circumstances possible and have a clear understanding of the level of interest in your show and how you should follow up. It certainly doesn’t mean to be obnoxiously pushy or bossy.

Execs take hundreds of pitch meetings in a year and they expect you to understand how the meetings typically work. When you don’t know, it’s a signal that you either don’t know what you’re doing or don’t care. Neither perception of you sets up a favorable pitch environment.

While pitch meetings don’t follow a strict agenda, they do have a certain flow. They typically last about 15-20 minutes and up to an hour or longer if your show sparks real interest. The exceptions are speed pitches that you can sign up for at TV conferences.

PITCH MEETING FLOW

- ④ Brief introductions and handshakes
- ④ Bridge – small talk to allow the exec’s mind to focus on you
- ④ Open with why you developed your show especially if your personal connection is powerful
- ④ Explain what show is about starting with show overview, then characters and/or episode descriptions
- ④ Use your treatment and one sheet to point out illustrations, photos, set designs, character designs, or any other graphics that help you make the show clear and generates interest and excitement
- ④ If you have a reality show and your sizzle reel does a brilliant job of selling the show, ask the execs if you can play it after a brief intro. The same goes for animated shows for which you’ve created an animated short or animatic.
- ④ Answer any questions or comments while remaining flexible and open to suggestions
- ④ Ask – “What do you think?” Don’t be afraid to get “bad” news. By finding out what their objections are you can sometimes find a way around them. (Ask this question earlier in the meeting if the exec’s attention seems to be wandering or she’s having a negative reaction.)
- ④ If you’re told that the show is definitely not for them either thank her for her time and close the meeting or, if you have another show to pitch, ask if you may pitch it now.
- ④ Find out what happens next, how you should follow up and when and get contact info. If you pitch with a partner or two, make it clear who the contact person is on your team.

“What Should I Say in a Pitch?”

Each pitch is different depending on your background and your show. However, there is certain information that you must convey at the beginning of your pitch since execs also wear a programming hat which means their minds frame shows in terms of time slots and demographics. The following is a rough fill-in-the-blank script for how to begin your pitch and give execs the information they want to know first before you get into the details about your show. The script below assumes that you've already introduced yourself and made small talk to get the exec's attention focused on you.

“I'm here to tell you about you about my show called _____. It's a _____ (half hour, one hour) _____ (reality show, game show, sitcom, adult animation etc.) perfect for _____. (Demographic, aka. audience)

It's about _____.

OR

I created this show because _____.”

Example:

“I'm here to tell you about you about my show called Luke and Reece Save the World . It's a half hour animation perfect for tweens 8 to 12 years old. I created this show because when my identical twin boys were three they asked me to tell them stories with my mouth and the show is based on these stories. The characters in the show are also based on the real Luke and Reece and how their different personalities make them the best of friends and the worst of enemies.” (From this point I can segue to the show overview.)

The rest of the pitch should flow like a conversation as if you were telling a friend about a great TV show you watched the night before. Don't memorize it! You should know your show well enough that you can answer questions, remain focused despite interruptions, keep your enthusiasm up no matter what and keep the energy flowing.

You Must Be Able to Answer These Questions in a Pitch

There are certain questions that execs ask about almost every show. You must have well-thought-out answers to these questions.

- ④ How did you come up with this idea?
- ④ What's the demo for your show?
(Or who will watch your show?)
- ④ Where do you think it would fit on our network?
- ④ Do you own the rights to this idea?
- ④ Who else has seen it?
- ④ Do you have an agent?
- ④ Do you have a script?
- ④ Do you have tape?
(“Tape” is the same as sizzle reel, demo, short etc.)
- ④ Do you have something I can take with me? What do you have to leave behind?
- ④ What else do you have?
(They liked your first idea and maybe passed on it, but they like you and they want to know what other shows you have to pitch.)
- ④ Can you fly out to LA next week?
(The answer is always “YES!”)

NOTE:

No budget questions.

No questions about buying the idea without you.

Pitch Terms

ACQUISITION

When a network purchases a single show, such as a documentary, or series of episodes that have already been produced.

AMORTIZED

The average cost per show when spread over an entire season. Ex: A pilot may cost \$750,000, but the amortized cost over 13 episodes may be only \$400,000 per episode.

ANIMATIC

A video storyboard. Usually simple camera moves over still art (although some elements may move in the frame), edited together with audio. It may also be called previs or previsualization.

BARTER

The station does not pay for your program. You get half of the ad time to sell and you keep those revenues.

BIBLE (A.K.A. PRODUCTION BIBLE)

A detailed description of a show containing information on characters, locations, music, stories, script, images, people behind the show and anything else that would communicate the creative vision of the show for writers or contributors.

CASH SALE

A network pays a cash license fee to run your show. This is normally only possible for nationally known properties.

CATCHER

A network or studio person who takes pitches.

DEFICIT FINANCING

When the cost of a show is more than the license fee a network pays for it. Producers make their money after a show goes into syndication and/or plays and is sold in other markets.

DEMO REEL/ SIZZLE REEL

It is a compilation of sample video clips of your work to demonstrate your abilities. Keep it to no more than 3-5 minutes.

DEMOS (DEMOGRAPHICS)

A description of the people who would watch your show broken into categories of age, sex, nationality, income and other factors.

DEVELOPMENT

It is the process of creating a show.

DISTRIBUTOR

A company, like Universal or Paramount, who distributes a film under their company name or under another company owned by them in all media worldwide.

DRAFT

It typically refers to one version of a written script. A script may go through many drafts to get to the final version.

EPISODE DESCRIPTION

Details of one series episode. Can be anywhere from one line to half a page.

EXCLUSIVE

A contractual agreement which gives only one entity at a time control over a project in a specific location for a specific amount of time.

FORMAT SHOW

A concept that can be repurposed for various countries. For instance, *Big Brother* was a European show. It was adjusted and recast for production in the United States. The concept is a format show.

FREELANCE

Freelance, or independent contractors, are part-time or full time employees who are contracted for a specified amount of time on a production. Most production personnel are freelancers.

Pitch Terms

FULL 360 (OR “GETTING THE FULL 360”)

This usually means a management agency or other entity who wants to represent you who will cover all your needs beyond just being a manager. They might also get you publicity, provide legal services or advice, field offers, negotiate, book appearances, etc.

GETTING PAGES

Getting pages or notes on a script typically refers to suggestions or changes that network execs want to see made.

GLOBAL (ON A BUDGET)

Refers to the ability to change numerical information on a budget one time and have it input or change for every other time that information appears in that budget. For instance, the number of episodes may be a global. Input the number of episodes once and every line in the budget (which will be VERY many) which refers to the number of episodes changes automatically.

HOOK

The intriguing part of your show description that makes it stand apart from other shows.

HYPHENATE

This is slang for a person who has many titles on a show. For instance, you may be a writer-director-producer, a multi-hyphenate.

IN-HOUSE

Refers to staffers working for a production company or a term meaning an element of production will be handled by the production company instead of being outsourced to another company.

LEAVE BEHIND

These are written material or videos that one can leave with the executives after a pitch. Leave behinds include one sheets, treatments, pre-taped demos, books or anything else that helps to sell your show.

LICENSING

A term that is short for licensing agreement which outlines the terms of a sale in detail with regard to the amount and schedule of payments, when, where and how long a project can be broadcast. You can license your show to a network only for Saturday nights in Montana for 6 months. Usually it will be for a specific period of time for them to have exclusive use of your content for unlimited viewings.

LOGLINE

A single sentence description of your show, often used in opening pitches, one one-sheets and TV listings.

MINI-TREATMENT

A brief description of a TV show usually between 4-10 pages long.

MOP

Most-Often-Pitched. A term to describe pitches that executives hear over and over.

NEILSON

A company which gathers demographic information about TV viewers.

NON-DISCLOSURE

A contract typically between a show creator and any one with whom the creator is sharing the details of his TV show. It prohibits someone from discussing anything about the show with another party.

NON-EXCLUSIVE

A product can be sold to more than one company at the same time.

ON-DEMAND

Programming available whenever the consumer wants to view it.

Pitch Terms

ONE-SHEET (1-SHEET, SALES SHEET)

Typically an 8.5 x 10 piece of paper which generally features a single image representative of a show, a hook, and contact info. The reverse side of the page often contains character info, episode loglines and brief creator bios.

OUTSOURCING

The act of hiring an outside company to handle an element of production.

PACKAGING

A producer or an agent contractually binds an actor, director, producers and/or writers to work on a show should it get funding. Packaging a show with people whose experience lends credibility and excitement to the project can vastly improve it's chances of getting funded and distributed to a wide audience.

PAD

Extra money hidden in a budget in anticipation of cost overruns.

PITCH

A verbal sales presentation of a film or TV show concept.

PITCH UP

When an executive you pitch to then has to pitch your show to their supervisor. They have to 'pitch it up' the corporate ladder.

PUNCH IT UP

To make a script funnier.

SALES SHEET (1-SHEET)

See One-Sheet

SCALE

The base or minimum pay for actors, writers, or directors as dictated by the most recent union contract.

SHOULDERING

Scheduling a show before or after another show of a similar type or that appeals to the same demographic.

SHOW RUNNER

A producer who oversees every aspect of a production. Usually show runners are experienced writers who have a strong creative connection to a show.

SIZZLE REEL (A.K.A. DEMO REEL)

It is a compilation of sample video clips of your work to demonstrate your abilities. Keep it to no more than 3-5 minutes.

SOCIALIZE

Circulate materials for a TV pitch, such as a treatment, among other executives or co-workers in a department to get some kind of consensus on the material.

SOLICITED

When a network or studio asked to see a show proposal or sample.

SPEC

A script or production written or produced for free to demonstrate your abilities.

SPIKE CLAUSE

Contractual term in an option agreement allowing the creator to continue exploiting their I.P. during term of option. Upon closing of purchase or rights, purchaser will retain approx 25% of existing I.P. in addition to rights purchased. This is because the studios know a series or movie will increase all other I.P. sales, but they are willing to allow creators more ownership of existing content.

STORY SPRINGBOARD

Another name for an episode description which is typically a one or two sentence synopsis of a an episode that is part of a treatment.

Pitch Terms

STORY & TELEPLAY

The concept behind a script and the written script.

STORYBOARD (BOARDS)

A comic strip version of a script before a show is shot. The blueprint of the director's vision which the crew uses as a guide in production.

SUBMISSION RELEASE FORM

A contract which explains to a creator that the person/company reviewing her material may have had, does have or may have in the future a project similar or nearly identical to hers and there is no contractual agreement of purchase between the entities.

SYNDICATION

The act of selling a completed show or episodes to individual stations across the U.S. and/or internationally. It takes sales to 70-80% of the U.S. markets to make money. It is best to hire a well-established company to handle syndicated sales.

SYNDICATOR

A person who clears markets or sells produced shows to various territories worldwide. This person handles the sales, collects the money, negotiates the deal and usually gets 30-50% commission for her services.

SYNOPSIS

A brief description of a show.

TALENT

Actors and actresses.

TREATMENT/ MINI-TREATMENT

A brief description of a TV show usually between 8-10 pages long.

UP-FRONT

Network presentations of upcoming TV shows to ad buyers, usually in May, to earn pre-sales of commercial time for the following Fall.

UNSOLICITED

A show concept that is sent to a network or studio that has not been requested.

50 of the Greatest Pitch Strategies of All Time

1. Don't criticize the shows on the network you're pitching.
2. Dress the part – a suit may work against you.
3. Save the PowerPoint presentation for your day job.
4. Don't pitch your first choice network first.
5. It's okay to say, "I don't know; I'll get back to you."
6. Know who would watch your show and why.
7. Let your excitement show.
8. The networks need you and your show as much as you need them.
9. TV is a visual medium – don't forget the pictures in your treatment.
10. You don't need a pilot for a sitcom pitch.
11. If your show is a "hilarious sitcom," then the treatment should make them laugh.
12. You don't need a pilot for a drama series pitch.
13. Nothing beats a face-to-face pitch.
14. Those who are unprofessional and unprepared don't get back in the door...ever.
15. Don't open a pitch with the rules of a reality show.
16. Good character designs for animations are more than just great art.
17. A well-written script sells a sitcom.
18. The front of a one sheet should tell the story of your show.
19. TV conferences are the best place to meet TV execs face-to-face.
20. Follow up after a pitch is much more than just saying "Thank you."
21. Research the network you plan to pitch and where your show would fit in their schedule.
22. Don't pitch with more than three people on your team.
23. Confidence in yourself inspires confidence in you from the execs.
24. A line-by-line budget is not needed to pitch your show.
25. A sizzle reel should be between 3-5 minutes long.
26. A sizzle reel should tell a story.
27. When two people pitch make it clear to the execs who the point person is for communication after the meeting.
28. Put your contact info on every page of your treatment.
29. Don't pitch all the DVDs, books, and T-shirts that your show will sell before the execs are sold on the show.

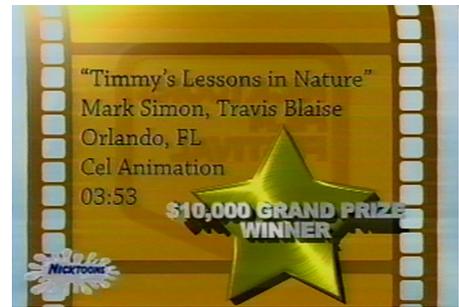
30. Don't say, "My show will be bigger than insert hit show here."
31. A well-written script sells a drama series.
32. TV execs want you to succeed.
33. Don't hesitate to sign the submission release form.
34. No one wants to steal your show.
35. Execs are overworked, stressed out, and distracted – give them a few moments to turn their attention to you.
36. Ask the Million Dollar Question: "So, what do you think of my show?"
37. Make sure you get everyone's business card at a pitch meeting.
38. Arrive at least five minutes early for a pitch meeting.
39. Don't memorize your pitch.
40. If you can't pitch your show in two minutes or less, then you don't know what your show is about.
41. Misuse of common TV industry jargon will label you as an outsider or a newbie.
42. Execs often give valuable feedback. Consider it before you say, "No."
43. Don't say, "There's never been anything like my show on TV." It sounds naïve and it's not true.
44. Explain why you're the perfect person to produce a show like yours.
45. You don't need an agent or an attorney to get a pitch meeting.
46. Watch TV and lots of it – especially those shows that are in the same genre as yours.
47. If you get a "Yes," stop selling.
48. If you get a clear "No" don't try to leave anything behind.
49. Even reality shows are pitched with a story.
50. Smile – TV is fun!



Enter Festivals and Pitch Competitions

BIGGEST PR BANG FOR LITTLE OR NO \$\$

We enter our animated shorts and reality show sizzle reels into festivals and pitch competitions several times a year. There often is no entry fee or it's under \$50.00. Festivals are fantastic opportunities to gain exposure and publicity for your project. Our animated series, *Timmy's Lessons in Nature*, has won many international festivals and we send out press releases whenever we win. When Timmy won the first ever Nicktoons Animation Festival, we got PR where possible buyers get their info about the industry. For example, an article in *Kidscreen Magazine* caught the attention of an exec at Fox Family Channel which led to a contract.



Mark and Jeanne won the first Nicktoons Animation Festival.

Many conferences have main event pitch competitions that are attended by network execs. Jeanne Simon and Doug Stanley (photo lower right) were finalists in a Realscreen Summit pitch competition and were immediately approached by several interested executives after the event.



Mark celebrates with our client, John Bujak, for taking 2nd place in the Pitchcon pitch competition we produced.



Jeanne and Doug Stanley compete in the finals of the Realscreen Summit pitch competition.

Pitch Meeting Worksheets

Elevator pitch:

Pitch to assistants to land meetings:

Comparable Shows Worksheet

Make a list of all the network and cable shows that are like yours. You will want to research this and not just rely on your memory. (Use the Links page for research resources)

Under each show title, list the network it appears on, what studio produces it and how your show is different.

These answers will help you in pitching. Network execs know what's on their network and what their competition is and you should too.

1: Show:

Network:

Studio:

Differences:

2: Show:

Network:

Studio:

Differences:

3: Show:

Network:

Studio:

Differences:

Who to Pitch Worksheet

Always give yourself many options when pitching shows. Don't just go to one network or studio.

Fill out this form with multiple answers where appropriate.

What networks should I approach?

1: _____

2: _____

3: _____

4: _____

5: _____

6: _____

7: _____

8: _____

9: _____

10: _____

What Shows Could My Show Go Before or After?

1: _____

2: _____

3: _____

4: _____

5: _____

Why I Should Be the One to Produce My Show Worksheet

Why and how did I come up with my TV show idea?

What knowledge is needed for producing my show?

What do I have exclusive access to?

What, in my background, makes me the perfect person for this show?

Education:

Work experience:

Production experience:

Hobbies:

Awards:

Volunteer work/civil service:

Life experience:

Other:

I should produce this show because:

First Steps to Pitching: Email Templates, Phone Scripts, & Cover Letter Template

The first step is often the hardest. Many people don't make that first pitch phone call or send that first e-mail because they don't know what to say.

The following templates and samples are designed to empower you to take the plunge. The email templates and phone scripts give you a starting point and show you where to insert information about you and your show.

EMAIL TEMPLATES

EMAIL: SET UP A PITCH MEETING FROM OUT OF TOWN

Name,

I'm a (writer, producer, comedian, entrepreneur, student, - something that briefly identifies you and sets up your qualifications or background expertise for the concept or show you are about to pitch) from (city or country, etc.).

I will be in (city) in about (time: 2 weeks, a month etc) and I'd like to pitch a new TV concept to you while I'm there.

It's a (what type of show, i.e., sitcom, animation, reality show, etc.) aimed at (demographics or show audience) called (Show Title in italics).

I plan to be in (city for (length of time in days), (the dates), to pitch my new show. Do you have any time available during those days to meet with me? Since I am in town for a short time, I can meet with you any time day or night to accommodate your schedule. (This lets them know you're flexible even though you are dictating the days.)

I think that (show title) would be a perfect fit for (network/studio) and I look forward to the opportunity to tell you more about it in person. (Be positive and passionate about your project.)

Thank you in advance for your time and consideration.

*Sincerely,
Your first and last name
Company
Phone Number
E-mail*

EMAIL: SET UP A PITCH MEETING AT A CONFERENCE

Name,

I'm a (writer, producer, comedian, entrepreneur, student, - something that briefly identifies you and sets up your qualifications or background expertise for the concept or show you are about to pitch) from (city or country, etc.).

I have a new (what type of show, i.e., sitcom, animation, reality show, etc.) concept for (demographics or show audience) called (Show Title in italics). I will be at (name of conference) and if you plan to attend, I would like to set up a meeting there to pitch it to you.

I plan to be at (name of conference) from (dates including any days prior to event). I (do or do not have a booth). I can meet you at your booth (if they have one) or at (a popular meeting place or meeting room which all conferences have). I still have time (day and times you have available). Is there a time that works for you?

If you are not going to the conference, could you please give me the contact information for the person from (company name) who will be taking pitches at the conference?

While at the conference, I may be reached at (your mobile number).

I look forward to hearing from you and I know you'll like our latest creation. I think that (show title) would be a perfect fit for (network/studio) and I look forward to the opportunity to tell you more about it in person. (Be positive and passionate about your project.)

Thank you in advance for your time and consideration.

*Sincerely,
Your Name
Company
Phone Number
E-mail*

EMAIL: FOLLOW UP

Name,

Thank you again for letting us share our TV show with you, (name of show). It was great to (meet you or see you again).

(Add a paragraph here if you have any additional information regarding your project: sales figures, new awards, new research, etc. Also, use this follow up to overcome any objections that may have come up in the pitch that you feel need further clarification.)

If you have any questions, please do not hesitate to call. I look forward to hearing your thoughts.

*Sincerely,
Your Name
Company
Phone Number
E-mail*

EMAIL: FOLLOW UP AFTER A CONFERENCE PITCH

Name,

Thank you again for letting us share our TV show with you at (name of the conference). It was great to (meet you or see you again). I hope the rest of the show went well for you.

(Add a paragraph here if you have any additional information regarding your project: sales figures, new awards, new research, etc. Also, use this follow up to overcome any objections that may have come up in the pitch that you feel need further clarification.)

If you have any questions, please do not hesitate to call. I look forward to hearing your thoughts.

*Sincerely,
Your Name
Company
Phone Number
E-mail*

PHONE SCRIPTS

PHONE SCRIPT: SET UP A PITCH FROM OUT OF TOWN

Hello, (name). I don't want to take up much of your time.

My name is (your name) and I'm a (writer, producer, comedian, entrepreneur, student, - something that briefly identifies you and sets up your qualifications or background expertise for the concept or show you are about to pitch) from (city or country, etc.).

I have a new concept for (what type of show) aimed at (demographics) called (Show Title in italics). I would like to set up a meeting to pitch it to you.

(They may ask something about the show, so have a short description ready. It should be your one-liner show description)

I plan to be in (the city of their offices) for (length of time in days), on (the dates), pitching my new show. Do you have any time available during those days to meet with me? I can be at (their offices or studio) anytime day or night during those days. (This lets them know you're flexible even though you are dictating the days)

(If they set up a time to meet): Thank you so much. I look forward to seeing you on (repeat the day and time of the meeting, confirm address, and where to park.) Take care.

(If they do not set up a time to meet): That's fine. I understand. Maybe another time. Thank you for your time. Take care.

PHONE SCRIPT: SET UP A PITCH IN TOWN

Hello, (name). I don't want to take up much of your time.

My name is (your name) and I'm a (writer, producer, comedian, entrepreneur, student, - something that briefly identifies you and sets up your qualifications or background expertise for the concept or show you are about to pitch) from (city or country, etc.).

I have a new concept for (what type of show) aimed at (demographics) called (Show Title in italics). I would like to set up a meeting to pitch it to you.

(They may ask something about the show, so have a short description ready. It should be your one-liner show description)

Do you have any time available during the next couple of weeks to meet with me? I can be at (their offices or studio) anytime day or night during those days.

(If they set up a time to meet): Thank you so much. I look forward to seeing you on (repeat the day of the meeting, confirm address, and where to park). Take care.

(If they do not set up a time to meet): That's fine. I understand. Maybe another time. Thank you for your time. Take care.

PHONE SCRIPT: SET UP A PITCH AT A CONFERENCE

Hello, (name). I don't want to take up much of your time.

My name is (your name) and I'm a (writer, producer, comedian, entrepreneur, student, - something that briefly identifies you and sets up your qualifications or background expertise for the concept or show you are about to pitch) from (city or country, etc.).

I have a new concept for (what type of show) aimed at (demographics) called (Show Title in italics). I would like to set up a meeting to pitch it to you.

I will be at (name of conference) and if you are going, I would like to set up a meeting to pitch it to you.

(They may ask something about the show, so have a short description ready. It should be your one-liner show description)

(If they are not going to the conference or if they are not taking pitches at the conference): Is there someone else I could pitch to at the conference?

OR

Would it be possible to pitch my concept to you at your office at another time? When would you be available?

(If they're going to the conference): I plan to be there from (dates including any days prior to event). I (do or do not have a booth). I can meet you at your booth (if they have one) or at (a popular meeting place or meeting room which all conferences have). I still have time (times you have available). Is there a time that works for you?

(If they set up a time to meet): Thank you so much. (Make sure you know where their booth is or where you will meet). While at the conference, I may be reached at (your mobile number). Is there a number where I will be able to reach you at the show in case something comes up? I look forward to seeing you on (repeat the day of the meeting). Take care.

(If they do not set up a time to meet): That's fine. I understand. Maybe another time. Thank you for your time. Take care.

Actual Sample Pitch Letter

The template shown above is not the only way to approach studios and networks. That's why we've also included this sample of a real pitch letter that was sent around Hollywood.

You will find that letters will vary according to who is sending them, what type of project is being pitched and who is receiving them.

Your letters should be true to who you are. If you are a funny person, feel free to be humorous (unless you're pitching a drama). If you're not funny, don't try to be. Try to put some of the flavor of your show or pitch into your letters. Let a story explain your idea.

Notice in the sample how we also highlight specifics that we bring to the project, like credits and awards. You should specify anything that you have exclusive access to that relates to your show. We also remind him that we've met before.

Notice I also mention the sizzle reel that we were producing. Actually, it was already complete, but I didn't want to give him an excuse to ask for it early. It's important to get that meeting so I lead him to believe that it would only be ready by the conference.

The more you know about the recipient, the better. The contents of your letter should show you understand their company/network. You could compliment something about another project of theirs that you like or you could mention if you went to the same university.

Never rely completely on a letter. Always follow up with a phone call. It will take your call to set an appointment.

Use what feels best for you and your project.



December 12, 2005

Attn: Louis Fournier
Cinar

Re: NATPE appointment

Louis,

I'm pitching an adult animated series called *Suburban Cinderella*. I will be at NATPE this year. I would like to set up a time with you to pitch our series.

My company, A&S Animation, Inc., develops and produces 2D animation. Our award-winning producers have produced for Nickelodeon (*Clarissa Explains It All*, *Weinerville*, etc), Cartoon Network (*Carrot Top's AM Mayhem*), Comedy Central (*Timmy's Lessons In Nature*) and others. Two years ago we pitched another animated TV show to you at NATPE called *The Wubbies*.

Suburban Cinderella is a 30 minute animated series where Cinderella, Prince Charming and their medieval family crash-land in modern day suburbia. Their next door neighbors are Duke and Candy Bunghole, the local swingers.

We are producing a 3 minute sizzle of the series which shows you the look of the show as well as the character relationships. I will have this demo available at the show.

I look forward to hearing from you and meeting with you at NATPE. I can be reached at 407-370-2673 or email at Mark@SellYourTvConceptNow.com.

Sincerely,

Mark Simon
Producer
A&S Animation, Inc.

Research That Could Seal the Deal

Thanks to the internet, you have many ways to research networks and people you plan to pitch your show. Below are some of our favorite and most effective research resources.

AWN.com (Animation World Network)

One of the best sources for up-to-date news and trends for animation.

Conference attendee portions of websites

When you register for a conference you'll gain access to an attendees' only portion where you can search other attendees and send messages to them, create a profile for yourself, search the buyers that will attend and sometimes the types of shows that they want.

Facebook

Research people or join a facebook group for a show that's similar to yours and observe how social media is used to build a fan base and keep viewers engaged.

Google

You can find out information about a person by searching for them under images and just plain, old search.

Hollywood Reporter and Variety

Publications which report on newsworthy events, deals and people in film and TV. Both are available in paper and online versions for a fee.

IMDB and IMDBPro

TV and film industry database which is searchable by names and show/movie titles. The Pro version is a monthly subscription and is more detailed. You can find out what shows an exec worked on, show budgets, cast and crew info and much more.

Kidscreen Magazine

Free magazine about any programming that's for kids.

LinkedIn

Use social media to connect and to find out more about someone you'd like to pitch.

Network websites

They have so much info that they are often our first stop. Networks all have their own websites with a "SHOWS" tab or something similar. With just a few clicks you can see a network's entire schedule, show synopsis, how the shows use online interactivity to engage fans and much more.

Realscreen Magazine

Free magazine about any programming that's considered non-fiction.

TV.com

Database of current and cancelled TV shows. Most entries have a show synopsis, cast list, episode descriptions, number of episodes, network info, and dates that shows aired

Conference Supplies Checklists

TRAVEL CHECKLIST

- Headphones (*noise-reduction for those loud plane rides*)
- Phone & charger & ear-piece
- Mobile phone car charger (*to re-charge while on the road*)
- Tablet and charger
- Directions
- Maps (We use Google maps and print out all of the maps we need before we leave.)
- Cash (*one dollar bills for tipping*)
- USB drive or cloud back up of files you may need
(*ie: PDFs of marketing materials and general business files*)
- Laptop
- Extension cord (*for plugging in laptop in airport or inconvenient places*)
- Collapsible suitcase or bag in case you need to carry more stuff home

Conference Supplies Checklists

CONFERENCE CHECKLIST

- ___ Printed schedule of meetings
- ___ Business card holder for your cards
- ___ Business card organizer (Protect and organize cards)
- ___ Phone numbers and photos of all conference meeting contacts
(Photos on conference websites.)
- ___ Laptop *(Not the best for showing demo reels. NEVER pitch with PowerPoint)*
- ___ Tablet (iPad) or smart phone (Best way to show demo reels.)
- ___ Extension cord *(for plugging in laptop in airport or inconvenient places)*
- ___ Headphones
(2 pair with splitter for presentations in loud conference areas. Those that cover ears are the best.)
- ___ Schedule *(see sample on following pages)*
- ___ Lightweight briefcase
- ___ Rolling briefcase
(Some conferences don't allow them. Helpful if you have to carry many heavy items)
- ___ Extra pens
- ___ Extra business cards *(Take twice as many as you think you need!)*
- ___ Small camera
- ___ Cards and flyers
- ___ Sorry I Missed You postcard *(See sample on following pages)*
- ___ Demo DVDs or thumb drives *(Never give away your last one.)*
- ___ Pocket-sized note booklet and pen
(Write notes after each meeting - see sample on following pages)
- ___ Digital or analog audio recorder (App on smart phones.)
(To take quick meeting notes as you walk the floor. Transfer to notebook each night)
- ___ Extra batteries

Conference Supplies Checklists

SUPPLY LIST FOR CONFERENCE TABLE/BOOTH

(Not recommended for most people pitching at conferences.)

Booths at conferences can be fairly expensive and while it does give you some exposure it also ties you down to one place when your time is better spend going to meetings at various other locations. Before you buy a booth talk to either Jeanne and Mark to find out if you should and how to make the most out of it.

- Banners (large marketing materials if needed)
- Booth set elements – if applicable
- Stuff to hang/fix items with, string, paper clips, tape, clips, pins
- Misc tools: screwdriver, wire cutters, pliers, knife
- Promotional print materials: handouts, posters, business cards
- Monitor(s)
- Camera
- Extension cord
- Power strip – 6 outlet
- Extra AV cables and adaptors
- Tablet/laptop with files to play
- Order forms
- Clipboards
- Batteries
- Large drapes (*Cover table at end of day.*)
- Program flyers
- Business cards desktop holder
- Holders, stands or turnstiles for print materials
- Empty box for extra materials for you to ship home
- Shipping account info
- Pens (with logos make great give-aways)
- Pads of paper
- Order forms
- Free give-aways
- Sample thumb drive/DVDs
- Bowl/container for people to drop business cards into
- Some way to capture names, numbers and e-mails
- Snacks & water
- Poster with special event info and stand
- Ask conference to help promote an event

“What Should I Wear?”

What you wear to pitch meetings defines the brand for you and your show. First and foremost, you a “creative” vs. a “suit.” A creative is a person who comes up with TV show ideas versus a network exec who works in a corporate environment and wears more formal, dressier business apparel. About the only time a TV show creator would wear a suit to a pitch meeting is when she is also the on-air host or talent for the show and that’s the wardrobe she would wear on camera.

Mark Simon, on the lower left, attends several animation conferences each year and he always wears his bright, bold an colorful comic strip or super hero shirts. They have become his trademark.

There are several ways to use costuming or wardrobe to get your brand across:

Walk about characters - If you have a walk-about-character in your show like the one below in the middle , Ord from *Dragon Tales*, and you want to bring the character to a pitch meeting or conference, then you should not be the one in the suit. Hire, bribe or beg some one to wear the suit. It’s just too awkward for the one pitching to have to yank a head off and pitch.

Logos – Show logos work great on jackets and shirts.

Show theming – If you have a sports show you could wear sports themed clothing.

Character costume – Our client, Oly the Pirate, below right, totally carried off a full pirate costume at a conference because he’s an actor and plays a pirate in a live pirate show. He walks and talks like a pirate and even brought a pewter mug to the hotel bar for his beer. Only wear an an-attention-getting outfit like this if you totally commit to plalying the part. He did generate a lot of buzz!

Host or on-air talent wardrobe – If you are the host of your show or you plan on bringing an on-air talent to a pitch, then whoever is on camera should wear the clothes he would wear on TV.



Clothing for Conferences

④ Dress in layers

- AC is set to frigid in hotels and conference centers
- It can get warm walking the conference floor and when you're pitching.

④ Shoes

- Comfortable
- Ladies, NO high heels - you could walk miles every day
- Sneakers are perfectly acceptable

④ Dress the part

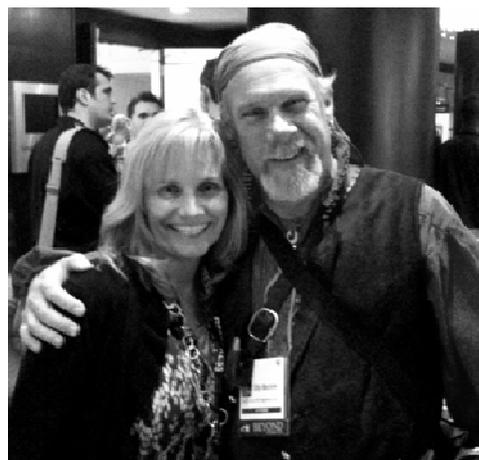
- Creatives should not wear suits, unless you are talent, like the host, and it's what you would wear on the show
- Mark Simon has NEVER been seen wearing a tie

- ④ Have pockets or some other way to carry business cards that you can retrieve quickly and easily

FYI: The execs, or suits, wear business attire that is usually black or gray.



Mark poses with walk about promoting "Dragon Tales" – a show he worked on.



Jeanne is with her client who totally pulled off his pirate character at Realscreen Summit.

Example Print-Out of Schedule to Carry on Floor

You should hand-write in all new appointments you make on the floor.

Do not throw this schedule away as this is also helpful during your follow-ups to remember who you met with and when.

On the sample page, the printed names are pre-set meetings, the hand-written meetings were made on the floor. What you don't see are all the meetings that happened immediately on the floor. I used notes and business cards for remembering the rest.

Some conferences offer apps to plan and track your meetings.

January 25, 2005 Tuesday		January 2005 S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	February 2005 S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28
7 am			TaskPad <input checked="" type="checkbox"/> TaskPad <input checked="" type="checkbox"/> Invoice to Connie <input checked="" type="checkbox"/> Respond to book reviews
8:00	BREAKFAST		TATIANA @ MTV - SUITE 4908 LEFT REVENUE
9:00	TURNER		CBC SUITE 60904 LEFT CRAO MILLANER. 3RD FL LEFT RM D. NOT HERE
10:00	Jodi Bluth, Anim Mag booth 1630, 10:00 - ARTICLES, THANK JOBS EXPRESSIONS		
11:00	TV Loonland, David Ferguson, Booth 1358, 11:00		
12 pm	Greg Kimmelman, Global Telemedia Booth 1350, 12:30. DVD, mobile, etc		
1:00			
2:00	Loop mobile, Patric Carlsson, NATPE booth 1144, cell [REDACTED]		Notes JANU. - PAUL CARTER TO SCIFF
3:00	Go to TVSCO in Suite 6912 at some point FURNISHINGS FOR PRODUCTION & AVIATION. MIKE PICKUP FRONT.		
4:00			
5:00	CALL COOKIE JAR W.C.A. JENNY & JEFF DINNER		
6:00			
	10:00 CANTINE		

Unknown

2

1/22/2005 5:04 PM

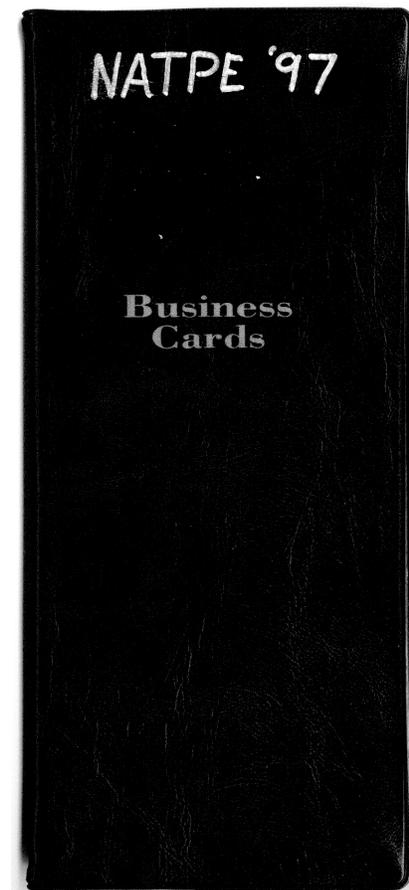
Business Card Holder

Keep track of all the business cards you get from every meeting. Write quick notes on the back of each card, if possible. If not, make use of a pocket-sized notebook.

I label the face and spine of all my business card holders so I know which one to grab at a glance.

The pages allow easy access to all contact info. I like to leave the back of each card viewable for any notes I write on them.

(** Notice the Mega Entertainment card on the next page. We landed a ggi with this company eleven years after our first meeting.)

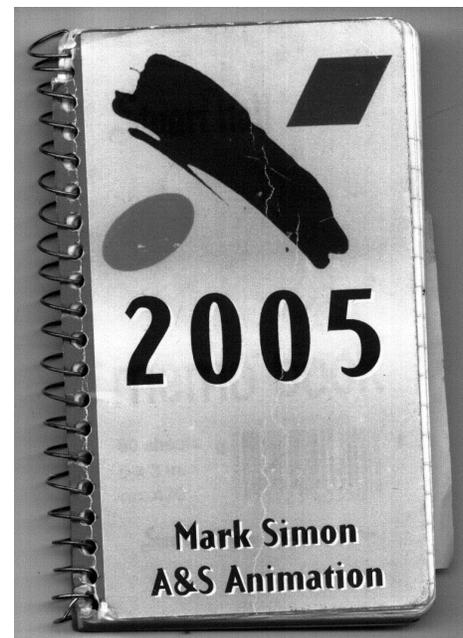
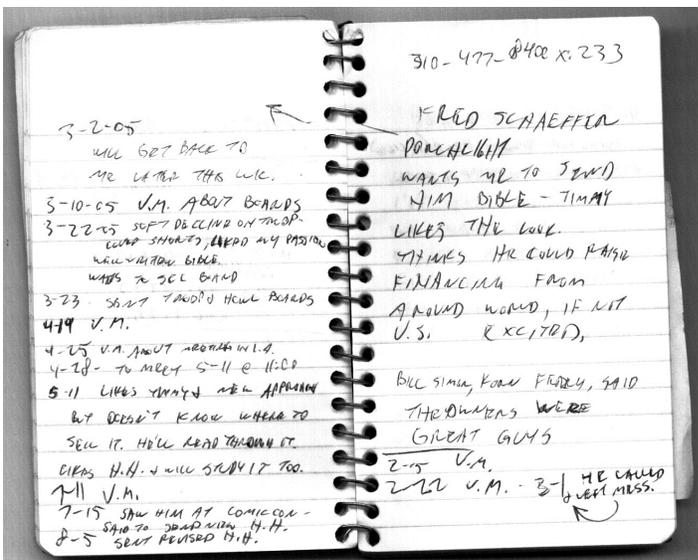


Notepads

Never rely on your memory. After a dozen meetings, you won't remember all the details.

I continue to use these pads and add notes as I follow-up.

I also transfer these notes to my database.



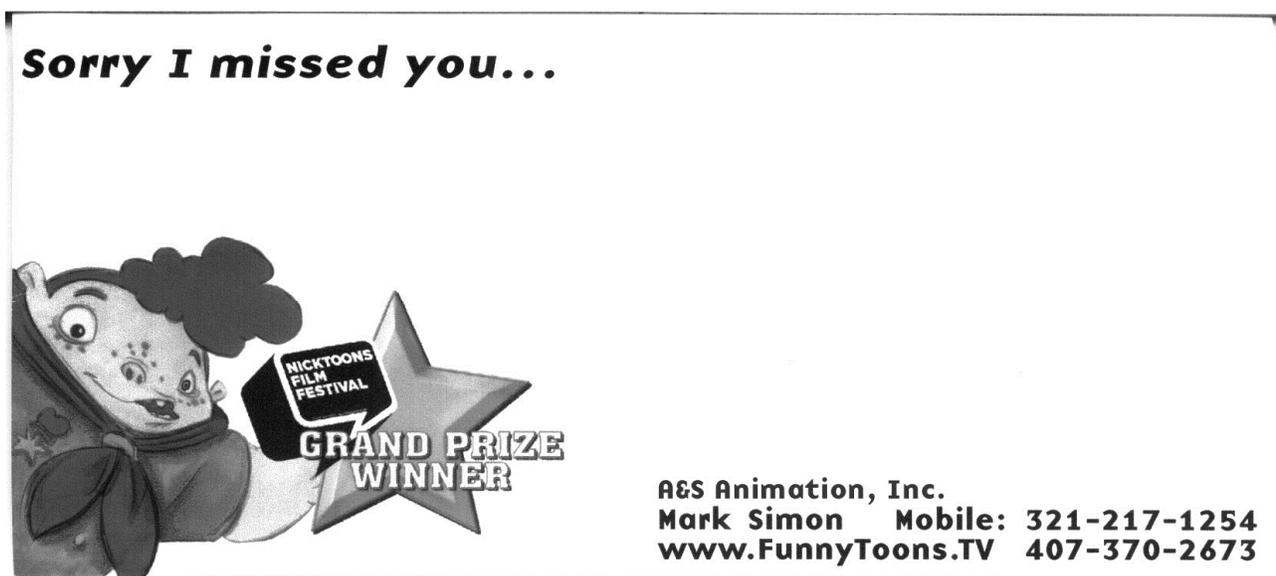
“Sorry I Missed You” Postcard

These postcards work really well when you attend a conference like MIPCOM where there are lots and lots of booths and the person you want to meet is not there or available. Make up your own postcard with your contact info and something brief about your show on it. Make yourself memorable.

Make sure to include your mobile number on it so you may be reached during the show.

You can hand-write a note on this card and leave it at a booth or suite for someone. It is easier to write a note on this postcard than it is on a business card.

I print about 25 of these on regular paper. Keep them in an envelope so they don't get wrinkled.



Strategic Follow Up

Following up your pitch meeting is much more than a thank you note. A follow up note either by email or hand written should be sent any time from one day to two weeks after your meeting. We suggest you also keep touch periodically to check on progress if your idea is under consideration by the network and to drop someone a note any time you have anything noteworthy to share.

STRATEGIC FOLLOW UP MAY INCLUDE:

- ④ Answer questions asked in the meeting that you couldn't answer on the spot
- ④ Overcome objections
- ④ Relay news, such as, the attachment of an actor to your project
- ④ Generate buzz and excitement and possibly a bidding war if you've gotten serious interest from another network
- ④ Share PR, such as, a newspaper article about you or show
- ④ Send a promised script, treatment or sizzle reel
- ④ Notice that you'll be at a conference or event and ask for another meeting if you have something new to share
- ④ Announce the addition of a partner or signing on of key personnel who add credibility or excitement to the project

Follow Up Phone Calls

Having attended a TV conference will help you get through on the phone to industry executives and more of them will return your calls.

When you call, make sure you start the call by mentioning the conference where you either met them or where you got their contact info.

Below are sample phone scripts.

Follow-Up After an In-Person Meeting

When the assistant answers:

“Hello. This is *(your name and company name if applicable)*. I’m following up with *(name of executive)* from the meeting I had with him at *(name of the conference)*. Is he available?”

When you get the executive on the phone:

“Hi *(executive)*. I’m *(your name)*. We met at *(conference)* where I showed you *(name of your show)*.”

What you say next will depend on the response you got during the pitch.

Follow-Up When You Only Got Her Contact Info

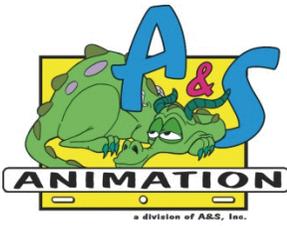
When the assistant answers:

“Hello. This is *(your name and company name if applicable)*. I was given *(name of executive)*’s name and contact info at *(conference)* to speak with her about my show. Is she available?”

When you get the executive on the phone:

“Hi *(executive)*. I’m *(your name)*. I got your name from *(your contact at the conference)*. He/She/They said you are the person to speak with about my new *(reality/animation/sitcom/drama/etc)* show, *(show title)*.”

What you say next depends on their response. Be ready to give a brief elevator pitch.



December 4, 2013

Joy Ross
Cartoon Network

Re: NATPE

Joy,
It was a pleasure meeting with you at NATPE. I hope the rest of the show went well for you.

As you requested, I've enclosed one-sheets and full treatments for all the programs I showed you at the conference. I've also included a couple of our animated shorts DVDs in case your librarian wants to distribute our products to multiple sources.

As a reminder, I showed you the video of our *Timmy's Lessons In Nature* shorts, which you laughed at. They are perfect for your boys 6-9 demo. We're due to start production on more *Timmy's* soon.

You also mentioned that you liked the idea of our *Swinging Cinderella*, an adult animation series which would be a great compliment to a show like *Drawn Together* on your new E-Sat network.

We also agreed that our show *Luke and Reece Save The World* could be the new *Rugrats*. Since NATPE, I showed *Luke & Reece* to Terry Thoren who produced the *Rugrats*. He also thinks it looks good.

I look forward to speaking with you further about our shows once you take a further look.

Sincerely,

Mark Simon
President
A & S Animation, Inc.
407-370-2673
marksimonbooks@yahoo.com



Follow-Up to Porchlight Entertainment via E-mail

I had spoken with Fred Schaefer, VP Original Animation at Porchlight, about meeting with him again at the Kidscreen Summit in mid-February.

I sent him the following e-mail the Wednesday after NATPE.

To: Fred Schaefer
Subject Line: Mark Simon meeting at Kidscreen

Fred,
Great seeing you last week at NATPE.

I wanted to follow up with you about our show *Luke & Reece Save the World*. Do you have time we can meet at Kidscreen to talk more about it?

If you have any thoughts before the Kidscreen Summit, give me a call.

See you next week.

Mark Simon
A&S Animation, Inc.
marksimonbooks@yahoo.com
321-217-1254 mobile

Notice I made it easy for him to call me. Always include your e-mail and phone number so contacts can reach you easily.

Assemble Your Sales Tools

Now that you've fully developed your TV show, it's time to show it to the world. In TV business lingo, it's time to "package it."

Execs expect shows to be presented in a particular format according to the type of show it is. You need to develop a treatment and one page no matter what kind of show you have. The breakdown by genre below details what else you might want to have ready to sell your show. The breakdown is the same whether your show is for adults or kids.

Not everything in the lists are mandatory and those items with an asterisk are optional for the initial pitch.

Reality

📺 Treatment

📺 One sheet

* Sizzle reel, demo reel or tape
You may not need a sizzler for the initial pitch, but at some point you will have to have tape to show how strong the characters are in your show.

Scripted: Sitcom or Drama

📺 Treatment

📺 One sheet

📺 * Script (Full thirty or sixty minute script.)

You may not need a script for the initial pitch, but at some point you will have to have a full script to show how the storylines and characters work in your show.

Animation

📺 Treatment (Includes character designs.)

📺 One sheet

📺 * Short or animatic

📺 Storyboard

Game

📺 Treatment

📺 One sheet

📺 Storyboard (Inexpensive way to illustrate how your show would look on TV.)

📺 * Animatic (A more expensive and compelling way to demonstrate how your show would look on TV.)

Industry Conferences List

LARGE

Annecy

International animation festival in France.
<http://www.annecy.org/home/>

NATPE Conference and Marketplace

(National Association of Television Programming Executives)

Main U.S. conference for buying and selling television content held in January annually.

Appropriate for any type of show. www.NATPE.org

New York Television Festival - NYTVF

The first independent festival for television programming. Held in September each year in NY.
www.NYTVF.com

MIPCOM

The world's largest TV and film marketplace held in Cannes, France each October. www.MipCom.com

MIPTV

The world's largest TV marketplace held in Cannes, France each April. www.MipTV.com

MEDIUM

Banff World Television Festival - BWTVF

Intimate conference for pitching shows to major decision makers from around the world in the middle of the beautiful Canadian Rockies.

www.BWTVF.com

Kidscreen Summit

Where the best in kids' entertainment connect each February in New York.

<http://summit.kidscreen.com/index.php>

RealScreen Summit

The biggest conference in the world dedicated to non-fiction and factual (reality & game show) programming. It's held at the end of January each year in Washington, D.C.

www.RealScreenSummit.com

SMALL

Factual Entertainment Forum (realscreen west)

Non-fiction and factual (reality & game show) hosted by RealScreen magazine held in early summer in Los Angeles.

www.FactualEntertainment.com

Great American Pitchfest

Pitch any type of TV show and feature films to producers, agents, development executives, managers, and other industry professionals in Los Angeles in June. www.pitchfest.com

PitchCon

Hosted by NATPE – Pitch all types of shows in June in Hollywood, California. www.pitchcon.org

TAC (Television Animation Conference)

The largest international animation conference in the world held annually in Ottawa every September. Adult and kids' shows may be pitched at this event.

Pitch Package Count

Use the chart below to figure out how many one sheets, treatments and business cards you should take to a conference with you determined by the size of the conference. Find the conference you're going to on page 49 under the headings of small, medium, and large.

	CONFERENCE SIZE		
	SMALL	MEDIUM	LARGE
ONE SHEETS	25	50	75
TREATMENTS	10	15	20
BUSINESS CARDS	100	250	500

Even though Great American Pitchfest is listed as a small conference you should prepare for it as if it was a medium conference because of the large number of pitches you'll be able to get.

One Sheet/Sales Sheet Layouts

One sheets, or sales sheets, are simply ads for your concept sort of like a movie poster is an ad for a film. The front should be kept rather simple and tell a story with images. Some sales sheets are two-sided and may have additional information about the show on the back.

Main Elements of a One Sheet:

- Title
- The hook (the one line description of the show)
ie: *Howl High: Where Dogs Learn to be Their Master's Master*
- A striking visual that represents the show
- Your contact information

Don't worry if you don't have a cast for your show yet or whether or not you've put together a sizzle reel. You can make some photos that look like they are from a show. Most of the images on the sample *Dino Don's World* one sheet were mocked up from separate photos. The star was never on location, we just took photos of him and digitally placed him into different backgrounds using Adobe Photoshop. We also didn't have a triceratops t-shirt; we added the t-shirt image in Photoshop as well.

Other shows use a combination of stills from existing episodes and publicity photos that were taken during shooting. If you shoot a pilot, make sure you get lots of great still photos for your marketing..

One Sheets May Also Include:

- Demographics of show (ie: preteen or 18-49)
- How many episodes are produced, if any
ie: 26 x 30' means 26 episodes, 30 minutes long each
- Brief character descriptions
- Brief series description
ie: the 3 paragraphs on the back *Your Word Against Mine* one sheet
- Short episode descriptions of 6, 13 or 26 episodes
ie: the back of the *Mail Order Bride* sample one sheet
 - Keep them short
 - Descriptions should reflect the tone of show; scary show, frightening descriptions
 - DVR show descriptions are good examples
- A company website or dedicated show website
- Images on the back as appropriate
- List major awards
- List major industry names contracted in writing to work on the show when it goes into production

Most one sheets are printed on a thick, glossy card stock. Thicker stock holds up better and looks more impressive.

One Sheet Cover

<h1>Title</h1> <h2>Series Hook</h2>	
<p>Show Type Demographics</p> <p>Ex: Dramey 18-45 Sizzle Reel Avail.</p>	<p>Show Type Demographics</p> <p>Ex: Dramey 18-45 13x30</p>
<h3>Full Bleed Image That Represents Your Show</h3>	
<p>Contact Info Make it easy for buyers to find you</p>	<p>Should include a mobile number, contact name and email.</p>

One Sheet Back

Series and character descriptions

Add Pictures
as appropriate

Episode descriptions

Add Pictures
as appropriate

Contact Info
Make it easy for buyers to find you

Should include a mobile number,
contact name and email.

One Sheet

ONE SHEET PRINTING INFO

Print Size: 8.5" x 11"

Design Size: 8.75" x 11.25"

Crop area: 1/8" on all sides

Paper: 100# (100 pound) Cover (heavy stock like a book cover)

Coating: Gloss, Semi-Gloss or Aqueous Coating

Color: 4/4 (4 over 4, AKA 4 color (full color) printing on both sides)
4/0 means color printing on 1 side, nothing on the back

Bleed: The image extends past the edge of the trimmed sheet

Recommended Printer – www.PrintRunner.com
Print options listed under 'Flyer'

Coating: Aqueous

Min. print: 25 copies

Actual One Sheets/Sales Sheets

We've included sales sheet/one sheet examples from many types of shows, reality series, animation, live-action kids show and drama.

Use these samples to inspire your designs. Whether you have a drama, sitcom, animation, game show or reality series, the set-up is the same.

Billboards and full page magazine ads for TV shows are also great examples of sales sheets.

If you go to TV conferences like NATPE, MIPTV, MIPCOM and others, collect the one sheets on display at the booths for sales purposes as examples of what works/doesn't work and for inspiration for your own sales sheets.

The actual one sheets used at conferences are usually printed on thick, glossy card stock. They hold up better, tend not to bend, and look impressive.

Important:

The front of your one sheet should be a single image which represents your show. The image should tell a story. Avoid collages, confusing images, and unimportant details.

Reality/Comedy
13 x 30



If **HE**
Can Get A "10"
There's Hope For
All Of Us!



MAIL ORDER BRIDES: WITH LOVE FROM THE UKRAINE

Hilarious & Sexy

A [^] NEW REALITY SERIES

Burkewood Creative • Burke Wood / Producer • 609-213-9849
www.MailOrderBridesTV.com

Who is Christopher Place?

When it comes to the romance department, Chris Place has derived tremendous pleasure from one long lasting and dependable relationship... with himself. As Chris's cousin Billy loves to say, "Chris couldn't get laid in a whorehouse with a fist full of fifties!"

Chris is the owner of *Century Response*, an alarm company based in Milford, Connecticut. Although forever in need of cash, Chris never seems to lack for the necessities of life; like face peels and open bar tabs, as many of the jobs he performs are bartered. Constantly over committing and underperforming, Chris has never made an appointment he can't be late for, or just blow off completely.

Currently suffering from "a thyroid condition", Chris claims he will have "the body of an Adonis" once he gets back in shape – which by the way will be... never. Despite his troll-like appearance, slovenly lifestyle, failure as a businessman, and completely self-centered lens on life, Chris can actually be quite charming.

In life, things have never been easy for Chris. His "mentally unstable" mother was a member of an underground religious group that believed the apocalypse was imminent. Not a great confidence builder for a 10 year old. "Have a good day at school... remember, don't be late for the conflagration!"

But somehow Chris survived. He seems to have learned how to take anything that life dishes out, laugh through adversity and emerge with his glass half full (of merlot). Once you get past his detestable facade, Chris becomes the guy you actually root for, because you realize that if he can get a "10"... there's hope for all of us!

EPISODES 1-13 x 30, and 1 Hour Finale

1 - The Mastermind

We meet Chris, our delusional little troll, and see his best laid plans come crashing down around him.

2 - Matchmaker, Matchmaker Make Me a Match

Chris finds a matchmaker in Little Odessa, Brooklyn.

3 - Tatiana, The Great Blonde Hope.

Chris is in love! But Tatiana, an attractive Blonde, doesn't want to play second fiddle, let alone 12th!

4 - SWM – Seeking Woman with "Third World Mentality"

Chris decides to bet the house and set off for "The Source, the Ukraine!"

5 - Oh the Places We Will Go! (Ukraine – Part 1)

Ahhhh Odessa! Prearranged dates and socials where hundreds of girls compete for Chris' attention and wallet.

6 - The Ugly American (Ukraine – Part 2)

Chris goes out into the country to meet the families of a few girls and finds himself in a very sticky situation.

7 - Christopher Place, International Man of Mystery (Ukraine – Part 3)

Chris returns to Odessa and has the brilliant idea of opening up his own international matchmaking service.

8 - Retreat! (Ukraine – Part 4)

Suffering from "choice fatigue", and out of money, Chris selects the 3 "best of the best" girls for future liaisons and flies home.

9 - He Lied to Me!

Chris flies in Sara, to spend a week with him at his home in Connecticut. Things get very uncomfortable, very quickly.

10 - Trouble in Paradise

Chris meets the sexy Helga in the Dominican Republic. Once again, the sparks fly... but not the good kind!

11 - The Great Outdoors

Tanya flies to Canada and spends a week with Chris roughing it. "Rough" is the word!

12 - Return of the Jedi

Having corralled 5 affluent nerds into his new business venture, Chris sets off for Odessa to show his clients the ropes.

13 - Repo Man

Chris and his victorious Nerds return home. Chris tries to collect on his bonuses, and helps one of his nerds plan a wedding.

14 - It's a Mad Mad World! (One Hour Special)

A nerd wedding and season wrap up culminating in a *High School Musical* style song and dance number performed by the entire cast dripping with sarcasm and exaggerated references to the *Disney* trilogy.

DINO DON'S WORLD



Ever make mammoth soup? Cozy up to a Blue Footed Booby? Debate the difference between a dinosaur and a dragon? Welcome to Dino Don's World where he takes you on whacky adventures in the world of all things living and dead.

Contact David Lyons, Lyons Entertainment, Inc. 321-939-2721



Dino Don Lessem works and plays out of a funky fossil shop filled with wise-guy puppets, bizarre creatures, and time travel gadgets. It's a place where facts are fun and goofiness is a given. Dino Don just doesn't answer our questions about the biggest, nastiest, and weirdest creatures that ever lived; he takes us back in time to get up close and personal with dumb as donuts dodo birds and clever T. Rexes in need of flossing.

Dino Don Lessem is the real-life dinosaur expert for the *Jurassic Park* movie and dozens of books, movies, and TV shows. He's so renowned among fossil friends, he got a dinosaur named after him without having to die - an Argentine giant called Lessemsaurus.

He became Dino Don to 3 million kids as *Highlights Magazine* dinosaur editor. He's answered 9,000 letters as a columnist for the world's best-selling children's magazine.

From Mongolia to Patagonia to Arctic Alaska, Dino Don travels the world to excavate and put together the world's largest dinosaurs including the 100 ton, 135 foot long, Argentinosaurus (guess what country?), the biggest animal that ever lived.

Dino Don created the world's largest and most acclaimed traveling dinosaur exhibitions such as *Chinasaurus* and *Discovering Dinosaurs*. He also created the most popular traveling exhibit in natural history, *The Dinosaurs of Jurassic Park*, which has toured 30 North American cities in three editions, with attendance surpassing 3,000,000 and providing nearly \$2,000,000 through foundations Dino Don formed to fund dinosaur research around the world.

Scorpions are his preferred snack and plaid is his favorite color.



EPISODES

Who Dung It? The Super Snoopers Go Pooper Scooping

Paleontologists find dinosaur poop fascinating because it contains remnants of what the animals ate solving mysteries of dinosaur diet and behavior.

Who's a Butthead? The Big Brontosaur Boo-Boo

Every one makes mistakes, and paleontologists make giant ones. Biggest of all may be Brontosaurus, a misnamed dinosaur given the wrong head.

A Bone to Pick: Digging Dinosaurs

We go to the world's great dinosaur graveyard in Alberta, Canada's Provincial Park to check out what scientists and kid volunteers are discovering about a place where 37 species of dinosaurs and hundreds of skeletons are being excavated.

Fossils CSI: Extinct or Just Stinked?

Why after ruling the world for 163 million years did dinosaurs suddenly die out? It could have been climate change, poisonous plants, or the smog from their own intestinal gas pollution. Gross, but possible!!!!

Walk Like a Dinosaur - Were Duckbills Duck-Footed?

Like dinosaurs, humans walk with their legs directly under their bodies. Unlike us, however, dinosaurs were always on their toes and it wasn't to reach the cookies off the high shelf.

A Mammoth Undertaking or Here Today, Hair Tomorrow?

How could Dino Don get a packet of freeze dried mammoth in the mail? It's back to Ice Age Siberia to find a huge mammoth ice cube.



Contact David Lyons, Lyons Entertainment, Inc. 321-939-2721 Lyons.Ent@smartcity.net

“Can I Hire Someone to Do a One Sheet?”

YES, YOU CAN!

In an era when no one wants to read anything longer than “how r u,” the one sheet is an even more invaluable tool to communicate what your show is all about in seconds.

Don't sweat trying to do it yourself! Hire pros who know how to design a one sheet that makes a powerful visual impression and tells the story of your show.

Hire the Sell Your TV Concept Now One Sheet Team

Call 407.352.2544 and schedule your first design meeting. Each job is custom and rates vary.

Please do not send us any materials for review before you've booked a session.

ONE SHEETS DESIGNED BY SELL YOUR TV CONCEPT NOW:

- 📺 Entice execs to find out more about you and your show.
- 📺 Tells the world that you know how to sell a show. (Look like a Hollywood insider!)
- 📺 Conveys the attitude and tone of your show with every image and word.



"I hired Sell Your TV Concept Now to create my one sheet and the result blew away my expectations! The design was professional and eye-catching and Jeanne's edit on the show overview and episode descriptions captured the essence of my real-life drama.

I used the one sheet to pitch my show at the LATV Fest to FOX. The exec snatched it up and said, 'What an amazing one sheet!' That same exec has sent my script to top show runners in Hollywood to package my show."
-Margaret Babish, creator of *Scarlett from the Ashes*

Treatment Overview

Treatments and mini-treatments serve two purposes. One, they are detailed presentations of your show, such as, story overview, character descriptions, episode descriptions, and more which you can use in your pitch. Two, the process of developing a treatment forces you to refine and understand your series concept.

A full production bible is usually created once a show has been picked up and serves as the creative touchstone or, bible, for the crew.

You may not always present a full treatment in a pitch, which can be from 5-80+ pages. You may present an entire mini-treatment which is usually less than 15 pages.

Treatments and Mini-Treatments May Contain:

- Cover (the one sheet)
- Series Overview
- Character descriptions
- Character designs (if animation)
- 13 two-line to half-page story springboards or episode descriptions
- Creator and executive resumes or bios
- Set descriptions and illustrations
- Location descriptions and photos
- Production and editing details
- Music and sound details
- Illustration and design details (if animation)
- Storyboards
- Season arcs
- Themes
- Principle cast
- Key production personnel

A treatment should be written in the same “voice” as the show. For instance, if your show is “a hilarious sitcom,” then the treatment better make them laugh.

Important:

Start each treatment with an overall description of the series and characters followed by other details such as rules or episode descriptions.

Example: Do not outline reality show rules before you describe your show. No one watches a show for the rules. People get hooked on reality shows because they’re like real-life soap operas.

We have found a process of development that works exceptionally well for us.

- Brainstorm and figure out what the show is.
- Create a rough draft of a treatment to organize our thoughts. (This process forces us to fill in
- Use the different sections of the treatment - series overview, episode descriptions etc. – as your guide and you’ll have a fully developed series and a treatment by the time you’re finished.
- Write a script and sometimes produce a storyboard.
- Practice pitch
- Revise the treatment based on what we’ve learned and feedback we’ve received.

Treatment Overview

Once we've completed development of a series and pitched it, we've learned more about our show and characters and often see where it's lacking. It always gets better!

When you pitch your show, you must understand it completely. Nothing will prepare you for the questions you are likely to get from an inquisitive executive than to create and revise a detailed treatment. We've also received fantastic notes from network development executives who have inspired us to revise our projects and make them even better.

Treatment Templates

REALITY SHOW TREATMENT TEMPLATE

COVER PAGE ELEMENTS

(Face of 1-sheet can double as cover)

Title of show

Image(s) that tells the story of the show (think movie poster)

Length of show (30 or 60 minutes)

Demographic information (who you think would watch the show)

Example: Males 18 - 25 or All adults 25+

Your contact and copyright info:

Name or company name

Address

Phone number (cell phone for conferences)

Email

Date created

Treatment Templates

REALITY SHOW TREATMENT TEMPLATE

SHOW OVERVIEW

In one or two paragraphs, tell the human story of your show. The hook – why would any one watch it week after week?

Example:

"Celebrity Rehab" is the first television series to chronicle the real life experiences of a group of celebrities as they make the life-changing decision to enter themselves into a drug, alcohol, and addiction treatment program. They each have the sincere desire to achieve rehabilitation and recovery.

Leading the groups' efforts at recovery is renowned addiction expert Dr. Drew Pinsky, Medical Director of the Department of Chemical Dependency Services at Southern California's Las Encinas Hospital, and host of the long-running radio and television advice series "LOVELINE".

This inspirational journey begins inside one of Southern California's private addiction and recovery treatment facilities, the Pasadena Recovery Center. Each member of the group has committed themselves to a course of supervised medical treatment for a period of several weeks. At every step in this challenging process, viewers at home will witness the struggles of these celebrity patients, who reveal themselves to be regular people in need of a helping hand as they strive for recovery, health, and future happiness.

Treatment Templates

REALITY SHOW TREATMENT TEMPLATE

CHARACTER DESCRIPTIONS (Yes, reality shows have characters too.)

Judges, hosts, trainers, and contestants, etc. are characters on reality shows even though they are playing themselves.

People relate to people. It's not primarily the rules, format, or prize that hooks viewers. The framework that you construct for your show allows for new, different, difficult, or unexpected ways for people to interact with each other

Social experiment shows like "Survivor" or "Big Brother" fascinate us because it's like watching a lab experiment. The pitches for these shows start off with, "What if you put X number of people....?"

The following examples are excellent character descriptions. They should also be supported by a photo of the person in character when possible.

Example: "The Apprentice" contestant bio

Summer, 30, raised in Orange County, California, experienced her family's financial ruin during her teens. Led by her father's example, Summer's work ethic and determination were molded during this trying time. Regardless of her title, Summer vowed to be the best at any occupation. With no education, and often earning minimum wage, Summer continuously gained the respect of her co-workers and superiors alike. Summer now owns Sunny's Restaurant in Huntington Beach, CA. Located on one of the most traveled streets in the county, the restaurant serves hundreds of locals and tourists daily. Summer thrives on the quality and efficiency of her business and is surrounded by employees who want the restaurant to succeed.

What if you don't have contestants cast yet? Simple. Make them up. Base who you'd like to have on the show on real people that you know well. Don't give into stereotypes. It's the quirky, stranger-than-fiction character flaws and strengths that make people relatable and interesting.

The judges, hosts, trainers, etc. will also need character descriptions which make clear what their role or function is on the show. Include casting suggestions in the form of photos. Unless you already have a contract in writing which states that this person will be in the show if it gets funded/distributed, you must state that these are only suggestions.

All character descriptions should be brief – one paragraph should suffice.

Treatment Templates

REALITY SHOW TREATMENT TEMPLATE

EPISODE RUNDOWN

Show people what they would see segment by segment. Some shows have the same basic structure for each show, but with different people like “Extreme Makeover.” Others, change structure as the season progresses, like “American Idol.”

The best way to understand how to structure your show is to record a show that’s like yours and study it. Write down what happens in broad strokes in each segment.

Your show may have more or fewer segments.

Example Rundown: (Don’t need to include the length of the segments)

Tease: Upcoming conflict in show

Standard Pre-taped open

Segment 1: Recap last week’s show and set up current show

Segment 2: Contestants talk about how they feel at this point & what their strategies are

Segment 3: Physical challenge

Segment 4: Losers from physical challenge meet to vote one player off

Segment 5: Both teams reconvene to discuss challenge and reveal results of vote

Segment 6: The contestant who was voted off says good bye to TV audience

Segment 7: Tease next week’s show

Treatment Templates

REALITY SHOW TREATMENT TEMPLATE

SEASON OVERVIEW

A season overview clearly lays out what happens in reality contest shows (Many types of reality shows will not need this) over the course of a season. Shows in this category are: *The Biggest Loser*, *The Apprentice*, or *Big Brother*.

This is a rough example of a show that doesn't exist, but it does illustrate that you don't have to include much detail. You just need to show overall flow. Reality shows vary in the number of episodes per season. "American Idol" and "So, You Think You Can Dance" require two episodes per week.

You should count on at least 13 episodes per season, but some shows like American Idol have many more.

Example Season Overview:

Episodes 1 – 3: Auditions take place in 6 cities

Episodes 4 – 5: Eliminate 15 of the 30 contestants on a small stage in Hollywood

Episodes 6 – 9: Eliminate 2 contestants per week at the Kodak Theater

Episodes 10 – 11: 3 contestants get voted off at the Kodak Theater

Episodes 12: Final Four sing 3 songs each and two are eliminated at the Kodak Theater

Episode 13: Final – One person voted as the winner at the Staples Center

Treatment Templates

REALITY SHOW TREATMENT TEMPLATE

BIOS

Write them so others will understand why they should buy this show from you. Highlight anything in your background that makes you an expert or shows that you have a unique point of view.

If you are a big part of the show, perhaps the central character or host, put this section up front after the show overview. Include a photo of you as you would appear in the show.

TEAM

Include anyone involved in the show whose background, title, TV experience lends credibility to the project. Keep it as brief as possible.

RULES

Notice we don't have a section on rules. Rules are important to games, but not in a pitch. Don't get lost in the rules in your pitch and in your pitch, focus on the entertainment aspects of your show.

That said, you have to know the rules in order to answer questions.

Treatment Templates

SCRIPTED SHOW TREATMENT TEMPLATE

COVER PAGE ELEMENTS

(Front of one sheet can also double as the cover page.)

Title of show

Image(s) that tells the story of the show (think movie poster)

Length of show (30 or 60 minutes)

Demographic information (who you think would watch the show)

Example: Males 18 - 25 or All adults 25+

Your contact and copyright info:

Name or company name

Phone number (cell phone for conferences)

Email

Date created and WGA number if applicable (WGA # not mandatory)

Treatment Templates

SCRIPTED SHOW TREATMENT TEMPLATE

SHOW OVERVIEW

In one or two paragraphs, tell the human story of your show. The hook – why would anyone watch it week after week?

Example:

House MD

House (aka *House MD*), from executive producers Paul Attanasio, Katie Jacobs, David Shore, and Bryan Singer, is a new take on a Sherlock Holmes-style mystery, where the villain is a medical malady and the hero is an irreverent, controversial doctor who trusts no one, least of all his patients. Dr. Gregory House (Hugh Laurie) is devoid of bedside manner and wouldn't even talk to his patients if he could get away with it. Dealing with his own constant physical pain, he uses a cane that seems to punctuate his acerbic, brutally honest demeanor. While his behavior can border on antisocial, House is a maverick physician whose unconventional thinking and flawless instincts have afforded him a great deal of respect. An infectious disease specialist, he's a brilliant diagnostician who loves the challenges of the medical puzzles he must solve in order to save lives.

Treatment Templates

SCRIPTED SHOW TREATMENT TEMPLATE

CHARACTER DESCRIPTIONS

Characters are key in dramas and sitcoms. The setup or format is important, but it's the various personalities that irritate, seduce, and change one another that keep us watching season after season.

All character descriptions should be brief – one paragraph should suffice. Notice in Example #2, a line of dialogue has been added for the character to give readers a flavor of the character.

Example:

She's as proud of her nickname, Chief 'Hotamolly', as she is her promotion to LA's youngest battalion chief at 41 years old. (There are side bets as to who licked what in the sexual harassment claim she filed against the department preceding her sudden promotion.)

As much as the guys give her grief, they respect her because she does know her shit. Her rep is tough, smart, and politically savvy.

The moment she laid eyes on the new captain, Rich, she started to plan his ruin. Their past has no business in her future.

"Look, you're either born a leader or a follower. I'm a born leader and I demand unquestioned loyalty from those under me."

Treatment Templates

SCRIPTED SHOW TREATMENT TEMPLATE

EPISODE DESCRIPTIONS OR SPRINGBOARDS

You should provide thirteen short episode descriptions to show how the stories would play out over a full season. The best descriptions don't give away the ending and build off the character relationships you've set up.

Example 1:

Armed and Dangerous?

The team takes on the case of a prosecutor who they initially believe is suffering from hyper-anxiety, but soon discover has paranoid delusions. Meanwhile, Chase and Taub take an interest in Foreman's social life, Park starts to get into the swing of things when House preys on her paranoia, and Wilson becomes obsessed with learning if House has a gun.

Example 2:

What's Wrong with Mothers Today?

While Luke and Reece wait poolside to have their first swim lesson, they can't believe their eyes. A whistle-blowing marine serpent is drowning children, and mothers are gladly handing over their innocent babies to him! Luke and Reece must come up with a clever plan to thwart this beast and there's no time to waste!

Treatment Templates

SCRIPTED SHOW TREATMENT TEMPLATE

TEAM

Include anyone involved in the show whose background, title, TV experience lends credibility to the project. Keep it as brief as possible.

Write them so others will understand why they should buy this show from you. Highlight anything in your background that makes you an expert or shows that you have a unique point of view.

If you are a big part of the show, perhaps the central character or host, put this section up front after the show overview. Include a photo of you as you would appear in the show.

Treatment Templates

ANIMATION TREATMENT TEMPLATE

COVER PAGE ELEMENTS

(Front of one sheet can also double as the cover page.)

Title of show

Image(s) that tells the story of the show (think movie poster)

Length of show (30 or 60 minutes)

Type of animation: 2D, 3D, combination of the two, stop motion, combination of live-action and animation, and/or motion capture (mocap.)

Demographic information (who you think would watch the show)

Example: Kids aged 6-12 or adults

Your contact and copyright info:

Name or company name

Phone number (cell phone for conferences)

Email

Date created and WGA number if applicable (WGA # not mandatory)

Treatment Templates

ANIMATION TREATMENT TEMPLATE

SHOW OVERVIEW

In one or two paragraphs, tell the human story of your show. The hook – why would anyone watch it week after week?

Example 1:

Luke and Reece Save the World

When evil doers threaten their world, Luke and Reece transform into avenging warriors, using all of their smarts, strength, and skill to vanquish their sworn enemies. No one, not even their parents, know about Luke and Reece’s double lives.

Identical twins Luke and Reece may look alike, but they couldn’t be more different when it comes to dealing with daily life or dangerous villains. Reece is a stickler for the rules and if Mom tells him “Stay put!” he won’t move a muscle no matter what chaos is unfolding around him. Meanwhile, Luke is a free spirit more interested in charming the neighborhood six year-old princesses than obeying his Mom. Luke and Reece battle each other as often as they team up to thwart Pablo the Pool Boy or Lester the Pizza Delivery Man.

Treatment Templates

ANIMATION TREATMENT TEMPLATE

CHARACTER DESCRIPTIONS

Characters are key in animation. The setup or format is important, but it's the various personalities that irritate, seduce, and change one another that keep us watching season after season.

All character descriptions should be brief – one paragraph should suffice. Notice in the example that a line of dialogue has been added for the character to give readers a real feel for the character.

Example:

Reece in *Luke and Reece Save the World*

Reece is such a rigid rule follower that when Mom commands him to, “Stay put!” he won't move a muscle no matter what chaos unfolds around him. He's obedient to a fault and incapable of lying. Some would call him a goody-goody, but few (except Luke) would call him that to his face. Much like the *Two and a Half Men's* Alan, he's neat and finicky, but he's also quite clever, super loyal and protective of his Mom and Luke. However, when pushed by Luke, Reece will retaliate with epic toddler ferocity.

“LUUUUKE! Mom said NOT to move no matter what! You're gonna get us in BIG trouble!”

Treatment Templates

ANIMATION TREATMENT TEMPLATE

EPISODE DESCRIPTIONS OR SPRINGBOARDS

You should provide thirteen short episode descriptions to show how the stories would play out over a full season. The best descriptions don't give away the ending and build off the character relationships you've set up.

Example:

What's Wrong with Mothers Today?

While Luke and Reece wait poolside to have their first swim lesson, they can't believe their eyes. A whistle-blowing marine serpent is drowning children, and mothers are gladly handing over their innocent babies to him! Luke and Reece must come up with a clever plan to thwart this beast and there's no time to waste!

Treatment Templates

ANIMATION TREATMENT TEMPLATE

TEAM

Include anyone involved in the show whose background, title, TV experience lends credibility to the project. Keep it as brief as possible.

Write them so others will understand why they should buy this show from you. Highlight anything in your background that makes you an expert or shows that you have a unique point of view.

If you are a big part of the show, perhaps the central character or host, put this section up front after the show overview. Include a photo of you as you would appear in the show.

Treatment Templates

GAME SHOW TREATMENT TEMPLATE

COVER PAGE ELEMENTS

(Front of one sheet can also double as the cover page.)

Title of show

Image(s) that tells the story of the show (think movie poster)

Length of show (30 or 60 minutes)

Demographic information (who you think would watch the show)

Example: Males 18 - 25 or All adults 25+

Your contact and copyright info:

Name or company name

Phone number (cell phone for conferences)

Email

Date created and WGA number if applicable (WGA # not mandatory)

Treatment Templates

GAME SHOW TREATMENT TEMPLATE

SHOW OVERVIEW

In one or two paragraphs, tell the human story of your show. The hook – why would anyone watch it week after week?

Example:

Who's Smarter than a Fifth Grader?

Ordinary adults must try their luck at a series of questions targeted at the fifth-grade level. The adults will be asked questions from elementary school textbooks. There are five children as classmates that can help the adults throughout the process. The contestants have the opportunity to answer 10 subject questions for 500,000 and one additional question to win a million dollars.

The adults have three cheats that they can use during the game Peek, Copy and Save. Peek is where the contestant looks at the child's answer and decides whether or not they want to use it. Copy is where they must use the child's answer. Save is used when the contestant guesses wrong and the child guesses right and therefore saves the contestant. All helps are only available once throughout the game. The contestant is not allowed to use any helps on the million dollar question. Each child is only available for a maximum of two questions in a row.

Contestant can drop out at any time throughout the game and leave with the money they have won. They must look into the camera and state, "I am not smarter than a fifth grader."

The program is hosted by comedian Jeff Foxworthy and is produced by Mark Burnett.

Treatment Templates

GAME SHOW TREATMENT TEMPLATE

CHARACTER DESCRIPTIONS

True, game shows don't have characters in the same way that a drama or sitcom does. Game shows do have hosts and contestants though to whom audiences get very attached.

Any person who is on the show consistently will need a character description which makes clear what her role or function is on the show. Include casting suggestions in the form of photos.

Unless you already have a contract in writing which states that this person will be in the show if it gets funded/distributed, you must state that these are only suggestions.

All character descriptions should be brief – one paragraph should suffice.

Example:

Wheel of Fortune – Co-host

The beautiful co-host of *Wheel of Fortune* not only turns the letters as the contestants make their guesses, she also balances out the male host. She adds glamour with her fabulous hair, makeup and wardrobe.

Example:

Deal or No Deal – Howie Mandel

Howie Mandel is the perfect host for *Deal or No Deal* because he is a celebrity in his own right and would bring his many fans to the show. He's also a warm, funny, intelligent everyday guy who people can relate to and who can react to contestants with authentic emotion when they lose or win.

Treatment Templates

GAME SHOW TREATMENT TEMPLATE

EPISODE RUNDOWN

Show people what they would see segment by segment. Game shows typically have the same basic structure for each show, but with different contestants.

The best way to understand how to structure your show is to record a show that's like yours and study it. Write down what happens in broad strokes in each segment.

Your show may have more or fewer segments.

EXAMPLE RUNDOWN:

(Don't need to include the length of the segments)

Tease: Contestant reaction

Standard Pre-taped open

Segment 1:

Segment 2:

Segment 3:

Segment 4:

Segment 5:

Segment 6: The contestant who was voted off says goodbye to TV audience

Segment 7: Tease next week's show

Treatment Templates

GAME SHOW TREATMENT TEMPLATE

SEASON OVERVIEW

A season overview clearly lays out what happens in reality contest shows (Many types of reality shows will not need this) over the course of a season. Shows in this category are: *The Biggest Loser*, *Celebrity Apprentice*, or *Big Brother*.

This is a rough example of a show that doesn't exist, but it does illustrate that you don't have to include much detail. You just need to show overall flow. Reality shows vary in the number of episodes per season. *American Idol* and *So You Think You Can Dance?* require two episodes per week.

You should count on at least 13 episodes per season, but some shows like *American Idol* have many more.

EXAMPLE SEASON OVERVIEW:

Episodes 1 – 3: Auditions take place in 6 cities

Episodes 4 – 5: Eliminate 15 of the 30 contestants on a small stage in Hollywood

Episodes 6 – 9: Eliminate 2 contestants per week at the Kodak Theater

Episodes 10 – 11: 3 contestants get voted off at the Kodak Theater

Episodes 12: Final Four sing 3 songs each and two are eliminated at the Kodak Theater

Episode 13: Final – One person voted as the winner at the Staples Center

Treatment Templates

GAME SHOW TREATMENT TEMPLATE

TEAM

Include anyone involved in the show whose background, title, TV experience lends credibility to the project. Keep it as brief as possible.

Write them so others will understand why they should buy this show from you. Highlight anything in your background that makes you an expert or shows that you have a unique point of view.

If you are a big part of the show, perhaps the central character or host, put this section up front after the show overview. Include a photo of you as you would appear in the show.

RULES

Notice we don't have a section on rules. Rules are important to games, but not in a pitch. Don't get lost in the rules in your pitch; instead focus on the entertainment aspects of your show.

That said, you have to know the rules in order to answer questions execs might ask you.

Treatment Sample

Reality Show Treatment

The following treatment is for a reality show called “Mail Order Bride” and was written and conceived by a client of ours, Burke Wood. It perfectly illustrates how to capture the tone, sense of humor, and sensibility of the show through how the treatment was written. Plus, the photos of the characters, in character, tells us who these people are and how crazy these stories can get. It’s funny, irreverent, and adult.

Reality/Comedy
13 x 30



If **HE**
Can Get A "10"
There's Hope For
All Of Us!



MAIL ORDER BRIDES:
WITH LOVE FROM THE UKRAINE

Hilarious & Sexy

A NEW REALITY SERIES

Burkewood Creative • Burke Wood / Producer • 609-213-9849
www.MailOrderBridesTV.com

What do you do if you're a 40 year old bachelor who can't get a girl in the U.S.?

You order one...from the Ukraine! At least that's Chris's plan when he decides to change his luck by convincing twelve Ukrainian "hotties" to visit him, one after the other, in hopes of finding "the girl of his dreams."

The problem is he wants a 10...

And he's a 3!



Characters

Chris



In season one, *Mail Order Bride - with Love from the Ukraine*, we follow Chris, an often detestable, yet sometimes lovable little troll, on his search for a smoking hot Ukrainian girl.

Chris is an aggravating mix of naiveté, smarmy charm, and sheer dumbass. His friends hang out with him because they're as stupid as he is, sometimes, and they find Chris's schemes and mishaps entertaining.

Plus, the bonus of being Chris's buddy is that the women that he repulses or rejects are only too happy to hook up with his somewhat less repugnant friends.

Chris is a fat slob who says, "No fat chicks!"

He's the guy who will NEVER pick up a check or his skid marked underwear.

He does know that in the USA he's a loser and that in the Ukraine he's a hot, "rich," available American. If you were Chris where would you look (pay) for love?



Chris's Friends



Mike

Let's put it this way, the last time he got drunk, he lit his pubic mound on fire for entertainment. Mike and Chris together are stupid squared and that equals a whole world of hurt for both of them. They egg each other and piss each other off.

Billy

Billy's kind of like a Mickey Rourke who never did *anything*, but man can he talk! He's also Chris's cousin, so he knows more than he should.



Mario

Mario claims to be a professional mixed martial arts fighter. Nice guy, but basically full of shit. Mr. Tough Guy is always about to kick someone's ass and he gets Chris all hot and bothered about the prospect of a fight.



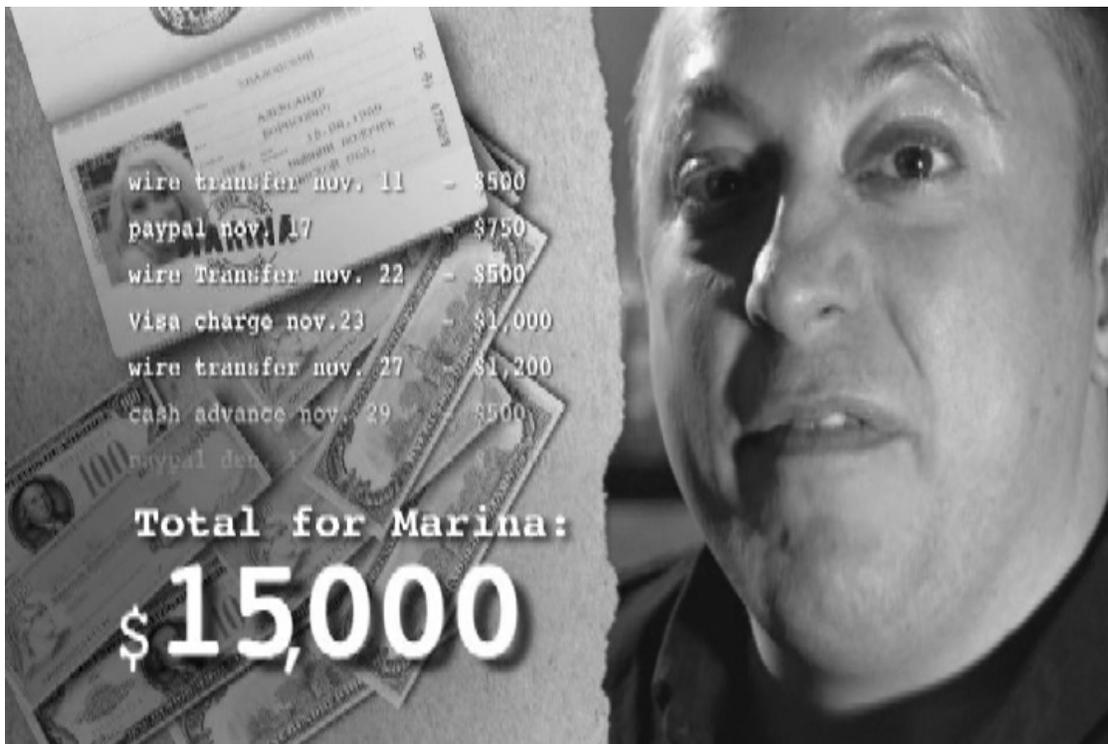
Friends shouldn't let friends live stupid.

Episodes 1-13 and 1 Hour Special

1- The Mastermind

The best laid plans of our naïve little friend come crashing down around him as he pitifully waits at the airport, bouquet and chocolates in hand, for the gorgeous Steffania to arrive. Somehow it never occurred to Chris that the thousands of dollars he had been sending to his far flung internet “girlfriends” to pave the way for eventual meetings (or “hook-ups”), were going to the guy with the hairy arms at terminal #7 at the Fun Club Internet Café in Kiev, where the coffee is weak, and a bad internet connection will cost you \$2 an hour.

As the last passengers from flight 1403 out of Odessa come through the doors, none of them are the hot blonde in his favorite miniskirt. Suddenly it hits him.... his “briefcase of love,” full of pictures and letters from centerfold quality tail, full of memories of romantic nights spent alone in the bathroom... it’s all a sham! Now what?!



2- Matchmaker, Matchmaker, Make Me a Match

Chris finds a matchmaker in Little Odessa, Brooklyn, who assures him that she has plenty of nice young girls fresh off the boat.

Helga seemed nice (code for fat pig), but not quite what Chris had in mind... (a hot little slut). Svetlana was more like it. But with a body like that, I guess she knew she could do a lot better than Chris. Christina...Chris loves *her*... just because she's cute. But she won't give Chris a handshake. So why does he end up paying her college tuition?! Because he's an idiot!

And then there's Anya. Chris really likes her! Why? It's not because she's so nice to him! Chris bribes her with a trip to Orlando, and actually gets a little action. But as soon as the trip ends, Anya makes a deal with Chris's friend Jerry and marries *him*! Can you say green card? Chris sulks through the wedding reception, boo hoo! After the wedding, Anya returns to her boyfriend in Brooklyn! At least Jerry had the brains to make a deal for sex once a week!



3-Tatiana, The Great Blonde Hope



Now we're talking. Chris is in love! And Tatiana seems to actually like him! I guess anything's better than her previous relationship with an evil man that basically robbed her of every penny her well-off parents in Odessa ever sent her. But Tatiana doesn't want to play second fiddle, let alone 12th! When she finds out about Chris's plans, the shit hits the fan!

But Chris is determined to sample more goods before he buys. And goddamn it, what's with these

"Americanized" imports, with their notions of equality, fairness and honesty. *"Fuck that! I need a woman with a third world mentality"* says our hero, *"I've got to go to the source! I'm going to the Ukraine!"*

4- SWM Seeking Woman with "Third World Mentality"

Fed up, and realizing he has been scammed, and sucked dry – not literally (to his disappointment) – like a modern day Ponce De Leon, Chris decides he is going to bet the house and set off for *"the source"*... the Ukraine. "Who's in?" Here come the freaky friends!

Chris and his posse plan their trip to *"The City of Love."* Google "Odessa Ukraine." You see what comes up? Mail Order Bride Sites up the wazzoo! Now that's what we're talking about!



5- Oh the Places We Will Go! Ukraine – Part 1

Chris and his rag tag posse attend prearranged dates and socials where hundreds of girls compete for Chris's attention and wallet. Chris is only interested in 10's. His buddies, not so picky are slaying them....Chris, as usual, is not. The girls sense that Chris is a "serious buyer" and play lady like. No milk for Chris! Just hand holding, blue balls and entreaties to meet the parents. Where's that briefcase of love when you need it?!

6- The Ugly American in Ukraine – Part 2

Chris travels out into the country to meet the families of a few girls. It's like Borat comes home. Their living conditions make Chris feel like a Prince. Ana's father, Ivan, an imposing man who works at the local fat rendering plant catches Chris sampling his daughter's panty drawer. But Chris gets himself out of a sticky situation by convincing Ivan of his true intentions with Ana and a gift of an enormous quantity of vodka. At Elena's house Chris encounters a completely different situation when Elena's single, and fairly attractive mom, Tanya, suggests that by marrying Elena, Chris could actually get two girls for the price of one! Boing!



7- Christopher Place, International Man of Mystery in Ukraine – Part 3



Anxious to get back to civilization, Chris returns to Odessa where he has the brilliant idea of opening up his own international matchmaking service. Chris meets Marina, a local university student studying business, and together they lay the foundations for their new venture. Now instead of constantly having to attend socials and competing for the hottest girls, Chris can sit back and let the girls come to him!

8- Retreat Ukraine – Part 4

Suffering from “choice fatigue,” and out of money, Chris selects the three “best of the best” girls for future liaisons and returns home.

9- He Lied to Me!

After desperately scrounging together some money, Chris flies in Sara to spend a week with him at his dump in Connecticut. Expecting the trappings of wealth and feeling duped, things get very uncomfortable very quickly. Meanwhile, Chris continues to develop his “International Matchmaking Business.”

10- Trouble in Paradise

Having trouble getting a tourist visa, Chris is forced to sell even more of his company so that he can fly the sexy Helga (the one that said she likes the beach) to the Dominican Republic, and spends a week with her in the dump of all dumps. Once again, the sparks fly... but not the good kind! Meanwhile, his buddies are hooking up left and right and laughing their asses off – at Chris!



11- The Great Outdoors

Out of money but still indecisive – Chris flies Tanya to Canada (the one that said she loves camping), and spends a week roughing it in a tick infested campground. The trouble with this one is... she actually likes Chris. But, he decides she’s not pretty enough. She sure seems pretty enough to all the other guys at the campground! Chris returns home to find himself evicted from his rental house.

12- Return of the Jedi

Chris manages to snare five affluent nerds as new clients. They set off for Odessa to pick up on some hot action. He stands to make big bonuses if he can deliver. While Chris strikes out with the ladies, his nerds are cleaning up. Even his favorite girls quickly migrate over to the new men, as stories of Chris’s dumpy lifestyle have spread quickly.

13 - Repo Man

Chris and his victorious nerds return home full of enthusiasm. Chris tries to collect on his bonuses, and has some difficulty with a few of his clients, especially a cantankerous dentist who is trying to go behind Chris's back so he won't have to pay the commission. At the same time Chris ramps up his efforts for his new business and helps one of the nerds plan his wedding.

14- It's a Mad Mad World! (One Hour Special – Season Wrap Up)

We meet Chris's new crop of nerds and learn about his plans for the next trip. The hilarious events leading up to the nerd's wedding to the gorgeous Luxana; a high end affair held at an exclusive country club, culminating in a *High School Musical* style song and dance number performed by the entire cast dripping with sarcasm.

As the musical number ends we find Chris back in command central caught in a thoughtful moment. Looking back on the past year he has an epiphany.... it's more fun to be the international matchmaker on the prowl than to be walking down the aisle. For once Chris seems satisfied. Then it he suddenly occurs to him, *"I haven't gotten laid in 3 years!"*



He digs around under his card table and pulls out his beloved briefcase, and rifles through the contents, pulling out a barely clothed centerfold beauty and turns to the camera. *"Ahhhhhhh Victoria....now this girl is actually for real...aren't you baby?"*

He kisses the picture as he heads off to the bathroom and enters with a wink to camera. Out.

Creator Bios

The principals, Burke Wood and Arthur (Bud) Gardner have more than 40 years combined experience in the production and post production industry, working on commercials, industrials and feature films. They own their own field packages, a five ton lighting and grip package, and a state of the art post production facility. They have extensive experience working on location and are highly experienced at working with non-professional talent. Burke and Bud have been a Director/DP team for more than 10 years. Bud was a senior member of the lighting crew on *Rescue Me*. Samples of their work can be seen at- www.burkewood.com/links

BUT CAN THEY DO *THIS?*AND WHO IS THIS *CHRIS GUY?*

See **PROMO CUTS** at www.MailOrderBridesTV.com (DVD available)

2:00 Short Promo – *“The Evil Genius”*

9:00 Long Promo – *“Looking For Lust”*

2:00 Chris the Actor - *“Peter Pan Gets Hung”*

2:00 Chris Gets Laser Surgery – *“The Younger the Better!”*

PRODUCTION COMPANY

Burkewood Creative

Registered WGA # **1336688**

“What If I Want to Get Multiple Shows Reviewed?”

The Hit Maker Tour includes material review for one TV series. If you'd like Mark or Jeanne to review a second or third show you are able to purchase material reviews separately. The fee is \$500 for each show and it includes evaluation and notes for your entire pitch package.

Most people on the Hit Maker Tour are taking more than one series to the conferences and they want to be absolutely confident that each one meets network standards.

Book Additional Material Review Sessions

Call 407.352.2544 and please have your calendar ready. We accept Visa, MC, AMX, PayPal and personal check.

Please do not send us any materials for review without a signed submission release form. When you schedule a session we'll send you our submission release form for you to complete and return with your submitted materials.



Doug Stanley is flanked by Mark and Jeanne Simon at a Hit Makers Summit.

“Mark and Jeanne, you are fabulous! I've had a long career in TV and I was having an extremely difficult time pitching my own shows. You have provided me the sledgehammer I needed. Since I've worked with you, I've sold a few of my own shows.”

- Doug Stanley, Multiple Emmy winner and producer of “Deadliest Catch”

Treatment Sample

Scripted Series Treatment

While this treatment is for an animation, it is also an example of how to layout and structure a treatment for any scripted sitcom, drama, sci-fi, or scripted kids' show.

The following *Dream Factory* treatment was inspired by an unpublished comic book. We met the creator and artist, Ed Kang, at a museum in Boca Raton.

Along with Ed, we redeveloped his concept into a TV series. We also created an entire mythology to support the action and storylines.

A side benefit to our collaboration with Ed was his Canadian citizenship. Ed's citizenship opened up the possibility of government funding and tax breaks and greatly increases our chances of getting a Canadian production company on board.

Dream Factory

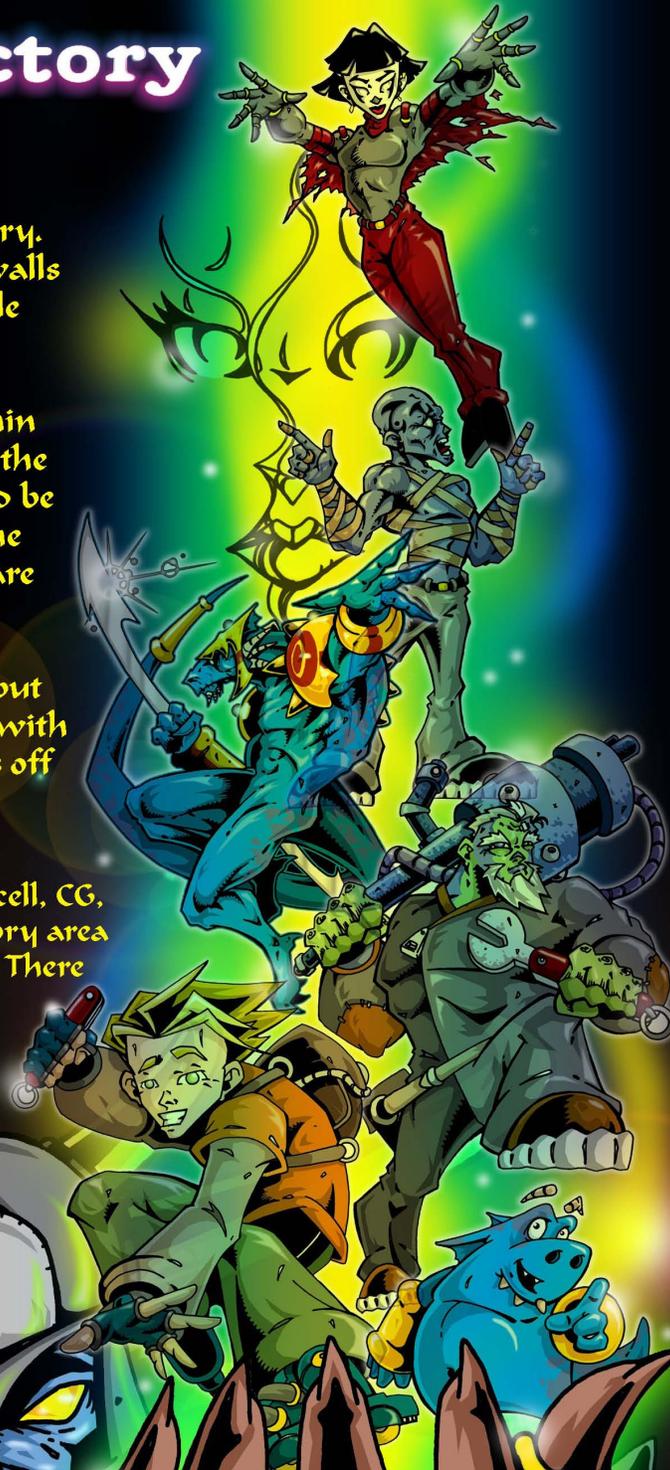
In another dimension there's a fantastic place where dreams are made known as the Dream Factory. Within the ancient, crumbling walls of the factory there's an epic battle between good and evil.

Thousands of years ago the Dremin prophesied that a child would tip the scale from dark to light. He would be known as the Earthwalker and he would have never had a nightmare in his young life.

Matt is the one. He can save us...but he has a lot of work to do. Along with his flatulent friend, Burp, Matt is off on an adventure only dreamt of.

Dream Factory can be a mixture of cell, CG, puppetry, or claymation. Each factory area or dream can be in a different style. There are no rules in dreams.

Long form and series for tweens & teens.



Contact: Mark Simon
407-370-2673
www.FunnyToons.tv

© Ed Kang

Dream Factory

DESCRIPTION

In another dimension there's a fantastic place where dreams are made known as the Dream Factory. Within the ancient, crumbling walls of the factory there's an epic struggle going on between good and evil forces. As of this date, the evil side has tipped the balance in their favor and the forces of good are tiring. Should the dark forces actually gain control of the factory the consequences would be devastating for all mankind. *Fear alone would drive our dreams and dread would be our conscious companion for all eternity!*

Thousands of years ago the Dremin prophesied that a child would tip the scale from dark to light. He would be known as the Earthwalker and he would have never had a nightmare in his young life.

Until now, the Earthwalker has lived the ordinary life of an unremarkable boy on Earth. Earthlings call him Matt. Far from being revered as a savior, he's shunned for his peculiar ways. Many unenlightened Earthlings call him "dork weirdo."

Matt is the One. He can save us... but "dork weirdo" has a lot of work to do.

Demographics

Pre-teens and teens.

Format

Dream Factory can be a mixture or a choice of live-action, CGI, cel animation, stop-motion animation or puppets. Each area of the factory, and each individual's dream can be shown in a different animation style.

Dream Factory

CHARACTERS

MATT

On Earth, Matt is called “dork weirdo” by his sister, “Sweetie” by his Mom, and “ga ga” by his one year old brother. There is no Dad in the picture. With the exception of his best friend Arnold, all the kids at school call him “loser geek.”

In the factory, Matt is treated with respect. He is the Earthwalker that the Dremmin have prayed would come because, as the prophesy states, he’s never had a nightmare. In the factory, he feels more confident. He speaks up; laughs out loud; and literally swings from the rafters.

When he’s in the dreamscapes, he is truly free to be the super heroes that he obsessively draws on Earth. In the dreamscapes there are no limits as to what anyone can do or be. Under Razz’s tutelage, Matt is learning to manipulate the dreamscapes power and avoid the pitfalls. Razz knows that it’s in the anything-goes environment of the dreamscapes that Matt’s ultimate battle will take place with Nightmare King.

Matt is 12 years old. He’s a shy artist who doesn’t fit in with his family or friends. On Earth he is lost. The Dream Factory is his escape from a miserable existence on Earth, but it’s also the portal to what he can become. Dream Weaver and Razz have told Matt about the prophesy, but they know he is not ready to be put to the test. It will take time and training to make him a hero. So for now, the burden of destiny rests lightly on his shoulders.

Dream Factory

SET-UP

The situation is dire in the Dream Factory! The Nightmare King is getting more and more powerful as Earth people succumb to their fears and agonize in their nightmares. Meanwhile, the Dream Weaver is losing her strength as fewer and fewer Earthlings have joyful dreams.

Not only is Dream Weaver weakening, but those who champion her cause are discouraged and weary of the increasingly harder battle of keeping the factory working. Those who Dream Weaver counts among her faithful are Razz, the retired general of the Dremguar, and current chief mechanic. About 240 Dremmin and their families who keep the factory manufacturing dreams 24/7. The ferocious Dremguar who patrol all areas of the factory except the dreamscapes. Burp, a wanna-be-Dremguar and fire-farting bad stand-up comic. And, of course, the newest member of her team is Matt or, as he's reverently called by those who believe in him, Earthwalker.

The Nightmare King counts among his minions a set of nasty girl/boy twins named Khafka and Ghast. They are a set of pre-teens who are as immature as they are despicable. The Nightmare King is also able to expand his forces whenever it suits him by creating Nightmare Goo Bubbles. All those in his evil posse have standing orders to generally foul the works of the factory and wear Razz and the Dremmin down.

Matt the Earthwalker has changed everything for everybody. The battle for the factory and control over dreams has suddenly gotten much more urgent. The Dremmin prophesy foretells of one who will once and for all conquer the dark forces.

It's the tale of a normal human boy thrust into extraordinary circumstances.

Dream Weaver and her forces have renewed hope and energy.

Nightmare King and his minions cannot allow Matt to succeed in his training and fulfill the prophesy.

Matt thinks he's on the greatest adventure of his life.

Humans keep sleeping and dreaming unaware that the fate of their souls rests in the hands of a twelve year old boy.

*Will history forget him as Matt or immortalize him as:
Earthwalker the HERO!*

Dream Factory

RAZZ

At times, he feels as old as the factory herself. Before he was chief mechanic, Razz was a colonel with the elite Dremgaur who are bred to protect the factory. Until Matt came along he was grumbling along in his semi-retirement which was becoming more and more of a full time job thanks to the sabotage of the Nightmare King.

Like all Dremin, Razz's heart is hopeful once again now that the Earthwalker has come. However, training a pre-pubescent boy who's either a no-show or who throws spit balls for an entire lesson is not Razz's idea of a relaxing retirement. Grumpy, loyal, demanding, doting, and endearing all describe Razz.

Razz is the teacher that Matt desperately needs and the father that he doesn't have on Earth.



Dream Factory



NIGHTMARE KING

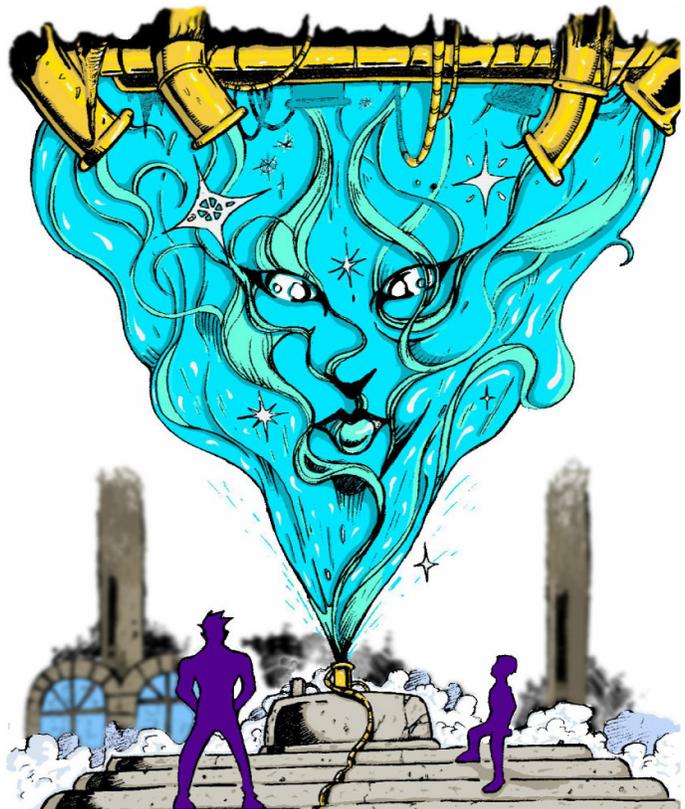
(Cross between Spawn and Darth Vader)
He is evil and he feeds off the fear and hate of others. His headquarters are in the dungeon-like basement of the factory where dream creation waste, or goo, is recycled. ***He craves power and his deepest dark desire is to take over the factory and destroy Dream Weaver once and for all.***

His minions' loyalties are extracted by fear. He sees Razz, the Dremin and, even the Dremguar as minor nuisances in attaining his ultimate goal. Matt, however, poses a real threat because he is so pure and he energizes the others. The Nightmare King dreads an opponent who has hope in his heart.

DREAM WEAVER

She is the heart and soul of the factory. She takes in raw energy and filters it through her energy body. She then emits a pure clean form of dream essence which fuels the creation of dreams. She gains strength when Earth people celebrate happiness and is weakened when we agonize in negativity.

As the embodiment of hope, compassion, and love she is surrounded by others who would do anything for her. ***Without her, their souls would shrivel...we would all be lost.***

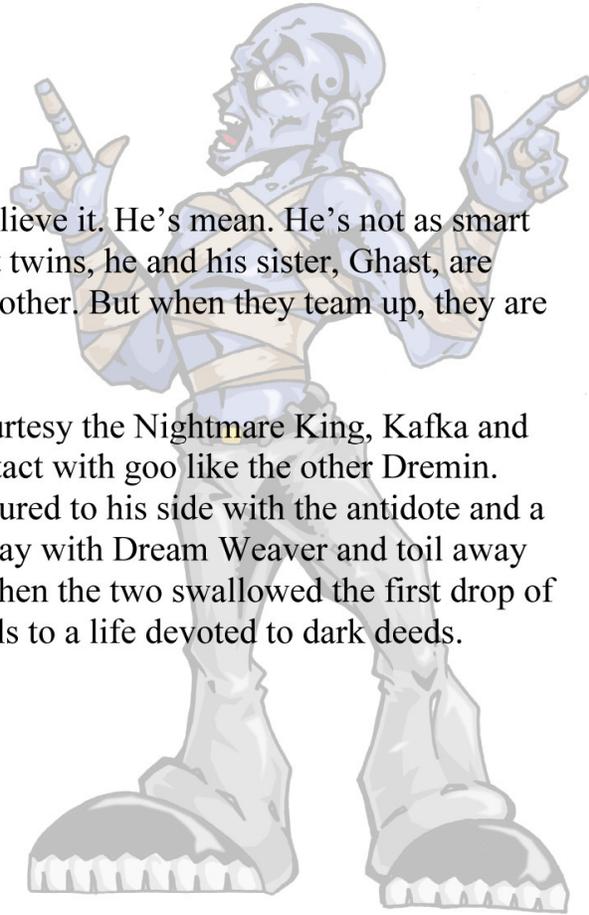


Dream Factory

KAFKA

When he says, “I’ll do anything for a laugh!” believe it. He’s mean. He’s not as smart as he thinks he is and he’s dangerous. Like most twins, he and his sister, Ghast, are very competitive and can be destructive to each other. But when they team up, they are a treacherously awesome duo.

Thanks to a constant supply of goo antidote, courtesy the Nightmare King, Kafka and Ghast don’t have nightmares brought on by contact with goo like the other Dremin. The twins are Dremin that the Nightmare King lured to his side with the antidote and a promise. “Come with me and be somebody or stay with Dream Weaver and toil away your lives as another faceless factory slave.” When the two swallowed the first drop of antidote, the Nightmare King enslaved their souls to a life devoted to dark deeds.

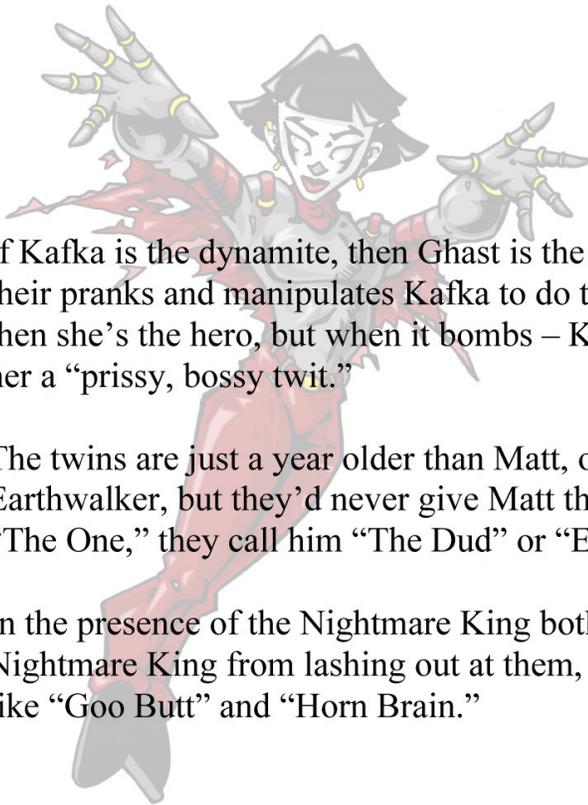


GHAST

If Kafka is the dynamite, then Ghast is the match. She is often the mastermind behind their pranks and manipulates Kafka to do the dirty work. When the plan is a success then she’s the hero, but when it bombs – Kafka is the goat. Kafka is right when he calls her a “prissy, bossy twit.”

The twins are just a year older than Matt, or 13, and they believe in the prophesy of the Earthwalker, but they’d never give Matt the respect they know he deserves. Instead of “The One,” they call him “The Dud” or “Earth Gawker.”

In the presence of the Nightmare King both twins show enough respect to keep the Nightmare King from lashing out at them, but in private they deride him with names like “Goo Butt” and “Horn Brain.”



Dream Factory

BURP

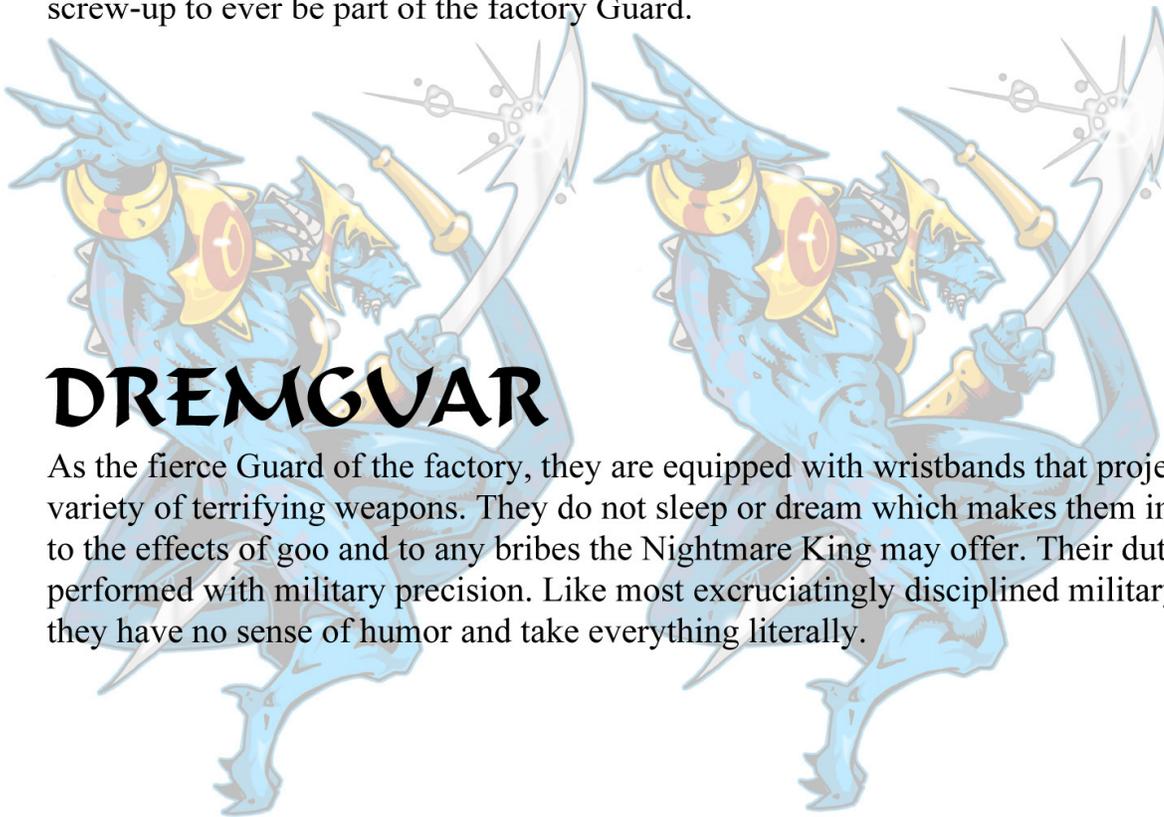
He's a wanna be Dremguar with a little digestion problem. He burps green gas and farts flames! Matt thinks Burp is hysterical and so does Burp. His lame jokes make Adam Sandler look witty.

Burp and Matt are inseparable and their teenage bathroom humor drives Razz into fits of annoyance. *If something can be screwed up, then Burp is the one to do it.* He proclaims to everyone that he's a Dremguar-in-training, but everyone knows that he's too much of a goof-off screw-up to ever be part of the factory Guard.



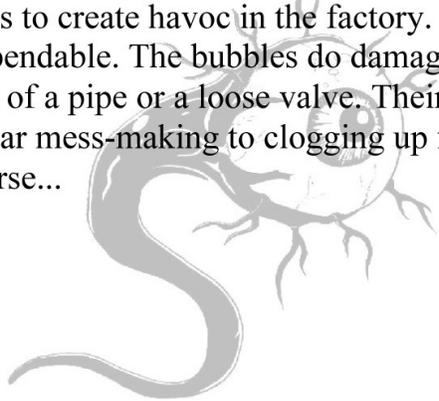
DREMGUAR

As the fierce Guard of the factory, they are equipped with wristbands that project a variety of terrifying weapons. They do not sleep or dream which makes them immune to the effects of goo and to any bribes the Nightmare King may offer. Their duties are performed with military precision. Like most excruciatingly disciplined military types, they have no sense of humor and take everything literally.



NIGHTMARE GOO BUBBLES

Foul-smelling, dripping and disgusting describe goo bubbles. They are a by-product of goo recycling that the Nightmare King uses to create havoc in the factory. They are stupid and expendable. The bubbles do damage when they can ooze out of a pipe or a loose valve. Their chaos ranges from sheer mess-making to clogging up factory mechanisms or worse...



Dremin

The “Dream-men” are the peace-loving caretakers of the factory. The factory and dreams would cease to exist without them. The Dremin love what they do and go about their tasks with a sense of pride and ownership.



Dream Factory

LONG-FORM

The Dream Factory movie will consist of the Nightmare King being cast down to the bowels of the Factory, his rise in power, Matt finding his way to the Factory, humorous skirmishes and ending with a large battle with Matt saving a family member from Nightmare King's grasp.

The movie may lead into a series, or vice-versa.

EPISODE IDEAS

1. DREAM JUMPER

The Nightmare King unleashes a horrifying beast that is able to haunt several dreams simultaneously. Matt realizes something is up when several kids at school talk about the same scary monster in their dreams. Dream jumping is a much more advanced than anything Matt has learned so far. So with a quick lesson from Razz and a pep talk, Matt has to jump dreams AND jump start his self confidence!

2. EGO CHECK

One afternoon Matt plays with a few of the Dremin kids and they regale him with the prophesy of the Earthwalker. It all goes to Matt's head and he starts telling the all-too-willing Dremin to do stupid things and he even goes so far as to attempt to lord his status over Razz. It's up to Razz and Burp to shrink Matt's ego and to get the factory back in order.

3. RAZZ REDVX

Nightmare King creates his greatest goo masterpiece - a clone of Razz. Ghastr and Kafka subdue the real Razz so Nightmare King can send out the clone with orders to bring Matt back to the basement laboratory. The clone is successful in his mission and when the real Razz enters the scene, Matt doesn't know which one to trust.



Dream Factory

4. IF IT SEEMS TOO GOOD TO BE TRUE...

After Matt receives a particularly harsh reprimand from Razz, Nightmare King takes advantage of the situation and approaches the downtrodden Matt with a proposition. “Help me out Matt and I’ll teach you how to do things in the dreamscapes that Razz would never teach you.” Matt grows to like the respect and power that Nightmare King gives him and before Matt knows it, he’s indebted to Nightmare King who exacts a high price for his favors. Will Matt put Razz and Dream Weaver in danger?

5. TROUBLES WITH BUBBLES

Chaos reigns when Goo Bubbles take over the factory! What’s fun at first turns into trouble when the bubbles actually stop dream production.

6. THE RACE IS ON

UNDER THE BED MONSTER ESCAPES! The monster under Matt’s bed has escaped in the Earth dimension. Without it, Matt can’t navigate the inter-dimensional networks to get to the factory by himself. And just as bad, if someone else gains control of the monster all sorts of inter-dimensional freak out could happen. Dream Weaver dispatches three of the best Dremguar to capture the monster. THE RACE IS ON! Matt knows that if the Dremguar find the monster before he does that he may not get it back.



7. HE WHO LAUGHS LAST...

Kafka, Ghast, Matt and Burp actually find themselves as allies as they do one stupid thing after another to get a reaction out of the Dremguar. Much like the guards of Buckingham Palace, the Dremguar are trained never to betray a thought. The fumbling foursome finally get the attention of the Dremguar and it’s just the diversion Nightmare King needs!

8. INDIANA RAZZ AND THE BASEMENT OF DOOM

Matt and Razz find themselves in a harrowing mission to snag a key part for Dreamscape #2. Why harrowing? This one-of-a-kind part is in the dungeon of the factory and Nightmare King knows that Razz needs it!

Dream Factory

9. RAZZ'S NIGHTMARE

Kafka and Ghast hatch a plan to dump an entire huge drum of goo on Matt. It misses Matt and nails Razz! The sheer volume of goo is too much for Razz and he lapses into a coma-like sleep tormented by his worst nightmares. It's up to Matt and the bumbling Burp to save Razz.



10. SCHOOL DREAM

Billy, an Earth friend of Matt's, is having nightmares. Matt enters Billy's nightmare to face Ghast and Kafka in a battle that Matt is not ready to fight.

11. PASS OR FAIL

Matt and Burp both miserably fail tests that they should have easily passed. Later that day they get caught in a dream scape and their skills are put to the test.

12. I CAN'T GET NO RESPECT

Burp is tired of everybody laughing at him, so he decides to do something heroic. Much to his surprise and everyone else's, Burp succeeds in stealing Nightmare King's lantern that allows him to see into others' souls. Nightmare King doesn't share well with others and he makes sure that everyone suffers while his lantern is in the possession of the lowly Burp.

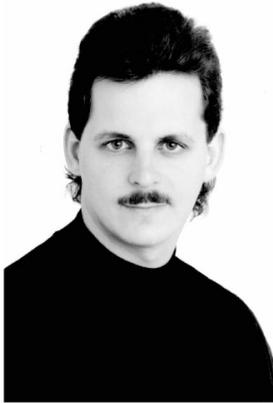


13. DANGEROUS EXPERIMENT

Matt returns home from the factory with a small glob of goo on his shoe. The effect of goo on mere Earthlings is undocumented! Matt is unaffected, but the rest of his family are basically guinea pigs in a potentially dangerous experiment.

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Dream Team



Mark Simon

Mark is a creative powerhouse overseeing two companies that he built. Animatics & Storyboards, Inc. is now the largest storyboard house on the East coast, and A&S Animation, Inc. He is also the author of *Storyboards: Motion In Art*, the upcoming *Producing 2D Character Animation*, and animation articles for various industry magazines. He's been a production designer in film, TV, and animation; directed award-winning animations, such as *Timmy's Lessons In Nature* on Nicktoons; was a syndicated cartoonist; and owned an award-winning advertising firm. His design and illustration work have been seen on Disney's *The Waterboy*, Amblin's *seaQuest DSV*, many Nickelodeon series, and numerous comedy and science fiction series and feature films. Mark recently consulted on CTW & Columbia/TriStar's newest hit animation series for PBS, *Dragon Tales*. He recently designed and directed CG special effects on Fox's new *In Search Of...* and NBC's *Miss Miami*.



Jeanne Pappas Simon

Jeanne's work as a producer for over 350 shows such as Nickelodeon's *Clarissa Explains It All*, *Roundhouse*, *International Blue's Clues*, *Gullah Gullah Island*, *Allegra's Window*, Cartoon Network's *Carrot Top's A.M. Mayhem*, and TNN's *Roller Jam* have made her one of the most respected, "in-demand" producers in television today. *Weinerville*, which Jeanne produced for Nickelodeon, was nominated for an Ace Award. Jeanne's animation pilot, which she created and wrote, *The Winkles*, won two international awards. She helped develop and produce a new show, *ZigZag* for the Animal Planet.



Ed Kang

Ed Kang has been a creative entrepreneurial force working as a producer, creative director, and new media designer. He founded K2M Animation and Design, a production firm specializing in broadcast computer graphics. K2M produced several national television spots, web sites, and served as the in-house design division for the International Museum of Cartoon Art. Caiman Group, a multi-national Latin and world entertainment conglomerate acquired K2M, and Ed sat as president and creative director of the new electronic business and intellectual property development division. Ed recently co-founded Recoil Media, a creative content and services firm supporting a diverse stable of clients, including The Baby School Company.

Some of Ed's production credits include; creative director and animator of *Radio Caiman*, a 3D animated half hour primetime pilot. He served as producer and animator of *Baby Music School* and *Baby Language School*. Both shows are half hour children's educational videos for the award-winning *So Smart!* series.

In his spare time, he launched his own independent comic book banner, Northern Edge Entertainment, with the flagship title, *Dark Paladins*, and created *Dream Factory*.

Show Demo Reels

Too many people make the mistake of spending \$10,000, \$20,000, \$50,000 or more to produce a full pilot and it's just not necessary to pitch your TV show. You will need to have a show demo to sell a reality show and everything you need to know about demo reels is in this section.

Sizzle reel, sizzler, demo reel (demo), and tape all mean the same thing: it's a 2 – 6 minute video sample of your show. Most TV execs say that they need to see a "tape" which is a term that originated back when video recordings actually were on tape and sizzle reels were on VHS.

SCRIPTED SHOWS FOR ADULTS OR KIDS:

A kick-butt script is needed to sell scripted shows, like sitcoms, sci-fi and dramas. A pilot, trailer, or demo reel is not needed and it's a big extra expense.

GAME SHOWS:

A show demo is not needed; however, storyboards which make clear how the show flows and a professionally drawn set illustration would make excellent tools with which to pitch your show.

ANIMATED SHOWS (ADULTS & KIDS):

Animated shows are sold with 1-3 minute animated shorts or animatics that tell a complete story.

REALITY SHOWS:

So many reality shows rely on the strength of the characters that execs insist on seeing for themselves on tape just how big and loud these characters are. By characters, we mean the people who are featured in the show, such as, the Old Man, Rick and Corey in *Pawn Stars*.

They represent three generations who run a business together and run each other ragged. When the execs saw how these three grated on each other and the treasure and trash that came into the shop, they knew that they had a potential hit show.

Scripts Sell Sitcoms & Dramas

If your show is a sitcom, drama or sci-fi, then you must write or have a script written to sell your show. Think about it...the humor in sitcoms ranges from the raunchy *Always Sunny in Philadelphia* to much more mainstream *Modern Family* and everything in between. You could correctly pitch both of the shows as funny with humor that only adults would get. It's the script that demonstrates to the execs exactly what makes the show funny and how adult the situations will be.

SCRIPT DO'S & DON'TS

SCRIPT DO'S

- ④ Write or have written a script that is the same length as your show. In other words, if your show is 60 minutes long, then the script should be for that length show. (A 60 minute show has approximately 40 minutes of program time.)
- ④ If your script is for the pilot episode, then it should jump into the storylines and character relationships quickly and not belabor setting everything up.
- ④ Scripts must be properly formatted. The industry software standard is FinalDraft and they should be on white, 8.5" x 11" paper.

SCRIPT DON'TS

- ④ If you've never written for TV before, then don't write a script and expect a network to recognize its potential and hire a writer to fix it. Only extremely well-written scripts get the creator a development deal.
- ④ Don't include directorial notes for blocking, camera angle, or anything else that's the director's call.
- ④ You shouldn't feel that you must make excuses for your script. If you feel like you have to explain why it's too short, or not that funny, or the end could be better, then your script is just not good enough to show an exec.

Don't bind your script in some fancy and/or bulky way. It could look like you're trying too hard, plus it will be too difficult to transport and file.

“How Can I Find a Scriptwriter?”

When you hire a writer through Sell Your TV Concept Now, Inc. you get an experienced, talented writer perfectly suited to your TV show, plus Mark and Jeanne Simon to oversee the project. You will also pay considerably less than WGA rates which typically start in the \$40,000 range and go up...way up.

Call 407.352.2544 to get a script that sells your show.

When you pitch your sitcom, drama, sci-fi, or animated series and an exec is interested, the next question is always, “Do you have a full script?” Be prepared and give him a script that will make him sit up and take notice.

You’ll feel confident that your script is “bullet-proof.”

Properly formatted

(Non-standard formatting will get your script tossed out even before a word is read.)

- ④ Original, fully formed characters
- ④ Page-turning plot lines
- ④ Believable, riveting dialogue
(Dialogue is what separates good scripts from excellent scripts that go into development.)

“Wayne – ‘Sunset Fire’ has placed in more than 16 festivals. Here are some of the top results. Thanks again.” – Rick Brandelli

*Las Vegas Internat’l Film Festival – 1st Place
Colorado Film Festival – Gold
Honolulu Film Festival – 2nd Place
Amsterdam Film Festival – 2nd Place
2011 Indie Gathering – 3rd Place, TV Pilot
Spirit Quest Film Festival – 3rd Place*

*“I am reading over Wayne's polish on my "FOLLOW THE MONEY" pilot script and it is brilliant!”
–Michael Duke*

“Does My Script Meet Hollywood Standards?”

Your Mom may mean well when she says your script is “Nice honey,” but is she really the best one to tell you honestly if it’s any good?

Sell Your TV Concept Now, Inc. is proud to offer an invaluable service to our clients - script coverage by Wayne Carter.

Feedback from a friend or family member can’t compare to an unbiased critique from a seasoned professional. Wayne is a WGA writer and has written movie and TV scripts for: Paramount, Universal, ABC, NBC, National Lampoon, CBS, HBO...just to name a few.

SCRIPT COVERAGE INCLUDES:

- ④ Detailed notes on characters
- ④ Dialogue analysis
- ④ Story structure critique
- ④ Scene-by-scene notes
- ④ Advice on how to improve your script and make it saleable

COMPLETE, PROFESSIONAL SCRIPT COVERAGE FOR ONLY \$350

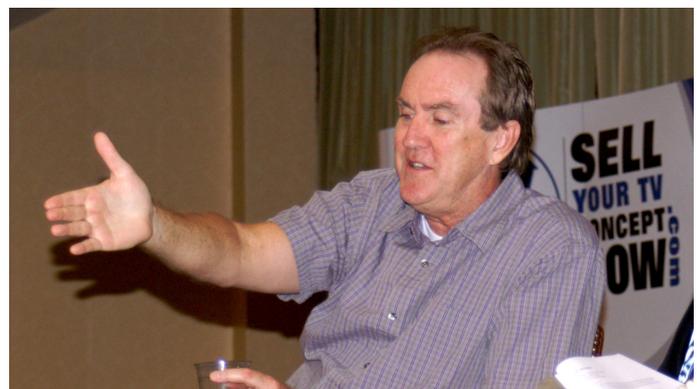
30 minute script - \$350 (22 - 28 pages)

60 minute script - \$400 (44 - 56 pages)

Additional pages \$3.00 each

“You want to make sure that your script is bullet proof – that a reader has absolutely no reason not to pass it on.”

– Wayne Carter



Storyboards, Animatics and Character Design for Your Pitches

