

## Development Notes

Coverage for: Tracking Board

Title: Private  
Writer(s): Private  
Draft Date: April 4, 2014  
Pages: 64

Genre: Adventure  
Period: Present Day (series eventually to move into prehistoric past)  
Setting: Wisconsin, Washington D.C.  
Locale: Town/Archeological dig  
Budget: High

Story: Good  
Structure/Pacing: Excellent  
Dialog: Good  
Writing Style: Very Good  
Commercial: Very Good  
Visual Elements: Good  
Title: Excellent  
Characterization: Good  
Set Up (First 15 Pages): Good

Consider for:  
Writer: Consider  
**Script:** Consider

Analyst: PRIVATE

Logline:

While on an archeological dig, a discovery is made that will change the world, as it brings in to question time, space and reality.

### Comments:

PRIVATE is a somewhat slow, but well written pilot that leads to a series with a lot of potential. PRIVATE has a very good premise, excellent structure and a good story, but has a few loose ends and inaccuracies. This is largely made up for with the fact that the characters and dialog are strong and the writing is very good. Visually, the pilot is good, but will surely become more interesting in future episodes. Commercially, PRIVATE has a ton of potential, and can easily be envisioned as a long running series, provided the pilot can be buffed up a bit to match the potential of the series. Artistically, PRIVATE has a very unique take on the time travel theme and holds a lot of promise for future episodes and development while the title itself is excellent, and perfect for this franchise.

PRIVATE has a really great premise that is very original and compelling. While this is only hinted at in the pilot, the implications will definitely keep viewers on the hook and wanting to see more. The other interesting thing about the premise is that the series will change over time, always providing new experiences to the viewer. The structure is very good for a one-hour format, as is

the proposed format for future episodes, but some of the content isn't as strong as it could be.

While the premise and structure are very good, the story itself has a few kinks to work out. One issue with the story is the awkward interaction between Brad and the Coed in the coffee shop, who, since is named by Brad in dialog, should be given a name in the script if this scene is kept. That being said, it seems this scene doesn't add much to the story, unless Kerry comes back into play later and gives this interaction significance. Otherwise, this scene could be shortened to get to the point, which is Brad finding the newspaper. The biggest offence in the story is an inaccuracy that most people probably wouldn't catch, but one that is central to part of the plot. Anyone who has taken an entry-level archeology class in a United States college would easily spot this mistake, killing their suspension of disbelief. Fortunately for the writers, as luck of the draw has it, they got a reader with a Bachelor's degree in Anthropology. From this first hand experience, it can be said without a doubt than any graduate student would already know about the laws concerning finding human archeological remains. Not only that, but an undergraduate would know this as well. It's archeology 101. Therefore, it's highly unlikely that a graduate level archeologist wouldn't know this already, and certainly wouldn't need to talk to a lawyer to find out. This takes away this character's credibility and makes him look like an oaf. Further, this whole part of the story may be unnecessary as it doesn't really drive the story anywhere, and for that matter would not change much if it were omitted completely. In fact, the whole story about the bridge is pretty boring, and this pilot would be much more interesting if it cut to the chase faster, and got into some cooler territory sooner. It is evident that the series has been planned out and will be heading in a much more entertaining realm than the pilot currently exists in. Simply put, this series holds the promise of a thrilling adventure, but the pilot is a story about a bridge. Cue *Family Guy's* "Buzz Killington" cutaway. Another problem with the story is the burial scene. It's unclear who is being buried here, if someone died, or they are just replacing the stolen bones. This should be clarified. On the flip side, the script does a great job with the reveals and hooks that keep the reader's/audience's attention as the story progresses.

The characters in PRIVATE are all very good. The only criticism here is that some character introductions/descriptions could be stronger, however most of them are great. Additionally, and this may be subjective, but given the intent here is to pitch to networks/studios for American television, is that Sam's character shouldn't be described as not pretty. Granted it's nice to see a script break the mold and not follow the clichés, but for a character that needs to be followed for multiple seasons, a description like "unconventionally attractive" would be better than "not pretty." After all, it's TV.

Moving on to the dialog, it is overall very good and reads naturally, however there are a few problems. One problem is that there are occasional spelling errors or word choice errors, some of which I have listed below. Another problem is that there are a few lines that are too cheesy. A third problem is that a few interactions are just plain awkward. Finally, and this may not be as big of a deal, but it seems that the British versions of spellings are used and it seems that the American variations should be used given this script takes place in the United States with American characters. Below is a list of some specific occurrences of the above-mentioned problems as well as a couple praises:

Pg. 3 - KEVIN Sorry to interrupted, Dr. Gregory. (Change "interrupted" to "interrupt")

Pg. 6 - COED Hi, Brad, um, Mr. Meyer. The usual? BRAD Hey, Kerry. Okay to call me, Sir. (Winks, smiles) No, gonna try the Guatemalan dark. (Change "Coed" to "Kerry" in both description and dialog name, you can still describe her as a coed) – also this whole exchange is awkward.

Pg. 7 - BRAD (Latin accent) Feel a Central American vibe un diaz. (If this is supposed to be Spanish, diaz is not a word, and if dia (day) was meant, it would say "Feel a Central American vibe one day," which doesn't make sense either. If you meant to say "today" the correct word would be "hoy" which wouldn't have the same ring it seems you desire. Either way, this whole interaction is awkward and should be scrapped.

Pg. 8 - GLADYS Mayor not seeing walk-ins today and- (change "Mayor" to "Mayor's" or "Mayor is")

Pg. 24 - ERNIE The station? Look it, those bones – (awkward wording)

Pg. 32 - BRAD We've just jumped from archeology into paleontology! (Cringe inducing cheesiness)

End of Pg. 32 – KEVIN repeats three times, character name should be changed to Brad in this line: KEVIN I, ah, I called Montana State, left an urgent message. Just got a call back. Headed here right now.

RECURRING: Change "muthers" to "mothers."

Pg. 34 – Not a criticism, but the interaction between Sam and Kevin is very good here.

Pg. 34 - ERNIE Never cared much for women who swore. Is she, um, you know, (whispers) one of those dyke types? (This made me laugh out loud, very nice work).

The writing in PRIVATE is overall very good. It has great pacing (for the most part) and does a good job of showing and not just telling. The only problems with the writing have to do with the story, characters and dialog, which have already been discussed above. Other than that already mentioned problems, the writers did a very nice job with PRIVATE.

Visually, this script is good, but is rather tame in regards to what is promised in the future of the series. The locations are good and the discoveries at the dig sites are interesting, but there isn't a lot of action and the PRIVATE pilot is not a visual spectacle, even though future episodes might be. Artistically, PRIVATE takes a very unique approach to the time travel genre, however this is only hinted at in the pilot.

Commercially, this concept has a lot of potential, but the script needs to be improved to make it more marketable. Raising the stakes and putting more on the line than a historical bridge with sentimental value to an old man could achieve this. While touching, this simply isn't that entertaining. While of course this leads to a greater discovery that sets up the premise of the show, the pilot needs to have a stronger hook sooner. In fact, the big reveal at the end could happen a lot sooner, and the pilot could be fleshed out a bit more to set up more of the series, rather than needing a lengthy explanation afterwards. If this could somehow be implied within the pilot, it would be much more compelling.

Market Comparison List:

Television:

- Lost (2004)
- Sliders (1995)
- Quantum Leap (1989)
- Twelve Monkeys (2014)
- Continuum (2012)

Films:

- Timecrimes (2007)
- Looper (2012)
- The Butterfly Effect (2004)
- Primer (2004)
- Welcome To Yesterday (2014)

The Grid:

	EXCELLENT	VERY GOOD	GOOD	SO-SO	NOT GOOD
<b>Originality/ Creativity</b>		X			
<b>Commercial</b>		X			
<b>Premise</b>		X			
<b>Story</b>			X		
<b>Structure/Pacing</b>	X				
<b>Main Characters</b>			X		
<b>Minor Characters</b>			X		
<b>Dialog</b>			X		
<b>Writing Style/ Presentation</b>		X			
<b>Visual Elements</b>			X		
<b>Set Up (First 15)</b>			X		
<b>Title</b>	X				

(SCRIPT) RECOMMEND:

CONSIDER: X PASS:

(WRITER) RECOMMEND:

CONSIDER: X PASS: