

Christopher T. Reiche
New York, NY 10022
609-462-9733
chrisreiche15@gmail.com

To Whom It May Concern:

WALL STREET meets ADAPTATION in this job candidate. Actually, wait. Gordon Gekko's greed and the character Charlie Kaufman's self-loathing don't define me, I swear. How about THE BIG SHORT meets BARTON FINK, but without the profiteering and violence...? On second thought, please disregard the comps. My point is that I'm a trained screenwriter who currently works in finance and I'm seeking to leverage my experiences to build a career developing high-quality content.

How does my professional experience translate to a career in entertainment? While my path differs from that of agency mailroom vets and former PAs, my experience has afforded its own kind of training. For over 8 years, I've worked in Institutional Business Development at First Eagle Investments, a \$160 billion asset management firm. As an Assistant Vice President, I distill complex data into clear, compelling insights and present those insights to institutional investors in order to drive sales and retention. Though this role is not directly tied to entertainment, the work it involves sits at the intersection of storytelling and commerce in a highly competitive industry. It has honed both my creative and commercial instincts, and equipped me with transferable skills:

- **NARRATIVE DEVELOPMENT:** my firm's investment teams manage funds of stocks, bonds, and commodities. These funds generate returns and the institutions invested in these funds depend on me and my department to understand their returns. *Like an executive or writer developing a script, I develop unrefined information into marketable narratives.*
- **BUSINESS PITCHING:** once these insights are crafted, I present them to the 32 investors in my coverage to cross-sell and retain business. *Like a producer or filmmaker securing financing, I attract and preserve capital by pitching my firm's products.*
- **EXECUTIVE SUPPORT:** when I'm not presenting to investors, I'm supporting my department's senior executives on \$3.7 billion of strategic partnerships across North America and Asia. I write meeting memos and notes, conduct industry research, manage calendars and CRM records, roll calls and field email requests, and comb through prospective client proposals. *Like a Hollywood assistant, I am accountable if I waste my boss' time with an error, missed deadline, or underdeveloped idea.*
- **ADMINISTRATION:** I also manage my department's Associate & Analyst Program, supervising the department's support personnel. I scout for talent, develop training programs, balance the group's budget, deliver performance reviews, and implement operational improvements (e.g., I reorganized the program's model to align with my department's distribution structure). *Like an executive overseeing a film project, I'm responsible for the performance of a multifaceted operation.*

Other transferable skills include: networking, project management, interdepartmental collaboration and, according to the recent college grads I manage, emotional support... All joking aside, while I'm proud of my professional experiences, I recognize that, relative to candidates already in the entertainment industry, I may face a steeper learning curve in a new role. However, please know I come motivated to quickly flatten that curve, fueled by a Wall Street work ethic and an industry outsider's humility.

What experiences do I have that are related to entertainment? Though I haven't worked in entertainment, I have trained to be a professional for over half a decade. My formal learning began with a year-long professional program in screenwriting at the UCLA School of Theater, Film, & TV in 2018-19. Since the program ended, I've dedicated my nights and weekends to ongoing study and training, including continuing to write, with over 40 drafts of 5 feature-length scripts completed to date.

Screenwriting is a tool I use to examine film and TV, but it is not the only. When I'm not writing, I'm reading feature-length and television scripts, drafting mock script coverage, and joining writers' groups. My objectives with each writing and non-writing initiative I pursue are intentional: 1) rewrite drafts over churning out specs to strengthen my script development skills, 2) utilize writers' groups to improve how I write coverage and deliver feedback, and 3) read scripts from writers of varying experience levels to fine-tune my instincts for quality. Together, these practices help shape how I am preparing to switch careers.

Why transition careers now? The decision to move from finance to entertainment is *not* spontaneous. If it were – amid a pandemic, dual strikes, the rise of AI, and an evolving distribution model – my timing would be woefully inopportune. But to borrow a principle from finance: never try to time the market; invest when it's right for you. The right time to invest in myself is now.

I'll spare you the story of how I got here, beyond that it involved exploratory forays into other creative disciplines in college before defaulting to finance and not finding fulfillment (I promise the stories I'd develop wouldn't be that clichéd). What I will tell you is that, from the moment I committed to pursuing my lifelong dream and enrolled in the professional program at UCLA TFT, my aim has been to build the skills needed to consistently develop compelling narratives, whether or not I am the one writing them.

Time has passed and industry dynamics have changed, yet I have held to that aim, building those skills in my free time while strengthening my cross-functional skills at my "day job." Now, with sharpened creative abilities, reinforced by professional experience crafting marketable insights, I'm ready to invest in myself. No, the macro backdrop isn't perfect. But for what I lack in Charlie Kaufman's self-doubt and Gordon Gekko's moral flexibility, I'm proud to share in their resilience amid uncertainty.

On that note, that's where my story pauses for now. I'd welcome the opportunity to learn about you and your organization, and to expand on my qualifications. I can be reached via phone (609-462-9733) or email (chrisreiche15@gmail.com). My résumé, a script coverage sample, and my most recent spec can be found at: reiche-chris.com. Thank you for your time and consideration.

Sincerely,
Chris Reiche