

Viginia Lottery: Win a Spin
Paul Riccio / Director's Treatment



This treatment contains my initial thoughts – I'm looking forward to getting into greater depth with your team. Thanks for considering us.



-Paul-



CASTING

Our talent will be predominantly, if not all, actors we cast. Since we have limited time to shoot, we need to guarantee we get the performances and reaction shots we need. We'll have that guarantee by using actors who can take direction and deliver a performance. While not imperative, I would love to find actors with some improv experience. These actors can think on their feet, easily play off Wink Martindale, and give us something different take to take. Another practical benefit of casting actors is that it allows us to create a diverse cast reflecting different ages, ethnicities and genders.



LOCATION

It will be best to find an empty space or shuttered convenience store that we can build out to our exact specs and own for a few days. This will allow us to prep the store, test the fake wall and wheel rig, choreograph our talent placement and movement, and rehearse our camera moves. We'll have everything figured out prior to our shoot day so that we waste no time on the day.



WARDROBE

Our actors will be dressed to appropriately reflect the diverse mix of people you'd find parading through a convenience store on a typical morning. Blue collar professions, white collar professions, hipsters grabbing a coffee on their way to class. We'll have them in clothes that help them stand out from the background, but we'll steer clear of complicated patterns and colors that are too bright.

Wink Martindale's wardrobe will be suit and tie. I saw in your treatment you had him in a green suit coat that mirrored the color scheme of the Top Prize Live Show / Win a Spin set – that's fine with me. We'd want to pick a green, however, that looks good on camera and doesn't pop so much it hurts the eyes.

PERFORMANCE

The performances, or reactions, really, will be authentic. They can never feel like the actors “saw it coming.” When the Top Prize Live Show set with Wink Martindale and the Wheel are revealed, the reactions will feel real and spontaneous. We’ll get a range of reactions from over-the-top excitement and high fives to stunned astonishment as someone watches everything with their mouths agape, not quite believing their eyes.

I’m good at getting reactions from people that feel unrehearsed and unique. I make the talent feel completely at ease on set, confident that they can take chances and not feel they’re doing something wrong.

In regards to Wink Martindale... we’ll let Wink will be Wink. It’s a bad idea trying to direct him or add nuance to his performance. I’ll let him do his quintessential 1970’s game show host thing – fun, energetic, announcery – since that’s exactly why the viewers and fans know and love him and exactly why you hired him.

Also, even though Wink looks 34 he’s actually 84, so we have to be mindful of his endurance level. I can’t imagine we’d get more than 6 good hours from Wink, so it’s imperative our day is as efficient as possible. I’ll endeavor to make his day as light and effortless as possible and not waste any of his time with idleness.



VISUAL STYLE/FAKE WALL/REVEAL

We will replicate an actual, working convenience store except our store will have a fake wall that will either open like an accordion or slide open like pocket doors to reveal our Top Prize Live Show / Win a Spin set and Wink Martindale. Another option might be having the cold beverage refrigerators slide apart to reveal our set. Whichever method we choose, however, it's imperative that we can quickly reset after each take. You could do a balloon drop when we reveal – that's easy enough to reset – but please, no confetti! If you want to bring a production to a halt then have a confetti clean up after every take.

The lighting will match that of an actual convenience store – bright, even overhead lighting – but we'll augment with other practical light sources to get good exposures on our talent and Top Prize Live Show / Win a Spin set.

I think it would be fun to have a lighting and sound cue when our set is revealed. For instance, someone is buying a lottery ticket and all of a sudden there's a blast of music as we hear our announcer say, "It's time for Win A Spin!" Then the studio audience SFX repeats, "Win A Spin!" We could have a lighting cue, too, but something simple – like a small array of crisscrossing Hollywood flood lights.

I will shoot with three cameras with zoom lenses and all having the ability to reframe, zoom, pan and tilt via remote control. These will act as our "hidden cameras." I'll have a fourth camera with a fixed wide lens giving us a static high angle shot. Our camera movements will be identical to any "hidden camera" film you've seen before – shooting through foreground objects, reframing mid-take, zooming in for reactions. This photography – lighting and camera movement – isn't about creating something beautiful, it's about creating something real.



Thanks again for the consideration. Let's do this!



-Paul-