

LOTTOLAND

Introduction

Hi, I really appreciate the opportunity to pitch on this brilliant campaign. I think it's ace. Hunger Games meets the X Factor, 'The Schwarzenegger's' 1987 Running Man (guilty pleasure) meets major 'Arena Rock'. It's vibrant, it's energetic, and with a good dollop of humour, it's right up my street. Photographically we'll make it glossy, very upmarket, with super high production values - well, to all intents and purposes anyway. High angled cameras, energised performances, great cinematography to drive the narrative, but, and this is precisely where the humour in the situations is to be found - the fact that we go and create this filmic build-up, only to find out it's been a bit of a set-up when the narrative is interrupted by our regular Tiswas 'geezer' Chris appearing on screen, we'll instantly change the dynamic of the ad, bringing it back down to earth with a comical bump.

Tone

The tone of this spot is all about lending the lottery an epic aura - it's theatrical, it's extravagant, it's overblown in proportion. No messing, this means business.

Gone are the sparse studios and finicky ping-pong balls - this, my friends, is epic and filmic on every scale.

As the spot opens, a blinding explosion of lights transform the screen into a mega gloss, adrenaline fuelled event. This is arena sport/music/rock at it's very best. And that's only the beginning. We want to create is a colourful, legendary opening- but just when the viewer thinks this is as good as it gets, we ramp it up. Creating a drama that grows and crescendos, echoing through the vast crowd and filling the viewers' eyes with a celebration beyond any realm they've ever known. The build-up will create a real contrast at the 'comical-bump' moment, and use that juxtaposition to make it a really memorable, snappy and clever spot.

Casting & Performance

Chris Tarrant, archetypal of a British national treasure is standing centre stage in the middle of an arena, commanding a frantic and excitable crowd. He's animated and 'in charge', oscillating between a kind of Circus Master and boxing match MC. He walks into the arena to a rapturous applause from the thousands of people in the auditorium.

The buzz of his enthusiasm is electric! He's passionate, thrilling even, as he harnesses the energy of the whole crowd from front to back - he's including the whole nation in this international lotto! It's all about the game, but in a style that is less "It's a Knockout" and more "World Cup Final" in scale and power.

His distinctive voice and unique line delivery, from 'Who Wants To Be A Millionaire', is right at the forefront, resonating with the viewer - This guy is practically part of people's furniture. He charms them and they, in turn, trust him. Overall what we want is to get that infectious laddish manner of Chris, and turn it up to his most flamboyant best. Eccentric, outrageous and completely electric.

Crowds & CGI

We'll either film on location or in a studio. Think Big Saturday night shows, like the X Factor or Stadium filled Rock concerts. We'll create a large auditorium atmosphere in studio with a big light and sound design to amp the atmosphere up, using super wide shots of the crowd to reinforce.

We'll then intercut these with extreme close ups, creating vibrancy and energy, through a combination of close-up reaction shots and wide shots that give the viewer a sense of magnitude.

Overall, we will need at least 100 extras and shoot plates with a second unit for most of the day. Then we would CG this up to make every filmed location appear as if there are tens of thousands of people there; making the crowd and their excitement as much a part of the frenzy as 'Games Master' Chris. This is going to be a gripping, hyper scaled event that the viewer will want to be a part of.

A good example of this, from my reel, would be Gladiators. In this, we had 100 extras, and then just went crazy filling it up. Plates, after plates across all the seating until we covered the whole place and then duplicated it all post and keyed in. Just like in this spot, our main aim will be to cover the angles in super wides as a locked off shot to bring down expense. It's not tricky, more time consuming for us and post, but the effects are great and it really helps great across that short hand narrative on a grand scale.

For the crowds, we will dress them in 'team colours', like football fans. Every time that their favourite Lotto brand is introduced, they'll go mad with fanatic excitement, creating a real sense of occasion, which will pull the viewer into the 'show,' build momentum and more than anything to keep them enthralled in Lottoland.

Strategically-wise, we will create a circular studio/location in order to situate all the fans around the stage so that they surround Chris. Again, lots of flags, banners, colours, all big, bright and bold. The soundscape will be similar to that of a football pitch, crowds cheering and whistling, chanting etc. The whole atmosphere will be that of the liveliest, biggest, most colourful and grandest carnival in town, and everyone's invited. The viewer will be pulled in to a totally exhilarating experience.

Tonally, as mentioned, we want to avoid the 'oldy-worldy' trappings of things like fanfares and replace them with drums rolls and booming voices. It will feel like the opening of an internationally televised boxing match, with all the drama and build-up that entails. As each brand enters the auditorium we want to evoke a real sense of atmosphere with cheerleaders spiralling in from all directions and unfurling large 'Lottoland Flags' under rock concert lighting.

The aesthetic sensibility of this film is crucial. We want to create stunning visuals that boast a huge array of elements - including costumes, mise en scene, choreography - intricately designed and put together, so that the viewer is completely spellbound from the opening. We want them to be drawn by the magnetism of the epic scale of the film, but also notice something completely new on watching again

As far as camera is concerned there are a plethora of different ways to give this spot real finesse. Shooting over 2 days, or one very long day, with a second unit shooting CGI plates, on Red Epics or Arria Alexa so that the film looks completely cinematic, saturated in high contrast imagery and with amazing rich textures. We want the viewer to feel part of something that is highly stylised, but at the same time completely relatable thanks to the familiar cheek of Chris and the crowd.

We will of course use CGI (i.e. The crowd sequence) to bring this spot to life but the final effect will look seamless and photorealistic, so as not to detach the viewer from the 'heart' of the film. As you can see with the camera's, the lighting, the sound, we'll really blow this spot out of the water.

Location & Art Department

The arena will be an interior space, large, circular with a huge lighting design like that of the O2 or if you can imagine a major boxing match at Wembley. Big grand entrances, huge sound systems with booming speakers, compères strutting around the stage with equally loud voices, resonating through the auditorium, dramatic lighting that creates trickery and atmosphere, colourful costumes and accessories. The devil is in the detail with this film. We will ensure that every element of the detail captures the audience and brings colour, texture and vibrancy - Then we'll use wide crowd shots to reinforce the scale, drama, atmosphere and momentum of the film.

The main objective is to make the lighting design look expensive and epic with really high production values. This will come across as a no expense spared affair, an opportunity to celebrate and throw caution to the wind, everything cries out 'reward'. It needs to look modern and cutting edge, avoiding all the fanfare cliches of the past. Think huge, sporting events that tread the line between American pazazz but with 'The British' edge. Overall we want to use lighting to heighten the impact of the entire film so we'll use very current technologies to ensure that the film has its finer firmly on the zeitgeist. Tarrant's casting as the main man will reaffirm his stature as a national treasure and add a quintessentially British element - making really special things happen.

Wardrobe

For wardrobe, we'll have everyone in everyday clothing. A cacophony of faces that realistically represent the British public. Their outfits will be nothing stand out, just normal daywear that completely relate to our demographic. But, everyone will be kitted out with Lottolands, all encompassing, branding. We'll have scarfs, hats, maybe even a couple of super fanatic painted faces, it's all about showing 'your true colours' in support of your 'team'/brand. These 'supporters' are invested and proud so what better way to show it waving a brightly coloured scarf in the air - once again reinforcing for the viewing and exposing once more Lottoland and the other brands.

Sound

The sound will play a vital role in building atmosphere and excitement. So, we'll use audio effects to heighten the viewers involvement. This will make the quick cuts of our edit really dramatic, as we oscillate in and out from Chris and the crowd. By mixing impressions of macro and micro shots the viewer should, by the end, feel completely energised. Once again I'll repeat it, Cinematic, Epic, we want the sound to fill the air, as we hurl the viewer into the midst of this high-impact, energetic stadium with the strap-line engraved on their minds - LOTTO-LAND. Like one of those incredible gigs you head out of in the summer with ringing ears, on cloud nine, and totally euphoric. We want to create that feeling in this spot, and ensure it's a really striking 'show' that gets the viewer right in their gut, something they want to watch again, something that truly stays with them for its originality and innovation, something that will be talked about at the coffee break in the office tomorrow morning.

For voice over, we'll stick with Chris. Better to keep it all in one voice and reinforce his commanding and seductive role as 'Games Master'

Music

I don't know how many times we can use this word, but epic is the only way to describe it. We want the music to be amazing. We need something cool, upbeat and really emblematic of what we are trying to create. Something that really works with the pace of the edit, and that can really intensify the action and inject a second level of energy into the film. We want to use the crowd's noises as soundscape in their own right, that create a completely energising and electric atmosphere and send the music hurtling out of that context to really strike the viewer. Something that stays with the viewer too. Like the feelings of the London Olympics Opening, where you knew something special was happening. Here we're going to create something that is nothing short of mesmerising, something that people feel proud to be a part of, and something that gives aspirational qualities in a completely accessible and palatable way.

Branding

If this spots branding for Lottoland was on a scale, it would be the Super Bowl of branding. Mega-screens flashing the strap-line at intervals, streaming banners adorning either side of the stage, gigantic blown up lotto-balls floating and filling the air. Again, think sponsorship, American in scale, American in style but then with that good glaze of us Brits to bring it back down to earth.

Script

N: We open to the inside of a major arena, think 'Tribute Parade' from the Hunger Games and your almost there. Flags, banners, gigantic lotto balls with printed logos - drama, noise, a surge of excitement and a healthy splattering of colourful chaos.

SFX: Crowd noises - the rumblings of anticipation as the crowd starts to stir into a frenzy and into an exhilarating, intense crescendo.

VISION: On stage we see a man with his back to us. He is wearing his brilliant white suit paired with a green shirt. It's the man of the moment. Ladies and Gentlemen, Chris Tarrant is centre stage.

CT: Citizens of Lottoland,...

He walks up and down the stage like he's giving the most important speech of his life. He's Churchill, he's Caesar, he's bloody oratorical fireworks is what he is. With his hands flaying in the air he address the crowd below. His presence transcends the stage and bolts like lightning through the screen.

...the day you've all waited for is here.

VISION: We see a shot from the crowd's viewpoint, of Chris on stage, addressing us. The arena feels so modern it could almost be from some unknown time in the future. Grand and overtly dramatic. So edgy it's almost futuristic, but current enough to make it completely feasible.

The percussion driven soundscape builds momentum. It's clear - the importance of this moment can not be overstated. This is THE moment, the crescendo, the point where the viewer has slipped to the edge of their seat without even noticing.

CT: We've scoured the earth and brought back the biggest and best lottery games for your pleasure.

The lights are spot lighting from left to right. Desperately searching for who is next to receive the limelight.

VISION: An aide carries on a large El Gordo ball and holds it aloft. A modern Spaniard enters the stage. He's strong featured, and sleek rather than the matador/latin-lover cliché. Just like in Hunger Games, when he appears, we hear rapturous cheering as if half of Spain is in the auditorium. There's a pounding, the crowd is stamping stamping - they're raucous.

CT: From Spain, I give you the gargantuan El Gordo!

VISION: A couple of aides carry out large balls with Powerball and MegaMillions on them.

CT: From across the Atlantic, I present Powerball and MegaMillions!

VISION: We see other aides appear with Irish Lottery, McLotto and EuroMillions branded balls. They hold them all up to the crowd.

CT: Every day you'll have a new game, and new millionaires will be crowned.

VISION: Chris holds his hands up and a hushed, excited silence comes across the crowd.

CT: Now we are all assembled....

VISION: As he speaks the crowd goes wild.

CT: Let the big games begin!

VISION: A thumping DJ from an electric-orchestra like pit ramps up the volume. We scan the crowd for logo-showing paraphernalia. Web address, Gigantic logos fill the screen. The entire scene is on an (there's that word again) epic scale. Huge and exaggerated and completely utterly engaging.

VISION: As he calls out the offer we hear more cheers.

CT: Play today and get your first line free

SFX: Cheering crowd

VISION: Cut to logo on a hanging banner.

VO: Lottoland. Win the world.

10 Second

VISION: Again, we see inside of the arena, but almost as if we are back stage or in the wings, like a boxer awaiting his 'walk' music cue. Large banners are flagging either side, showing the various lotto balls with logos.

SFX: We can hear from inside the auditorium, as if a legendary Rock Star is being waited to appear on stage.

VISION: We cut to the Stage where we see none other than Chris Tarrant representing Lottoland in his white suit with green shirt. He has his hands in the air and is stirring the crowd into a frenzy. Dramatically he addresses the crowd below.

CT: Citizens of Lottoland, tomorrow I give you... El Gordo.

VISION: As he says El Gordo,

a large banner unfurls above him, featuring the latest dynamic jackpot. The banner goes in front of Chris, and he pokes his head underneath it to deliver the last line to the crowd.

VO: Don't miss out. Play now at lottoland.co.uk

Thank you

Thanks for asking me to treat on this project. I think it's great and presents a real opportunity to produce something spectacular that people will talk about. For me, this whole process is an ongoing one, so if you'd like to phone, email or send a pigeon I'd love the opportunity to develop your ideas further.

The End.

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AJCollective

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