

Netflix
Director's Treatment
Spot: Pep Talk



Sweet effort on these everyone...

...they remind me of that scene from that thing, remember? No, not Air Bud 2, Apocalypse Now. And there we have it – a real life example of how memory is subjective. And vague. And in this case, makes for great comedy. First step is we land killer talent for our leads. We need men who galvanize our attention – while substituting empty sound bites for gripping dialogue. Let's definitely craft these so they feel like scenes from movies. We need the gravitas and substance of a cinematic vibe to give the moments real dramatic weight. And we'll use anamorphic lenses – so these spots have an equally distinctive look and feel. That way, these moments and Netflix, will be unforgettable. No matter who you ask.

Tone

I'm a big fan of building subtle, real-life comedy you don't see coming. Until it's too late. At which point you're laughing. And thinking 'Huh, did not expect that...'. And even though visually, the pay-offs are literally – right in front of us – let's not tip our hand at all, or give anything away. Because what's funny here is how everyone gets on board with our coach and dad. Despite that fact they don't actually say anything of real consequence. Or, any consequence. So let's play these straight – even when they go off the rails. And bring a ton of honesty and drama to powerful, provocative dialogues. That never get delivered.

Casting + Performance

Just off the phone with Pacino – he's in as Coach. Andre Braugher and Donal Logue both want to play the dad – your call. Okay, fine. So I left them all messages. But that's the idea – we don't need those guys, but we do need solid talent who can push these moments right to the edge. And then let that intensity dissipate with equal vigor. Into thin air. The entire weight of these moments is carried squarely on the confident shoulders of men who possess unwavering confidence. And powerful, captivating delivery.

Especially when they infuse totally vague lines with the drama of Hamlet pondering his worldly purpose. But that's the front end of their performance. What will seal their speeches with

equally obscuring vagueness will be the reactions we witness. Hopeful hockey players trading slightly confused looks – but tacitly agreeing on their own recollection of Great Moments In Movie Speeches. Even though half of them remember The Bad News Bears. And the other half's thinking Hoosiers. Same with our kids around the campfire. Doesn't matter who remember what. What matters is, dad's conviction.

And whatever movie memories it sparks in those young minds. And completely creeps them out. Until mom puts her booted foot down. So let's go after some pros. I'll get with them beforehand and feel out the beats. Give 'em a chance to play with their inflection and approach. But once on set, I prefer to let the scenes go long – good players will know how to improv and tweak on the fly so everything feels real time, real life. Also means in 3-4 takes, we'll have enough solid takes so the edit's a breeze – we'll cherry pick the very best. And have more than enough time to go after coverage for our buttons if you want.

The Spots

I'll never forget what my peewee hockey coach said to me when we were down 18-0: 'Hey – off the ice, yer out there watchin' like it's fricken TV'. I should have sent him a note and a bottle of wine for launching my career. But I learned a valuable lesson that day: when life unfolds in front of you, don't mess with it. Same way I feel about the scripts – I don't want to mess with them. So I'll just run through and note how I'd influence the stories a touch.

PEP TALK

Open on a hockey team's locker-room. From the vibe of the players, we can sense that the team is losing. The coach steps to the front of the room to address the group.

Let's give the open a long beat so we feel the atmosphere draped over everyone like a wet towel. Coach is pacing. Assistant coach is staring at his stat sheet – so he doesn't have to meet coach's unflinching, steely glare.

Players are on chairs, slumped. Defeated. Trying hard to not look anywhere near the direction of coach.

COACH: Remember the scene from that show?

Coach pulls his blazer off, flings it to the assistant who grabs it...and prepares for the worst. But instead, coach launches into a speech. His voice is insistent, tough but – full of leadership.

Most of the guys start nodding.

Slowly, the guys look up. 'Yeah, sure – who could forget that?'. We slide the camera over from a player, pull focus to the linesman next to him. Who manages a weak smile of hope. Minus his front tooth.

COACH: The team was down. And the coach gave that speech?

Player by player, their eyes light up. We dolly in on coach, his eye are icy pucks of determination.

PLAYERS: (with rising spirits) Yeah.

Cut to the players, starting to sit up a bit. Coach means 'that speech?'. A couple of them trade looks. Everyone's recalling a speech. But a couple of them look like, 'Wait...the speech from...?'.

PEP TALK

COACH: You remember that scene?!?!

Coach is on fire now. His determined eye-pucks are firing across the room, smacking players and inciting long forgotten pride. And dormant memories of The Speech. Or at least, some speech.

PLAYERS: Yeah!

Now they're banging their sticks on the floor, like Nordic warriors. Except the goalie who has no idea which movie speech he should be remembering. He's got like, five going off inside his head.

COACH: REMEMBER WHAT HE SAID?!?!

The team stands, clapping, slapping their pads with their sticks.

PLAYERS: YEAH!!!

COACH: WELL THAT'S WHAT I'M SAYING!!

The assistant is beaming at coach like he's Bobby Orr. He hands coach his blazer. Coach smiles. The goalie's shaking his head 'The Replacements. He must mean that one...'.

Super / Logo / VO.

Camera + Technique

I'd love to give full nod to the genre and make both spots truly cinematic. Use tracking, slow dolly and push in's to amplify the drama. And the look in coaches eyes when he yells '...that's what I'm saying!'. Would also love to swap in anamorphic lenses on our Alexa. You get a really interesting light refraction that would give these a really distinctive look. The lenses also have a shallow depth of field, which will add mood to the look and feel. We can also shoot – then in post, edit out the extra frame space so the entire spot is cinematically framed.

And give the camera some real grace and fluidity when it moves. Use sliding moves in the changing room. And use a lot of soft focus, so there's a feature film visual poetry to simple things like a locker room of depressed hockey players. Along those lines might be smart to look for a DP with a feature background. You can't throw a lens cap ten feet in LA without hitting an amazing DP like, Tom Sterns who shot Hunger Games. Just a thought.

Really, really great job on these everyone, I'm psyched to be part of the conversation. Would love to roll up my sleeves and help you make these special.

Appreciate the call, talk soon.