



LOTTERY TICKET, PORFAVOR!

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Class 2B

MINISERIES
PROJECT - PRJ2

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LOGLINE & SYNOPSIS

LOGLINE

Two good friends have won the lottery during a trip to Spain. One of them is involved in a dangerous matter and devises a plan to keep the money for himself, otherwise his life could be in danger. What he doesn't know is that his friend is also planning to keep the money and has his own good reasons to do so. Who will keep the million-euro lottery ticket in the end and how will their friendship survive the trickery?

SYNOPSIS

Allastor and Duncan are two friends and old roommates who decided to go to Barcelona – Spain for their spring holidays. During one evening, after a party, they decide to go out to buy cigarettes, but out of impulse, they ended buying the lottery. Some days later, Allastor realizes they won the lottery by comparing the numbers of the tickets from a picture they took that evening with the ones shown in a TV show. However, he receives a threatening call from someone, telling him to pay the money back from something very expensive he broke during the last party he was in. Allastor decides to take the money for himself to pay the extortion without his friend knowing. However, Duncan also knows about the lottery and is also willing to take it for himself with help from Victoria, a Spanish girl they both met during the party. While Allastor is searching for the ticket, Duncan comes very close to steal it first. In the end, they will realize there is more to their stories than they thought.

STORY TREATMENT

CHAPTER SYNOPSIS

CHAPTER 1: Duncan's Day

Duncan gets a call from a Spanish girl called Victoria and tell him the good news. His friend Allastor and him had won the lottery from a ticket they bought earlier. The bad news: Allastor is trying to keep the money for himself. She devises a plan to counterattack and split the million euros between them but Duncan doubts. However, Victoria knows a dark secret from him and will blackmail Duncan until she gets what she wants. Desperately, Duncan will do what her Spanish tormentor is plotting but finds himself in an unexpected situation.

CHAPTER 2: Allastor's Day

Allastor and Duncan were drunk at a party where they had met Victoria. They both buy a lottery ticket and promised they will split the money if they win. Days later and to his surprise, he realizes they won the lottery but just when he was about to tell his friend, he gets a frightening call: he has broken something very valuable from a dangerous person and now needs to pay it back. Otherwise his life will be at stake. Afraid and in a foreign country, Allastor calls Victoria for help. They will both plan a device to keep Duncan unaware to avoid freaking him out and calling the police while retrieving the money to save his own skin. What he doesn't know is that Victoria has her own hidden agenda.

CHAPTER 3: Victoria's Plan

Victoria has a difficult life. Tormented by her abusive father she decides to escape reality and go crazy on a party, where she meets Allastor and Duncan. The next morning and while looking at the pictures, she finds out they had won the lottery they both bought and has a brilliant idea: manipulate them to keep the one-million-euro lottery ticket for herself. Her plan, however, will prove more difficult to execute than she expected. Will she come out victorious and become a millionaire?

CHARACTER DESCRIPTION

ALLASTOR MCCARTHY:

Tall, good looking mid-twenties man. Black hair blue eyes always well dressed. Prefers to be called "Al".

Al grew up in a relative wealthy family and attended a private school in Dublin - Ireland. Nevertheless, he wasn't always a spoiled rich boy. At school, their parents tried to spoil him as least as possible with very limited allowance, no fancy cell phones, etc. However, his social circle in school was different and had always a difficult time to adapt when his friends were showing off their latest fancy acquisitions.

Allastor, developed almost an obsession by fitting in a specific social circle, in this case the wealthy class and this attitude would eventually forge his personality. He is pretentious and sometimes overconfident which people could think of him to be arrogant. He is always smiling to the outside but in the inside, he is always trying desperately new ways to make money that buys him status or entry to wealthy events. Despite of everything, Allastor thinks about his future and studying is still a part (graduation long overdue) of his life. It is there, when he met Duncan who would become his housemate and until now 4-year-old friends.

At the age of 21, Allastor discovers the drugs underground world and not soon after starts making his own money by making minor deals as a drugs dealer. His latest work, however, will take him to Spain, and tricked his friend Duncan to go along.

MARTIN DUNCAN FINNIGAN:

Tall but still smaller than his friend Allastor and around the same age. Very blond. So much in fact, his eyebrows camouflages sometimes with his pale skin.

Duncan is an awkward person. The typical dumb guy doing dumb jokes that nobody really laughs at. He somewhat lacks confidence and is always looking up to other people for him to feel better. He tends to think and do as his friends without thinking too much about whether is alright to do so. However, Duncan is a good guy and loyal to his friends and family.

Everybody believes Duncan is a virgin and that he only desires two things in life: graduate from college and get laid. Not really from the truth however, since he keeps constantly thinking about his grades and women he likes. What nobody knows, is that he is not a virgin but is not eager to share this information with anybody since he wants nobody to know with whom he had gone to bed with becoming this, his deepest secret.

MARIA VICTORIA PASQUEL:

Extremely attractive Spanish woman in her late twenties. Dark brown hair and light brown eyes. Her friends call her Vicky.

Maria lives alone with her abusive father in a poor neighbourhood of the city. Ever since her mom died, she never really felt home again. However, Victoria has serious difficulties confronting his father and feels powerless to abandon this house and leave forever. She has no career and recently lost her job in a supermarket.

She hates men. She hates them so much she developed a behaviour of almost always getting things from them as she pleased. Manipulative, confident about her ways and skills, she is always on edge looking for somebody to become the next prey. Some of her few friends likes to say that: There is only one man she cannot manipulate. Referring to her father.

Victoria dreams to find the perfect opportunity to escape her reality and she believes money is the answer. She awaits the moment to seize it immediately.

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By

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FADE IN:

1. INT. DUNCAN'S HOTEL ROOM - MORNING

The summer sun shines through the curtains and into a messy room. On a desk, some overly used MAPS from Barcelona.

DUNCAN is sleeping on his bed. Mid-twenties irish guy with super trimmed, light-red hair and blue eyes.

ALLASTOR (O.S)

(from the room outside)

Duncan? ... Duncan!

Duncan wakes up abruptly. His CELLPHONE starts vibrating. He takes a second before answering the phone.

DUNCAN

Uh... Hello?

VICTORIA (O.S)

(on the phone and strong Spanish accent)

Duncan? Is that you? It's me, María!

DUNCAN

María?

VICTORIA (O.S)

Yes, María! We met a week ago, remember?

DUNCAN

You know that Maria is an overrated name in Spain right?

VICTORIA (O.S)

María Victoria! We met in a party six days ago, joder!

DUNCAN

Right! Yeah... Vicky!

Duncan stands up letting the sheets fall on the ground, revealing his erection. He stares at it.

DUNCAN (CONT'D)

Very hard - difficult! Very difficult to forget you.

VICTORIA

Listen, I need to talk to you, now! But I need you to leave Allastor away from this!

DUNCAN

Why would I do that!?

VICTORIA

Do you want to see me? Yes or no?

Duncan stares down beneath his sheet.

DUNCAN

Yes we want! - I mean, yes I want!

VICTORIA

Then come! I will send you the location to your phone. See you there in ten.

2. INT. INSIDE TAPAS BAR - MORNING

Duncan is standing outside of a glass door. He looks at his reflection. Closes in to see his teeth while scrubbing them with his finger. Victoria opens the door. Duncan startles.

VICTORIA

You are late!

Victoria takes Duncan by the hand inside and towards a table. They both sit in front of each other.

VICTORIA

Did Allastor see you walking out?

Duncan shakes his head.

VICTORIA

Great. Listen carefully. You remember the lottery ticket we bought that night after the party?

Duncan nods.

VICTORIA (CONT'D)

(looking around the room)

Well... we won the lottery -

DUNCAN

WHAT!?

VICTORIA

Shh! Calm down! Somebody else knows about it too and now Allastor is being scammed. He is trying to use all that money to pay his -

Victoria quotes with her fingers.

VICTORIA (CONT'D)

...extortionist.

DUNCAN

Are you sure? He would have told me.

VCITORIA

Yes, I'm sure! I had him on the phone a while ago! He didn't want you to know because he thinks you would freak out.

DUNCAN

Yeah, that might be true... he's always been the calm one between us two.

FLASHBACK STARTS

3. INT. HOTEL'S LIVING ROOM - MORNING

ALLASTOR is sitting on the ground. His arms around his head. Crying and swinging back and forth. Allastor is around the same age as Duncan, taller and better looking. Blond and blue eyed.

ALLASTOR

WHERE THE HELL DID I LEAVE THAT FUCKING TICKET!?

FLASHBACK ENDS

VICTORIA

If we don't stop him, neither of us will get a single euro of it. So I have a plan to claim the money for ourselves before he commits a big mistake.

DUNCAN

And why would you think I would do that!? I mean, I have known Al for almost five fucking years now!

Duncan stands up and starts yelling while Victoria starts going through her phone, expressionless.

DUNCAN (CONT'D)

We lived together! Travelled together! Hell, he is my brother from another mother! Do you honestly think that there's anything on this Earth that would make me do this to him!

Victoria sets her phone on the table with the screen up. She presses a button and a SEX VIDEO starts playing. The voice of an very pleased older woman can be heard loudly. Duncan sits immediately down while putting his hands on the phone just a moment after Victoria does the same, dimming the sound of the video with their hands. People start staring at them.

DUNCAN

(shakingly)

What do you want me to do?

Victoria pauses the naughty audio.

VICTORIA

I will need your help to have Allastor take the ticket and claim the money for himself first. You just need to trust me.

Duncan nods several times, staring at the phone and back to her. Then, he suddenly frowns and stares at the ground.

DUNCAN

How would he though? He doesn't have the lottery ticket.

VICTORIA

What!? What do you mean he doesn't have the ticket!?

She stares one second to the door while a GUY wearing a SALVADOR DALÍ MASK approaches. Victoria distracts Duncan with expressions as she signals the guy to stop by making quick throat-slash gestures. The guy outside shrugs and leaves.

DUNCAN

Well, I put it away in my bag that night. I always have my bag with me.

VICTORIA

Where is it now then?

DUNCAN

At the hotel? Al took it yesterday night to sniff som -- sniff between my stuff.

She stands and walks towards Duncan and leans towards his ear.

VICTORIA

Change of plans *Mr. "D"*. If you want to be rich and keep your dirty secret hidden, you will have to do exactly - as - I - say.

Victoria stands straight again while petting the back of Duncan's head. He's shaking on his seat and looks up slowly towards Victoria.

DUNCAN

It is... extremely hard... to say no against that.

SFX: A bottle of champagne has been opened and people are cheering in the background.

FADE OUT.

END OF EPISODE ONE

EPISODE TWO

FADE IN:

1. INT. HOTEL'S LIVING ROOM - MORNING

ALLASTOR is sitting in front of his laptop looking at a CCTV FOOTAGE of himself breaking a VALUABLE JAR during a party, over and over again. His eyes stuck on the screen, his mouth open. He is sweating, his hands are shaking. His cellphone starts ringing and he picks it up immediately.

ALLASTOR

Vicky! I'm glad you called! Did you read my message?

VICTORIA

Allastor, relax! I really think it's just a scam.

ALLASTOR

It's not. they sent me this footage a second after very deep and creepy Spanish voice threatened me.

VICTORIA

Look, even if it is true, it can't be that bad.

ALLASTOR

I'm barfing on the remains of somebody they called their "cherished Yayita"

VICTORIA

Wow! You know, in Spain, traditionally we use flowers to give our respect to our dead grandmothers.

ALLASTOR

I'm serious! Listen, if you help me out, we split whatever money is left after paying them back!

VICTORIA

(she sighs)

Alright, calm down. I'll be there in 20 to pick you up.

Allastor stands up and walks towards the window barely exposing his face outside and trying to look through the curtains. There is a BLACK CAR parked in front of the hotel.

ALLASTOR

Ok but be quick. There is a weird-looking car parked outside and it's giving me a bad feeling.

2. INT. HOTEL'S LIVING ROOM - MORNING (20 MINUTES LATER)

Allastor is sitting in a corner with his hand on his head. Somebody knocks on the door. He stands up immediately and opens it. VICTORIA pushes the door open and grabs Allastor by his hand while moving out and down through the stairs at a quick pace.

VICTORIA

Duncan has the ticket and we need to leave now!

Allastor is still speechless. He raises one eyebrow as Victoria continues

VICTORIA

I told Duncan to wait for us here in thirty minutes.

Victoria pulls a FOLDED MAP out of her back pocket and gives it to Allastor. He frees his hand from her and opens the map to find a circled address on it.

ALLASTOR

Wait. Duncan on his own!? That idiot cannot even find his own freaking bathroom without using a GPS!

VICTORIA

He is fine. How hard is to follow just a couple of instructions anyway?

FLASHBACK STARTS:

3. INT. INSIDE CAR - MORNING

DUNCAN is sitting in the back seat of a car between two GUYS wearing black clothes and a SALVADOR DALI MASK on. Duncan points his sight at one of his captors very slowly and then back to the driver who is staring at him through the REAR-VIEW MIRROR. Duncan swallows slowly.

DUNCAN

How hard is to follow a couple of instructions Duncan?

FLASHBACK ENDS.

4. EXT. NEIGHBOURHOOD STREETS - MORNING

Allastor and Victoria are walking quickly through the streets. Victoria is constantly looking at her back and to their sides, often stopping for a couple of seconds before moving on.

ALLASTOR

So... now you believe me huh?

VICTORIA

If this scam is true, it means we are both in danger. In Spain, we take family business very, very seriously. I'm just being careful.

ALLASTOR

We'll be fine. They are looking for Duncan, not for you. Besides, you are with me. You are safe.

VICTORIA?

With you? And how exactly am I safe with you? You don't even know a single word in Spanish! Joder!

ALLASTOR

(with a smirk)

I know that word though.

Victoria shakes her head while rolling her eyes.

ALLASTOR (CONT'D)

(proudly)

Hey, I won't let anything happen to you. It's the least I can do after all you are doing for me. Besides, I'm an Irishman. I've seen worse cunts than this before. You know, back when I was Dublin --

A speeding BLACK CAR breaks hard next to them, almost blocking their way. Three guys in black clothes wearing SALVADOR DALI MASKS step out pointing guns at them and screaming something in Spanish. The couple stop on their spot. Allastor backs out

hitting a wall behind him, dropping the map and raising his hands up. Two of the guys are taking Victoria by force.

ALLASTOR

TAKE HER! TAKE HER! I'm good! Don't shoot! I'm Irish!

The captors are taking Victoria towards the car as she screams and tries to break free. One of the guys is still pointing the gun at Allastor.

VICTORIA

(screaming)

Got to Duncan!! Go now!!

One of the guys puts his hand on her mouth to shut her up. Victoria is thrown inside the car, followed by the captors who shut the door immediately. The guy pointing at Allastor backs off slowly while speaking at him.

CAPTOR 1

Pay today! Today! Or she dies.

Allastor nods several times still with his arms up. The captor finally reaches the driver's seat and gets inside. The black car starts accelerating, making the wheels screech before taking off. The place is calm again. PEOPLE around starts staring at Allastor. He looks around and starts pulling his arms down,

ALLASTOR

(towards the staring crowd)

It's good! Don't worry! Just... family business... you know, "familia".

Allastor dusts his clothes off and picks the map from the ground still looking at the crowd a couple of times. He is still shaking.

ALLASTOR

(to himself while looking at map)

Alright Duncan. Let's hope you used a GPS this time.

FADE OUT.

END OF EPISODE TWO

EPISODE THREE

1. INT. NIGHT SHOP - MIDNIGHT

ALLASTOR, DUNCAN and VICTORIA enter the shop very drunk and hugging each other while laughing.

ALLASTOR

You sure they sell cigarettes in here?

VICTORIA

Yes I'm sure. They even give discounts when you buy condoms.

Allastor points at her while smiling and heads towards the cashier. Meanwhile, Duncan is looking at his friend with a frown. Victoria approaches him smiling to hug his shoulder.

VICTORIA

Hey! Mister "D" why you look so sad?

DUNCAN

That guy over there... he is my best friend and I... I failed his trust.

VICTORIA

(sarcastically and smiling)

What? Did you fuck his mom or something?

Duncan remains very silent, very silent. Then, he slowly turns his head towards Victoria. It takes a second or two, but Victoria changes her expression with her eyes and mouth wide open. Not a single word comes out, just a giant smile. Allastor approaches again.

ALLASTOR

Hey guess what? I bought lottery tickets!

He shows them but nobody answers. Allastor looks at Victoria smiling.

ALLASTOR (CONT'D)

At least someone is happy about it, right?

Victoria takes Allastor's hand and kisses the tickets, staining one of them with RED LIPSTICK. The group hugs each other again. They cheer and take a selfie showing the lottery tickets.

2. EXT. OUTSIDE LUNCH BAR - MIDDAY

Victoria is smoking a cigarette outside her usual lunch bar going through her phone. The TELEVISION inside is on, playing the lottery results. JOSE comes out with some food. Jose is a Spanish guy, friend of Victoria. Around the same age with black hair and a fully grown beard. He has a very deep and creepy voice.

JOSE

(in Spanish and while eating)

Another one of those days huh? I swear to god, nothing's gonna change unless we win the freaking lottery or something. No way of getting out of this mudhole.

Victoria turned her attention to the TV inside. They are announcing the winning ticket. She then turns to her phone. She finds the picture of them three posing with the tickets. Back to the TV and back to the phone. Victoria stays frozen.

VICTORIA

What are the chances those idiots know about this?

FLASHBACK STARTS:

5. INT. HOTEL'S LIVING ROOM - MORNING

Allastor is sitting in front the TV looking at the lottery announcement program with one hand with the remote and the other stuck into his crutch. He sits frozen with his mouth open.

ALLASTOR

(closing in towards TV)

Duncan?... Duncan!

FLASHBACK ENDS.

VICTORIA

Jose! I need your deep creepy Spanish voice to make a call a threat call.

3. EXT. OUTSIDE TAPAS BAR - MORNING

Jose is wearing BLACK CLOTHES. He takes his SALVADOR DALI MASK off and answers the phone next to his BLACK CAR.

JOSE

(IN SPANISH)

What the hell was that?

VICTORIA

Change of plans Jose. I have a better idea. You see, Allastor doesn't have the ticket. It's at the hotel. So, while I distract him out of the hotel room Mr "D" retrieves the it.

JOSE

And how do you get away from Allastor. He is not gonna lose sight of you.

VICTORIA

That's were our little act comes into play. Instead of kidnapping Duncan...

Jose gives a small smile and nods.

4. EXT. EMPTY ALLEY - NOON

Duncan is waiting with his BAG in his hands. A black car parks next to him. Victoria steps out wearing a RED DRESS and RED LIPSTICK on. She walks towards Duncan.

VICTORIA

You got the bag?

Duncan nods. Victoria extends her hand and he hands it in. She searches through it around but drops the bag on the ground. She lowers down to reach it and Duncan stares frozen to Victoria's body without realizing she dropped the contents.

VICTORIA

You have to be kidding me!

She stands up and turns around. She is holding Duncan's ID.

VICTORIA (CONT'D)

(laughing)

Your full name is Duncan MARTIN Finnigan? Your initials are "M. F"?

DUNCAN

What of it?

VICTORIA

(sarcastically and laughing)

Nothing. Just a suitable name.

She hands the bag and the ID to Duncan. She walks back to the car.

VICTORIA

Alright. I'll go distract Allastor. See you at the address I gave you ok?

She steps into the car and leaves Duncan there. The car starts and leaves the alley.

5. EXT. PARK - NOON

Duncan arrives at the designated address. However, Allastor is also waiting there.

ALLASTOR

What the hell are you doing here! I called you a thousand times?

DUNCAN

What the hell are YOU doing here?

ALLASTOR?

I have been waiting for you the whole day! Give me that bag!

Allastor tries to take the bag but Duncan refuses. As they struggle for a bit but Allastor takes it anyway and pulls out the lottery ticket.

ALLASTOR

What the hell Duncan! This is not the ticket!

DUNCAN

What do you mean it's not? It has the lipstick mark on it!

ALLASTOR

But the numbers don't match... look!

Allastor searches through his phone quickly and shows the selfie picture to Duncan. He compares the numbers of the ticket with the one on the phone.

DUNCAN

I don't get. If this isn't the one then how did it get a lipstick stain on it?

But Allastor is not looking at him. He is looking at something far away instead. Duncan stares at the same point. They both watch Victoria getting out of a building with a suitcase in her hands being escorted by Jose. She stops, waves at them and then picks up her phone. Some seconds later, Allastor and Duncan gets a message.

DUNCAN

Oh no... Al. Please don't--

A SEX VIDEO starts playing very hard. Allastor looks at it grinding his teeth. He stares back at his friend. Duncan takes some steps back putting his hands in front of him.

ALLASTOR

You Duncan MARTIN-FINNIGAN!!

Allastor throws himself at Duncan, fighting in the middle of the park. Victoria however, sways at them, blows them a kiss and smiles. She gets into the BLACK CAR. The car leaves and with it, the million euro lottery award.

FADE OUT.

THE END

SCRIPT BREAKDOWN

CODE - BREAKDOWN SHEET

Day Ext – Yellow Day Int – Gray. Night Ext – Dark Green Night Int – Blue

| | | |
|--------------------------|--|--|
| Scene number: 4 | Scene Description: Victoria gets kidnapped by three masked thugs while they are walking on the streets on their way to find Duncan. | Location: City Streets (Breda Marktpllein) |
| Day/Night: Day | Int/Ext: Ext | Script Page number: Page 2 |

| | | |
|---|---|--|
| CAST NEON PINK Duncan Victoria | STUNTS CERULEAN - Car breaking and accelerating hard - The kidnapping of Victoria EXTRAS/SILENT BITS DARK RED - Staring Crowd | EXTRAS DARK YELLOW - The kidnapers (3x) |
| SPECIAL EFFECTS ELECTRIC BLUE None | PROPS GREEN - Map of Barcelona - Guns (3x) - Dalí Masks | VEHICLES/ANIMALS RED - A black car |
| WARDROBE RED STRIPE - <u>Black Clothes</u> - <u>Dalí Masks</u> | MAKE-UP/HAIR BLUE STRIPE None | SOUND EFFECTS/MUSIC BLACK STRIPE - Crowd noise |
| SPECIAL EQUIPMENT BOX None | PRODUCTION NOTES - Probably Doubles are needed if stunt happens close to actors. - An expert driver might be needed to perform stunt. | |

| | |
|--|--|
| | - Police department should be noticed about the use of (fake) guns. in public to avoid misunderstandings among by passers. |
|--|--|

SCRIPT EXTRACTION FROM EPISODE TWO

4. EXT. NEIGHBOURHOOD STREETS - MORNING

Allastor and Victoria are walking quickly through the streets. Victoria is constantly looking at her back and to their sides, often stopping for a couple of seconds before moving on.

ALLASTOR

So... now you believe me huh?

VICTORIA

If this scam is true, it means we are both in danger. In Spain, we take family business very, very seriously. I'm just being careful.

ALLASTOR

We'll be fine. They are looking for Duncan, not for you. Besides, you are with me. You are safe.

VICTORIA?

With you? And how exactly am I safe with you? You don't even know a single word in Spanish! Joder!

ALLASTOR

(with a smirk)

I know that word though.

Victoria shakes her head while rolling her eyes.

ALLASTOR (CONT'D)

(proudly)

Hey, I won't let anything happen to you. It's the least I can do after all you are doing for me. Besides, I'm an Irishman. I've seen worse cunts than this before. You know, back when I was Dublin --

A speeding BLACK CAR breaks hard next to them, almost blocking their way. Three guys in black clothes wearing SALVADOR DALI MASKS step out pointing guns at them and screaming something in Spanish. The couple stop on their spot. Allastor backs out

hitting a wall behind him, dropping the **map** and raising his hands up. **Two of the guys are taking Victoria by force.**

ALLASTOR

TAKE HER! TAKE HER! I'm good! Don't shoot! I'm Irish!

The captors are taking Victoria towards the car as she screams and tries to break free. One of the guys is still pointing the **gun** at Allastor.

VICTORIA

(screaming)

Got to Duncan!! Go now!!

One of the guys puts his hand on her mouth to shut her up. **Victoria is thrown inside the car, followed by the captors who shut the door immediately.** The guy pointing at Allastor backs off slowly while speaking at him.

CAPTOR 1

Pay today! Today! Or she dies.

Allastor nods several times still with his arms up. The captor finally reaches the driver's seat and gets inside. **The black car starts accelerating, making the wheels screech before taking off.** The place is calm again. **PEOPLE** around starts staring at Allastor. He looks around and starts pulling his arms down.

ALLASTOR

(towards the staring crowd)

Probably need crowd sounds!

It's good! Don't worry! Just... family business... you know, "familia".

Allastor dusts his clothes off and picks the **map** from the ground still looking at the crowd a couple of times. He is still shaking.

ALLASTOR

Alright Duncan. Let's hope you used a GPS this time.

FADE OUT.

END OF EPISODE TWO

PRODUCTION BUDGET

PRE-PRODUCTION

| POSITION | QTY | Daily Fee | QTY(days) | TOTAL (€) |
|-----------------------------|-----|-----------|-----------|--------------------|
| PRODUCER | 1 | € 100,00 | 21 | € 2.100,00 |
| DIRECTOR | 1 | € 100,00 | 21 | € 2.100,00 |
| WRITER | 1 | € 100,00 | 2 | € 2.100,00 |
| CONCEPT ARTIST | 1 | € 100,00 | 2 | € 200,00 |
| PRODUCTION MANAGER | 1 | € 90,00 | 21 | € 1.890,00 |
| DIRECTOR OF PHOTOGRAPHY | 1 | € 90,00 | 14 | € 1.260,00 |
| PRODUCTION ASSISTANT | 1 | € 80,00 | 14 | € 1.120,00 |
| PRE-PRODUCTION TOTAL | | | | € 10.770,00 |

PRODUCTION

| POSITION | QTY | Daily Fee | QTY(days) | TOTAL (€) |
|---------------------------------|-----|-----------|-----------|-------------------|
| PRODUCER | 1 | € 100,00 | 10 | € 1.000,00 |
| DIRECTOR | 1 | € 100,00 | 10 | € 1.000,00 |
| DIRECTOR OF PHOTOGRAPHY | 1 | € 100,00 | 10 | € 1.000,00 |
| CAMERA OPERATOR | 1 | € 90,00 | 7 | € 630,00 |
| CAMERA ASSISTANT | 1 | € 80,00 | 7 | € 560,00 |
| AUDIO RECORDIST | 1 | € 80,00 | 7 | € 560,00 |
| BOOM OPERATOR | 1 | € 80,00 | 7 | € 560,00 |
| PROPS | 1 | € 80,00 | 7 | € 560,00 |
| PRODUCTION ASSISTANT | 1 | € 80,00 | 10 | € 800,00 |
| HAIR & MAKEUP | 1 | € 80,00 | 7 | € 560,00 |
| PRODUCTION LABOR TOTAL = | | | | € 7.230,00 |

EQUIPMENT COSTS

| ITEM | QTY | PRICE | QTY(hrs/days) | RATE | TOTAL (€) |
|--------------------------|-----|---------|---------------|------|-------------------|
| CAMERA RENTAL | 1 | € 45,00 | 10 DAYS | | € 450,00 |
| LENS RENTAL | 2 | € 30,00 | 10 DAYS | | € 300,00 |
| TRIPOD & SUPPORT RENTAL | 1 | € 14,00 | 10 DAYS | | € 140,00 |
| SOUND RENTAL | 1 | € 32,00 | 10 DAYS | | € 320,00 |
| LIGHTING RENTAL | 2 | € 25,00 | 10 DAYS | | € 500,00 |
| EQUIPMENT TOTAL = | | | | | € 1.710,00 |

LOCATION AND TRAVEL EXPENSES

| ITEM | QTY | Daily Fees | QTY (days) | NOTES | TOTAL (€) |
|---|-----|------------|------------|------------------------|-------------------|
| LOCATION FEES | NA | € 0,00 | NA | | € 0,00 |
| CAR RENTAL | 1 | € 90,00 | 7 DAYS | | € 630,00 |
| PARKING / TOLLS / GAS | NA | € 30,00 | 11 DAYS | | € 330,00 |
| OTHER VEHICLES | 1 | € 40,00 | 7 DAYS | | € 280,00 |
| BREAKFAST COSTS | NA | € 50,00 | 7 days | Daily Groceries | € 350,00 |
| HOTEL () people @ () per room | 3 | € 50,00 | 7 DAYS | At least 3 rooms | € 1.050,00 |
| CATERING SERVICE | 1 | € 300,00 | 7 DAYS | Includes 2 daily meals | € 2.100,00 |
| LOCATION AND TRAVEL EXPENSES TOTAL = | | | | | € 4.740,00 |

PROPS, WARDROBE, ANIMALS

| ITEM | PRICE | QTY (DAYS) | NOTES | TOTAL (€) |
|---|-------|------------|-------|-----------------|
| PROP & WARDROBE PURCHASE | 340 | NA | | € 340,00 |
| VEHICLE RENT (BLACK CAR) | 60 | 6 DAYS | | € 360,00 |
| PROPS, WARDROBE, ANIMALS TOTAL = | | | | € 700,00 |

PRODUCTION FEE

| | | | | |
|--|--|--|--|-------------------|
| 10% of the Production Total = 14380 | | | | € 1.438,00 |
|--|--|--|--|-------------------|

INSURANCE FEE

| | | | | |
|---|--|--|--|-----------------|
| 4% of the Production Total = 15818 | | | | € 575,20 |
|---|--|--|--|-----------------|

TALENT

| ITEM | QTY | FEES | QTY(hrs/days) | TOTAL (€) |
|-----------------------|-----|--------------------|---------------|--------------------|
| ALLASTOR | 1 | \$1200 per episode | 9 DAYS | € 3.600,00 |
| DUNCAN | 1 | \$1200 per episode | 9 DAYS | € 3.600,00 |
| MARIA VICTORIA | 1 | \$1200 per episode | 9 DYS | € 3.600,00 |
| JOSE | 1 | \$100 per day | 2 DAYS | € 200,00 |
| CROWD (EXTRAS) | 10 | \$50 each per day | 3 DAYS | € 1.500,00 |
| GUY 1, 2 & 3 (EXTRAS) | 3 | \$80 per hour | 4hrs/2 DAYS | € 920,00 |
| TALENT TOTAL = | | | | € 13.420,00 |

POST PRODUCTION

| ITEM | DAILY FEES | QTY(hrs/days) | TOTAL (€) |
|--------------------------------|------------|---------------|-------------------|
| VIDEO EDITOR | € 100,00 | 12 DAYS | € 1.200,00 |
| ASSISTANT EDITOR | € 90,00 | 7 DAYS | € 630,00 |
| SOUND DESIGN | € 90,00 | 5 DAYS | € 450,00 |
| MUSIC LIBRARY | NA | NA | € 120,00 |
| POST PRODUCTION TOTAL = | | | € 2.400,00 |

| | |
|-----------------------|--------------------|
| BUDGET TOTAL = | € 42.983,20 |
|-----------------------|--------------------|

PRICE REFERENCES

Catering prices in The Netherlands:

Information obtained from a catering service in the region of Breda. Prices have been compared from other catering companies as well.

<https://offertebank.nl/kosten-catering>

Hotel Expenses:

Information obtained from Trivago.

<https://www.trivago.nl/?aDateRange%5Barr%5D=2019-12-15&aDateRange%5Bdep%5D=2019-12-16&aPriceRange%5Bfrom%5D=0&aPriceRange%5Bto%5D=0&iRoomType=7&aRooms%5B0%5D%5Badults%5D=2&cpt2=27551%2F200&iViewType=0&bIsSeoPage=0&sortingId=2&slideoutsPageItemId=&iGeoDistanceLimit=20000&address=&addressGeoCode=&offset=0&ra=>

Auto Rental Prices:

Minibus Prices from a dutch car rental company.

[https://reserveren.stern.nl/\(S\(0vpsaekweilrpvumb12yrvdz\)\)/Desktop/Stap3.aspx](https://reserveren.stern.nl/(S(0vpsaekweilrpvumb12yrvdz))/Desktop/Stap3.aspx)

Car Rental prices:

<https://www.eurocar.com/DotcarClient/step2.action>

Filming Equipment Rental:

<https://budgetcam.nl/categorie/video--2>

Salaries based on Dutch 2019 Law (per hour and daily):

Information obtained from the dutch official government website.

<https://www.rijksoverheid.nl/onderwerpen/minimumloon/bedragen-minimumloon/bedragen-minimumloon-2019>

PRODUCTION SCHEDULE

| Lottery Ticket Porfavor! | | Class: | 2A | | Production Schedule | | |
|--------------------------|--|--|---|-----------|---------------------|--------------------------|---|
| PHASE | TASK | Members: | COMMENTS | MILESTONE | YEAR WEEK | TENTATIVE DATES | STAFF REQUIRED |
| Pre-production | Logline, Synopsis & Series Treatment | Casper Hogeweg Steven Hendrikse Lennard Hoendervangers | | | 43 | October 23 | Writer |
| Pre-production | Moodboards Creation | | | | 43 | October 24 | Writer and Concept Artist |
| Pre-production | Prescriptive Casting | | | | 43 | October 24 | Writer |
| Pre-production | Location Scouting | | | | 44 | October 28 | Director, DoP and Producer |
| Pre-production | Concept Approval | | | | 44 | November 1 | Director and Producer |
| Pre-production | Scriptwriting | | | | 45 | November 4, 5 & 6 | Scriptwriter |
| Pre-production | Script Revision (Pilot Episode) | | | | 45 | November 6 | Writer and Director |
| Pre-production | Script Approval (Pilot Episode) | | | YES | 45 | November 7 | Writer and Director |
| Pre-production | Scriptwriting (Episode 2 & 3) | | | | 46 | November 11, 12, 13 & 14 | |
| Pre-production | Final Script Revisions | | | | 46 | November 14 | Writer and Director |
| Pre-production | Script Breakdown & Budget Approval | | | | 46 | November 15 | Writer, DoP and Producer |
| Pre-production | Final Script Approval | | | YES | 46 | November 15 | Director and Producer |
| Pre-production | Storyboard Creation, Revision & Approval | | | | 47 | November 18 & 19 | Writer, Concept Artist, Director and Producer |
| Pre-production | Casting | | | | 47 | November 21 & 22 | Director and Producer |
| Pre-production | Rehearsals | | | | 48 | November 25 & 26 | Director and Actors |
| Pre-production | Callsheet Creation & Approval | | | YES | 48 | November 27 | Producer and Director |
| Production | Equipment Rent & Pick Up | | | | 49 | December 2 | Assistant Producer, DoP, Audio Recorder |
| Production | Pilot Episode Shooting | | According to location Scouting, it can only be filmed on Monday and Tuesday | | 49 | December 2 & 3 | All Staff Required |
| Production | Episode Two Shooting | | | | 49 | December 4, 5 & 6 | All Staff Required |
| Production | Episode Three Shooting | | Can only be filmed on Monday and Tuesday | | 50 | December 9 & 10 | All Staff Required |
| Production | Footage Revision & Organization | | Meant for Re-shooting as well if necessary | YES | 50 | December 11 | Director, Producer and Editor |
| Production | Return Equipment | | | | 50 | December 12 | Director and Assistant Producer |
| Post-production | Video Editing | | More than 2 days per episode | | 51 | From December 16 to 23 | Video Editor and Assistant Editor |
| Post-production | Sound Editing & Mixing | | Meant to be done along Video Editing | | 52 | From December 18 to 23 | Sound Editor / Audio Recorder |
| Post-production | Trailer Creation | | | | 52 | December 26 & 27 | Assistant Editor |
| Post-production | Color Grading | | | | 2 | January 6, 7 & 8 | Video Editor |
| Post-production | Finishing & Mastering | | | | 2 | January 9 | Video and Sound Editor |
| Post-production | Create Deliverables | | | YES | 2 | January 10 | Editors |
| Post-production | Archiving | | | | 3 | January 13 | Editors |

PRESCRIPTIVE CASTING & LOCATION

PRESCRIPTIVE CASTING

FOR ALLASTOR MCCARTHY:



TOM FELTON

- British Nationality.
- Born in Epsom - UK
- September 22, 1987 (32yrs)
- Played in: Harry Potter Movies (2001-2011), Ophelia (2018).

JONATHAN MEYERS

- Irish Nationality
- Born in Dublin - Ireland
- July 27, 1977 (44yrs)
- Played in: The Tudors (2007-2010), Vikings (since 2013)



STUART TOWNSEND

- Irish Nationality
- Born in Dublin - Ireland
- December 15, 1972 (46yrs)
- Played in: Queen of the Damned (2002), The League of Extraordinary Gentlemen (2003)



FOR MARÍA VICTORIA PASQUEL:

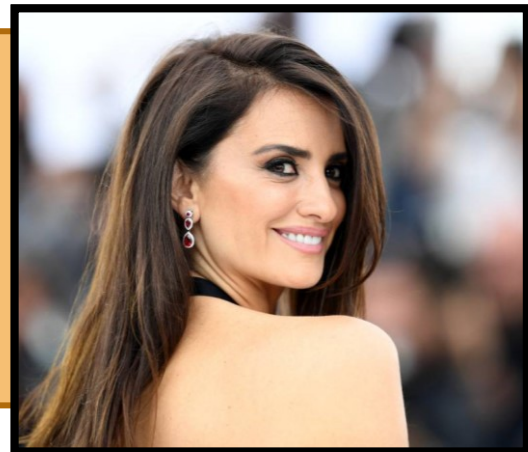


ÚRSULA CORBERÓ

- Spanish Nationality
- Born in Barcelona -Spain
- August 11, 1989 (30yrs)
- Played in: La Casa de Papel (2017)

PENÉLOPE CRUZ

- Spanish Nationality
- Born in Alcobendas - Spain
- April 24, 1974 (45yrs)
- Played in: Vicky Cristina Barcelona (2008), Volver (2006), Todos lo Saben (2018)



MICHELLE JENNER

- Spanish Nationality
- Born in Barcelona - Spain
- September 14, 1986 (33yrs)
- Played in: Isabel (2012-2014)



FOR MARTIN DUNCAN FINNIGAN:



DEVON MURRAY

- Irish Nationality.
- Born in Kildare - Ireland
- October 28, 1988 (31yrs)
- Played in: Harry Potter (2001 - 2011), Damo & Ivor (2018)

JACK REYNOR

- American Nationality
- Born in Longmont - Colorado
- January 23, 1992 (27yrs)
- Played in: Transformers: Age of Extinction (2014), Midsommar (2019)



RUPERT GRINT

- British Nationality
- Born in Harlow - UK
- August 24, 1988 (31yrs)
- Played in: Harry Potter Movies (2001 - 2011), Snatch (2017), Sick Note (2017)



LOCATION SCOUTING

TAPAS BAR - BREDA

This location will be used for the Pilot Episode at Scene 2 (Script Pg. 2)

Sol y Sombra - Tapas Bar

Prinsenkade 1, 4811VB
Breda - Netherlands

Opening times: 17:00 -
22:00. From Wednesday to
Sunday

Contact:

info@solysombra.nl
Phone: 076 5300 730


Preliminary Notes:

- Permission to film is needed from the owner.
- Filming may only take place on days when restaurant is closed.
- Small area to work with. Only limited equipment can be used.
- Place may need re-arrangements. Further permission from owner is needed to do so.
- Some brands and dutch names can be spotted. However, they are few and can be removed easily during filming sessions.
- No help from staff can be offered except for those who would voluntarily accept to help. Consider hiring extras for the scenes that will be shot in here.



Opposite view, towards the
entrance.

This is a shot that cannot
be used due to the
windows. The restaurant is
located in a crowded
street.



Complete view of the bar.

To avoid framing the window, it is possible to aim towards the bar or the wall at the back.

SHOOT LOCATION SCOUTING CHECKLIST

The following checklist was taken from an template provided to us in Teams. All positive answers will be shown with a check mark as well as those points that need concern. All other unanswered questions have no reason to concern and are either covered or irrelevant to our production.

STORY

- ✓ **Storytelling:** Does the location meet the scene requirements, and fit the director's tone?
- ✓ **Anachronisms:** Does the setting fit the time period and story setting?

SIGHT

- ✓ **HVAC:** Can you turn off heating, ventilation and air conditioning units?
- ✓ **Refrigerators:** Can you turn off any noisy appliances or refrigerators?
- ✓ **Reverberation:** Can you record clean dialogue? Do you need to dampen echoes in the space?

SOUND

- ✓ **Wide Shot Test:** Is a wide frame acceptable? Any problematic visual elements in the frame?
- ✓ **Indoor Staging:** Does your cast, crew and gear fit inside? Any special production design needs?
 - **Everything could fit but place is small.** Limited equipment to be used.

Sunlight: Any sunlight considerations? In the morning? Noon? Afternoon? Evening?

- ✓ **360 Test:** Are there any problematic directions that should be avoided?
 - **At windows.** Framing should be limited only towards the bar.
- ✓ **Commercial Clearance:** Any properties that require commercial clearance?
 - **Brand decorations.** These should be all removed prior to film.

VFX Needs: Would anything need to be removed or added in post?

WEATHER

- ✓ **Temperature:** Will the location be too hot or cold? Is there temperature control?

Rain / Snow: Will precipitation have a potential impact on the shoot?

Indoor Impacts: Will sound from precipitation have a potential impact on the shoot?

SURROUNDINGS

Roads & Traffic: Any traffic concerns? Noise or continuity issues from vehicles or pedestrians?

Schools: Schoolyard noise? Will students enter or leave in large numbers? Continuity issues?

Playgrounds: Will playground or sports noise affect sound? Will children be in frame?

Factories / Warehouses: Any noise generated from machinery or vehicles? Any roadway issues?

Gas Stations: Will traffic noise or continuity problems result?

Post Offices: Will associated moving vehicles or trucks create roadway issues?

Train Stations: Will train traffic interfere with sound? Will trains appear in the frame?

Train Tracks: Will train traffic interfere with sound? Will trains appear in the frame?

Air Traffic: Any significant air traffic overhead? Will it interfere with production sound?

Airports: Will airplane noise or activity affect sound? Any traffic concerns?

Subway: Will subway noise interfere with production sound recording?

Boat Traffic: Loud boat engine or horn noises? Will they appear in frame? Continuity concerns?

Staging Talent: Is there a dedicated quiet space for talent? Extras? Dedicated bathrooms?

- ✓ **Sufficient Parking:** Is there sufficient parking for talent, crew, and production vehicles?
 - Vehicles can be parked a few meter apart, outside of the city to avoid extra costs.

POWER

- ✓ **Accessible Outlets:** Are there enough outlets accessible? How many? Where?
 - There are several free outlets (at least 7) on walls and a couple behind the bar.

Access to Breakers: Does the electrical crew have access to the circuit breaker box?

Breaker Isolation: How many breaker circuits? What's the rating of each? The whole system?

- ✓ **Isolation of Hair & Makeup:** Is there a dedicated space and breaker for Hair & Makeup?
 - No. There is a staff room and office but limited space might be an issue.

Breaker Isolation for Others: Any other departments that need isolated breakers

FACILITIES

- ✓ **Bathrooms-to-Person Ratio:** How many people on set to every available bathroom?
 - There are enough restrooms. The location is a restaurant.
- ✓ **Access to Water Shut Off:** Do you have access to the water shut off in case of emergency?
 - No. Owner will be on set during the whole production and will assist in case of emergency

- ✓ **Access to Gas Shut Off:** Do you have access to the gas shut off in case of emergency?
 - **No.** Same as above.

CONTRACTS

- ✓ **Contract Signed:** Has the location owner signed a contact / location release?
 - **No.** That can be arranged in a next meeting.

LOCAL PARK - BREDA

The following are other scouted locations.

This location will be used in **Episode 3: Scene 5** (Script Pg. 13)

Valkenberg Park

Breda - Netherlands
Public Space

Opening times: Only closed during events

City Hall Contact

Email: contact@breda.nl
Phone: 14 076 (within the Netherlands) From Monday to Tuesday



ABOUT THIS PLACE:

- Very Crowded during Summer
- Crowded during Winter
- Wildlife (chickens and roosters) can be encountered. Expert help might be needed to avoid framing or hurting wildlife.
- Permission to film in park is needed. For permissions, contact Gemeente Breda (city hall)
- A closed-off area might be needed in order to film without eventual by-passers.

CITY STREETS - BREDA

This location will be used for Episode 2: Scene 2 (Script Pg. 9)

Breda City Centrum
Marktpllein - Breda
Public Space
Opening times: Only
closed-off during special
events





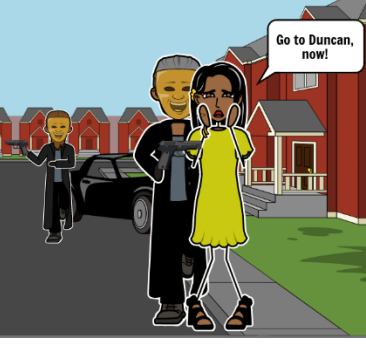

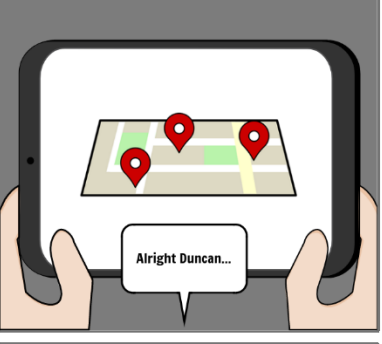

City Hall Contact
Email: contact@breda.nl
Phone: 14 076 (within
the Netherlands) From
Monday to Tuesday

**ABOUT THIS PLACE:**

- Crowded during Summer and empty (without chairs) during Winter.
- For filming permission, contact Gemeente Breda (city hall)
- Many restaurants, bars and other businesses are found around the area. Local permission may be needed when framing one or multiple businesses.
- Closed-off environment may be needed to film here.
- Many dutch names and brands are found around the area. There are multiple spots (like shown in picture) where names can remain hidden. Careful planning is needed before filming.

STORYBOARD

EPISODE 2: SCENE 4. EXT. NEIGHBOURHOOD STREET - MORNING

| | | |
|--|--|---|
| <p>Scene 4: Shot A</p> | <p>Scene 4: Shot B</p> | <p>Scene 4: Shot C</p> |
|  |  <p>So, now you believe me huh?</p> |  <p>If this scam is true, we are both in danger!</p> |
| <p>Allastor and Victoria are walking quickly through the streets.</p> | <p>Clear shot of Victoria being upset while Duncan starts dialogue</p> | <p>Dialogue between Allastor and Victoria while she stops and turns around towards him.</p> |
| <p>Scene 4: Shot D</p> | <p>Scene 4: Shot E</p> | <p>Scene 4: Shot F</p> |
|  |  <p>TAKE HER! DON'T SHOOT!!</p> |  <p>Go to Duncan, now!</p> |
| <p>A speeding black car breaks next to them. Three guys wearing (Dali) masks step out pointing guns.</p> | <p>Allastor steps back and encourages the gunmen to take her instead.</p> | <p>Victoria is taken away by force into the car while she yells at Allastor to go to Duncan. The captor proceeds to yell at Allastor to pay his debt today.</p> |
| <p>Scene 4: Shot G</p> | <p>Scene 4: Shot H</p> | <p>Scene 4: Shot I</p> |
|  <p>Don't worry! Just... family business!</p> |  <p>Alright Duncan...</p> |  <p>Let's hope you used a GPS this time.</p> |
| <p>The black car goes away with Victoria. A curious crowd shows up and Allastor tries to tell them it's fine.</p> | <p>Allastor proceeds to check up his map and the given address.</p> | <p>The scene ends as the crowd approaches even further and forces Allastor to leave quick.</p> |

Create your own at [Storyboard That](https://storyboardthat.com)

Image Attributions: (<https://pixabay.com/illustrations/map-location-navigation-symbol-525349/>) - Turnisu - License: Free for Most Commercial Use / No Attribution Required / See <https://pixabay.com/service/license/> for what is not allowed

MOODBOARD



BROADCASTER TARGETS & TREND RESEARCH

TREND RESEARCH

BROADCASTER TARGET & TARGET AUDIENCE

Target Audience

Lottery Ticket Porfavor! Is comedy mini serie targeted for an audience between 18-29 years old. Since the content will contain sexual references a mild violence, it is important to state the target audience above the 18 years old. Furthermore, we chose this age primarily to target millennials and Gen Z individuals and considered the trends while creating our story.

Broadcaster Target - HULU

We wanted to create content for a more younger generation and for that we looked into trends in streaming. For that we looked into Hulu, an ad-free, on demand streaming platform which is currently competing in the market with other big names such as Netflix and Amazon Primer. What makes Hulu interesting is that currently own much of the comedy content that we are already very familiar with, famous shows such as Scrubs The Office and Brooklyn Nine-Nine and also comedy cartoons like Family Guy, South Park and Futurama. In comparison with other Platforms, Hulu appears to have more appealing content regarding comedy.



Furthermore, the platform is also owned by Disney, which means that it will soon join Disney+ to broaden their content and target audience. They had planned to increase investment for Hulu's new content in the coming years. This is to be expected from Disney who will also be adjoining ESPN+ into their platform as well, expecting this will increase the number of subscribers. Disney expects to broaden their content and differ it from their own family-friendly content so that a different type audience could also enjoy from their streaming services. This, in combination with the aforementioned statement, could mean there is plenty of opportunities to explore with Hulu to create new content for them.

Niche Broadcaster - QUIBI

Another important target could be Quibi, a platform specifically created for short form videos that will be launched in April, 2020 (including short movies, series and unscripted shows). However, the platform will be only made available for mobile devices such as tablets and smartphones. Nevertheless, considering the platform is brand new, it might be worth it to target for our release since it can be promoted easily as Quibi's first available content.



In addition, there is huge support from Hollywood actors and studios who see potential in the platform. Some of them already partnered up to create new upcoming content; for instance in the comedy genre, Kevin Hart is already working on a comedic action series.

Not only for its content or support, but Quibi appears to be financially stable as well. Having raised already \$1 billion dollars in the first year, quantity they also expect to spend for at least 7 thousand pieces of content. Quibi would make the perfect platform to stream our series, specifically for people interested in short-form content who are completely relaxed with the idea of watching tons of content from anywhere they are, on their preferred mobile devices.

TRENDS IN COMEDY

Comedy is not the same of what it used to be in the 90's. A new generation of young adults is emerging and with them, a new sense of humor. This can be seen in the movies and series that are being released in streaming platforms and social media. Comedy has become more absurd with many traces of ongoing surrealism and this might be defined by millennials behavior and the reality in which they live. With the current political and economic situation which gave way to a delay in personal milestones (such as marriage, mortgage and even education), the young adults grew up their childhood with an increasing feeling of self-helplessness and precarity. This could have evolved slowly into a more absurd perception of their reality (Aroesti, 2019). Comedies such as Rick and Morty, comedy Youtube channels and current sitcoms like The Office are becoming every time more popular and a clear trend is starting to form which would change comedy as we know it. This trend includes a comedy that appears to be more vague, chaotic, absurd and sometimes even cringier; these are changes that can only be accepted by a generation marked by social and cultural changes in behavior that also have its roots from political and economic issues around the globe.

What does this mean for upcoming comedy series?

This means comedy has to adapt to appeal a new audience and more importantly, to our target audience. Considering the majority of our target audience is a millennial, this trend of chaos, surrealism and increasing absurdity should be taken into account while creating the story and experiment with situations that appear to be too absurd to be funny but nevertheless, they are. This can lead to great comedy if done carefully by listening to the target audience and the new trends of what appears to be comical in today's world.

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