



# TREATMENT NOTE

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It's a Bike film with an emotional story telling character and treatment. It is a script meant to be released especially for the Bangladesh market just ahead of Eid. I want to retain the authenticity of the land and its unique expression of celebration.

The idea is to scout for some landmark locations and strike gold by staging perfectly emotional situations to take the narrative forward. Festivals are always occasions when people bond stronger, return to their roots and celebrate with their families. We will touch upon all these aspects through our montage and layer it with the voice over that communicates with the audience at an internal level, evoking in them that same sense of belonging and bonding.

# FIRST THOUGHTS

## VISUAL TREATMENT

Scenic long shots, characteristic close ups and mid-shots for interpersonal exchange – this is how the overall shot taking will flow about. We would also like to see the whole spectrum of the Day from dawn to dusk – from the First Azaan to the last ferry at the riverbank. We will also ensure that the landscape that we are shooting in, the streets that we get into – nothing looks monotonous – rather with every change of frame or turn of the bike – there is something new, something more interesting to offer in terms of visual treatment.

## BIKE SHOTS

The idea is to keep the emotion intact and not make the bike shots look too staged. We will shoot the Bike throughout, in every situation, but so intelligently and subtly, as though the bike shots are as much a part of the narrative as the emotional performance shots. The other objective is to keep the bike shots very fluid, as though underlining the fact that Hero is made for the Indian Subcontinent, keeping the heartland's requirements in mind.

# O V E R V I E W



FILM  
NARRATIVE

The film opens with a nice shot of the morning sun where its sun rays are illuminating the various elements on a crowded street. In the background we can hear the Azaan. A tight shot of the speaker on the mosque and a shot of some birds flying against the backlight of the sun.

It's an old city lane, where there are houses on either sides, tightly lined up one after the other.







We peep into one of those houses - a young boy is eagerly waiting. Just then, the bell rings, and he rushes to open the door - to find just the bike and not his brother. Just then the brother appears from behind him and gives him a hug and Eidi.

VO: Ei Eid-e apna ke..Eidi mubarak (this Eid we wish you..Happy Eidi!)





We see a group of young college friends riding out on their new Hero bikes. All the boys looking rather dapper in their sherwanis and caps, while the girls are dressed up in traditional salwar kameez. We pass through a market that is packed with the Eid lighting options. The turn into a lane that is more like a 'puchka speciality lane' where all the stalls are of Pucks, particularly 'Bhola Puchkas'.







They continue checking out each counter, until they reach the 'Original Bhola Puchka' and they all stop at once and get off in style. Finally, everyone devours every bite that melts in their mouths. VO: Khaoa-daoa Mubarak! (Happy eating).

'Homecoming' has always been a common emotional Eid for all the village dwellers working in Dhaka. Huge flocks of people would set out for their villages with all possible transports and we have always seen the famous pictures of buses in Dhaka overflowing with people who are heading home. We cut to a wide shot where a Hero motorcycle is running parallel to the bus and the rider zooms off as though competing to reach before the bus.









We then cut to a shot of him entering the famous ancient village of Sonargaon. It's iconic structures and characteristic lanes make for a great background as the bike passes through a couple of lanes. The biker then finally reaches a rather old, run down house to greet his old Abbu and Ammi who are waiting outside the house for him to return home. He hugs them and greets them 'Eid Mubarak'.

VO: Baari aasha/ghore phera Mubarak! (Happy homecoming).

We cut to a top angle shot of a crowded boat on the Sadarghat. A young man is waiting at the deck when he sees his father coming in the ship. As the son gets on the ship, the father asks him to turn and look at something and the son sees a brand new bike standing there for him. He is delighted to see the bike, so much that he hugs and kisses his father in extra excitement.

VO: Bhalobasha Mubarak! (Happy moments of love).







We then see a shot of them zoom through the crowds into the old city. The son looks very excited while the father is a little emotional. Almost as though the first time he would do something so big for his son.

VO: Eid hobe mobarak shobar... karon proti-ti Hero bike-er opor 7000 taka porjonto chaar!

(Eid will be happy for everyone, because you will get 7000 taka off on every Hero bike)





In a split screen with four sections, we see the bike riding still from each sequence completing the visual narrative, like a come back shot. For the first one, the little brother will be sitting behind his elder brother and riding through the lanes.





We cut to a super wide shot of Dhaka City skyline and the camera moving up when the Super appears and ultimately we sign off with the Hero Logo.\_  
Hero-r shadthe hobe Eid Mubarak! (With Hero, this EID will be great!)

This film is a classic mix of storytelling as well as bike/travel film. We need to be edgy and pacy when it comes to the bike shots moving in and around the city. And then, slow down, take a pause, take a closer look when it comes to the emotional storytelling bit of the film. So all the travel of the bike - through the crowded lanes or through the scenic village - will be treated like proper bike shots concentrating on the movement and maneuvering mechanism, keeping in mind that we never have to lose out on capturing the beauty of the backdrop. Because the city is as much a character in this film as are the characters of people. And for the bits where we capture the human exchange, we get more wide-close - so as to once again never forget where we are standing while witnessing what we do between those two characters.

Another important thing for me is shooting in the right light for the right sequence. We should almost see like a gradual progression of the day. Morning light should be captured for its unique hue and so should be the setting sun. No harsh, direct sun. All the middle portions (friends and village) will be shot with nice natural patterns in lighting.

LOOK  
& FEEL







EFFORTLESS! SHOULD BE A PART OF STORYTELLING!

# BIKE SHOTS









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Hero

# LOCATIONS

I am looking at shooting at a lot of landmark locations in and around Dhaka:

1 Sequence 1 - Near some famous mosque and in the Old Dhaka City lanes

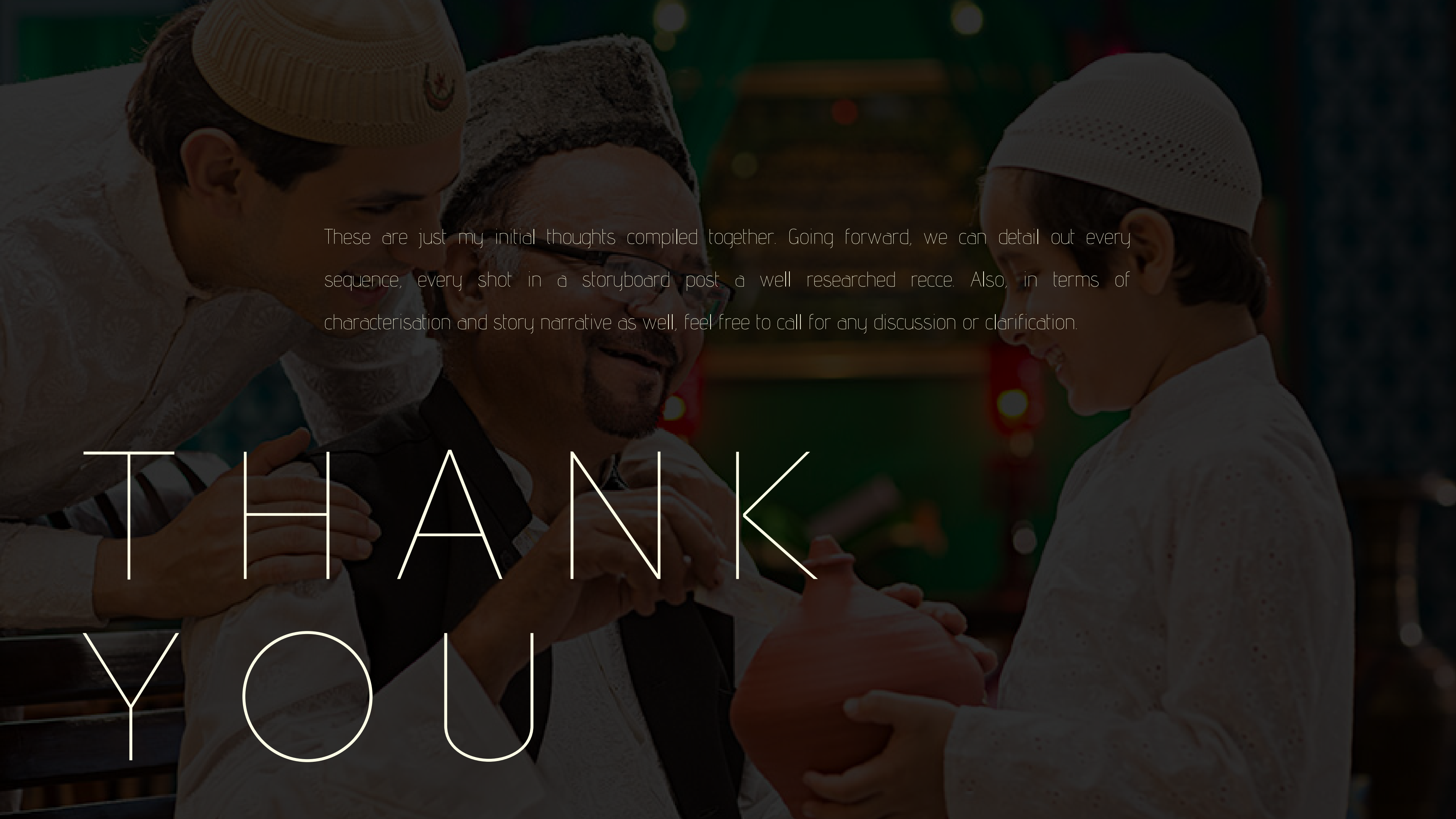
2 Sequence 2 - Old Dhaka Market - especially food market

3 Sequence 3 - Near the railway station, crossing & then Sonargaon

4 Sequence 4 - Sadarghart and then Old Dhaka City lanes

Dhaka, as a city, has a lot of character - the water body that runs through the city gives it a very unique geographical feature. And then the mix culture - which is as much Muslim as Bengali - once again brings out unique cultural feature. And then the Sonargaon village will give a unique old heritage feature.

1 Sequence



These are just my initial thoughts compiled together. Going forward, we can detail out every sequence, every shot in a storyboard post a well researched recce. Also, in terms of characterisation and story narrative as well, feel free to call for any discussion or clarification.

THANKK  
YOU