



MARF

TREATMENT NOTE

BY DIRECTOR

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FIRST THOUGHTS



TYRE > BIKE STYLE = STORY

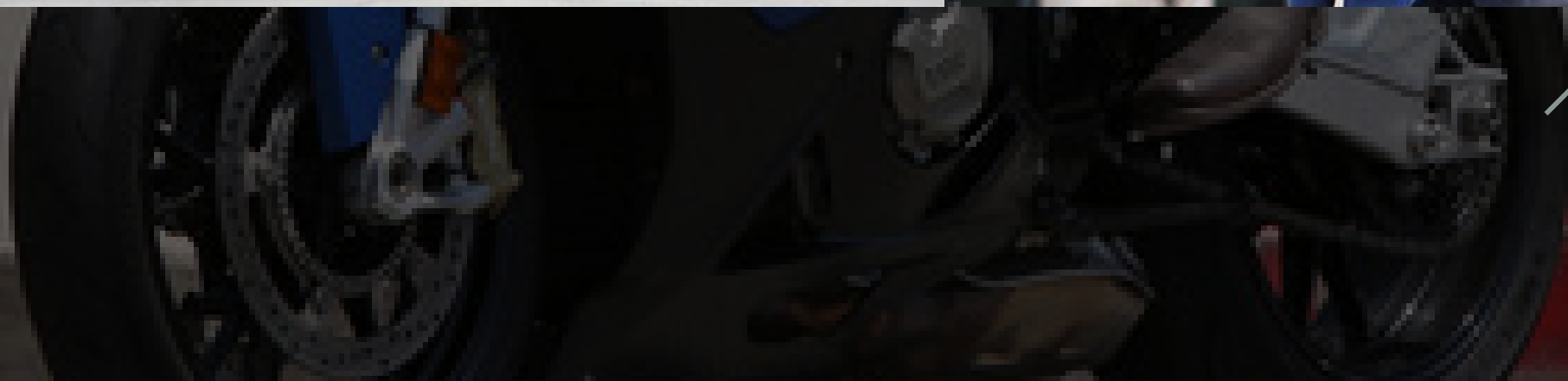
This MRF EZEERIDE campaign has three very distinct, yet super exciting scripts. Though the core of the visual treatment stays loyal to the MRF tyre and its interaction with the road and the unique challenge that each narrative has to offer; each script has a very unique situation and culmination for the narrative. It is catering to different kinds of people, their moods, their interests and their adventures in a very relatable as well as aspirational manner.

From where I see these scripts, I want to create the Universe and the key characters in it so truthfully, that the situations look real. And then, give each one a very unique flavour in terms of the cinematic treatment and presentation. For e.g., the day in the CEO film will be a stark contrast to the rainy night in the COUPLE film. Where the challenge in one film is the condition of the road, the challenge in the other is the rains and the slippery state of the road. The shots for the tyres and its specific treatment will be polls apart. But, we will create a music piece, that can run parallel across each film to create the campaign effect.

Let me take you through a detailed treatment note to give you a closer look at how I am envisioning these films.

MOOD BOARD

THE CEO



TREATMENT OVERVIEW



PRODUCT SHOTS

Amidst all the super dynamic shots of the motorcycle on the road, we will go really high speed when zooming in on to the tyre. Especially, for the shots where the idea is to show how the tyre behaves so maturely on every type of a road, we go really upclose and slightly high speed to capture the action in such minute detail, especially the tyre tread.



VISUAL BOARD

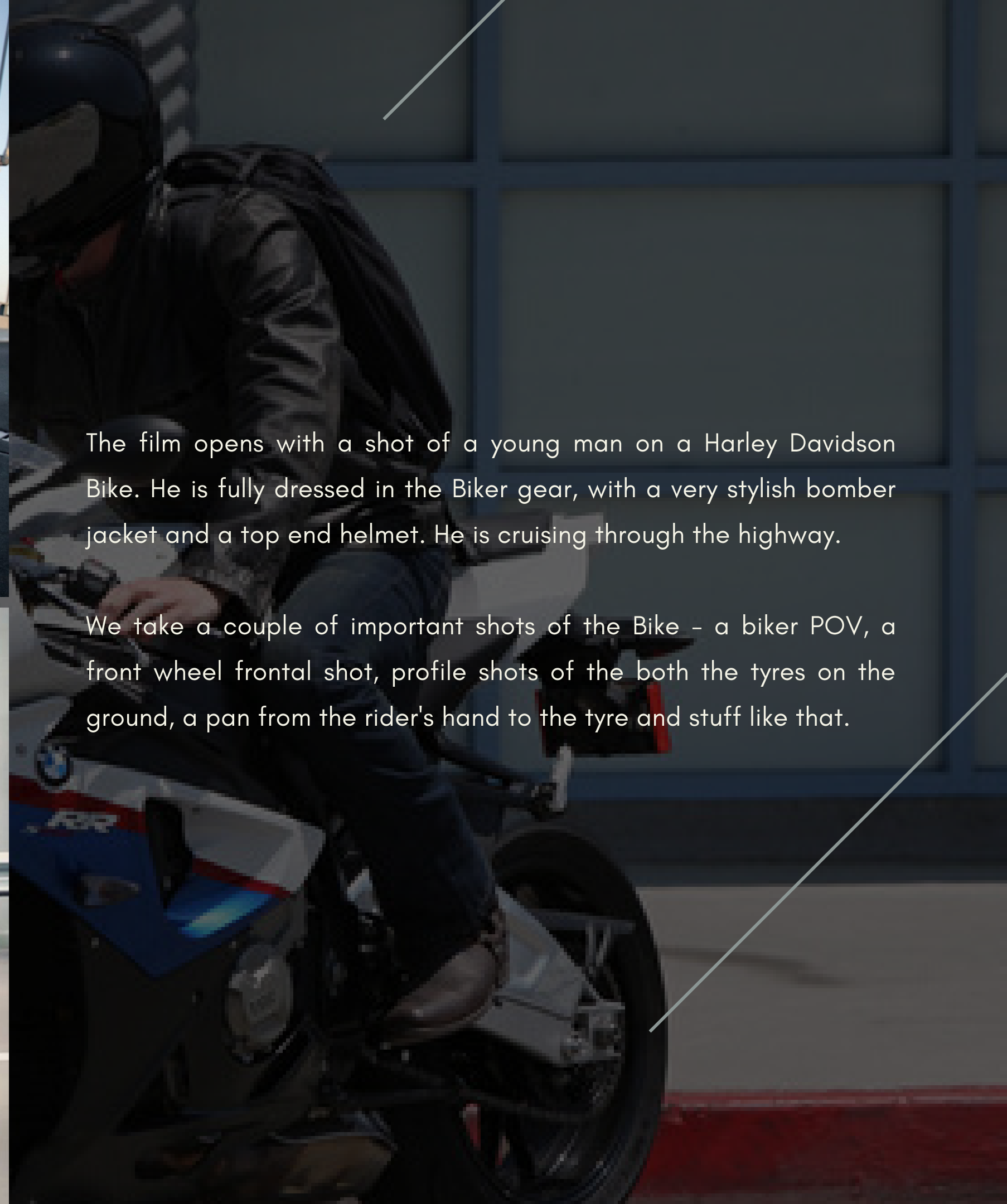
FILM NARRATIVE

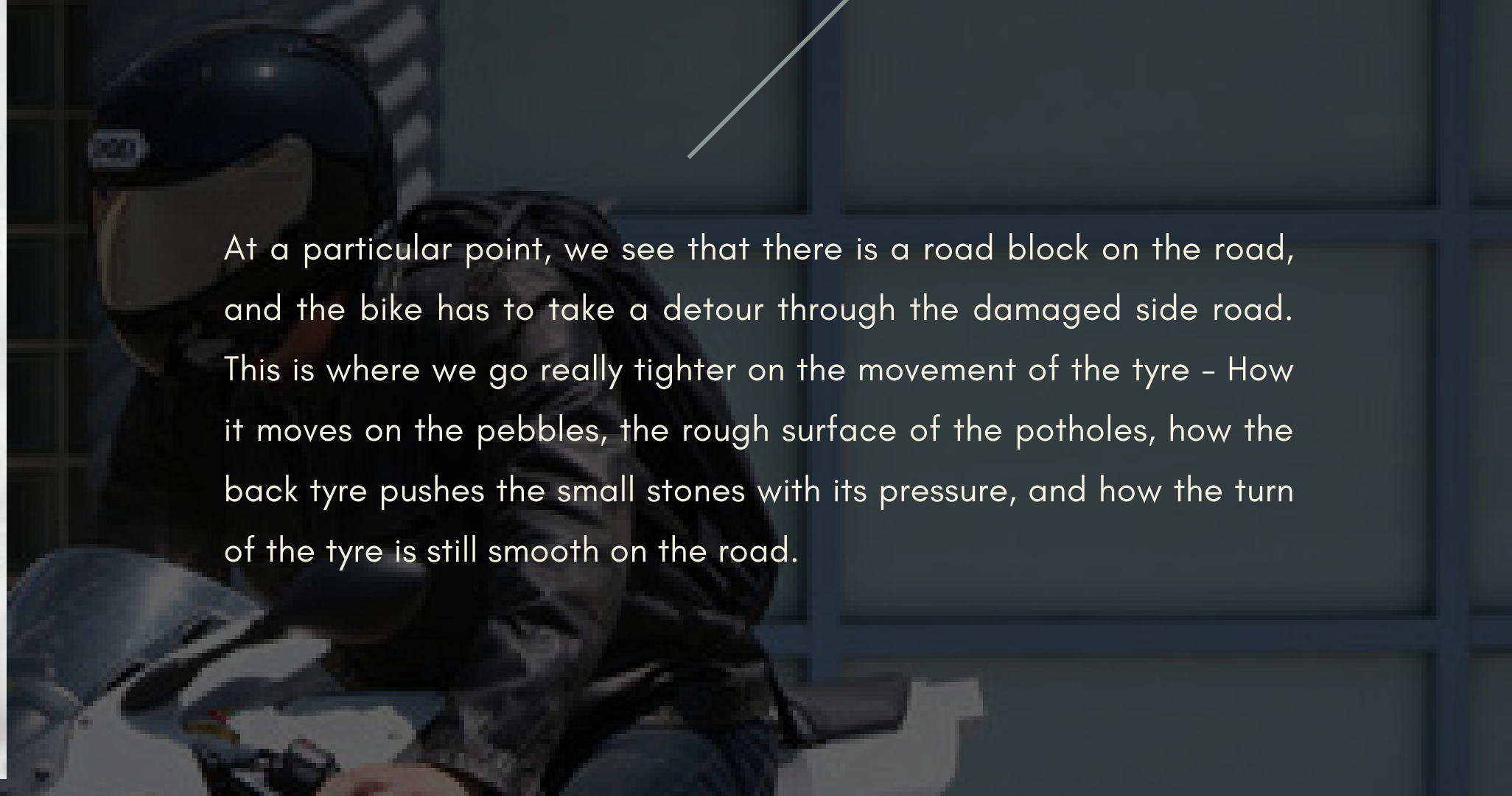


The film opens with a shot of a young man on a Harley Davidson Bike. He is fully dressed in the Biker gear, with a very stylish bomber jacket and a top end helmet. He is cruising through the highway.



We take a couple of important shots of the Bike - a biker POV, a front wheel frontal shot, profile shots of the both the tyres on the ground, a pan from the rider's hand to the tyre and stuff like that.





At a particular point, we see that there is a road block on the road, and the bike has to take a detour through the damaged side road. This is where we go really tighter on the movement of the tyre - How it moves on the pebbles, the rough surface of the potholes, how the back tyre pushes the small stones with its pressure, and how the turn of the tyre is still smooth on the road.







After a couple of those tyre shots, we bring the bike to a halt. We cut to a wide to reveal where the bike has arrived after this long, rocky ride. It is in the two wheelers parking lot outside a Corporate building.

Our rider takes off his helmet and gets off the bike to walk towards a lady, who is standing there with a formal coat and a coffee for him. From her body language and the way she speaks to him, we are quickly conveyed that she is the executive assistant, who is waiting there for her boss. She asks him, "How was your ride?" He, very coolly replies to that, "It was an easy ride!"



We cut to the last frame, where we see the front wheel and the MRF Ezeeride Tyre in the foreground and the two of them walking towards the campus. He is now dressed in a formal suit, holding his helmet in one hand and sipping the coffee with the other. While she is taking care of the leather jacket.



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MOOD BOARD

THE COUPLE



TREATMENT OVERVIEW

NIGHT, RAIN, BIKE TYRE - PHANTOM 9000 F/S

Bike films are always fun to shoot and most often pretty challenging. But with this one the degree of challenge has been challenged by the 'rain' angle and I think it is a great idea. And it will be so much more fun to shoot it. We will device shots for ultra slow motion effect - that will look super cool with the rain drops and night lighting. We will ensure we play very cinematically and intelligently with the lights - the right colour, hue, position, angle - to ensure a super stunning visual. I am going to propose a few references here - some for just the lighting effect in rain and the other for the slow-mo effect. Haven't found an ideal reference of great lighting with great phantom technique - makes us the pioneers in this treatment idea.

A man in a dark tuxedo and a woman in a dark, sleeveless dress are walking together, holding hands. The background is a blurred crowd of people. The image has a dark overlay with white text and two thin white diagonal lines.

VISUAL BOARD

THE COUPLE

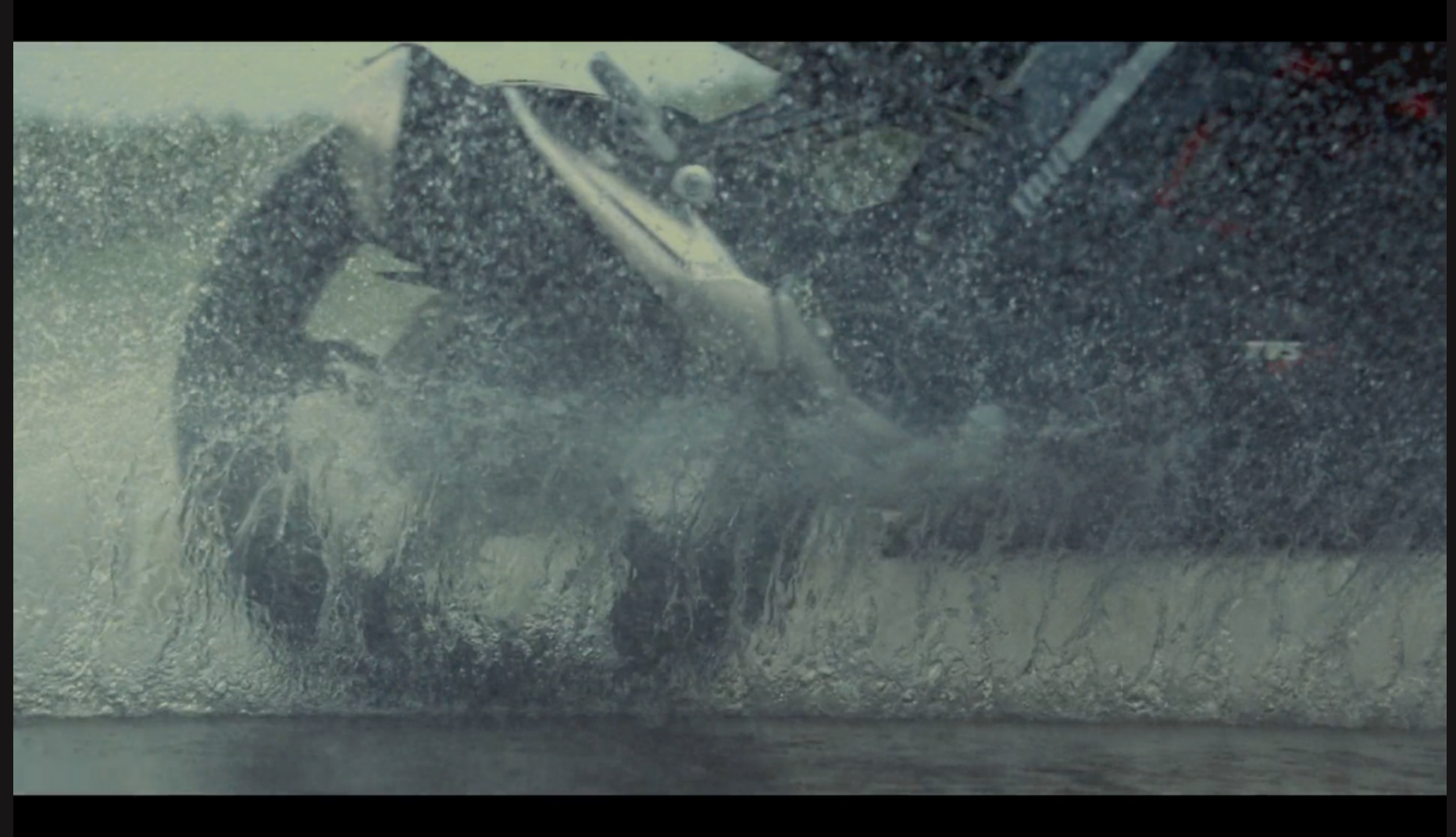


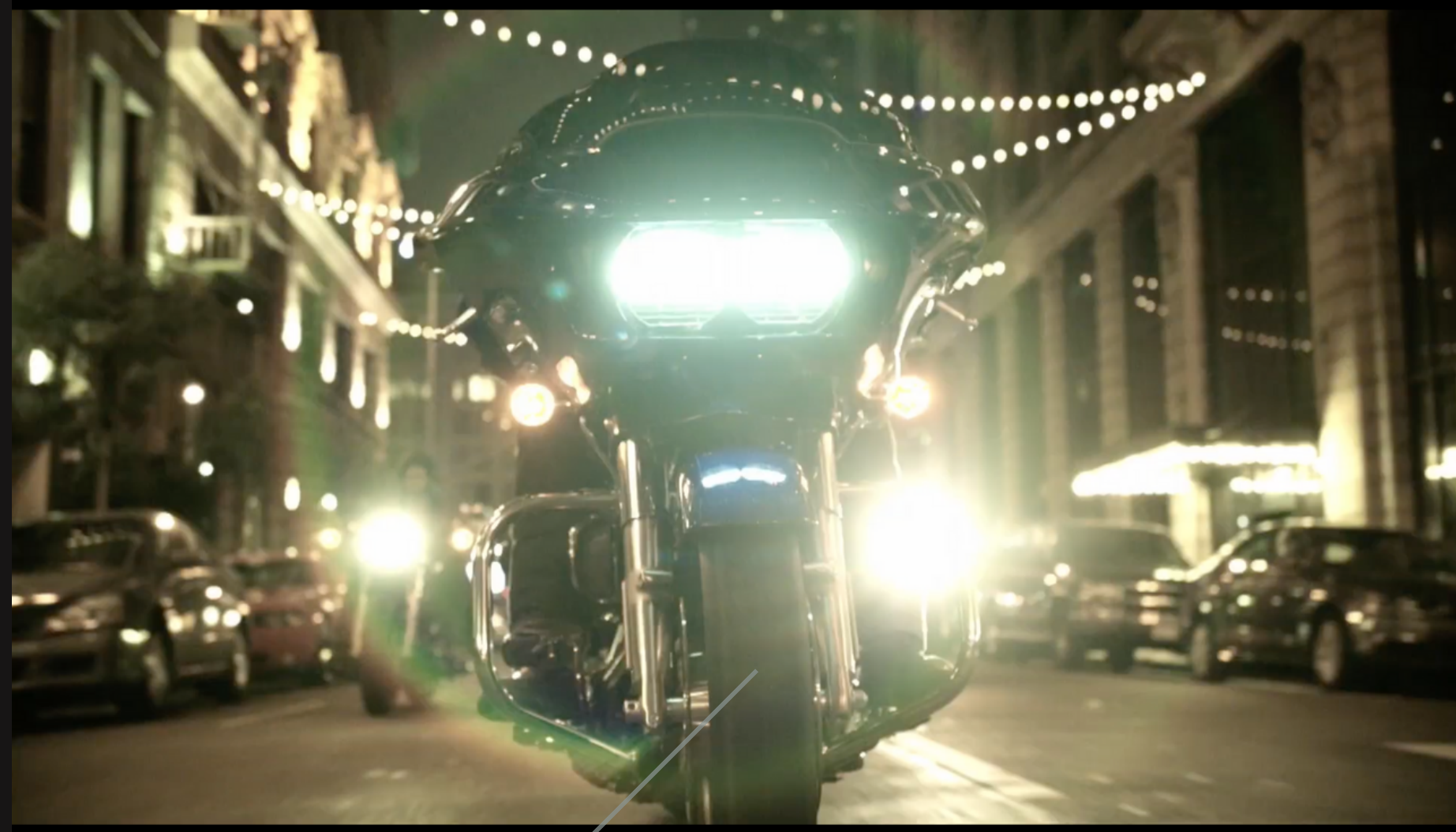
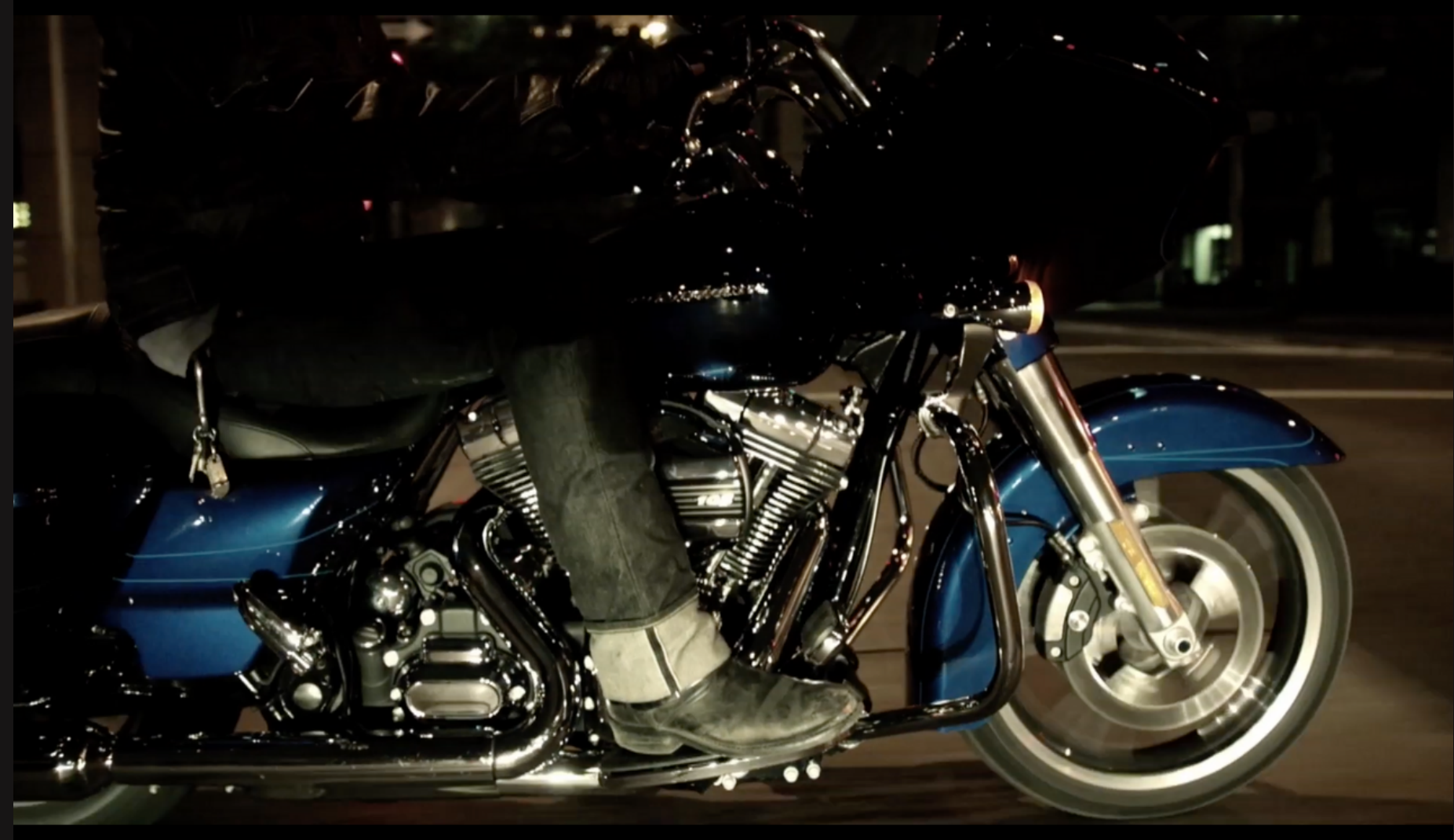
We open the film on a low angle wide shot of a rainy night. And right in the centre of the frame, a bike zooms right to left in full speed, splashing water.



We follow the bike in an eye level wide shot and then follow it up with a couple of tighter shots in a quick montage. A couple, wearing raincoats are riding through the city.









After a series of interesting shots of the bike in tight magnification cruising through the bumpy road in the rain, we cut to the shot where the duo has arrived effortlessly to a friends engagement party.. A lots of guests are already there, they arrive - and in a wide shot people notice. They get off and start taking off their raincoats to reveal their fancy party outfits. Very confidently, hand in hand, they walk towards the venue and greet the other people. One of those present at the entrance, ask them , "How was your ride?" And in unison and with a familiar question smile, they both reply, "It was an easy ride!"

LOOK & FEEL

There are two things that I would like to highlight here -

1. The Effect of Ultra Slow Motion using Phantom for the shots where in tight close ups we see how the tyre is throwing the water droplets away or how they touch the surface of the tyre or the bike or how the speed, the rain and the night they all come together to make a stunning visual.
2. The Street Lighting - I dont want to make it monotonous and boring. I want to give it yet another layer and edge - there will be a lot street lighting and that roo colourful . I want to play a lot with the light and its effect f reflection on the wet roads.



Colourful hoardings, the signals, the street lights, the other cars - all give an interesting backdrop of colourful lights and reflections.





That's not all - now envision rain in the foreground and the backdrop of these lights. The slow motion effect will be very crucial to this narrative - the viewer should be compelled to notice how effortlessly the bikes move on slippery streets - all thanks to the MRF Ezeeride tyres.

Link for a super high speed effect: <https://www.youtube.com/watch?v=7mRUA> - To be considered only for the Phantom effect and not one bit for the lighting.





A person wearing a helmet is riding a motorcycle on a road during sunset. The scene is silhouetted against a warm, orange sky. Another motorcycle is visible in the background to the right. The overall mood is serene and adventurous.

MOOD BOARD

THE YOUNG CRUISER

A person wearing a helmet is riding a motorcycle on a road during sunset. The scene is silhouetted against a warm, orange and yellow sky. The motorcycle is a cruiser style. The rider is in profile, facing right. The background shows a flat landscape under a clear sky. There are some white lines on the image, one in the top right and one in the bottom left, possibly indicating a design or editing process.

VISUAL BOARD BOARD

THE YOUNG CRUISER



CHARACTERISATION

OUR INSPIRATION FOR KEY CHARACTERS

I never really questioned why I ride, because for me it is as basic as breathing.



#TRURRIDER

MR. CEO



Look One - A stylish Harley Davidson Rider - A bomber jacket and a high end helmet.

Look Two - A corporate Suit, tie and a suave gait.

This is a man, who was born stylish. He is a young achiever, who likes to do things on his own terms. He is not bogged down by conventions and that's the spirit that has rewarded him with the unmatched success.

When he cruises through the city, taking a rather rough road, he trusts himself and his tyres to not let him down. The same attitude that he applies to his professional life. And then, when he reaches his destination - we realise he has entered a high end Corporate Park, and an assistant is waiting for him with his coffee and coat so that they can head directly for a meeting. She asks him earnestly, "SIR, how was your ride?" and it indicates how he must be in a respected position. And when he handsover the coffee, the cup should have some interesting 'I'm the CEO, Bitch' kind of a write up (Inspiration - Mark Zuckerberg)



THE COUPLE



Sometimes, people connect through common passions. Our couple is one such example. They are both riders. They love their bikes and wouldn't miss a long, adventurous ride for anything else in the world. So in a situation like ours, where they are heading to a Gala Event/ formal party of sorts; they ditch their luxury car's comfort for the thrill of the bike. They are both covered in a rain coat and jacket, but beneath that lies nice, chic party wear. Especially for the girl - this is just passion of another level!

Look One - The man in a waterproof jacket and the woman in a dark coloured night dress.

Look Two - Suave formal shirt and pants for the man, and a body hugging dress for the lady.





LOCATIONS

Major portions in all the three films demand for long stretches of roads where we can shoot as per we want, with minimum interference and maximum character. Goa, has a wide terrain range and will be the best region to centre the maximum shoot of our films. The night shots, with artificial rain will also be much easier to control in Goa. We can also kind a nice characteristic Bungalow for the Party exterior as well. Even the reunion on the Beach will be interesting.

The only location that needs us to go beyond Goa is the Corporate Hub where the CEO lands at the end of his ride. We will head to Mumbai to shoot that and some shots of hilm on the open highway.



2 DAYS OF GOA & 1 DAY OF MUMBAI

A group of motorcyclists is riding away on a paved road that stretches into the distance. The scene is set at dusk or dawn, with a dark, hazy sky and silhouetted mountains in the background. The lead motorcycle has its red taillights illuminated. The road is flanked by sparse desert vegetation. Two white diagonal lines are present: one from the top center to the left side, and another from the bottom left corner towards the center.

**THANK
YOU**

DIRECTOR

Name

PRODUCTION HOUSE

Name