

PRODUCTION
HOUSE

TREATMENT NOTE
DIRECTOR

UBER POOL DHAKA

DISCUSSION FLOW

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Voice Over & Sound Design

Colour & Aspect Ratio

CRUCIAL TALKING POINTS



FIRST THOUGHTS

Films, regardless of their medium, have a great impact on the viewer. It has the potential to take them to places they haven't seen, create experiences they haven't felt, travel back in time as though reliving history or shake up their insides for them to wake up to a movement. This script that stands in front of me, has it all. And what makes it even more interesting and challenging is the part that we have a cinematic twist in the manner that we express in visuals without people that have layered sounds. I am seeing this film as a trajectory of time in Bangladesh, with archival visuals and audio that gives an authenticity that one experiences first hand ; while the narrative is held by the string of the powerful voiceover that leads us in a very creative and organic manner to the point of #WontWasteASeat in Dhaka.

A montage of shots, mostly compact ones, where the play of light, contrast and character is at its best. They will be either accessorised by the slow movement of camera or something in the frame (e.g.. light, curtain, pages etc.). There will be a gradual metamorphosis of the colour tone - going from vintage to contemporary. Taking references of the aesthetics of each time frame, the production design will be detailed out respectively.

In terms of audio, a very strong and powerful voiceover will lead the show. Along with which, situational background music or sound effect will complete the package. Archival music and sounds will be the way forward.

TREATMENT OVERVIEW

FILM NARRATION

VISUAL

We open this section in a Radio Station. because that's how major announcements were made back then. And that's what made that chair in a radio station of prime importance . We create a montage around the elements inside the radio station and eventually lead that to the radio sets in people's houses. *But all this is just with objects and not people in the visuals.*

We start right from the top, where it all began - the momentous day that changed many a lives, in a sense that it united them to form a Nation.

VOICE OVER

A chair. A broadcast. A billion people. Freedom, on air.

SOUND DESIGN

Archival audio of the actual announcement by Major Zia.

Audio Link:

<https://www.youtube.com/watch?v=oQQtCehd0PE>



Open with a wide shot of the place and then cut to interestingly lit closeups of the various instruments.





From there we cut to one or two shots of the radiosets emitting that news - in a house and other out somewhere, probably by a tree.

VISUAL

To the moment that gave them identity, to the new winds that blew in from the windows. We cut to a shot of the curtains fluttering in wind, an empty study table, the pages of the book fluttering, the spilled ink/tea on the table, the notepad, lonely and wise and ultimately a still image of Rabindranath Tagore's signature *(Something like the reference where we can change the date to the day he penned the Anthem)*

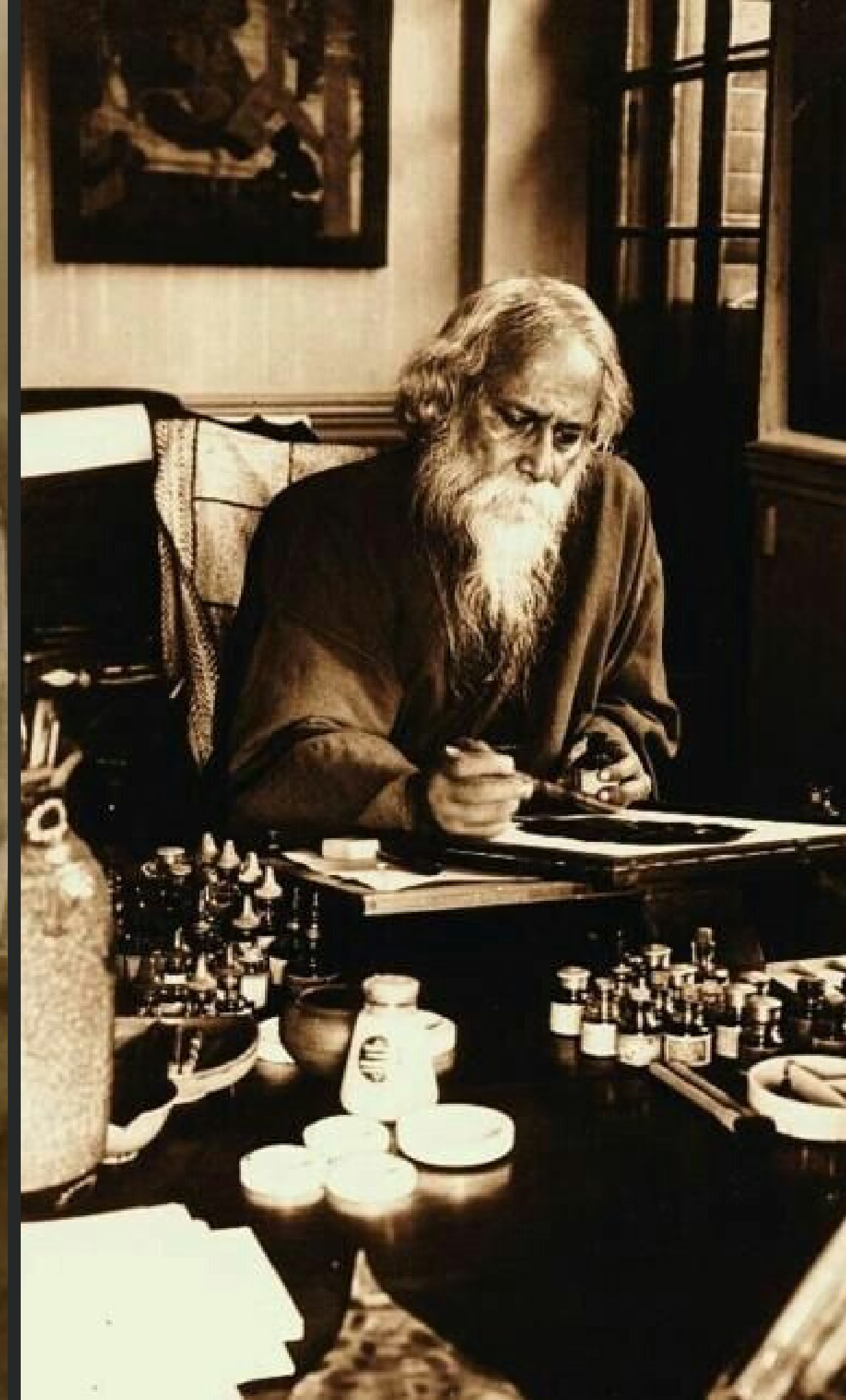
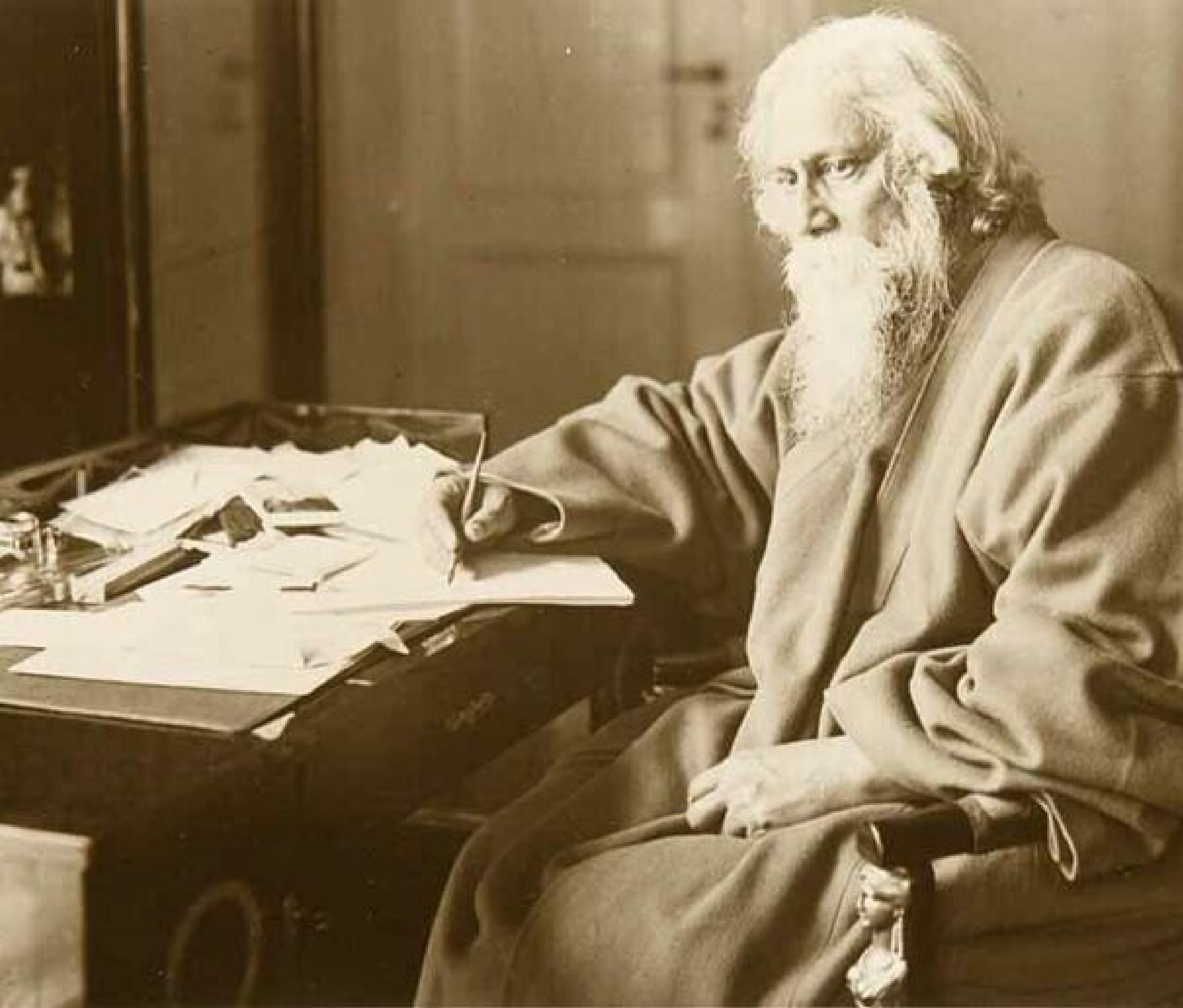
VOICE OVER

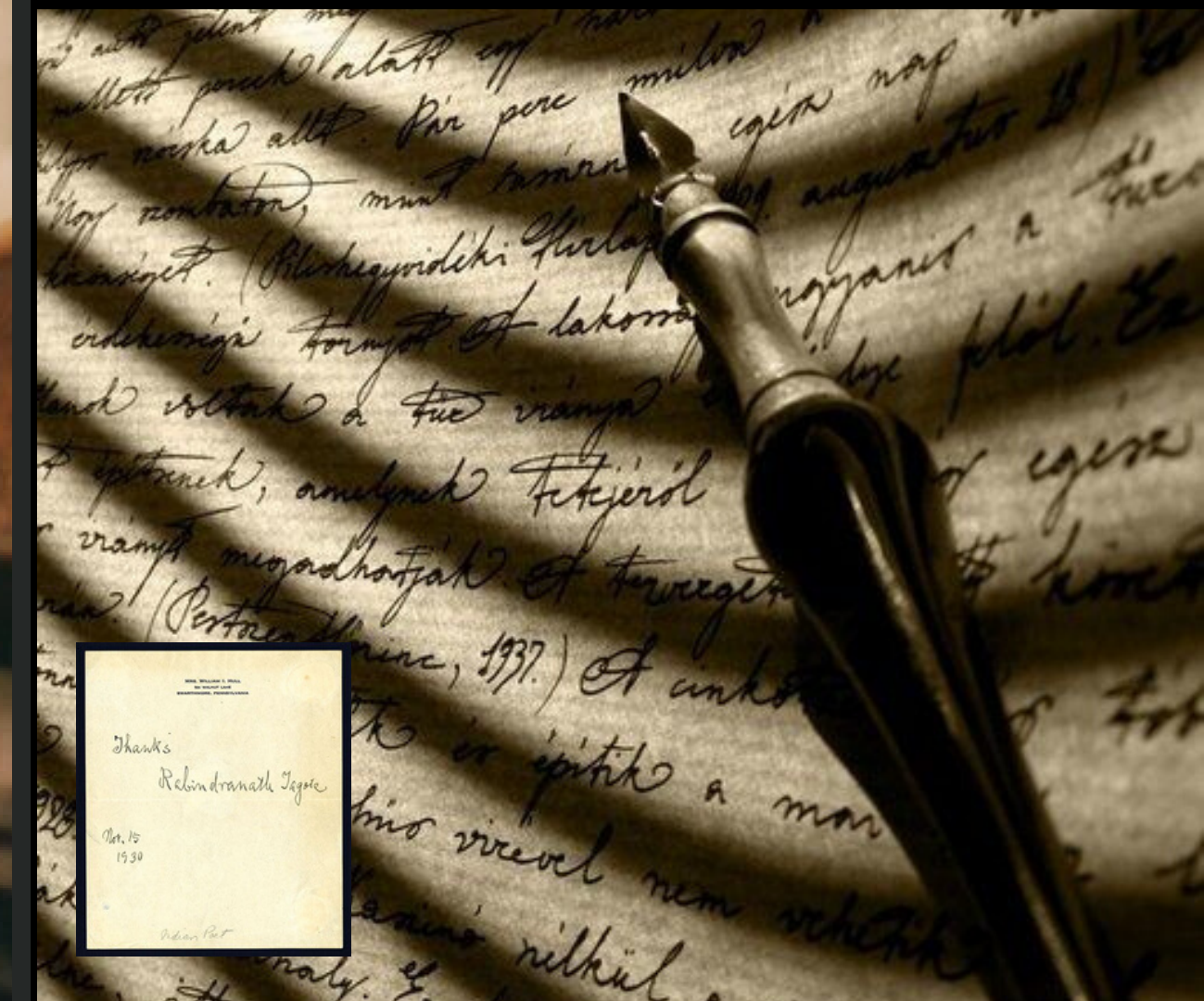
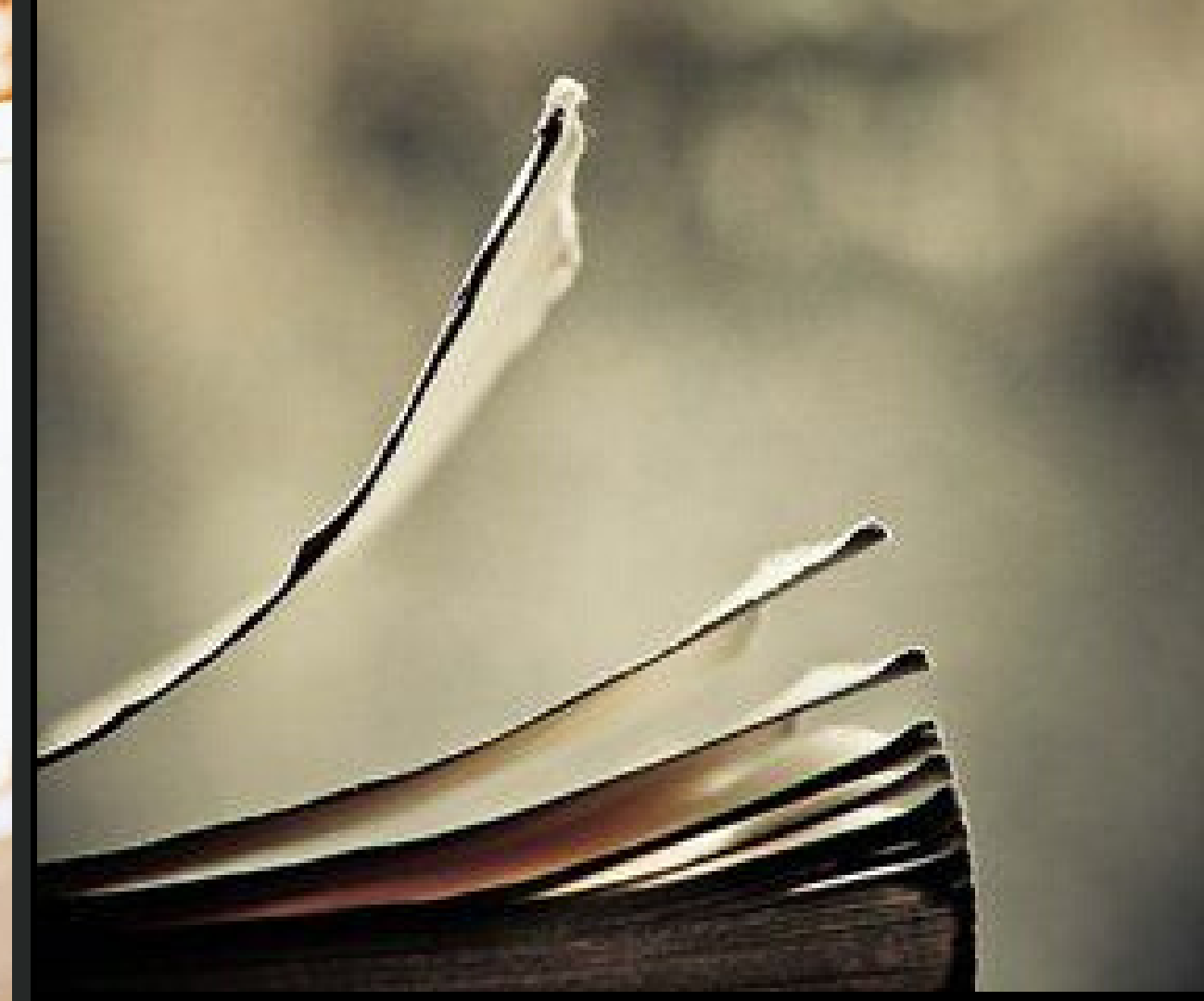
Our favorite poet inking the national anthem. Inking of a new future

SOUND DESIGN

Instrumental Archival audio of the National Anthem of Bangladesh
Audio Link:

<https://www.youtube.com/watch?v=DjwG9Kc7cCY&feature=youtu.be>





Thanks
Rabindranath Tagore
Jan. 15
1930

VISUAL

New winds always bring along new ideas. And this particular one was especially path breaking in every way. In a very informal setup for a workplace, in an open tent of sorts - we see a study table with a chair. And on the study table, we see a miniature model of the Grameen Bank plan, the typewriter and a couple of his books. And on the very table, we could see a small artefact, the kind that have a continuous water fall going on - a sign of a constant, sustainable change in the economically balanced manner.

VOICE OVER

*The economics of changing the world.
Our first seat at the Nobel.*

SOUND DESIGN

The instrumentation of the Anthem can now change to the archival audio of the moment when the Noble Prize winner was announced.



VISUAL

Powerful people always leave behind a strong impression in people's individual as well as collective memories. We will use that as our advantage and create a space where people can immediately relate to Khalida Zia. We either recreate a podium with mics and her party backdrop with the Bangladeshi flag; or create her den where she has her game changer meetings with global leaders. When googled, I found this particular room where lot of her important meetings have been recorded, we could recreate something on those lines and the couch where she is seated could have her saree and shawl instead.

VOICE OVER

The first woman to be in the nation's driver's seat.

SOUND DESIGN

Its a powerful tune that we will have to create to match up to the people and their deeds that we are talking about.



VISUAL

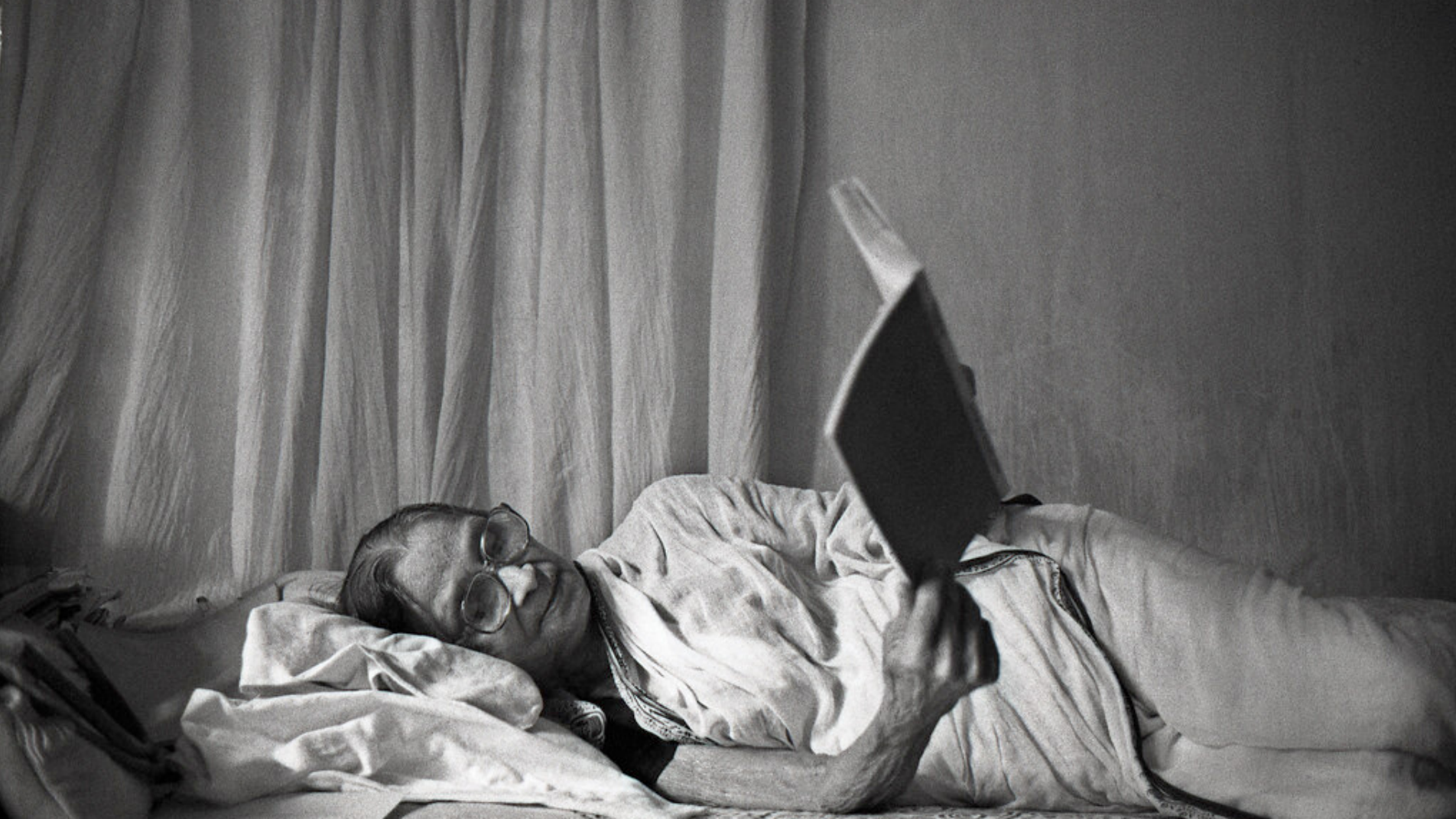
We could then cut to a small room with a poet's soul that moved mountains and oceans with her words. This is Begum Sufia Kamal that we are referring to. A small bed with a slightly wrinkled bedsheets, just like her famous picture, with her book lying there by her picture frame. We could follow that up with a shot of her glass book shelf that compiled her works along with the other literary works of women's rights and freedom struggles. And we end it on Begum's chair where a nice modern day sketch of her personality is framed and seated.

VOICE OVER

The seat from where begum penned the feminist future of a nation.

SOUND DESIGN

We will dig out some old audio of Begum reciting some of her renown poetry. Her authentic voice will bring a very nostalgic touch to the narrative.



VISUAL

This is the part I would like to take some liberty with. Either we shoot an old television set placed in the room and have the footage of Banglesh playing, running on it; or use stock footage (actual) of the Bangladeshi player hitting a grand sixer out to the seats of the stadium. And we take a lead of the movement of the camera following the ball and land on to the empty chairs and one of those chairs would have a prominent posters cheering for Bangladesh.

VOICE OVER

Cricket – a great fan community, filling every seat in the stadium.

SOUND DESIGN

For this part, we could pull out archival audio of the commentary leading to this historic moment and along with that, some ambient sound of a packed stadium and a huge roar followed by continuous cheering 'Banglesh, Bangladesh!!'



VISUAL

Now we change the pace of things - from the slow montage we move to the crowded streets. Busy streets, noisy streets, traffic jams, loud honking, annoyed drivers and frustrated pedestrians. It is a rather chaotic quick montage - resembling any major, growing city in the world and its traffic situation.

VOICE OVER

A seat has often been a witness to the greatest turns in our history, Dhaka. Today there is one more seat. And one more turn in the road. If we'll take it or not, will decide...if we'll be a Dhaka that moves, or stays still.

SOUND DESIGN

A lot of horns and honks and car screech and people arguing and simply madness that needs to be resolved at once.



VISUAL

We will cut to two open car seats which we will shoot against a limbo backdrop which will be replaced in post by creating a busy street where this seat is probably on the middle of a road and cars are stuck in traffic on both sides. In stop motion people will start appearing on on the seat. All kinds of people, different looks, different age, different class, different backgrounds, different regions - appearing and disappearing! And while this portion of the frame (the seats and their people) follow this treatment. The backdrop will be like a street shot under low shutter speed, buzzing... The audio will aid to give the visual the feeling that as the people change, so does the traffic - slowly coming down to an easy moving street.

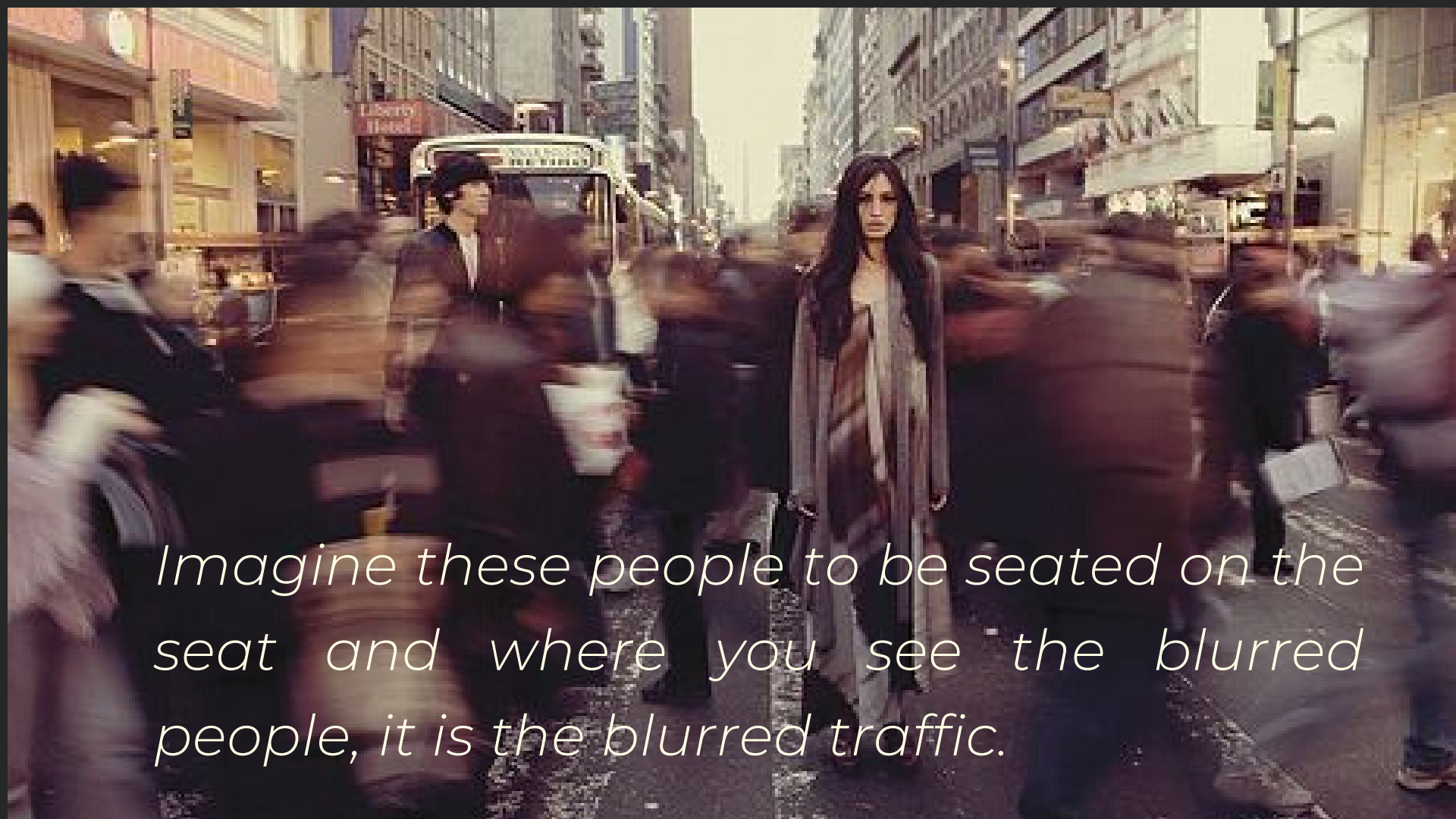
VOICE OVER

Let's move together. Car pool to keep Dhaka moving. Now Dhaka #WontWasteASeat

SOUND DESIGN

The most important player here.. The crescendo - the high point.. where the drama reaches its zenith. We have a lot of honking, typical of the jammed street and slowly as people sit and change, it should feel like the car is picking up pace that maybe the traffic is moving now to the point that the honking is distant and the car is zooming.





Imagine these people to be seated on the seat and where you see the blurred people, it is the blurred traffic.



People on the chairs and their moods - smiling, talking, looking out, checking their phones, overall happy people.



Imagine Bangladeshi People!



VOICE OVER AND SOUND DESIGN

A vintage microphone on a stand is the central focus of the image. The microphone is a classic ribbon or dynamic type, with a silver grille and a dark body. It is mounted on a stand with a boom arm. The background is dark and slightly blurred, suggesting a studio or recording environment. The overall tone is professional and artistic.

ARCHIVAL SOUNDS AND INSTRUMENTATION

Powerful Voice to lead the film, accompanied by interesting sound effects, instrumentation and design. In the film narration have shared sequence appropriate links.

VOICE OVER

Like I mentioned before, extremely powerful, driving the narrative and its emotional connect with the viewer.

SEAMLESS TRANSITIONS

Different voices, of different times, with different narratives will be stitched together. Important for us to understand how that will come about too.

AUTHENTIC ARCHIVAL SOUND BYTES

We will dig out original voices for announcements and all.

REFERENCE

<https://youtu.be/x0w7EnExt5U>

REFERENCE

<https://youtu.be/V2EfL1j4KYE>

REFERENCE

<https://www.youtube.com/watch?v=oQQtCehd0PE>

COLOUR & ASPECT RATIO

In terms of colour, we go through a transition - time wise, event wise. Here is an interesting reference of how we can play around with the grade tone and colour and bring about an interesting transition. -<https://youtu.be/iuYWOKIL4LQ>

Also refer to it for the aspect ratio. We will stick to a classic 4:3 aspect ratio. It just takes us back in time with just the frame ratio - unconsciously reminds us of all our classics and makes a stronger impact on our minds while reliving historical moments.



THANK YOU

These are my initial thoughts compiled in a document as soon as I could. Going ahead, we could zero down on all the detailing, both in terms of visuals as well as sounds. There is a lot on my mind that we could attempt but that's possible to envision on screen only when we get down to actually putting it together. Till then, please free to call for any clarification on these initial thoughts and references.

DIRECTOR
NAME

PRODUCER
NAME

PRODUCTION HOUSE
NAME