

February 2021

"CYCLING. FOR EVERYONE."

90 Sec Film - Homage To Road Cycling In London

Treatment by Charles Copsey

Most cycling video content follows a formula...

Take a good looking model/rider, put them on the bike, take them to a picturesque location, film whimsical shots and add some ambient sound and atmospheric music.

This type of video content is not provoking an emotion or feeling that is associated with said bike.

The first experience I had on a serious premium road bike was pure adrenaline. It felt like a living, breathing creature. It wanted me to push it. It was euphoric; the pulling away at the lights, the sharp turns on city streets and the straights cutting between traffic. It felt like I was wrapped up in a chase sequence or an intense getaway scene from *Baby Driver*.



THE IDEA

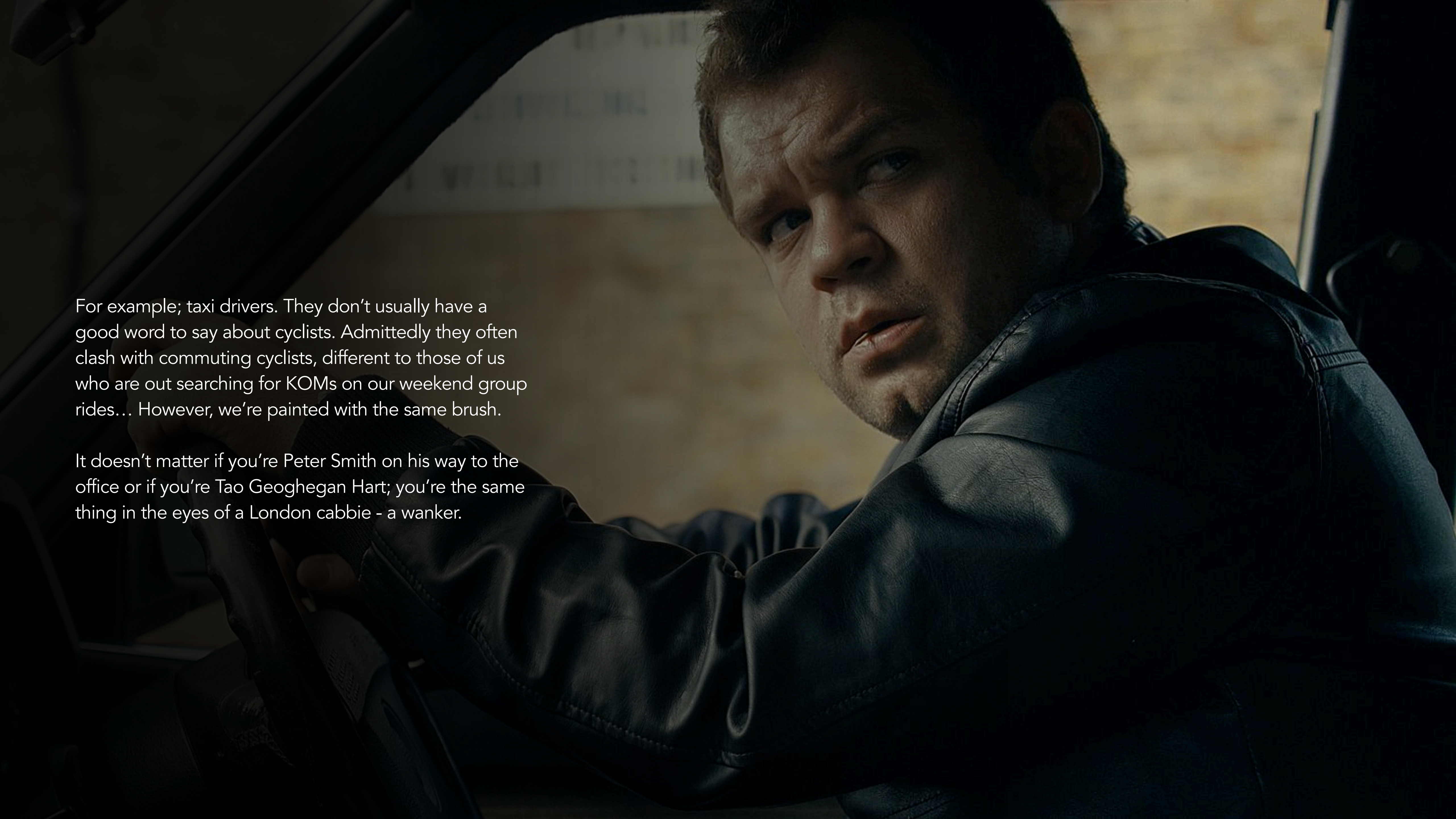
What's the approach?



This is a film about the tropes of cycling and the idiosyncrasies that belong to the amateur cycling enthusiast. New jerseys, precision cornering on the local high-street, group rides - some of those tropes.

But how are those tropes perceived by non-cyclists?



A close-up, over-the-shoulder shot of a man with short, dark hair and a goatee, wearing a dark leather jacket. He is looking out of a car window with a serious expression. The background is a blurred, light-colored wall.

For example; taxi drivers. They don't usually have a good word to say about cyclists. Admittedly they often clash with commuting cyclists, different to those of us who are out searching for KOMs on our weekend group rides... However, we're painted with the same brush.

It doesn't matter if you're Peter Smith on his way to the office or if you're Tao Geoghegan Hart; you're the same thing in the eyes of a London cabbie - a wanker.


I'm going to use this visceral conflict between cabbies and cyclists as a way to throw the viewer into a high-stakes and adrenaline packed homage to the emotions we evoke when we jump on our bikes.





THE STRUCTURE

How this film will work?

A man with a grey beard and a striped shirt is driving a taxi at night. He is looking out the window with a serious expression. The background shows blurred city lights and a red traffic light.

We open on a rainy scene in central London. We're stuck in traffic in a black cab. The car radio's on, muffled in the background. The taxi driver's looking pretty miserable.

The traffic ahead shifts forward and the cabbie slowly inches ahead. Just as the gap opens, a cyclist comes racing through, cutting the cab driver up. He begins to rage...

"Fucking cyclists."

This is when our rip-roaring adrenaline packed homage to cycling begins.

The taxi driver begins to rant in a voice-over. He lists off a variety of aspects that belong to the sport and pastime.

We intercut between his rant in the taxi with vignettes of our hero cyclist who cut in front of the same taxi driver.

This is visualised as an action-packed montage, mixed with humour, to form a homage to the cycling enthusiast.



So what are some of these tropes?

“They think they own the road.”

We cut to a shot of our hero cyclist flanked by two other riders in a diamond formation on a city street, hogging the road.

“Their poncey cycling gear; thinking it’s Milan Fashion Week.”

We cut to a *choose your fighter* style moment of our hero rider trying on an assortment of jersey and bib short combinations.

Our hero cyclist and two fellow riders fly past a group of youths outside the chicken shop...

“Lycra is a dead ting.”

They look on at our cyclists with disgust and cringe.



"This isn't London 2012."

Our hero rider and group riders perform a sharp and uniformed corner/sprint through Bishopsgate.

Two builders are sat having their packed lunch. The cyclists fly past them. The builders' mouths drop in awe. They turn to look at one another... "tossers".

"They don't even pay road tax!"

We cut to the hero rider sat at home, having to decide between buying a new Jersey and taxing his beaten up old banger.



We capture epic action shots of our hero cyclist filtering through one of the city's shipping container yards. These are fast faced, dynamic and cinematic.

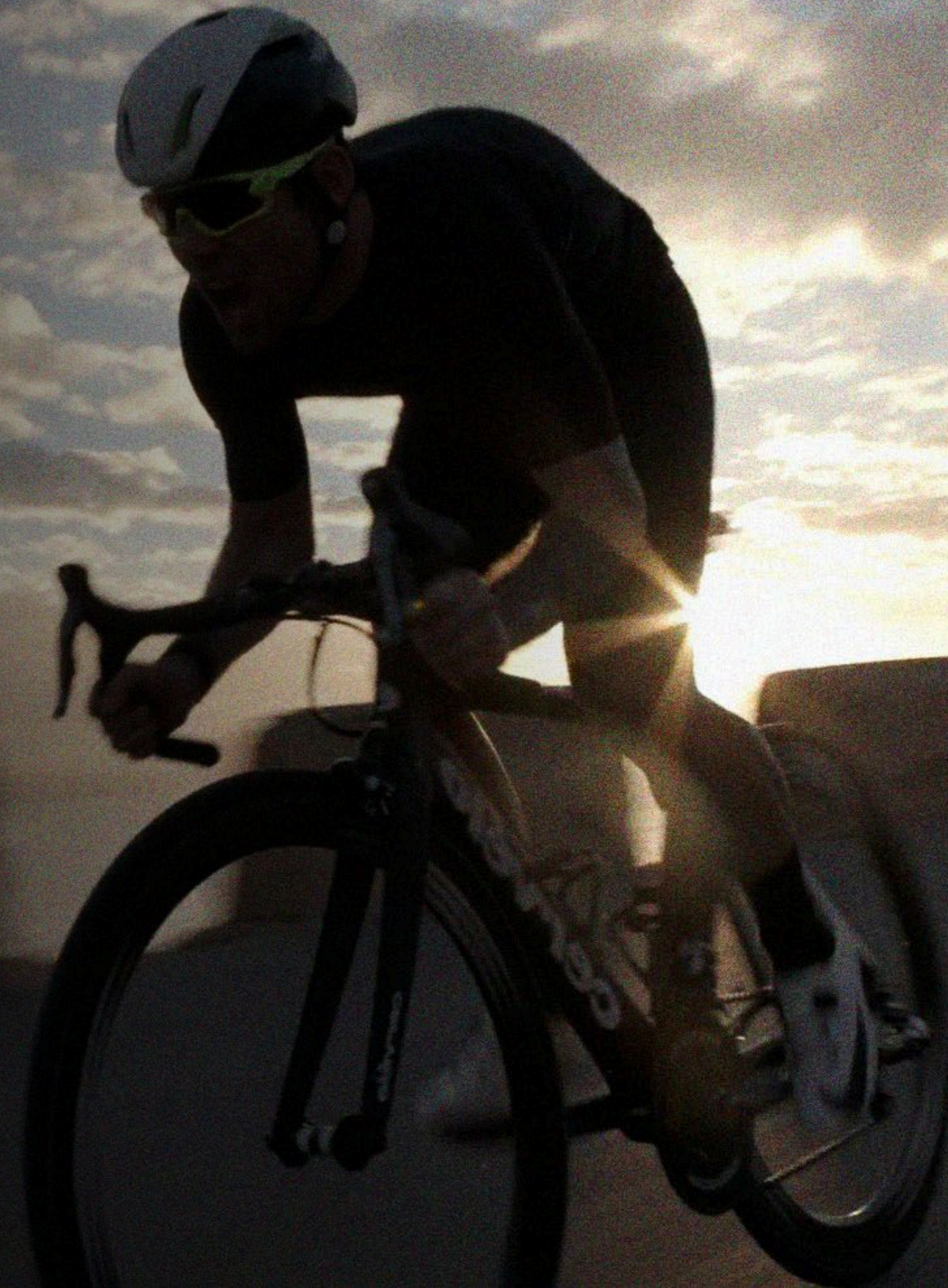
Pulled up in the middle of the yard is the taxi driver in his cab. The cyclist comes to a halt and the cabbie addresses him.

"...and to think you do this for fun?"

The cyclist throws a bunch of lycra at the taxi driver.

The cabbie is now clobbered up in full lycra with his belly on show. He's having the time of his life as he flies past camera on a bike!

The cyclist winks to the camera. Fin.



THE STYLE

How will this film look and feel?



This film is going to be shot with the conventions of both action and comedy.

Key moments on the bike when expressing the sheer joy the cyclists are experiencing will be shot with an action genre approach. Long lenses, dynamic movements and plenty of coverage. It's about building that rebellious feeling.



Furthermore, a comedic approach will also be thrown in the mix. This will be achieved with fourth wall breaks, where our hero cyclist acknowledges the camera during the vignettes.

I think it's important to build a personality of our hero cyclist. This will strengthen the authenticity of the experience they're having on the bike.


I'm open to casting a female as our hero cyclist as I think diversity in the sport can be championed in this film due to our progressive and youthful approach. Regardless of gender, the cyclist needs to be charismatic and have a hint of arrogance about them.



We'll also use comedy to build the contrast between how cycling enthusiasts perceive themselves and how the wider public perceive us. For example...

We film our cyclists flying past the youths in an action-packed montage, only to then cut to an awkward lingering wide of the youths dissing the cyclists outside the chicken shop.





I'd like to utilise mixed media, digital, 16mm film and VHS cameras to achieve an ad-hoc and spirited tone for this film. After all, it's a collection of moments and idiosyncrasies, so I want it to feel as though it's been grabbed organically on whatever camera was available at the time.

I think utilising mixed media will also position this film away from traditional cycling video content that feels disconnected from the real experiences of its audiences.

Mixed media will underline that organic and honest tone that will strengthen the rapport between viewer and the brand.

I'd like to film this across urban and industrial locations. The historic City streets, and industrial urban spaces that form greater London. It's about that feeling of adrenaline through the narrow alleys when the lights turn green.

Throughout all vignettes and locations, I want the cinematography to flow. This will involve intuitive and comedic camera transitions; match cuts, etc.

I'd like to capture some of these scenes at a locked-off industrial urban location, allowing us to shoot with a fully kitted out tracking vehicle for dynamic coverage and high stakes action.





thank you

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