



SUNLIFE

WELCOME HOME
TREATMENT BY ALEX WEBB

OVERVIEW

After all the love, care and countless home-cooked organic meals I've given to my dogs, I suddenly thought to myself: What would happen if these domesticated wonders suddenly had the ability to conjure up a welcome home party for the respected owner?

Let's imagine this like a *Toy Story* scenario - the moment the owner departs for work, our little critters spring into action - conjuring up the most disorganised heap of mess imaginable in the shortest tv advertisement runtime recorded.

From the very first cut to the last, we're confronted with the dogs frantically rummaging through cupboards and fridges, taking pleasure in the arts and crafts section creating Art Attack's finest banner while racing against the clock to the homecoming of their owner.

With every nearby prop flying in the air, we quickly discover that it can't be easy having hairy paws for mixing that spicy marinade or indeed tiny legs for dancing that all important 'Bachata'.



Pre-production Test Shots



MY APPROACH

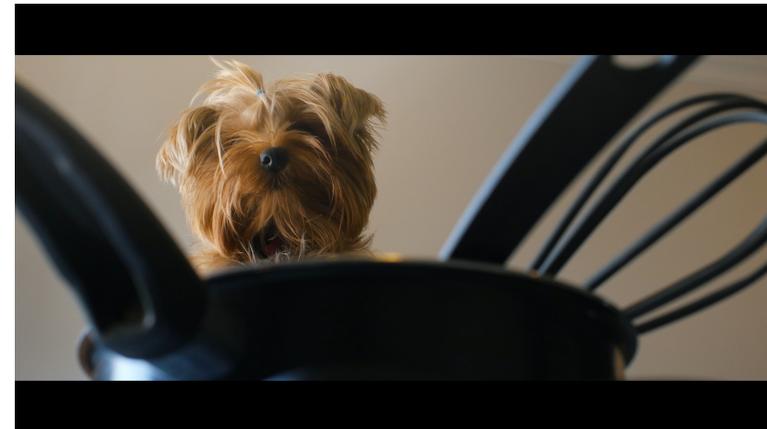
The overall goal of my direction will be to create the most amount of chaos I can - filling the frame with brightly coloured confetti exploding in the air, excessive silly string, cups / plates smashing and whipped cream cakes flopping. Working alongside my good friend Basia Leszczyńska (a professional dog behaviourist and trainer) means we'll be able to achieve some outlandish performances.

While trying to think of way to go about this project, I instantly thought back to the surrealist nature of Wes Anderson's films like *The Grand Budapest Hotel* or *The Darjeeling Limited*. For me these are fine examples of smart, intrinsically bold camera movements, fast edits and a memorable palette of colour.

I began to imagine something with similar spontaneity, unpredictability and a real sense of play. Working with relatively tight spaces and not much head height from the main cast, I'll choose low perspective angles to give the dogs a more humanistic quality and to shed light on how unreachable a kitchen surface really is.



Pre-production Test Shots



SHOT LIST

Note: All these shots will be made with the assistance of a professional dog behaviourist and trainer ensuring safety and wellbeing.

SCENE	SHOT	LOCATION	SHOT DESCRIPTION	FRAMING	SOUND	PROPS	ACTORS
1	A	Kitchen Cupboard	Black frame straight to fast opening doors. Yoko looking into kitchen cupboard. After several seconds, doors shut to black.	Close-up on Yoko's face. Camera placed inside cupboard looking outwards. Backlighting / LED Lighting.	Uptempo Salsa Piano Intro. Extra foley sound.	Cups, Yoko wearing small party hat.	YOKO
	B	Kitchen Drawer	Black frame to drawer opening. Yoko leans forward to grab food inside (behind camera view). Drawer then shuts to black.	Mid-shot showing Yoko leaning over - staring into camera. Camera placed inside looking out again. Backlight / Practicals	Uptempo Salsa Piano Intro. Extra foley for cutlery.		YOKO
	C	Kitchen Fridge	Black frame to fridge door swinging to the side revealing Yoko's face looking past camera. Door shut to black frame.	Close-up on Yoko's face. Camera attached to kitchen shelf.	Uptempo Salsa Piano Intro. Extra foley for fridge	Food & Beverages foreground.	YOKO
2	A	Kitchen Surface	Dog paws from a first-person perspective. Looking out to a mixing bowl of cake mixture and sweets.	Close up in-front of the dog.	More instrumentation starts in music.	Mixing bowl, cream everywhere.	ASTON
	B	Kitchen Surface	Aston stands up on legs with paws on surface. Food prop seen flying from out of frame onto surface (supposedly taken by Yoko from fridge). Aston starts eating instead of cooking	Wide shot showing kitchen in full swing. Mess building in kitchen. Pan and pull focus to Jake being lazy on couch	Extra drums in the soundtrack.		ASTON
3	A - B - C	Living Room Area	Jake lounging and making no effort to contribute to the dogs cooking - following shots are jump cuts of Jake in different positions. Last jump cut of Jakes face looks towards kitchen - then straight to camera with his naturally disapproving look then back to kitchen.	Mid shot, various angles. Last shot close up to Jake then quick pan to Aston.	Snoring, sleeping sounds. Kitchen sounds added.	Tinsel, mess on couch.	JAKE
4	A	Kitchen	Aston seen back in kitchen. Cake coming together but with a very messy kitchen. Aston eats more of his own creation. Silly string fired into frame.	Wide shot showing surface	Balloons exploding. Music ongoing.	Cake mess, silly string, balloons.	ASTON

SCENE	SHOT	LOCATION	SHOT DESCRIPTION	FRAMING	SOUND	PROPS	ACTORS
5	A - B - C - D - E	Living Room	Crazy, jumping party scene. Wide shot with dogs dancing - while filming we'll suspend food up high in order to get movement. This will later be masked out of shot. Jake exits frame after a few shots because he needs to rest again. Last shot of Aston dancing.	Establishing wide shot on tripod. A few shots will shot in 96fps (slow-mo).	Salsa Music climax. Loud drums. Fog horn heard for comical effect.	Everything party related. Balloons, silly string flying, confetti falling	ASTON JAKE YOKO
6	A	Living Room Floor	Paint scattered all over floor. Yoko's painted paws seen walking across a 'WELCOME HOME' banner.	Handheld close-up shot from low angle. Shallow depth of field for paws and paint - Pull out to wider shot to show the devastation and creativity.	Subtle foley noises. Fog horn heard again.	Paper Welcome home banner, children's paints	YOKO
	B	Living Room Floor	Close up on floor, Yokus legs seen running across the frame with the banner trailing behind.	Closeup- view across floor. Shallow depth of field.		Banner, paints.	
7	A	Living Room Area	Jake senses something urgent. Wakes up abruptly. Looks out of frame towards door then jumps out of frame after several secs. (Door will be knocked during shooting but audio left out in order to get the right reaction from Jake).	Close-up of Jakes face.	Kitchen sounds. Subtle foley sound for Jake waking up.	Tinsel, mess on couch.	JAKE
	B	Living Room Area	Jake on a suitcase rolling past door frame - down the hallway towards front door. Thin wire will pull the bag, later masked out in post. Film speed might be altered to emphasise speed of the bag / urgency of Jake.	Wide Shot. Door frame framing shot. Practical lighting seen in hallway. Ceiling light.	Screeching foley sounds for luggage wheels.	Luggage bag.	JAKE
	C	Peephole	Footage of Jake panting will masked with a fisheye effect onto a still image of the door. Subtle push-in to image revealing more detail in the peephole.	Closeup of door and peephole. View from outside to inside apartment.	Jake heard panting.		JAKE
	D	Hallway	Jake seen balancing at peephole height on an entire heap of clothes, boxes, tinsel, remnants from the cooking and the luggage bag. Jake barks, runs down the mess and out of frame.	Wide Shot looking straight towards front door from inside apartment.	Barking foley.	Luggage, cushions, boxes, clothes.	JAKE
8	A	Outside Front Door	Back of owner seen opening door (seen carrying shopping bags). Handheld shot follows behind her into the apartment clambering over all the boxes and initial mess before turning the corner into the kitchen / living room. Dogs are already sitting in position waiting, looking cute and innocent. Owner drops bags	Handheld shot to give the last part more realism. Turning into the kitchen, the viewpoint will be shot over the owners shoulder with the dogs in focus.	Fog horn heard randomly during the quietness of the dogs looking	Everything imaginable then included.	JAKE YOKO ASTON OWNER
9	A		LOGO				

PRODUCTION

LOCATION

Shooting at home here in Doha, Qatar. The bulk of the shoot would take place in my kitchen / living room combo and hallway of a modern looking apartment. It simplifies everything as far as moving equipment and crew / having the ability to review the footage quickly if we need any retakes. As it is technically home, the pets will also be more at ease being familiar with the surroundings.

LIGHTING

As I'll be dealing with the Middle Eastern summer, controlling and figuring out light conditions is thankfully a lot easier than back in the UK so I've already made notes on desirable times of day to shoot. I'll use a few LED lights for additional backlight / key light for close ups while using several practical lights in frame.

SHOOTING

Everything will be shot using the Lumix GH4 at 25fps UHD 4K, 3840x2160 resolution. Regarding the delivery, I can export any resolution required. I will use the Voigtlander prime lens for the majority of close-ups and action shots as it creates a beautiful, cinematic looking image, enabling a greater depth of focus.

AUDIO

I'll be recording two tracks of audio, one from a high quality rode microphone directly into the camera and another external H4N microphone to capture room ambience and detailed sound. All the shots will have crisp foley sound effects to add richness to the soundtrack.

PROPS

Puppetry paws used for some of the first person perspectives. Other than using everyday objects for the main shots, I've gathered together party props such as paper hats, tinsel, cake mixture, paints, multicoloured balloons, play-dough, coloured soft balls adding to the colour and vibrancy of the image. An extravagantly large 'Welcome Home' banner shall be made - seen hanging across the entire room in the final master shot with the dogs in view.

GEAR

Panasonic Lumix GH4 4K Camera
Voigtlander 17.5mm lens
Lumix 14-140mm Lens
LED Lighting Kit plus diffuser / reflectors
Manfrotto Video Tripod
Glidetrack Slider
Merlin DSLR Steadicam
Rode DSLR Microphone
Zoom H4N Microphone

POST-PRODUCTION

EDIT

The aim will be to keep it punchy, rhythmic and dictated by the performances of the dogs movements, foley sounds of props, fast in-camera pans and tilts- I'll use these to my advantage to hide a number of cuts. This will be particularly useful in the shorter 15sec version.

GRADING

Using a DaVinci Resolve setup and grading experience I'll be able to enhance key lighting adjustments and direct focus on specific elements. I'll colour correct any shots needed with the intention of keeping an overall soft & saturated image to work alongside the playful nature of the advert.

AUDIO

The uptempo percussive track will heighten the tension and add extra pace to the whole sequence. I'll make sure the added foley sounds are introduced with clarity and in some cases could be exaggerated for comedic effect i.e. the sound of pans and glass hitting the floor, kettle whistling etc.

GEAR

Top-spec 15inch MacPro plus grading monitor.
Final Cut 7 for the main edit. After this will be exported out to DaVinci Resolve 11 for colour correction and grading: applying an overall look. The additional audio and foley sound effects shall be mastered in Pro Tools and brought back into Resolve for the various final master exports and versions.



Aston & Basia

CAST & CREW

THREE MUSKETEERS

Aston, Jake & Yoko

PRODUCTION ASSISTANT / PROP MAKER

Walaa Al Muhaiteeb

PRODUCTION ASSISTANT / DOG TRAINER

Basia Leszczyńska

SOUND RECORDIST & DESIGN

Romeo Safadi

MUSIC SOUNDTRACK

Steve Lim

EDITOR

Walter Cavatoi

DOP / DIRECTOR

Alex Webb