

Treatment Written By: bill habeeb

T 310.475.0810

[billhabeeb@mac.com](mailto:billhabeeb@mac.com)

[billhabeeb.com](http://billhabeeb.com)

# Toro

As the saying goes, timing is everything, and this spot couldn't have come at a better time because, as I mentioned to you on our call, I'm about to get married myself. But the happy coincidence of having this personal connection to the story is just one of the things that excites me about this project. It's rich with a sense of emotion that is understated and human. Its concept allows us to tell a story that unfolds in an interesting way. We're able to feature the product without it feeling heavy-handed or gratuitous. In fact, in many ways, it feels more like a little movie — and that's the approach I would like to take to it.

Rather than having the look and feel of a typical television commercial, each and every detail — the casting, performances, art direction, lighting, and setting — will all be designed to have the qualities of a wonderfully considered, and beautifully photographed piece of cinema. That's what I think this story deserves. It's an approach that will instill the moments with a feeling of humanity, without it ever feeling overwrought or saccharine sweet, and what follows are some thoughts on how I would like to help make that happen.

## The Look & Feel

I think this needs to be captured with a cinematic approach that is compelling, engaging, and real. The angles, perspective, and camera moves will all be designed to enhance the storytelling by bringing the moments subtle hints of emotion and humanity. Rather than feel static or locked-off, the camera will be allowed to explore the location, bringing the scenes a tasteful and almost poetic fluidity that feels romantic, without ever becoming forced or overly sentimental.

This can be pushed a bit by using naturalistic lighting to add a lovely warmth that is aspirational, optimistic, and incredibly flattering to the look of the people and the setting. As we move back in time, we can vary the quality of light to lend the story more scope, while still maintaining a look that is incredibly photogenic — but at the same time wonderfully real. To push this a bit further, we could even consider shooting this with anamorphic lenses — just as a way of bringing it more of a cinematic look that is distinctive and own-able to the brand.

## The Casting & Performances

I want to support the cinematic reality we're setting out to create by searching for actors who have the ability to add some depth, dimension, and character to these scenes.

The father is the type of person who likes working outdoors. He's a take-charge kind of guy — a do-it-yourselfer who has a knack for looking at something and seeing what it can be — if you put some time and energy into it. He has an appreciation and a respect for his tools. When he buys something, he looks for quality. He wants something that will do the job — and that will last, because, in his view, a man is only as good as his tools, so it makes sense to invest in the best.

The Bride is definitely her father's daughter. She's a woman in her mid-to-late 20s who has an independent streak. She's the type of young woman who's lived a little before deciding to get married, and she's getting married on her own terms. She's not worried about doing things the way the magazines say you should. This is her wedding, and she's going to have it in the backyard, under that big tree — just like she dreamed of when she was a little girl. That's her idea of perfection, and we want that to be reflected in her look and in her performance.

To bring these qualities to the storytelling, I'll look for actors who have a likable and relatable approachability. Instead of having the looks typical to television commercials, I always prefer casting people who have some character, charm, and personality. They can be attractive — but in a real way. It might even be worth opening the casting process to real people. It's the type of thing that I've done in the past, and often it can bring an added level of realness to the storytelling that helps people connect to the characters in a more personal and emotional way.

## The Setting

This is one of those instances in which the location is going to become a character in and of itself. It's a backyard that has a history, and was probably a big part of what sold this man on the house. When he first stepped out of that back door he saw its potential. He knew this was the backyard that he wanted his daughter to grow up in. It would be a place where the two could play, share time, and where he could hand down the respect for tools and the know-how that his father gave to him.

Slowly over the years, since that day when his little girl told him that she wanted to get married under that big tree, he's been putting all the pieces together. The garden, the trees and shrubs, the lawn, walkway, patio, and outdoor lighting have all been installed, trimmed, and nurtured with this one day in mind. He's never lost sight of it, and the backyard he's created has to reflect that. It's humble, but beautiful — the perfect place where he can give his little girl her perfect day.

## The Wedding

There is a story to be told in every frame and I want to make sure to give each moment it's cinematic due. We'll open on a closeup of this young woman looking lovingly at someone off screen. It's magic hour. The sun is low on the horizon, bathing the entire scene in warm golden light...

We gradually reveal more and more details — while simultaneously rolling the action backward in time. The camera pulls back and the frame widens to reveal that this young woman is standing at “the altar.” But we're not in a church or a chapel. We're in an inviting backyard setting and our bride and groom are standing below the stately limbs of this great old tree.

Consistent with this cinematic film language, we'll also be integrating a great sound design as a way of engaging viewers in a fully involving experience. A subtle musical score in conjunction with ambient sounds happening in these moments can bring an added emotional component to the narrative.

Since this is not your typical or cliché wedding, we should also pay attention to the casting of the extras. The person performing the wedding should be someone that feels as if he or she has been personally chosen by the bride. Even though we don't actually hear the vows, we get the feeling that this is a special honor to the person who's been asked to perform them.

As we continue to travel back in time, we see the bride walking down the aisle, and here we can take a moment to add a subtle touch of emotion to the storytelling by capturing a look between her and her dad at the moment when she takes his arm.

You can see the look of pride in his eyes and feel the emotion welling up inside him now that he's finally arrived at the moment he's planned so long for.

Then, as the story continues to unfold in reverse, we begin capturing more and more details. An eclectic mix of guests arrive and take seats... Chairs are set up, decorations and lights are hung, bows are tied on the chairs or hung from limbs of the tree... Rose petals are dropped on both sides of the “aisle...”

In other words, rather than a cookie-cutter wedding, we want this to have the look of an event that is more personal; more from the heart — an individualistic, free-spirited, and slightly idiosyncratic day that gives us some insight into the people who have planned it.

These actions are taking place under the watchful eye of the Dad, who wants to make sure that everything is done just so...

Traveling further back in time, we see the dad carefully mowing the lawn with his Toro mower — grooming the backyard so that it has the picturesque beauty of a painting.

Continuing to move back, we find the dad in the garage, taking a tarp off his Toro mower. And this is another instance in which we want to make sure to pay close attention to the art direction.

The details we see inside this garage are rich with character. There's "a place for everything and everything in its place." Tools are hung in specific spots on the wall. Maybe there's a workbench that looks as if he built it himself, and an old, nicely patinated tool cabinet.

Perhaps we could consider seeing some things hung on the walls — items he's kept from when his daughter was a little girl. An old sled, a skateboard, or the training wheels for a bike that the might be saving to pass down to a grandchild...

Regardless of that, when he pulls the tarp off the Toro mower, he could look toward the open doorway of the garage. The light is filtering in, lending the moment a cinematic quality that is photogenic and real.

Letting the moment play out for just a beat, we see him ponder this memory of his little girl. As he's reflecting on it, we could hear the first few words of the little girl's line, which can act as a sound bridge that takes us into the flashback.

Then, after hearing "Someday, Daddy..." we can cut to the backyard scene from years earlier to see the two standing under the tree in silhouette.

She finishes her thought. "... I want to get married right here under the tree in our backyard..."

Maybe she could be sitting on a swing that he hung from one of the tree limbs, or perhaps dad is joining his little girl for a picnic under the tree. Either way, it's one of those moments that a father cherishes for the rest of his life — which takes us out to the product shot of the family of Toro mowers standing proudly in a beautiful backyard.

## Summing up...

These are some of my initial thoughts, which will continue to develop as we move forward. But if I've managed to communicate anything at all, I hope that it's my total enthusiasm for this project. I can see. I love it. I'm living it right now. And my hope is to be able to bring it to life with a personal touch that brings out the humanity, emotion, and simple beauty of an event that has been dreamed about for years.

Thanks again for sending this my way. I appreciate you thinking of us, and I can't wait to talk again.