



“You  
can  
only  
write  
about  
what  
you  
know.”  
- John  
Cleese

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## COMMERCIAL IDEAS

### **Ben and Jerry's Ice Cream 30-Second TV**

From the POV of a man's eyes, we see his hands and feet as he slowly walks along a nighttime suburban sidewalk. There's a low white picket fence on his right, and the faint sound of a song playing in the background. His right hand rides inches above the tops of the fence as he heads towards a gate in the fence. He pauses, then turns in. Ahead of him, as he looks up, we see an old Victorian house in the last light of a setting sun angling in from the left. There's an old limestone sidewalk that he follows, leading to an open front door, from where we can here the music more clearly (the tune is the Counting Crows' "Perfect Blue Buildings"). The man pauses and looks left at a large oak tree, and runs his fingertips over a heart with two sets of initials carved into the bark, the two initials sharing the same last letter, apparently a married couple.

He heads back up the walk, ascends the stairs, the music heard more plainly now: "In a perfect blue building/Beside the green apple sea/I want to get me a little oblivion baby/Try to keep myself away from me." He climbs the steps as the singer sings plaintively for a lost love. The man enters the house and turns left just inside the door. There in front of him is a living room with a roaring fire in the fireplace, and on a throw rug in front of it sits a woman, who has been crying (which is obvious from her red eyes). She's eating ice cream from a pint container and, seeing the man come in, sniffs once to herself and holds up the spoon as a peace offering with her left hand.

The music reaches its climax as the picture goes black, and a surprisingly unconnected coda completes the song: "How'm I gonna keep myself away/How'm I gonna keep myself away from me?" The picture returns on a closeup of the empty pint container, laying on its side, with the spoon inside. The name on the side of the container, "Ben and Jerry's Ice Cream," is the only indication of the sponsor.

This commercial would also run a limited number of times as a One-minute or even Two-minute spot, starting with the two having an argument, witnessed from the west of the house (so we see the house in profile), still daylight, as the man leaves in a huff slamming the screen door. The song "Perfect Blue Buildings" then begins, a sad song about a man unable to handle being apart from his girl; they are so similar, it's like being away from himself. He wanders the empty streets, recalling images of their life together; their courting, their wedding, perhaps a birthday where he surprises her with a carton of her favorite ice cream. Slowly we find ourselves inside his body, no longer seeing him from the outside, but actually seeing his hands and legs as he himself would see them. He finds himself walking back down the sidewalk in front of his home, where the 30-second spot picks up identically, except for one element: instead of simply a shot at the end with the empty container in space, we now see the empty carton lying on a hardwood floor, as the camera pans back to reveal a bedroom lit by a single light, with two people sleeping under a white cotton bedspread.

### **IBM Computers**

#### **Series of three 1-Minute and 30-Second TV Spots**

Downward angled shot of four people in an elevator, with soft elevator music in background.

CLOSE UP of floor numbers as the elevator "dings" to a stop. Outside view of doors as they part, with a CLOSE UP of the Boss's face turning from calm to terrorized. Blaring rock and roll, along with lots of confused noises and wild voices, rises to drown out the elevator music. We then see a fast series of intercut shots, each one more harried and crazy than the previous:

1 - A Receptionist clicks button after button on the switchboard, saying repeatedly, "Hello? Hello? Hello? Hellooo-ooo?" Closeup of the Boss's face as he peers cautiously out of elevator to his left, our right.

2 - A Secretary turns over a solid black piece of paper that just came out of the fax machine, which is spitting out another solid black sheet while simultaneously ringing a busy signal. The Boss's eyes roll forward to the camera, as he blinks once in disbelief.

3 - A Man tries to staple multiple pages with an automatic stapler, about twenty bent staples visible in the paper, trying one more.

4 - A flatbed scanner tries to scan a page, and as its light reaches the end, a sizzling sound and smoke rise up from the bed.

5 - A computer displays a bomb message and a burning fuse, while a Man ducks for cover just before the monitor explodes.

6 - The dazed Boss, looking off to his right, our left, is standing in a kitchen as the explosion from the monitor in scene 5 rumbles the area, dust rolling in from OFF CAMERA left. He absently pours a cup of coffee, which slides out like chocolate syrup. CLOSE UP of briefcase which mysteriously pops open and spills papers all over the floor.

Announcer V.O.: "Don't you wish just one thing would work right?"

7 - The Boss hears a soft whirring noise, leans around the corner to his right and his eyes brighten. There, bathed in a soft spotlight, a quiet full-size copier is humming away as it makes faultless copy after copy.

(Alternate Announcer V.O: "IBM. When all else fails, you can count on us.")

8 - CLOSE UP of the Boss, satisfied, but as he drinks the bad coffee, his eyes go wide open.

### **Mercedes/Benz**

#### **30-Second TV, possible Radio spots with minor alterations.**

Four Executives stand with their backs to the Camera, in front of a wide office window. A large office building is visible opposite them in the background (Marina Towers, or some other building with patios and parking available in same shot). The sequence starts from in the open doorway, establishing the office environment. We see only their backs, as they comment meaningfully:

#1: (with binoculars): "Wow, would you like at that!"

#2: (shading eyes) "Stunning, simply stunning."

#3: "She's lost weight, right?"

#4: "Naw, she's just got a little color."

CUT TO the hallway, where women are walking past the doorway, carrying papers, shaking their heads. One woman says, "Men!"

CUT TO the four Executives, each in CLOSE UP, almost drooling at whatever they're watching:

#1: "Wow, look at those curves!"

#2: (said as he reaches up for the taller man's binocs) "Hey, lemme have those!" Other men shade their eyes with their hands.

#3: "She's trim. Looks like she's been working out."

Eventually, from the POV of one of the Men (through the Binocs?), we SEE that the men are not really looking at the woman on Level 20 across the way, but are actually looking at a new Mercedes on the lower parking level.

SUPER over the Mercedes driving away, "It'll make your heart race. The new Mercedes.

CUT TO a CLOSE UP of two of the Executives:

#1: "I think I'm in love!"

#2: (laughing) "You say that every time."

### **Wolverine Boots**

#### **Series of 1-Minute and 30-Second TV**

Opens on a CLOSE UP of a pair of new green and brown low-rise Wolverine boots, indoors on a blue carpet, with sounds of general office activity in the background. A Man in boots drops a sheet next to a recycle container, picks it up, sounds of it being stuffed inside. Another pair of shoes, basic black work apparel, come up and a conversation ensues. All the following is done in the continuing CLOSE UP centered on the Wolverine boots.

"So, your vacation starts tomorrow, yeah?"

"Yeah. Two whole weeks. I'm gonna love it."

"Where ya goin' again?"

"Gonna walk the Appalachian Trail."

"In two weeks?"

"Well, two week's worth."

"New boots?" At this the Booter picks up one and leans it back, exposing the undersole.

"Yeah, got 'em yesterday."

"So, you're breaking them in, eh?"

"No. Loved them so much, I wore 'em straight from the train station. I was gonna take 'em off when I got here, but uhh... I didn't."

"Comfortable, huh?"

"Best pair of boots I've ever worn."

"Well, good luck on your trip!" This is called out as the black shoe person seems to walk away.

"See ya next month!" Booter turns away from where the black boots were last seen, then walks down hallway. We see them enter a small office, a window in the back almost visible. We hear some paper shuffling, the sound of a zippered bag closing, and a computer shutting down. The booter walks out of his office, shuts off his light, turns one way, then the other, pauses for a moment, then jumps in the air and lets out a barely restrained "Yeah!" before he goes off almost skipping to the left. FADE OUT.

TAG: "Wolverine. We'll get you there."

We follow The Booter on a series of commercials, all through CLOSE UPS of the boots:

- First as he runs to catch his plane at O'Hare (which ends as he walks down the loading ramp, FADE OUT on his heels).

- The Booter is driving a rental car, stops, puts the parking break on, gets out, takes a deep breath, opens the back door and hefts something heavy out, along with a hiking stick, and closes the door. He walks a short distance, as the Camera pivots away from the car and we see this magnificent vista stretching away in the distance. We HEAR a portable phone ringing, momentarily louder, then the door opens and the phone is tossed into the car, and the door closes. From somewhere inside the car we here, "We're sorry, but the cellular customer you are calling is either away from his phone or is in an area not serviced by us. Please try your call again later." We here the Booter laugh and call out, "Much later," as he crunches away down a gravel trail.

- We see, from way off in the distance (from the knees down), the Booter walking towards us down a rock- and boulder-strewn trail,

curving down into gully than back up to us. View is slightly out-of-focus on an object in the foreground. The Booter gets closer, and slowly the foreground resolves into focus, and we realize it's a crumpled cigarette carton and a crushed aluminum can. the Booter halts facing the Camera, the pack comes down off his shoulder to land on the ground before the Camera. The Booter bends down to pick up the two items and puts them into the pack. He returns pack to his shoulders, and walks off over top of the Camera.

- From the right, we see the Booter ENTER FRAME with his walking stick, as he huffs and puffs up a somewhat steep trail, with rocks and trees in the background. He continues for awhile, then we hear and then see a pair of female boots (with bare female legs) ENTER FRAME from the left, exit right, with a tossed-off "Hi" as she passes.

The Booter responds with an unplanned "Uh, oh, hello," then continues on to the left. Suddenly he stops, turns to the Camera, returns to face left, turns to the camera again, and then finally turns to the right and says, "Hey there," and hurries off that way, OFF CAMERA. We hear him say in the near distance in a friendly yet halting manner, "Any good restaurants 'round here, ya think?" to which the female laughs softly.

### **Black Pearl Perfume**

#### **15- and 30-Second TV**

These spots use primarily black-and-white images combined with haunting snippets of sound, while small segments highlighted with color are superimposed over the black, showing the effect of a perfume-wearing woman as she comes in contact with certain men.

1 - Walking by on a sidewalk, a Man smells a Perfume-wearing Woman as she passes (at first, she is the only in-color element on the street). He inhales deeply, and changes into a full-color person. He turns to watch her and unknowingly, drifts off his feet. He bumps his head on a tall street sign, holds on dreamily as he smiles. Her laughter is heard wafting on the air as the image FADES to black.

2 - A Man hails a cab as the colorful woman walks by. As he opens the cab door, he inhales, changes into full-color, and as he is distracted, another man steps into his cab. Still holding onto the door handle, he begins to levitate off the ground, and the cab drives away with him suspended in the air, like a helium balloon. Her laughter is heard echoing down the street.

3 - A Man jogs through Grant Park or Central Park. He passes by the Colorful Woman, and as he inhales, he changes to full-color and smiles. As he continues to jog, his feet begin to leave the ground. He finally notices, but by then he is drifting into the trees above the path. Her laughter is heard echoing across the park as the man peeks through the branches.

### **Tootsie Rolls**

#### **30-Second TV**

A twelve-year-old Boy walks up to the Diversey breakwater with a fishing pole and small tackle box. He wears a caramel-leather jacket, a green nylon backpack and a dark blue paisley head covering. He sits down, baits his hook with a diamond earring-type lure, and tosses it way out into Lake Michigan. Two bicycle cops pass behind him. He reels in – nothing. Next, he baits with a day-glow orange tiny Mustang, and tosses it out again. An old couple roller blade behind him. He reels in again – nothing. He baits with a baby-carriage keychain, tosses it out again. A group of Asian tourists have their picture taken behind him. He reels in once more – nothing.

The Boy looks out to the empty sea, thinking. Suddenly, he has an idea. He rummages around in his backpack, pulls out something dark, and wraps his line around it. He wheels his line back over his head, where it pauses just long enough to show us a bite-sized Tootsie Roll tied onto his line, then zips it way out into the water. We see it sink for only a second, when his line gets pulled quickly under. He struggles briefly with the reel, then watches as a hand comes up out of the water, holding onto his Tootsie Roll lure.

The arm belongs to a beautiful mermaid, who calmly unwraps the Tootsie Roll and, before plunging back into the water, looks back to the fishing Boy, smiles, waggles her finger and says, "Uh-uh-uuh," then dives back into the water. From the side we see the Boy smiling off into the distance.

Tag: "Tootsie Roll. Works every time."

### **Federal Express**

#### **30-Second TV**

Silent movie music plays in background, with a silent movie text card that reads "Parcel Delivery *Before* Fed Ex." We then see a short skit where a Caveman, in basic caveman garb, brings a carved stone tablet to a Second Caveman behind a poorly-carved stone counter. Second Caveman receives it shakes it up next to his ear, then tosses it over his shoulder just as hard as he possibly can, and we hear it land with a crash.

Another silent movie card appears, "Parcel Delivery *After* Fed Ex." the spot shifts into a glossy photography of smart-looking Fed Ex employees working on computers, tracking packages, using bar coding, helping customers fill out forms. Announcer V.O.: "Fed Ex can handle just about anything you want to send." We see a loader putting packages from a conveyor belt onto the back of a truck, when a stone tablet lands right on the conveyor. "Well, almost anything," we hear the Announcer say. The Loader picks up the stone tablet, and looks around the building inquisitively.

### **Kinko's**

#### **Series of 15- and 30-Second TV**

Hands come in from OFF CAMERA left as an Announcer says in V.O., "You give us this," and then hands move into FRAME from the right to display a great finished product, and the Announcer says, "And we'll give you *this*. Kinko's. Treasure in, treasure out."

Optional V.O.: "Magic in, magic out."

V.O.: "Oh – did we mention we're *always* here?"

**Little Friskies****30-Second and 1-Minute TV**

Commercial begins with a close up of an answering machine with a cat's paw hovering over the "Record/Message" button. A Woman's voice is heard coming from the machine: "Hi dear, just wanted to remind you, when you go to the grocery tonight, don't forget to get some cat food for Mooch. Any kind'll do, he can't tell the difference. Kiss kiss!"

Close up of the cat's face, showing an expression that suggests he understood every word, and is not pleased. His paw comes down, hits the "Record" button, and as it's backing up, he wanders to a nearby tape player. He rubs up against it, and by touching the machine, sets a tape into "Play" mode. As the answering machine starts to record, a very deep and slightly embarrassed male voice comes over the tape player. "Um, hi, dear. When you go to the grocery tonight, don't forget to get Little Friskies cat food. It's Mooch's favorite. Er, kiss kiss?" During the tape, the picture fades to an image of Mooch eating Little Friskies.

When the picture fades back in, it's of the Husband picking up his messages, and he's listening to the answering machine with the male voice. When the message ends, he looks over to Mooch who's unconcernedly licking his paws. The man says, "Gee, Sally's voice sure sounds deep when she has a cold." Mooch looks up with a blank expression on his face.

**Tony's Pizza****30-Second and 1-Minute TV**

POV of camera is looking over the shoulders of two fans at the United Center, as the Bulls play ball on the court.

Fan #1: "Man, Tony's really hot tonight!" (as Tony Kukoch hits a three. Throughout the commercial, we see Tony shooting and playing with spirit while the focus is on the fans.)

Fan #2: "Yeah, he's really on fire." (Tony hits a layup in the lane.)

Fan #1: "Did you see him the other night? He was cold, really cold." (Cutaway to Tony trying to heat up generic cheese pizza in the microwave, comes out soggy and bland. Takes a bite, obvious from his expression that it's not very good.)

Fan #2: "I hear ya. He looked off the whole night." (Cutaway of Tony walking away from the micro with his head down, dejected.)

Fan #1: "I wonder if it has something to do with his pre-game preparation?" (Different day, Tony wearing a different shirt, opening up a Tony's Pizza, chock full of toppings and spices.)

Fan #2: "I'll bet he got here early to work on his release." (Tony slides pizza in micro with a spinning fling, punches in time, hits the start button with an adriotic touch.)

Fan #1: "Notice how much more patient he is tonight." (Tony waiting, waiting for the timer to count down and 'ding'.)

Fan #2: "But he still knows when to take advantage of a great opportunity." (He sinks his teeth into the steaming hot pizza.)

Fan #1: "I just wish he'd dunk more." (Tony looks at the pizza in his hands and a glass of milk in front of him, then looks up doubtfully at Camera.)

Announcer V.O. (with shot of Tony's Pizza on the table): "The best warm-up is Tony's Pizza in your microwave."

(Alternate Ending: Fan #1 says "Maybe he could pass a little more?" as Bill Wennington and Luke Longely stare hungrily at Tony's slice of pizza.)

**Trek Bicycles****30-Second and 1-Minute TV, possible radio versions**

Two businessmen, in suits and holding coffee in styrofoam cups, are standing in an elevator.

Businessman 1: "So where's Wilson?"

Businessman 2: "He's probably stuck in traffic."

(CUTAWAY shot of Wilson, in bicycle clothing and helmet, rushing through the leaves on a bike trail near the Lake.)

Businessman 1: "He still commutes that way? He must be crazy!"

Businessman 2: "Yes sir, that's what I tell him."

(CUTAWAY of Wilson, easily making his way past slow traffic on a near-empty trail.)

The elevator dings and the door opens as the businessmen exit, turn the corner and approach the meeting room.

Businessman 1: "I have serious doubts about that man's future with this company."

Businessman 2: "And his sanity."

(CUTAWAY of Wilson as he approaches the building, takes a deep breath of fresh air and smiles.)

The two businessmen are laughing as they round the corner, and notice the meeting already in progress with Wilson sitting at the Boss's right hand.

Boss: "Nice of you to join us, gentlemen," he says, dripping with sarcasm.

The two businessmen smile weakly at each other, as the Camera CUTS TO a scene of Wilson and the Boss mountain-biking together after work.

Announcer V.O.: "Trek. The Modern answer to the age-old question: How to get there in style."