

BICYCLE FEDERATION OF AUSTRALIA (BFA)

Commercial No.1 - COMMUTING

Concept Draft One, 45 secs.

Voiceover: 'In the time it takes to...' Caption over a clock face showing half-past eight: 'In the time it takes to...'

Fast, jagged montage between the following hand-held shots of a male office worker (30) in shirt and tie:

Morning. Suburban driveway. Man is sitting in his car trying unsuccessfully to start his car. Getting worked up as it fails to respond. Dog yapping.

Man sitting in car in static traffic jam. Looking at watch anxiously.

Man narrowly avoids accident at intersection. Getting more stressed.

Man, frustrated, queueing to get into multi-storey carpark. Voucher machine out of order.

Throughout this sequence we hear intrusive traffic noises and a news report on the man's car radio. The announcer is going on about the greenhouse problem, city pollution, multi-car pile-ups, traffic jams, dumped car bodies etc. (The man takes no notice of the radio).

Cut to man racing down flights of stairs from the top floor of the parking building. He's sweating, clothes in disarray, lugging a briefcase. The parking station's PA system is playing another newscast. The voice is talking about rising petrol prices. The man almost gets skittled crossing a busy road. Frantic now. In the background a punk rollerblader skates past. On his shoulder is a ghetto blaster playing a different radio bulletin: the announcer is talking about lead poisoning caused by car exhaust.

Cut back to opening image of clock face displaying half-past eight: Caption: 'You could be...'
Voiceover: 'You could be...'

Soft dissolves between following gliding crane/dolly shots:

Morning. Another suburban driveway. A woman (30) wearing colourful cycling gear sets off down the driveway, past a graceful cat who watches her go.

The woman rides down a street and waves hello to her neighbour, who's in the foreground picking up her newspaper. Pull focus to the front page as the neighbour straightens out the paper. Big headline reads: 'BIKES CUT GREENHOUSE PROBLEM.'

Rider glides down a quiet back alley. Leaves falling, dew glinting on a web in the sunlight. There is spray-painted graffiti on the wall behind her. It says: 'BIKES RULE DUDE!'

The rider pedals beneath a road filled with cars (underpass). The camera dwells on a large road sign, in the usual black on yellow style. It's an image of a car with a big black cross over it and the word 'AHEAD', i.e. 'No cars ahead'.

Central business district. Busy street amid skyscrapers. The woman glides down the left of a line of blinking cars waiting to turn. Behind her is a department store window containing a giant multi-screen wonderwall (16 screens forming one giant screen).

The wonderwall plays a video of a push-bike rider jumping over a line of cars, Evil Knievel-style (OR a key image from BFA ad no.2).

The woman stops at a bike stand in front of a tall office building. Across the street is a large advertising billboard. There is a glossy graphic on it, with the words: 'NEW SURVEY SAYS TWO WHEELS ARE BETTER THAN FOUR!'

Throughout this sequence the city noise has been mixed down on the soundtrack, replaced by synthy wind noises woven into an unobtrusive melody. Also pedalling sounds, whirring freewheel etc. Music cross-fades to city sounds as the bike comes to a stop.

In quick easy movements the woman locks her bike, lifts helmet off, removes her pannier and turns around...to bump into the dishevelled car commuter we saw earlier, who looks very surprised.

Man: [caught off guard]: 'Er...G'day boss!'

Woman: [matter-of-fact]: 'Morning.'

As the man straightens his tie they step through the doors together, the woman leading.

Voiceover: 'You CAN do something to help yourself and the environment. Get on your bike!'

On the screen we see the following information: 'Get on your bike!' [An FX stamp comes down and prints 'THIS WEEK' diagonally after the sentence].

'A message from the Bicycle Federation of Australia (BFA logo) and (local cycling group's name + logo)' [eg Bicycle Victoria/Bicycle Institute of NSW].

David Lowe, January 1992