

Papa Roach

"Do What You Do"

Label: Geffen Records

Production: MotivFilms

Director: Major Lightner

Treatment: Dana Fabbro

© 2006 all rights reserved

The Atmosphere

Captured in classic cinematic style, Papa Roach's "Do What You Do" follows the sexy escapades of two girls on a kick ass road trip. At every stop of the way, the girls' mischievous sensuality fuels the clip and their interactions with a carefree, sexy vibe.

As the girls vamp, vogue and party their adventure is underscored by PR's poignant lyrics. Moments of the trip are frozen in 'Kodak moments', post-cards of experience on screen which PR bursts through in performance moments to keep the vibe infused with their signature grit and grace.

The Video

We open on a Polaroid of two girls. They're sun-kissed, sexy, vibrant—they don't have a care in the world and answer to no one. The Polaroid 'develops' and we're with the girls at a gas station. They hop in their ride, punch the gas and leave us in a dusty long shot. The Polaroid sails out of the car to the ground. A cool looking guy picks it up, looks and smiles to his buddy. They laugh and head over to their pick up truck—its so on.

I want Coby and the guys to perform—but sometimes as part of the narrative. So, as this opening shot sets up the girls and our movie—Coby and PR have been in the background the whole time. Once the two guys in the pick-up screech off and out of frame—Coby and PR will be right there, performing. It's a great blend of performance to narrative. And it'll infuse our story with emotion, counter pointing the lyrics to the girls' playful antics.

"Nobody ever taught me how to live".

As the girls continue on their trip, I'll weave them in to a bunch of 'real life' situations—a constantly eye-catching series of surroundings keeping the look fresh and unexpected. Venice beach is such a great backdrop. I'll have the girls there, playfully avoiding these two cute guys 'in pursuit'. There's never a doubt the girls know, that the guys know that they both know what's going down in this 'cat and mouse' flirt.

At the beach, the girls grab a video camera and film the guys who try to pretend they're cover hasn't been blown. From the camcorder there's just great eye-candy to shoot—punks, skateheads, muscle-jerks, you name it. When these cute guys take off after our girls the camcorder gets left behind, filming. Through the viewfinder we see Papa Roach. This time in a really stripped down minimal set. These lyrics are so full of story and vibe and substance PR in a set piece can deliver the emotion with maximum impact.

"Nobody ever taught me how to love".

With the girls, it's all about their 'live-it-all-in-every-moment' spontaneity. At each 'stop' of their trip and every new setting their sexy, carefree interactions will give the narrative real-life dimension shot in true, cinematic style. I also want to play with the narrative's reality a bit, create a little wrinkle in time.

At different points along the girls' trip, I'll capture them in a still shot, then 'peel back' the picture's edges to reveal PR in performance. When the girls are leaving Venice beach I'll freeze them in a still-shot, laughing. Then Dave's drumstick can punch through the 'post-card', the picture will dissolve and PR will be there, hitting the track.

"So what do you do, when it all comes down on you?"

After Venice I'd like the girls to switch up their mode of travel, keep things visually interesting. From here, I'll put them on a bus, cruising up route 66. Out their window, they'll spot the guys in their truck. The guys' gesture for a phone number, a name, anything. Instead, the girls borrow a little girl's dolls and do a "Ken+Barbie" routine, with "Ken" getting dumped.

Every time they switch modes of travel they get in to some kind of trouble, another flirtatious exchange. And with the guys close pursuit' it gives the story some tension, an element of surprise fueled by a hint of potential hook-up. As the bus speeds ahead we pass a roadside diner—with Papa Roach in the parking lot.

"When all is said and done you could be the one".

It's critical to make this movie visually 'upbeat' and keep the mood light. I'll shoot a lot during the day. At night, I'll backlight sets. I want the images to pop with life--that 'just larger and slightly better than real life' feeling you get when you're watching a movie—but forget you are?. You're just in the scene digging it and for all you care it could be you.

The bus lets the girls out roadside at a park--just as the guy's pull up in their truck. With the guys after them, it's a foot race. The girls peel off jackets and backpacks and gear and shoes on the run. They run right past Coby singing. Then, hand in hand they run right off a cliff.

"You're jumping off the edge and hoping you can fly"

It's a long, slow beautiful fall through time. We're tight on them, and catch their descent from every angle in different speeds and time lapse. It's just the girls in a timeless fall. Right in to a crystal blue lake. They come up for air, sweep hair from their eyes and look up—the guys are at cliff's edge. Shaking their heads, laughing. Our girl's high-five.

"Got a one-way ticket on a hell-bound train, with nothing to lose and nothing to gain"

The Edit

I'm employing straightforward, clean cinematic camera work. Our images will transition seamlessly in filmic style, punctuated by Papa Roach performances. Our edit will blend scenes together to flow from scene to scene with unforced ease. Coby and Papa Roaches performance moments will deliver a cinematic feel and look. And it'll provide the perfect juxtaposition of lyrics to image to keep move the story's images and narrative with subtle force.