

A man with a beard, wearing a dark t-shirt and jeans, is sitting on the edge of a bed in a room with wood-paneled walls. The room is dimly lit, with a lamp on the left and a doorway in the background. A teal light effect is applied to the right side of the image. The bed has a floral patterned coverlet. A closet with a coat hanging inside is visible in the background.

THE DRUMS "MIRROR"

TREATMENT BY VISUAL POLLUTION

PRESENTED BY ONE PUSH

INTRODUCTION

Our idea is to create a messy, richly detailed motel room where multiple versions of Jonny hole up in the wake of a bad break-up. Using a matting technique, we'll combine several shots from the same angle to place multiple versions of Jonny throughout each frame. These visuals allude to a fractured sense of self and the struggle to rediscover one's identity outside the context of a relationship. Each version of Jonny represents a different aspect of his personality or varying emotional reaction to the breakup, like an infinity reflection where each likeness moves independently.



TREATMENT

We start with a laptop in a dark motel room. Jonny is on the screen, singing along to the song on a Skype call. We slowly pan across a headphone cord until we reveal the person on the other end of the call: also Jonny. He takes the headphones out and flips on a floor lamp. This version of Jonny can't sit still and has nothing to do, so he paces back and forth or goes to the bathroom to splash cold water on his face.

As we reach the first chorus, the camera slowly zoom towards the laptop screen as Jonny spins the webcam around and reveals the rest of the band playing the song. The skype call is coming from a hotel room that is identical to the one where everything is taking place.

A third version of Jonny reveals himself, pulling the covers down off of his head in the bed. He spends the rest of the song under the covers, scrolling through his phone, staring up at the ceiling, etc.



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In the back half of the video, a third Jonny comes in through the front door. He is, perhaps, a little drunk. He goes over to the mini-fridge and makes himself a drink or goes to the closet and starts tossing coats and shirts across the room. As we reach, "I've been here before a room without a door," this Jonny moves to the center of the room and starts to sway to the music. He starts to sing along to the song as well, and after a moment the other versions of Jonny join in.

At 3:05, the climax of the song, we slowly zoom towards the laptop as the performance becomes increasingly kinetic. As the lead guitar comes in at 3:29, the camera whips off of the laptop to reveal the band and the Jonny from the computer screen (identifiable by the matching clothes) playing the song in the motel room. We quickly cut between different band members as the camera ducks and spins around them to create a high-energy, cathartic ending.



LOOK & FEEL

With the motel room we want to create a space full of detailed corners and surfaces. The space should feature mismatched furniture, funky '70s wallpaper and carpeting, and a half-packed suitcase with clothing and other items spread all around the room. We'll use a variety of practical light sources to introduce new colors and textures throughout the video with different lamps, lights and electronics turned on and off throughout the room.

The camera will be controlled, utilizing slow zooms on the different versions of Jonny. Towards the end of the video, when all of the Jonny's start to sing along to the song, we could introduce some handheld arcs and pushes to visually build the energy towards the climax.

The laptop screen presents a stark juxtaposition to the slow, operatic movement in the motel room. It functions like the beating heart of video, adding a square of motion and propulsion to the otherwise stately frames. The Skype camera will be dizzying and active, spinning around to reveal the band playing, and then back to Jonny singing. This frame within a frame of artful composition in the room and wild energy on the laptop should be a really cool effect.



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We can also play with split diopter shots (see below) that could show one Jonny in focus in the foreground and another Jonny in focus in the background singing along to the song. To add to the fractured visuals we'll place mirrors and other reflective surfaces throughout the space that multiply and reflect the different versions of Jonny.

At the end of the video we will take all of the energy that's been present in the Skype shots and transfer it into the motel space. The camera would be wild and untethered and I would encourage the band to fill the space with their performance. This could mean tearing up pillows so feathers float through the frame, having someone bounce on the bed while they play, etc.



Split Diopter Sample 1



Split Diopter Sample 2



**THANK YOU, WE LOOK FORWARD TO HEARING
YOUR THOUGHTS!**

-VP