



Copeland  
Song/BMG: “Control Freak”  
Treatment: Vincent Haycock  
Ver. 4



Treatment:

This rewrite creates a surreal situation that gives motivation to being “freaked out”, rather than a series of gratuitously surreal events for the sake of being “different”. A subtle narrative will spawn a series of uneasy, nervous events. The events will take place within the same space as the performance, and this space will serve as the catalyst of the video’s tonality.

The lighting, art-direction, and camera work will all be beautiful, always unique, and always disjointed and slightly “off”. Drifting camera moves and cinematic lighting will drive the video’s dreamlike tonality. There are a few composite shots that will be done by shooting multiple plates of action then stitching them together in post.

VIEW QUICKTIME

This is a simple reference of pacing and aesthetic for “Control Freak”. The nervousness of this character is a good example of how to illustrate “freaking out”





SCRIPT: PAGE 1

Open on a close up of Aaron’s eyes fluttering open. He’s laying on top of the bed fully clothed, and a bit drowsy. He stretches his hand, wipes off his forehead, and shakes off his haze of sleep. An alarm clock is flashing next to him “4am”.

Cut to an overhead shot of Aaron singing, “LEFT ME STARING AT HE CEILING THROUGH THE NIGHT...” Cut to a reverse of the ceiling, it’s a fluorescent tube against cement beams. Aaron reaches over to hit the alarm clock, knocking it off the bedside table.

Sitting up, a bright light hits him. It’s a pair of headlights fifty feet from him, he’s in the middle of an industrial complex. Surreally arranged next to him is, a side-table, lamp, dresser, etc. There is a moment of disbelief and confusion when this is revealed.

Aaron squints trying to examine the car as he leans down picking up the clock. The car suddenly moves towards him. In a panic he turns falling over the bed and picking himself back up, the clock drops and smashes. Turning the corner he now faces a long corridor of lights, he stops to take a breath.

The camera quickly moves down the corridor at Aaron rushing up and into close up. “YOUR FREAKING ME OUT...” Looking over his shoulder,

cut wide and is with the band now. The chorus kicks in. Aaron sings still looking over his shoulder and the camera drifts in between each band member.

The performance will be inter-cut and combined into the surreal and uneasy events of the video. The band is strewn around the complex, not facing the camera as if they were on a stage. They each occupy separate areas and are more naturally integrated into the space, illuminated by beautiful and dramatic pools of light.

Cut back to Aaron taking a deep breath. “YOU LOSE YOUR MIND IF YOU LOSE CONTROL...” The camera tracks with him in the desolate garage, through the levels he sees the car catching up to him. The headlights flash through the pillars.

The singing will be captured with long tracking shots as Aaron travels through the levels. Inter-cut the camera races around the levels of the garage. These shots will be spliced in to build suspense and confusion during punctuated sections of the song.

To Aaron’s left something rustles behind a pile of garbage bags, we catch a quick shot of a hand moving behind the shadows. It disappears as quick as it came. The camera whips around as Aaron’s POV, the car is stopped, lights blaring at him.



SCRIPT: PAGE 2

Aaron picks up the pace, the headlights close behind. Always looking over his shoulder, The car creeps behind him, speeding up and then slowing down as Aaron moves faster.

Aaron slowly turns around and down the corridor is a man walking out of the shadows. The man is dressed in a suit, as he steps out of the shadows, Aaron turns, his face is a bright light, like a single headlight blinding the lens. Aaron holds his hand in front of his eyes from the blinding light. The man quickly disappears back into the shadows.

Cut to the performance, a bright light is blinding Aaron. The performance is in full energy. Aaron holds the mic and walks through the performance space, pacing nervously while he sings.

Aaron rushes into an emergency door and up the stairs, level after level. Quick glimpses of a silhouetted man are seen between spaces in the stairwell. He opens the door to the roof. Panicked and freaking out, he runs toward the edge.

Cut back to the performance. The car is speeding at Aaron and the band, headlight s blar-ing. Cut wide profile. Aaron turns his back to the car as it's inches from hitting him. Match cut to Aaron turning running across the roof of the garage. He turns jumps off the railing.

Cut back to the performance, Aaron is falling away from where the car was, towards the cement. Cut to a wide looking out on the skyline as his body passes by the floors. These edits happen fast and frantic, we think Aaron has just jumped to his death.

Cut back to the bed and Aaron is falling a couple feet off the bed. He lands opening his fluttering eyes. He leans over to the alarm clock that is flashing 4am. We end on the same shot we started with. Aaron sits up fully clothed on the bed. A bright light is blinding him.

Cut to black.