

LOSE YOURSELF TO DANCE

Daft Punk ft. Pharrell Williams

Time	Audio	Video
0:00 – 0:05		The scene opens with Layne sitting at his desk in his dorm
0:05 – 0:10		room or a small bedroom. Layne has his laptop and books
0:10 – 0:14		open; he’s writing papers and working himself to exhaustion.
0:14 – 0:19		Layne’s room has beer cans and bottles strewn all over it, and
0:19 – 0:24		small amounts of weed and paraphernalia on the desk. Layne
0:24 – 0:29		closes his books, prints out his paper, staples it, files it away,
0:29 – 0:34		changes into a collared shirt, and exits his bedroom.
0:34 – 0:38		
0:38 – 0:43	<i>I know you don’t get a chance to take a break this often</i>	The scene cuts to the dance floor on the basement level of a
0:43 – 0:48	<i>I know your life is speedin’ and it isn’t stoppin’</i>	dingy, dirty college house. Layne finds a lady, grabs her
0:48 – 0:53	<i>Here, take my shirt and just go ahead and wipe up all the</i>	hand, leads her onto the dance floor, and begins mouthing
0:53 – 0:56	<i>Sweat... sweat... sweat...</i>	the lyrics in her ear, “ <i>I know you don’t get a chance to take a</i>
0:56 – 1:01	<i>Lose yourself to dance</i>	<i>break this often...</i> ” Layne takes the bottom of his shirt and
1:01 – 1:06	<i>Lose yourself to dance</i>	dabs the sweat off her brow.
1:06 – 1:10	<i>Lose yourself to dance</i>	The intent purpose of this scene is to keep the audience
1:10 – 1:14	<i>Lose yourself to dance</i>	engaged with the soundtrack before the narrative of the
1:14 – 1:17	<i>Lose yourself to dance</i>	music grows darker. The repetition of the lyrics doesn’t
1:17 – 1:20	<i>Lose yourself to dance</i>	allow for too much more than a continuous montage scene
1:20 – 1:26	<i>Lose yourself to dance</i>	of Layne growing familiar with the routine expenses of
1:26 – 1:31	<i>Lose yourself to dance</i>	university life, intertwined with quick clips of dance scenes
1:31 – 1:36	<i>Lose yourself to dance</i>	from the basement floors of Layne’s college parties.
1:36 – 1:41	<i>I know you don’t get a chance to take a break this often</i>	Dance party montage scenes, in no particular order:
1:41 – 1:45	<i>I know your life is speedin’ and it isn’t stoppin’</i>	
1:45 – 1:50	<i>Here, take my shirt and just go ahead and wipe up all the</i>	Layne impatiently waits in line at the Student Aid office
1:50 – 1:51		with what seems like hundreds of other students. The line
1:51 – 1:54	<i>Sweat... sweat... sweat...</i>	slowly, methodically dissipates, before Layne sits with a
1:54 – 1:55	<i>Lose yourself to dance</i>	university employee at her desk. The two have a pleasant,
1:55 – 2:00	<i>(Come on, x8)</i> <i>Lose yourself to dance</i>	brief discussion, Layne exchanges FAFSA documents with
2:00 – 2:05	<i>(Come on, x8)</i> <i>Lose yourself to dance</i>	the loan officer, and signs the U.S. Government Student
2:05 – 2:09	“	Loan & SallieMae contracts on her desk.
2:09 – 2:14	“	
2:14 – 2:19	“	Layne enters a university bookstore, abound with college
2:19 – 2:24	“	merchandise, apparel, and sports fan gear. Layne peruses the
2:24 – 2:28	“	bookshelves, picking out textbooks for his courses, before he
2:28 – 2:33	“	again waits impatiently in a long line with other students and
		parents. Layne hands the bookstore cashier his credit card
		for his \$463.78 worth of textbooks.
		Now irritable, Layne again waits in yet another long line at
		the Student Meal Plan office. He addresses the employee,
		and signs another contract for his meal plan at \$17 per meal.
		Layne walks into an Apple Store, and plays around with the

2:33 – 2:38	<i>(Come on, x8)</i> <i>(Everybody dancing on the floor, getting you ready for some more)</i>	iPhones and MacBooks, before he engages with a retail consultant, picks out a laptop, and hands over his plastic.
2:38 – 2:43	<i>(Come on, x8)</i> <i>(Everybody dancing on the floor, getting you ready for some more)</i> <i>Lose yourself to dance</i>	Layne sits in class, taking both handwritten and typed notes. Layne at home, books open, writing essays on his laptop.
2:43 – 2:48	“	Layne waiting on buses and trains with other passengers on
2:48 – 2:52	“	their daily commutes, and scenes of everybody paying their
2:52 – 2:57	“	cash fees for public transportation.
2:57 – 3:02	“	
3:02 – 3:07	“	Layne making friends in classrooms, on campus, at house
3:07 – 3:12	“	parties, and at college football & basketball stadiums.
3:12 – 3:16	“	
3:16 – 3:21	“	Layne studying at home, in the libraries & computer labs, at
3:21 – 3:26	<i>(Come on, x8)</i> <i>(Everybody on the floor, everybody on the floor)</i> <i>Lose yourself to dance</i>	coffee shops, and outside on the quad. Layne taking exams in various classrooms and lecture halls.
3:26 – 3:31	<i>(Come on, x8)</i> <i>(Everybody on the floor, everybody on the floor)</i>	Layne meeting with his landlord, being shown the property, and signing a lease to move into his college house.
3:31 – 3:36	<i>(Come on, x8)</i>	Several scenes of Layne working minimum wage jobs on
3:36 – 3:40	<i>(Come on, x8)</i>	campus, at local restaurants, and as a cashier or janitor for
3:40 – 3:45	<i>(Come on, x8)</i>	various major U.S. corporations. An exhausted, disapproving
3:45 – 3:50	<i>(Come on, x8)</i>	Layne collects his slave labor wages and meager tips.
3:50 – 3:55		
3:55 – 4:00		Visuals of Layne paying his rent check and utility bills each
4:00 – 4:04		month: cell phone, electric, heat, water, cable & internet.
4:04 – 4:09		
4:09 – 4:14	<i>I know you don't get a chance to take a break this often</i>	Layne picks out a shitty, beat-up car from a Used Car lot. Layne follows the sleazy salesman into his dusty office, and
4:14 – 4:19	<i>I know your life is speedin' and it isn't stoppin'</i>	signs a subprime Auto Loan contract on the desk counter.
4:19 – 4:23	<i>Here, take my shirt and just go ahead and wipe up all the</i>	Layne shopping for groceries, pushing his cart through the aisles, grabbing items, and again paying cash at the register.
4:23 – 4:26	<i>Sweat... sweat... sweat...</i>	
4:26 – 4:28	<i>Lose yourself to dance</i>	Layne shopping at the liquor store with his housemates,
4:28 – 4:33	<i>(Come on, x8)</i> <i>Lose yourself to dance</i>	getting kegs, bottles, red cups and other supplies for a party.
4:33 – 4:38	“	Layne meeting with his marijuana supplier, handing over a
4:38 – 4:43	“	small amount of cash for a plastic bag of herb.
4:43 – 4:48	“	
4:48 – 4:52	<i>(Come on, x8)</i> <i>(Everybody dancing on the floor, getting you ready for some more)</i> <i>Lose yourself to dance</i>	Layne waiting for his vehicle to be serviced, and haggling over the cost of repairs with his mechanic. Layne repeatedly filling his tank with gasoline.

4:52 – 4:57	“	Multiple scenes of Layne counting the small number of
4:57 – 5:02	“	dollar bills and coins in his hands.
5:02 – 5:07	“	
5:07 – 5:11	<i>Lose yourself to dance</i>	The scene intertwines with the dance party Layne and his
5:11 – 5:16	<i>Lose yourself to dance</i>	housemates are throwing at the house they just rented. The
5:16 – 5:21	<i>Lose yourself to dance</i>	night is growing old, the dance floor is scarce, many have left
5:21 – 5:26	<i>Lose yourself to dance</i>	to go home, while others are outside smoking cigarettes and
5:26 – 5:31	<i>Lose yourself to dance</i>	socializing. Layne has been dancing with a sultry fox who’s
5:31 – 5:35	<i>Lose yourself to dance</i>	made her body language clear. The two of them finish
5:35 – 5:40	<i>Lose yourself to dance</i>	grinding, and she lets Layne lead her by the hand through
5:40 – 5:45	<i>Lose yourself to dance</i>	the house corridors, up the stairs, and into Layne’s bedroom.
5:45 – 5:54		The chapter concludes as the door closes behind them.