

# PAY THE MAN

## *The Offspring*

Time	Audio	Video
0:00 – 0:06		The chapter opens with Layne seated in the forest in a meditative position. Layne is very relaxed, calm, and appears confident. The visual alternates between monitoring Layne, and seeing from his perspective with highly realistic acid visuals. Layne is wearing headphones. When the drums kick in, Layne pulsates colored waves of energy into the forest on each bass drum kick. Layne’s energy paints the forest with thin rainbows, and the visual zooms in to display the viewer is seeing from inside Layne’s mind.
0:06 – 0:11		
0:11 – 0:17		
0:17 – 0:21		
0:21 – 0:26		
0:26 – 0:30	*	
0:30 – 0:34		
0:34 – 0:38		
0:38 – 0:42		
0:42 – 0:46		
0:46 – 0:50		Layne’s trip begins with him recalling ‘ <i>In God We Trust</i> ’ from each of the courthouses, and opens up to watching mostly white Christians entering a church and sitting in their red pews. All rise for the priest, open their hymnals and begin singing, as another portion of the screen opens, displaying a group of Jews entering a synagogue. Some are orthodox, others only wearing yarmulkes. Layne sees a young boy getting Bar Mitzvah’d, reading aloud from the Torah while his family smiles on proudly. The scene changes to the boy being hoisted in the air on a chair while everyone around him smiles, claps, and sings ‘ <i>Hava Nagila.</i> ’
0:50 – 0:54		
0:54 – 0:58		
0:58 – 1:02		
1:02 – 1:06		
1:06 – 1:10		
1:10 – 1:13		
1:13 – 1:17		
1:17 – 1:21		
1:21 – 1:25		
1:25 – 1:29		
1:29 – 1:32		
1:32 – 1:36		
1:36 – 1:40		
1:40 – 1:44		
1:44 – 1:48		
1:48 – 1:52		
1:52 – 1:55		
1:55 – 1:59		
1:59 – 2:05		
2:05 – 2:09		
2:09 – 2:13		
2:13 – 2:17		
2:17 – 2:20		
2:20 – 2:24	*	
2:24 – 2:28		
2:28 – 2:32		
2:32 – 2:35		
2:35 – 2:39		
2:39 – 2:43		
2:43 – 2:46		
2:46 – 2:50		
2:50 – 2:54		



5:42 – 5:45	<i>Ohhhh-OHHH-ohh</i>	Subway locations into virtually every pore of the United
5:45 – 5:48	<i>Pay The Man now, yeah!</i>	States. The Man empties his clip, switches the magazine,
5:48 – 5:51	<i>Ohhhh-OHHH!</i>	and continues shooting Walmart branches all over America.
5:51 – 5:53	<i>Shut up! You're talkin' too much!</i>	
5:53 – 5:56	<i>Ohhhh-OHHH-ohh</i>	The Man pulls out a vacuum hose, and hooks the tube into
5:56 – 5:59	<i>NO!!!</i>	Comcast, AT&T & Verizon funnels in Philadelphia, Dallas,
5:59 – 6:02		and NYC, sucking cash away from the entire population.
6:02 – 6:07		
6:07 – 6:10	<i>Look at you and your struggle for freedom,</i>	The Man pulls two fountain soda machines on-screen, one
6:10 – 6:12	<i>but you ain't nothing!</i>	branded Coca-Cola, the other, Pepsi. He hooks hoses up to
6:12 – 6:18	<i>We all pay The Man for a living!</i>	each of the fountain dispensers, and stabs the South with
6:18 – 6:20	<i>Wouldn't it be nice for a change now,</i>	intravenous needles on the other end. The Man plays the
6:20 – 6:23	<i>to be unchained?</i>	dispensers like a piano, while a portion of the population
6:23 – 6:26	<i>My life is for me noooooowww...</i>	grows obese beneath him. He then uses tools to open their
6:26 – 6:28	<i>But this is LIFE!</i>	mouths & dump sacks of Hershey's candy down their gullets.
6:28 – 6:31	<i>This is LIFE!</i>	The Man sets up a continuous funnel of money to and from
6:31 – 6:34	<i>This is LIFE!</i>	New Jersey, the pharmaceutical capital of the world. The
6:34 – 6:37	<i>This is LIIIIIIIIIFEEEE...</i>	Man dumps multiple buckets of pills down the funnel, and
6:37 – 6:40	<i>Pay The MAN! (NO!)</i>	smiles as he watches money spray out the bottom side.
6:40 – 6:43	<i>Pay The MAN! (NO!)</i>	The Man shoots several rockets out of his rocket launcher at
6:43 – 6:46	<i>Pay The MAN! (NO!)</i>	the Middle East, and hooks up oil syphon pumps to Exxon-
6:46 – 6:50	<i>It's alriiiiiiiiiiggghhtttt-OH!</i>	Mobil, Shell, Sunoco, Chevron, and BP funnels in America.
6:50 – 6:53	<i>Ohhhh-OHHH!</i>	The Man uses major banks Chase, Wells Fargo, Bank of
6:53 – 6:56	<i>Shut up! You're talkin' too much!</i>	America, Citibank, etc. to buy out small, local banks, and to
6:56 – 6:59	<i>Ohhhh-OHHH-ohh</i>	replace their branches with the monopolistic banks above.
6:59 – 7:01	<i>Pay The Man now, yeah!</i>	
7:01 – 7:04	<i>Ohhhh-OHHH!</i>	
7:04 – 7:07	<i>Shut up! You're talkin' too much!</i>	Several alarmed civilians point at The Man and shout,
7:07 – 7:10	<i>Ohhhh-OHHH-ohh...</i>	attempting to warn others of his existence. The Man smacks
7:10 – 7:14		them off the map with the stack of cash in his fist.
7:14 – 7:15	<i>[incomprehensible exclamation]</i>	
7:15 – 7:20		There are visuals of the population paying all their money at
7:20 – 7:26	<i>Ohhh-ohh-oh-OHHHHHHHHH!!!</i>	the gas pumps, shopping malls, supermarkets, Walmart,
7:26 – 7:31	<i>Ohhh-ohh-oh-ohhhhhhhhh...</i>	universities, stadiums, and on utility bills, etc. There is also
7:31 – 7:37	<i>Ohhh-ohh-oh-OHHHHHHHHH!!!</i>	imagery of the red, negative figures above their heads both
7:37 – 7:41	<i>Ohhh-ohh-oh-ohhhhhhhhh...</i>	increasing and decreasing. All of everybody's money flows
7:41 – 7:44	<i>Ohhhh, OHHH!</i>	through each of the channels, directly back to The Man.
7:44 – 7:47	<i>Shut up! You're talkin' too much!</i>	
7:47 – 7:50	<i>Ohhhh, OHHH, ohh</i>	The visual quickly snaps back to Layne, on his LSD trip in
7:50 – 7:55	<i>Pay The Man now, yeah</i>	the forest. Layne's facial expression shows a combination of
7:55 – 8:01	<i>My life is for me, oh, ohh, ohhhh...</i>	sadness, anger, disgust, and despair. Layne takes out his
8:01 – 8:09		iPod, a touchscreen displaying the song info and album art
8:09 – 10:19	<i>[redacted]</i>	for 'Pay The Man.' Layne scrolls through his artists, finds
		'Rage Against The Machine,' and double-taps on 'The Battle of
		Los Angeles.' Layne gets up from his seated position, finds
		his trail, and begins hiking back towards the exit.