



JOHN MAYER "ROLL IT ON HOME" MUSIC VIDEO SCRIPT
[1]

[Song Link](#)

SONG TIME	AUDIO / LYRICS / NARRATION / MUSIC / FX	VIDEO
0:00-0:06	<p>LYRICS: NONE</p> <p>NARRATION: Sounds of summer night under opening notes (cicadas, etc.). Sounds from inside bar: chatter, glasses clinking, chairs scuffing.</p> <p>MUSIC: Kicks in when we pop from black to first shot. Sounds tinny, as if coming from jukebox inside bar, but gets louder as we get closer.</p> <p>FX: Titles</p>	<ul style="list-style-type: none">- Credits appear over black. A wood-sided rural bar flickers to the screen in a wide shot. The dark of the night is cut by the neon bar sign, the moon, and the golden light pouring from inside the packed bar- Slow push in from parking lot toward open door.
0:06-0:13	<p>NONE</p> <p>Sounds of bar noise over the music.</p> <p>Music plays at normal volume once we enter the bar.</p>	<ul style="list-style-type: none">- Soft cut to: wide shot inside of bar. A small dance floor is occupied with couples and friends. The booths and tables are all crowded with groups of people talking animatedly.- Slow zoom on girl sitting alone at the bar, empty seats on either side of her. She's a little hunched over, scowling and nursing a beer.
0:13-0:19	<p>"One last drink to wishful thinkin'/ And then another again"</p> <p>Sounds of bar noise fade out.</p>	<ul style="list-style-type: none">- The zoom stops on a medium close up of the girl taking a long shot. She winces, puts the shot glass down gingerly, but on second thought. . .- Smash cuts: she slams back three more shots in rapid cuts, one on each of the three beats in between this last lyric and the next.
0:19-0:25	<p>"The bar is getting brighter/ And the walls are closin' in"</p>	<ul style="list-style-type: none">- Back to the medium shot of the girl, who leans over to the man sitting closest to her at the bar and we see her mouth move as she says those lyrics to him: "The bar is getting brighter". She scrunches up her face in disgust at the light and the man laughs as she turns away. She misses that part.
0:25-0:32	<p>"Journey on the jukebox singin'/ 'Don't let the believin' end"</p>	<ul style="list-style-type: none">- Wide shot from the side of the girl turning in her stool to stare at the jukebox, frowning. As she listens, her face brightens a bit, nodding and smiling, as if in reaction to the song. She looks like she had an idea!- Cut to close up of her from behind, turning around on her bar stool to face the dance floor, opening her mouth to call out to someone. . .



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0:32-0:38	"The one that you had eyes for/ Had their eyes for your best friend"	<ul style="list-style-type: none">- Cut to: closeup of some gorgeous, dark-haired woman dancing on the floor happily.- As the lyric hits the second part of the phrase, the camera pans over to reveal the handsome man she's dancing with.- Cut back to: the girl's smile fading as she sees this. She turns back to the bar, dejected.
0:38-0:44	"Nobody's gonna love you right/ Nobody's gonna take you in tonight"	<ul style="list-style-type: none">- Back to front shot of the girl sitting at the bar, staring ahead unseeingly.- As she sulks. . . behind her in the frame, people are taking care of her. The man next to her silently flags the bartender down to pay out her tab, pointing at her and putting money down. Someone else picks up her coat that's fallen off the back of her chair and puts it around her shoulders. Another person puts a coaster down under her beer as she takes a sip. When her head comes back down, she lowers the bottle onto it without noticing.
0:44-0:50	"Finish out the bottle or step into the light/ And roll it on home"	<ul style="list-style-type: none">- The girl stands and finishes her beer in one drag.- Tracking medium shot as she gathers her things and leaves the bar. Behind her, we see the bartender pick up the phone as he watches her leave.
0:50-0:56	"Roll it on home/ Roll it on home"	<ul style="list-style-type: none">- Wide side shot of the girl outside the bar walking down the sidewalk. The bartender runs out of the bar after her, grabbing her arm.
0:56-1:05	"Tomorrow's another chance you won't go it alone/ If you roll it on home"	<ul style="list-style-type: none">- Medium shot of the bartender who points over her shoulder to a cab that's just pulling up: the one he called her.- Cut to a wide shot of the cab as the bartender opens the door for her and helps her in. He gestures an okay to the taxi driver, who pulls away from the curb.
1:05-1:14	NONE	<ul style="list-style-type: none">- Close up of the girl in the car, looking out the window.- Cut to medium shot of the driver as he leans his head back to ask her if she's okay, looking concerned.- In the background of the shot, the girl nods absentmindedly.- Wide side shot as he passes a water bottle back to her. She leans forward to grab it, thanking him.



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1:14-1:21	<p>"The last ten texts were with your ex/ And all of them were sent by you"</p> <p>FX: Texts on screen e.g. "fuckkk I miss you" or "wish I was going home rn to you." etc..</p>	<ul style="list-style-type: none">- Close up of the girl looking down to check her phone.- Cut to a close up of the phone showing her sent texts, all "blue" texts to one person.
1:21-1:27	<p>"But you keep starin' at your phone like something's comin' through"</p> <p>Sounds of texts being received when texts arrive on the screen.</p> <p>FX: Texts on screen e.g. "Just checking in! I love you!" or "If you wanna talk, let me know." etc..</p>	<ul style="list-style-type: none">- Same close up of the phone, but she swipes out to show all her messages, mostly unread ones which are all various "I love you"s or check-ins from friends or family.- As she looks at those (on the three beats between lyrics), three new texts come in with the blue dot next to them.
1:27-1:33	<p>"Come to grips and take your chips when the cards aren't goin' your way"</p>	<ul style="list-style-type: none">- Back to the close up of the girl, who looks up from her phone absently. She says something to the driver and points out the window ahead.
1:33-1:40	<p>"You've been here so long tonight's already yesterday"</p>	<ul style="list-style-type: none">- Medium shot of the girl getting out of the cab. The cab out of focus behind her, she takes a few steps away from it (toward the camera) before he calls her back. The camera puts him in focus as he hands her her purse she left in the back seat. She takes it and thanks him.
1:40-1:48	<p>"Nobody's gonna love you right/ Nobody's gonna take you in tonight/ Finish up the bottle"</p>	<ul style="list-style-type: none">- Wide shot of the girl sitting at a bus stop alone.
1:48-1:51	<p>"Step into the light/ And roll it on home"</p>	<ul style="list-style-type: none">- Wide side shot of the girl standing up and climbing heavily onto the bus that just pulled up.



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1:51-1:57	"Roll it on home/ Roll it on home"	- Cut to a front tracking shot of the girl walking down the aisle of the bus to a seat towards the back, where she sits down with a sigh.
1:57-2:06	"Tomorrow's another chance you won't go it alone/ If you roll it on home"	- Medium shot of the girl looking at everyone on the bus and then turning back to the window. - Cut to a close up of the rear view mirror, the bus driver looking back at her to make sure she's settled before putting the car in drive.
2:06-2:19	JM's vocalizing.	- Wide shot of a mom bouncing a baby over her shoulder. The girl comes into focus in the background , a few rows behind. She absentmindedly looks up. - Medium reverse shot of the baby crying and looking at the girl. - Cut to close up of the girl who smiles at the baby and then sticks her tongue out, making faces. - Medium reverse shot again of the baby, who stops crying and stares at her, eventually breaking into a smile. - Cut back to close up of the girl, who smiles to herself and turns away again.
2:19-2:36	NONE Guitar solo	- Wide shot of the passengers on the bus. A man is sitting next to a woman, talking to her as she clearly tries to get away from the conversation. She uncomfortably stands up to move seats and get further away from him. - The man gets up too and walks back toward the woman. Noticing this, the woman stands again and goes further back. . . to the girl. - Cut to close up of the woman asking to sit next to the girl, who nods. - Wide side shot from outside the bus where we see the action through the yellow windows. The woman sits down next to the girl and the man, halfway to them, turns around discouraged and goes back to his seat.
2:36-2:42	"Nobody's gonna love you right/ Nobody's gonna take you in tonight"	- Wide side shot (same shot as her getting on) of the girl getting off the bus at her apartment block. - Cut to different wide shot of the front of her building as she walks into frame, passing her landlord who's fixing the front step. She walks past him and heads inside.



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2:42-2:47	"Drop a couple dollars, bum yourself a light/ And roll it on home"	-Medium shot of the girl walking down the hallway to her apartment.
2:47-2:58	"Roll it on home/ Roll it on home/ Tomorrow's another chance you won't go it alone"	-Wide shot of the girl at her front door, patting her pockets for her key, getting more and more frustrated. -Her next door neighbor walks into frame, holding a laundry basket on her hip. She holds up a finger to the girl, then opens her own door. She steps inside for a moment before coming right back out, holding the spare key for the girl. -The girl thanks her and goes inside her own place, waving a good night.
2:58-3:00	NONE	-Cut to close up shot of the girl's hand putting the spare key in the dish by the door.
3:00-3:03	"If you roll it on home"	-Cut to different close up of the girl's hand petting a cat's back that arches into the touch.
3:03-3:10	"Roll it on home/ Roll it on home"	-Wide shot of the girl from behind as she walks across her room- shedding her jacket, her purse, her shoes- before falling facedown onto her bed. -The cat follows her as she makes her way.
3:10-3:22	"Roll it on home" Sounds of texts being received when they arrive on the screen. FX: Texts and emails on screen e.g. "We'd like to offer you the position. . ." or "I know it's been a while but. . ." or "of course I can do that for you!" etc..	-Close up of her phone that's fallen out of her hand next to her on the bed. It's buzzing with texts and emails of good things. -Her cat hops onto the bed and curls up next to the phone. She's taken care of.