



“Somebody Loves Me”

VIDEO TREATMENT


Aleaha Renée



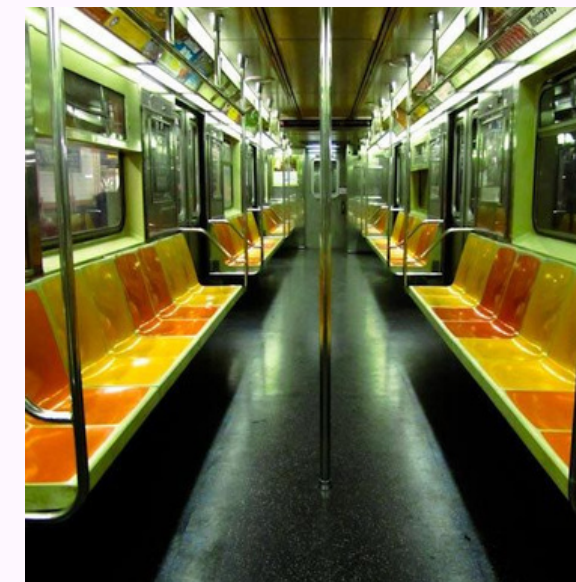
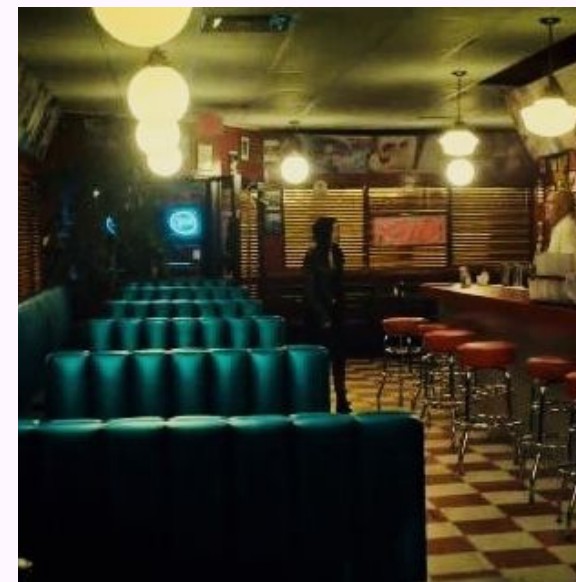
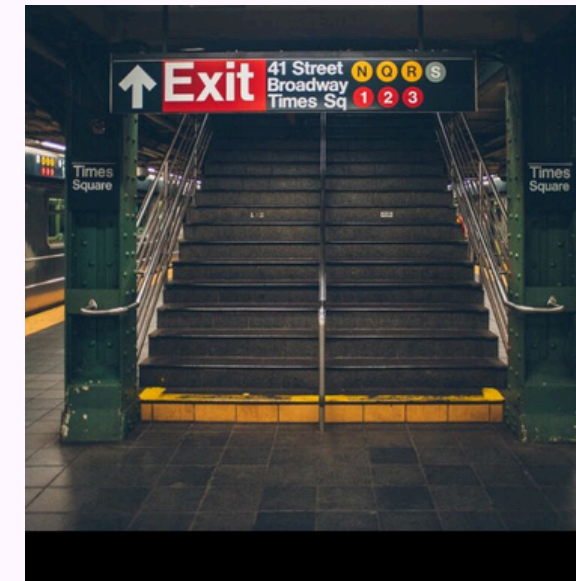
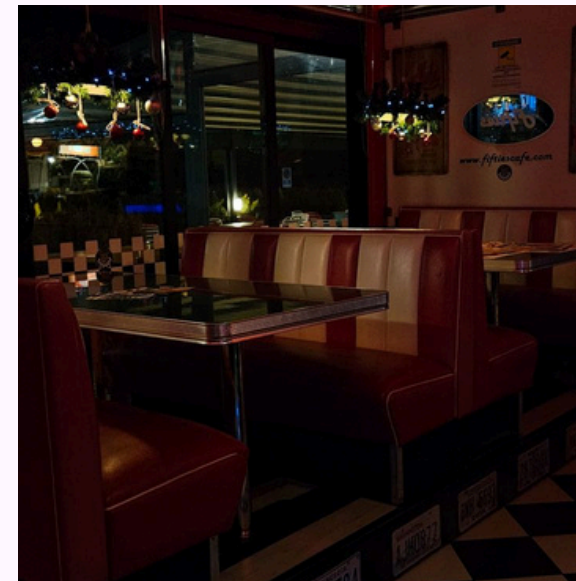
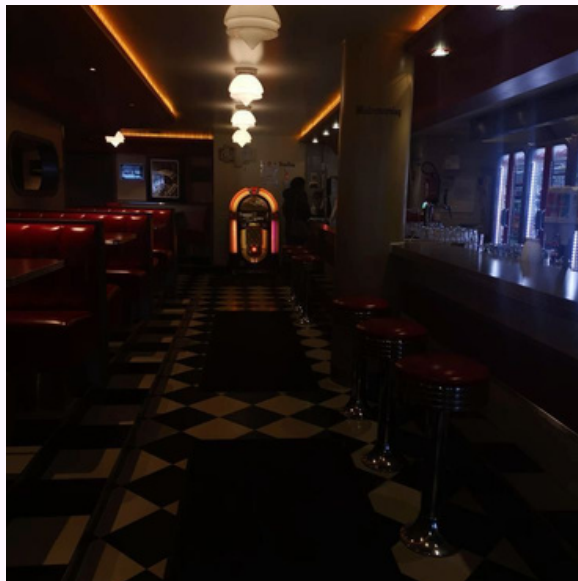


Logline

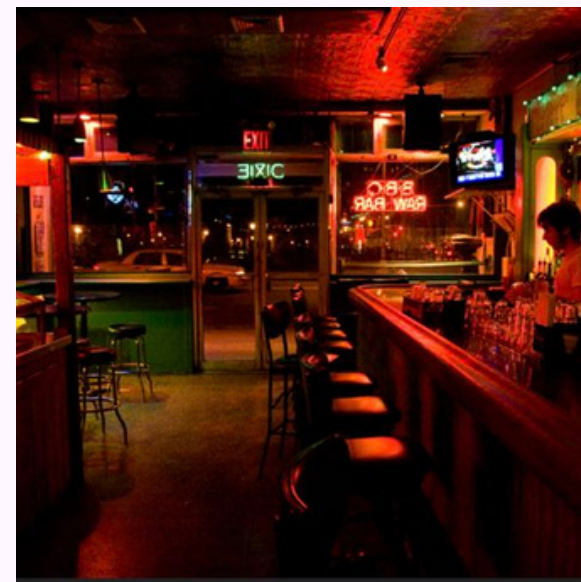
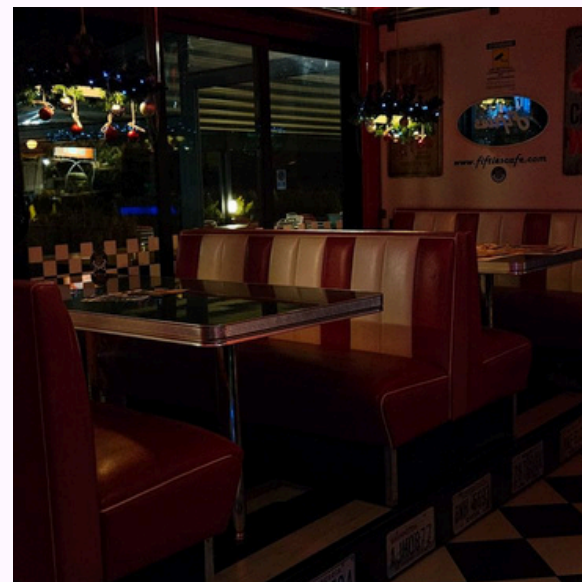
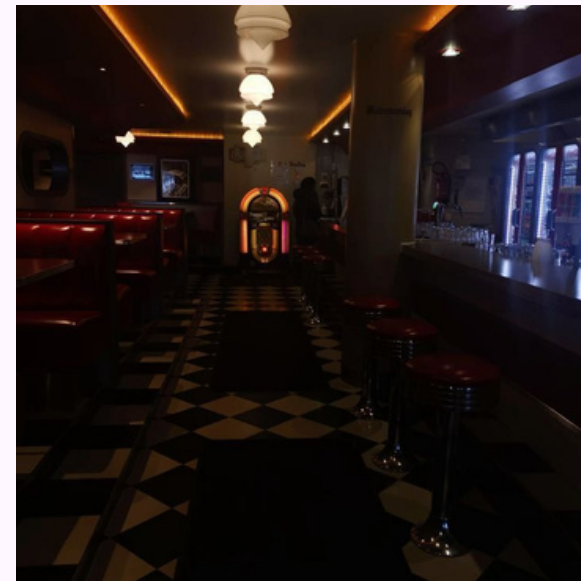
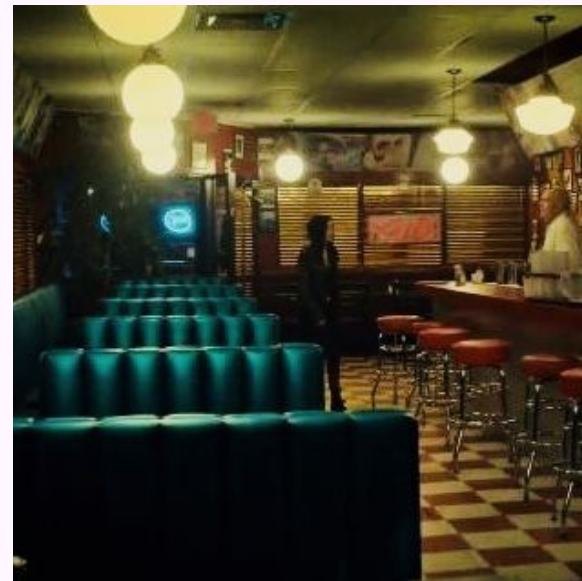
In the quiet hours of the night, two men—one seated in a neon-lit diner, the other waiting on a desolate NYC subway platform—grapple with emotional emptiness and fleeting fame, only to find quiet reminders that love often arrives in the most ordinary, human moments.



Mood Board

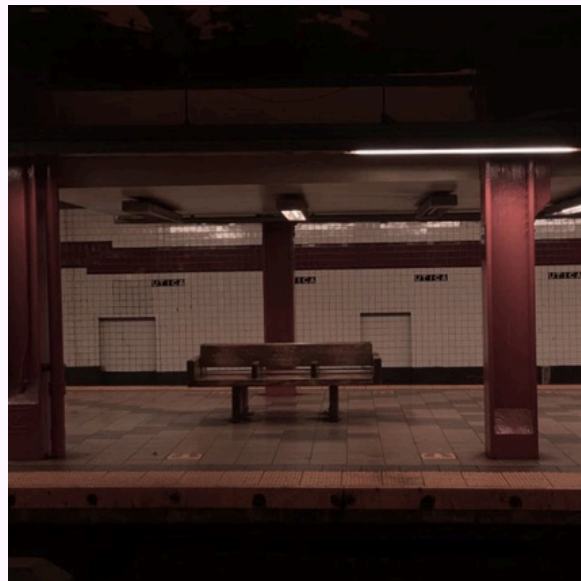
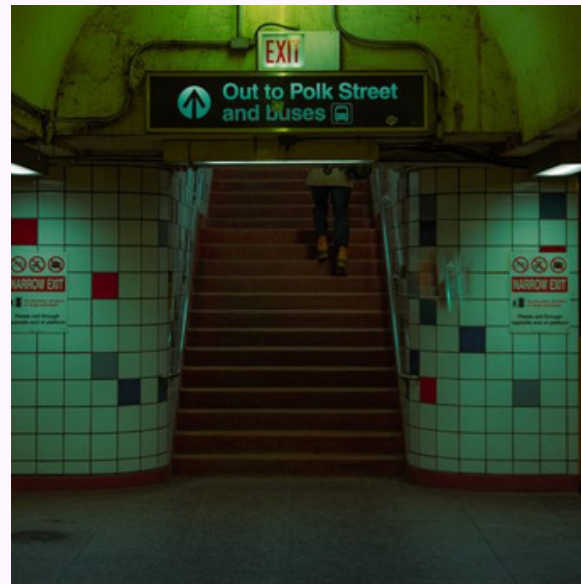
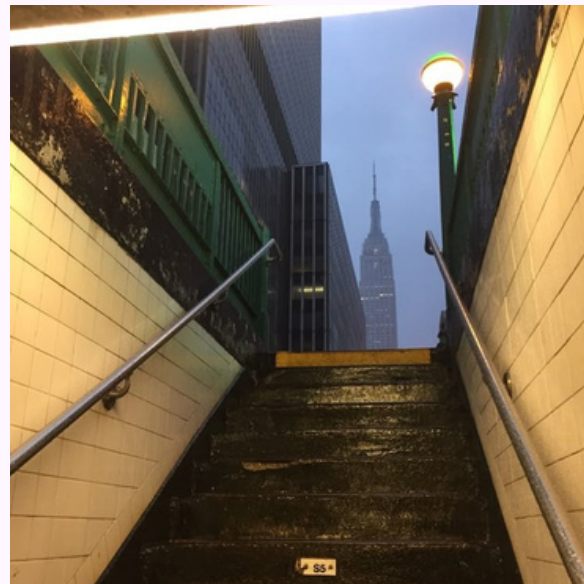


Location One: The Diner



The diner is a symbol of quiet, in-between moments—where life slows down just enough to feel what's really underneath. At 2AM, it becomes a space of emotional transparency. The jukebox, the greasy menus—they all echo the human need for connection in the most unassuming of places. In this light, love doesn't arrive in grand gestures, but in someone choosing to sit with you when no one else does.

Location Two: The Subway Platform



The NYC subway platform at 2AM represents emotional transit—a liminal space between where you've been and where you're hoping to go. This setting allows us to explore vulnerability without spectacle. And that, at its core, is what this video is about: finding softness at the unlikeliest of times.

Video Concept

[INTERIOR. DINER. 2AM.]

Camera pans over a sleepy diner. We see aesthetic shots of un-bussed tables with open ketchup bottles, coffee being poured, unorganized menus, a jukebox in the corner, and unnamed line cook making breakfast for a table

Lyrics: Intro & (All the girls)

[EXTERIOR. DINER. 2AM.]

The camera follows the motion of a car door opening in the diner's parking lot. We see a foot hit the ground, PND comes into view. He looks up at the diner sign, closes the car door (the audience hears this) and walks into the establishment (the audience hears the bell at the top of the door jingle). As PND walks into the diner, he takes a seat at an empty table.

Lyrics: I know there's somebody who loves me/
Somebody who really loves me (Who loves me)/
And that's all I need

[INTERIOR. DINER. 2AM.]

The camera pans into PND's booth. We watch him get settled, straightening his cutlery and picking up a menu. He then puts down the menu then starts rapping his verse directly to the camera.

Lyrics: We in Miami turnin' up another notch
(A notch) / We smokin' broccoli, but she
smellin' Baccarat ('Carat) / I'm in her panties
tryna get all in her crotch (Her crotch) /
Friends all on my friends and they tryna get
got (Get got) / Her name is Angel, but she's
far from God (From God) / Bet it don't pay
well to fall in love (In love) / Must be the
stars, but something's linin' up (It's up) /
Thought my exes was bad, but you finer
(Finer) / Oh, no, no, no (Oh, oh, oh)

Yeah, yeah / Somebody who loves me in the
buildin' / Somebody who feel me in the
buildin' (Oh, oh, oh) / We throw fifty thou' to
the ceiling, oh yeah

CUT SCENES

[INTERIOR. DINER. 2AM.]

We will cut the verse with the following scenes:

- An exterior pov of the diner where the audience sees Party reading over the menu
- A group of fans leaving and recognizing him, asking for a photo. He obliges cheerfully, but once they leave, we see the loneliness returns
- A line cook cooking
- Party walking to the jukebox and picking a love song and playing it (inaudible to the audience)

Scene Note: During this entire ordeal, we will see a waitress bussing tables, filling ketchup bottles, salt shakers etc in the background and making coffee and filling Party's cup. She will seem pretty insignificant...

Video Concept Cont...

[EXTERIOR. NYC, Street Level. 2AM.]

The camera pans over a man on a desolate street. As we get closer, we see that it is Drake. He is taking a final drag from a blunt, looking longingly at the city lights. He then stamps it out and walks into a subway opening near him.

Lyrics: [Interlude] / Oh yeah, yeah

[INTERIOR. NYC Subway Platform. 2AM.]

The camera follows Drake down the stairs—the entrance is at the beginning of a long, silenced platform. When his foot hits the bottom of the staircase his verse begins. As he begins to rap his verse, he will walk down the desolate platform. The camera will walk in front of him, moving at his pace.

Lyrics: We in Miami turnin' up another notch (A notch) / We took the Trophy, let the shorties take the yacht ('Carat) / We all in Santos, I rented out the spot (Her crotch) Friends all on my friends and they tryna get got (Get got) / Her name is Angel, but she must forgot (From God)/ She said her bestie wanna get you home and swap / I said, "I'm shy, baby, and that's doin' a lot" / I'm tryna do more than bust down your watch / I need somebody who gon' meet me at the top / Who's out there for me? / Who's out there for me? / Who's out there for me? / Said it don't pay well to fall in love (In love) / I need the stars or somethin' linin' up (It's up)/ Thought my ex-bitch was bad, but you finer (Finer) / Oh yeah (Oh, oh, oh)

CUT SCENES

[INTERIOR. NYC Subway Platform. 2AM.]

We will cut this verse with the following scenes:

- Him noticing a couple walking out of the subway, hand in hand. He looks at them longingly
- A group of fans who are going home from a night out think they recognize him while he is sitting on a subway bench. He quickly shields his face before they can confirm-- they walk on
- Aesthetic shots of the subway platform, signs, garbage on the ground

Video Concept Cont...

[INTERIOR. Diner. 2AM.]

The camera opens on Party's food being plated by a line cook.

[INTERIOR. Diner Bathroom. 2AM.]

We see the waitress from earlier in the bathroom mirror, taking off her apron and putting her hair up—the audience should assume she is about to clock out

[INTERIOR. Diner. 2AM.]

We see the waitress take Party's food to him, but to his surprise there are two plates. She silently asks if she can join him (maybe a close up of her eyes?). He smiles and motions yes. The audience gets the sense that even though he (& we) didn't truly notice her at first, she noticed him, his loneliness, his humanity.

[EXTERIOR. Diner. 2AM.]

As we pan out from the diner, we see them eating, laughing and talking while the line cook is cleaning up his station and switching off the "Open" sign.

Lyrics: Yeah, yeah / Somebody who loves me in the buildin' / Somebody who feel me in the buildin' (Oh, oh, oh) / We throw fifty thou' to the ceiling, oh yeah / I know there's somebody who loves me / Somebody who really loves me

[INTERIOR. NYC Subway Platform. 2AM.]

We see Drake waiting on the platform edge, the incoming train's light on the track. The train then enters the station, he gets on. We see him choose a seat and take a breathy sigh. Out of the corner of his eye, he sees a woman sitting on the other side of the train reading a book, they are the only two on this train car. She looks up from her book, they lock eyes, she smiles. We then get a close up of his face, his eyes softening. It looks like he might open his mouth to say something, but the scene ends. This leaves the story open, symbolizing we all have the power to choose love, we just have to be bold enough to do so.

Lyrics: -0:41 (Who loves me) / And that's all I need, yeah

[INTERIOR. NYC Subway Platform. 2AM.]

The train stops at the next platform. And a woman gets off of the car behind the one we assume Drake and the woman with the book are in. This man is talking on the phone (FaceTime) with friends while walking out of the station. She then says the closing anecdote to the person she is chatting with.

Lyrics: I'm holding y'all hands real, real, real, real tight when I say this 'cause I don't feel like fightin' / But please quit callin' them lil' one-week breaks celibacy / You're not celibate / You're not celibate / You're not celibate

END OF VIDEO.



The Vision Explained

Much like the melancholy nature of this song's lyrics, this video concept is about longing but not the romanticized kind. It's about the quiet ache that lingers in one's chest when they've almost given up that their person, or true love, exists.

I wanted to set PND in a humble diner and Drake in the empty NYC subway because I sought to strip away all the noise. These are settings that feel real to me, to everyone—settings haunted in their stillness.

In my opinion, "Somebody Loves Me" isn't just a song—it's a prayer masked as a flex. It's the subconscious whisper behind every party, every hookup asking: Does anyone see me even when I'm not performing?

The track itself is layered—equal parts bravado and vulnerability. On the surface, it's a boast about being loved and wanted superficially, but beneath that, there's a hunger for something deeper, something real.

By placing Party & Drake in emotionally resonant but unglamorous spaces, the audience is invited to meet the artists not as stars, but as men. It flips the power dynamic: instead of being pursued, they're waiting. And in that waiting, we see their humanity.

The waitress and the woman on the train? They're not saviors. They're not dream girls. They're mirrors—people who, even in passing, offer the kind of presence that says: I see you. You matter. That's what this video is about: love as presence, not performance.

In the end, I don't want the audience to believe the message is "somebody loves me because I'm famous." It's "somebody sees me, even when I feel forgotten". And sometimes, that recognition is the first step toward believing we're worthy of love at all.

Shooting Style

This video will employ a combination of the following shots:

- Medium (PND intro, Drake smoking on street)
- High angle (Drake intro on NYC Night)
- Shoulder-level (PND in booth, Drake on platform)
- Close up (PND in booth, Drake & woman on train)
- Medium Long Shot (Drake on platform)
- Wide Shot (PND & waitress eating, Drake waiting on Train)
- Master shots



*Thank
You!*