Screenplay for film poem from "the bluebird"

VOICE-OVER	FILM SCENARIO	Stylistic drivers of shot design 1 (personal pronouns)	Stylistic drivers of shot design 2 (parallelisms and internal deviations)	Visual meanings not driven by stylistic analysis
Stanza A 1. there's a bluebird in my heart that 2. wants to get out 3. but **I**'m too tough for *him*, 4. **I** say, stay in there, **I**'m not going 5. to let anybody see 6. <u>you</u>.	BATHROOM, YOUNG MAN WASHING FACE, LOOKING INTO MIRROR DOES NOT DRY FACE SHUTS DOOR	**<u>"I" x3; "you" x1; "him" x1</u>** **Instances of 1st person pronouns predominate** → Man dominates scene from top to bottom of shots. He is (seemingly) in control of bluebird.		Man not only splashes water on face, but seems to contemplate. He seems troubled? Shutting door suggests he is in control of bluebird, keeping it inside. Doesn't dry face at end of scene. Towel oddly still hanging on door. Things not normal.

Stanza B 7. there's a bluebird in my heart that 8. wants to get out 9. but **I** pour whiskey on *him* and inhale 10. cigarette smoke 11. and the whores and the bartenders 12. and the grocery clerks 13. never know that 14. *he*'s 15. in there.	ON APARTMENT BALCONY, SMOKING AND DRINKING WHISKEY SITTING IN PUB GARDEN, HE IS APPROACHED BY YOUNG WOMAN. REJECTS HER AND WALKS AWAY STARING FROM APARTMENT BALCONY TO TALL BUILDINGS WRITES TEXT MESSAGE TO HIS MUM TO DIVULGE BLUEBIRD. THINKS BETTER OF IT AND DELETES.	**<u>'I' x1; 'you' x0 ; 'he/him' x2</u>** **Decrease of 1st person pronoun from Stanza A (x3) to Stanza B (x1)**. Power to distance bluebird is diminishing → man no longer occupies frame (cf Stanza A). → camera above him when seated in bar. → Backgrounded buildings dominate him - he is mid-frame. **3rd person pronouns predominate over 2nd person pronouns** → man can still distance bluebird even though power over bluebird diminishing.		Blurred shot suggests intoxication.

Stanza C 16. there's a bluebird in my heart that 17. wants to get out 18. but **I**'m too tough for *him*, 19. **I** say, 20. stay down, do <u>you</u> want to mess 21. me up? 22. <u>you</u> want to screw up the 23. works? 24. <u>you</u> want to blow my book sales in 25. Europe?	DESPAIRING IN BEDROOM. THROWS PHONE ONTO BED AND VIOLENTLY CLEARS OBJECTS FROM TABLE.	**<u>'I' x2; 'you' x3; 'him' x1</u>** ***Three* instances of 2nd person "you", but *one* instance of 3rd person 'him".** → Man loses power to distance bluebird; he is having to acknowledge it, hence despair. **Unlike Stanzas A and B, more instances of 'you' (x3) than "I" (x2);** + **while previous instance of 'you' (bluebird) is object pronoun (line 6), all instances of 'you' (bluebird) in Stanza C are subject pronouns.** →bluebird in control of man at this point → camera position above man is higher than in Stanza B to reflect further loss of power.	Line 18 - 'but I'm too tough for him' - is same as line 3 (Stanza A) → repetition of image associated with first 'but I'm too tough for him'. Just like line 3 in Stanza A, around line 18, man also brings hands over mouth, except this time because he despairs. Stanza C is only stanza where questioning is repeated three times - "do you want to?"- with the "do" ellipted in second and third instances. →warrants ratcheting up character's emotional intensity.	Half-exposed window directly behind his head (sitting on bed) suggests the bluebird kept at back of his mind is emerging.

Stanza D 26. there's a bluebird in my heart that 27. wants to get out 28. but **I**'m too clever, **I** only let *him* out 29. at night sometimes 30. when everybody's asleep. 31. **I** say, **I** know that <u>you</u>'re there, 32. so don't be 33. sad.	EXTERIOR. STREET. BUILDING WITH LARGE WELL-LIT WINDOWS. MAN LETS HIS BLUEBIRD OUT – HIS TRUE SEXUALITY.	**<u>'I' x4; 'you' x1; 'him' x1</u>** **With "I" (x4) predominating over "you" (x1) once again, man regains control, deciding to let the bluebird out.** → man once again dominates shots from top to bottom.	Scene where man meets bluebird includes first few lines of Stanza E (lines 34-37). Why? Because Stanza E *deviates* from established pattern of beginning each stanza with: "there's a bluebird in my heart that wants to get out" Absence of these two lines from start of Stanza E motivates blending Stanzas D and E.	Large uncovered well-lit windows develop window device from Stanza C in reflecting complete release of bluebird. That bluebird is outside reinforces idea of release.

Stanza E 34. then **I** put *him* back, 35. but *he*'s singing a little 36. in there, **I** haven't quite let *him* 37. die 38. and **we** sleep together like 39. that 40. with our 41. secret pact 42. and it's nice enough to 43. make a man 44. weep, but **I** don't 45. weep, do 46. <u>you</u>?	FILM RETURNS TO OPENING BATHROOM SCENE WITH MAN IN FRONT OF MIRROR.	**<u>'I' x3; 'we' x1; 'you' x1; 'he/him' x3</u>** **More 1st person pronouns (x4) than 2nd person pronouns (x1).** Man continues to be in charge of bluebird. → He dominates bathroom shots from top to bottom. **Greater instance of 3rd person (x3) than 2nd person pronouns (x1).** → no sign of bluebird in bathroom. Bluebird seems to have been successfully distanced and suppressed. …But has it?	Internal deviations from established "but I" pattern in every 3rd line of Stanzas A-D suggest lack of harmony below surface in Stanza E, and thus that suppression of bluebird is not so effective. → we see man washing face and using hands to cover face again – echoing earlier emotional trouble from suppression of bluebird. "do you?" (45-46) parallels three uses of "do you?" in Stanza C where man emotionally explodes. → man's half smile alters to no smile. He is still troubled, with implication he must battle his bluebird again.	Once more, man does not dry face. And bathroom door is open suggesting bluebird cannot be completely trapped. Ambiguity at end with 'do you?'. Is man speaking to his bluebird? Or to the viewer? Or is he looking at mirror and thus addressing himself?