

Shot list 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
<p>Stanza A</p> <ol style="list-style-type: none"> 1. there's a bluebird in my heart that 2. wants to get out 3. but I'm too tough for <i>him</i>, 4. I say, stay in there, I'm not going 5. to let anybody see 6. <u>you</u>. 	<p>BATHROOM, YOUNG MAN WASHING FACE, LOOKING INTO MIRROR</p> <p>DOES NOT DRY FACE</p> <p>SHUTS DOOR</p>	<p><u>“I” x3; “you” x1; “him” x1</u></p> <p>Instances of 1st person pronouns predominate →</p> <p>Man dominates scene from top to bottom of shots. He is (seemingly) in control of bluebird.</p>		<p>Man not only splashes water on face, but seems to contemplate. He seems troubled?</p> <p>Shutting door suggests he is in control of bluebird, keeping it inside.</p> <p>Doesn't dry face at end of scene. Towel oddly still hanging on door. Things not normal.</p>

<p>Stanza B</p> <p>7. there's a bluebird in my heart that</p> <p>8. wants to get out</p> <p>9. but I pour whiskey on <i>him</i> and inhale</p> <p>10. cigarette smoke</p> <p>11. and the whores and the bartenders</p> <p>12. and the grocery clerks</p> <p>13. never know that</p> <p>14. <i>he's</i></p> <p>15. in there.</p>	<p>ON APARTMENT BALCONY, SMOKING AND DRINKING WHISKEY</p> <p>SITTING IN PUB GARDEN, HE IS APPROACHED BY YOUNG WOMAN. REJECTS HER AND WALKS AWAY</p> <p>STARING FROM APARTMENT BALCONY TO TALL BUILDINGS</p> <p>WRITES TEXT MESSAGE TO HIS MUM TO DIVULGE BLUEBIRD. THINKS BETTER OF IT AND DELETES.</p>	<p><u>'I' x1; 'you' x0; 'he/him' x2</u></p> <p>Decrease of 1st person pronoun from Stanza A (x3) to Stanza B (x1). Power to distance bluebird is diminishing</p> <p>→ man no longer occupies frame (cf Stanza A).</p> <p>→ camera above him when seated in bar.</p> <p>→ Backgrounded buildings dominate him - he is mid-frame.</p> <p>3rd person pronouns predominate over 2nd person pronouns → man can still distance bluebird even though power over bluebird diminishing.</p>		<p>Blurred shot suggests intoxication.</p>
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<p>Stanza D</p> <p>26. there's a bluebird in my heart that</p> <p>27. wants to get out</p> <p>28. but I'm too clever, I only let <i>him</i> out</p> <p>29. at night sometimes</p> <p>30. when everybody's asleep.</p> <p>31. I say, I know that <u>you</u>'re there,</p> <p>32. so don't be</p> <p>33. sad.</p>	<p>EXTERIOR. STREET. BUILDING WITH LARGE WELL-LIT WINDOWS.</p> <p>MAN LETS HIS BLUEBIRD OUT – HIS TRUE SEXUALITY.</p>	<p><u>'I' x4; 'you' x1; 'him' x1</u></p> <p>With "I" (x4) predominating over "you" (x1) once again, man regains control, deciding to let the bluebird out.</p> <p>→ man once again dominates shots from top to bottom.</p>	<p>Scene where man meets bluebird includes first few lines of Stanza E (lines 34-37). Why? Because Stanza E <i>deviates</i> from established pattern of beginning each stanza with:</p> <p>"there's a bluebird in my heart that wants to get out"</p> <p>Absence of these two lines from start of Stanza E motivates blending Stanzas D and E.</p>	<p>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.</p>
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<p>Stanza E</p> <p>34. then I put <i>him</i> back,</p> <p>35. but <i>he's</i> singing a little</p> <p>36. in there, I haven't quite let <i>him</i></p> <p>37. die</p> <p>38. and we sleep together like</p> <p>39. that</p> <p>40. with our</p> <p>41. secret pact</p> <p>42. and it's nice enough to</p> <p>43. make a man</p> <p>44. weep, but I don't</p> <p>45. weep, do</p> <p>46. <u>you</u>?</p>	<p>FILM RETURNS TO OPENING BATHROOM SCENE WITH MAN IN FRONT OF MIRROR.</p>	<p><u>'I' x3; 'we' x1; 'you' x1; 'he/him' x3</u></p> <p>More 1st person pronouns (x4) than 2nd person pronouns (x1).</p> <p>Man continues to be in charge of bluebird. → He dominates bathroom shots from top to bottom.</p> <p>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.</p> <p>...But has it?</p>	<p>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.</p> <p>→ we see man washing face and using hands to cover face again – echoing earlier emotional trouble from suppression of bluebird.</p> <p>"do you?" (45-46) parallels three uses of "do you?" in Stanza C where man emotionally explodes.</p> <p>→ man's half smile alters to no smile. He is still troubled, with implication he must battle his bluebird again.</p>	<p>Once more, man does not dry face. And bathroom door is open suggesting bluebird cannot be completely trapped.</p> <p>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?</p>
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