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Burnt Norton – A Music Video

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## Abstract

### Burnt Norton – A Music Video

By Zachary Philyaw

With “Burnt Norton” I have completed the first ever music video honors thesis at Emory University. While a film thesis of original content has been made before, never has the medium of the music video been attempted or fully explored within the program. Including writing, performing, and recording original music, I also directed, produced, and edited this thirteen minute long film from my own original script. While there are various types of music videos, my video is of the long-form variety, in which a connected story plays out over three different songs. Thus the video works as both a short narrative, and an aesthetic and formal exploration of the music video format.

In the accompanying paper I not only critically explore and analyze my own piece of work, but also the influences and background of how the film came to be. Principally, this takes shape in studying the works and style of music video director Spike Jonze. In his continuing use of both the absurd and the nostalgic, Jonze served as a major inspiration to my own video. As such, “Burnt Norton” includes absurdist images with an underlying theme of nostalgia and the relation of time. By incorporating the reflection on Spike Jonze within my own video’s analysis, I not only examine the importance of Jonze’s influence to my film, but also consider what makes the music video a distinct and creative medium full of potential and artistic merit.

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## A Critical Study of Spike Jonze

Arguably every aspiring filmmaker aims to create their own style, and within the music video, a medium so reliant on style, this desire is not only an aspiration, but also a necessity. My desires were no different in shaping my own music video, but I owe much of my influence and inspiration to the work of Spike Jonze. In fact, in undertaking a video thesis, I aimed not only to create my own piece of work, but also to study the oeuvre of one of the medium's true auteurs. Jonze, along with his music video peers of the 1990s, which include Michel Gondry, Mark Romanek, and Chris Cunningham, among others, helped elevate the medium to new levels of creativity and prominence. Videos filled with big concepts and incredibly well shot images filled the hours of MTV programming in arguably the channel's last period of cultural significance, at least in any relation to the musical world.

Saul Austerlitz points out that music videos are "first, last, and always about commerce," as they are essentially created to promote and support the sales of the song (Austerlitz 6). In fact, music videos were originally nothing more than filmed performances to be aired on night-time television programs in place of the band's actual appearance, all in promotion of said band's new single. However, such a medium holds too much potential to be limited by monetary goals, as Austerlitz notes that the music video is somewhere between "art and commerce... avant-garde film and television advertisement," pushing against his own definitions (Austerlitz 1). While Spike Jonze's videos hold up as incredibly unique on their own, his place within the medium was also essential to its development. Jonze was part of a surge in creativity that proved the music video had far too much potential to

simply act as a song's commercial. Working within the medium, Jonze established that much like feature films, a body of music videos could also showcase a director's auteur style. While there is naturally a level of crossover between narrative film and music videos, as seen by Jonze's own ability to straddle his auteur style across both mediums without missing a beat, music videos contain their own set of rules, limitations, and inherent characteristics. Spike Jonze worked within these idiosyncrasies to establish the music video as its own distinct medium that can be studied and analyzed with serious consideration.

The history of the music video and the impact of Spike Jonze both deserve thesis level discussions in their own right, but as for my project, it is the aforementioned style of Jonze that holds the greatest significance. At first glance, Jonze seems to have no discernible (or at least discernibly connected) style other than a showcase for pure fun. One need to only look at his 1994 video for the Beastie Boys, "Sabotage," his breakout and still perhaps most recognizable video, to see that it exists to show the Beasties having fun while acting ridiculous. While all true, these characteristics are actually surface hints at a greater lasting style that Jonze explores throughout his body of work, music videos, short narratives, and feature films all included. Jonze's subject matter varies so greatly, ranging from the caught-on-video street side dance performance of Fatboy Slim's "Praise You," to the ultra pristine, and luxurious 90's rap video parody of The Notorious B.I.G.'s "Sky's The Limit," that his style is not initially recognizable. However, each piece of work is tied together through Jonze's images of the absurd, and his prolonged commitment to such absurdities throughout each work's entirety. While the prolonged



bizarreness is the common stylistic thread throughout Jonze's entire body, he also often makes use of the nostalgic, whether through the pastiche of past images and styles, or simply subject matter, with an inherent element of humor tied in.

As previously mentioned, Spike Jonze's stylistic look is hard to pin down. He often jumps between visual styles and genres; however, each video contains an element of the strange or unexpected, with often-humorous results. Thus it is not through cinematography, or editing, or various other factors in achieving the look of an image that establishes Jonze's auteur style, rather it is his choice of subject matter within the image itself. In "Da Funk," the 1997 video for electronic duo Daft Punk, after a short title sequence establishing the big city setting, Jonze opens the video with a close-up of a cast being signed with a man saying "It'll be okay," to which a second voice replies "Yeah, my doctor says it's a clean break." Jonze reveals the first voice as a graying man continuing to reassure the cast-wearer, who is shown, to the surprise of the viewer, as what appears to be a man in a giant dog suit. He has the head and paws of a huge brown dog, but he's wearing a jacket, pants, and a cast on his leg, while holding a crutch in one hand, with a boom box in the other. Is this some kind of Halloween costume? Is he supposed to actually be a giant, talking dog within the presented world? Jonze never clarifies, and every interaction the dog-man has occurs as if no one notices his strangeness, other than two kids noting he has "a big head." Almost all of his interactions do end negatively, but it is because of almost everything else about him, such as his blasting boom box, or his lack of time spent living in the city, rather than the seemingly obvious and incredibly odd fact that he's a giant dog. As Saul Austerlitz points out, "Jonze enjoys tweaking his

audience, building his videos on lumbering, unmentioned elephants” (Austerlitz 178). The image of an anthropomorphic giant dog is absurd in its own right, but Jonze succeeds in his strangeness by treating the absurdity like it does not exist. The video appears to be in our own recognizable world, and yet no one in the video seems to notice the abnormality. Even when the woman in the convenience store, Beatrice, appears to show some recognition of his peculiarity, the dog reveals himself to be her childhood neighbor, Charles, to which her face lights up in excitement as she proceeds to hug him. Once again, the strangeness is lost on the characters of the video world, amping up the absurdity another level beyond the initially ridiculous image.

Jonze’s use of the odd and unbelievable is not entirely uncommon in the medium of the music video, but what distinguishes him is his constant and determined commitment to his oddities throughout the entire length of the videos, following the strangeness through to their logical conclusions, adding yet another level of absurdity. In the closing sequence of “Da Funk,” Charles the dog-man is about to get on a city bus with Beatrice, when he’s surprised by a sign disallowing his entrance, leaving Beatrice to ride away. The sign does not say “NO PETS” as we might expect, but rather “NO RADIOS,” in a final humorous, yet sad turn of events. Jonze thus never strays from the strangeness of the world he has created. There is never a sudden reveal of why such an oddity exists, or a return to what we perceive as normal. He both introduces and closes his ridiculousness without a single explanation, forcing the viewer to accept this absurd world as simply existing as its own reality. If a visual style could be attributed to Jonze, it would be what could be

called hyperrealist. Whereas his peer Michel Gondry employs numerous editing and in-camera tricks, creating his own visually stunning world, Jonze's worlds maintain a familiar ordinariness with minimal effects, coupled with the inclusion of an inexplicable oddity, again playing on the viewer's expectations of the presented setting.

A simple, yet effective example of this is "California," Jonze's 1995 video for punk rock band Wax. While "Da Funk" is perhaps more of a short film, with Daft Punk often serving as the background music, "California" leaves the music upfront, as is the norm. Filmed in one continuous tracking shot, the video opens with a close-up of a pair of legs running while ablaze with bright orange flames. As the song continues, the camera then zooms out to reveal a man engulfed in fire running down a Los Angeles sidewalk, passing several people (including the band members) who take little notice of the burning man. Again, Jonze presents a strange image paired with unexpected responses, only heightening the absurdity of the video as a whole. Seemingly, if judging by the reactions of the pedestrians, this is a world where people routinely combust into flames while running down the street. In a last comic exclamation common within Jonze's videos, he reveals that the man is simply trying to catch a bus, while the video's viewpoint is actually from within a passing car with a bored little girl in the backseat as the camera pans to the right to end. Apparently, the man isn't even running because he's on fire, but rather because he missed his bus. Once again, we are given no explanation, and no relief from the absurdity of the video's established world.

Often coupled with his realistically strange images, Jonze employs the use of the pastiche, or imitation of previously seen styles. This is a major reason why Jonze's visual style is difficult to determine. In the previously mentioned "Sabotage" video, the Beastie Boys dress up in bad wigs and facial hair in a playful homage to 70's cop shows. In Jonze's other major video of 1994, "Buddy Holly," he has Weezer take on the role of house band for Arnold's restaurant on the set of 70's show, *Happy Days*, with Richie Cunningham, Potsy, and the Fonz all present and accounted for. Although referencing past works and styles, Jonze is able to use them to his own ends in establishing his unique style. As Roger Beebe points out in "Paradoxes of Pastiche," the emergence of the pastiche in the 90's music video "actually seems to play a crucial role in establishing the very existence of auteurism," however, he continues to point out that pastiche and auteurism are essentially antithetical, "with the one marking the dispersal of the subject and the other celebrating its unity" (Beebe 312-313). Unsurprisingly, Jonze has moved away from the pure pastiche of his earlier videos, while maintaining his eccentricities. This earlier pastiche style thus appears to have served as a form in which Jonze first established his signature style that he would shape into the sensibilities of an auteur.

While the pastiche fell by the wayside as Jonze's career progressed, the ultimately nostalgic motivation remained. As Austerlitz points out, "Buddy Holly" is essentially a "90's video nostalgic for a 70's TV show nostalgic for some bygone myth of 50's teenagerdom" (Austerlitz 175). Thus as Jonze discovered his love of the abnormal image within these early pastiche videos, so too did he begin to explore his reoccurring theme of nostalgia. While Jonze hints at a fondness or even

longing for past years within the 70's cop homage of "Sabotage," he brings the theme front and center in the 2010 video, "The Suburbs" by Arcade Fire, and the accompanying short film, *Scenes From The Suburbs*. The strangeness of the video and film takes shape in the setting of warring suburban neighborhoods, complete with their own armies and border patrols; however, the focus of the video is on a group of teenagers who spend time riding their bikes in cul-de-sacs, shooting BB guns at random pedestrians, and telling jokes around a campfire. Here the nostalgia is the concentration, while Jonze's signature strange yet familiar reality is more of a backdrop.

Additionally, the usual fun, humorous, and overall lightheartedness of most of Jonze's videos is soon engulfed by a much a darker, sadder tone. "The Suburbs" ends with a teenager attacking and beating up his former friend in a fit of rage, casting a dark shadow on what begins as a sunny memory. *Scenes From The Suburbs* is more nuanced and somewhat more hopeful, ending with a voiceover of the grown up protagonist recalling how what his friend has become changes how he remembers him, and yet "sometimes it doesn't." The film then closes with scenes of fearful townspeople surrounded by warring patrolmen cut with sunny, playful interactions between the teenagers. Jonze acknowledges that nostalgia is double-sided: while showcasing his characteristic playfulness, he couples it with a sense of disturbing inescapability that forever remains part of one's memories. While Jonze's absurdness is undoubtedly the most recognizable and characteristic aspect of his auteur style, the theme of nostalgia, or looking towards the past, acts as a reoccurring undercurrent that remains too present to overlook.

### **Reflection and Analysis of “Burnt Norton”**

Both facets of the absurd and nostalgic, as well as the inherently fun and humorous, greatly appeal to my own sensibilities, and after studying Jonze and his style for a semester, his works served as a main inspiration throughout the project. I was already committed to a long-form music video, but before I began to form any kind of story, I simply formed mental pictures: a girl fishing with a computer, a computer driving a golf cart, a computer moving across a kitchen floor on its own. With such images I then formed the story of a girl obsessed with old technology, especially computers from the 1990's. After various images of friendship and potential love, the girl's boyfriend shows up, driving the computer to jealousy. As the computer sets out to destroy the couple's relationship in increasingly harmful means, the girl realizes she must destroy the computer and give up her strangely nostalgic interests in order to move on with her life.

With an understanding of Jonze's use of absurdity, I begin the video with the immediate introduction of our protagonist surrounded by her various 90's era computer and television monitors. She receives her latest addition, seemingly no different than the others, and her relationship of fun begins. Her odd motivation and interest in these technological relics are never explained, simply throwing the viewer into this weird reality where a girl and a computer can be best friends, engaging together in activities such as fishing, watching television, and playing ping pong. The fantastical and weirdness only rises as the boyfriend enters. Not only has the girl befriended the computer, but now the computer has seemingly come to life, sparking increasingly absurd images of the computer moving across a kitchen table,

driving a golf cart (as previously mentioned and envisioned), and even escaping the depths of a lake. With little explanation, I sought to establish a familiar yet increasingly odd world where a computer can not only come to life, but even act and move of its own will, with little help of explanation or relief. Again, the commitment to such an odd story forces the viewer to accept what is happening. Even in the final act where there is seemingly a relief or return to the normal world as the girl chooses the relationship with her boyfriend over the computer, the very fact that she has to consider this is in itself ridiculous.

With the image of the absurd in the living computer established as the subject and story of the film, I simultaneously wished to explore the theme of nostalgia, and particularly the relation between the past, present, and future. Where Spike Jonze leaves the ridiculous image as the main focus of his videos, with perhaps the exception of "The Suburbs," I decided to use the idea of nostalgia as the true underlying meaning behind the video. Each section is even introduced with lines from T. S. Eliot's poem "Burnt Norton" (hence the video title) found within *Four Quartets*, which focuses on the relation of time in which the past and future are always present. The computer narrative is of course the main draw to the film, and visually the focus and attraction, but it is actually a surface representation of the nostalgic. While selected for its visual components, especially in terms of humor, the computer could in fact be anything else that represents the past decade of the 90's and the underlying theme would still apply.

This focus on the past actually determined much of the look and feel of the video as well. As part of the generation that grew up in the 90's, I myself am

naturally nostalgic for that particular decade, just as Jonze looked back to the 70's. In somewhat of a double inspiration and play on Jonze's own nostalgic takes, I brought in the look of a past decade from my childhood, which also happens to be the very decade that Spike Jonze gained popularity. The look is thus both a personal nostalgia and style decision, while also a nod to Spike Jonze and his nostalgic sensibilities. As such, our protagonist is dressed to resemble the fashion of the 90's, with rolled-up and washed out jeans, an old t-shirt, and big hair in a ponytail. The coloration of the images is even given a washed out look throughout, to give the look and feel of visuals from a past era. Of course the inclusion of the old computer monitors is where the nostalgic and absurd perfectly meet. With the rapid change and succession of technology, these monitors are perhaps the most recognizable and easily identifiable relic associated with the 90's, the decade of the widely available PC and the Internet boom. With the increased pace in technology's evolution, even the image of someone having such an outdated computer nowadays is in itself somewhat absurd.

Before the music begins, the video opens with the part one chapter title from T. S. Eliot: "If all time is eternally present / all time is unredeemable" (lines 4-5, p. 13). On a basic level, this quotation first proposes the idea that all levels of time, whether future or past, exist in the present, before claiming that time itself ultimately cannot be reclaimed. Essentially all planes of time exist at once, and cannot be changed or lived otherwise. Thus before any image is even seen, the theme of time, or the foundation of nostalgia, is established. When the video then begins with the opening notes of the guitar, one of the first noticeable aspects is the



washed out yet bright and slightly red image coloration. This alteration establishes both an aged feel of a past time, and also implies a warmer, lighthearted setting. Accordingly, the opening song is the most upbeat and even warmest sounding of the three used, again setting the tone for the first section. In a set of four panning and tilting shots, the surroundings are established within this wood paneled house on a lake. While oddly contrasting with the multitude of computers, it does again increase the level of strangeness. On another note, the setting also creates somewhat of an idyllic escape from the real world, mirroring the girl's own odd fantasy of befriending a computer.

After the opening shots of movement, the video cuts to the performer in a still shot as the vocals come in. Austerlitz points out that videos are traditionally divided between the "performance video and the concept video" (Austerlitz 2). My decision to switch between the two is not uncommon, but the fact that the performer is not also the star of the story is rather abnormal. Ultimately however, it permits the story to unfold within its own dynamic, while still allowing the performer to come and go, whether in a performance shot, cameo, or narrative altering appearance, much like how the song itself drives forward the visuals. For example, a few shots later, the arms of the performer can be seen handing the computer to the girl, and thus acting as the initial catalyst for the series of events to unfold. After the initial shot of the performer, the protagonist is revealed in a still shot filled with old computers and monitors, echoing the performance shot with televisions on each side of the guitarist. These still and uniformly composed straight on shots are actually repeated several times throughout the video, resembling

photographs. They both foretell and echo the actual photographs to appear later, and also reinforce the idea of living in the past.

As the video continues to run, various examples of the girl's odd friendship with the computer play out in a montage that actually does little to progress the story. There are merely separate shots upon the same theme that could really exist in any order, from the fishing, to golf cart riding, to TV watching. The absence of sound and the foundation of the music "allows the image to wander at will through time and space," as Chion points out in *Audio-Vision* (Chion 82). In a music video, even with a narrative, the look and feel is the most important aspect. While the story of course should come across in the end, the stylistic representation of the song is what truly makes the video what it is, separating the medium in a distinct way from the narrative short or feature length.

After the computer is hinted to be alive, once the boyfriend arrives, with an ending montage of previously seen activities with the girl, the second video opens to confirm this. As Part 2 begins in the darkness of the bedroom, the tone is immediately set. The computer is introduced to possess the capability to turn on its own monitor, coupled with a grainy blue POV shot (also previously seen in Part 1 as foreshadowing), increasing the absurdity and also furthering the narrative. With each successive shot, the stakes and absurdity only continue to rise, as the computer moves across the table, drives the golf cart, and even tries to drop a bowling ball on the couple. To point out the look of this section, the colors remain washed out, but the shadows have dramatically increased with an overall tint of blue, echoing the darkness of subject matter as the computer tries to end the relationship. However,

the absurdity of each image allows for Part 2 to be the most humorous section of the video. Of course the contrast between the darker tone and the humorous image actually creates another level of ridiculousness. Underneath the seriousness of their situation, there is an undeniable absurdity to it, and vice versa.

With the rise of the computer out of the lake, driving the couple to complete desperation, the performer makes his first truly explicit appearance within the story world of the couple, previously hinted at by his denim sleeves handing over the computer in Part 1. The guitarist has crossed over from the performance setting to not only perform within the narrative world, but also to again push the story along by giving the protagonist an aluminum bat. The performer thus both initiates the computer's entrance, and its destruction, again emphasizing and reminding that within the medium of the music video, the song is the true backbone to the image. Here in the instance of the performer walking towards the camera, followed by the performer from the back walking towards the couple, is an illustration of the looseness in synchronization that the music video medium offers, again separating it as its own distinct form. Chion notes that in one video alone "we might note extremely precise and pronounced synch points and, at other moments, a widespread nonsynchronization, a total freedom of the image's behavior in relation to the sound" (Chion 167). In the first shot of the sequence, the guitarist is playing in time with the song, giving the illusion that the music is in fact originating from him. But in the next shot, he is no longer playing along, although the song continues. These synch points remind the viewer of the connection between the visual and aural, but the overarching and continuing presence of the music allows for a

freedom where synchronization may come and go, even if seemingly illogical at times.

The synching between the aural and visual is of course not restricted to the performer, but can also be achieved through editing. In the final sequence of destruction, which also serves as the climax for the entire video, each smash of the bat is in synch with an emphatic beat within the song. As the song rises in intensity towards its conclusion, so too does the editing of the destruction, with each smash synching with the crashing cymbal, before increasing in cut speed with every other downbeat, before finally matching the double time of the guitar, the fastest and most forceful instrument of the song. As the pace finally slows to bring an end to the song, so too does the length in shots increase, as a falling computer then gives way to the couple walking in the distance. Unlike the previous shots in the sequence, the camera holds on this final visual before fading out, matching the sustained closing note of the guitar.

After the destruction of the computer monitors, Part 3 is the comedown of the story in which the girl has to move on from her odd, yet nostalgic interest. This section of the video in many ways mirrors the first part, but with slight alterations suggesting a dramatic change. The washed out palate has returned to a brighter shade, but rather than the warm tones of red, there is an overcast tint of yellow that is at once paler, and yet closer to the shade of how one would actually see the natural world under sunlight. Not coincidentally, when the photographs reappear, they reveal that their color scheme of red, blue, and yellow matches the coloration of each section in the video.

Again, there is a sequence of shots establishing the surroundings, but each shot is still and during sundown, suggesting both the closing of the video, her time with the computer, and the overall contemplative nature of the section. Similarly, after a shot of the girl looking up into the distance through a haze of smoke, the video cuts to a montage of the girl once again acting out the very same events of the first video (fishing, driving the golf cart, playing ping pong) in nearly identically composed shots, except this time the computer is replaced with her boyfriend. The same is even true of the reemergence of the pictures, where the boyfriend has once again taken the place of the computer. Each of these illustrate that although the past remains within present, like T. S. Eliot suggests, one still has to live life forward, rather than looking backwards. With the shots of the girl on the porch, it is revealed that she has also changed her clothes to a more mature outfit, fitting of the present, suggesting that she is ready to leave behind her obsession with the computer. Even the sequence of running during the guitar solo, the last time in which we see her in her 90's outfit, symbolizes her movement, both towards and away from something, whether the future or past.

In terms of structure, the narrative of Part 3 is even less cohesive than the first section. The images switch back and forth between the present storyline and the girl's own memories of past events. While the signals are there to distinguish the two (such as the burning and smashed computer, and the intact yet still burning monitor), they often blend together to create a visual collection rather than a clear-cut narrative. As Austerlitz points out, "the music video strives for deliberate ambiguousness rather than straightforward exposition" (Austerlitz 8). As

mentioned before, although a narrative story ties each section together, the style, look, and feel of the video comes first in the decision making process. While the story should come across, the visual avant-gardeness of what Chion calls “collision editing,” or the avoidance of linear storytelling, is what takes main priority (Chion 152). In fact, this type of editing more accurately reflects the tone and construction of the song. While the verses and chorus are repeated with slight alterations in a circular fashion, so too are the images of the video.

As for the actual lyrics of the song, which has yet to be touched on, they are much closer in relation in the visuals of Part 3, as opposed to the mostly abstract lyrics of the section 1. While Part 1’s song has an upbeat feel to it, the lyrics actually focus on the more negative aspects of nostalgia, with a desire to move on. They even reference and foreshadow both the lyrical content of the third song, and the actual events of Part 3: the opening line of the first song is even “Burn down the construct in your mind.” When the song of Part 3 reaches the line “Burn your memories” in the chorus, the video simultaneously cuts to the burning image of the smashed computer, creating an unavoidable thematic connection between the computer, the girl’s nostalgia, and of course moving on from the past. Here is an example of “The ‘Duty’ of Images towards the Music,” as explored by Giulia Gabrielli in her essay, “The Contribution of Michel Gondry” (Gabrielli 99). She notes that within a music video, not only should the images “paraphrase the verbal text of the song,” but also “create matches with given parts of the song” (Gabrielli 99). The image of the burning computer both expounds upon the message of the song, and creates a visual counterpart. When the “Burn your memories” line returns in the

last chorus, the video once again cuts to the computer engulfed in flames. Thus the musical content and its visual connection create a kind of back and forth dialogue, in which the meaning of one can be applied to the other, and vice versa. While each exists on their own plane of experience, one aurally and one visually, they are essentially tied together to create a greater overall meaning than either could achieve separately.

When I finally decided to undertake a music video for my senior thesis, my ultimate goal was to create something within a medium I loved on a scale much larger than my previous experience. In order to even approach pulling this project off, I knew I needed more than a good idea, but rather also clear influences and inspiration, and a strong critical foundation and understanding. While I initially believed I had lost significant amounts of time in beginning a written thesis on Spike Jonze and music videos of the 1990s, which was my originally proposed thesis, in the end it immensely benefited my approach and execution. Of course, this is a personal project, and not simply an exercise in illustrating the style of others. While I studied and incorporated the styles of Jonze and various other videos, the project ultimately rests as my own creative piece. I can only hope that in some manner, with all the critical and creative thought process involved, I was able to effectively demonstrate my own style and sensibilities. As is the trouble with any creative form, the final output can only approach a fraction of the original vision. So in exploring my own background and decision making process, perhaps I have shed a little light on how such a project ever reached any kind of fruition, not to prop up or

support the video, but rather to provide commentary and insight as a supplement towards appreciation.



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BURNT NORTON

By

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PART 1.

INT. LAKE HOUSE BEDROOM - DAY

LISA is sitting cross-legged on her bed, surrounded by old computer and TV monitors. She is in her early twenties, dressed in an old '90s windbreaker and jeans. She pulls out an old brick cell phone, answers, and rushes out of the room.

INT. LAKE HOUSE DOWNSTAIRS - DAY

LISA runs down the stairs and opens the back door. A man with a guitar is there, holding an old computer. He hands the computer to LISA, who jumps with elation.

EXT. SECLUDED ROAD - DAY

LISA walks with the computer under her arm, looking into the distance, a smile on her face.

EXT. FIELD - DAY

LISA and the computer ride on a golf cart together.

INT. UPSTAIRS - DAY

LISA plays ping-pong with the computer.

INT. COTTAGE - DAY

LISA puts a VHS tape into a VCR, and then sits down on a couch next to the computer. The man from before is playing guitar on the TV.

EXT. DOCK - DAY

LISA and computer fishing off the dock.

INT. KITCHEN - NIGHT

LISA is drinking a beer at the dining room table, buzzed and rambling. The computer is on the other side of the table with a beer nearby. Lisa then listens to a Walkman CD player, and is surrounded by all of her monitors.

2.

INT. LIVING ROOM - DAY

LISA opens the back door and in walks KEVIN, her boyfriend. He gives her a bouquet of flowers. They hug, close the door, and walk out of the room. The closed door reveals the computer sitting on a table.

PART 2.

INT. BEDROOM - NIGHT

LISA and KEVIN are sleeping in bed together. The computer on the floor then turns on. LISA wakes up, the glow of the monitor shining on her face. She gets up and turns the computer off. Cut to the couple again sleeping in bed, but with the computer between them. LISA and KEVIN are both staring up, wide awake.

INT. KITCHEN - DAY

LISA and KEVIN are eating cereal at the table. The computer moves across the table as they look on surprised and concerned.

EXT. ROAD - DAY

LISA and KEVIN are walking down the street when they stop with worried looks on their faces, and look behind them. The computer is following them in the golf cart.

INT. LIVING ROOM - NIGHT

LISA and KEVIN are walking by when a bowling ball falls in front of them. They look up and see the computer looking over the balcony a level up.

EXT. DOCK - NIGHT

LISA throws the computer into the lake.

EXT. PORCH - NIGHT

A POV of the computer looking through the window reveals LISA and KEVIN sitting at the dining room table inside.

3.

INT. KITCHEN - NIGHT

LISA and KEVIN sit at the kitchen table as the computer rises behind them on the other side of the window, still dripping wet.

INT. BEDROOM - NIGHT

LISA and KEVIN slam the door once inside the room. LISA makes a call on her brick cell phone.

EXT. ROAD - DAY

LISA and KEVIN stand in the road, the computer at their feet. The guitarist from earlier walks slowly up from the distance, playing in time with the song. He tosses away his guitar, pulls out aluminum bats and gives them to LISA and KEVIN. They proceed to smash the computer.

EXT. FIRE PIT - NIGHT

LISA looks on as the computer burns.

PART 3.

EXT. PORCH - DAY

LISA, now dressed in more mature, contemporary clothes sits on the porch, looking contemplative.

EXT. ROAD - DAY

LISA, in her '90s clothes, runs down the road. She passes the guitarist from before.

EXT. DOCK - DAY

LISA and KEVIN fishing off the dock, echoing the previous fishing scene.

4.

INT. UPSTAIRS - DAY

LISA and KEVIN playing ping-pong.

EXT. FIELD - DAY

LISA and KEVIN in the golf cart together.

INT. BEDROOM - DAY

LISA changes out of her windbreaker into the previously seen contemporary clothes.

EXT. PORCH - DAY

LISA is sitting on the porch in the same spot. KEVIN comes out and sits next to her. They smile to each other, get up, and walk out of frame.

EXT. FIRE PIT - DAY

The computer reveals itself to still be intact.

**BURNT NORTON Shot List**

## Part 1.

- 1) Shoulder mount up the stairs. Reveal Lisa sitting cross-legged on bed surrounded by computers. Camera moves to her side, she picks up brick phone, and then walks off. Camera pans to show her walking out of the room.
- 2) GoPro shot of walking down the stairs. She opens door to a guitarist who gives her a computer.
- 3) Still of Lisa's side opening the door. Two arms reach in and give her a computer. She closes the door and jumps excitedly.
- 4) POV of computer in Lisa's arms, looking up at her.
- 5) Shoulder mount, tracking back of Lisa walking down the road towards the camera. She's holding the computer and smiling.
- 6) Still of Mule driving by three times, with Lisa and the computer inside, each time passing closer to the camera.
- 7) GoPro shot from front of Mule, facing out.
- 8) GoPro shot facing in towards Lisa and the computer.
- 9) Two-shot of Lisa and comp playing ping-pong. She hits and retrieves the ball several times.
- 10) GoPro POV of comp. Lisa hits a ping-pong ball into frame.
- 11) Side shot of Lisa placing a VHS tape into a VCR. Pan left as she sits down on couch next to comp.
- 12) CU still of TV – green screen performance.

- 13) Lisa and comp fishing off the dock, medium-long shot from behind.
- 14) Dolly move right as Lisa and comp are drinking beer, first showing Lisa, then revealing comp.
- 15) Dolly move left. Lisa and comp are in same place, but Lisa now has her legs up, listening to CD walkman.
- 16) Lisa sitting at dining room table, surrounded by her computers. Green shot of performance on some of the computers.
- 17) Lisa opens door, Kevin walks in with a bouquet of flowers. They hug. Lisa closes the door, they walk off, reveal comp behind the door.
- 18) CU of comp

## Part 2.

- 19) Above shot of Lisa and Kevin sleeping in bed, facing up. A blue light flashes on. Lisa wakes up, gets up, walks off screen.
- 20) CU of comp, Lisa comes into frame, turns it off.
- 21) POV of comp facing bed, light flashes on, Lisa sits up and walks over to comp
- 22) Above shot of Lisa and Kevin wide awake. The comp is between them, also facing up.
- 23) Lisa and Kevin sitting at dining room table. Comp moves across table through the frame. It then comes back into frame, facing the couple, then leaves again.
- 24) Lisa and Kevin walking together - they look back over their shoulder. Rack focus to comp in Mule following behind. Comps tries to hide.

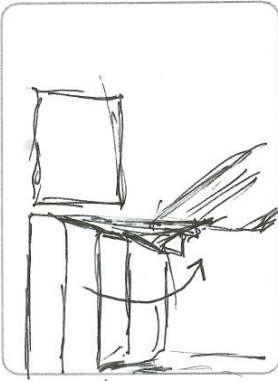


- 25) Comp POV over balcony to see couple walking below.
- 26) Couple walking towards camera, heavy object falls, tilt down to reveal bowling ball. Tilt up to reveal comp looking over balcony.
- 27) Lisa walks onto the dock, towards the water with computer in hand.
- 28) GoPro comp POV into the lake.
- 29) Comp POV slowly rising behind couple sitting on other side of window.
- 30) Lisa and Kevin sitting at the dining room table at night. The comp slowly rises behind them on the other side of the glass, still wet.
- 31) The couple rushes into the bedroom, slam the door shut, and sit down with backs to the door. Lisa picks up her brick phone and makes a call.
- 32) CU of back of guitarist answering.
- 33) Shoulder mount track back as guitarist walks down road towards camera, playing along to the song.
- 34) Track in as the couple stands in the road, with the comp at their feet.
- 35) CU of couple.
- 36) Guitarist walks into frame with the couple and computer. Hands them bats, they begin to smash computers.
- 37) CU of smashing.
- 38) GoPro POV of comp getting smashed.
- 39) Pieces of broken comp on fire, Lisa looking on.
- 40) Intact comp on fire.
- 41) CU of Lisa looking sad.
- 42) CU of broken comp.

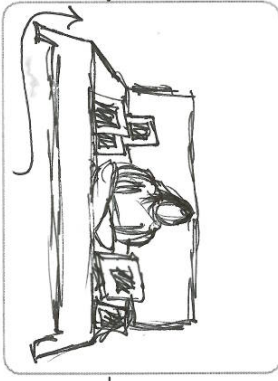
## Part 3.

- 43) Lisa sitting on the porch, wearing contemporary clothes, looking out.
- 44) Long shot of the field and lake.
- 45) Straight on medium CU of Lisa.
- 46) Lisa running towards the camera with a quick track back. The camera then pulls away, as Lisa appears to grow smaller in the distance.
- 47) The guitarist sitting on the side of the road, facing the camera. Lisa then runs through the frame, as the guitarist looks on.
- 48) Still shot as Lisa runs towards the camera, and then past it.
- 49) Lisa and Kevin fishing from behind, echoing the previous fishing shot.
- 50) Couple playing ping-pong.
- 51) GoPro facing couple in the Mule.
- 52) Medium-long of Lisa walking into the bedroom, tossing off her jacket, walking into the bathroom, and then out wearing the contemporary clothes.
- 53) Kevin walks into frame on the porch, they smile at each other, pause, and then walk back inside.
- 54) CU insert of the couple.
- 55) The computer charred and damaged, but mostly intact, at edge of fire pit.
- 56) CU of comp as it turns on.

<b>Title: BURNT NORTON</b>		Scene	
Dir.	<i>Jack P. Williams</i>	Seq.	
		DP	



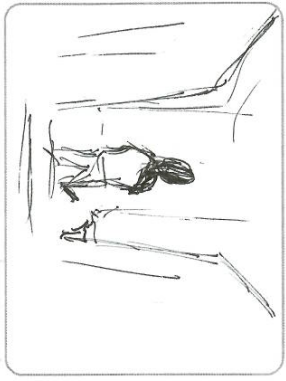
1a) shoulder mount up the stairs



1b) into the bedroom mural her



1c) move to her side as she picks up phone



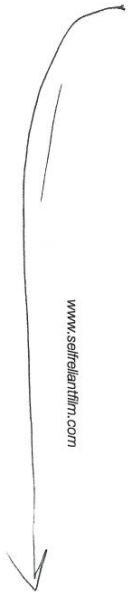
2) Lisa walking down stairs



3) still, camera reaches in to give her a computer



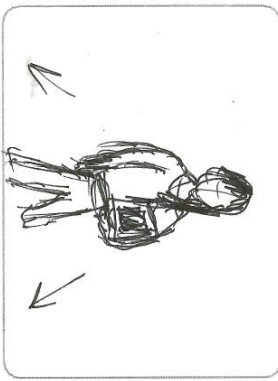
4) POV shot - computer looking up at Lisa



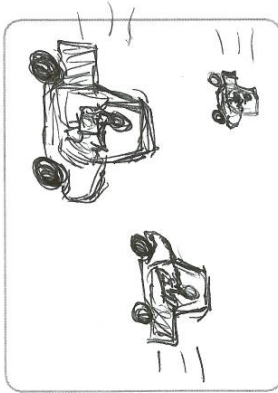
Title:	Scene	Seq.
	Dir.	DP



3b) door close, she jumps in excitement



5) slow talking forward camera tracking back



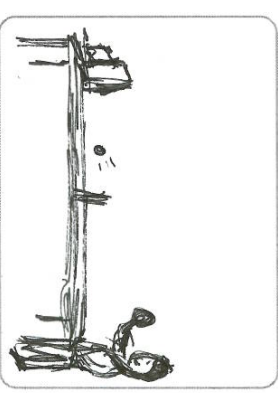
6) still Mule passing 3x each time closer



7) GoPro from Mule jumping out

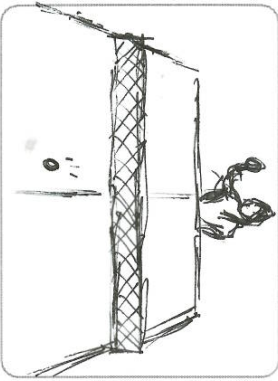


8) GoPro facing in



9) Mule camp playing ping-pong

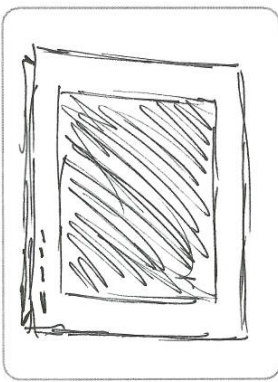
Title:		Scene	Seq.
Dir:		DP	



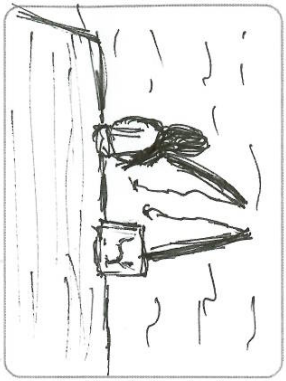
10) camp POV  
playing ping-pong



11a) Fight with VHS tape with VR  
pan its follow for a bit  
we could be camp



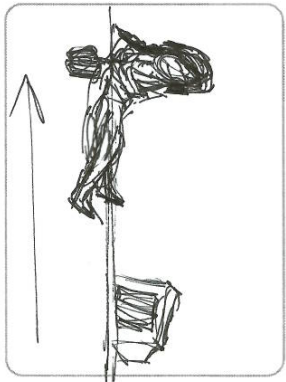
12) CO of TV  
- great scene performance



13) Fight scene looking  
from behind

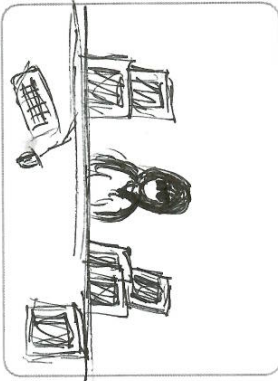


14) do let more right  
as they drink beer



15) do let more left  
in listening for Dumbman

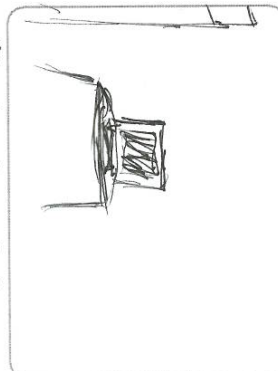
Title:		Scene	Seq.
Dir.			
		DP	



16) still green screen performance on the monitors



17) in some days, having my hair by my husband and ~~the hairdresser~~

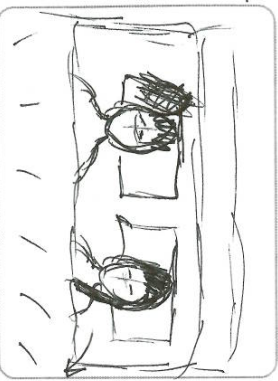


18) closed door reveal comp



18) CU of comp

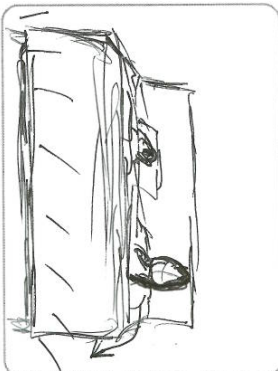
Part 2



19) above shot of couple playing a low light games, hair put up



20) CU of comp, hair up in face, hand to hair

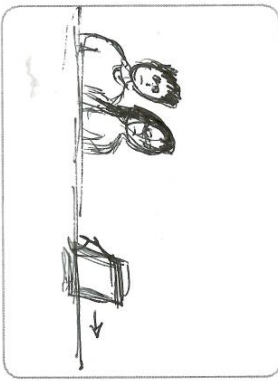


21) comp, PDV light power, hair put up

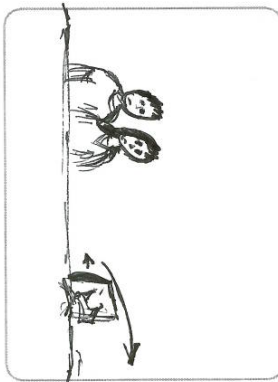
Title:	Scene	Seq.
	Dir.	DP



22) close shot, comp between them



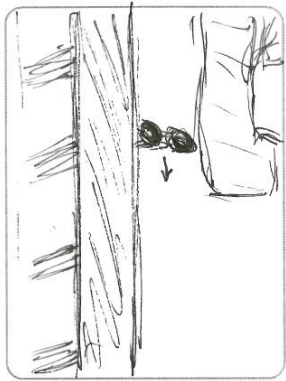
23a) hitler table, comp moves across out of frame



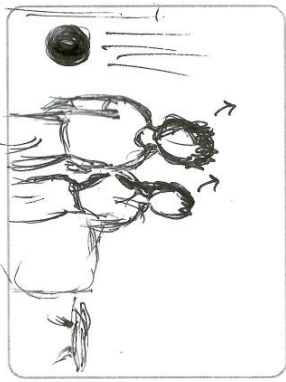
23b) comp moves back in facing couple, moves out again



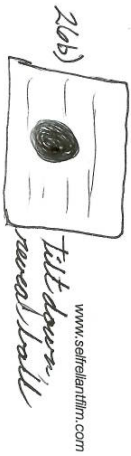
24) hitler walking, gopt joins for comp following him. will use



25) comp PD over hitler, looking at couple

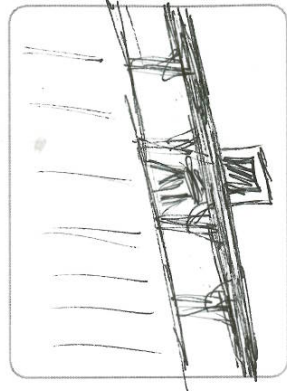


26a) lowing ball drops



26b) Tilt down, reveal ball

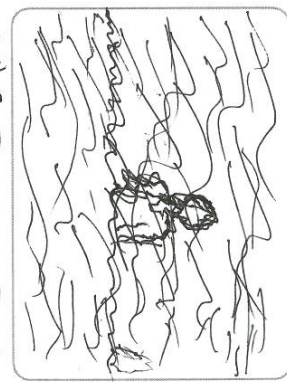
Title:	Scene	Seq.
	Dir.	DP



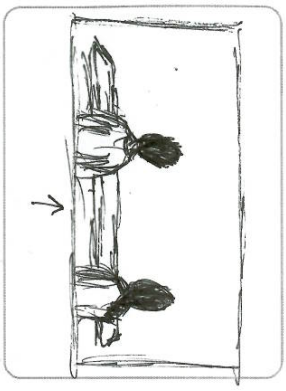
26) tilt over camp looking over tent camp



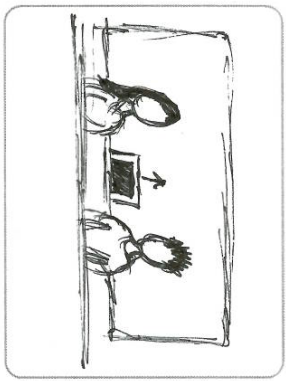
27) pan right, then copy up camp table of food



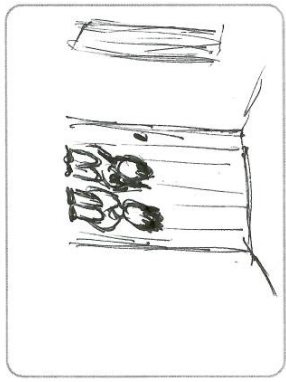
28) Go Pro camp POV in winter



29) camp POV rising as it'll behind couple



30) couple at kitchen table camp rises



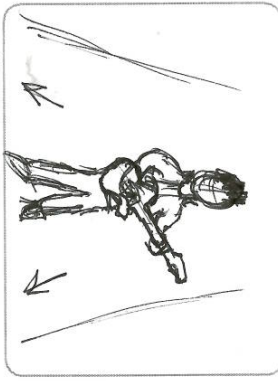
31) couple slow doors up facing camera, both pull in out phone



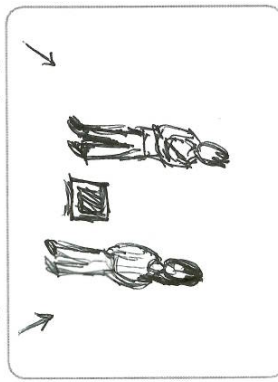
Title:	Scene	Seq.
	Dir.	DP



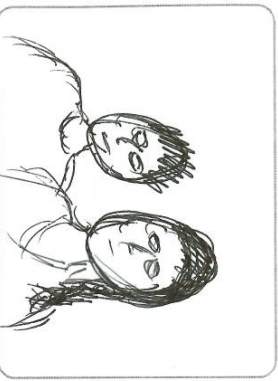
32) CU of back of guitarist answering phone



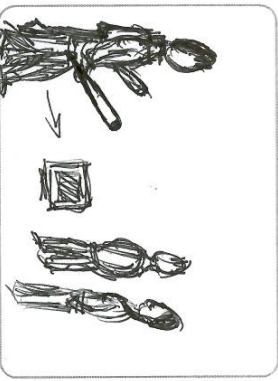
33) guitarist walking forward, camera tracking back



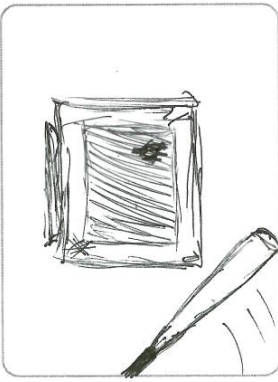
34) Track in to Harris + Lisa



35) CU of couple

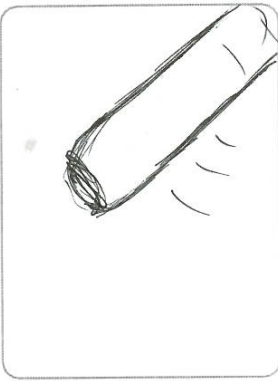


36) guitarist walks in, taking guitar square looks they begin to make song,



37) CU of smashing

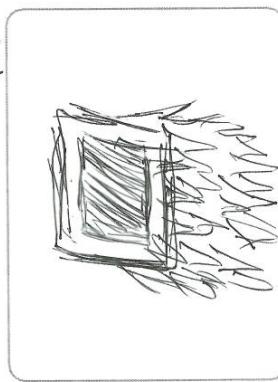
Title:	Scene	Seq.
	Dir:	Dp



38) Go Pro POV of camera getting smashed

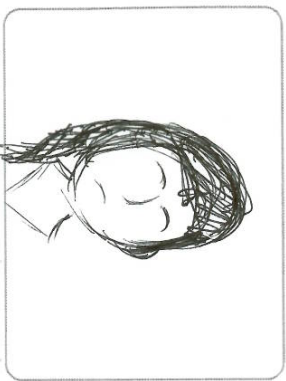


39) picture of camera on fire, you looking at



40) in fact camera on fire

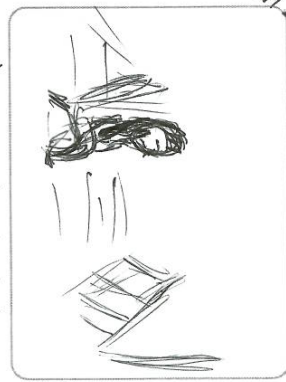
Part 3



41) Close up of your



42) Close up of camera face



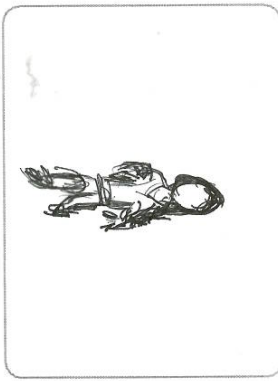
43) wide shot of your sitting on porch

Title:		Scene	Seq.
Dir:			DP

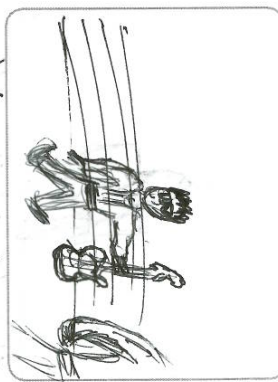
→ Transition of how  
  



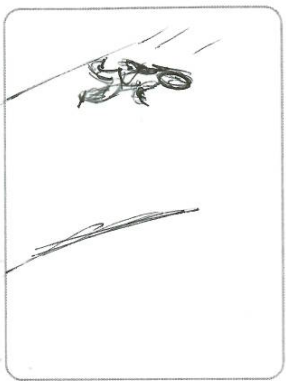

44) long shot of field



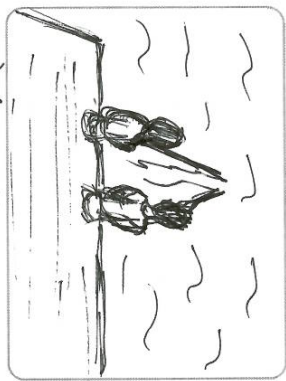
46) long running towards camera approaching speed in track boat



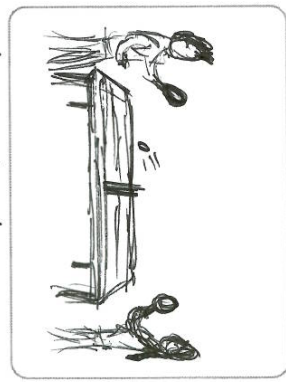
47) transition by contrast sitting on side of road



48) mid shot camera on side of road

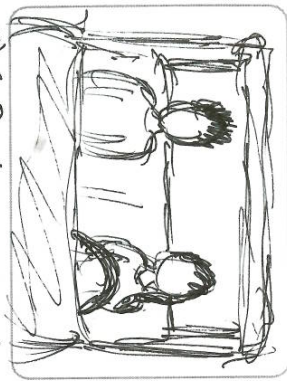


49) two's two fishing

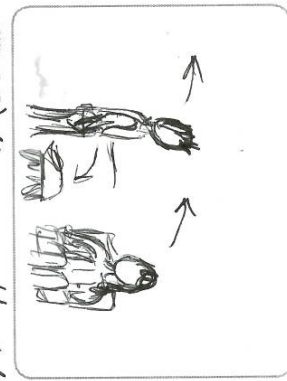


50) couple playing party - party

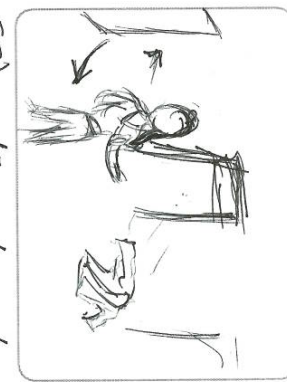
Title:	Scene	Seq.
	Dir:	Dp



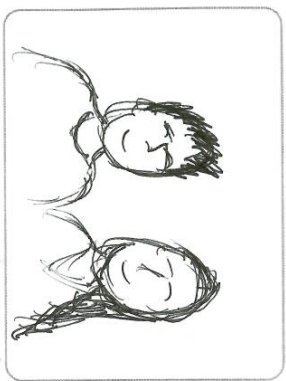
51) Go Pro facing couple in table



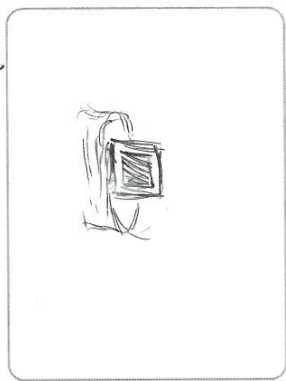
53) Kevin walking together, go back by side they go up & walk off



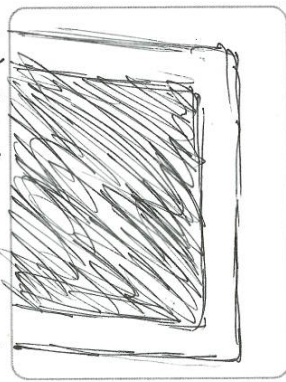
52) medium - long of two walking in a bedroom, lower of jacket, change in both com, walk off



54) Cl of couple smiling



55) camera showed a couple, just in last angle of couple



56) Cl of couple in it

**BURNT NORTON Lyrics**

Part 1.

Burn down the construct in your mind  
Reveal the moments lost in time  
A book of candles sung in rhyme  
Sublimes the wistfulness inside

So here's my gimmick  
To go with this pastiche  
Twelve years on, it's been so long  
Just to find out your mystique

A soapy creek to mire your view  
A stony brook to twist the new  
That beach side past lives to construe  
Add to the future we undo

So here's my gimmick  
To go with my pastiche  
Twelve years on, it's been so long  
Just to find out your mystique

That screen behind your door  
That creak beneath your floor  
That road we're looking for  
That time when everything was more

Forego the fields of golden sheen  
Forget the pixels paired in three  
A rosy hue is all we need  
To see a greyness turned to green

So one last gimmick  
To go with my pastiche  
Twelve years on, it's been so long  
Just to find out your mystique

(Part 2 – Instrumental)

Part 3.

Let the river break  
With every pushing force  
Release the rationed lake  
From the humble source  
It's still you  
Set to course

Burn your memories  
You won't need them anymore  
Stuck in motion  
You'll find something else to start looking for  
And if they tell you  
You're not the person you were before  
Then just leave it all, leave it all behind

Keep the fire strong  
Try to kindle right  
A book of candles will  
Read by its own light  
It's still you  
Burning bright

Leave your memories  
You won't need them anymore  
Stuck in motion  
You'll find something else to start looking for  
And if they tell you  
You're not the person you were before  
Then just leave it all, leave it all behind

Burn your memories  
You won't need them anymore  
Stuck in motion  
You'll find something else to start looking for  
And if they tell you  
You're not the person you were before  
Don't leave it all, don't leave it all behind

## Budget Breakdown

### Craft Services

Sam's Club:	\$148.40
Walmart:	\$50.36
Zaxby's (2 days):	\$92.94
Mellow Mushroom (1 day):	\$58.28
<b>Total:</b>	<b>\$349.98</b>

### Set Design

Props:	\$32.90
Wardrobe:	\$31.08
<b>Total:</b>	<b>\$63.98</b>

### Equipment

Attachable camera light:	\$30.00
120 roll of film:	\$10.00
<b>Total:</b>	<b>\$40.00</b>

### Expendables

Target:	\$100.98
Batteries:	\$14.36
Picture Development:	\$74.90
<b>Total:</b>	<b>\$190.24</b>

**Cumulative Total:** **\$644.20**

## Funding

Rozeman Family:	\$300
Philyaw/Thornsberry Family:	\$350
<b>Total:</b>	<b>\$650</b>

Zachary Philyaw - 2012 Thesis						
PRODUCTION TITLE: <b>Burnt Norton</b>						PROD. # <b>01</b>
DAY # <b>1</b>	DATE: <b>3-Mar-2012</b>				CALL TIME: <b>9:00</b>	
NAME	PHONE				WRAP TIME:	<b>21:00</b>
DIR. Zachary Philyaw	631-708-5484				LUNCH:	<b>15:00</b>
PROD. Meredith Emerson	603-770-0885				SUNRISE:	<b>7:00</b>
LOC. 312 Deer Track Rd, Buckhead, GA 30625-2830 US					SUNSET:	<b>18:31</b>
					WEATHER:	High: 65; Low: 43 - AM t-storms Rain: 80%
SHOT #	SET DESCRIPTION	D/N	PAGES	CAST #	LOC. #	
11, 12	INT. Cottage	D	2	1	1	
1, 52	INT. Bedroom	D	2,5	1	2	
9,10,50	INT. Upstairs Loft	D	2,5	1,2	3	
14,15,16,23	INT. Kitchen	D	2,3	1,2	4	
2,3,4,17,18	INT. Living Room	D	2,3	1,2,3	5	
26	INT. Living Room	N	3	1,2	5	
29	EXT. Porch	N	3	1,2	6	
30	INT. Kitchen	N	4	1,2	4	
19,20,21,22,31	INT. Bedroom	N	3,4	1,2	2	
25	INT. Upstairs Loft	N	3	-	3	
#	CAST	PHONE	CHARACTER	H/M/W	SET CALL	
1	Michelle Park		Lisa	9:00:00	9:30:00	
2	tbd		Kevin	12:30:00	13:00:00	
3	Zachary Philyaw	631-708-5484	Guitarist	16:30:00	17:00:00	
<p>DRIVING DIRECTIONS</p> <p>-----</p> <p>A) Emory University, 1501 Dowman Dr, Atlanta, GA 30322 US</p> <p>1. Start out going south on Dowman Dr NE toward S Kilgo Cir NE. (go 0.1 miles)</p> <p>2. Turn sharp left onto N Decatur Rd NE/Oxford Rd NE. Continue to follow N Decatur Rd NE.</p> <p>(go 2.2 miles)</p> <p>3. Turn left onto Scott Blvd/US-29 N/US-78 E/GA-8 N. Continue to follow US-78 E.</p> <p>(go 2.27 miles)</p> <p>4. Merge onto I-285 S/GA-407 S via EXIT 2 toward Augusta/Macon. (go 7.11 miles)</p> <p>5. Merge onto I-20 E/GA-402 E via EXIT 46 toward Augusta. (go 47.87 miles)</p> <p>6. Take the US-129/US-441 exit, EXIT 114, toward Madison/Eatonton. (go 0.37 miles)</p> <p>7. Turn right onto Eatonton Rd/US-441/US-129/GA-24. Continue to follow US-441/US-129/GA-24.</p> <p>(go 11.65 miles)</p> <p>8. Turn sharp left onto Harmony Rd.</p> <p>(go 3.58 miles)</p> <p>9. Turn left onto Parks Mill Rd.</p> <p>(go 2.91 miles)</p> <p>10. Turn right onto Wood Rd.</p> <p>(go 0.29 miles)</p> <p>11. Take the 1st right onto Deer Track Rd.</p> <p>(go 0.78 miles)</p> <p>12. 312 DEER TRACK RD is on the right.</p> <p>-----</p> <p>B) 312 Deer Track Rd, Buckhead, GA 30625-2830 US</p> <p>&gt;&gt; TOTAL ESTIMATED TIME: 1 hour 31 minutes   DISTANCE: 79.14 miles</p> <p>To view your map, click on the link below or copy and paste it to your browser:  <a href="http://mapq.st/w514Ue">http://mapq.st/w514Ue</a></p>						



Zachary Philyaw - 2012 Thesis						
PRODUCTION TITLE: <b>Burnt Norton</b>					PROD. # <b>01</b>	
DAY # <b>2</b>		DATE: <b>4-Mar-2012</b>			CALL TIME: <b>7:30</b>	
NAME		PHONE			WRAP TIME: <b>19:30</b>	
DIR. Zachary Philyaw		631-708-5484			LUNCH: <b>13:00</b>	
PROD. Meredith Emerson		603-770-0885			SUNRISE: <b>6:57</b>	
LOC. 312 Deer Track Rd, Buckhead, GA 30625-2830 US					SUNSET: <b>18:33</b>	
					WEATHER: High: 61; Low: 44 - part. cloudy; Rain: 20%	
SHOT #	SET DESCRIPTION	D/N	PAGES	CAST #	LOC. #	
55,56	EXT. Fire Pit	D	5	-	1	
43,44,45,53,54	EXT. Porch	D	4	1,2	2	
13,49	EXT. Dock	D	2,4	1,2	3	
6,7,8,24,51	EXT. Field	D	2,3,5	1,2	5	
16,17	EXT. Road 1	D	2,3	1,3	4	
32-38	EXT. Road 2	D	4	1,2,3	5	
39,40,41,42	EXT. Fire Pit	N	4	1	1	
27,28	EXT. Dock	N	3	1	3	
#	CAST	PHONE	CHARACTER	H/M/W	SET CALL	
1	Michelle Park		Lisa	8:00:00	8:30:00	
2	tbd		Kevin	8:00:00	8:30:00	
3	Zachary Philyaw	631-708-5484	Guitarist	15:45:00	16:00:00	
<p>DRIVING DIRECTIONS</p> <p>-----</p> <p>A) Emory University, 1501 Dowman Dr, Atlanta, GA 30322 US</p> <p>-----</p> <ol style="list-style-type: none"> <li>1. Start out going south on Dowman Dr NE toward S Kilgo Cir NE. (go 0.1 miles)</li> <li>2. Turn sharp left onto N Decatur Rd NE/Oxford Rd NE. Continue to follow N Decatur Rd NE. (go 2.2 miles)</li> <li>3. Turn left onto Scott Blvd/US-29 N/US-78 E/GA-8 N. Continue to follow US-78 E. (go 2.27 miles)</li> <li>4. Merge onto I-285 S/GA-407 S via EXIT 2 toward Augusta/Macon. (go 7.11 miles)</li> <li>5. Merge onto I-20 E/GA-402 E via EXIT 46 toward Augusta. (go 47.87 miles)</li> <li>6. Take the US-129/US-441 exit, EXIT 114, toward Madison/Eatonton. (go 0.37 miles)</li> <li>7. Turn right onto Eatonton Rd/US-441/US-129/GA-24. Continue to follow US-441/US-129/GA-24. (go 11.65 miles)</li> <li>8. Turn sharp left onto Harmony Rd. (go 3.58 miles)</li> <li>9. Turn left onto Parks Mill Rd. (go 2.91 miles)</li> <li>10. Turn right onto Wood Rd. (go 0.29 miles)</li> <li>11. Take the 1st right onto Deer Track Rd. (go 0.78 miles)</li> <li>12. 312 DEER TRACK RD is on the right.</li> </ol> <p>-----</p> <p>B) 312 Deer Track Rd, Buckhead, GA 30625-2830 US</p> <p>-----</p> <p>&gt;&gt; TOTAL ESTIMATED TIME: 1 hour 31 minutes   DISTANCE: 79.14 miles</p> <p>To view your map, click on the link below or copy and paste it to your browser:  <a href="http://mapq.st/w514Ue">http://mapq.st/w514Ue</a></p>						