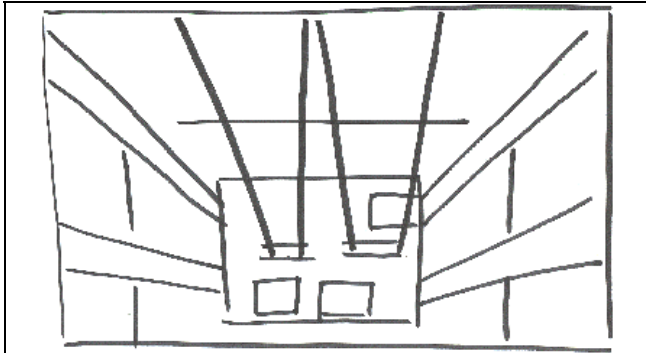
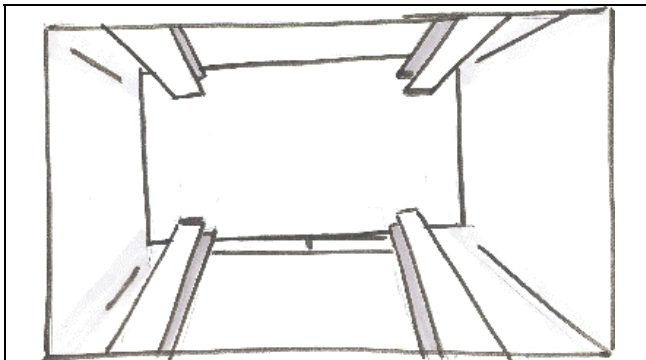
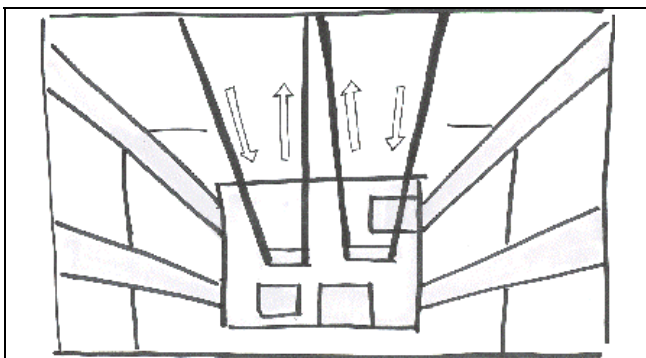
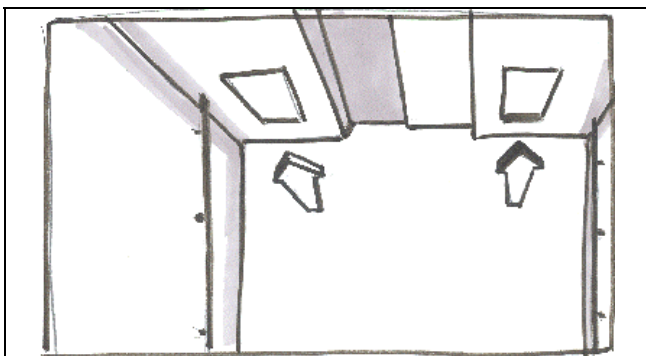
**shot 1**

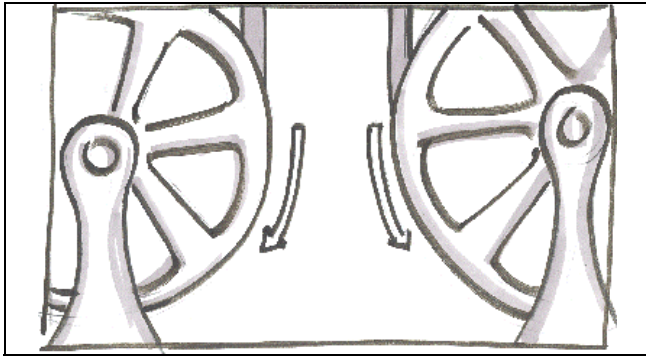
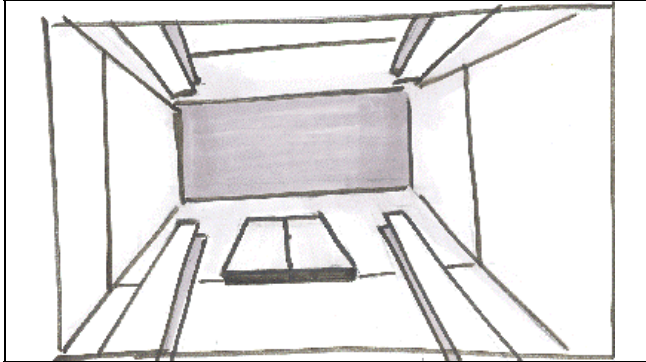
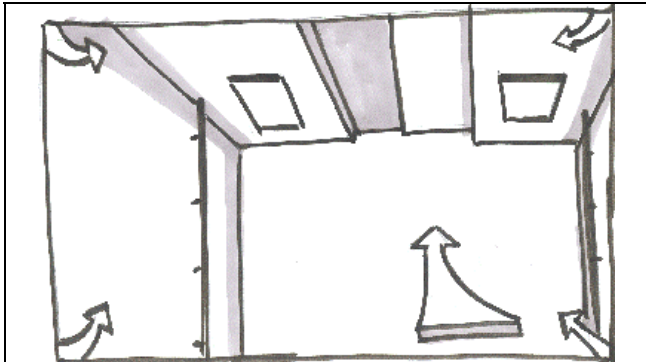
eerie office sounds through the first few shots. this is the secret life of the empty elevator. the omnipresent should feel present here, like the story we're about to see has been told a thousand times.

**shot 2****shot 3****shot 2**

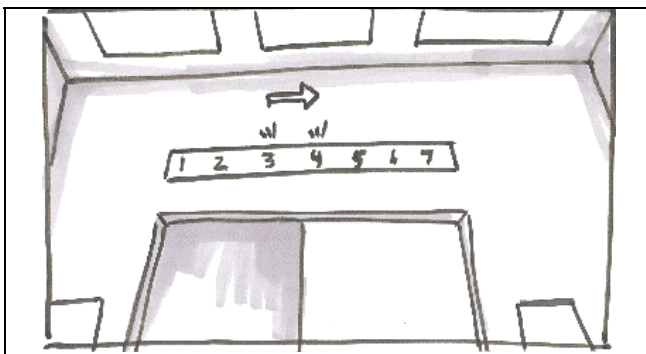
cables just beginning to move.

**shot 1**

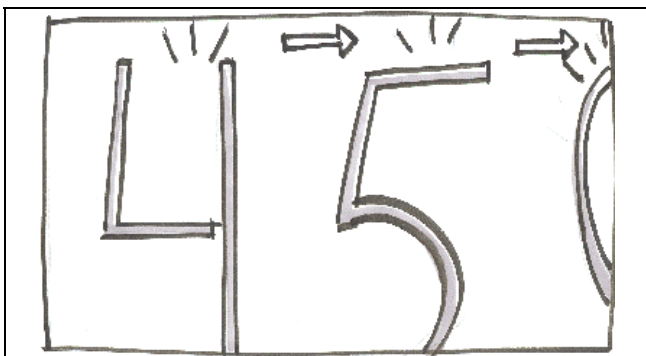
the elevator lurches.

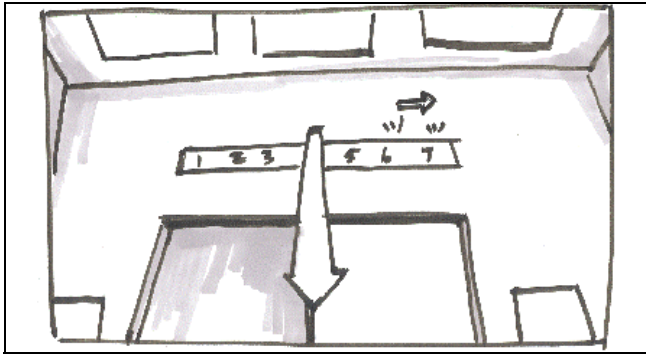
**shot 4****shot 3****shot 5**

Camera drops slowly down to tilt up into the next shot.
(I need help in understanding how to accomplish this transition—
maybe do dissolve of still images here and animate?)

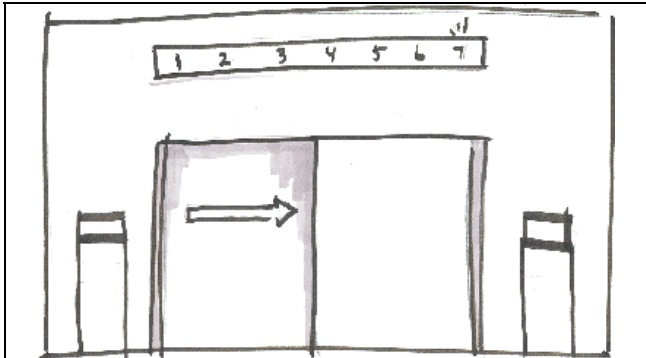
**shot 6**

get full transitions from 5 to 7 in this shot, as we'll come back to it
in the editing.

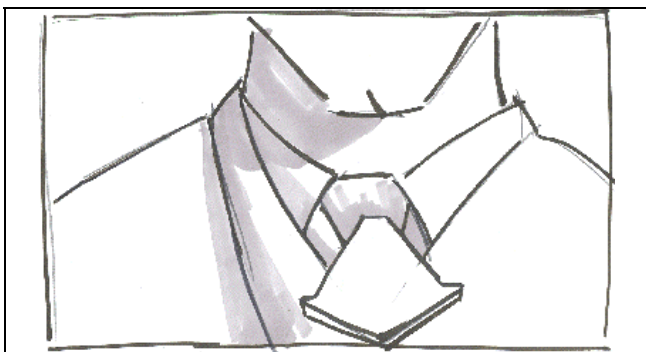


**shot 7**

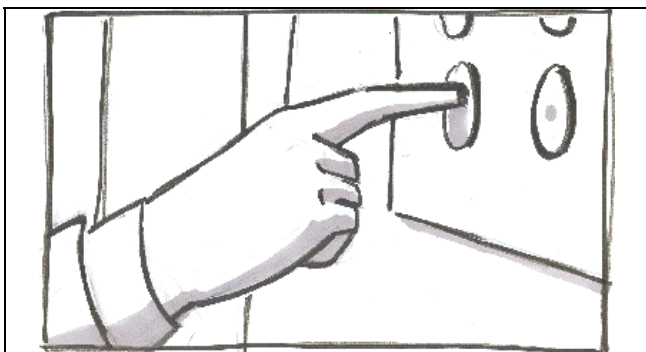
Camera tilts down, while tripod rises up, so that camera is level to M's tie as seen in the next frame.

**shot 8**

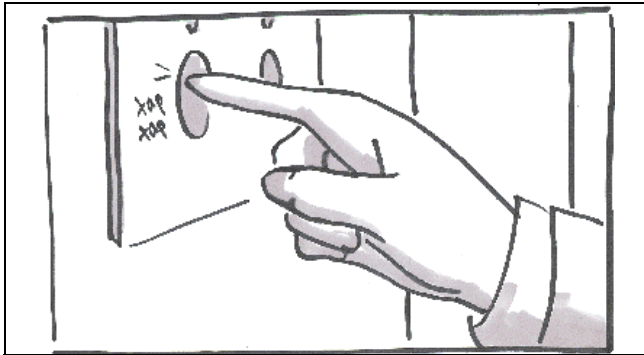
the curtain draws back.



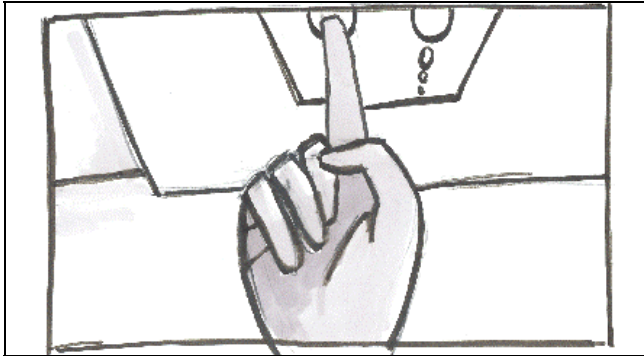
Continuous shot with previous. M walks directly into the camera. This is the shot that establishes him as a professional – a meat puppet. This should go black for an instant, then...

**shot 9 series**

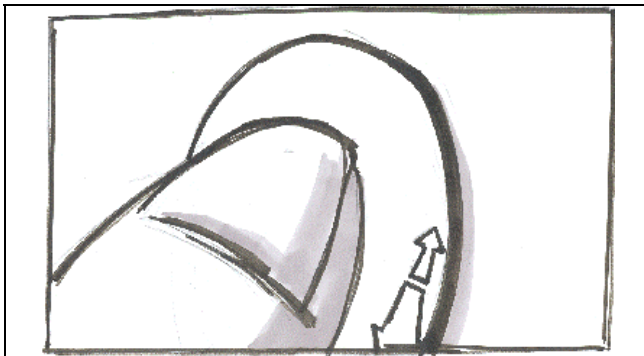
...SMASH CUT to this. There is a rhythm to these next 4 shots. 2 TAPS here...

**shot 9 series**

...two here...

**shot 9 series**

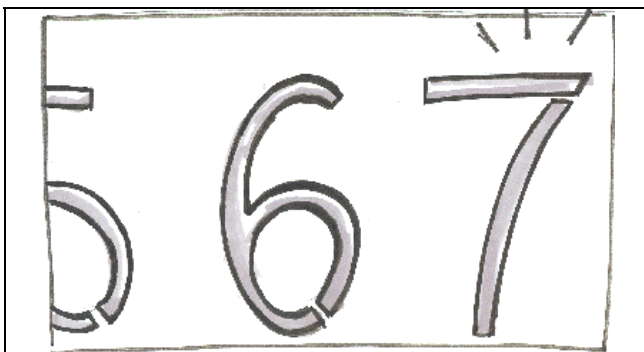
...two here...

**shot 9 series**

...and one. A SONIC BOOM on this last one.

**shot 10**

Only after all seven TAPS does the elevator move. M isn't frustrated here, although we may want to try it in rehearsal. The elevator lurches, M takes a step back, and looks up.

**shot 6**

this is the same shot as **shot 6** before, but we should adjust the angle to be more consistent with M's POV.

**shot 10**

We should see the almost imperceptible shaking of the elevator as M looks up to the LEDs. Continue through to next shot.



Then the camera tilts down with his head, as if it were almost attached to it. This changes the POV of the story from that of the omnipresent elevator, to that of the subject – M takes control of the camera. This one shot establishes the visual motif of the film – a constant struggle for control of the attention of the audience between the omnipresent, the character, M, and Marla.

**shot 11**

The eyes close and we go straight into the optical shots of scene 2 .

Alternatively: we could have the eyes blink, and then flash forward, flip-book style to M's signing out of the building (Montage) or we could have the eyes blink, and then the whole frame rotate as we fade to black.

