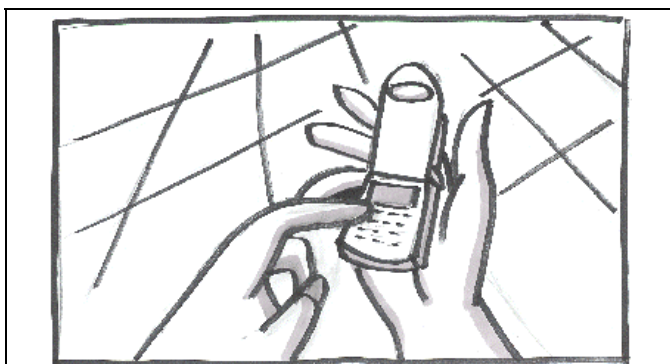
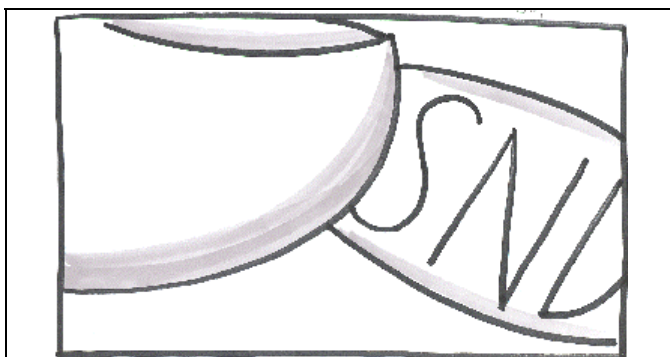
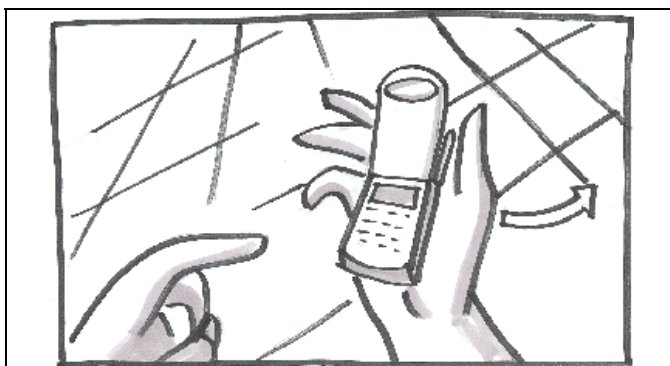


**optical**

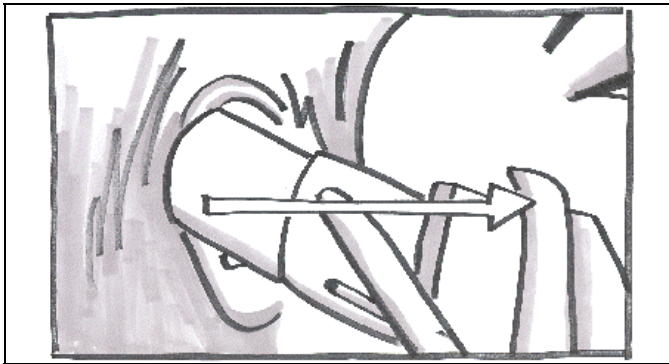
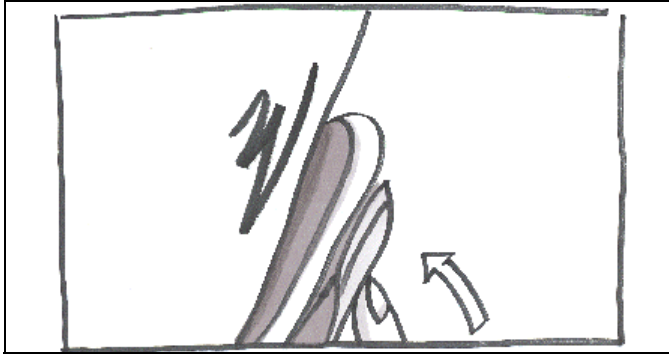
this should be a sound designer's dream of paradise...

**optical**

...interrupted. several seconds of sound before the ring, enough to establish that we're in bliss – also consider that the color should be different. Black may mean the absence of everything, i.e. the antithesis of bliss – but then again, maybe that's the point.

**shot 12****shot 13****shot 12**

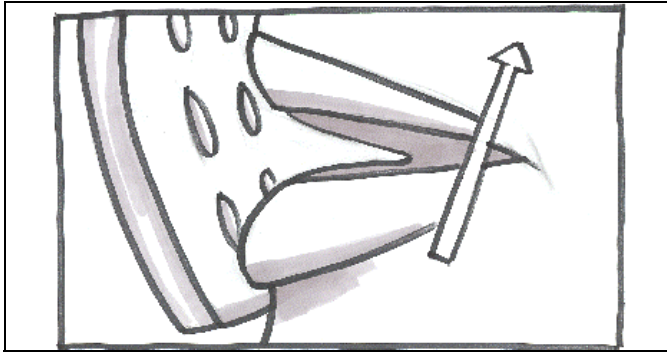
perhaps there should be a little LAUGHTER cue here, as if the phone were laughing at M. We'd need a reaction shot of M, and we'd need to set it up so that the first time we'd hear it, it would be almost imperceptible (1st time sets it up). This could work a little like the single frames of Brad Pitt in Fight Club. We could even start the laugh on the first shot of the phone, and have it grow in intensity upon subsequent appearances of the phone. **shot 13b** would be the reaction shot in this scenario.

**shot 14**

"This is Simms..." right after phone hits M's ear.

this should be a fast whip around M – like the Vertigo-shot on Brad Pitt in Fight Club (i.e. "If this is your first night @ Fight Club).

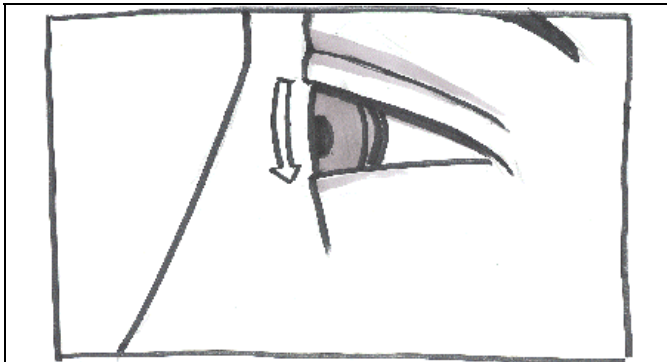
camera drops down and zooms fast into the next image – we may even want to got in and out of focus during that transition

**shot 14**

“POP” we should hear M’s mouth pop open before the voice on the phone speaks.

“You left before I had a chance to finish.” M closes his mouth and gulps.

“HA” camera zips up to the ECU of M’s eye.



“I just...I wanted you to know how pleasurable terminating your employment was for me.”

M’s eye closes and camera begins drifting back and rotating around to s3,7 as M’s head begins to shake from side to side.

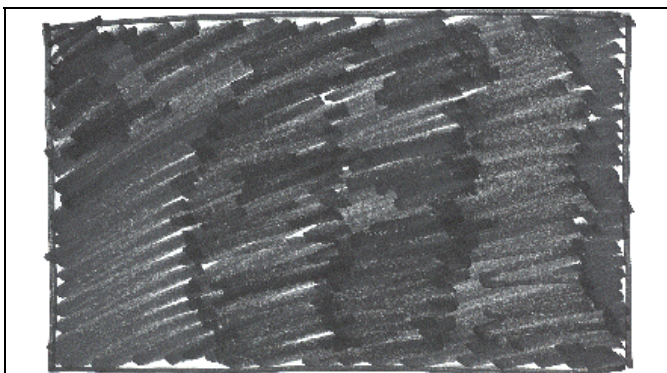
“To be honest, I almost creamed myself when the word came that we were expelling you, and then...”

**shot 15**

zip back fast to this angle. M is fully shaking his head now.

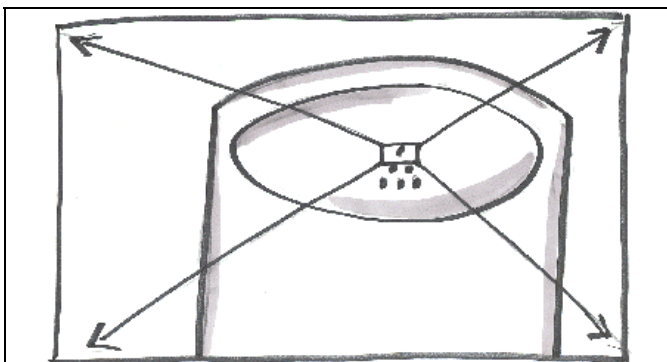
“I won...” FADE TO BLACK.

may have to do this shot twice with 2 lenses, one macro. Then we can dissolve from one into the other during the zip back. also try triple zoom out – from eye, to medium of face, to this shot. maybe use different lenses on each zoom. the head shakes should get more intense with each zoom out.

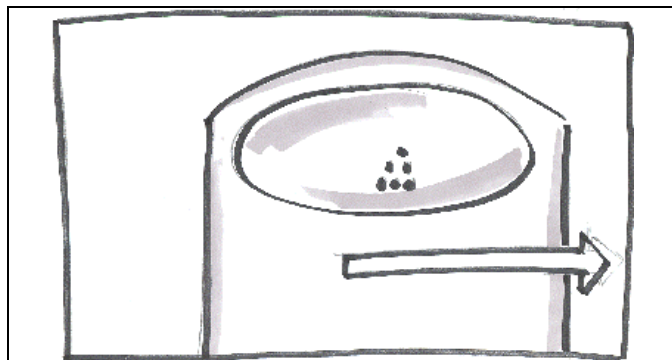
**optical**

The camera is pulling back here, although at first we don’t perceive it.

“Asshole Barney Cox auctioned off your exit interview, and I won. Fucker’s gonna cost me a month’s rent, but uh...”

**shot 16**

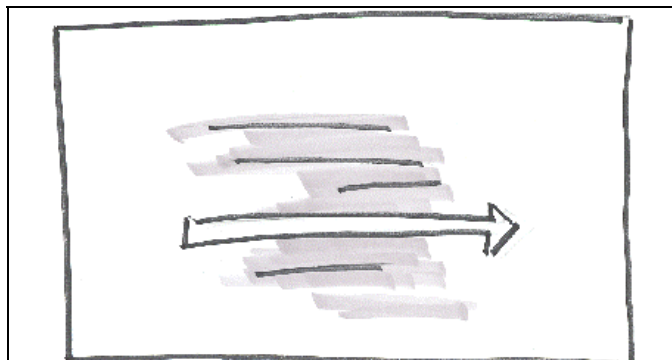
“...I mean, just seeing those stupid butterball tears....well...”

**shot 16**

camera should pull back to this height, and then hold for a beat before the dialogue is spoken.

“...I thought I’d won the lotto.”

Whip pan right. We’ll have to do this mostly in post, although Calle thinks he can help a bit.

**optical**

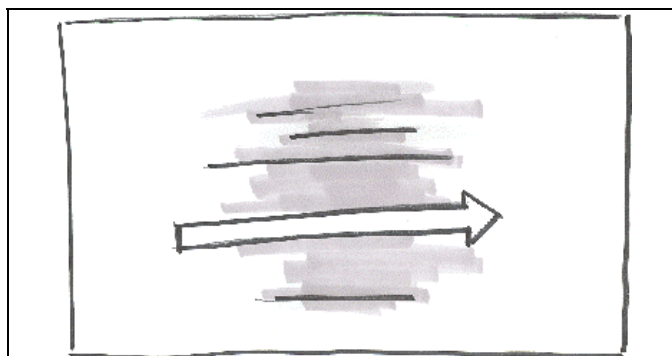
this needs to be exaggerated and a bit extended, like it could never happen in the real world.

**shot 17**

start tighter than this shot and pull out slowly to this height during the dialogue. the initial shot should be of M’s nose and mouth, and then end shot should look like s3,12

“But the best part...the best part for me anyway, was catching that little whimper when I tore up the lease on your corporate condo. No, no I’m lying...”

whip pan right...

**optical****shot 18**

start tighter than this shot and pull out slowly to this height during the dialogue. the initial shot should be of M’s nose and mouth, and then end shot should look like image.

“...Cutting up your club card was better, a lot better. So anyway, take care. Don’t worry about the stuff in your desk. We’ll send out anything that doesn’t make it to the bonfire. Ciao.”