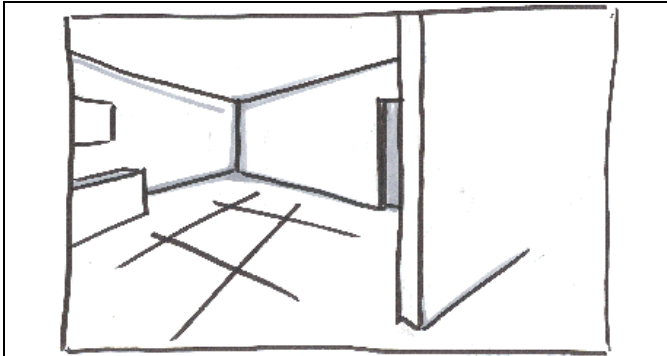
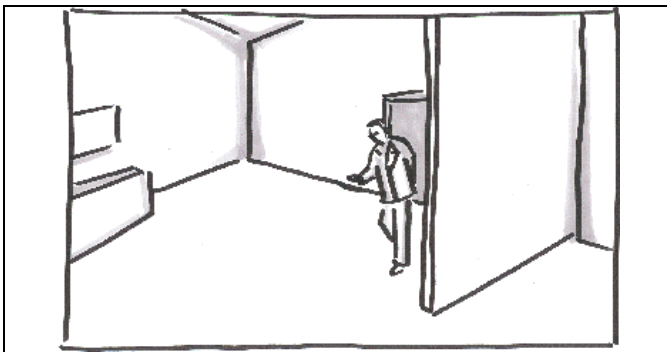
**shot 19**

DING!!! we SMASH CUT to this from the pervious sequence, right at the end of the dialogue.



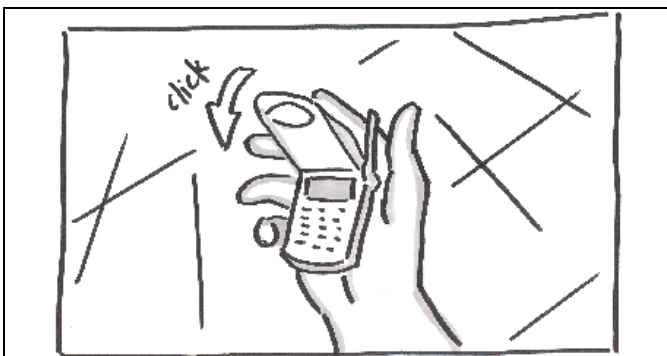
elevator door opens – it's barely perceptible at first. this should be one continuous sequence.



this shot should be the same height and distance as the previous image. M simply walks out of the elevator.

**shot 20 (continues on next page)**

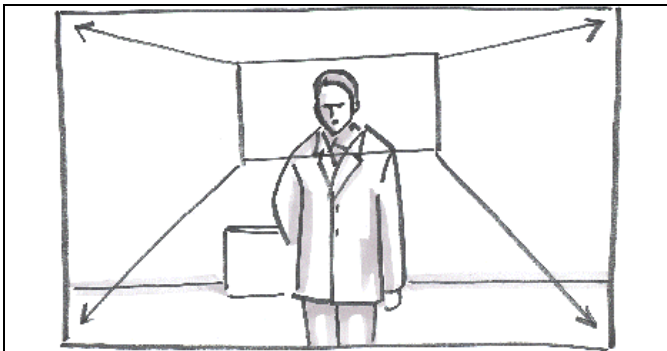
cue for cut: elevator doors closing – watch this to make sure it cuts.

**shot 21**

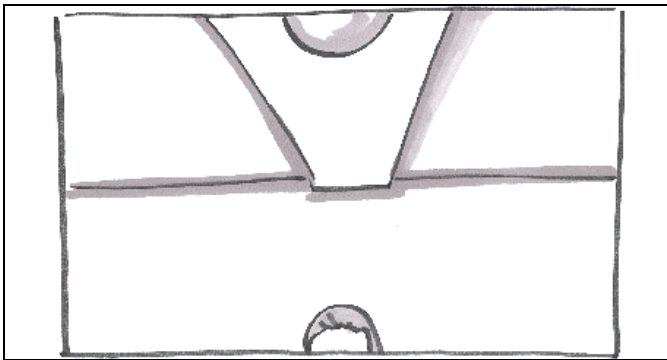
another LAUGH here maybe and then a reaction shot. We'll have to work this out.

**shot 20**

M should take a beat here to settle from closing the phone. then he should look up. do a couple of takes of this, some of M looking directly into the camera, and some off. – make sure that this cuts.

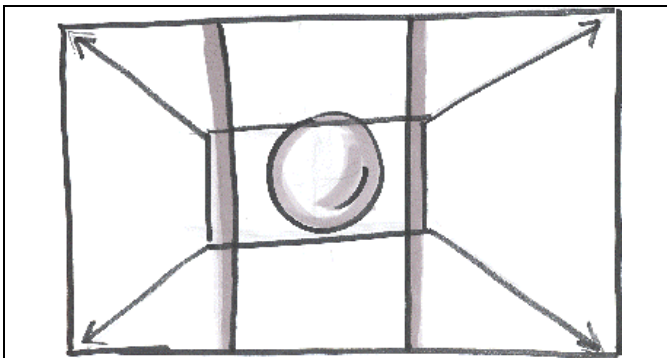
**shot 21**

camera rockets back from M, then...

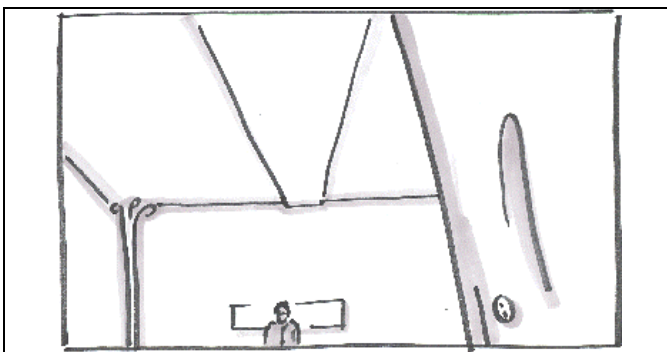


...tilts up while still moving backward...

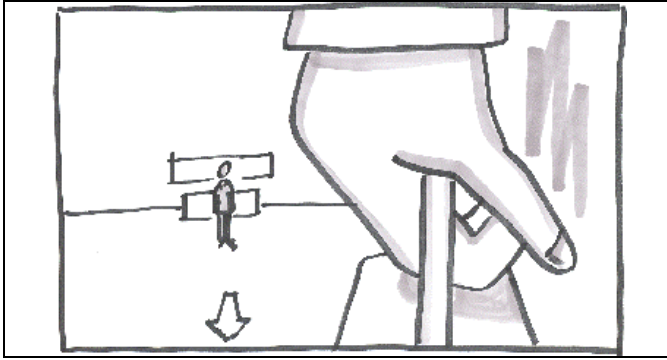
consider using cheat here, probably an action dissolve, so we can get something that basically starts with the closeup of the previous image – check NIN video of aperture closing through the next closeup.



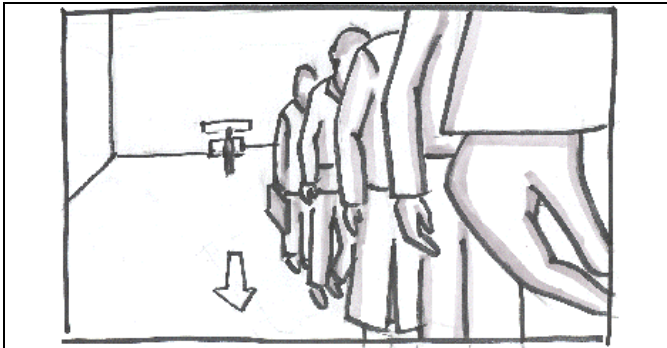
camera drops down while continuing backward (i.e. away from M).



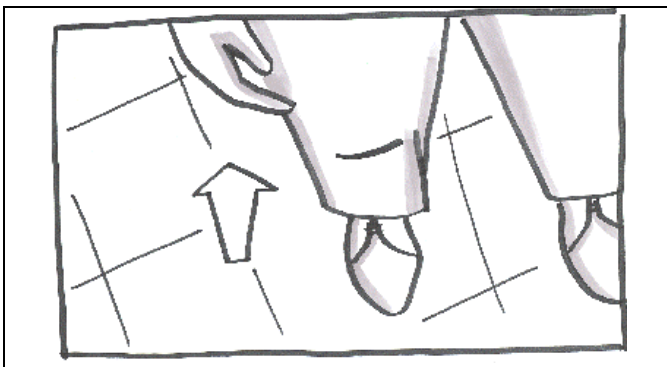
camera tilts back down when the dolly hits the end of the line, following the cuff of the guy. the camera should be lower here than a the point where we started moving away from M. we are still rocketing back.

**shot 21**

we tilt down to the wrist of the man w/ the cuff and level off. the camera keeps pulling back.

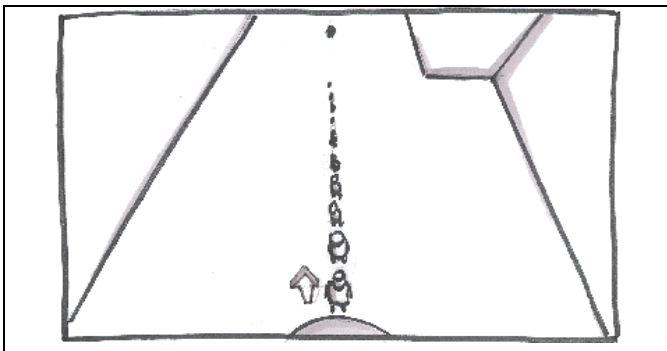


and back – maybe a bit faster here. the bodies should be growing into infinity.



once we get to the front of the line, the camera whips down to look at the shoes of the guy at the front. we then crawl up his body, at with a macro lens. we're going to need to shoot this multiple times, I bet.

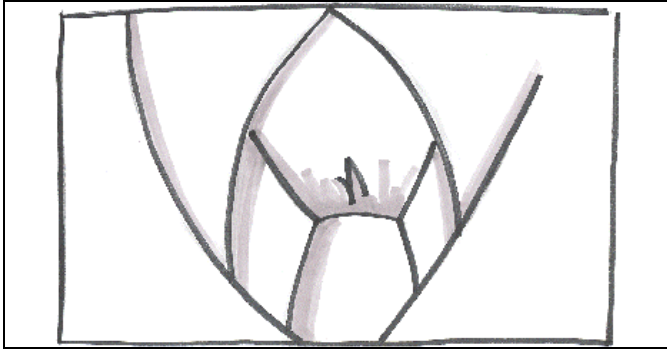
maybe replace this shot with a crawl up the front of the desk instead. less cinematic, but more effective in terms of narrative exposition – we need to establish the desk as an obstacle. I wish we could flip the camera over, so we could crawl up the guy, do the flip, and then crawl up the desk.



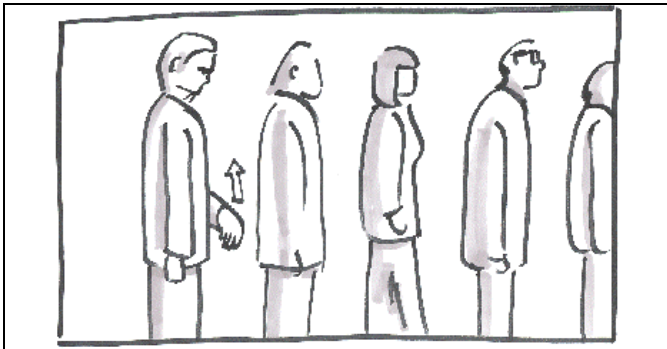
and pull up all the way to the God shot. don't show the authority figure – the security guard – in this shot. but we should show someone moving to the desk to sign out from this vantage point.

**shot 20**

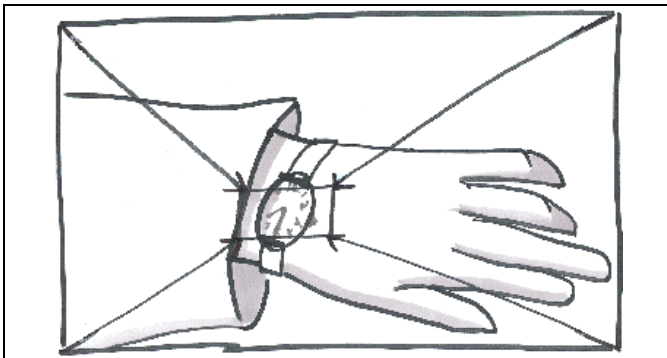
same shot as s4.6. M walks directly into the camera with this shot (should have had an arrow here. blacking out the scene momentarily, and then we cut to the next shot.

**shot 20**

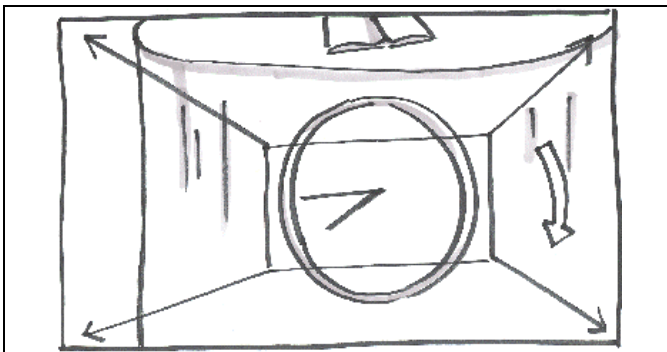
again, establishing M's middle management life.

**shot 22**

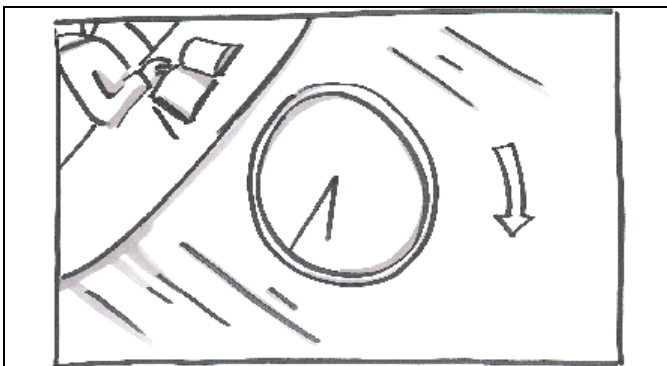
SMASH CUT to this from previous image. as M looks at his watch, cut to next shot.

**shot 23**

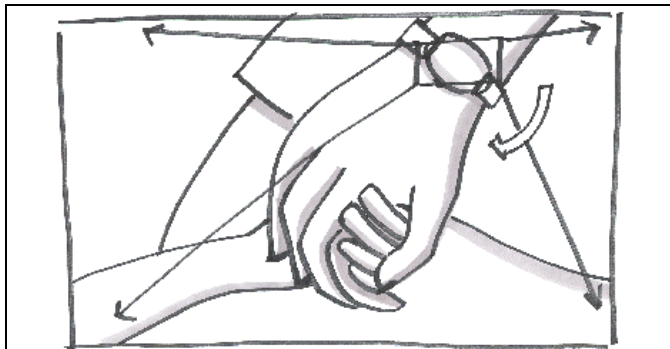
need clockwise arrow here, to indicate rotation. the camera should rotate as we pull out, but we should pull out first, and then once we establish that we're looking at a watch, begin the rotation – try to get as close to a 360 as possible.

**shot 24**

dissolve to this, close on the watch, and pulling out, but this time the rotation is continuous, as we pull out. we'll dissolve into an already rotating shot. a body must move to the desk and sign the guest book.



we may want to stop for an instant when the desk is level, and then begin again. I think we may be obvious with the soundtrack here, and use clock-ticks. dissolve again to next shot. give a little of an indication of the authority figure here, but not too much, again, we're building the story.

**shot 25**

we'll match dissolve to this, also while rotating. three dissolves while rotating. again, we should try to get as close to a 360 as possible. the rotation stops when the hands are at this orientation.

we'll start on the watch and pull back.

