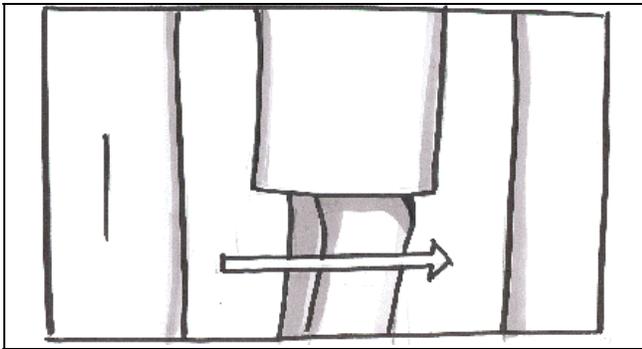


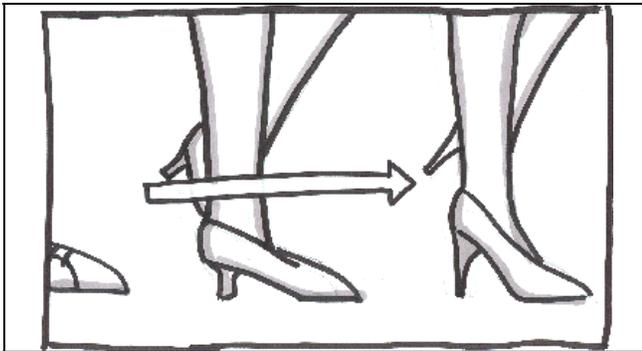
**shot 36**

use sound of the feet over shot 35 to announce the cut to this shot. STOMP-stomp, STOMP-stomp, STOMP-stomp, cut to shot 36. this is a static shot – only the actors move here and the choreography here will be important. everyone must move in unison. maybe we'll have someone work with the extras on synchronicity.



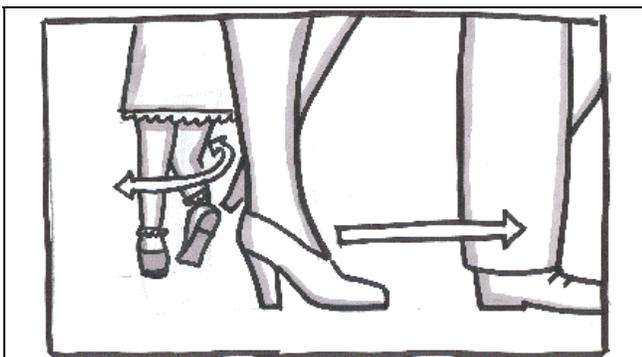
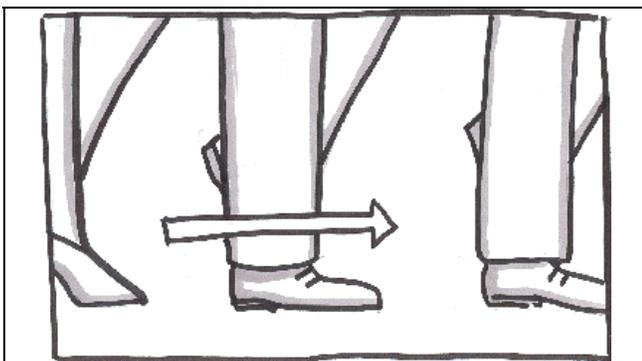
**shot 37**

closer. shot cut on appropriate STOMP.

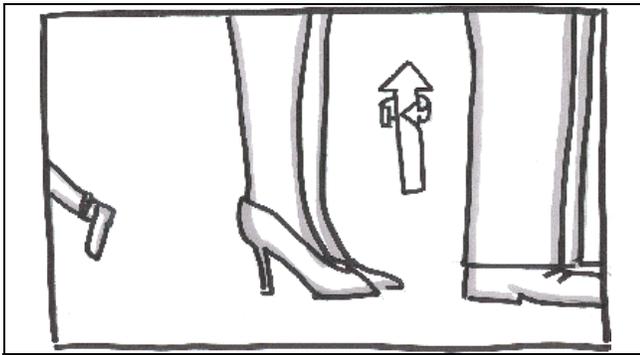


**shot 38**

again, camera is static – this is part of the omnipresent POV. the actors move through the shot and eventually, Marla is dragged into the shot. her feet are the only ones not in step.

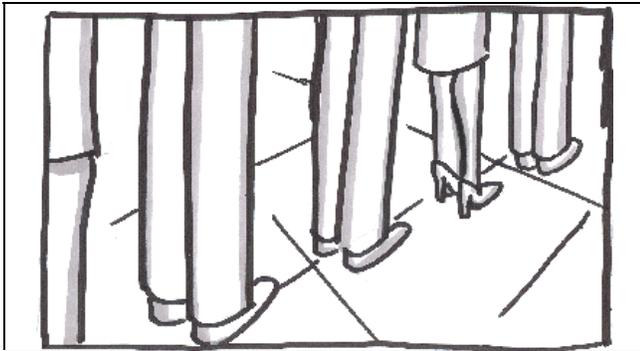


Marla is pulled into the shot, and then turns and runs out.

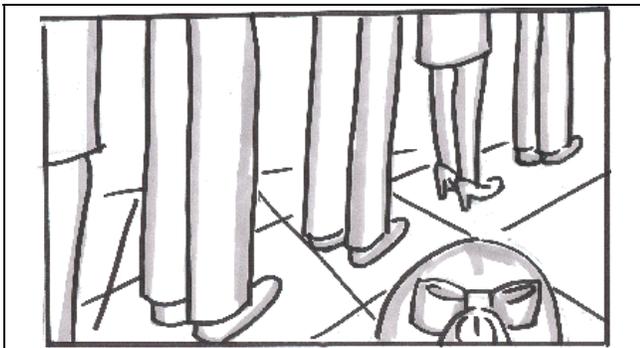


**shot 38**

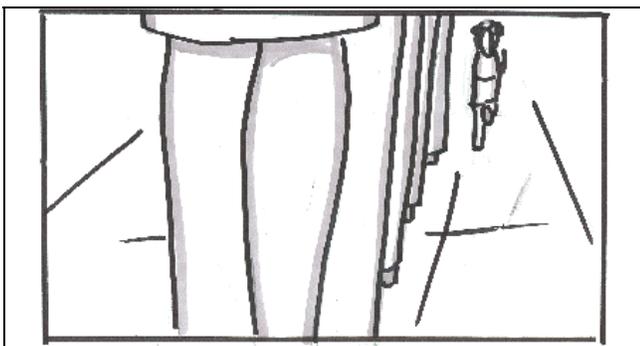
this entire sequence is rather elaborate and will require us to rehearse the move and put appropriate marks on the floor. Marla runs out of the shot. the camera draws up and turns right, to get to the next image. Marla, meanwhile, has run behind the camera and crew to re-enter the shot (only her head), on the third image. it's deceptively simple looking, on the surface, but that's the point, as Marla's disruption is deceptively simple, but has pretty terrible consequences for the line and the machine as a whole.



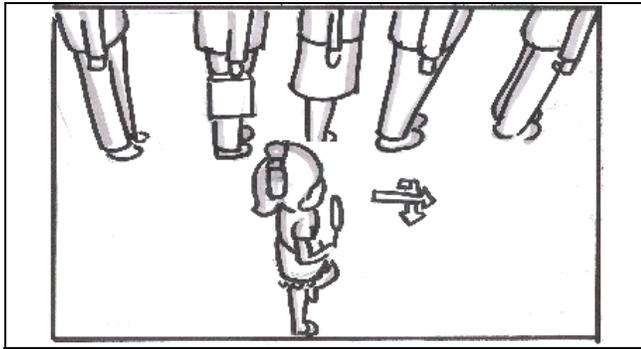
this series of shots is inspired by some of the work that Kurosawa did in Rashomon with it's fight sequence – however, the logic of the shot has a thematic association with the remainder of the film in that Marla, because of her refusal to get with the motion of the rest of the line, is actually attempting to circumvent the natural, proper order of things (i.e. staying in front of the camera). She's trying to get around the control that God, or the social order would impose on her.



as Marla fully enters the shot and begins to head up the line, the camera moves into the line, to hug it, turning right to follow Marla's progress. eventually, the camera will settle behind the legs of Marla's mother – i.e. the last image.



dissolve from this shot into the next.



**shot 40**

this shot is as important as **shot 5 in scene 1**. it establishes that the omnipresent POV can and will be arrested by Marla's activities. this is setup in shot 38 (as relates to Marla's control) but is reinforced here. the camera should track along with Marla from above and then pull back and drop down, so that we end up with the next image. **We have to reverse this to make it work in plan B.**



**shot 41**

despite all her powers and control, Marla is still just a little girl. let's dwell on that for just an instant – this will also setup what exactly this child does that is so heartwarming, and so disruptive. **We have to reverse this to make it work in plan B.**



**shot 42**

the lolly, in all its pristine glory. **We have to reverse this to make it work in plan B.**



**shot 51**

this shot is from just ahead of the smiling guy from **shot 44**. Now we're going to see how Marla's magic works to take over the whole line. She's still a child and needs the help of adults, so an adult (the first infected dude) will help her.





**shot 51**

smiling guy leans out to watch her pass.



**shot 52**

he leans back into his original position.



and reaches out to touch the guy ahead of him. he really should be reaching for the camera. I'm not sure if I want him to touch the camera, so maybe we should try a couple of takes both ways.



**shot 53 (not pictured)**

insert of hand on shoulder from shot 51 vantage point. this should be tight, so that the cut back to shot 51 completes the motion.



**shot 51**

I really think I'd like to have Marcuis Harris and Joel Horowitz play these roles. Joel is the smiling man, and Marcuis is the guy ahead of him. the hand falls, and the guy at the front turns gruffly to see "Who the hell dared to put his hands on me?!!!"



**shot 54**

the turn has to happen from here for the guy ahead of smiling guy.



**shot 55**

guy ahead of smiling guy finishes his turn, and can't help but smile.



the cycle then completes itself. he reaches for the person ahead of him and points out the little girl. I'd like to hold onto this sequence as much as possible, because, it's a little story within the big one, and a nice loving flourish to how good people can be in this world.



**shot 56**

back at the front of the line, as a guy in the front turns to walk away. fully static shot here in terms of camera movement.



Marla starts to do a jig, waiting slyly for the wave of her influence to finally catch up with her. it doesn't take long.