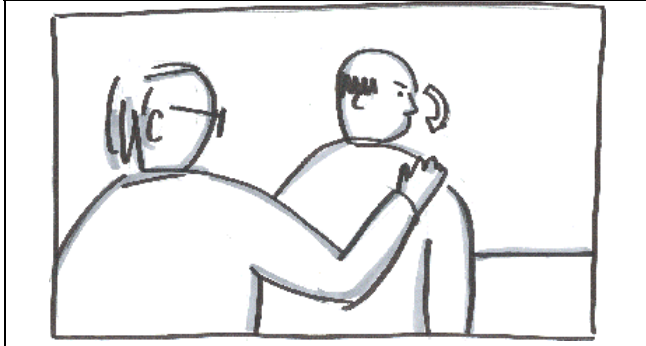
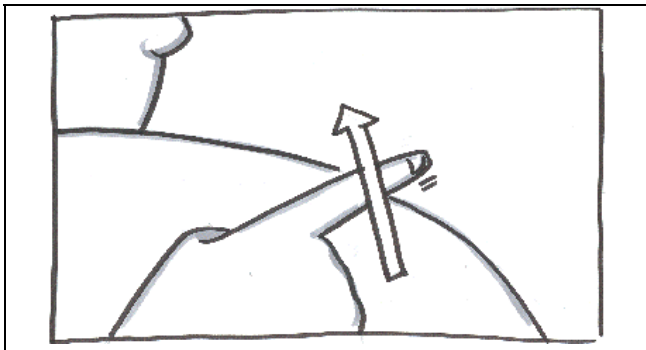
**shot 57**

this may be the third shot of the desk where everyone has been signing, and if we get **shot 24 in scene 4** done correctly, we'll have seen bodies passing in front of this desk, so this won't be new news. the trick with the desk is to establish it as an obstacle, without giving too much away. We'll push in on this shot to get the next image, effectively compressing shots 57 and 58 into just 57.

**shot 57**

the cycle is complete, all the way to the front of the line. again, this is a staggered closeup – maybe a bit of spoon-feeding, but I like it stylistically. this is a candidate for a shot to drop.

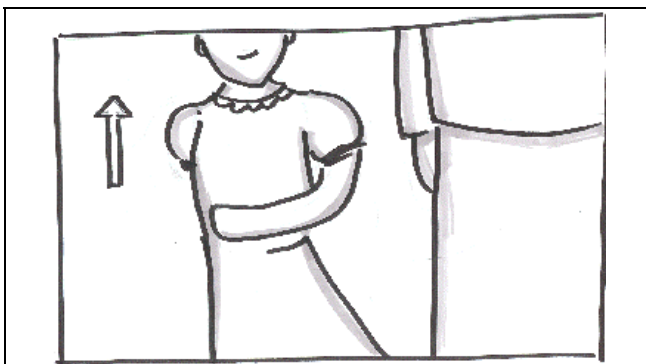
**shot 59**

this, however, cannot be dropped. the camera tilts up and back from this shot to the growing smile in the next image.



this smile should be underplayed. not joy, but a gentle acknowledgement of the sublime in everyday life. this image has resonance for me, and I think it captures the entire essence of what it is that Marla's doing, and how dangerous that is. if the efforts of a small child can cause us to evaluate ourselves outside the rat-race, then there very well may be some good left on this rock. the film, though, is about this revelation, but related to the audience through counter-argument. the rat-race crushes the re-evaluation.

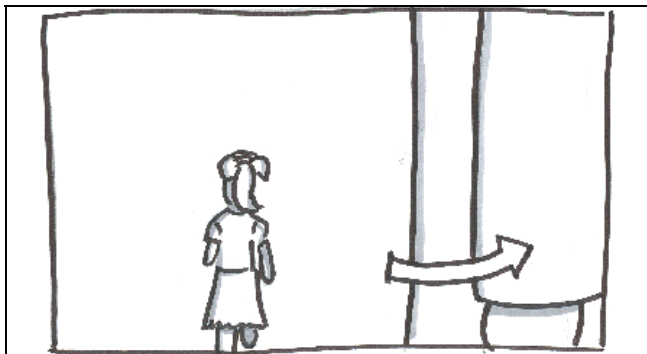
also we may need this guy to look down to make sure this cuts.

**shot 56**

Marla finishes her jig, and the camera draws up to her face.

**shot 56**

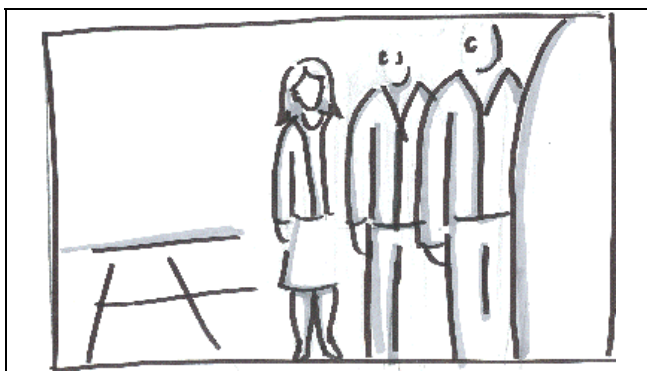
"Damn, it's so hard being this cute..."



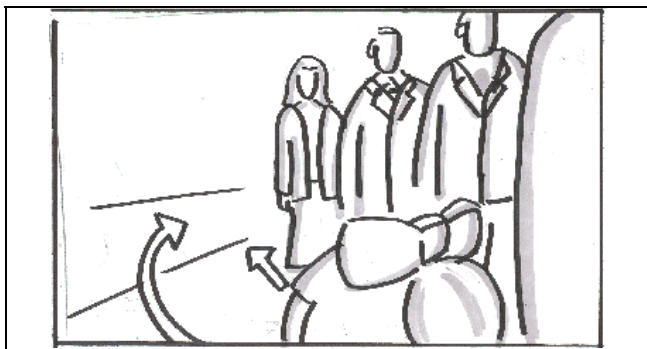
she leaves and the last effected man, turns to leave the atrium and go out into the world.

**shot 66**

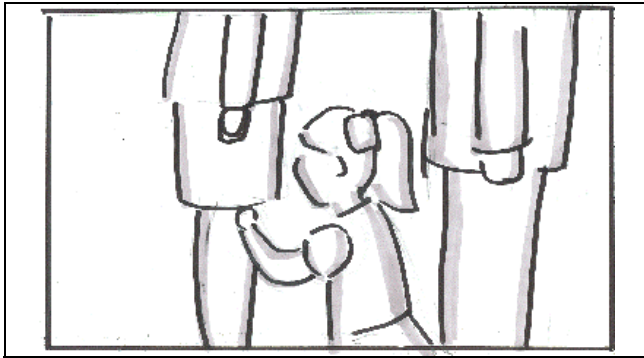
this is an attempt to get at an alternative solution to shot 65. In this case we'd have to figure out how to get a Chorus Line effect with Marla, coming down the line and have all heads turning except M's. The only issue here is that we have to make this work temporally with shot 67 and replace shot 65. As Marla is only 2 or 3 people ahead of M when this shot would be used, there is much to figure out here.

**shot 47**

this has to be framed to catch Marla's head, and M's physical relationship to Marla's mother. also, this sequence exists to answer the question of why Marla's mother didn't go after her when she ran to the head of the line. the answer: she's been caught up in the movement of the line. Marla also knows that Mom could be angry, she she needs to make up here.



ideally, the camera would whip around, drop down and pull back to get to the next image. if not, then we should take the next shot as shot 48.

**shot 47**

we may be spoon-feeding the audience with this shot, but I think it may be necessary. we want to know that Marla is going for Mom's legs. that said, this is a candidate for a lost shot, if we get into trouble time-wise. there is something I like though about a staggered approach to getting closer to the action in this story. we should go from wide to close-up always, but stagger the approach a little, to give us time to ponder the reason for the camera's intimacy to the subject.

**shot 48**

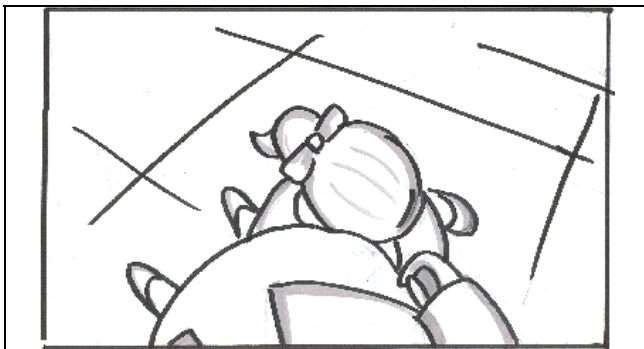
hold on this for as long as necessary. it takes time for Marla's magic to work on her mother, but it also is a really nice image and sentiment, and the audience will respond really well to it.

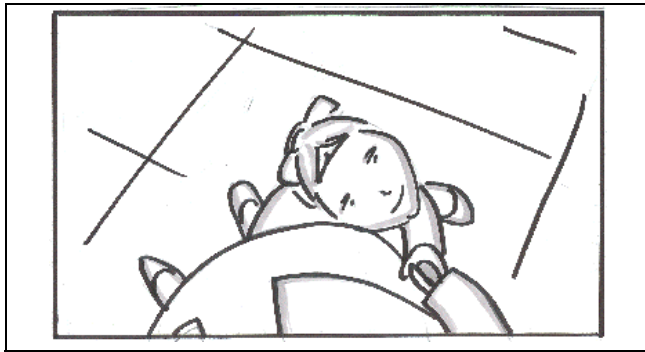
**shot 49**

Mom takes a long beat to respond, so great is the power of the line over her consciousness. this is almost an existentialist moment, and should be played as blank as possible.

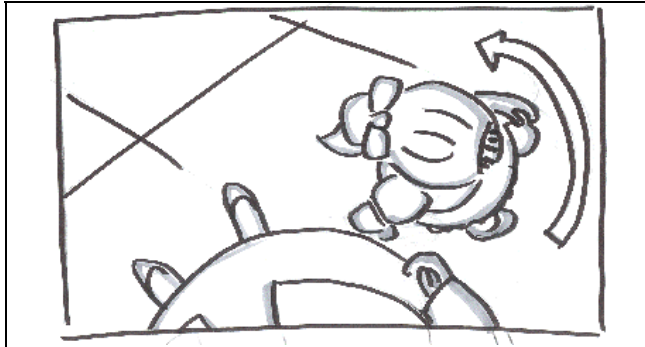
**shot 50**

the real power of Marla's magic – Mom's POV. She should be the force of authority, and therefore, should see in the same way that the omnipresent force of the universe sees, only smaller and more human in scale. Marla is small, and may need care – she is a child – but she's also so damn, cute (and good at what she's doing) that no one can resist her. except M.



**shot 50**

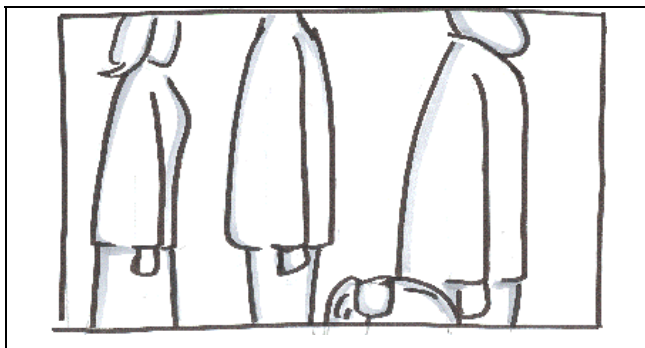
this could be a shot for the poster.



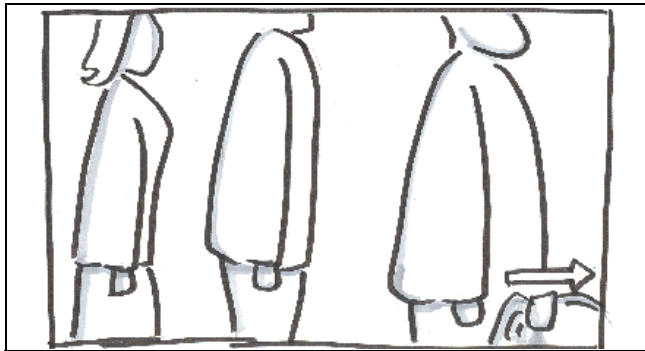
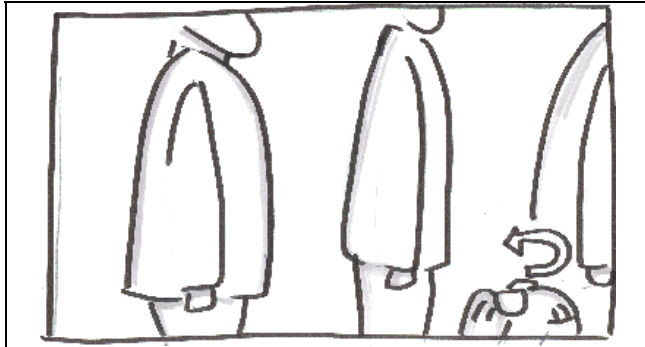
break the hug and circle to go back out into the world. she should turn counter clockwise in this shot, just the opposite of the direction of the spinning that we saw earlier. Marla's desires are at odds with the needs of the machine.

**shot 49****shot 67**

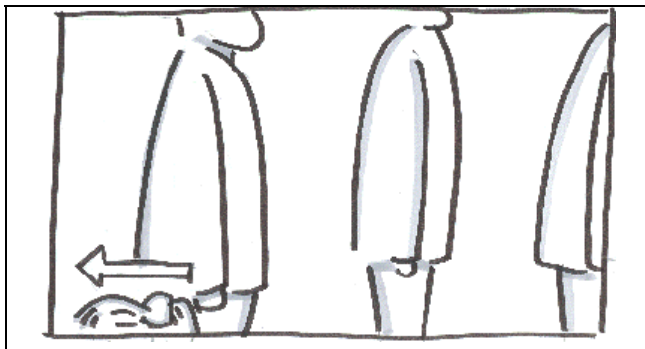
cutting from shot 65, Marla skips up the line, past M, with the camera tracking her movements. but then the power shifts, as Marla becomes aware that she isn't as in control of the line as she supposed. the camera slides up to just the top of her head, and slows down, so that she moves to bottom right of the frame.

**shot 67**

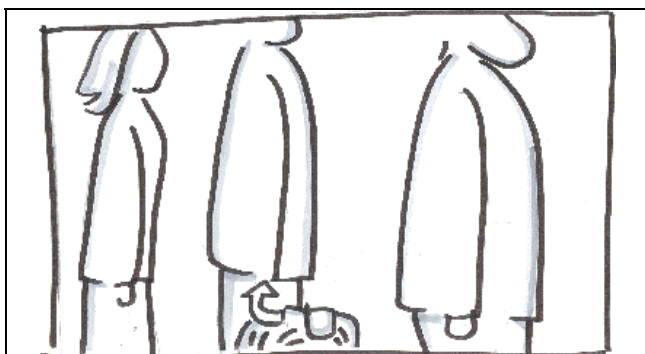
continuing from the previous image, Marla moves to the bottom right of the frame, and begins **DRAGGING THE CAMERA** along with her, this should last for at least a couple of beats to render the intended effect.

**shot 67**

eventually, she stops, and the camera stops with her. she examines the strange feeling that something isn't right about her plan, and then turns to head back to the place in line where things aren't right.



the camera doesn't follow her until she gets to the bottom left side of the frame. then she **DRAGS THE CAMERA** until she gets to M, and **THE CAMERA KEEPS GOING UNTIL SHE'S AT THE CENTER OF THE FRAME.**



once in the center of the shot, Marla turns to M, and throws her head back to look up to him. This whole sequence is probably going to take a lot of rehearsal.

**shot 69**

technically, this isn't M's POV, as he isn't looking at her, so it's important that Marla look up into this shot, for the sake of continuity.