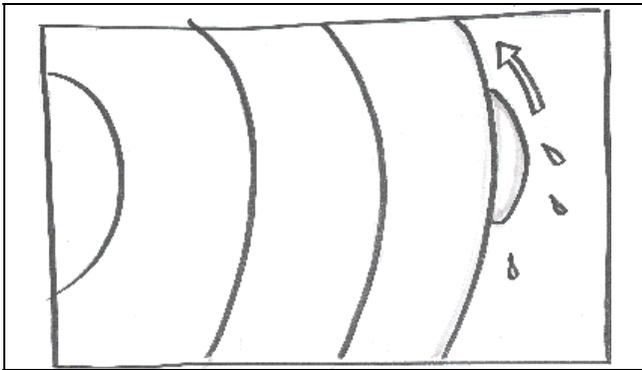
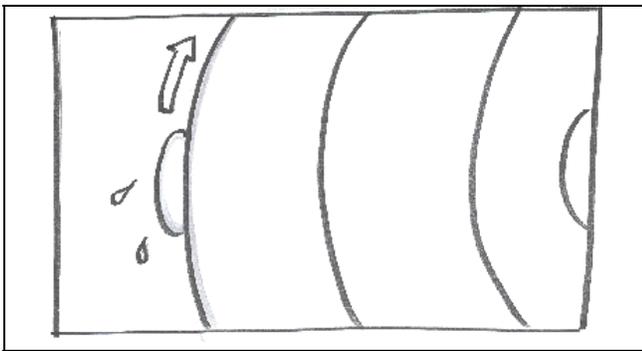


shot 79

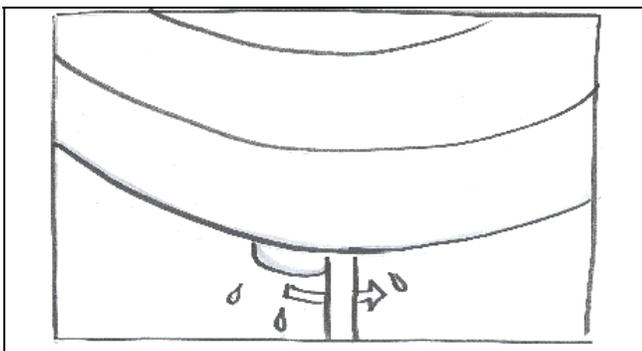
we'll use part of shot 79 (i.e. the part before the zoom) as part of this cut. **It is, therefore, important that we make sure to hold this shot for a little bit before we zoom back.**



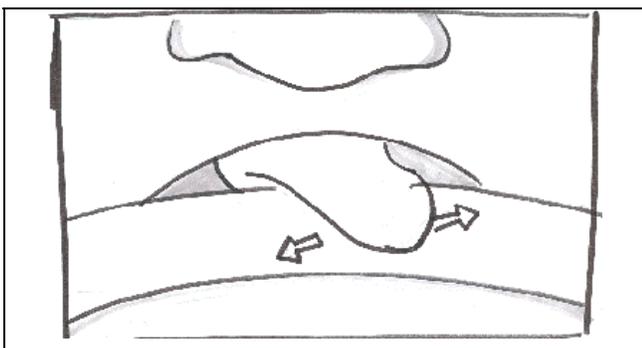
shot 78 series



shot 78 series

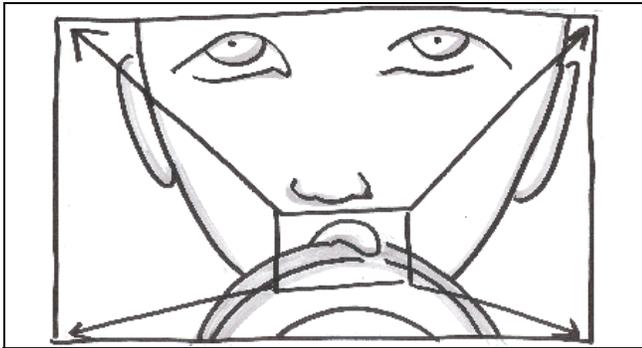


shot 78 series

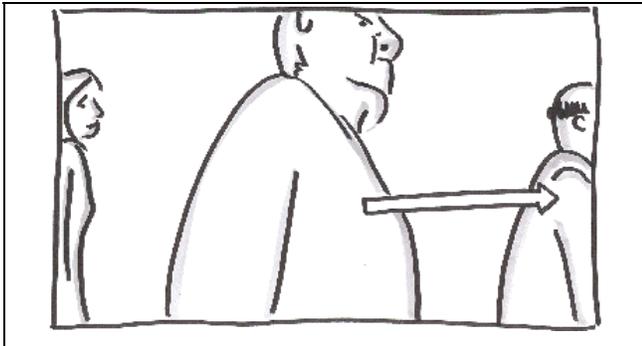


shot 79

this shot should bring up back into the reality of the attack. we start close and zip back, quickly. "Oh baby, you know you can't resist this!!!!"



shot 79



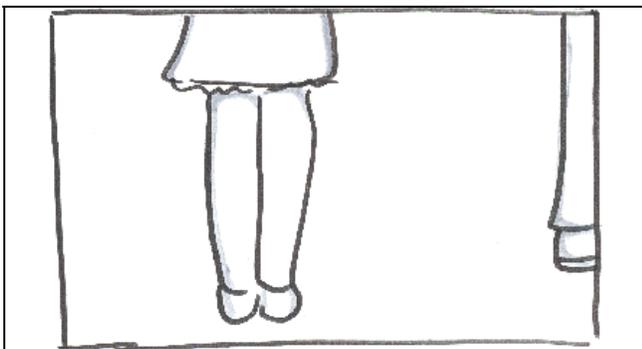
shot 70

“Oh yes I can.” M doesn’t even venture a look, as he’s grown so bored with this display. M should wait a beat, and then take a step forward (OUT OF THE FRAME), as the line moves forward. This should be an elongated beat, as we want time for Mom’s uneasiness to grow.



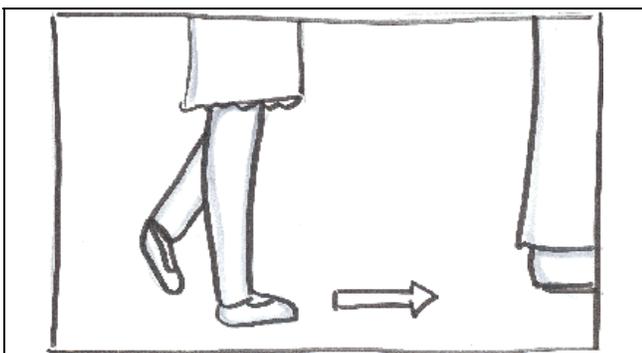
shot 78 series

Marla is furious, she lowers the lollipop, and grits her teeth in anger, much like M in the last take of shot 95.



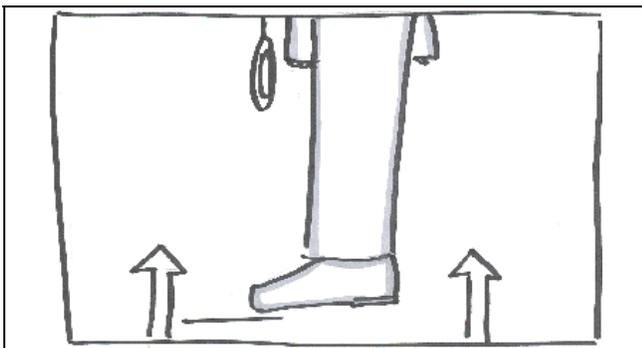
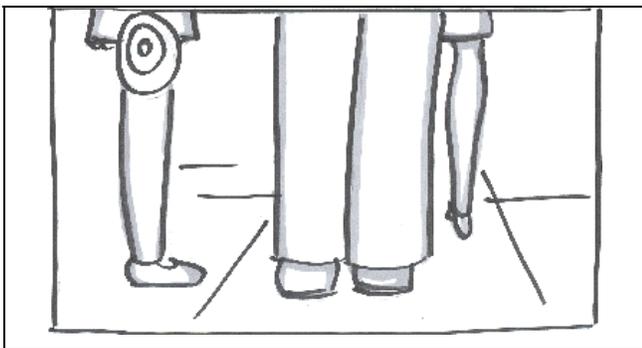
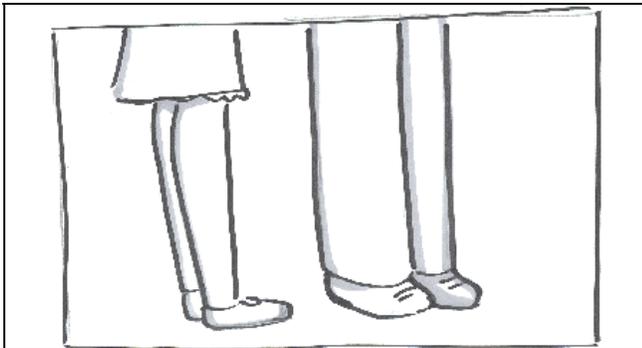
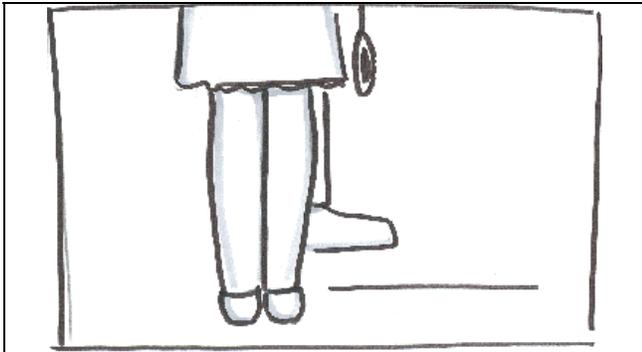
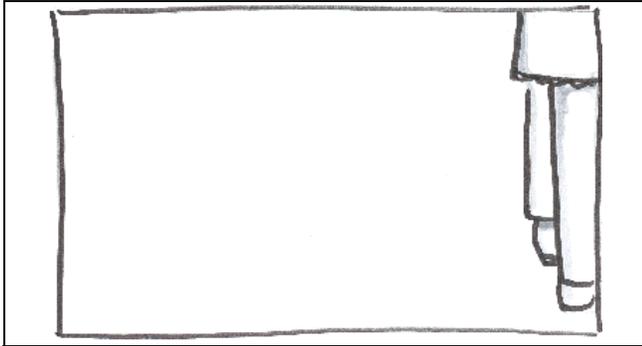
shot 81

talk about disappointment. this shot should be held for a bit before Marla moves. we should see bevy of angry body movements (off camera). a beat, then “I’ll sjow you.” she moves to M, to be cut off from the edge of the frame, and then **THE CAMERA MOVES**, to re-center them.



Marla should march in a huff as she moves toward M. complete determination should be in her body.

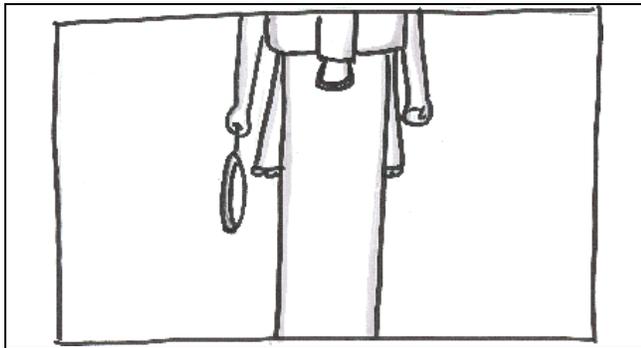
shot 81



the shot continues – **revolving around the pair**, as the POV changes. Marla's decision to finally turn to inappropriate means is indicated by the camera movement, as this may be too much for the child actor. we've already got the hint, by the way she's moved toward, M. the camera movement will clinch it.

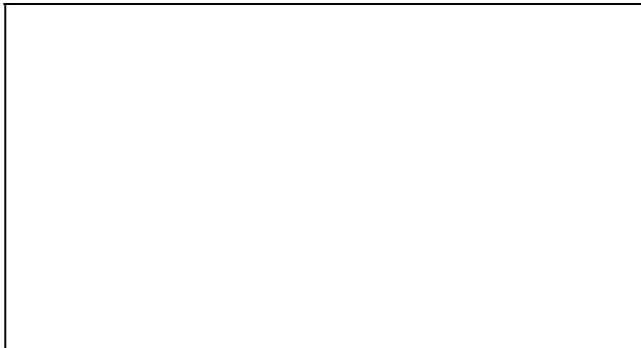
Mom may peek out a bit as part of the revolution. if she does great, but it's not important. Her presence will help establish that she's still there, however. the lollipop should be present in all the shots.

once the revolution is complete, the camera readjusts to reveal Marla's open hand. these next couple of shots are important, as they should reveal that Marla isn't thinking here – she's reacting. her reaction is what is inappropriate about what she does. in this way, being outside the social engine is detrimental. it is this behavior that the social order seeks to repress.



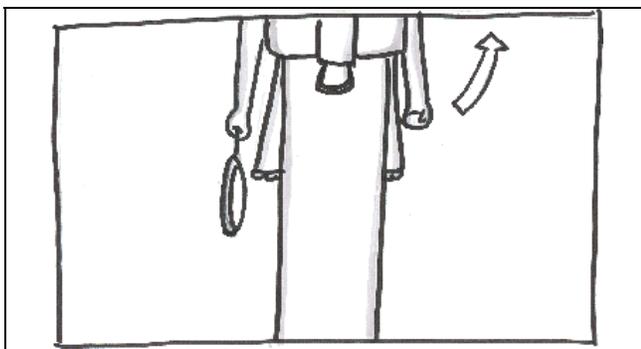
shot 81

we should see Marla's open hand ball up here.



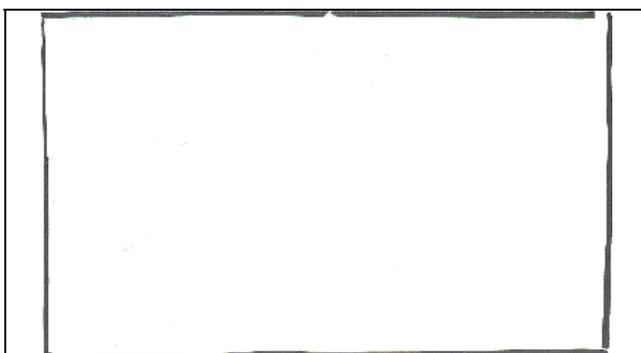
shot 82

this shot would be the ECU of MARLA'S open hand tightening. no thought, here, just reaction.



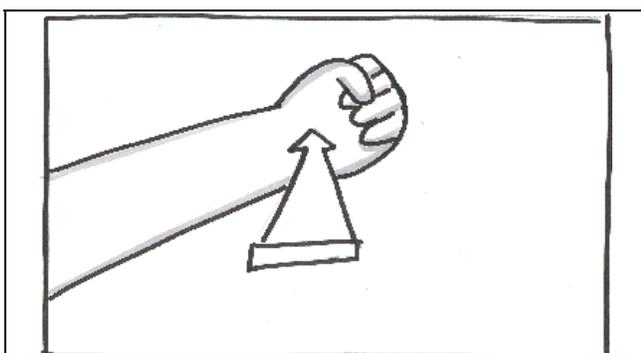
shot 81

then back to the previous shot, the hand sweeps up out of the frame.

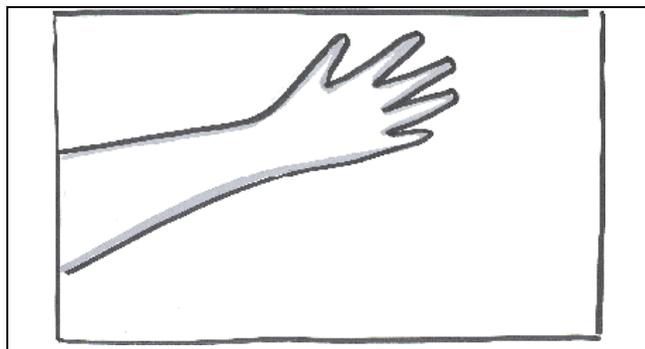


shot 83

an empty canvas.

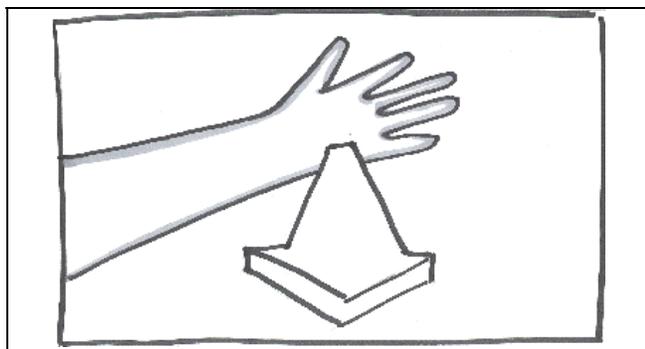


Marla's fist, swings into the frame. we should try this a couple of ways, at a couple of speeds. I may want to play with this in the editing room. speed it up and slow it down.

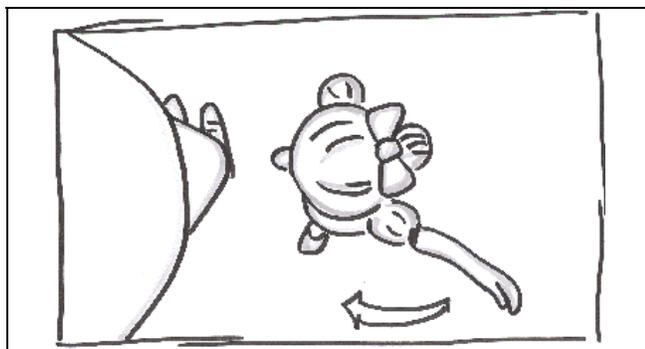


shot 83

the palm opens.

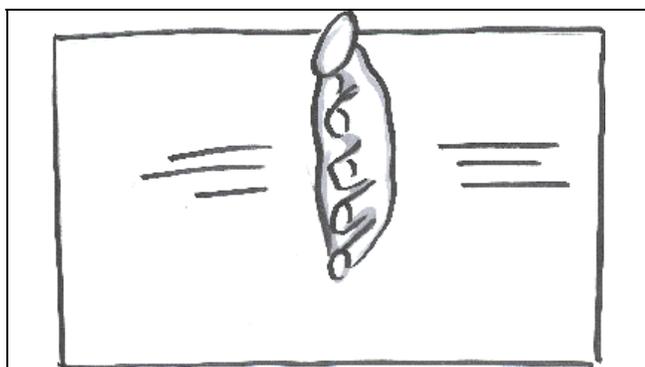


the hand swings out of the frame again.



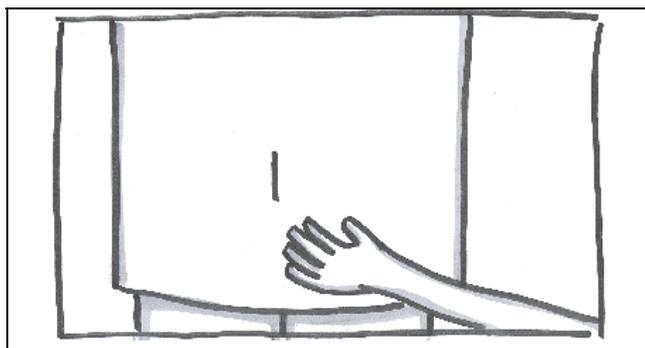
shot 84

Who's in control? God is in control. He sees everything.



shot 85

Not sure how we're going to get this effect. this is supposed to be the hand speeding, but it's not speeding through the frame. **instead, it's speeding, and the CAMERA IS KEEPING UP WITH IT.** the world behind the hand blurs, and the hand speeds through space. This is really just a disembodied hand traveling through space.



shot 86

Up until this point, the audience isn't sure what Marla is aiming at. this shot will tell us exactly.