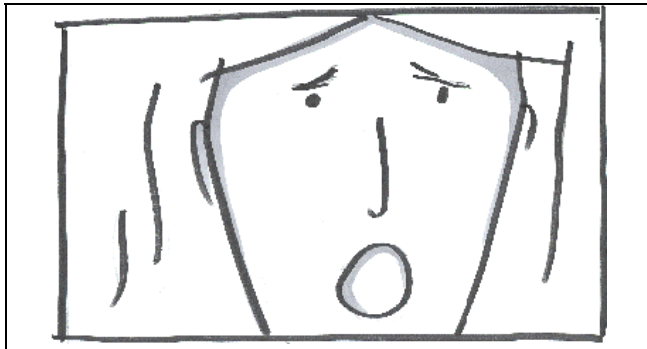


**shot 87**

heighten the drama, a bit. the open palm should swing right into the camera. then, a fast fade to black.

**COULD THIS BE ACCOMPLISHED AS PART OF SHOT 83?****optical**

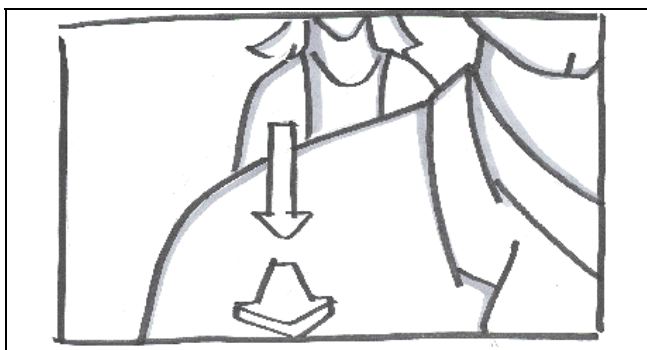
the SMACK should take us here, and should be distinct enough a sound for the audience to remember it. after all, this is just a setup, for the second smack that will follow.

**shot 88**

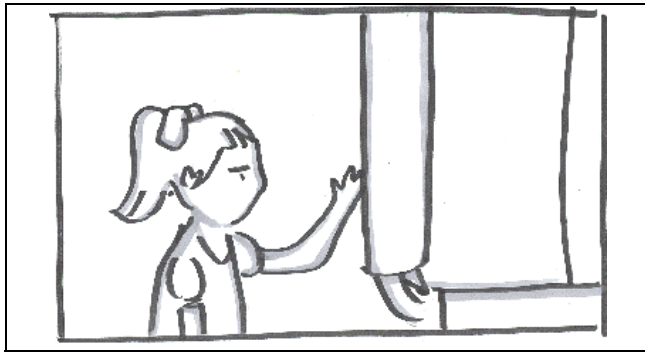
this is a little trick on the audiences expectations. we thought Marla was hitting M, but it's not M's reaction shot that we see. It's Mom, and she's appalled.



continuing the shot, **THE CAMERA SNAPS BACK** to reveal that M really has no response whatsoever to what Marla has done – so complete is his immersion in his own troubles, and his own connection to the social machine.



then the camera travels down to catch Marla, slowly pulling her hand back from M's rump. This is a reconfirmation visually, that indeed, Marla did hit M, and not Mom.

**shot 88****shot 78 series (variant)**

Marla is defeated and angry here. She's tried everything, even not thinking – i.e. going with the animal impulse – and it still hasn't gotten her what she wanted. We hold this until Marla is **swiftly jerked out of the frame** — as the hand of authority, Mom's, comes down to arrest the situation.

**shot 90**

These next 2 images have been combined into one shot, which should be possible from the same vantagepoint as shot 88. The mother will complete the grabbing of Marla here, which will be cut with the close-up in the previous image. the camera will then pull back to the image below, where M overhears the Mother's berating. it is the only time he actually responds to anything involving Marla, and in this case it's the scolding of an authority figure. strangely, I suspect that it's this is why M was fired. he was slow to respond.

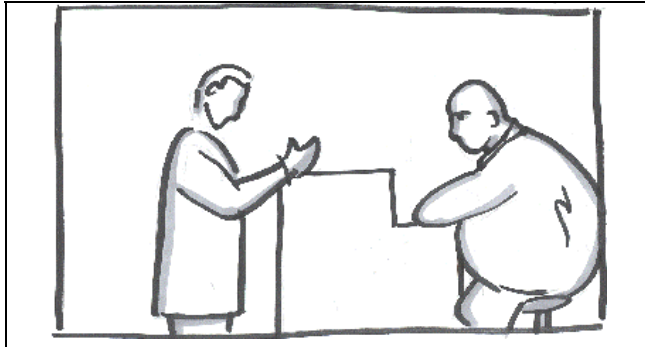
**shot 92**

tighter to get M's response.



**shot 90**

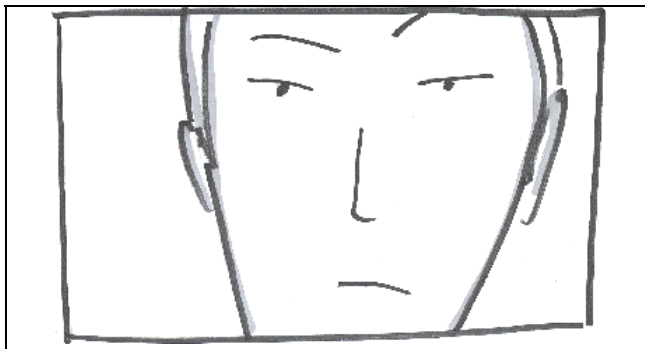
back to the previous shot, where M steps away from the scolding, and out of the shot. Maybe have him walk directly into the camera.

**shot 96**

We're going to extend the beat here, replacing shot 93 with this shot, as both are masters. M will walk into this shot, have his moment with the guard, and then pick up the pen. We'll probably see the guard's pants, so he'd better have them.

**shot 94**

closer on the authority figure, and wonder of wonders, he's a nice guy. his hope here is to try and be at M's same level, to be human, and share in the comedy of M's situation. this is more than a disappointment, because this guard is the emissary of the all powerful social order.

**shot 95**

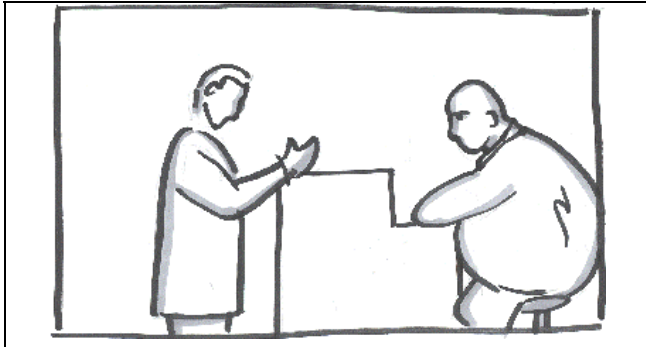
"Do not try to bond with me."

**shot 94**

"Fine then, you don't wanna be friendly – just sign the book." this beat should be underplayed, as this is the best that the authority figure (man) can do under the circumstances. he's not God, nor is he the omnipresent force that's telling the story. he is simply a character caught in the frame.

**shot 95**

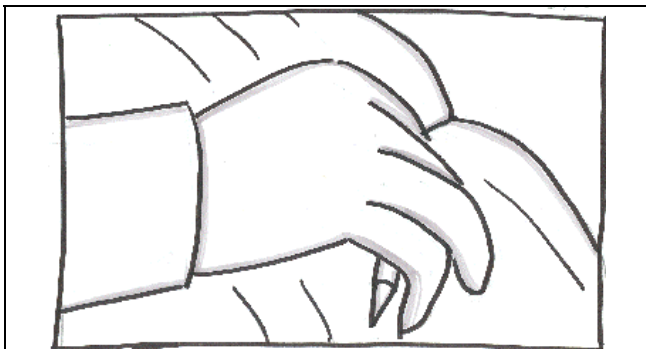
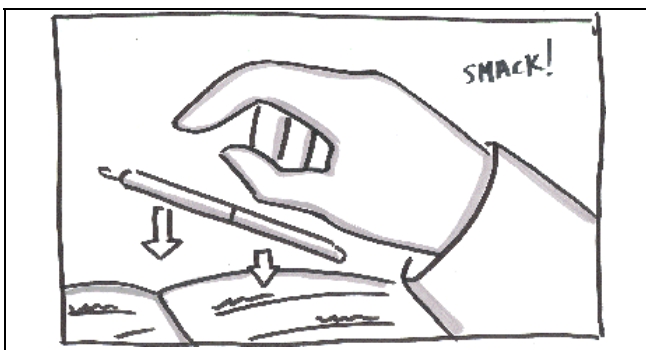
for an instant, M seems to understand. he mellows, a beat, and looks down to the book.

**shot 96**

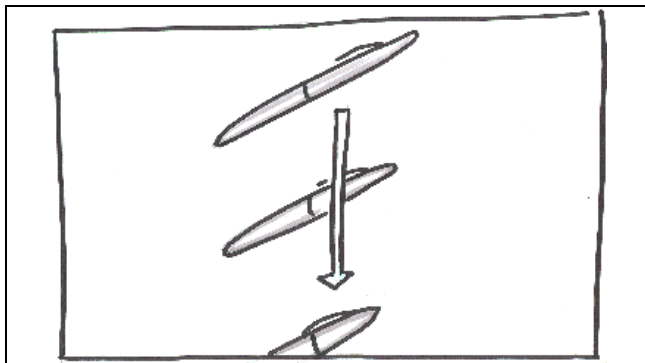
hand reaches up, and the next series begins.

**shot 97 series**

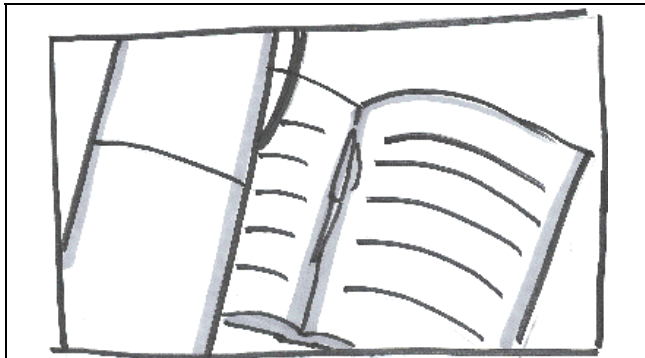
these shots have more to do with how close M is to getting home. we may want to cross-cut these with images of M's mellowing face, and some nice music that faintly hints at the paradise that was had in scene 2.

**shot 97 series****shot 97 series**

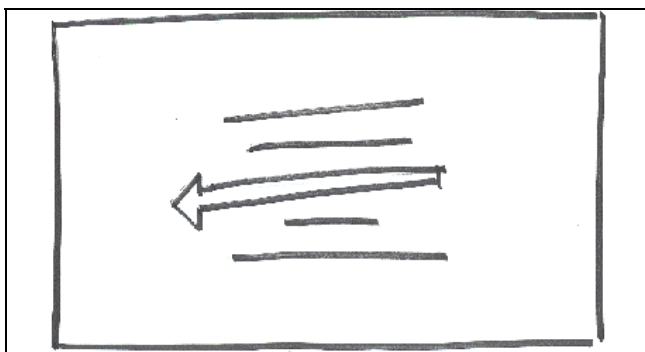
the change of angle at the **SMACK** is intentional. it'll jar the viewer, because we cross the line of action, and more importantly, we indicate that the power has again shifted – Marla is not yet finished her fight. Make sure that this SMACK sounds distinctive enough to remind the audience who has done what to whom.

**shot 97 series**

I want dead silence – almost negative space during this and the next shot. this will be emphasized by a boom at the end of the sequence that should cut into shot 95 below. these next few shots are what the omnipresent force sees as the outcome of Marla's second SMACK.

**shot 97 series****shot 95**

M furious. We may hold his posture for a beat, and then let him open his eyes before the camera whip pans from him to the security guard.

**optical**

whip pan – Calle suggests that this may be done best in post.

**shot 94**

a beat of normalcy, as the guard realizes what has happened, and then a belly laugh – the main reason that this “Buddha-like” presence was created in the first place. the human authority constantly asks that we laugh at ourselves and our foibles – that we not take this life too seriously.