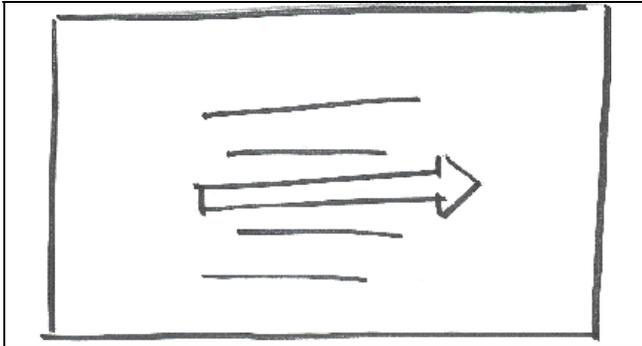




shot 98

tighter. to heighten the laugh. then we whip pan again.



optical



shot 95

the effect here is intentional, like crossing the line of action with the SMACK. it's a little like the Jennifer Connelly shot in Requiem when the body mount camera crosses the line of action. this is M seizing the moment – taking control finally. he has had enough. we had talked about dropping this shot, but I think I want to keep it. M spins so his back is to the camera.



shot 100

and then spins into the shot here. a beat and he looks down to Marla.



shot 101

who is initially not sure what to think. she's broken something, and like all little children is trying to decide whether it's in her best interest to lie, or to revel in her victory. she's not sure, and then....



shot 102

...she's sure. "Take that M." The camera holds for a beat, and then drifts up and pulls back to take in her Mother.



who is mortified. we should actually see her put her hand to her face, I think. in fact, the beat here is for her to look from her daughter, to the camera, and then to simply bury her face in her hands.



shot 103

cut back to M's reaction, and then to his glance back down to Marla. this is one of the few real times that a POV has been telegraphed like this in the film, so it had better work. we need to make sure that the eye-lines work here.

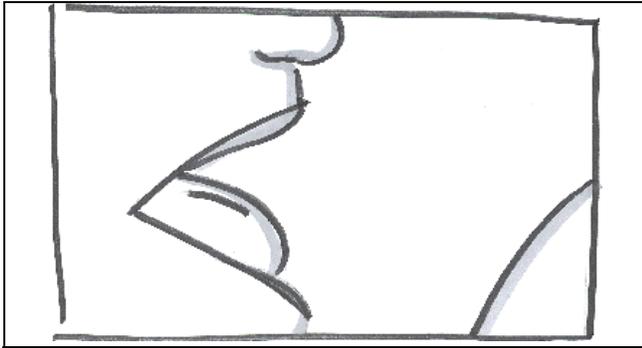


shot 78 series



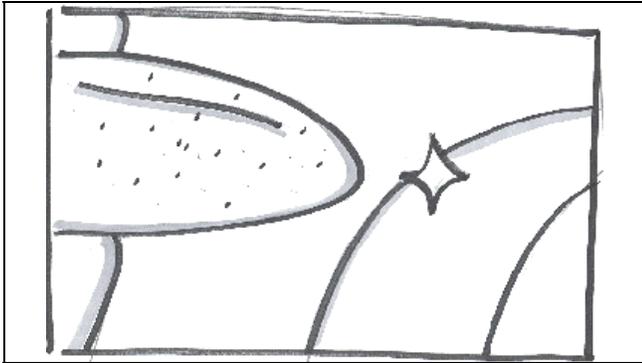
shot 78 series

POW!!!! the lollipop appears in the last jumpcut. not sure if I want to see the lollipop flip up into the shot like before, or if it should just appear.



shot 78 series

tight on Marla's mouth as she opens it, slowly, then jump cut to a tighter shot when her mouth actually touches the lollipop. this is the final blow. this should be in slo-mo and then speed up as the tongue begins dragging along the face of the lollipop.



shot 78 series

this cut should signal the speeding up of the scene. by the time we get to the whip of the lollipop we should be at normal speed.



shot 106

Marla completes the whipping away of the lollipop. "NAH!!!"



shot 107

Appalled at her brazen display of disrespect, M makes one last appeal to the Mother. the authority figure behind should be prominent. the whole world is laughing at M.



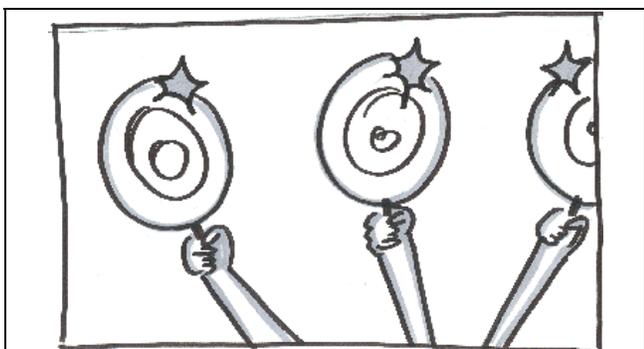
shot 108

Again this is M's POV being telegraphed. he is in complete control of the camera at this stage. this entire experience is subjective, so the camera should be following M's eyes.



shot 108

Mom has no idea what to do. and M's eyes drift right back to Marla.



shot 109

closer on the lollipop and the waving. this is important to establish the next shot.



shot 110

the inkling of a bad idea. this may be our first CG shot.



shot 111

the bad idea fully realized. we should take a beat or two to fully realize the smile here. it should grow on him, like something he's never really thought of before, but once it's come, it makes so much sense that he can't believe that he hadn't thought of it before.



shot 112

Re-establishing the stage, before the act. Marla is in rare form now, and fully deserving of the punishment about to be dolled out to her. Push into the next 3 images.



jump-cut to this. **CRASH!!!**



Another jump cut, tighter – **CRASH!!!!**



and a final jump cut – **CRASH!!!!** again, we are tighter, and the lollipop has just appeared.



shot 115

I almost want a drum-roll here. the hand should start from way back and completely obscure the camera. we may want to do something the indicate that this is M's hand, and not Marla's. Perhaps M needs a wedding ring.