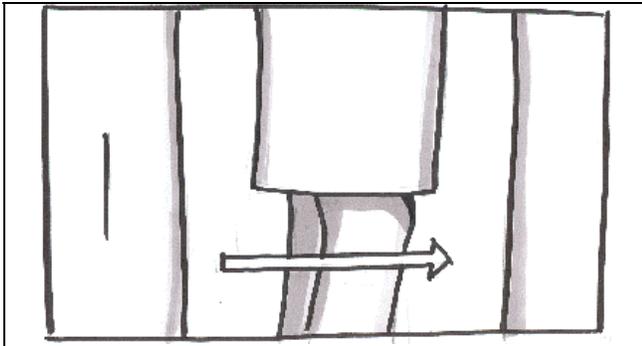


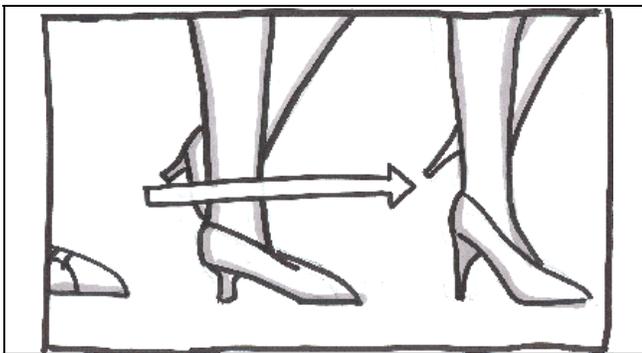
shot 36

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.



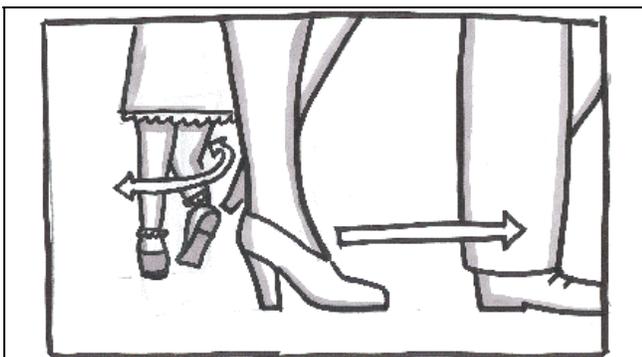
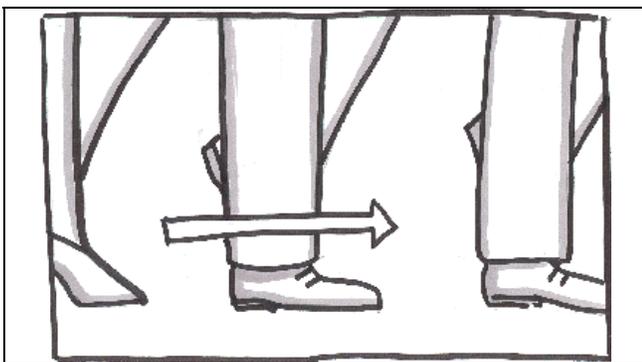
shot 37

closer. shot cut on appropriate STOMP.

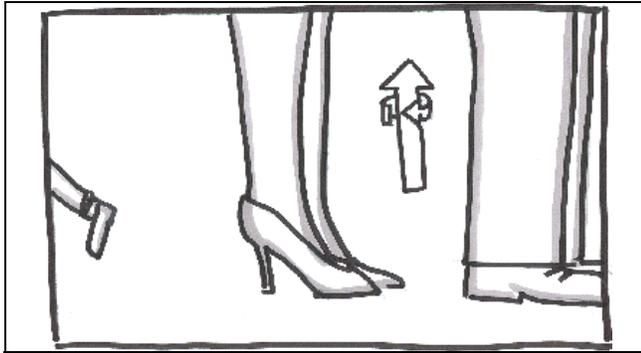


shot 38

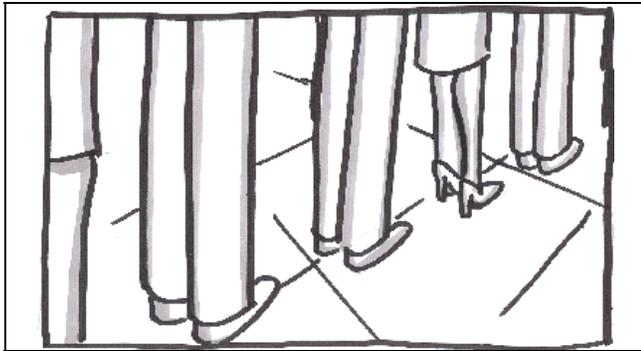
again, camera is static – this is part of the omnipresent POV. the actors move through the shot and eventually, Marla is dragged into the shot. her feet are the only ones not in step.



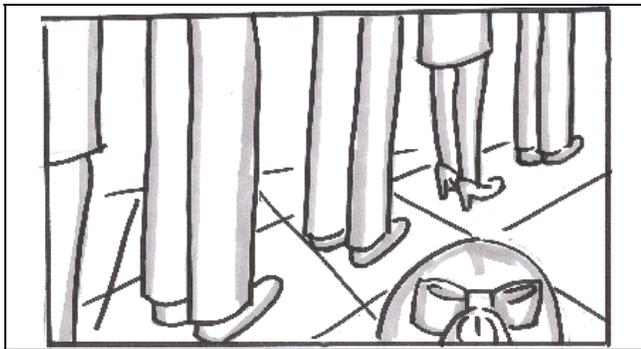
Marla is pulled into the shot, and then turns and runs out.

**shot 38**

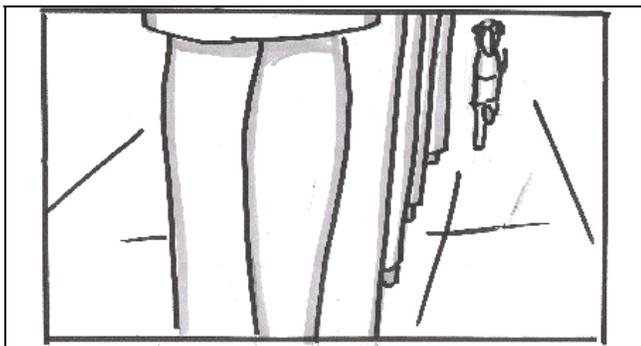
this entire sequence is rather elaborate and will require us to rehearse the move and put appropriate marks on the floor. Marla runs out of the shot. the camera draws up and turns right, to get to the next image. Marla, meanwhile, has run behind the camera and crew to re-enter the shot (only her head), 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.

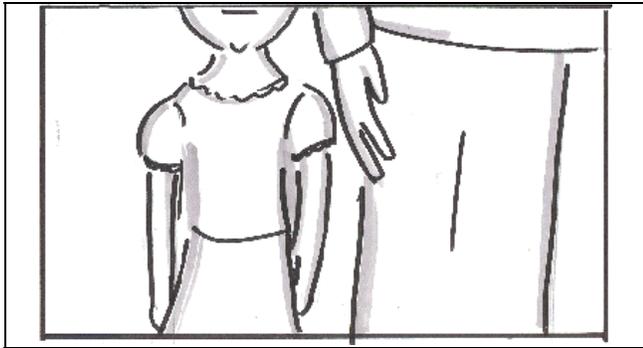


dissolve from this shot into the next.

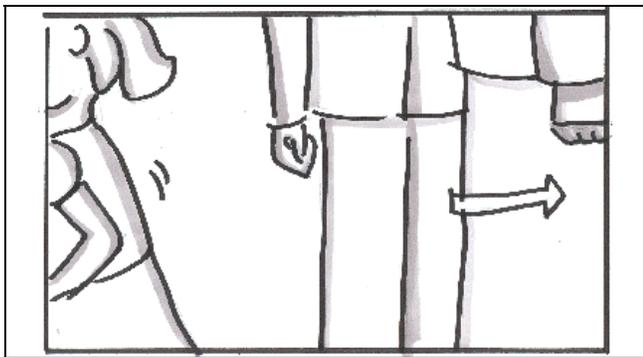


shot 39

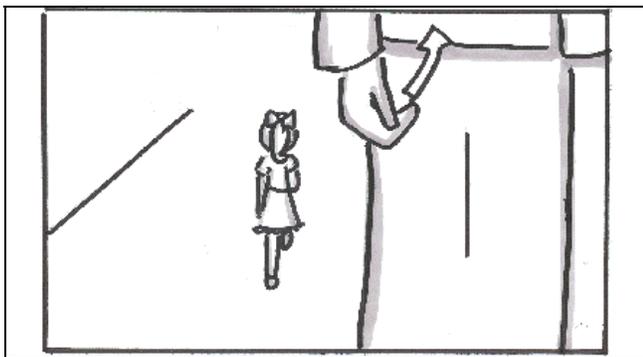
this should establish that there is some time elapsed before Marla gets to the front of the line. guy at the head of the line has no hand – it should drop into the shot as Marla moves to stand next to him.



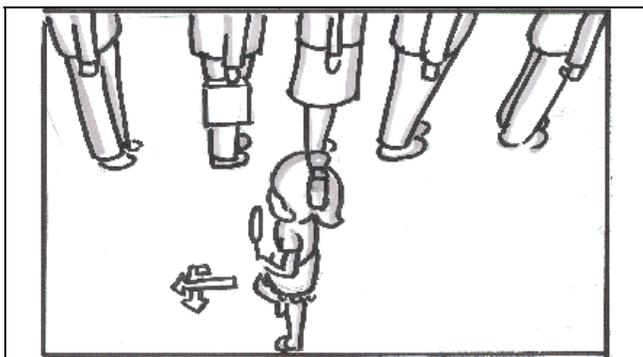
this guy has successfully signed the corporate book.



he should exit right, as Marla turns to go to the back of the line.

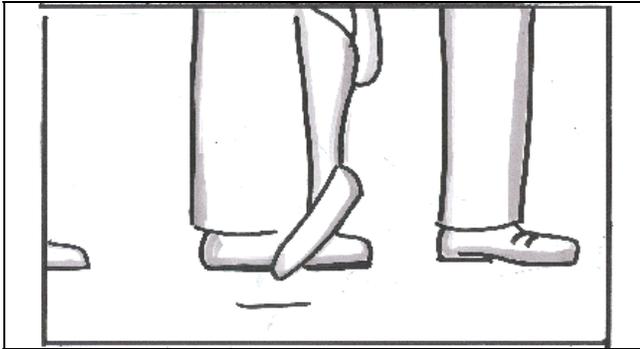


and so on with the next guy.



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.

**shot 40****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.

**shot 42**

the lolly, in all its pristine glory.

**shot 43**

we'll have to start this shot ahead of the smiling guy (2nd from the right), and we have to see his head turn to follow Marla's trajectory. this beat is important, because this is how the disruption begins. this shot is also a setup for a following shot (indicate here) where we'll tilt up to a similar angle to see that M hasn't turned to see Marla.

**shot 44**

technically, we'll have crossed the line of action if we don't pull of the previous shot correctly. We're actually shooting from behind this guy (as indicated in the image). However, it may be better to see more of his shoulder (shoot it at an angle or from the side, as opposed to Over-the-Shoulder). this could also be solved by having the camera track the turn, although this means that this guy would then have control of the camera, which would be a violation of the established rules.

**shot 45**

this is really the same relationship as **shot 35 in scene 5**. Marla should hog up the right side of the scene. only one problem, we'll use something similar in another shot that will be moving, so a diopter here may be inappropriate. we'll have to see what Calle says.

**shot 44**

the smiling guy begins his turn back to the line, and we have to see this transition. it's a disruption, not total chaos.

**shot 46**

he finishes his turn to get bumped into by the guy behind him. the synchronicity of the line has begun to break down. we should frame this so that it's closer to the next image (in terms of distance to the subjects) than to this one. the bump, should push the smiling guy into the camera. we may even want to try a bump where he actually hits the camera.

**shot 45**

Marla knows what she's doing, and even though she doesn't directly see the action behind her, she is aware of it.