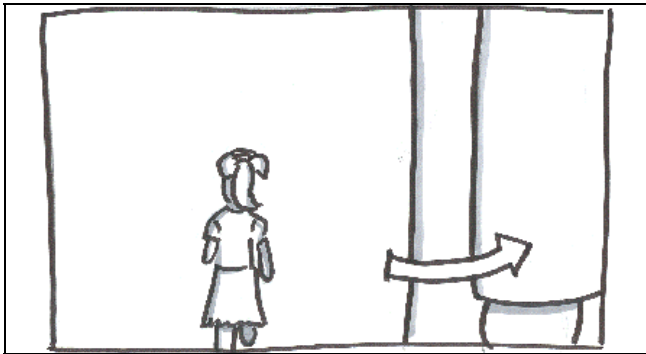**shot 56**

"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 60

following the rhythm of the line, M bumps into the guy ahead of him, just as Marla's magic works it way back to them. The composition here should lean heavily to the right side, and off-center.
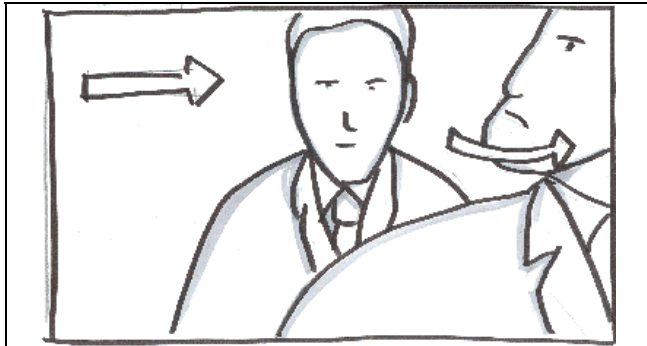

shot 61

M is just really displeased in this shot…

shot 62

and the guy ahead of him is just happy as punch.

shot 61

back to M, tighter, more intense – we may want to play with color here, just a little to raise the tension a bit.
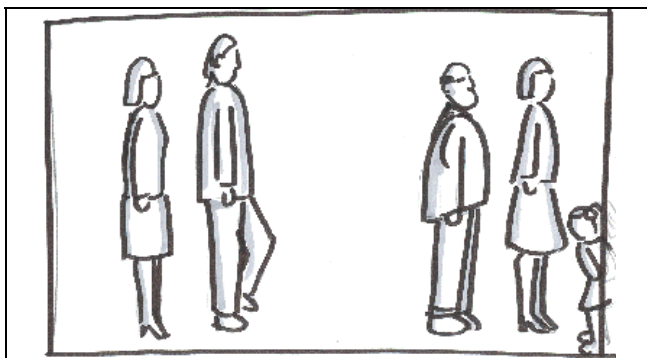

shot 60

The guy, realizing his mistake, turns back around to the camera. The camera shifts right (a Barry Levinson shift) to re-center the characters in the frame. Give this beat a moment, so that the audience registers how shaken this guy is that maybe he's doing the wrong thing.
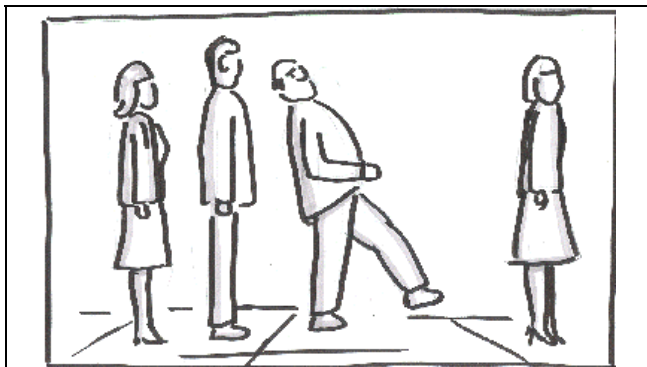
shot 63

This has to be played for maximum comedy. It should almost look cartoonish, the breadth of this guy's stride. We may also want the actor to be particularly distinctive, to heighten the effect.

We may also want to try a take, widening this shot to try to get the alternative shot 65 in. that would allow Marla more time temporarily to get to this shot.

After the step, Marla skips into the shot. The guy turns his head to follow her.

shot 64

completing the turn.

shot 60

this is the fully centered shot 60. the beat has to be extended here, as the audience should see that his earlier flustering (a M's lack of getting caught up in the fun) has to be replaced with another glimpse of Marla's magic.
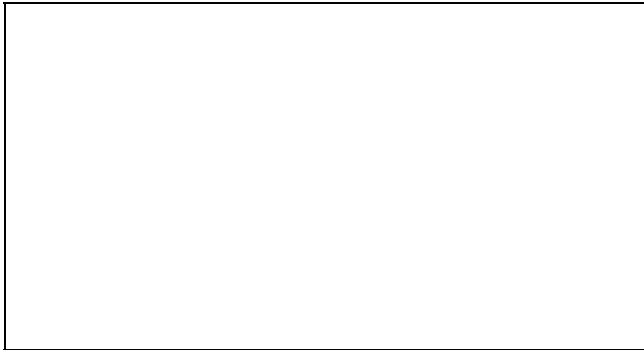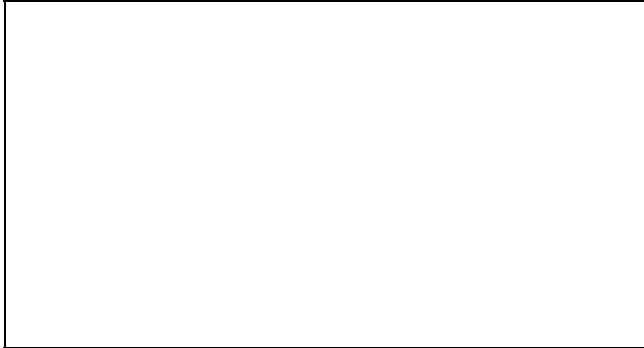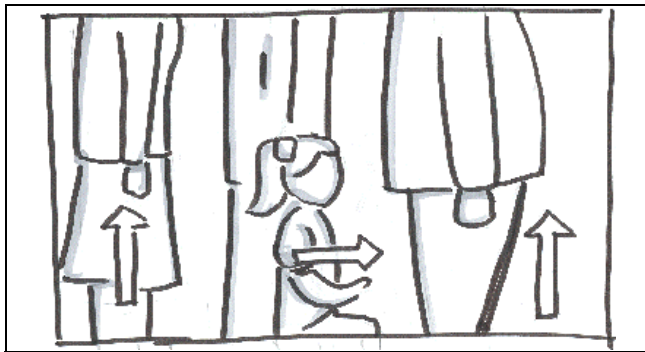

shot 65

this is a simple shot from the back of the line, intended to demonstrate Marla's efficiency in her duties. She does a 3-4 hopscotch jump by the 3rd image, and heads back up the line.
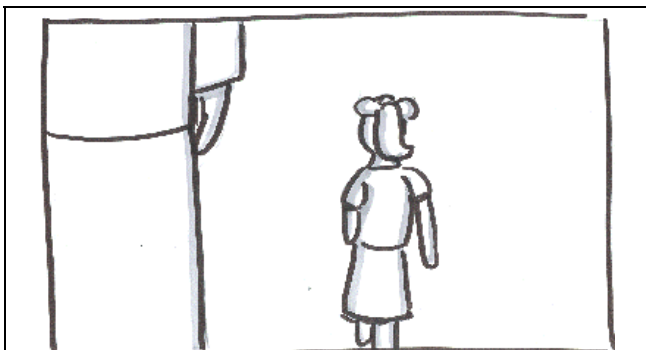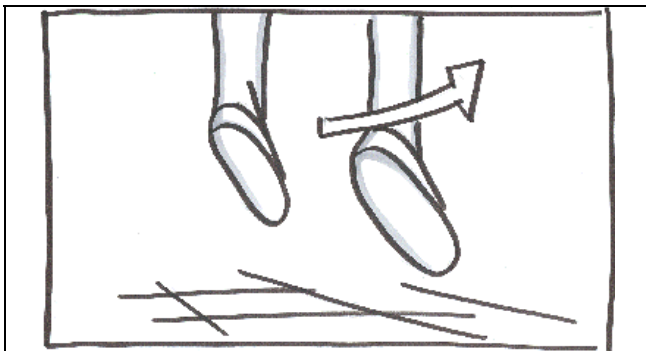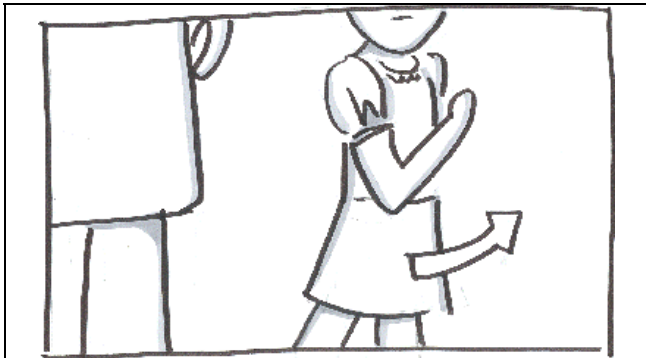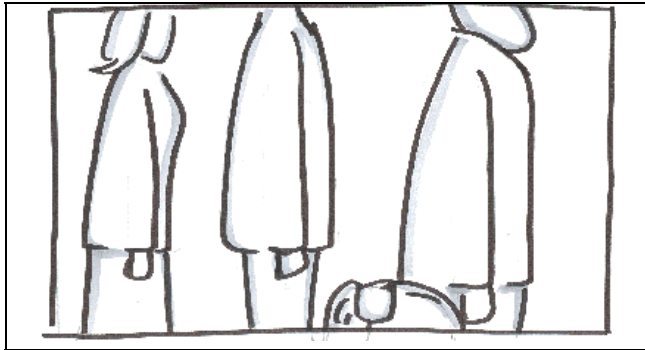
shot 66

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 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. it's conceivable that shots 67 & 68 could be combined into one shot.

shot 67/shot 68

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.
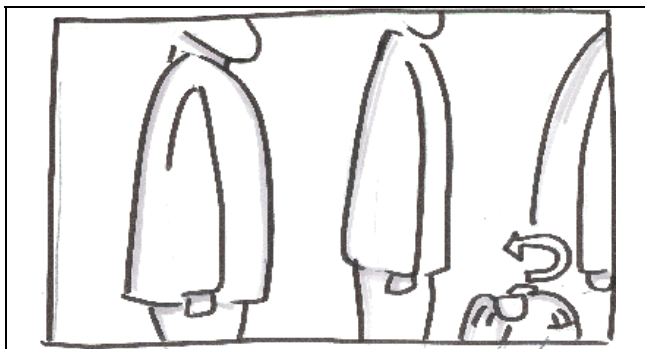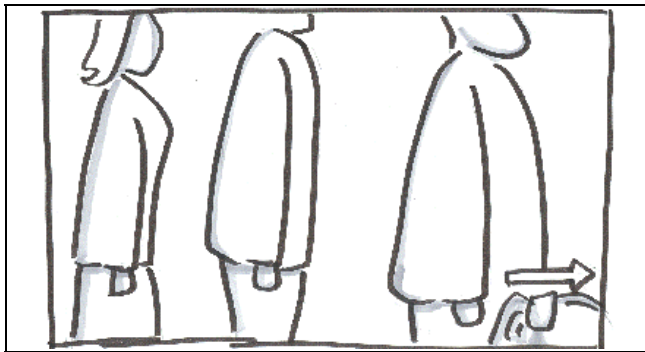
eventually, she stops, and the camera stops with her. she examines the strange feeling that something isn't right about her plan, and then turns to head back to the place in line where things aren't right.
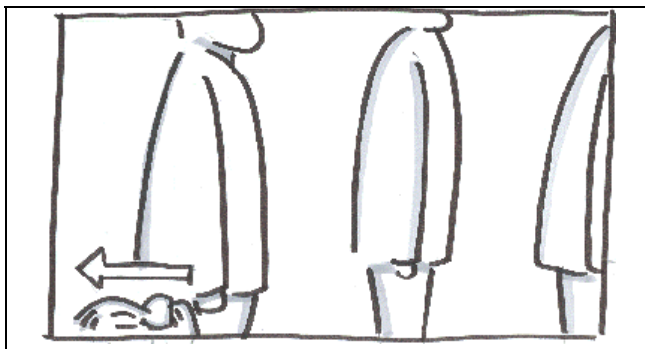
the camera doesn't follow her until she gets to the bottom left side of the frame. then she **DRAGS THE CAMERA** until she gets to M, and **THE CAMERA KEEPS GOING UNTIL SHE'S AT THE CENTER OF THE FRAME**.