



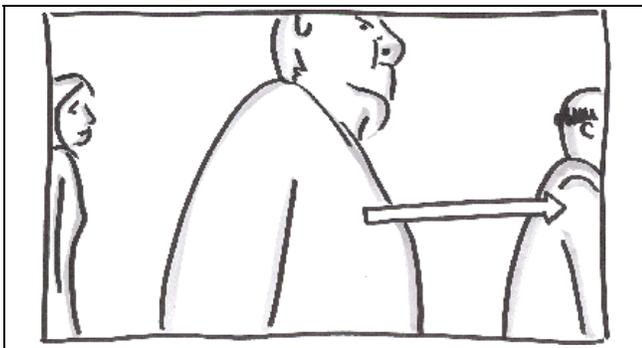
**shot 68**

once in the center of the shot, Marla turns to M, and throws her head back to look up to him. This whole sequence is probably going to take a lot of rehearsal.



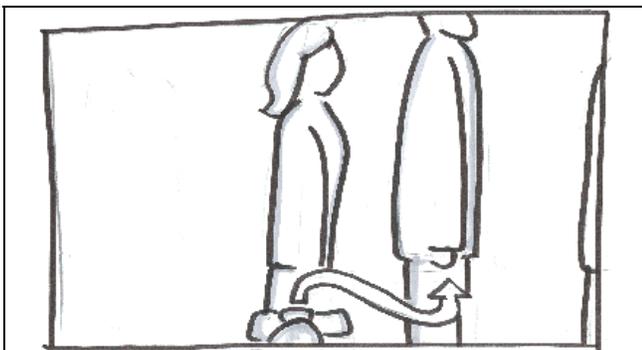
**shot 69**

technically, this isn't M's POV, as he isn't looking at her, so it's important that Marla look up into this shot, for the sake of continuity.



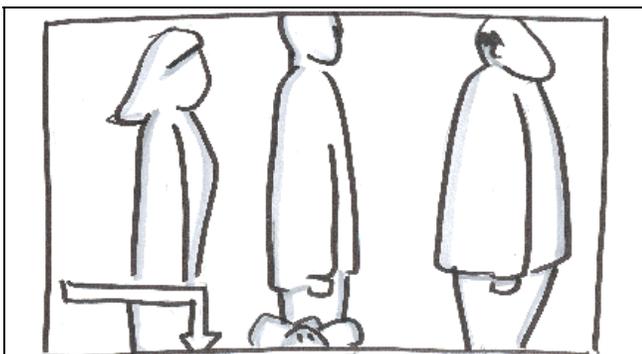
**shot 70**

this is Marla's POV from shot 69. 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 be evident. we may also want to play with lenses here, to heighten M's proximity here, exaggerate it. M should loom large, here, an obstacle for Marla to overcome in her struggle to usurp the line.

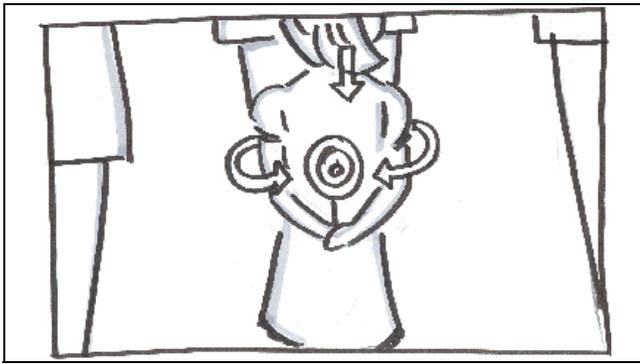


**shot 68**

back to the elaborate tracking shot. Marla's head drops down; she pivots, right; and steps over to M. The camera should hold still, and only adjust to re-center her after she's safely standing before M.

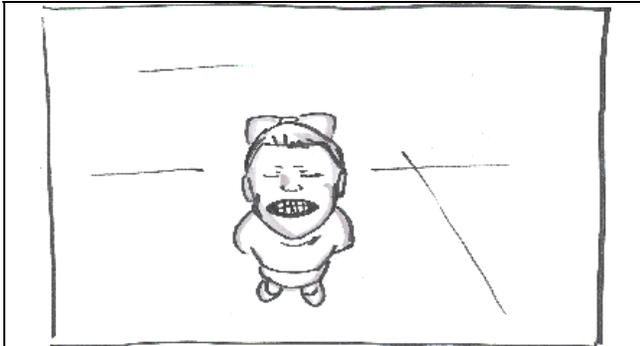


then the camera drops down, to take all of her shoulders (down to the lollipop) into the shot.

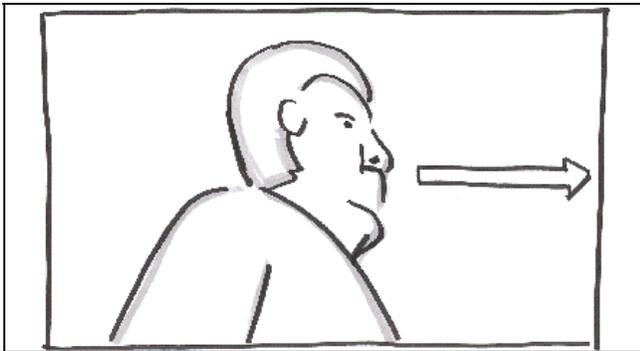
**shot 68**

this is a continuation of the elaborate tracking shot.

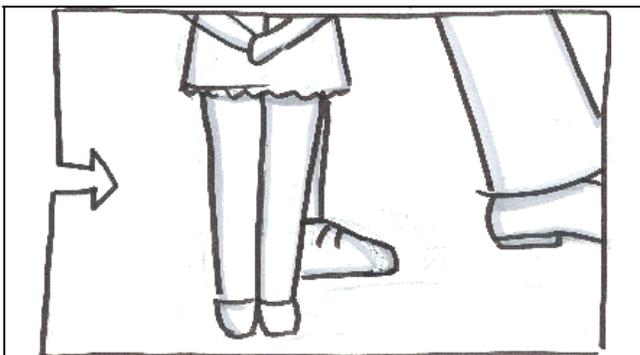
this is where the movement training becomes absolutely necessary. Marla will perform this movement in two stages: the arms thrown back together, revealing the lollipop, and then the head thrown back, to look up to M. the last beat (the third) of this movement isn't even seen in the shot. it won't be revealed until the next shot.

**shot 71**

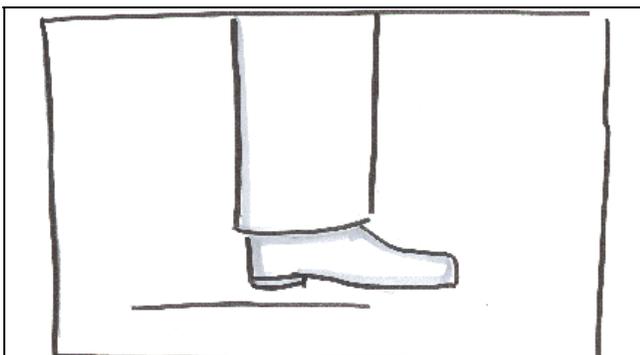
the smile is the last beat. so we should shoot it with the same motions as the previous shot 68: arms thrown back together, head thrown back to look at M, and then the smile. Beat, beat, beat. we may want to think of adding some digital fx to this shot to heighten the gleam on Marla's teeth.

**shot 72**

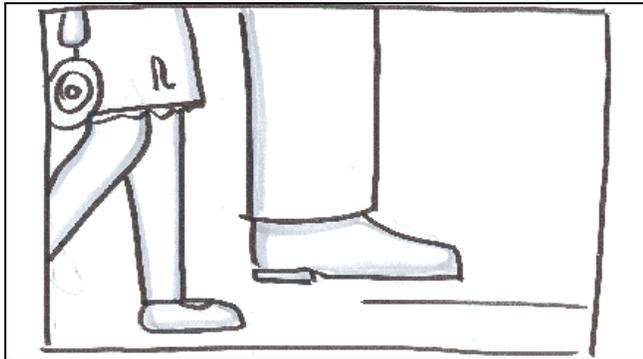
this is really a tighter shot 70. but the twist here is that **M DRAGS THE CAMERA FORWARD WHEN HE STEPS OUT OF THE SHOT.** this is going to be difficult to time (in terms of the camera movement) and the shot has to be tight, but centered. As M moves forward (like half-way through his stride) he grabs the camera and moves it forward a little. it's a subtle gesture to indicate who has to real control here. the timing on this has to be consistent with that of the line's movement.

**shot 73**

we're going to emphasize the previous camera movement by doing the same thing here. **AS M MOVES OUT OF THE SHOT, HE TAKES THE CAMERA WITH HIM, PULLING IT THROUGH HIS STRIDE, UNTIL MARLA IS NO LONGER IN THE SHOT.** We should start moving the camera in mid-stride, just as his foot breaks the frameline.



the camera movement of shot 73 completes here.



**shot 73**

Marla steps into the shot, lollipop exposed. the camera isn't moving, because M isn't moving.



Marla turns. a rest – maybe a breath, as she readies herself for her greatest onslaught. then the lollipop flips out of the frame with a flick of the wrist.



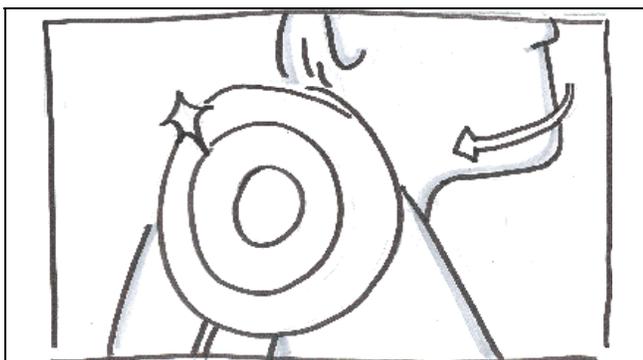
**shot 74**

OTS shot of Marla, with the lollipop creeping up into frame and out of it. the movement here should be slow, with a punch (Marla thrusting her arm out, fully extended) on the last couple of inches.



**shot 75**

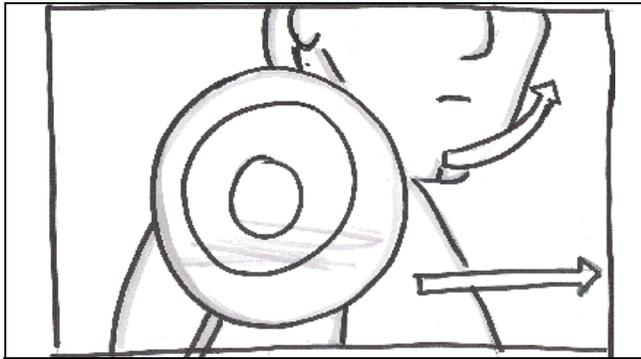
this should smash-cut in with a POW!!!! Devastating blow to M's power, right? (perform the full range of motion in this shot. we may also want her to twist the lollipop a little from side to side in this shot which we'll match with the next shot.



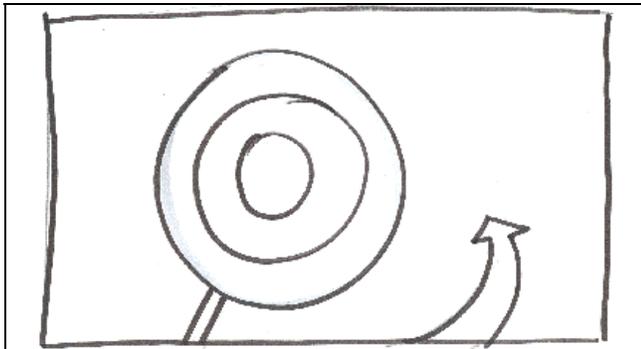
**shot 76**

start this shot out with M in focus, and the lollipop out of focus. the lollipop should twist a little out of focus. M's turn should be slight, almost imperceptible, and as he turns, the focus should change. The lollipop become pristine, and magical.

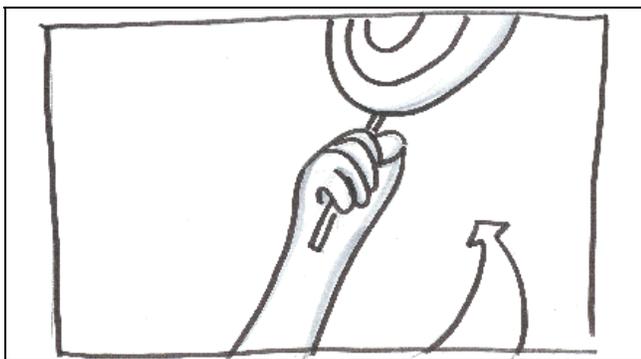
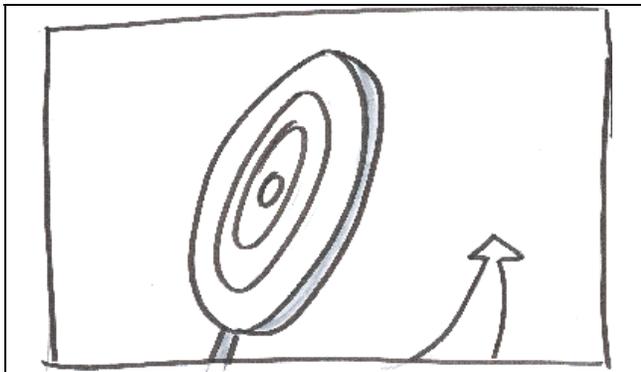
**shot 76**



M waits a beat, and turns his head back, shifting the focus back to him. then he simply walk out of the shot. give M a breath beat here, and then move. **THE CAMERA DOES NOT MOVE IN THIS SHOT WHEN M MOVES**, as the Omnipresent force takes over so that we can see the aftermath of M's disinterest.



After M has left the shot, the camera spins around the lollipop, while dropping down. A 360 is desirable here, although it may be impossible to light, unless we light the scene from beneath, ala "Dark City." Although the lighting here would have to be softened so as not to appear too "expressionist."

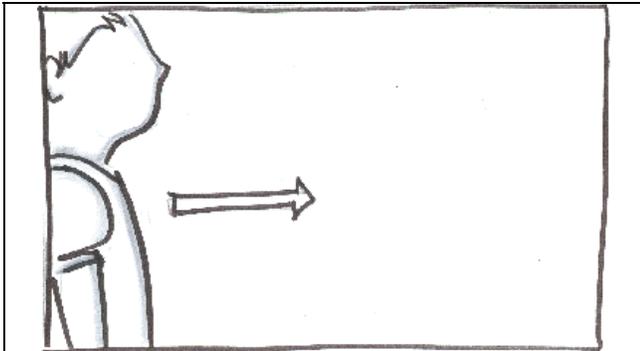


continue the downward spiral. maybe 2 complete revolutions around Marla and the lollipop, as the camera drops down. the spiral stops when we have Marla from the front and centered in the shot.



**shot 76**

continuing this shot, Marla has 3 beats, and movements for each, with the same timing as her pervious smile sequence in shots 68 and 71. Arm drops, head drops, body turns to follow M. She should march completely out of the shot.



**shot 77**

empty frame at the start of this sequence, as Marla again begins an attack. The camera doesn't belong to her still, and her frustration will be evident when she turns to face the camera.



**shot 78 series**

this is the start of several shots that together comprise Marla's final attack with appropriate methods. After this there is no more misses nice girl. In this shot, the lollipop should flip up into the frame, without Marla betraying her intentions with more than an eye-squint. This is a cold calculated effort.



**shot 78 series**

run some Sergio Leoni-type music on top of this sequence. We should have the lollipop flip up in this sequence as well.

