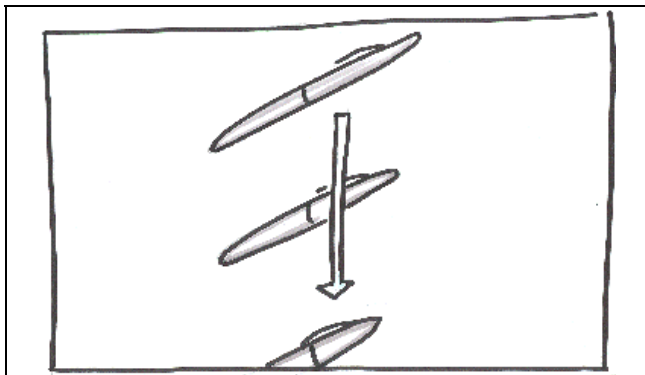
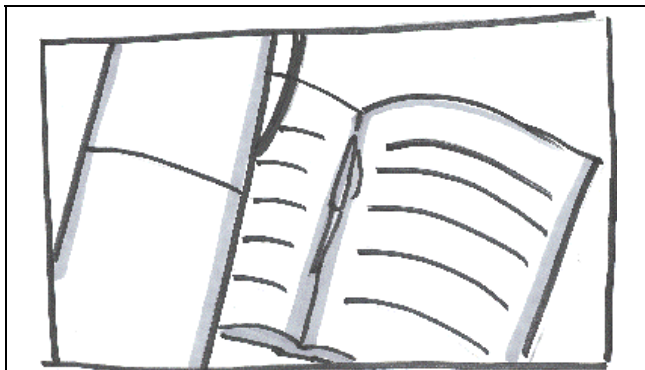
**shot 97 series**

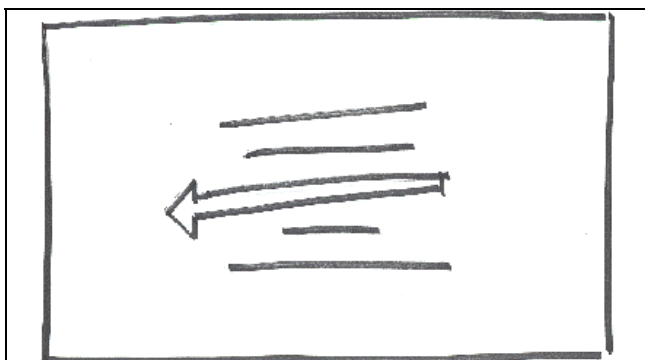
the change of angle at the **SMACK** is intentional. it'll jar the viewer, because we cross the line of action, and more importantly, we indicate that the power has again shifted – Marla is not yet finished her fight. Make sure that this SMACK sounds distinctive enough to remind the audience who has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

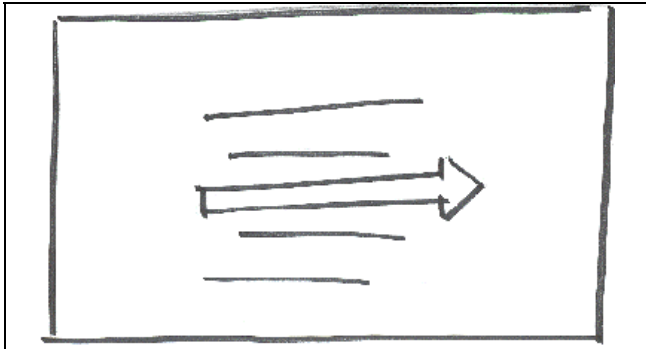
whip pan – Calle suggests that this may be done best in post.

**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.

**shot 98**

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

**optical****shot 99**

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**

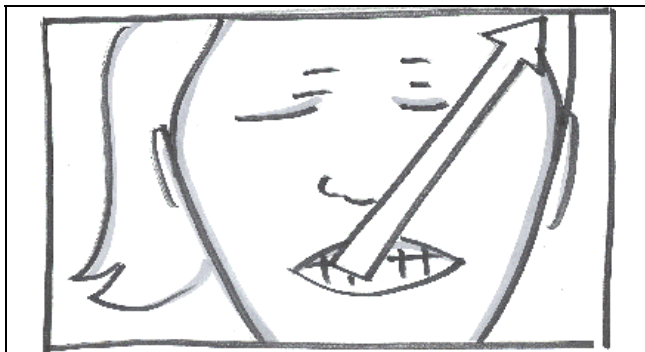
and then spins into the shot here. a beat and he looks down to Marla.

**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**

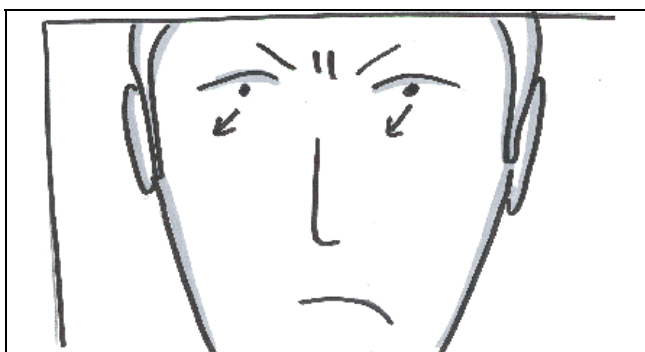
...she's sure. "Take that M."



then the camera drifts up and pulls back to take in her Mother.



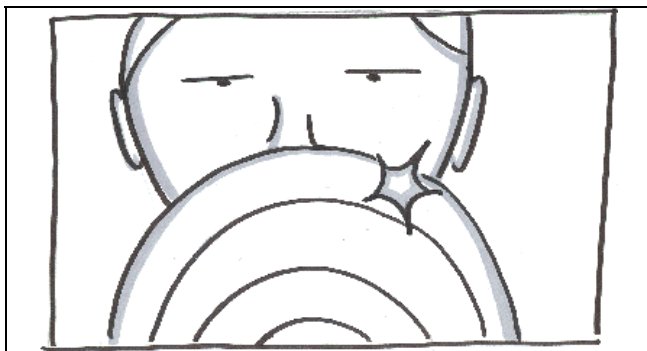
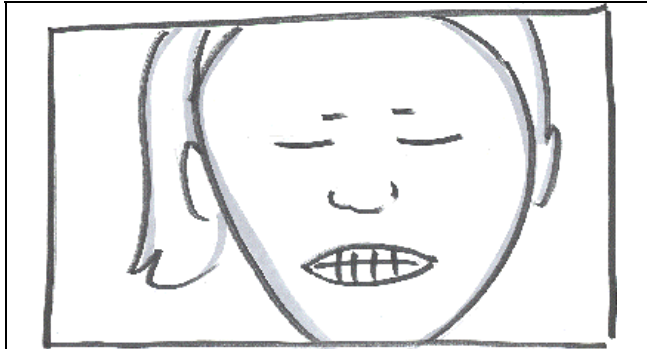
who is mortified. we should actually see her put her hand to her face, I think. in fact, the beat here is for her to look from her daughter, to the camera, and then to simply bury her face in her hands.

**shot 103**

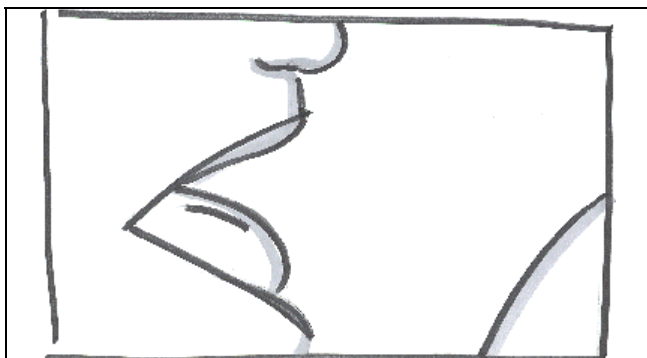
cut back to M's reaction, and then to his glance back down to Marla. this is one of the few real times that a POV has been telegraphed like this in the film, so it had better work. we need to make sure that the eye-lines work here.

**shot 104**

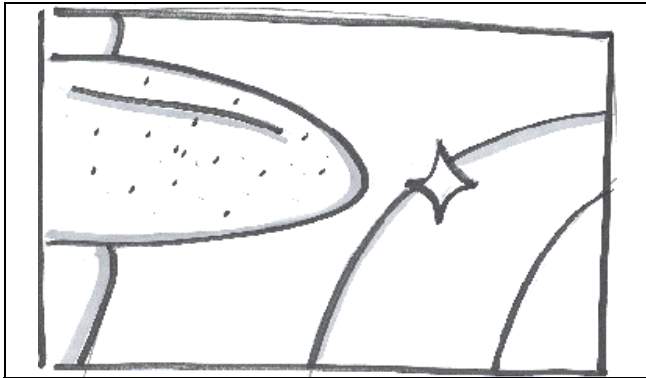
we're jump-cutting through these shots, with CRASHING sounds taking us to each jump cut. this will figure in a bit with the three taps of the elevator button, as a visual motif. may want to try this handheld, with Marla's size being reduced with each take.



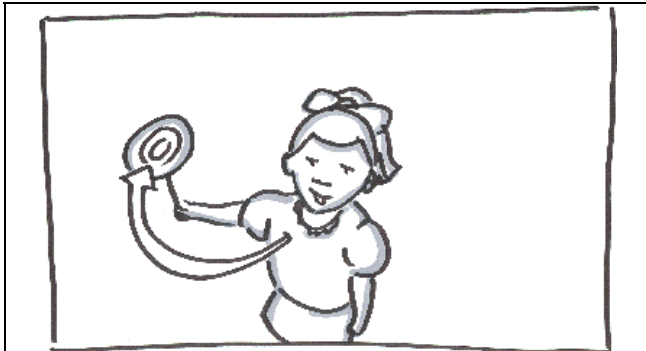
POW!!!! the lollipop appears in the last jumpcut. not sure if I want to see the lollipop flip up into the shot like before, or if it should just appear.

**shot 105**

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 105**

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**

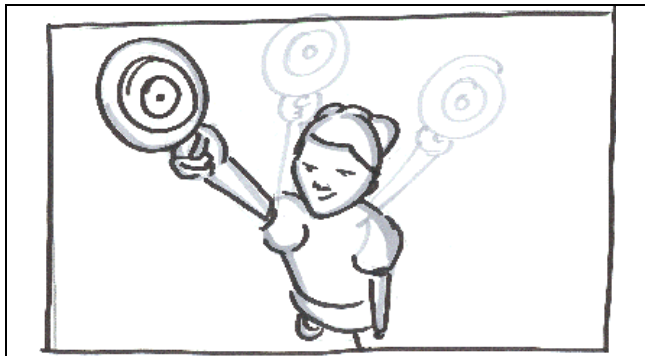
Appalled at her brazen display of disrespect, M makes one last appeal to the Mother. the authority figure behind should be prominent. the whole world is laughing at M.

**shot 102**

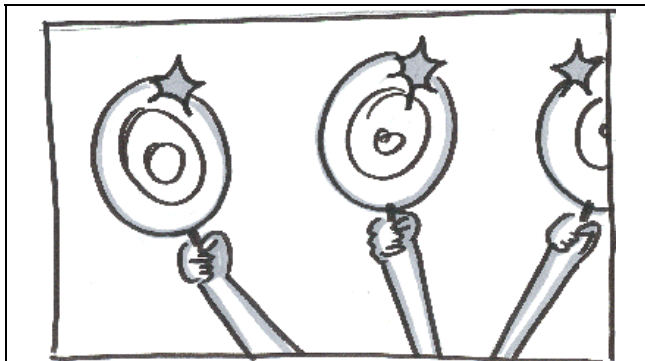
Again this is M's POV being telegraphed. he is in complete control of the camera at this stage. this entire experience is subjective, so the camera should be following M's eyes.



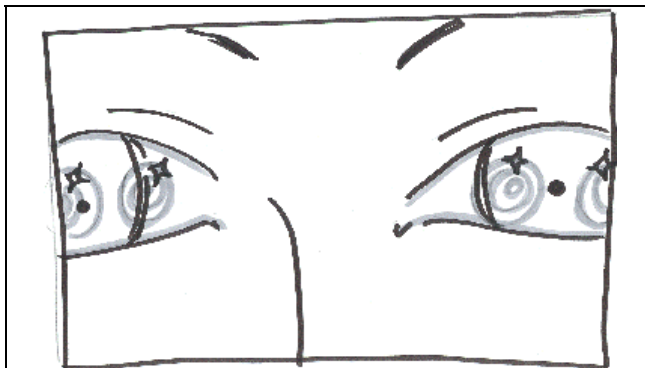
Mom has no idea what to do. and M's eyes drift right back to Marla.

**shot 102/106**

we may want to start this shot @ the size of 102 and then zoom back to this size, so we end up here, with Marla's full body, waving the lollipop around.

**shot 107**

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

**shot 108**

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

**shot 109**

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 110**

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.