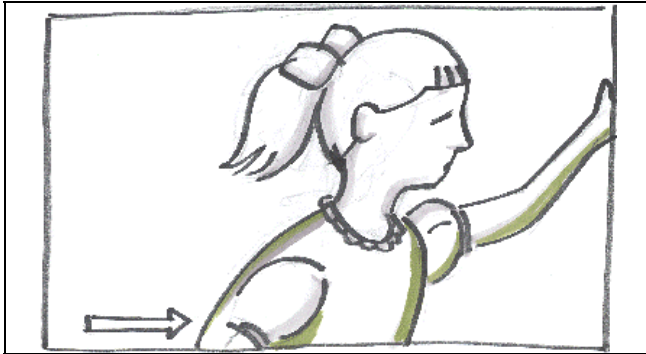
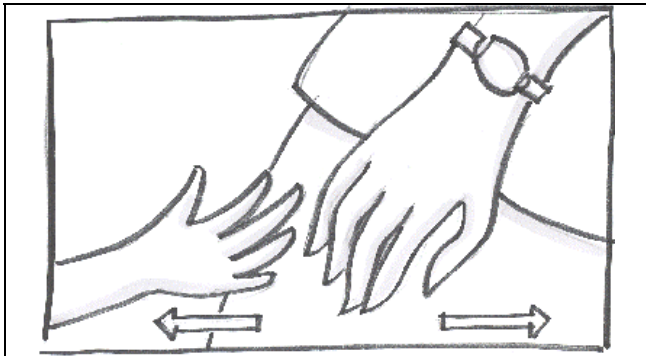
**shot 25**

mom pulls Marla into the shot.



camera should draw back a bit as Mother pulls Marla through the frame, just enough for us to get a really good look at the girl.

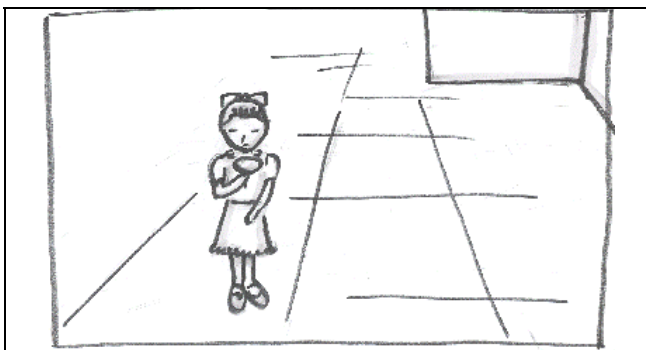
as an alternative maybe we should cut from this shot to a quick montage of Marla's body parts in succession – hair, bow, eyes, feet, etc...passing in quick succession.

**shot 25** (different take)

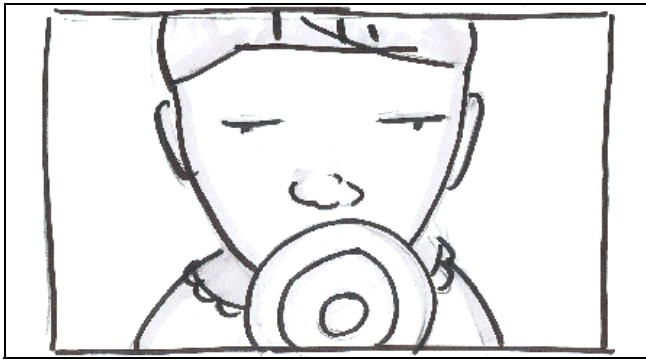
back to the hands, Marla pulls back, as Mom breaks free.

**shot 26**

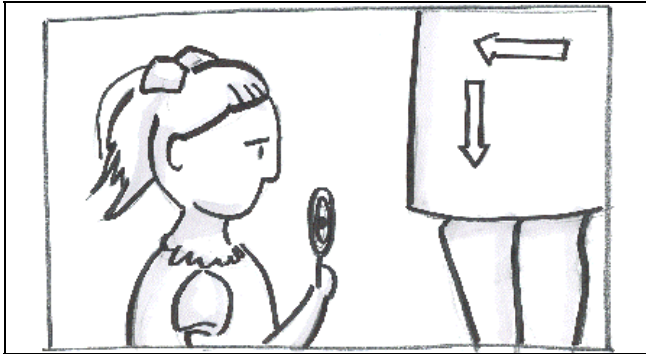
reaction shot on Mom from Marla's POV

**shot 27**

Marla from Mom's POV. Marla is studying the line here, as will be borne out in later shots.

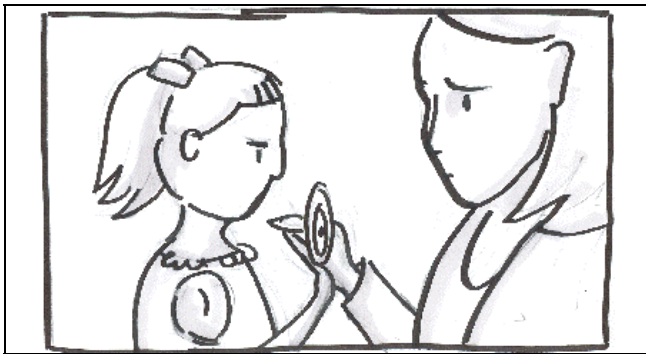
**shot 28**

Mother should enter the shot, obscuring her daughter from the camera. Just a bit of Mom's rump...

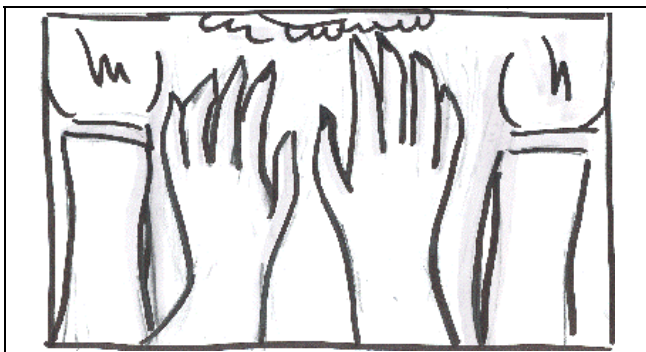
**shot 29**

...this way, when we cut to this angle, she'll already be standing there, in the shot, and will simply need to kneel down into the shot – Mom coming down to to be at Marla's level.

Marla is staring out into the world ahead of her. she doesn't even seem to notice her mother is standing there.



Mom reaches up to touch her daughter. she should be slightly off center of Marla, to all Marla to see the line.

**shot 30**

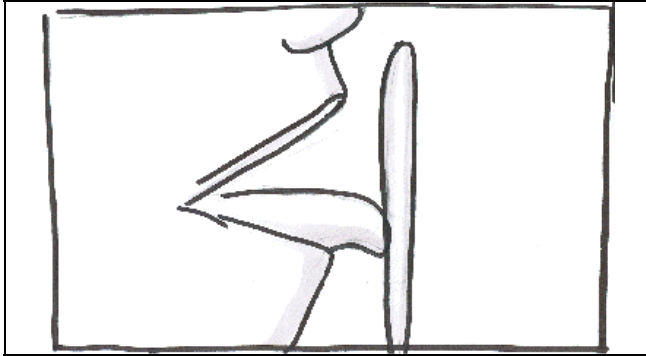
the red should be extreme here.

**shot 31**

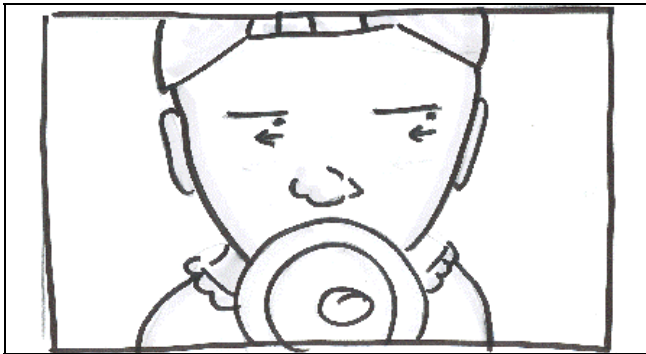
"Don't embarrass me, honey..."

**shot 28**

make sure to get a lick or two in this shot.

**shot 32**

couple of licks here.

**shot 28**

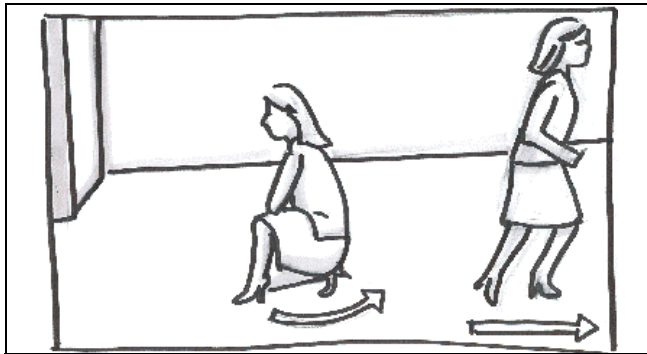
Marla checking her escape route. She notices mom for and instant, and then goes back to the line.

**shot 33**

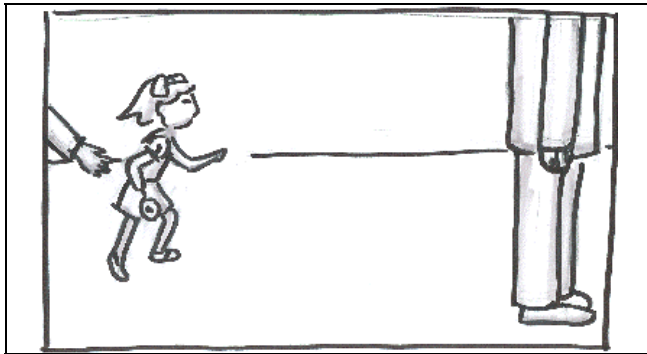
Marla runs right around her mother and out of the shot.

**shot 31**

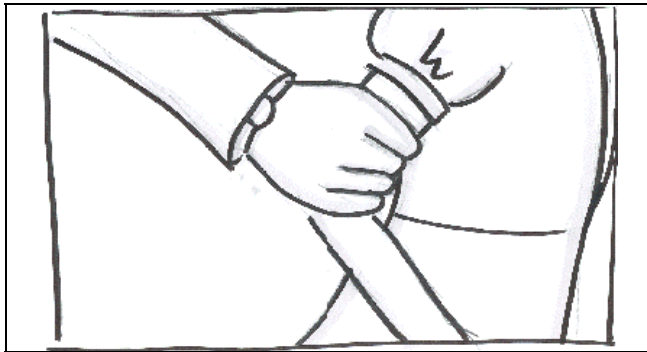
Mom should exit right.

**shot 33**

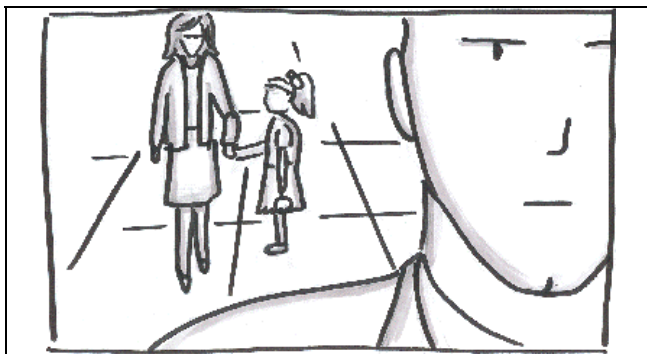
Mom stands up and walks quickly out of the shot.

**shot 33** (use a dolly)

the camera is moved a bit ahead here, and Marla should probably run into the shot. in an instant, Mom's arm reaches in to grab her, but the rest of Mom mustn't be visible. M is the one standing on the right side of the frame.

**shot 34**

Mom's hand grabs Marla.

**shot 35**

this is our hero, M, in the foreground. Calle suggests a diopter and very little movement. I'm almost tempted to try an in-camera edit here, like Orson Welles did in the shots from Citizen Kane. Not sure how the masking would work here though.

