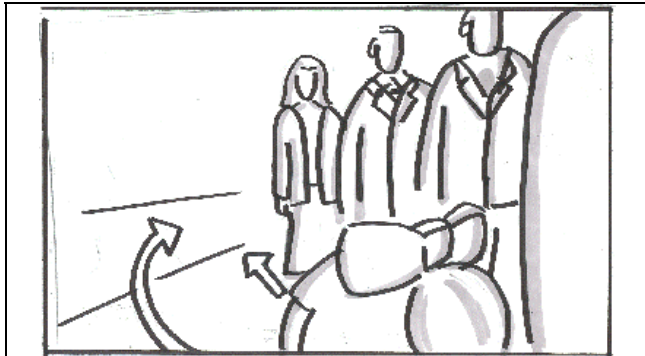
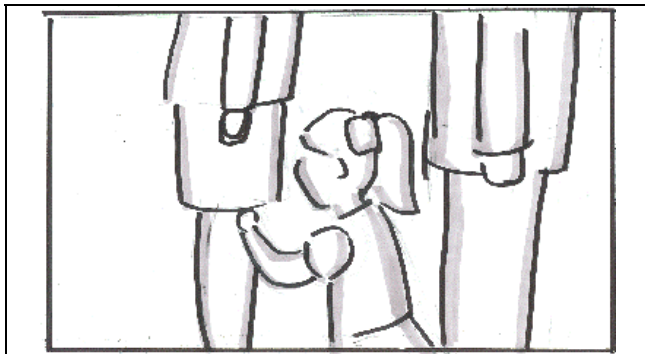


**shot 47**

this has to be framed to catch Marla's head, and M's physical relationship to Marla's mother. also, this sequence exists to answer the question of why Marla's mother didn't go after her when she ran to the head of the line. the answer: she's been caught up in the movement of the line. Marla also knows that Mom could be angry, she she needs to make up here.



ideally, the camera would whip around, drop down and pull back to get to the next image. if not, then we should take the next shot as shot 48.



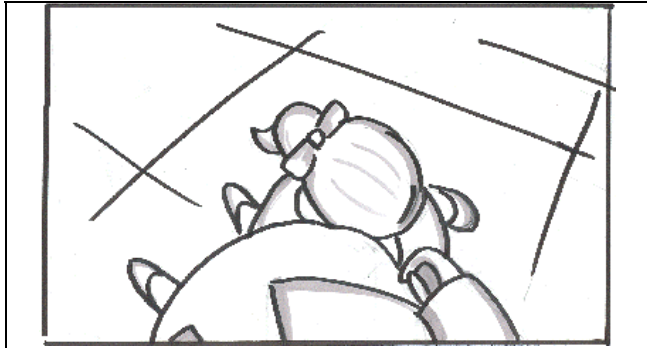
we may be spoon-feeding the audience with this shot, but I think it may be necessary. we want to know that Marla is going for Mom's legs. that said, this is a candidate for a lost shot, if we get into trouble time-wise. there is something I like though about a staggered approach to getting closer to the action in this story. we should go from wide to close-up always, but stagger the approach a little, to give us time to ponder the reason for the camera's intimacy to the subject.

**shot 48**

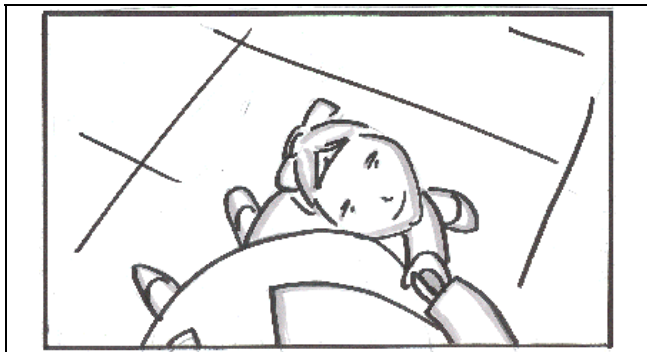
hold on this for as long as necessary. it takes time for Marla's magic to work on her mother, but it also is a really nice image and sentiment, and the audience will respond really well to it.

**shot 49**

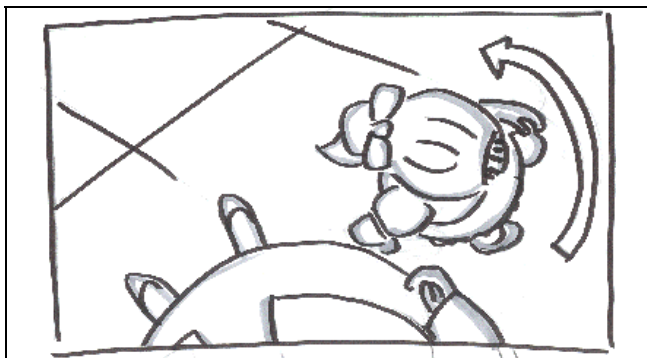
Mom takes a long beat to respond, so great is the power of the line over her consciousness. this is almost an existentialist moment, and should be played as blank as possible.

**shot 49****shot 50**

the real power of Marla's magic – Mom's POV. She should be the force of authority, and therefore, should see in the same way that the omnipresent force of the universe sees, only smaller and more human in scale. Marla is small, and may need care – she is a child – but she's also so damn, cute (and good at what she's doing) that no one can resist her. except M.



this could be a shot for the poster.



break the hug and circle to go back out into the world. she should turn counter clockwise in this shot, just the opposite of the direction of the spinning that we saw earlier. Marla's desires are at odds with the needs of the machine.

**shot 49**

**shot 51**

this shot is from just ahead of the smiling guy from **shot 44**. Now we're going to see how Marla's magic works to take over the whole line. She's still a child and needs the help of adults, so an adult (the first infected dude) will help her.



smiling guy leans out to watch her pass.

**shot 52**

he leans back into his original position.



and reaches out to touch the guy ahead of him. he really should be reaching for the camera. I'm not sure if I want him to touch the camera, so maybe we should try a couple of takes both ways.

shot 53 (not pictured)

insert of hand on shoulder from shot 51 vantage point. this should be tight, so that the cut back to shot 51 completes the motion.

**shot 51**

I really think I'd like to have Marcuis Harris and Joel Horowitz play these roles. Joel is the smiling man, and Marcuis is the guy ahead of him. the hand falls, and the guy at the front turns gruffly to see "Who the hell dared to put his hands on me?!!!"

**shot 54**

the turn has to happen from here for the guy ahead of smiling guy.

**shot 55**

guy ahead of smiling guy finishes his turn, and can't help but smile.



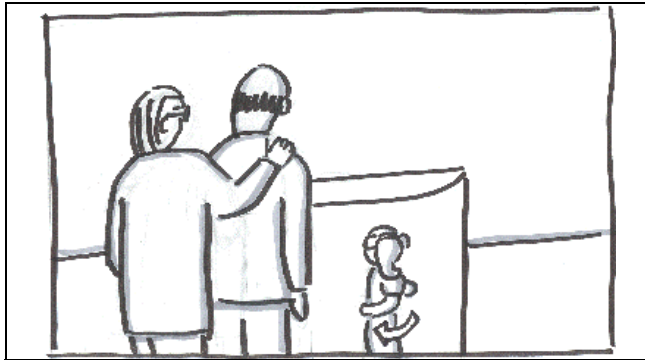
the cycle then completes itself. he reaches for the person ahead of him and points out the little girl. I'd like to hold onto this sequence as much as possible, because, it's a little story within the big one, and a nice loving flourish to how good people can be in this world.

**shot 56**

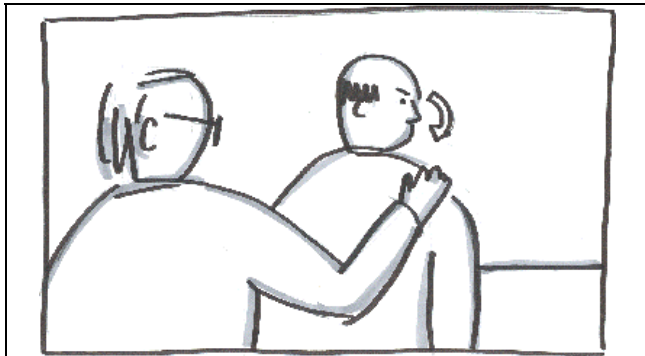
back at the front of the line, as a guy in the front turns to walk away. fully static shot here in terms of camera movement.



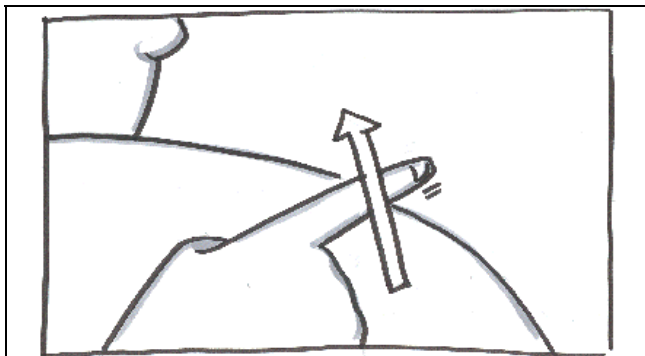
Marla starts to do a jig, waiting slyly for the wave of her influence to finally catch up with her. it doesn't take long.

**shot 57**

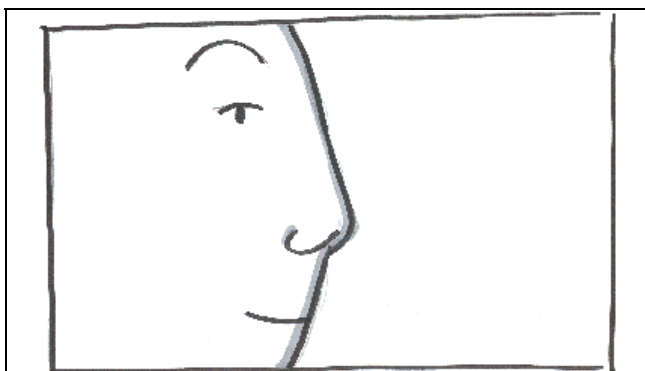
this may be the third shot of the desk where everyone has been signing, and if we get **shot 24 in scene 4** done correctly, we'll have seen bodies passing in front of this desk, so this won't be new news. the trick with the desk is to establish it as an obstacle, without giving too much away.

**shot 58**

the cycle is complete, all the way to the front of the line. again, this is a staggered closeup – maybe a bit of spoon-feeding, but I like it stylistically. this is a candidate for a shot to drop.

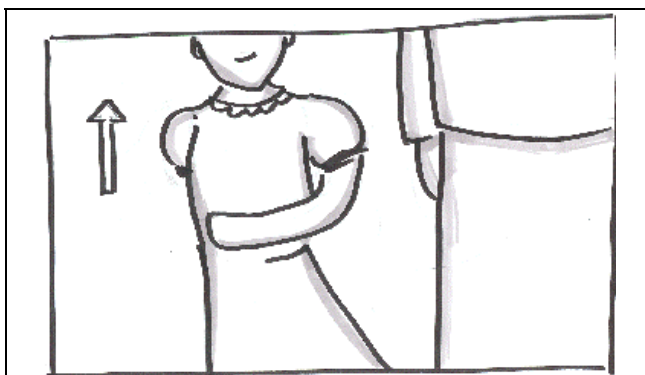
**shot 59**

this, however, cannot be dropped. the camera tilts up and back from this shot to the growing smile in the next image.



this smile should be underplayed. not joy, but a gentle acknowledgement of the sublime in everyday life. this image has resonance for me, and I think it captures the entire essence of what it is that Marla's doing, and how dangerous that is. if the efforts of a small child can cause us to evaluate ourselves outside the rat-race, then there very well may be some good left on this rock. the film, though, is about this revelation, but related to the audience through counter-argument. the rat-race crushes the re-evaluation.

also we may need this guy to look down to make sure this cuts.

**shot 56**

Marla finishes her jig, and the camera draws up to her face.