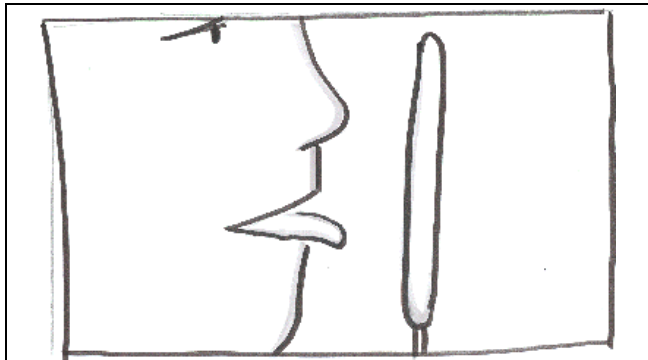
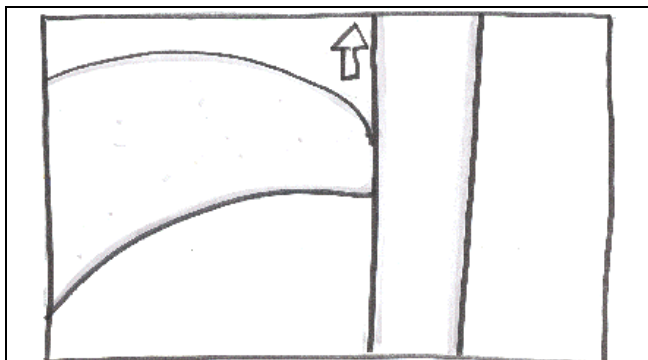
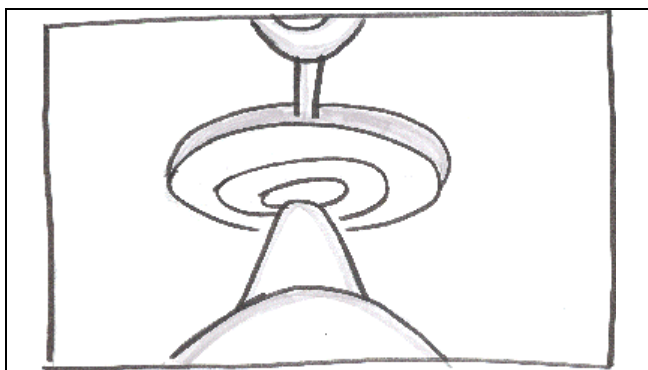
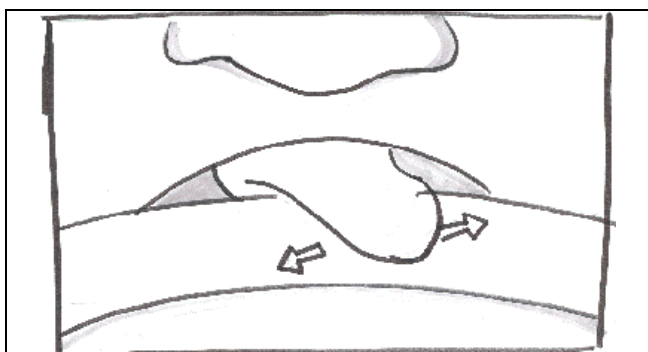
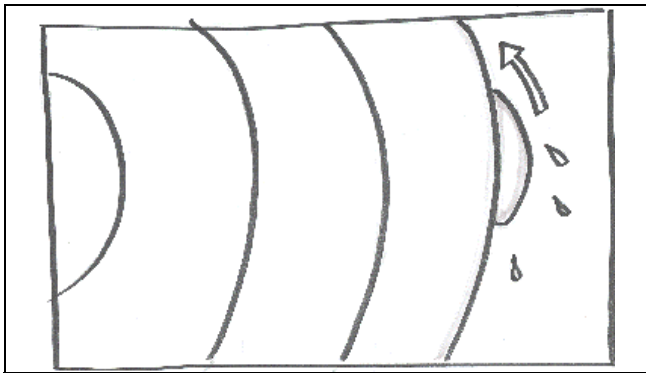
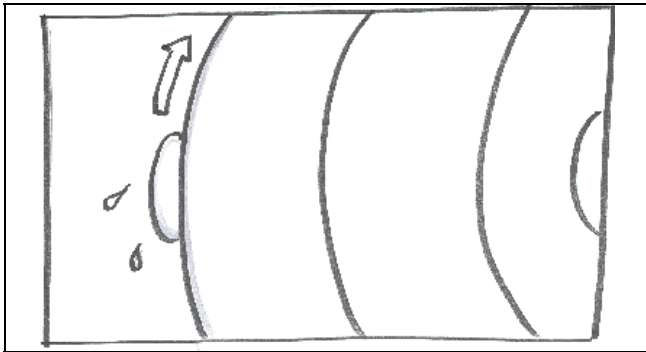
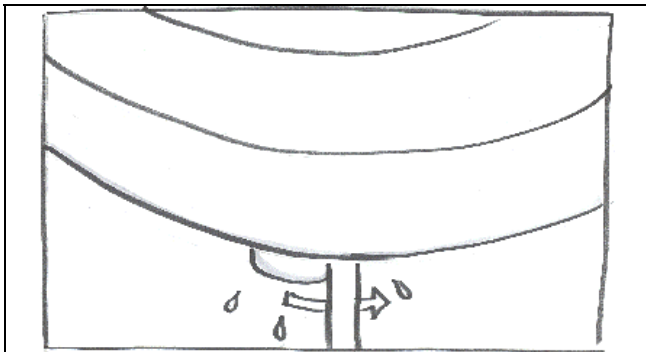
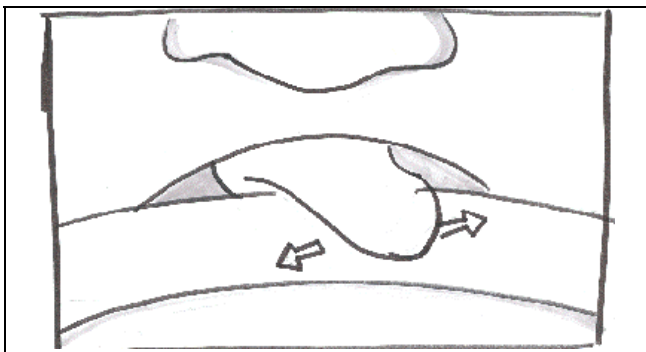
**shot 78 series****shot 78 series**

from the side as Marla remains calculating – we may want to run this in slow-mo to heighten the effect. Tongue flicks out of mouth, and approaches the lollipop.

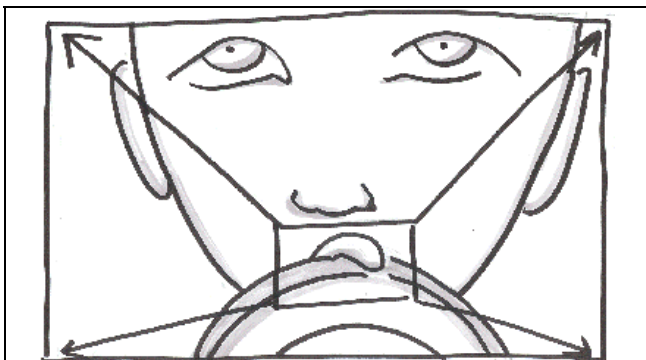
**shot 78 series**

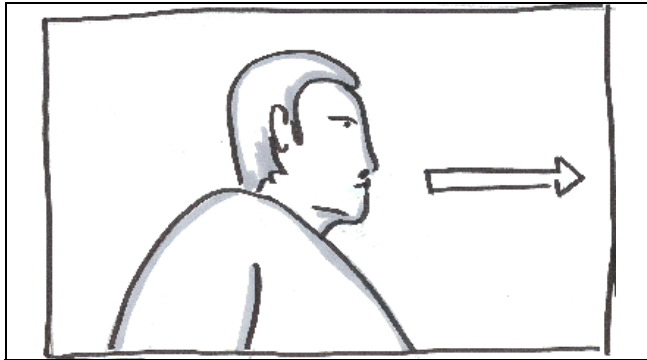
the tongue touching the lollipop should be a MAJOR TURN-ON. "You know you want some of this lollipop..." The remaining shots should be played for maximum comic effect. if we start out in slo-mo here we should speed back up into real time before the next shot. then all the subsequent cuts should increase in intensity, until the crescendo of shot 79. when editing, we'll probably repeat some of these shots, so get enough footage so we have stuff to cut.

**shot 78 series****shot 78 series**

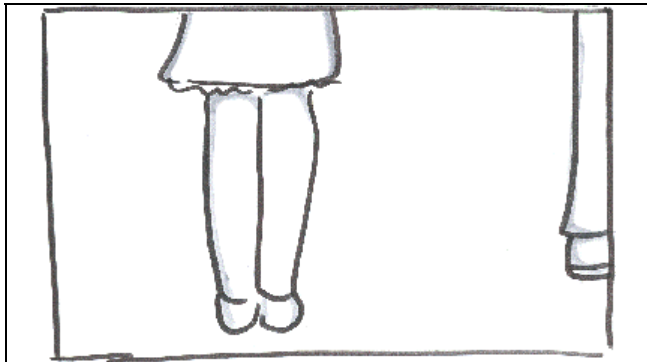
**shot 78 series****shot 78 series****shot 78 series****shot 79**

this shot should bring up back into the reality of the attack. we start close and zip back, quickly. "Oh baby, you know you can't resist this!!!!"

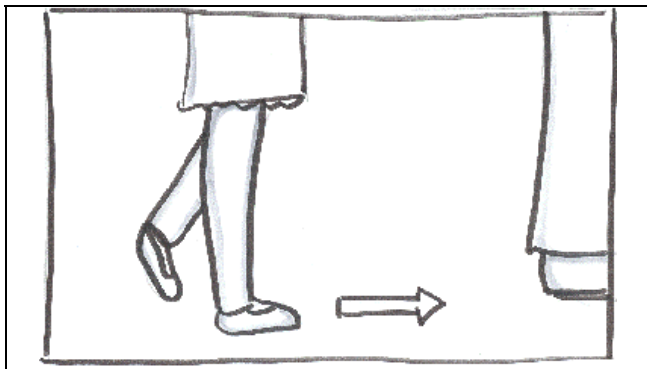


**shot 80**

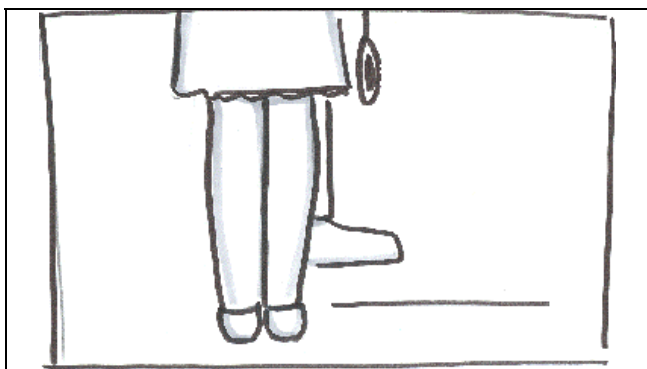
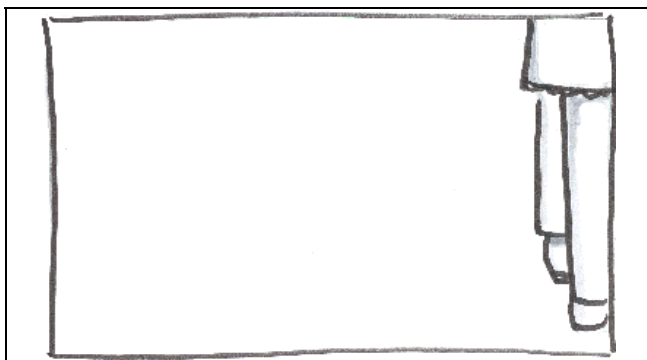
“Oh yes I can.” M doesn’t even venture a look, as he’s grown so bored with this display. He simply steps out of the frame. This angle could come from the same setup as shot 76.

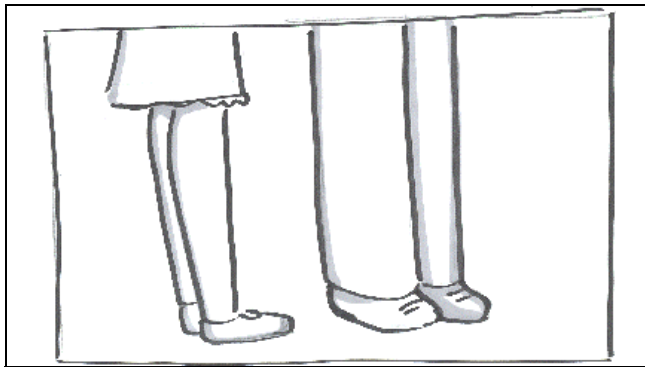
**shot 81**

talk about disappointment. this shot should be held for a bit before Marla moves. we should see a shoulder shrug (off camera) and maybe see a sigh. a beat, then try, try again. she moves to M, to be cut off from the edge of the frame, and then **THE CAMERA MOVES**, to re-center them.

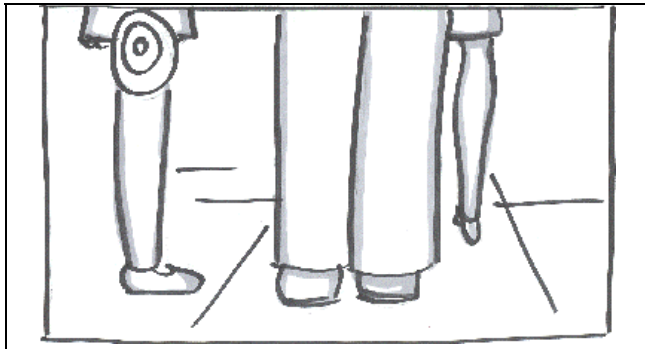


Marla should march in a huff as she moves toward M. complete determination should be in her body.

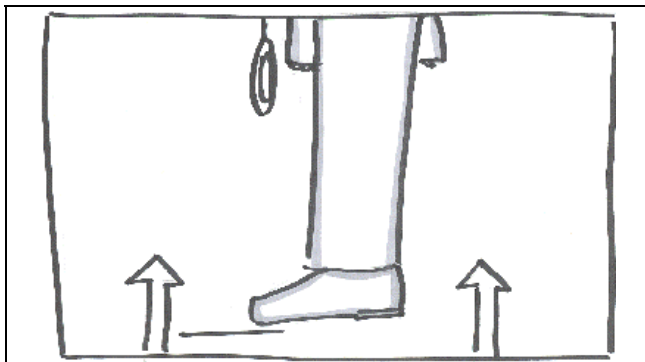


**shot 81**

the shot continues – **revolving around the pair**, as the POV changes. Marla's decision to finally turn to inappropriate means is indicated by the camera movement, as this may be too much for the child actor. we've already got the hint, by the way she's moved toward, M. the camera movement will clinch it.

**shot 81**

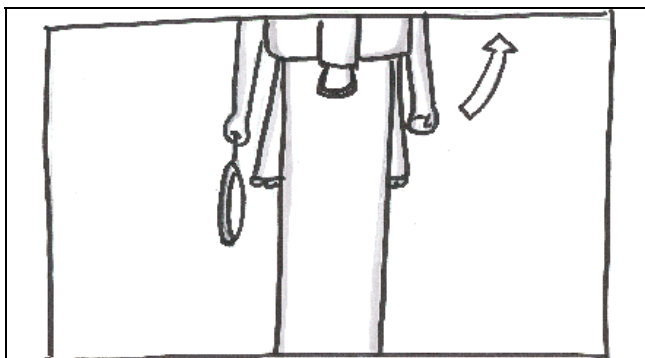
Mom may peek out a bit as part of the revolution. if she does great, but it's not important. Her presence will help establish that she's still there, however. the lollipop should be present in all the shots.

**shot 81**

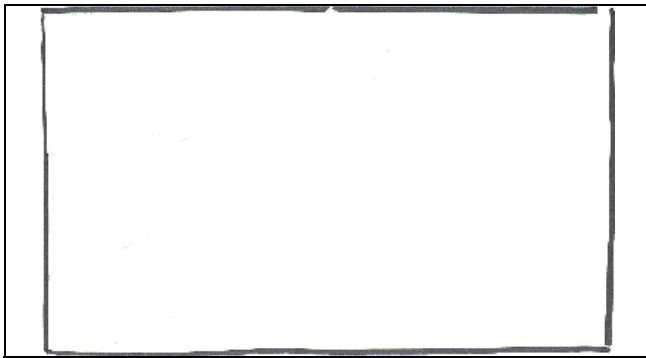
once the revolution is complete, the camera readjusts to reveal Marla's open hand. these next couple of shots are important, as they should reveal that Marla isn't thinking here – she's reacting. her reaction is what is inappropriate about what she does. in this way, being outside the social engine is detrimental. it is this behavior that the social order seeks to repress.

**shot 82**

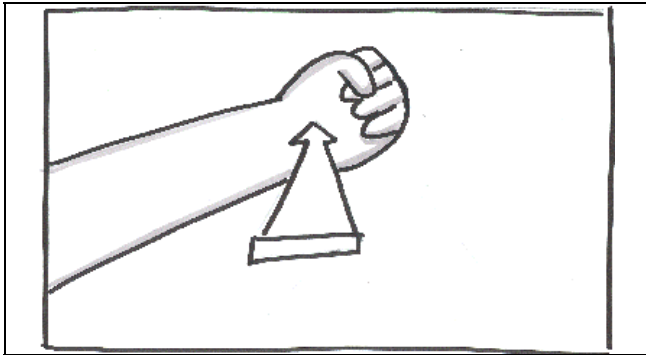
this shot would be the ECU of MARLA'S open hand tightening. no thought, here, just reaction.

**shot 81**

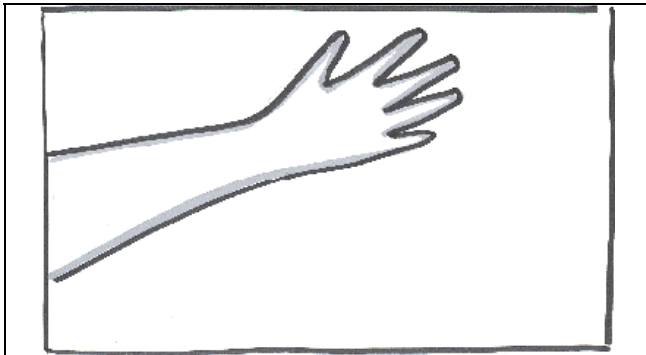
then back to the previous shot, the hand sweeps up out of the frame.

**shot 83**

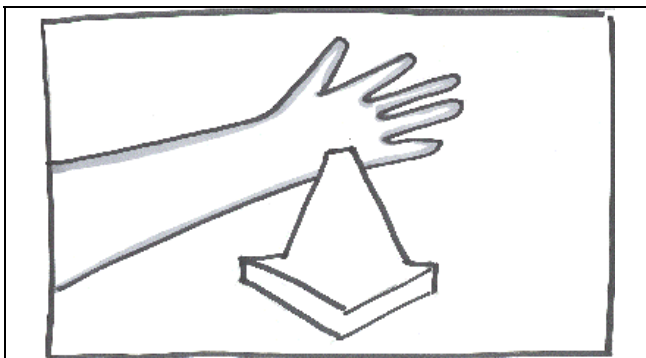
an empty canvas.



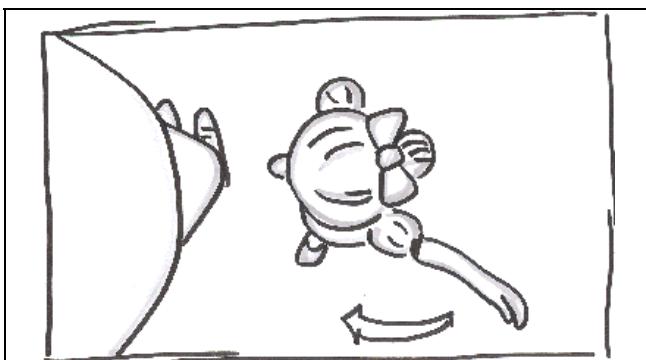
Marla's fist, swings into the frame. we should try this a couple of ways, at a couple of speeds. I may want to play with this in the editing room. speed it up and slow it down.



the palm opens.



the hand swings out of the frame again.

**shot 84**

Who's in control? God is in control. He sees everything.