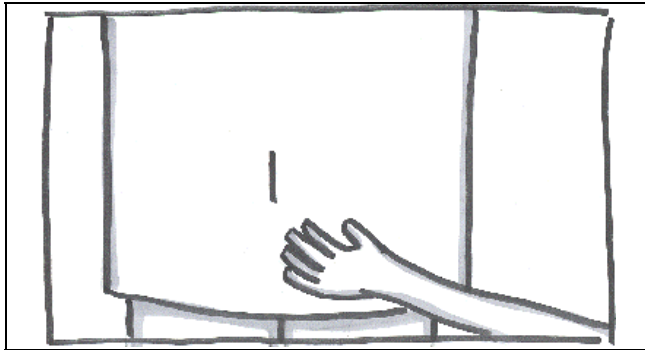
**shot 85**

Not sure how we're going to get this effect. this is supposed to be the hand speeding, but it's not speeding through the frame. **instead, it's speeding, and the CAMERA IS KEEPING UP WITH IT.** the world behind the hand blurs, and the hand speeds through space.

**shot 86**

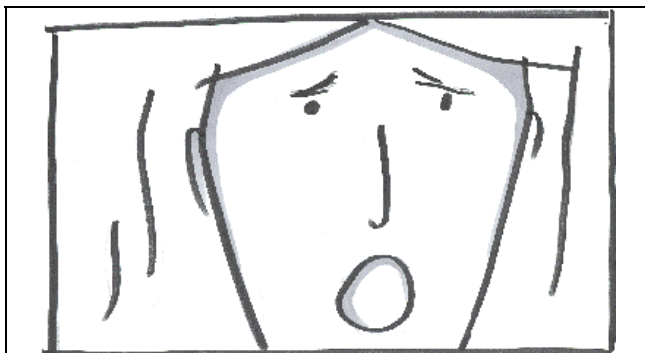
Up until this point, the audience isn't sure what Marla is aiming at. this shot will tell us exactly.

**shot 87**

heighten the drama, a bit. the open palm should swing right into the camera. then, a fast fade to black.

**optical**

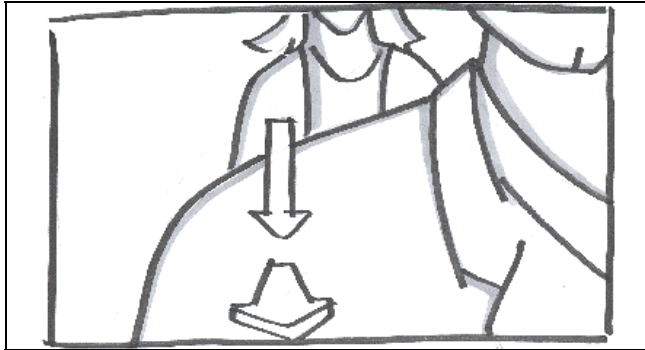
the SMACK should take us here, and should be distinct enough a sound for the audience to remember it. after all, this is just a setup, for the second smack that will follow.

**shot 88**

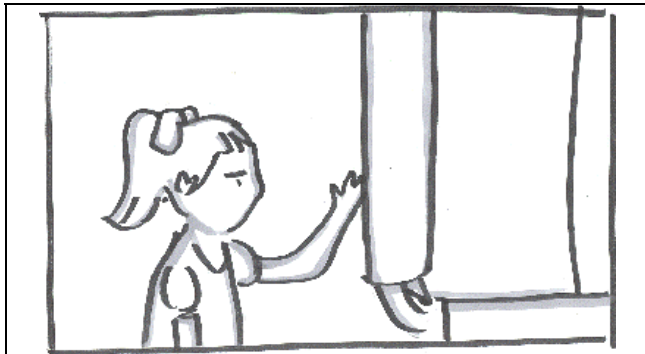
this is a little trick on the audiences expectations. we thought Marla was hitting M, but it's not M's reaction shot that we see. It's Mom, and she's appalled.

**shot 88**

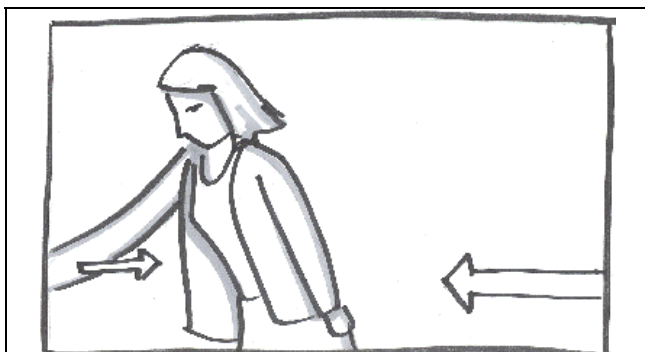
continuing the shot, **THE CAMERA SNAPS BACK** to reveal that M really has no response whatsoever to what Marla has done – so complete is his immersion in his own troubles, and his own connection to the social machine.



then the camera travels down to catch Marla, slowly pulling her hand back from M's rump. This is a reconfirmation visually, that indeed, Marla did hit M, and not Mom.

**shot 89**

Marla is defeated and angry here. She's tried everything, even not thinking – i.e. going with the animal impulse – and it still hasn't gotten her what she wanted. finally, the hand of authority, Mom's, comes down to arrest the situation. the hand should literally drop down from the top of the frame.

**shot 90**

going to start off this shot with Mom off center, and Marla off screen. Mom is enforcing some control here, thus the camera movement – she is regaining control. the camera shifts left, just as Marla enters the frame.

**shot 90**

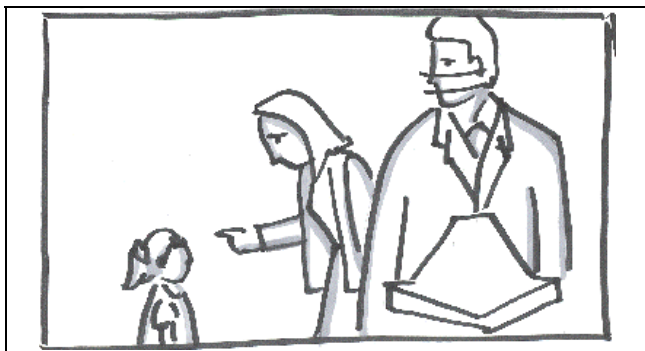
eventually the camera re-centers the pair for a two-shot. Mom kneels scolding, and then stands.

**shot 91**

the standing motion of the Mother must be repeated here to make sure that the scenes cut. this scene also has M responding to the scolding. it is the only time he actually responds to anything involving Marla, and in this case it's the scolding of an authority figure. strangely, I suspect that it's this is why M was fired. he was slow to respond.

**shot 92**

tighter to get M's response.

**shot 91**

back to the previous shot, where M steps away from the scolding, and out of the shot. Maybe have him walk directly into the camera.

**shot 93**

May want to try a slightly lower angle on this shot. this is a bit too dramatic, consider it's function. M is simply at the head of the line, and steps to the desk. we should try for something more uninflected here. however, this is the first appearance of the true authority figure in the piece, and it could go both ways.

**shot 94**

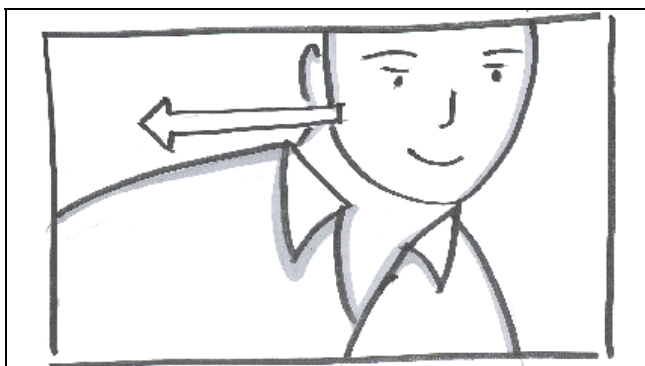
closer on the authority figure, and wonder of wonders, he's a nice guy. his hope here is to try and be at M's same level, to be human, and share in the comedy of M's situation. this is more than a disappointment, because this guard is the emissary of the all powerful social order.

**shot 95**

"Do not try to bond with me."

**shot 93**

Attempt 2, to empathize. this level is better for the shot where M approaches the desk as well. this shot for the guard is another non-verbal attempt to connect with M.

**shot 94**

tighter. the guard should never control the camera. he simply rights himself to the center of the frame.

**shot 95**

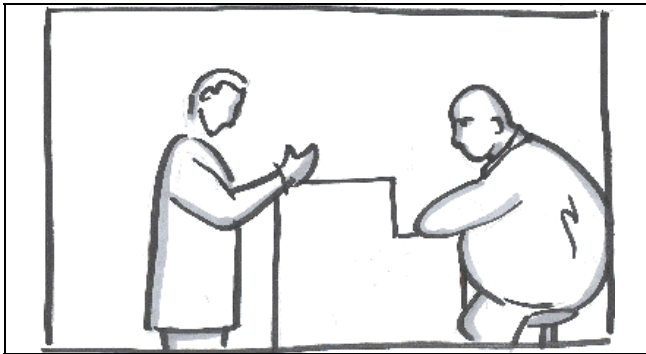
M is still displeased. indeed, he may be more than just displeased, but also disappointed. is this the authority figure?

**shot 94**

"Fine then, you don't wanna be friendly – just sign the book." this beat should be underplayed, as this is the best that the authority figure (man) can do under the circumstances. he's not God, nor is he the omnipresent force that's telling the story. he is simply a character caught in the frame.

**shot 95**

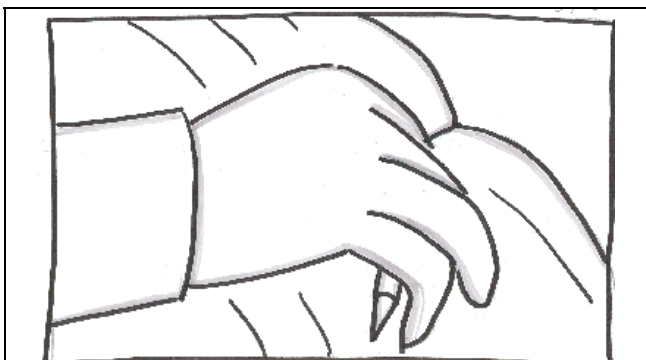
for an instant, M seems to understand. he mellows, a beat, and looks down to the book.

**shot 96**

hand reaches up, and the next series begins.

**shot 97 series**

these shots have more to do with how close M is to getting home. we may want to cross-cut these with images of M's mellowing face, and some nice music that faintly hints at the paradise that was had in scene 2.

**shot 97 series**