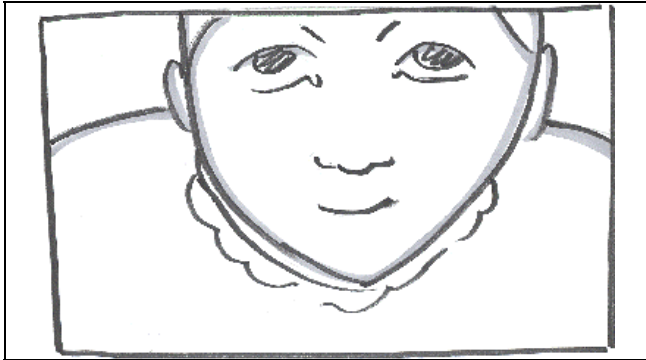
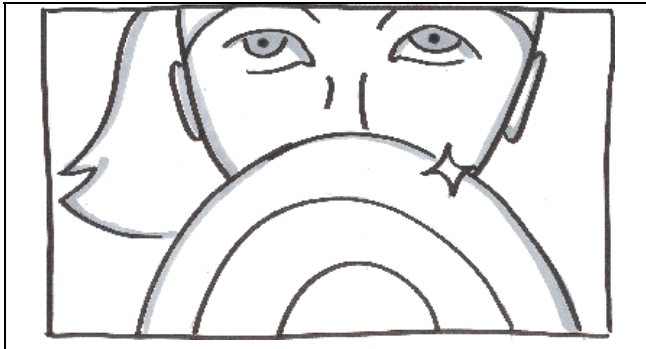


**shot 111**

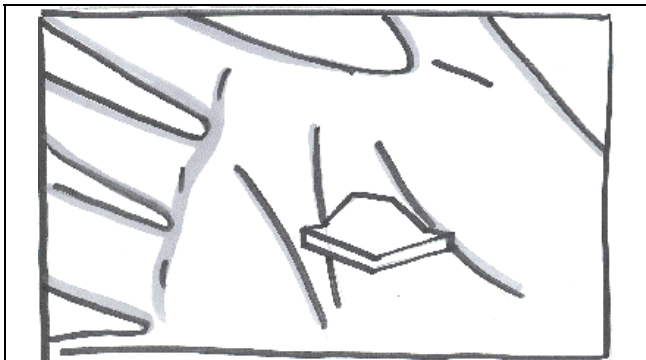
jump-cut to this. **CRASH!!!**

**shot 112**

Another jump cut, tighter – **CRASH!!!!**

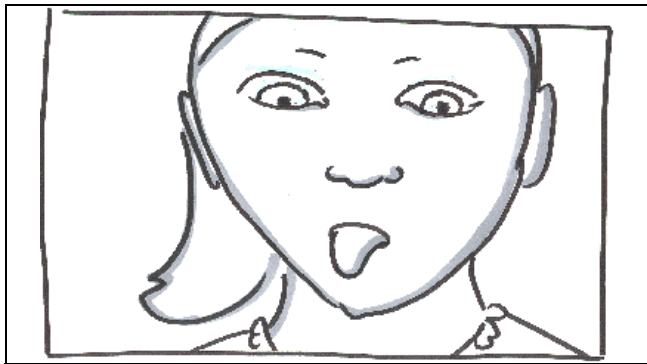


and a final jump cut – **CRASH!!!!** again, we are tighter, and the lollipop has just appeared.

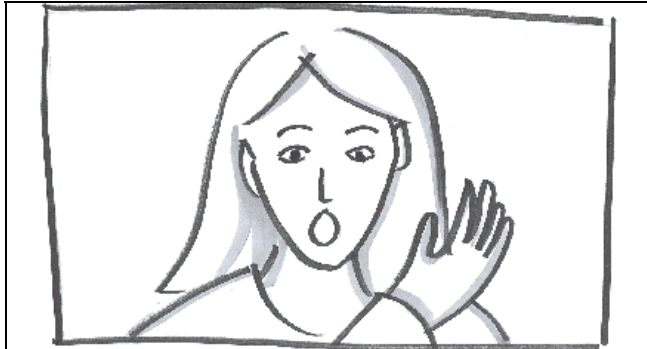
**shot 113**

I almost want a drum-roll here. the hand should start from way back and completely obscure the camera. we may want to do something to indicate that this is M's hand, and not Marla's. Perhaps M needs a wedding ring.

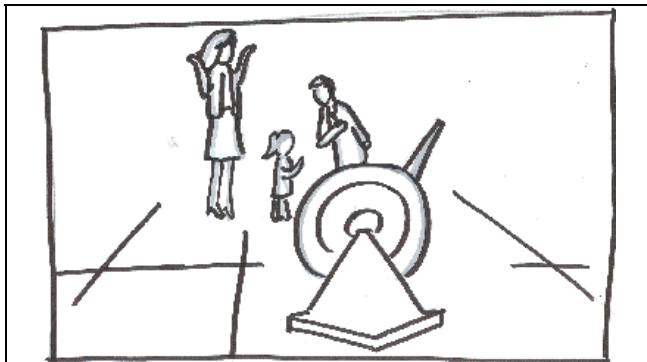
**optical**

**shot 112**

this should be the same shot as the last jump-cut from the same height. an audible POP might be nice here as we go from the black to heighten the effect. the response of Marla should be instinctive, not planned, like she was in mid-lick, and the lollipop simply was not there.

**shot 114**

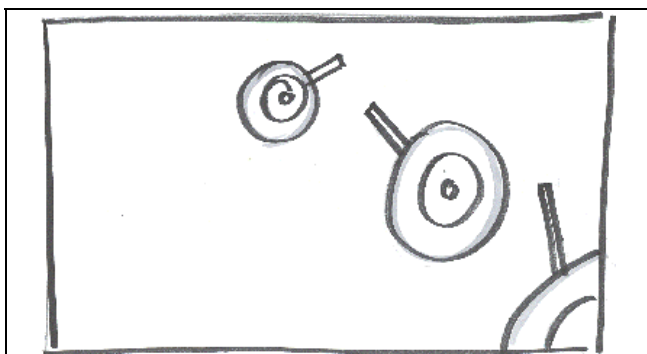
Mom's response should be more planned – an adult response of horror, given that this terrible thing has happened to her child. although the audience isn't really sure yet, they'll find out what happened with the next shot.

**shot 115**

this is our second CG shot. M should go through the full range of motion from this vantage point so that we have as much material to work with as possible. he should hold the stooped position for several beats so that the animators have a bunch of footage to work with.

**shot 116**

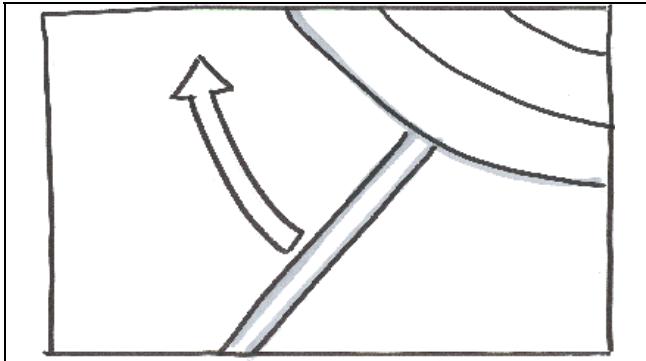
closeup of the sustained moment.

**shot 117**

possibly animated. will have to discuss with Calle.

**shot 116**

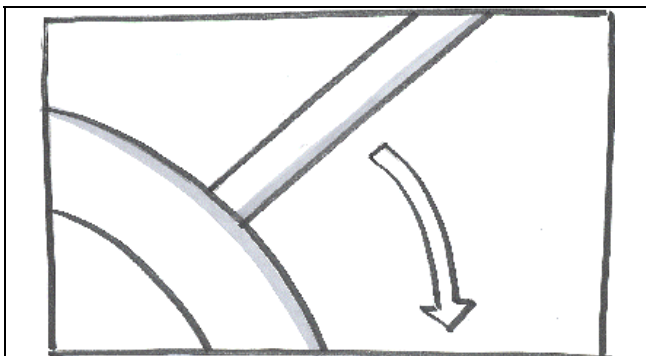
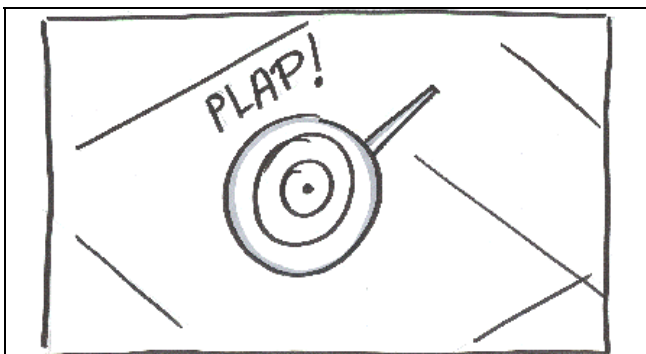
M should right himself in the shot, with the satisfaction slowly growing on his features. let it take its time. he should zoom on him a little on this as well to give us something to cut back to.

**shot 117 series**

swinging lollipop. CGI?

**shot 118**

something to cut back to while the lollipop travels.

**shot 117 series****shot 119**

a bit of restraint is called for here, as we don't want the lollipop to shatter. it should fall on the floor with a thud.

**shot 120**

this shot is almost from the POV of the fallen lollipop. it's actually an omnipresent position, and Marla turns into this shot, now fully having succumb to the forces that shape the world she lives in. her response is natural – she cries for her Mother, not mere for the lollipop, but for her lost innocence.

**shot 121**

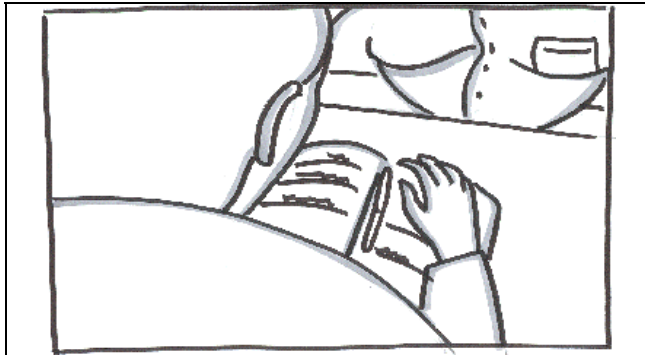
human authority has basically missed the boat on this event. he was still laughing at the last joke, before her heard Marla crying. all he can be is stunned, and this is the natural outcome of what happens when human authority reaches its limit.

**shot 122**

M, satisfied, turns out of this shot back to the desk.

**shot 123**

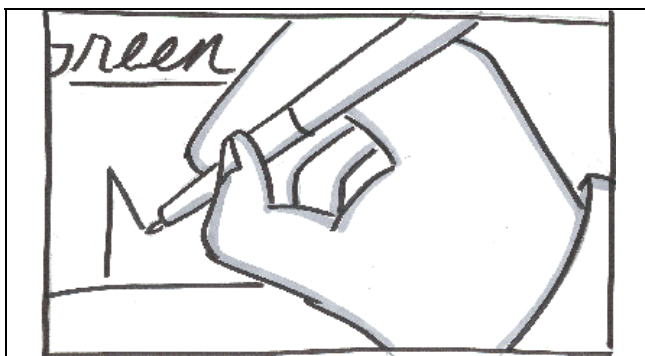
M turns into this shot and reaches for the pen.



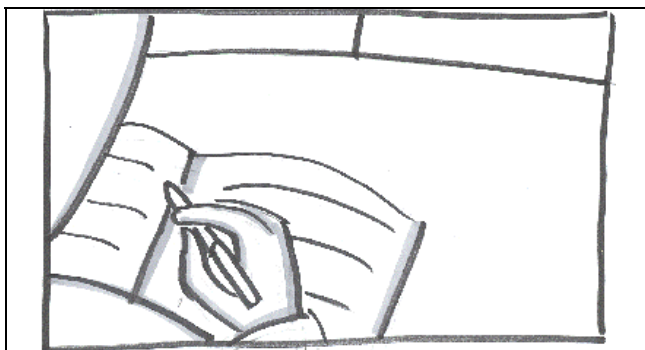
the camera tilts up behind him to see over his shoulder. God wants a peek at this man.

**shot 124**

cue the start of "Salt" by "The Catherine Wheel." Not really victorious, because of the taste of melancholy, but as close to victory as the human animal can sustain in the world of the social machine. we zoom in through the first bars.

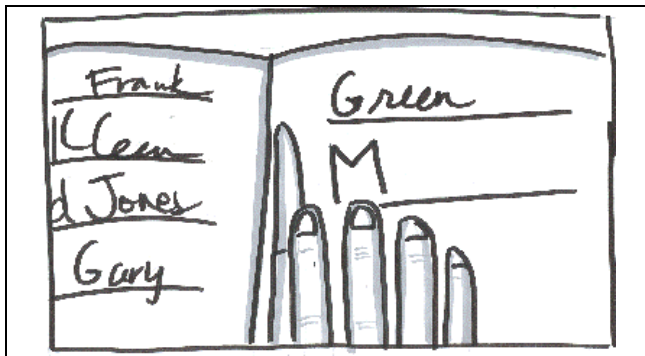
**shot 125 series**

we zoom in through the second bar.

**shot 125 series**

third bar – more zooming. we appear to get closer, and then get pushed back with every transition. this is because God (the omnipresent story-telling force) and man can never really be close through the efforts of mankind.



**shot 125 series**

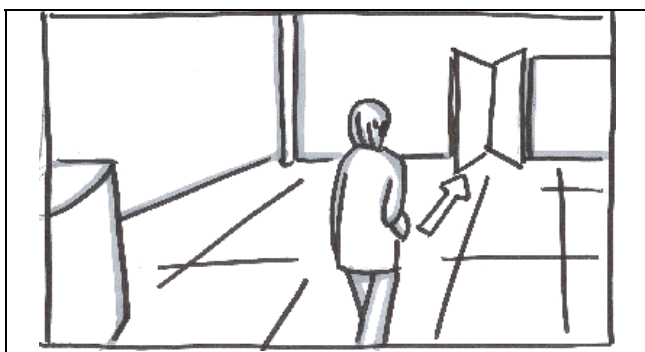
completion of the statement of identity. I am M – M for middle manager, mediocre member of mankind.

**shot 126**

these next two shots are critical, and for the visual “theology” of the film, essential. These shots show the acknowledgement of the central character of the storytelling force, and on some level and acknowledgement of the social engine. M knows he hasn't accomplished much, but he has both won the favor of the omnipresent force, and righted a wrong within the social machine.

**shot 127**

a full beat to complete the acknowledgement. then M turns to the door. the music has continued through out this sequence.

**shot 128**

finally, M walks toward the doors, and fade to black. Does he get out? who knows.

