



TO: GO PEOPLE
FROM: JOHN AUGUST
DATE: 9-23-98
RE: MOST RECENT CUT

Just a few notes. I think we're very close.

Stringy-Haired Woman

I have mixed emotions about taking out Ronna's line, but this was a good compromise.

Title Cards

Have we decided/discussed what these will look like? Freeze frames feel like a good choice, as does some kind of consistent music hit when one appears.

The dance number

Previous objections stand, but I do want to note how much more fun the editing plays, especially the kiss up the arm.

Picky note: If we're going to show his mouth stuffed with banana, shouldn't we show him biting it?

Ronna in ditch

I would really love to hear "Manniee....Manniee..." as we go up into the crane shot. If she's not going to talk down in the ditch, the moment is too weirdly empty, which gives us the wrong energy going into part two.

New break room scene (second time)

Picky note #2: We don't seem to be matching the sound on the TV between versions.

Taking the scene outside with Simon is great, but do we have a single on him that we can end with? (For "everybody wins.")

Private Dance

It's good again. Thank you.

Vic's Speech

Still feels like we're undercutting the energy by popping out to that wide shot, but I can live with it.

Throw Gun/Ferrari/Etc.

I think the audience will be confused why Marcus and Simon suddenly don't have the Ferrari, since we're not showing them ditch it. Cutting back to them made sense.

Tiny answers the phone

We need the "some shit, I don't know" for a few reasons: a) it builds suspense: who was it? (b) it gives us another beat to connect with Tiny and Singh, who've been gone a long time. If we're looking for a time trim, look no further than Telly Savalas, who could be half as long.

The Boy / They went that way

Why did we cut this?

Parking Garage

The hit while in line still feels hinky. It seems like it should be stop, stop, hit — the Vics more deliberately ram them.

Breakroom, Take Three

Here's what's weird in this scene: When we tilt down to the television, it's not clear where the hell it is — we haven't established it very clearly. We need to use the entire shot, starting on Claire's face and dipping down to the screen.

Adam and Burke's wife

This scene played very well in the wide two-shot; the kiss feels less real in the "attack-cam" shot.

Adam and Zack in line

A good compromise, although we need another half beat after "he suddenly got so much better" so that we can figure out what Zack's saying.

At the gas station

In the car, we're getting close. We need just the right hold after the "alive she's dead/Exactly" exchange.

Now that we've trimmed the car, let me argue for putting the 911 call back in. Without it, it seems like Adam's in the bathroom simply because he has to take a leak. The phone call shows he has at least some moral conscience, even if he doesn't ultimately follow it.

Adam and Zack in the ditch

This is a pretty consistent performance, but if we could get an angrier "take her fucking arms" from Zack, I think we'd be helped.

Claire waiting at the car

I don't know who's note it was last time, but having Claire lying down on the hood (last time) felt much more real than sitting on the corner (this time).

Javaman

We cut “I’m meeting people,” which I think we need. (Helps reduce the wacky-coincidence factor.)

Let’s consider losing “ginseng and dexatrim” altogether — she just never answers his what-are-you-on question. Even with looping, this joke just isn’t going to play.

Making out on the stairs

Picky note: After we see the Vics, can/should Claire look up half a beat sooner? There’s a weird moment while we’re waiting for her to see Vic Sr.

Back at Gaines’ apartment

Very good editing throughout, but why did we cut out Claire’s exit/bang!/"I’m okay?" Not only was it funny, it brought good closure.

At the registers

This is very good.

Final parking lot

We cut just a little too much. Ronna used to grab Mannie by the back of the shirt, which was such a good beat. We can still use that shot if we have Claire find the keys and toss them to Ronna.

Great acceleration on the into-the-mouth shot.