



**TO:** GO PEOPLE  
**FROM:** JOHN AUGUST  
**DATE:** 9-15-98  
**RE:** SEPTEMBER 9<sup>TH</sup> SCREENING

Breaking from my tradition of being first out of the gate with the most notes, this time they're late and short. I feel weirdly guilty.

Before I start, I'd like to commend the editors on many tiny changes. I'm sure they're just frames in places, but several sequences felt smoother overall.

**New breakroom scene (first time)**

In one take, Sarah does a very good bit of business where she re-racks her card, hitting it again after it's in — it says a lot about her frustration level and exhaustion. I know there's focus issues on her single, but I remember her leaning into focus during the shot. Like with Katie at Javaman, I think there's a portion of this Sarah shot we can safely use.

**The dance number**

Personally, I dislike the Macarena usage. I think it's the wrong kind of joke. Doug once said that if you have a scene that's supposed to be a boring party, you have two choices: you can stage a boring party and film it, in which case the audience is bored; or you can find specific funny moments that tell you the party is boring while keeping the audience entertained.

To me, the macarena is an example of the former. We're saying it's a big cheesy dance number by using a big cheesy song.

Here's the litmus test for me. *Would you hear this song in a Pauly Shore movie?*

Yes.

And I think that's the problem. I recognize that picking the music for this scene has been a struggle since pre-production, and if it ends up being the Macarena, I can live with it. I'll just hum something else to myself.

One easier note to address: At the end, cutting back to Sarah twice is confusing. We laugh the first time we see her, then laugh again when he's still bwooping. Going back to her after this makes no sense to me, and hurts the energy going into the cut.

### **Mannie tripping across the rave**

When I saw this on the Avid, it made my heart stop. In the theater, it didn't work as well. I'm guessing it's because of the mix — the music in Mannie's POV needs to be even thumpier (not fainter, as it was in the screening), perhaps even with blood rushing into his ears. This would also be a good time to make the most of SDDS, rushing sound from the front of the theater to the back in waves.

### **Ronna in the ditch**

I think it's worth a cut to see how Ronna in the ditch would work at just "Manniee....Manniee..." then a leg twitch to take us up into the crane shot. We keep talking about Sarah's performance versus better lighting, when in fact the best solution may just be less of everything.

### **New break room scene (second time)**

We talked about this, and I think we agreed that seeing the end part with Simon/Ronna outside would be more helpful.

### **Crazy Horse Parking Lot**

I'm assuming that the reason we're using this long establishing shot is so we can loop in the explanation of a private dance. I hope we all understand that reason no one is getting the punchline inside is because we haven't set up the joke outside — in the cut now, we never explain that champagne = private dance.

### **The private dance**

I think we cut this too short. I really miss Simon's first ass reach, and the blonde waving a scolding finger at him.

### **My biggest note — getting the Vics to the hotel room**

From the moment Simon and Marcus run out of the back room up until the Vics break in, I think the last cut was much better.

Simon/Marcus and the Ferrari made more sense; Victor was more menacing (look at the last cut again — the closeups played great, and the laughs we're getting only weaken our fear of him); Tiny hanging up the phone created suspense, heightened by seeing the Vics in the Ram Charger, which set up that they were driving a truck and how they found them.

This is my biggest note, and the simplest. Go back to the old version. It rocked.

### **New break room scene (third time)**

I think we're rushing out of this scene too quickly. Yes, it's the third time we've seen it, but I think we can risk making the audience wonder, "What the fuck are we doing in this scene again?" Because the answer is great and unexpected when we finally look down at the TV.

### **Adam and Zack in line**

I missed this scene, because it did so much to help set up Jimmy. Without it, we're not focussing on who Jimmy is when we find him in the rave.

### **The scream upon hitting Ronna**

This is a sound/looping/mixing issue, but I'm raising it here to forewarn everyone. When Adam and Zack scream, we are teetering very close to Nellieland. Yes, it gets a laugh, but it's the wrong laugh. It's a bad, broad Jerry Bruckheimer-worthy laugh which has no place in a movie as smart as ours.

The issue is mostly with Jay's pitch and performance, and if it stays exactly the same key, register and duration (or ideally, drops a few notes and a few frames), I could live with it. But I know the instinct will be to amp it up a little higher in post. Don't. If anything, bring it down.

If there's three seconds in the entire movie that I'm willing to lay down my life for, it's making sure that their scream is consistent with their entire performance in the movie thus far — which is to say, not Nellie. I am adamant on this point.

### **Gas Station, finding the wire**

This used to be Hitchcock-y suspense music. I'm sure it will ultimately be scored, but let's make sure the tone is correct when we do it. In this version, we have humorous counterpoint music, which doesn't play right, especially as they're talking in the rain. (The moment is twisted enough; we don't need to beat people over the head with it.)

### **You fucked Todd Gaines...**

And we just don't care. Let Katie find the keys and toss 'em.