

Comments on Editors Cut (v199) March 4, 2007

I echo Sabi's comment — this is really good work. You're beginning to get involved with some of the characters. You've also successfully avoided some of the pitfalls of student work — off camera lines, director cues, etc.

Our work in the upcoming weeks will now be to find the core of the film, smooth out the rough edges of this cut, and bring out the best movie, based on the Logline we originally thought of back in Week 2 of the class. That will require a lot of fine cutting, as well as some broad strokes. As I mentioned in class, I want you to start recutting based on your own brutal analysis of your own work, as well as the notes that I'll be giving you.

Now, as the studio execs always say, comes the hard work.

[NOTE: I will post a new continuity as soon as I'm done with these notes. However, if you find that you're editing with a different order/continuity, please let me know so I can correct the v299 continuity.]

SECTION ONE

Main Titles

First, I've now uploaded the correct version of the Main Titles. I've deliberated held off on these, because it's often not until very late in the editing process that I get them. You can get to them by clicking on the Main Title tab at the top of this comment. That will take you the Main Title page, which lists some instructions. You can get directly to the PDF of the Main Titles by clicking [here](#).

I have a problem with how you use David's lips. If the point of the film is about how these boys had fun (back in the old days) when they were together, then we need to put David on the screen with all of them. We can't fade them out for the film's title. What you can do (and it's more horrendous rendering) is to gradually make the shot with his lips grow to fill the screen as the camera pulls back to reveal him. Don't dissolve to it, but use the resize tool and position with key frames (ask Reine-Claire or myself if you've got any questions). You'll have to experiment with pacing, of course, and that's not easy on these 10.6 machines. My advice? Make it happen slower, rather than faster.

Can you be on David for the beginning of the voice over? I think that would nail the fact that he's talking. Right now you're on the audience. (I think that that audience shot is well placed — I wouldn't make it much later).

Nice use of the dollies.

At the end of the voice over dolly, can you get off of Will quicker.

The shot where David breaks into “So take ... take me home” can pop a little bit more. Can you cut to it on the downbeat for his “So take”? Something like you do when you drop back to the high angle wide shot later.

When the audience starts clapping, can you get to David’s or the boys’ happiness, reveling in the applause.

Scene 3-5

Dana’s entrance is a bit weird. I know I wanted you to speed it up, but she pops over to the mirror, rather than enters. Can you trim out some stuff any other way?

The cut to Dana after “coffin” pops a bit. Does she start to move her head? Is there a tiny bit of David movement?

Can we David’s entire “Uh yeah.” maybe even with a tiny bit before he says it. Let’s watch him answer the question directly, and then backpedal.

Then, try and add as much as possible on him before “Would you tell me the truth?” The idea, comedy wise, is show his twists and turns.

We’re now going to go directly to Richard on the steps of the courthouse scene.

Question for everyone. Do you think we need the bit where David tells Dana that he has rehearsal after work and Greg has good news? Let’s put it back in for now (at the end of the mirror scene) and see if it does anything for us.

Death Walks Through Manhattan Let’s move this down later. It also will need to speed up appreciably.

Scene 9

Can you get rid of the Larry, Curly, Moe and “one head of hair lines” action and lines. Get him to his line “What are you supposed to say...divorce?” line directly. (that is, eliminate the “good luck” stuff as well). See if the guys disappear too quickly.

Eliminate her first “What?” before “What do you have to say?”

The cut to the Homeless Dude at first, seems weird. It looks like you cut to him way too quickly in the “change” line. Can you hold a bit more on Richard to show a tiny reaction from here before cutting around?

Now that you’ve got the other reactions from him in there, the one where he looks up for the divorce court line doesn’t work and may not be necessary. It certainly doesn’t work for matching. You might look at losing it altogether. If not, try and make the edits work better.

Go right from here to Will in the studio. This will allow you, by the way, to find underscore that can play a lot through the sequence without having to duck out for the chanting.

Scene 11 You use the Ad Exec differently in this cut, don’t you? the closeup of him for “I think we’ve got it” sort of tips the joke that Will isn’t in charge. Can you play that line off camera while we look at Will being troubled.

See what happens if you lose the last set of double cuts between Will and the Exec before he says “Okay folks that it”. In other go from Will pitching his idea directly to the look and turn on the Ad Exec. He’s very dismissive.

Then we’ll go from here to Scene 13 with David.

Scene 13

We’re going to have to speed this scene up a bit. First, can you begin the caller’s lines immediately after David asks “Can I help you?” Then can you eliminate the last line from the caller?

When David looks up at his co-worker, add back the shot of the co-worker but don’t have him laughing. Try and have him listening. Then when you cut back to him later, show him go into laughter. Also, since he’s not a very good actor, trawl around and look for the least offensive shots of him reacting.

After he hangs up on the caller, hold on that shot of David and use it to end the scene. Don’t do the business with his boss.

Then go to the Spooner/Death montage.

Spooner/Death Montage

What is the point of this montage? What can we get out of it? For one, I’d think that we might get a little sense of how odd Spooner is when he pulls the cowl down and reveals his face. Maybe we could get some humor too. To that end, you’re going to want to cull the funniest bits from the Death footage — the reaction of the guy at the intersection (after you’ve

set up him walking next to him???), the cab wave, and anything more you have. I might also look at rearranging them, now that you'll have them in a chunk, so he walks down the busy street, goes past the hansom cab, stands next to the curious guy on the corner, hails the cab, and whatever other bits you can find. Depending on how fast you cut this, the chanting might not work, you might want to use whatever style of music you've been using in the previous areas.

I would like you to end the walking montage on the shot of him entering the office building and then cut to the elevator door opening. In fact, because this will be heavy with music, I want you to take the first scene in Jing's section (Scene 14-15, where he meets Tammy) and add it to the end of your section.

Scene 14-15

Whatever music you're using, see if it makes sense coming from Tammy's iPod — that is, filter it on the cut so it appears to be coming from her ear buds.

See about cutting to Spooner cut as he's pulling back the cowl.

Then cut back to him for a tiny reaction at the top of his "Hi Ted's Tammy" in order to nail the fact that he knows he has an effect on her.

In order to make the overlap in scene 16 work, leave the shot that ends the scene — Spooner's reaction in the office to Tammy — at the head of Jing's sequence. Your last shot should be Tammy at the door.

SECTION TWO

Scene 14-15

Sabi will add this to the end of his section. You should begin with the last shot of Scene 15 (Spooner looking back at Tammy in the office with the prelapped dialogue from Scene 16).

Scene 17

There's something that's not quite working about how the music begins, and the cut out from Ted discovering Tammy and Spooner together. I keep on thinking you need to begin the music on Ted's reaction. Though the dead silence is interesting as they walk to the elevator, it's not funny, and that's what we're looking for here.

Montage

Nice work here, however let's try a few things. First, the two shots of Will seem a bit redundant. I'd lose the one where he's singing and just use the

one where he looks longingly at the mic — I think we understand what he wants to do, without showing it directly.

Even more so, I wonder if it might be better to go from them singing to Richard's vignette, saving Will for a bit later in the song. Check the new continuity (which I'll post when I'm done with the notes) for a suggestion. Try this order: Ted and Spooner at elevator ==> Richard ==> Will ==> David.

Then, see if it would be more poignant, if you went to the singing in between each of the vignettes.

I really like it when you start dissolving from present to past. What happens if you dissolve between all of the vignettes and the singing.

See if you can start the voice over when we're looking at Ted in the present day in front of Lincoln Center, rather than in the flashback singing.

Also, watch out for the sync of the singing in the present (it looks off by a few frames). Also in the flashback, use as little of the obviously out of sync stuff as possible (this is largely around Ted).

Can you come out of the voice over and go right to "Gone, gone, gone."

Zach's first line looks out of sync as he enters. I know it's cheated, but his lips aren't moving when we hear him talking.

Look at cutting right from "mental patient" to the next scene. I don't think you need to have them walk out of the frame.

Scene A27

Wow, this is looking a lot better with the cuts in it, so we're going to do more of them. Keep looking for ways to pick up the pace on this scene yourself.

Let's lose Will's "Tammy, you slept with my Tammy" and Richard's "Is there anyone you won't sleep with?" and go right to Will's "How long has it been?"

Take a head trim on Richard's line "Can I visit you tomorrow?" line, so it goes right to the line. We don't need to see him reach for the glass.

Maybe you should put back in Will's "I hope that's metric" line. The Fellini stuff is really unfunny, so whatever we can use. An alternative would be to cut it out altogether and hope no one notices when Will calls him Fellini

later on in the film.

The long pause after Ted's "neither" line is good. Can you hold longer on the wide shot, and just go to the closer shot as he's sitting down for "When she sees you naked" or somethin' around there.

The joke about "Six, but we don't..." doesn't really work because we don't see Greg's reaction to "five times." So try and put that back in.

I also think we should be on Greg for "It's really important to me."

I know we got a laugh from it, but what would happen if we went right from Spooner's "lodge" line to Richard's "park rangers" and lost the wide shot of all of the boys shouting "THE LODGE?" Since we do that three times in this scene, it gets old for the last one — the Japanese translation at the end of the scene.

Lose all of the "good witch/bad witch" stuff. Maybe you can keep the "Nonny" stuff if you can make it funny.

Look at overlapping Greg's "What's your DOC?" with the boys' reactions. But make sure that we hear the term DOC, since it's important that we know that DOC means "Days of Celibacy."

Pause out the "unhappily married" and "are you" stuff a little more. It might be good to play all of Ted's line on camera too.

Scene 29

Start the first line of the Spanish tape over the end of the wide shot of the car (including Steven's response). Then cut into the car just for the "more water" bit.

Try playing all of Steven's "Shut up!" on camera.

After David says "bush" cut to the car for the rest of his line so we can see Steven's reaction.

We can lose the "Man!" before "Well, look on the bright side" in order to speed up this section.

Play more of "moral fiber on camera"

I'm bothered by the starting and stopping of the car. Can you keep it moving the whole time?

Actually, something that might help that, but I'm suggesting it for a

different reason... The stuff about Billy Crystal, and fantasies and realities... I'm not sure what it gives us, except a bit of another subplot about envy, that we never deal with in the film at all. What if you lost all of that stuff and went right to "Steven, come for us."

I know this bridges the two sequences, but we need to start the music earlier than we do. Why don't you lose the last shot of Steven from your sequence and have Beth pick it up for the top of her sequence?

SEQUENCE THREE

Note my comment above that you should begin your sequence with the last shot of scene 29/30 so you can begin the music early in that shot. Right now it begins way too late, and we're sitting watching Steven for a long time for no good reason.

Scene 34

I still feel the music cut — it drops out completely around there. I know why you did it, and it makes sense, but let's see if we can get the music to feel smoother.

In an attempt to fix the time jump from the intersection to Spooner greeting the rest of them, I think we should try splitting the montage into two pieces, with the second one coming between the intersection and scene scene 37. So, you'll probably have to extend this first part of the montage, and save the shots of scene Hamptons for the second part.

Scene 35-36

The shot of the other driver waving them on seems to go on too long.

Dropping back to the WS around Richard's rant is a good idea, but the wide shot goes on for too long. You don't have to bring the other car to a complete stop — the sound will help to sell it.

When Richard stops the first time, there seems to be a few frames too many on the head of his shot.

It would be good to see "No stop signs..." on camera.

The hit is getting better, but it's odd not to be inside the car for so long. The shot of the truck approaching through the back window was a good one. Can you get that back in there?

Do we need the shot of the other driver at the end. It's not funny. What happens if you waited until Richard said "rules" and then cut to him (if

there was a better reaction shot).

Try cutting out before Richard's "sue them" rant. It didn't get a laugh and goes on for a very very long time.

Driving Montage

This is where you can put in the second half of the driving montage, showing them getting closer to the Hampton's This might lead in better to the lighthouse shot.

I'm still bothered by the time jump. Is there stuff on the head of the Spooner shot of him working in the garden that you can use to nail the fact that he's now there.

Scene 37

Lose Richard's "without all the snakes I hope". We can't hear the Eden line and so it makes no sense. It also stops the movement cold.

Scene 38-41

I feel the need for music much earlier than you have it. I think that it should begin after Ted says his last line in Scene 37, so it covers the beginning of this scene.

Odd question — did you blow up the shot of the guys walking into the house. The reason I ask is that the sharp pom pom that Richard looks at is out of frame. There is another take where he pokes the pom pom and gets hurt by it. Try that one instead.

The fade in and out is odd, since we never do that in the film. Try another transition device.

Scene 42-43

Since we might lose the Fellini line back in the apartment, see if you take that phrase out of Will's greeting line.

The cut to the group on the porch doesn't make any sense with dialogue, since she hasn't been introduced as Julep yet. I was trying to get something to speed up the cutting at that point — a silent shot of them on the porch or a very wide shot of the house (not that we *have* one of those, but you can always try).

Since you're cutting up the Julep arrival shot, see if you can get her "shut up" line to Spooner out. It duplicates the same joke she does with the group on the porch.

Take a head trim on the wide shot so you get to “shrew like Michelle” faster.

Look at taking a bunch of head trims on Julep so she doesn’t keep bobbing her head around on practically every cut to her.

Can you cut to Julep as she shakes hands with Dana and Trish. We’re hanging on that porch shot a long time and it would be nice to break it up.

Scene 44-49

The music is rather indeterminate both in volume and in attitude.

Can you speed up the Trish/Dana section a little bit as they watch Spooner in the water?

That area also feels a little too much Trish and not enough Dana.

Let’s lose the entire scene with Will and Julep and see if we miss anything.

I wish I saw “Dana... have sex with her” on camera because I miss the import of it, and Dana’s reaction seems flatter as a result.

I don’t see why you overlap Trish’s last line “What?” over the boys walking on the beach.

Where does the “lucky guy” line come from? I’m not sure I undersand why David would say that.

I like where you cut into David for his “you’ll find someone” but the cut pops because the arm energy is lower on the closeup side than in the outgoing wide shot.

If there is a joke around the masturbation line it’s not on the word, so look at holding onto the wide shot for “greatest invention of all time”

Notice how they are walking in the closeups, and still on the final wide shot. In order to disguise that, try cutting to the wide shot right as Richard screams “Ow” and slaps himself.

Once again, the fade out/fade in doesn’t really work in the context of the film. Try cutting directly to the next sequence.

SEQUENCE 4

Take a look at the notes from my last set. I’m duplicating them below as well.

Scene 51

Part of the humor of David's Jaz stuff has to be that he is entranced with Elsa. So, before he says "Short for Jasmine" can you get a shot of Elsa in there (without lengthening the action)?

Try the "How adventuresome" reading.

Lose the bit where Spooner gives Steven the drink.

Scene 52

Have some voice over during the first shot of the television.

Get to Spooner and Steven entering and Richard turning to them much faster.

When Steven is looking at the tv, let's see what he's seeing. You can overlap some of Richard's next line over the television.

I can't tell that Richard is humping Steven in the close-ups. Drop back to the wide, or the joke with Elsa isn't going to work.

What's that sound as Richard is staring at Elsa. Remove it. Also, you need to get to Steven's apology to Elsa quicker.

Lose Richard's "That's your nanny" and begin with "Michelle lets..."

The final joke of Spooner staring at the television doesn't work right now. Put some of the television show sound in there to help remind us of that. Maybe there's some cheesy Discovery Channel music that goes over the scene that you can raise or lower to make your point.

Scene A52-C52

I don't think the prelap of the Steven dialogue helps you here.

Try and create a tiny bit more overlap around the "You're telling me this now..." area.

Cutting to David right on his first note is odd.

Having Elsa in there is helpful, though I'd look at where you cut it in a bit more. The first shot seems a bit early, and then you seem to do it a bit too much. See if you can get Richard to notice her.

When you first go the flashback, I wonder if holding on the trees area a bit more, to get him doing the trombone might help the cut.

Lose the “Let’s have lunch” line.

Scene 53

After Michelle announces the food, can we get a reaction from Trish? You might need to be in tighter on Michelle to make that joke work.

We’re on Spooner a long time for his wormhole line. Can you get to a reaction shot (or two??) and then back to him for “And what do you do?”

The joke about what Ted does isn’t quite working yet. When Richard starts to fall asleep a second time, can’t you cut around to him? Also, Elsa’s reaction feels in isolation. It would be good to play some of the Richard/Ted lines over here.

The “ATM/weiner” joke isn’t working yet either. It might work better cut a little straighter, so you’re on her for “ATM” and then back to her for “weiner”. You also seem to hold a long time after “weiner”. Doesn’t anyone else at the table have reactions to the joke.

Getting to Will’s description is rough. Maybe if you prelapped his lines over someone else and then cut to him.

Titer on “nah, it’s cool.”

You’re also holding too long on the Dana/Steven shot to make the jokes work. Do you have anybody’s reaction to “documentary stuff” that you could cut to. Then cut away again for “Vanna White’s life” and let that drop like a lead balloon among the group. Then he identifies the title and Dana and others can’t believe it. Then I think you need to open up some time (with some reactions) to the Sisyphus story and, after the beats, drop the “Plus she’s hot” line in there. Also, try and leave some time before Will’s reaction to that line. Make this fairly awkward and Will is trying to help Steven out here.

Sound wise – keep some of the laughter and ambience going around “Martha Stewart on steroids” line. Also, try losing the “Queer” part of that line and get out just for the punch line.

Head trim on “Just PR”

Head trim before “actually it’s liberating.”

Nice laughing in reaction to “tar”. Is there a wide shot that might act as punctuation here. It’s been a while. Make sure you keep Will trying to save Michelle.

The toasts and after that can be picked up in pace.

I don't think you need to see everyone's reaction to the orgasm. Once again, is there a wide shot that you can use here?

Prelap, "no it's okay" from Elsa.

Once again, I don't think you need everyone's reactions to Elsa's line. Just choose the funniest ones and leave the rest on the cutting room floor. I'd look at having David (and maybe Richard) react, then get out of the scene. Question: do we need Michelle getting Elsa out of there? I'd say only if we can make Michelle's line funny.

SEQUENCE FIVE

Scene 54

Some of the way you cut off of Richard undercuts the jokes. Look at his "remarkable restraint" area, for instance.

Can you lose all of the "nebula" and "supernova" stuff. Maybe go from "bonobos monkeys" line to the table and then Dana's line.

Another alternative would be to lose Dana's entire "descent of man" line and go right from "bonobos monkeys" to "wasker".

Scene 56-68

Take a look at very short trims at the ends of some of the shots with David and Dana. I also think that we move too far past the joke. See if you can structure it so he looks up and there's Dana. He acts guilty, then she gives him the okay. He dives in and we get out quickly.

Shouldn't you dissolve from Ted in bed, to Ted squatting down at the door?

Add some sound of Trish's door opening and her kicking him. The idea is to keep the reality alive in the dream.

Do you need Trish's exit from the scene?

What about dissolving to Will's dream?

Is Will's entrance with the butterfly net funnier in the closeup or wide shot? You do it twice and I wonder if that doesn't dilute the humor a bit?

Don't fade in/fade out going into the next day. Is there a lighthouse shot at night? Otherwise, use the moon shot from sequence eight, after the skinny

dipping. Then see if you go to the house at day, or the guys on the porch or Elsa exercising.

Lose some of the lines of them fawning over her. One or two are okay, but there are way too many, and it seems absurd after a point.

There are some tail trims you could make here, to punch up the comedy. Cut out right after “anybody up for a run?” and then right after Richard’s fall. You could tighten up after Steven’s “last time you went running”. A head trim on the shot where Richard pops up again would be good too.

Scene 73

You hold for a long time after Richard gets up and exits the frame. I know you want to have the time to get him to the next shot but it’s too long to look at an empty frame. Tail trim that shot and see what you get.

GEt out of the last shot earlier. Once the first car goes by, find a good out point.

Scene 74

Let’s lose the dialogue of Will and Greg speaking Japanese. Not sure where it’s supposed to go.

Humor wise — can you get to the “Do you think Steven will punch him”/”Not that mad” stuff in between the “assholes” and “douche bags” lines.

Get to Steven’s closeup line quicker.

Can you trim the head of “I don’t get these people.”

SEQUENCE SIX

Scene 80-82

Start on the wide shot so we know immediately where we are.

Take a tail trim off of the shot of Spooner throwing the frisbee, so it hits the pole a bit faster.

Maybe add a bit back onto the head of the walk and talk about the girl in the mini wide shot.

See about losing a bit of the deescription of the girl in mini that Greg gives so you can pick it up a little bit there.

Spooner’s smile shot is on too long.

I think you need some music during Greg's description of the girl.

There is a better reading from Richard on "get wasted" where he puts the straw in his mouth (it's in his closer shot). Besides, it's odd to drop back to the wide shot that then immediately pushes in.

Some of the montage shots go on way too long.

Also, take a look at restructuring the montage even more, so more of the stoner shots are earlier, breaking up the lengthier areas. Also, look at the placement of the chase sequence stuff with the other golfers. Look at moving that series of frisbee throws and hits down near the end, so it leads into the hit of the other golfer, which leads to the golf cart chase, which leads to the final shot of them coming over the hill.

Scene 83

Lose this entire scene of them singing to the photo of Kate, and have the song end over the timeline being unravelled.

Scene A83

We got a note on Thursday that the concept of the timeline was hard to grasp. Try putting David's line about "one day, one hour" over the wider insert of the timeline as he points to each line (more or less).

Nice beginning to get Julep around the table. See if you can simply get her to land at her final position, without making too big a deal about it. That might be as David is talking about Baby Faced Nelson, or a little before that.

David saying "June 19th..." etc. There is a change in take in the middle of that line that is odd. Can't you use all of the on camera line, even when it's off camera.

Julep's smile reaction before she starts talking is odd.

I'd go right from Julep's line directly to David's line "get a grip" rather than the smiley reaction from her, which is also tough to figure out. Maybe you can put the last part of her line on her closeup and then go to David.

Remove some of her stuttering around "Do you do anything about it?"

Try having her overlap Will's line so she cuts him off.

The second silent reaction from Julep to Richard's counting of the time working out is superfluous. Can you use someone else's reaction there

instead?

Julep's reactions tend to work better coming off of the guys' closeups rather than the wide shot.

Lose Richard's "horrible... truly awful" line.

Lose "clue phone" line.

Is there any more on the wide shot after "good wood" reactions that you can use before cutting out to the walk and talk?

Scene 84

Cut to David for some of his reaction to Dana talking to him. This should be about David beginning to internalize it. It will also make the cut back to her for "limbs and orifii fully functional" more powerful.

Hold on a bit longer for Dana and David to land before cutting to their pov of the old couple.

I don't normally recommend this, but the shot of the old couple is so dark that it become distracting. Can you lighten it up at all?

SEQUENCE 7

Scene A84

The clapping goes on for a long time. Also, is there a little push in at the end of the Ted clapping and pointing shot.

Lose Elsa's "no sex in two years" line and go right to her "Oh my God."

Can you tighten up between "A toast" and "to richard's lonely member." We don't need everyone toasting and it would be better to get to Elsa's line quicker. Take a look at ending on the boy's after "weird group" so we can see the weird group.

Scene 87-91

Should there be some music playing on the juke box at the beginning of the scene that ends for Julep's song? It might fill up the scene.

Lose Will's "God Bless America" for now. It didn't get a laugh, as I remember, at our screening.

Pick up the pace as Richard gets back to the table.

Tone Loc's song's intro "Lez do it" — can you put it in over David's shot to motivate the cut to the jukebox?

A few of the cuts go on a bit too long. Look at trimming a few of them down.

On the cut to outside, have the music louder as they come storming out. It can go out as the door closes.

As they all pile out of the bar, when the door closes, see if you can get the music to just be the bass thumping.

Scene 95

Sound effect of cop car siren. this should really be a “whoop whoop” thing, rather than a siren-by.

Scene 96

See if you can cheat “I’ll say something” up earlier, right after Steven says his line. Even if you need to get out of the wide shot quicker.

Lose the first part of Will’s line so he just says the sarong part, and see if it’s funny.

The shot of them singing on the police monitor is good. Here’s an additional joke, to see if we can make that funnier. Can you cut to the shot as it was originally shot — with just the regular picture and then have it switch to the boys. Not sure what that will do to the sound — does it come on at the same time?

Who sings “Whoa, yeah, it’s cold in jail.” and can we see him say it?

The end of the scene goes on too long. Get to the exterior pretty much as soon as we see them high five each other.

SECTION EIGHT

Scene 97

Dana should react faster to “busted headlight.”

Can we see a little bit of their reaction to Will’s “hope he’s not getting laid right now” before you cut to Dana’s reaction.

Can you blend the reactions from the boys on this side of the cut into the scene 99 entrance chatter?

Scene 99

Create a little pause after “Sadly no” so that David can comment on the silence with “What’s that sound?”

Can you get off of Spooner a hair faster after “skinny dip”?

Check and see if it’s funnier without Spooner’s “awesome” or with it moved down somewhere.

Scene 100–102

Take a tiny head trim at the top of the scene so the tilt starts a little faster.

I feel the need for some music as Ted enters and looks off screen to them. the music would show his isolation and run through all of the walk and talk until, perhaps, Richard pulls up in the car or something. Or maybe it changes character but then underlines David’s question to Elsa about whether she’d sleep with him (if it doesn’t undercut the humor between them). In that case you might want to run it through the gun shot.

MISSING — The moon shot.

Head trim on Elsa’s “So why did you guys land in jail in the first place?”

Start Trish with “So you know I’ve always wanted...”

David stands dumbfounded for too long at the end of the scene.

Scene 104

Can you get Trish out around the corner a bit faster.

Pull up “Who said anything about Ted?” so it prelaps the cut as Trish turns.

Scene 105

Gotta have music as Ted comes in the door and sits next to Trish.

Do you need him exiting?

Scene 107–112

Perhaps you can pick up this scene with him already outside behind the chair, rather than walking up to it.

Get a better sound effect of the gun going off.

There’s a little smile that Ted has after “Have you ever known two people...” that you should try and get out. Perhaps you can even have David answer quicker.

Get out of David’s line after “I thought that was your thing.” I don’t think that *anyone* laughed at his list of the three pairs — “Peaches and Herb” and all that.

Cut to the closer shot of David as soon as Ted says “now that I don’t have a job.” This is him beginning to realize that Ted is wrong and that, perhaps, he himself may be wrong as well about a lot of things. We should show David’s path to the “limbs and orifii” line.

Why does Ted smile way before David says “you need therapy.”

Can you be on David for “Camp Jung”? If we’re going to make this joke work in the goodbye scene we should see him say it here.

We should also be back on David’s closeup for the key parts of his speech — you have friends who adore you... limbs and orifii. this would also be a good spot for music.

We could also use a car pull up for the ambulance.

Scene 113

Take this sequence out of nine and move it up here, so the music can go all the way through.

Not sure that this is the right music, but whatever it is, make sure that we hear Steven’s line.

SEQUENCE 9

Scene 114-115

Richard’s exit knocks the camera a bit. Can you use another take or get out before that?

The music out of this is rather odd, and mixed too far down. Look at different music as well.

Scene 116-117

Are there any line cuts you can make in this scene to help it speed along? Maybe lose the “he bought the tickets in advance” line and go right to the owner sliding the paper over after Richard says “guilt.”

Scene 118

Add a bit onto the head of the Trish and Ted hug so we can see Trish accepting Ted a little bit.

Scene 119

If you’re going to use this music here, keep it going and have it wiped out by the boys practicing.

Scene 121

David walking in from the gate is more interesting than seeing the boys practice for that long bit. Can you add more onto the tail of David walking?

See if you can overlap the dialogue a little bit more.

Scene 122

You hold too long on the old lady who doesn't like Trish. then you should cut back to Trish, for a reaction from her (she has one good one, at least) and then Dana/Julep laughing.

Scene 123

Lose David's "I don't know" and begin with "This is our fault."

Show the whole "I woulda bailed too." line.

Scene 124-126

Beef up the door open sound.

Cut back to David on "I love my wife". right on the line, not earlier.

Can you add a tiny pause before "This is touching stuff."

I'd cut back to the boys as soon as you think they realize that Greg isn't running off.

Move the last shot of this scene into Sequence 10 so the music can move around.

SEQUENCE 10

Add the last shot of scene 126 to the head of this sequence for the music.

Scene 128

The shot of Dana doesn't really focus on her so well, especially after it's been on for awhile. make sure that we see the people who we care about.

Scene 129

There's one too many "Everybody"

Lose "would you invite a Nazi..."

What is it that you want the music to do? I find that it takes me away from the words. I like how spare it is though. I also wonder if it should go longer.

He stumbles on "May your garden always grow."

Why do you cut to Julep after “garden always grow.”

Look at prelapping David’s line and cut to him for mulch.

Maybe you can cut to Greg after David’s line, so you don’t have to walk him off in the closeup and then walk him back in again in the wide shot.

I need more shots of David’s face while he’s singing — in both the wedding and the flashback. Then I’d take a look at the places where there are similarities in the shooting — that is, dollies behind David, dollies across the guys, etc.

Start the voice over while we’re looking at David, not on his back. And I’d make it on a wedding closeup. This could then kick you off into the flashback.

Can some dissolves help you here, like in the Lincoln Center flashback.

Great ending. Then I’d go into some underscore right out of the applause.

This music has a great feeling, but you’ve got to duck it out too early because of the lyrics as we go into the next scene. Let’s find something that you don’t have to do it with. It would be great to keep the music going much longer. Anything a capellakkkk?

Scene 130

The cut out of Julep/Trish doesn’t really solve the problem of how long we’re sitting on that one shot. Either get out after “is he gay?” and then on the return have them chatting about what a great lover he is (Trish has an “Oh really?” that might be funny). Or keep it more or less this way and don’t ever cut back to them. I don’t really care about seeing more of Miss Julep in these parts.

It looks like Will and Ted are starting from a stopped position there.

Can you bring David into Will’s shot quicker?

We need to see the vomit on camera from the baby. I think you had a cut last time where you cut to it right as David got splattered. That way funnier.

Lose David’s line “and it certainly won’t be the last” since it seems to me to tip the point of the last scene in the apartment.

Lose Michelle’s “I think I can do this” and “You’re not so scary.” Stay with

Elsa. Let's not give Michelle an arc that she never had up until this point.

Lose "She's never seen New York' and that whole interchange. Just go from David's first "really" to the "ugly guys" line.

Let's experiment with different music. Certainly, let's keep the music running further into the city.

Scene 132

Can you use the pullback from the apartment window to lengthen the pullback of them dancing. That is — the pullback of them dancing dissolves into the window/city pullback which, after another dissolve or two, ends up with the city skyline.

I'll try and get you a title crawl to cut in.