

Page 1:

-I'm hoping for a cold open that gets a few of the characters involved right away. I want it to set a tone that the characters are all angry and hate Judd Apatow. Does it come across that way?

Page 2:

-Does the montage where they all say one word of a line work? I really like the idea.

-I need a better location for Judd Apatow I think. Any suggestions?

-Is this a good way to introduce the director? I'm trying to establish his motives.

Page 3:

-Now, I'm hoping to show the characters a little bit more, just reflecting on their experience. This section needs more structure and can be expanded. Any ideas?

-The scene with Will Ferrell is intentionally short (it's his only role in the scrip) because I haven't actually gotten the actor's confirmation yet that he'll participate.

Page 5:

-Is it too soon to do another split-up sentence like this? If I cut one, should I cut this one or the one at the beginning?

Page 6:

-Katie Holmes also has a very small role because the actress is very busy and only agreed to a quick shoot.

-Is the part with De Niro clear enough what he is doing? I think the documentary should be able to stand on its own, which in the second draft I'll need to fix. This is one example of a place where I think you might need to have seen the original to know what is happening. I will, though, include clips from the play in the documentary. So maybe it won't stand on its own so much...

Page 7-8:

-Is Meryl pompous enough? That's what I'm going for. Where are spots I could make her seem more arrogant.

Page 9:

-I'll make just a general comment about the scenes in the "room" with all the actors. First. Christian Bale has no dialogue yet. I forgot to write him in this scene until the end and thought instead of forcing it, I'd see if anyone had an idea for how to involve him (and I WILL include him, so don't suggest cutting him!).

-I need a better, more descriptive setting too. One that can be utilized better by the situation.

-How does the dialogue and exchanges work here? I want the characters to direct the conversation themselves. I might even have them improvise this scene when I shoot it.

Apatow scenes at the end:

-I want him to have two roles in the second half: The documentary has shifted style a bit. I want his comments to help direct the flow and structure.

-I also want him to slowly realize that maybe he has something here and then realize he should cast everyone (I'm hoping to write a sequel to the play where they all are rehearsing for an ensemble film).

Lohan/Pacino/De Niro:

Any suggestions for this triangle storyline?