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JULIA CAMARA: When you're a screenwriter, you're going to get notes. That's just the way it is. Usually, what I do when I get notes-- and I just got some this morning, so I can speak from a really fresh experience-- I read them the first time, and I allow myself to get really angry and really frustrated. Because I always feel like the script was perfect, and it didn't need to be changed. And that's never right.

[CHUCKLING]

It's never perfect, and it could always improve. So I allow myself to really get angry, and then I take a breath. And I walk away, and then I read them again.

Usually, I feel like, the second time I look at the notes, I start seeing things that I can use and things are actually valid and that could be improved in the script. And sometimes, you have things that you're like, well, this is going to make my work beautiful. And I get really happy.

Some of them, I feel like, OK. I can't use this note at all. So you kind of have to find a way to maneuver through it.

And usually, I try to use these notes as, like, a way to try and diagnose where the script needs to be stronger and not necessarily-- I need to take all these suggestions and implement them exactly the way they're written. Because that doesn't always work, and sometimes you know your story best. And some things that you feel like, oh, this was already on the script.

That was something I experience this time around. I really felt like, reading the notes, I'm like, OK. To me, that already exists. Like, they're suggesting something that's already there, but I guess it's not because they're suggesting it. So it's about

taking a breath and even re-reading your script and going, OK. Why didn't they get this? Because it was so clear to me. And then finding a way to bring it to life or bring it more to the front of the script.

Take a breath, read the notes again, analyze them, and try to use them as a tool to sort of diagnose where your script can be stronger. I'm Julia Camara, and I'm a screenwriter.

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