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**“Straight out the Gait: The Writing Process of *Mallwalkers*”**

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**“Straight out the Gait: The Writing Process of *Mallwalkers*”**

**By**

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**Report**

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**Abstract**

**“Straight out the Gait: The Writing Process of *Mallwalkers*”**

by

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“Straight out the Gait: The Writing Process of *Mallwalkers*” documents the writing process of *Mallwalkers*, a feature-length comedy script about competitive mall walking. The report connects the writer’s personal life to the process of writing three drafts of the film.

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## CHAPTER 1 - The Idea(s)

*mall wall · king* / mōl wō kīng / mawl waw-king

*verb*

- 1. The act of walking with a speed at the upper end of the natural range for walking that takes place in shopping malls, chopping centre, shopping arcades, shopping precinct or just amongst a complex of shops.***

It was June 2005, which means summer. I was on summer vacation for high school and my parents were sick of me sleeping in until 4 PM. So they told me they had enough. I was to start working for my mom's business across town. They also hired one of my good friends to work with me – so every day, we carpooled 20 miles across town to my parents' business Reeves & Associates Consulting. Call time was 10:00 AM, early for summer (at least for me). But, it was all good – my friend and I had already decided that every morning we'd get Chick-fil-a biscuits before breakfast ended at 10:30. Right across the street from my parents' place of work was a mall: Northlake.

So in June 2005, I swung my friend's house in my '93 Volvo and drove the 20 miles across town. First stop, Northlake. I parked and we went in through the food court entrance.

We made a beeline to Chick-fil-a. One chicken biscuit please and thank you. It'd be a second – they were making a fresh batch. And as we stood there waiting for our fried peanut oily goodness, my friend hit me on the arm, “Why are there so many old people here?” I didn't notice it at first, but when she said that it was sort of impossible to miss. There were definitely more seniors present than usual. In fact, they were the only other people at Chick-fil-a b than man friend and myself. And as I looked around the food court, I saw older men and women powerwalking around its perimeter. Friends chatting with hand weights, silver foxes with headphones powering the pep in their step, I had never seen anything like it. And every day we

went to work and stopped there, we would see them sashaying around the mall. And every time, me and my friend would try to understand what it was and why they were doing what they were doing. Many of these walkers would chat to us in line, or we'd eavesdrop on their conversations as they'd wait for their food. We came in so often that the people who worked the morning shift knew us. After a trying transaction with one of these mall walkers, she confessed to us how much she hated them. I told her I didn't even know what they were doing. "Mall walking. They walk the mall for exercise and it's annoying." See, in order to walk the mall, walkers have to come before the mall officially opens. Apparently Chick-fil-a was the only store that opened before the mall's official opening time, and they only did it to cater to the senior citizens of the Northlake suburb of Atlanta. So, she hated them. "Fascinating." I vowed to try it someday.

That never happened. School started back up. I had school organization stuff to do, then college, and well, I just never got the time. But I never forgot about it; it always stuck with me.

Off to college: the University of Georgia. The only thing you need to know is that there was a film contest called Campus Movie Fest. A short film festival where cameras and laptops were provided for each and every team that signed up. So finally in my third year, I decided I was going to do it. And this could be the time for mall walking to get the shine it's deserved for, oh, so long. Each film could not exceed 5 minutes in length and I thought that could be the perfect format for my idea. Initially I wanted it to be a documentary. *Mall walking: The Documentary*. It all seemed so simple and so perfect in my head: I'd just go to the mall and interview the mall walkers there. Although I wasn't in Atlanta at the time, I had seen signs for mall walking at the local mall, so I knew it was there.

But after thinking through that idea it seemed too big a task to tackle. Back to the drawing board.

Because the cameras that were provided to us were low-end, I thought a mockumentary could work really well. I also wanted to give it a shot since mockumentaries were so big at the time. So, I was off to the races, throwing out ideas of what the narrative could be about. The first thought that came to mind was about a mall walking pair causing trouble in the mall walking world (within one single mall). I gave up on that idea and eventually, I came up with the idea of splitting the mall and mall walking between two different worlds: top floor and bottom floor.

But it was not to be. In order to make my idea happen, I'd need permission from one of the only malls in Athens, GA. I didn't have the resources of time or money so my team and I had to let it go. But, still, I held onto the idea.

I was a theater major. For a theater history class, we had to write short plays throughout the semester for credit. Again, I thought this the perfect time to make mall walking happen. For a final project I tried incorporating the dynamics of Shakespeare's *Romeo and Juliet* with mall walking. It was a major bust. I took on too much at once – trying to figure out a new narrative involving mall walking that also incorporated an existing, well-known text? A girl can aim high, can't she? But still, it seemed like people really seemed to like the idea of mall walking. So I locked it away and waited yet again. I just couldn't let it go. I scribbled it in journals, I joked about it to friends, but in reality, in the back of my mind all I could think of was, "People need to know about this mall walking thing! I am one of its messengers!" Perhaps not that exactly, but all the same, it irked me I couldn't figure out what to do with it.

I think a little explaining is in order. While I had thought mall walking was a good topic to describe in a short film, the thought of making it into a longer format never occurred to me. It had always seemed like something short and simple. And even if I wanted to, the confidence was not there. Like I said I was a theater major, but I also majored in film studies. At first glance,



many people assume “film studies” and “film production” are equivalent. My counselor was under the same impression. I told her that ever since high school I thought I wanted to make films. “The University of Georgia doesn’t have a film program, but there’s communications... and film studies.” But she explained that communications was mostly for journalism. So I went with film studies, thinking it was closest to what I was going for. But it wasn’t. I got two summer semesters of screen writing. That was it.

Graduation came and went. I wanted a breather and decided to take time off to decide my next move. And that was University of Texas – Austin. For Cindy McCreery’s Intro class, we had to come up with three ideas. And, still, up until this point I hadn’t written anything longer than 40 pages – I wrote a pilot for my application to the program. But mall walking was the idea that first popped into my head. The idea of writing it as a feature was daunting. I had never thought through it in that extent and was afraid I didn’t have the knowledge to articulate anything about walking around a mall. I had never gotten a chance to do so, sadly.

But it nagged at me. I felt like doing any other idea would be a disrespect to myself and mall walking. So I thought, “Why not?” What was there to lose? So in the fall of 2012 I began the journey of *Mallwalkers*.

## CHAPTER 2 – The Story

When I was considering mall walking in a narrative sense, I very briefly brushed up against the problems that would come from trying to figure out the premise. Even when I was convinced that I wanted mall walking to be a short fun documentary, I still came up against the idea of, “well, what is it going to be about?” I think I could honestly say figuring out the premise was one of the hardest things involved with fleshing out mall walking. That and figuring out just what mall walking should be.

As I stated, the premise of mall walking in its initial phases centered around one bad apple out of the bunch. As I stated, when my friend and I would wait in line, we would hear the conversations of the seniors who walked the mall – especially those that came together. And looking back, I think the initial idea purely came from us hearing the various social conflicts that happened between these people that we would hear from the conversations around us at Chick-fil-a; some of these people were very possessive of where they walked, who walked there, and when they walked in their particular area. Therefore, the idea of a mall walking couple that is wreaking havoc on the mall and its other walkers.

But as I continued thinking about these conversations we heard, I thought there was drama in the passiveness I felt I was introduced to. Hence, the idea to center mall walking on two teams from the bottom floor of the mall and the top floor of the mall. But that was all I had. I didn't know the direction, I didn't know the exact conflict. I just knew that there were two teams that didn't like each other. It had no shape, but honestly, I wasn't experienced enough to figure out how to do the shaping.

Nevertheless, the top floor/bottom floor was my premise going into the *Romeo and Juliet* adaptation. Perhaps mall walking's story could be told with the help of Shakespeare. It did raise some interesting questions that I had to answer. Who was going to be the characters? What was the concept? How did mall walking function – was it the vehicle or was it just simply a commonality between the characters? One of the first issues I ran into was the idea of having the story center on the top floor versus bottom floor. Figuring out the logistics seemed to be a nightmare, especially with the added *Romeo and Juliet* adaptation. But, other than the conflict between the two floors, I could not for the life of me figure out a bigger conflict to fit the two “houses” into. Needless to say, the last thing on my mind by the time I had completed a first draft was how mall walking worked. In fact, there was no mall walking, really, within the majority of it even though that was where the idea for the project came from. With no conflict, a superficial understanding of the mall walking world, and no real clue how mall walking worked, it was time to leave it for another day.

Another day came. Cindy's intro to screenwriting class. And after my mind had been blown by the mechanics of screenwriting, I still had to wrap my mind around how I was going to make mall walking something for the silver screen. Those same questions that haunted me before came back with a vengeance. I had no real conflict; I had no characters, no real protagonist; no rules for mall walking – all things that were needed in order to make mall walking into a feature.

I thought the logline was simple. But, having a logline is different than having a clear, thought out premise. There was still the issue of what mall walking could/should be. Should mall walking take more of a back seat to the actions of the characters? Or, should it take a more active role and be more of the primary focus? In the initial stages, it was more the former than the latter. So, this go round I would stick to making mall walking front and center. More

importantly, what would it be about? I considered writing it about the main character joining mall walking to get money and save the mall from financial ruin. To me, this seemed like the most exciting premise that I come up with. I decided on a logline:

After re-opening her husband's closed business, a struggling out-of-hiding widow joins a Mall walking club to help compete for a cash prize during the renowned annual Mall Fun Run.

I pitched this logline, and people generally seemed interested. Didn't receive too many notes on the logline. There are so many things to say. There were more so questions that people were curious about: who was the protagonist? What was her story, her journey going to be? What was mall walking? How did I think it was going to function in the script? It was all very overwhelming – these were things I never thought about. Things, I figured, I'd work out as I made my way through.

Once I had put that to the side, I was at a total loss of my main character, Annie. Who was she? What was her story? What did she have to do with mall walking? How was I supposed to illustrate mall walking through her character? These were all questions I struggled with in deciding upon my story. And they all felt like questions that could be answered immediately or indefinitely. But I was writing the script, then, I had to give answers *then*.

One thing I notice, looking back, is how small and narrow the focus was for that logline. It had a self-contained sort of feel. There wasn't really much dynamism to the idea to me, but it was all I could come up with at the time. It would become one of the first lessons I would learn it's better to put down what you've got then wait for what you don't. I *didn't* have a true grasp on what *Mallwalkers* was yet, but I had to go with what I already had worked out and build on that.

I decided I wanted my protagonist to be a female, and not only because a lot of the walkers I saw were female, but because I also felt I that I wanted to create more roles for women if and when I could. A bigger thing for me to resolve was, actually, what race I wanted my protagonist to be. I also felt an obligation to myself, really – not only did I want to create more roles for women, but more than likely, I wanted to create them for women like me -- women of color. It's something I wasn't sure my classmates would understand, but I felt an obligation. And though it may seem small, it was something that I did have to answer in the process of coming up with the story; it was an unavoidable bridge that had to be crossed, at least for me, and it's something I realized was an inescapable aspect of being a screenwriter. Eventually I begrudgingly agreed with myself that it would be best if I left that aspect ambiguous. The best I could do was be truthful to what I could see for Annie – and Annie, to me, and mall walking could be the story of any woman. I was learning the power of a screenwriter – the more specific a writer could be in my opinion, the more potential there is for the writer have some sort of impact on some of the final images presented to audiences. And truthfully I think my ambiguous decision about Annie lead to the simultaneous ambiguous nature of the character present in my first draft.

So time to write the first treatment came and went. I put down anything and everything I could think of for the story. Annie was my main character. She was a 55 year-old widow who had become a hermit in her home after the death of her husband. Her character was passive – a rookie mistake by a rookie writer – and my idea of her arc was nowhere near clear to me. But at the very least, I wanted Annie to go from “innie” to “outie.” However, this treatment was rough. Rough in completing and rough in complement. There was no movement in the plot. Annie's passive character trait translated into her actions. She was just mopey. All the other characters

did things around her. Things just sort of happened to her – she didn't really initiate anything or do much. None of the tent poles of screenwriting were hit, so it just sort of coasted along.

Once I had finished the first two page treatment [See Appendix A], there were a lot of issues to be dealt with. First of all, there was not enough immediacy to the story. Everything seemed happenstance in the first draft. I tailored Carroll's character, gave her more specifics – she was a PTA mom, president actually. And she was now a part of a mall walking group called the Brat Pack. I made Maggie Annie's way into the team, as suggested to me by classmates at workshop. Some of my earlier ideas of splitting the mall between the upper and lower portions came back. There was now a 16-year-old teenage boy, Brandon that Annie connects with. The newer draft had more movement and took care of *some* of the engine issues of the previous plot.[See Appendix B]

Next was the third treatment [See Appendix C]. A lot of things changed between the third treatment and the second. First change was the tone. As I stated, I was attached to this idea of a mockumentary. So I tried to incorporate more of that feel into my last treatment for the first draft. By this time in the semester, we had been asked to do coverage on films similar to the ones we were writing. I modeled Christopher Guest's *Best in Show*, a mockumentary I felt was in the same vein I wanted *Mallwalkers* to be in [See Appendix D]. Now there was a documentary crew following Annie around on her adventures in mall walking. There was more heavy-handed media presence throughout. Not only through the documentary crew, but also through the news crews and reporters that follow Annie around. Maggie's now a mall walking star. Brandon has been exchanged for Nick. In this draft, I introduced the MAA (Mall walking Association of America). There was also the introduction of a mall walking scholarship, made in Bernard's name that was

at risk of being done away with if the mall couldn't find the money. This was the first time I introduced the latter idea of the mall's financial woes.

I was pretty happy with my final treatment. It had more of what I had envisioned when I thought of mall walking – petty fights between mall walking rivals, documentary crews, news coverage – I thought I had it all prepared. Or at least, most of it. I was ready for the next step: outlines [See Appendix E].

So, outlines are a lot harder than they seem. It's one thing to create the broad strokes of your script, it's another to begin defining some of the detail in those strokes. The trick about outlines: the simpler you can keep them, the cleaner the resulting movie will probably be. Outlines are all about being able to simultaneously boil your story down to its smaller beats, while keeping in mind how the small functions for the whole but it's hard to keep either in mind when you're still figuring the story out. But as I was learning, onwards and upwards. After a lot of hair pulling and pondering stares, I managed to think through the entirety of the script.

When you don't know where you are going in your broad strokes, how could you know where to go in the smaller ones? You don't. You sort of grab for things, hoping they work. And sometimes, if you're lucky, they do. Most times, they don't. I introduced a lot of things that were never heard of or seen of again. I started fleshing things out, but not wholly with important things that would move the plot onwards. More inflating than initiating. There is this tour across America the MAA is doing, yet there isn't a good reason as to "why now" other than it's the 10<sup>th</sup> anniversary. Maybe it wouldn't be so bad if I had kept with the idea – it sort of drops off as I got more and more overwhelmed in details. That was a problem I have and will probably have every time I sit down to write – knowing which details matter and which ones don't is important to the movement of the story. But in this we get the murmurings of Annie usurping Bernard's mall

walking throne, which is important. In general, things move forward, but slowly and clumsily. But I enjoyed getting into the tensions between Carroll and her Brat Pack and Annie and the Red Wagon Flyers. But just like in the treatments before, there is a lot going on – LARPing, a mall scholarship, Bernard’s death, the infertility. There just wasn’t enough cause and effect throughout the entirety of the outline.

At this point, I had devoted so much of my time trying to figure out the plot, the characters sort of fell by the waist-side. Especially for my protagonist. I had a better idea of Maggie – sort of rowdy and outgoing. There was also Carroll – throughout each draft, she was always intended to be the antagonistic force. Now she had her PTA cronies by the outline. Nick was sort of the young every man, along with Annie. I thought of Mort and Dot during the outlining process – an elderly couple that had a love/hate dynamic. There was also the mall manager whose primary function was to remind us of the stakes. Annie though... her character at this point was obscure to me and that really scared me. There obviously had to be something wrong, when I could imagine the actions of every character except the one intended to be my protagonist.



### CHAPTER 3 – Tackling the First Draft

I delved in. Mall walking. “Let’s do this,” I thought.

The one question Cindy and pretty much every one of my classmates asked me was “what does Annie want?” It was the question that would haunt me for years. I thought I knew. When I set out to write, I tried to keep my logline in mind, as was suggested; I always tried to keep Annie’s goal in mind. This draft, Annie’s want vs need was: “Annie wants to be left alone; Annie needs (a) purpose.” And it’s at those two unclear points that *Mallwalkers* begins.

We only had to write the beginning half of our feature scripts. The rest would be completed next semester in Beau Thorne’s Revision class. I had re-written things quite a bit during my first semester. It was so important to me to get off to a good start. I was only able to write up to page 41 – which was really some sort of in-between point between the act I break and the 45 minute point.

Starting pages was nowhere near easy for me. Other than what I had seen at Northlake Mall in Atlanta, I had to make everything else up from scratch. I had to decide and consider potential tones for mall walking itself. When I saw it, it has a very subculture feel; very underneath the radar. Therefore, I thought, no better way to examine mall walking with a style that had a bit of kitsch.

So, I went for the mockumentary style. I begin with “B-ROLL” of Bernard winning a mall walking match and dedicating it to Annie, news reporters camping on her lawn, waiting for their next interview with potential mall walking royalty. After focusing on one of my model films, *Best in Show*, I noticed it was all about characters. And there were a lot of them. So, I

followed suit. It was a lot to take on, figuring out what teams were known for in the mall walking world and figuring out their “gimmick” took a lot of thinking.

But the hardest part of writing the first draft had to be the rules. The majority of the first draft’s function, in my opinion, was to experiment and explore the rules and complexities of mall walking. And that was all up to me. The problem was I had so many ideas about what mall walking could be, but I was always comparing it back to that moment when I was waiting for the golden, crispy Chick-fil-a goodness that June. Technically, mall walking is not a competitive sport. It’s just something people do to get out of the elements and have a more comfortable environment for their walking. But that’s no fun. So, I had to find a way to make it more active and engaging. What were the rules? What were the parameters? How many players to a team? Does that number ever vary? Are there points, or are they ranked by time?

So, I began watching a lot more sports on the weekends. Including NASCAR. The latter was perhaps the most helpful of the things I watched. Basketball and football weren’t of any real help, but they did show me that I needed to focus on track sports, like roller derby and NASCAR. I even looked at some drag racing as well as track and field events as I began tinkering with the rules.

First rule that was almost instantaneous: no running – each walker can only walk. Initially I thought that there could be minimum/maximum number of people on a team – but always had the minimum at least 5 team members. I eventually decided to try and keep it simple – there can only be 5 players on the track at a time. I also thought it might be cool to have the game won by teams scoring points on one another. I took this idea from roller derby – each time a walker would get lapped, the lapper’s team would receive a point. Team with the most points

would win, of course. But I thought that might be a little confusing, and, really, malls are so big. Would you really have time to lap someone?

While I was writing, I definitely had more questions than answers as far as how mall walking worked. And every group of pages I would present to the class, I would get the same notes: “how does mall walking work?” I still wasn’t quite sure; I was making it all up as I went along. It took me the most time to write the pages with all the mall walking, because I was constantly questioning and tinkering the mechanics. “Maybe, if I have them score points, then where does the immediacy come in? Are we going to watch a person walk once around a mall and then watch him lap someone? If not, then how does someone win at mall walking?” Even thinking about strategy was difficult. But I found that placing more limits on it and keeping it simple were usually when it was received best by my classmates.

From the very beginning, age had always been something I was somewhat unsure about. This wasn’t a problem originally. When I first began thinking about any possible story for mall walking, I knew I wanted the characters to consist of mainly of seniors. Men and women at least 65 and older. But as I began developing it for a feature, age was something that had to really take into account. I wanted the majority of characters to still be seniors. Even when I pitched the idea to during the Austin Film Festival, age was something that always came up in discussing the script. Some could see Annie being young, others said to put her in her 50’s or even in her 80’s with Annie as a sort of Betty White character. I had to make up my mind, and for this draft I kept her in her 50’s. I wanted to see what I originally imagined play out.

The other difficult thing I had to tackle while writing the first draft came with creating the teams themselves. Once I had decided five members on a team was a good number, then, I had to think of what each team’s “gimmick” might be; what they were known for. For example, The

Force was a mall walking team composed of people from mall security. They would be known for their brutal aggressiveness on the track; they'd be known for their size. This was something that I took from Christopher Guest's *Best in Show*. Each group of characters basically fit an essential type of character. That worked to move the story forward I wanted to try and find that dynamic. However, it was hard to think of types while also thinking of how these groups function in the mall walking world.

In Guest's film, not only does he have an array of characters, but you do feel like you have a leading character through all of this. I aimed for this dynamic as well. I wanted Annie to be our guide through this invitational process, a channel for meeting these teams. However, it was a difficult task trying to balance how much we see of Annie and how much we see of the other characters/teams. Keeping up with the amount of characters in general was hard. It seemed like every few pages or so I was introducing someone new. Problem with this was, sometimes I knew a great deal more about extraneous characters than I did Annie. And she was supposed to be the protagonist.

Because I was still figuring these things out – the rules of mall walking, the teams and characters – it was hard for me to know where I was going. How could I see the final images of the film when I wasn't even sure how the final beats of a race should look? How could I progress through the script if I wasn't sure what Annie's need and want were, nonetheless how she fit into the mall walking world. And how could Annie shine when I knew more and gave more to side characters than my protagonist? As Beau's Revision class crept ever nearer and the closer I got to the end of the script, the more I noticed the holes. I could feel them as I wrote myself further and further into my script. It was like writing on a crumbling foundation – as I went along, things started to drop out; I was never sure where I was putting my foot was where it should be. There

was a constant doubt that loomed over me as I wrote. This was all new territory. I had experienced nothing like what I was creating in my real life, only the quick interactions I had with mall walkers years ago. I never was a mall walker and this topic was in no way familiar to me. The uneasiness and doubt I felt seemed to translate into everything. From Annie's ambiguous character down to the unmotivated movements forced within the plot in this first draft, I had traveled into the unknown and I had to learn that everything I write has to start somewhere. The only way to know what I wanted for *Mallwalkers* was to just go out and write what I did know and fake the rest until I did because there's bound to be a lot of mistakes. Mistakes are needed to know what works and what doesn't – plain and simple. So as my cohort entered Beau Thorne's Revisions class and the first draft was finished, I awaited notes.

## CHAPTER 4 – The First Draft & Beginning Again

It's amazing all the perspective you garner once you complete a screenplay. It's almost like, as soon as you put that final "FADE OUT", your mind begins reeling with all the changes that have been building.

By the time I finished *Mallwalkers* I knew it didn't work. Truthfully, I wanted to dust my hands and walk away from it for a very long time. Things just did not feel coherent and connected in any capacity to me and any connections made felt weak. I was excited to hear notes. This was the first feature I had ever written. Just completing it in itself was a job well done, in my opinion. But I wanted more. I wanted that white house and the picket fence; I wanted to love both my idea and the manifestation of my idea.

When we started Beau's class, we had to take note on people's reactions to scripts. I knew what changes I felt like I needed to make in my mind, but I was curious as to how it was received. He had us fill out a "Diagnostic Sheet" for each of our classmates. This was to help diagnose what was wrong with our scripts as well as what was right [See Appendix F].

The first question was in regards to the script's protagonist. Some people thought the main character was Carroll. Some people thought too much time was spent on side characters. I was told that I spent a lot of time setting up the worlds and that I had over 40 characters. There was also the note that *Best in Show* wasn't about a sport and was based on improvisational comedy – *Mallwalkers*, they thought, should be more inspired by a sports movie. People couldn't relate to Annie and didn't understand her motivations either. They didn't particularly understand why she joined mall walking in the first place. There were also notes on the driving conflict. It wasn't strong enough. If Annie was going to be our protagonist, then she should guide us

through this mall walking world of weirdoes. People wanted to see Annie struggling in this wacked out world, but they also wanted to see more playfulness, like mall walking steroid scandals.

I knew Annie was not a strong protagonist. There were comments from my peers about her character arc. She needed to be more of a leader and she needed to change more throughout the movie. I knew her actions were passive and her voice was weak, especially in comparison to many of the other characters I introduced. Her want/need was an amorphous mess. She wanted and needed things that were not tangible or concrete. “She wants to be left alone; she needs purpose?” There was no direction for her to go from there. No wonder I had such a hard time conceiving her character and her actions. Annie didn’t have a particular problem or issue. She had *several*. So many that there was no focal point in regards to her character’s design and arc. It was a lot of telling and little showing when it came to the specifics – and sometimes, it was neither, happening off screen or not at all. This was also reiterated by my classmates’ and Beau’s notes. Almost everything to do with my story wasn’t simple enough. It was messy and overly complicated. Not just Annie’s arc, but the shape and mechanics of the whole story as well.

Because the main character hadn’t fully come into being, then there was no way for the story to fully blossom into being. Annie had no real purpose or hard-fast character traits. So, in error, I wound up instilling the possibilities of Annie’s character in other characters I created. And when the motivated actions of Annie weren’t lackluster (or didn’t exist), I often felt the need to throw things into the pot to help reach a plot point. I was given the note that the infertility issue between Bernard and Annie was something I neglected to really flesh out. That’s because I didn’t need it in the first place. It was only there to help insinuate the drama that would

have been there if the action were being properly driven by the main character. It wound up making several things feel extraneous and outside the plot and story.

The idea that had once been brought up by Cindy was brought up again. What if I got rid of the mockumentary point of view? I had been so stubborn about it before with Cindy. I didn't want to let it go initially was because it had always been a part of the story in my mind. So, to me, to let it go would essentially mean to let mall walking go. The two went hand-in-hand in my mind. But now that it came up again, I began to think about it a bit more clearly and seriously. Beau suggested that it might be more of a hindrance more than a nuisance. Everyone seemed to agree – I should go more for *Blade of Glory* or *Dodgeball*.

“Mockumentaries are sort of outdated, anyway.” It was becoming clearer to me that this might be true. When I was writing, I kept smashing against the mockumentary style. I would sometimes get comments that moments were too silly to be in a mockumentary. Or even the opposite reaction – some scenes would get too serious for something about mall walking. It got to a certain point where the silliness combined with the style sort of held me in a corner. I would have impulses to make things sillier – but I would push up against the pseudo-realistic nature of the mockumentary style. Meaning, I would shy away from certain ideas just because the kitsch of the mockumentary style with anything too outrageous seemed to always result in over-the-top scenes and images. I felt a need to make sure it was realistic – as if a camera had been held up to real mall walking teams across the nation. I wound up settling somewhere in between the “realistic” world of the mockumentary style and the silly world of mall walking. Something was going to have to give. And people seemed to be suggesting the realism of it all should go. So, I thought, perhaps they were right. I considered it a lesson in knowing how to do what's right for



your “baby.” If *Mallwalkers* needed me to get rid of the mockumentary element in order for it to function as a film, then so be it. Get rid of it I would.

Basically I had an overwhelming case of needing to simplify. I had extraneous jokes that were not working to move things forward; things seemed hard to follow. And while everything needed to be simplified, everything also needed an *answer*. I needed answers to who Annie was and what she was doing in this movie. I needed answers for what mall walking was and how Annie was involved. I had so many more questions than I had answers. But, good news was I had more answers than I had when I started before the first draft. I knew more about this world and was more familiar with the characters I wanted now.

I did three new model films for Beau’s Revision class: *Butter*, *Spinal Tap*, and *Dodgeball*. I think the three different types of movies these represent shows where I was in the process of writing the rewrite. *Butter* is an independent movie about a butter-carving champion; *Spinal Tap* is a mockumentary about the band Spinal Tap; *Dodgeball* is a sports movie about the game of dodge ball. The first film, *Butter*, was my attempt to get away from what I knew, away from the mockumentary style. And although I didn’t really use the film too much in helping me model my own, it did help me think of tone. *Butter*, like *Mallwalkers*, are based on a simple, seemingly-uncomplicated topics. Silly topics. So I was interested in how an independent film conveyed the tone and this may have been my take away from the movie. I knew how an independent movie with a subject like mine was shaped. I noticed it still had heart and some drama; therefore, I thought my script should have/keep some heart and drama. *Spinal Tap* wasn’t too helpful, surprisingly enough. It was a bit old and dated. If anything, it was what sort of helped push me from going back to a mockumentary format.

A classmate has been consistently telling me to watch *Blades of Glory*. I wasn't so sure about it. Sure, I had seen it, and I wasn't sure what good it would do for me. Once I went home and watched the film again, it was like a whole new world opened up to me. He had mentioned it for incorporating elements of mockumentary without being a full-blown mockumentary. But it did much more than that. It showed me what type of movie this could be. Suddenly, I could see it – my movie. I could see how it could look, what kind of people might want to watch it, even got a general sense of the plot – all thanks to *Blades of Glory*.

It was between *Spinal Tap* and *Dodgeball* that I had seen *Blades of Glory*. Without seeing it, I might not have chosen *Dodgeball*. But re-watching *Dodgeball* as a model film was one of the best decisions I made for the script. It was a bit of a turning point. Finally, the idea was snapping into place in my head. The progression of the plot, the length, the tone – I could see all the elements beginning to take shape in my mind for *Mallwalkers* [See Appendix K]. I felt ready, even eager to begin this time.

With my changes and model films in mind, I set forth. I wrote a brainstorming/pre-outline [See Appendix G]. I outlined the first reel of pages [See Appendix H] and I already felt better about how things were starting...

## CHAPTER 5 – Tackling the Second Draft

139 pages. That's how long my second draft became. The original was barely 116, and somehow I had come away with almost 25 more pages than I had before. And that's with me starting completely over. So when I took a step back from the draft, compared to the first, I was a little happier this time around. Happier in the sense that, when I looked at certain parts of the script, I saw more parts that reflected more of what I wanted to see. However, by the time I reached the end of the draft, I was begging to be done.

It had started so well. I was still able to keep some remnants of mockumentary that had been plaguing me. I thought I had found a happy compromise. But, now that I had found the compromise I had to worry about the story within in that compromise. In some senses, when I was modeling my film after *Best in Show*, I knew the film had a clear flow with turning points as I watched it, but, as far as I was concerned, when I began the second draft, *Best in Show* was a lightly structured piece that meandered through its different characters and their stories. This, of course, wasn't true, but it shows how much I knew about cause and effect when I began writing *Mallwalkers*: not that much. It was something I struggled with through each set of pages I wrote. Annie joining the team was still clunky; nothing was crisp and Annie's movement as the protagonist, although improved, was still lacking.

Maintaining the balance in dynamic between Bernard's death and the comedy of the mall walking was another thing I struggled with this time. Although, in respect to the first draft, it did read a bit cleaner. This go-round, I somehow managed to include improv and NASCAR in this draft. My thinking was to include NASCAR to show more of what influenced some of the rules

and mechanics of mall walking. I didn't do a good job at maintaining either plotlines throughout the draft. It definitely adds to some of the confusion present in the draft.

I also managed to include a lot more of the kitsch I originally saw for *Mallwalkers* as well as the media presence I wanted. But a note I received in class made me consider what it was doing for the film:

“You have a lot of the events taking place in small spaces, community spaces. Wouldn't you want it bigger? More universal?”

It was a great question for me to ponder for the next draft. Thinking about it, it made sense. In *Dodgeball* they battled people from all over. Even in *Best in Show* they were from all over the country. They just felt like they were on a grand scale. I didn't really get that feeling from the second draft. It was something duly noted.

This draft also featured Annie at work. One thing I think I continued to struggle with was what to include and what not to include. I had been asked about Annie's job in previous workshops so I felt it important to show where Annie and the Red Wagon Flyers worked. I think this only added to the confusion and disarray of the script. Once again I was presenting the audience and myself with information that wasn't necessary.

One thing that needed to be re-visited was Annie's age. This draft I kept Annie in her 50's as I had in the last draft. I think one thing this script showed me was to think of the power of opposites in storytelling. After completing the second draft, re-thinking Annie as a younger character seemed to be a better, smarter move. This also touches on the other issue brought to my attention: Annie's love interest. From the beginning I had only imagined Annie being romantically involved with Bernard. One problem was, in this draft and the previous, Bernard was dead. This puts Annie's character in a very awkward position. To put her with someone and

have her battling her demons with Bernard wouldn't sit well with audiences. And if not that, she's also surrounded by characters that are either married, too young or too old. This also limited some of Annie's arc. Alive or not, Bernard and Annie's relationship ending sets the audience up to see her romantic storyline end (hopefully) happily. In this draft, Annie doesn't have any sort of romantic relationship.

I still wasn't quite sure of what Annie was going for. Her goal was too complex and complicated; inaccessible to say the least. There's the scholarship to save; the mall to save; the Red Wagon Flyers to save. Other than forced moments with Carroll, the conflict within the script is lackluster to say the least. The strongest moments of the script were where the conflict was clear, and that was only when she and Carroll were together in the same scene. The tension never really carried throughout the script. One thing that may have helped would have been to consult more with my model films along the way. This usually resulted in me pulling things out of thin air to try and make a plot point work.

## CHAPTER 6 – Tackling the Third Draft

It had been a year since I revisited *Mallwalkers*. 30 minutes after posting my second draft for Beau's class, my excitement of completing the draft was overtaken by disappointment. Yes, I was happy I had gotten some elements closer to what I had intended for the film, but the plot movement utterly lacked the ease of *Dodgeball* or *Blades of Glory*. I just wanted to make a movie that fell like dominoes. It didn't have to be a blockbuster. It didn't even have to be interesting. I just wanted the bare basics – a movie that moves on nothing but a strong chain of cause and effect. I had never had that and I wanted it. I was tired of figuring out the other things. I had pretty much gotten the hang of how mall walking the sport would operate. And now that the second draft was said and done, the last thing I wanted to talk about was mall walking. I was just sick of thinking about it. What could I have done better? What didn't I do? It was a loop. Finally I just had to let it go. I made a promise that I'd never think nor touch *Mallwalkers* ever again. It was a learning lesson; a fluke. I needed to move on and just start a fresh new project. So As my first year ended, I bid my adieus to *Mallwalkers* and promised to never look at it ever again.

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A year goes by. I was nearing the end of my spring semester and the time for deciding theses was upon me and my cohort. I had been working on an animated show in Stuart Kelban's writing course that I was enjoying. I wanted nothing more than to work more on it. But, still, in the back of my mind: *Mallwalkers*. I couldn't rid myself of *Mallwalkers*. I knew what I had to do. I had to face my fear and rebuild. I couldn't just give up on *Mallwalkers*. It had been there for me from the very beginning. I owed it so much better than bad-mouthing it to anyone who

would ask. I had the tools now more than ever to build the story I wanted and saw for *Mallwalkers*. It felt like me and my script had gone through a break up. We had a great time making what we thought were great pages, but in the end it they weren't good for either of us. With the break we had, we were ready for a fresh start and a new foundation to build upon. I was so proud of things I had written since I finished *Mallwalkers*. Why could I be proud of it too?

Because I had written *Mallwalkers* while I was in both Cindy and Beau's classes, I thought they would be perfect for my committee. I didn't need a new perspective as much as I needed people who knew what it had been before and had great ideas for what I could make it. With all the time that had passed, I came into our first meeting with no expectation other than I would have to begin from the very beginning. And I was ready for that – I couldn't tackle *Mallwalkers* and not be ready to begin from the ground floor again. But, by now I knew that no writing was wasted. All those pages I had written, all those starts and stops – they would all come back to help me write this next draft.

I sat down with Cindy McCreery and Beau Thorne and we discussed what *Mallwalkers* needed [See Appendix I]. No surprise, I'd have to start from scratch. We discussed the pacing and movement of the plot. They thought it was clumsy and hard to follow. I agreed. Now the trick was figuring out what I could not hammer down the first two times – the major conflict, the overall shape of the movie, and a better sense of Annie. The key was simplicity. Then, Cindy suggested a simple, but genius note. What if Bernard weren't her husband, but her father? That would clear up space for a love interest and make her joining the Red Wagon Flyers more plausible and less clunky. Suddenly everything seemed so possible. Nick, they agreed, had always been a weird fringe character. If I made him older, then he could become Annie's love

interest. Perfect. It all seemed so perfect. I took their notes and headed out the door with optimism.

Fast forward one month. After flying out to Los Angeles to secure a place to live as my time in school drew to a close, *Mallwalkers* was always on my mind. Even though I had felt confident as I left Cindy's office, the more and more I pondered over the story, the more upset I was getting. I was still ramming against something. I couldn't see the plot unfolding in front of me like I had in her office. Particulars were getting in the way, just like before. I knew I had to remind myself "keep it simple." Yet, still, there was something that was preventing me from easily plotting out the progression of the movie. For the life of me, I couldn't figure out what it was.

I was beginning to fall into that trap of not putting ideas to paper. I was thinking of possible *Mallwalkers* movies over and over again. Beginning again was daunting. I can admit I was afraid this draft was going to suck like the others. But by now I learned really thinking through them was the only way to get to something that wasn't going to suck. So I put pen to paper. I began hashing out all the possible ideas, working out each idea to see if it worked. But each time I started, I couldn't get beyond act one; I couldn't see the climax, and that was a problem.

It was tough. I expected to pick up and just dig right in to a nice new version of my script. This was almost as bad as my first semester, beginning the first draft. But I had collected tools while I had been in school. I knew this was doing more than it seemed. I just had to be patient and keep working through my ideas. [See Appendix J]

Just like in when I began my second draft of *Mallwalkers* I knew I needed a solid 15 pages as a strong foundational beginning to the rest of my script. I needed to be able to see



straight through each act to the end. It needed to build and rise. But, still, I was stuck. Out of ideas, I decided to model another film, *Kicking and Screaming* [See Appendix L]. Sure, it's a PG rated movie, but I always considered it a fun, entertaining sports movie. In the film, Will Ferrell's character coaches his son's soccer team so his son can play soccer, but winds up settling the beef between him and his father. And finally, I had a breakthrough. It came from a combination of *Kicking and Screaming* and *Cindy*. It was her idea to make Bernard Annie's father. It was a reminder to always consider opposites. So, what if Bernard wasn't dead? This was discussed briefly in the beginnings of *Cindy*'s intro class, but nothing more had really been spoken about it. I hadn't really thought about it, it just seemed like something that had to be.

Once I made that flip, I started getting green lights everywhere. It opened up the conflict and it wasn't too far of a stretch from what I had originally imagined. Annie's conflict in the first and second draft had really been with Bernard, who was *dead*. And since he wasn't present in the plot, there could be no real conflict, no real stakes. But with him alive the tension had the opportunity to do a lot more than it had in the drafts before. And instead of this nonsense I had inserted about cancer to raise the stakes, why not have the conflict come out of his own character? Here, I stole a bit from *Kicking and Screaming*. What if Bernard wasn't this great guy everyone knew about, but still had all the glory and all the legacy? The tension had to come from Bernard in this draft, and there was no way he'd be able to do that by being the nice guy. It's more interesting to see people who love each other against one another. There's drama in that. This was probably one of the most radical changes I made. Bernard was merely a ghost in the other drafts. Now he was flesh and blood and he wasn't the kind guy I had imagined. It took me a while to accept that, but once I did there was no looking back. I was already changing so much now, no reason to stop.

And so I began. Who knew what having a clearer sense of direction could do? In the drafts previous, scenes were always a struggle. It was also a struggle to stay with my outlines because I had set myself to fail from the get go. But now, I could roughly sketch the plot and also get into more detail without overwhelming the plot. I would write a scene and I knew that it motivated for the next scene as well as the rest of the film. Annie was actually starting to develop a voice and I could have fun trying to write romantic scenes with her. Carroll's character was now "Carol" and she went through a slight make over. Bernard switched sides – so did she. Ever since the first draft, I had wished Annie and Carol could become friends somehow. This way, my wish came true.

It was amazing. I was actually having fun writing *Mallwalkers*. Not that I hadn't had fun writing it before, it was just that in the back of mind, I always knew things were not clicking right, but I also didn't know how or what to change in order to fix that. Now I did. And although I know there are things that can be improved upon in this draft, I think I attained the goals I set for this draft.

## CHAPTER 7 – Final Thoughts

I know no draft is perfect. There is always work to be done. One thing I know I'll be working on in the next draft of *Mallwalkers* is Annie's character. I want her character to have more of an arc. As it stands now, her arc is fairly shallow. I wanted to show more dynamics within her character. This was perhaps a result of my intense focus on trying to secure the moving parts of the script as well as moving into uncharted territories. I want her demeanor to transform more with her along her journey.

I also want to solidify Annie and Bernard's relationship. As I stated, this draft had more of a focus on simplicity and broad strokes, but I did realize along the way that I never really illustrate any depth to their relationship. Since the change in Bernard's character was such a drastic shift, I really wanted to see how well it worked with him moving to the "dark side." However, I do recognize the importance of showing the pluses as well as the minuses in their relationship. In fact, without more of the pluses, Annie's motivation could come into question. It was something that tugged at me this draft. Why would Annie put so much effort into someone who isn't showing the same amount of effort into her? This went for Bernard as well as Patrick. I was partially saved by Bernard being her father, but even that has a limit. Patrick, on the other hand, is a newer character this time around and I had a bit of trouble of really getting a handle of his character as well as his relationship to Annie at the beginning of the film onwards. I think it might be best for their relationship to (appear to be) well but as she begins doing mall walking, it deteriorates as she gets to know Nick more. It's slightly sketched out like this now, but I definitely think it could be strengthened. Patrick could have more influence over the plot if his presence is stronger. When he's hard on Annie about mall walking this could provide a more

organic route to Nick and Annie's relationship beginning and/or strengthening. Just an idea, though.

Next draft, I'll definitely be more comfortable going in and layering more organic jokes in. In earlier drafts I had the tendency to get lost in the jokes rather than focusing on the advancing the plot. It happened as I wrote the third draft, but I was better able to spot it and rid it from my script. I think it's a testament to all that I have learned since I began in 2012. Now in 2014, I can truly say I am a different writer. I know that writing is a craft. The basics are your bread and butter, and I think I've finally started to pick them up. After this long process with *Mallwalkers*, I know that any idea I can think of, I can manifest.

## **APPENDICES**

## **Appendix A – *Mallwalkers* – 1<sup>st</sup> Treatment**

### *Mallwalkers*

ANNIE JENKINS, a now widowed wife, has begun the painstaking task of beginning to put the broken pieces of her life back together. Due to the sudden taking of her high-school sweetheart BERNARD by heart attack, Annie has found herself struggling with finding ways to fill the empty spaces. For a year now she has managed to shut down and shut out every last instance of light in her life and only retains her relationship with her best friend of childhood, MAGGIE. Before Annie's husband dies, the two had been struggling with having a child. The two got married young, in their early twenties and knew they wanted a family; however, the two put off children in lieu of working and saving enough money. But once they thought the time was right, Mother Nature had other intentions for the couple. After years of zealous attempts and numerous frustrations and letdowns, Bernard, acting on a whim, goes for an exam and learns of his infertility. He keeps this secret from her for a little over 2 years until the morning of his fatal heart attack. For years Annie had assumed responsibility for their lack of children even amidst Bernard's insistence that nothing was wrong with her and now, after all that time, it was perhaps his infertility that had prevented the couple from having children.

A year has now gone by since Bernard's untimely death and Annie still struggles with his death as well as his secret. Bills have been piling up; the house is astray. And while Maggie keeps in touch with Annie, the two go have been going through periods of no communication in which Maggie loads Annie's voicemail with loud, pushy, yet concerned messages. Annie has been avoiding Maggie's calls for about four days now; it is tradition for Maggie to leave messages on the fourth day. However, today is different. Maggie calls only once and leaves a short yet truthful and caring message for Annie. Annie, touched by Maggie's message begins

tidying up her house, something she hasn't attempted in the past year. In the midst of cleaning, Maggie has finally mustered up the courage to go into Bernard's makeshift office, a place she hasn't been in almost over a year. After taking in the familiarity lingering in the room, she begins shuffling through some of his old things, feeding her nostalgic itch. She stumbles upon a numerous pictures and papers before a flyer finds its way out of a pile she is going through. She picks it up and discovers that it is a flyer for a "mall walking club" at the nearby mall that Bernard worked at. She takes a moment before she folds up the paper and puts it in her pocket, then leaves his office.

The next morning Annie goes to the nearby mall, flyer in her pocketbook. The parking lot is nearly empty, yet she sees handfuls of people enter the mall before she musters the strength to enter as well. After finally convincing herself to enter the mall, Annie makes her way around and finds herself at her husband's old stand. She doesn't notice she is approached by a pack of women in jogging suits. Unaware of who she is and feeling that she doesn't belong, they ask Annie pointed questions and are childishly insulting to her during their interaction. They speed-walk off after a woman passing by comes to Annie's defense. She tries to introduce herself, but a bewildered and overwhelmed Annie rushes out of the mall before proper introductions can take place. Annie jumps into her car and speeds out of the parking lot. Annie calls Maggie and tells her what happened to her that morning at the mall. Maggie, interested, tells Annie that the two of them are back the next morning. Annie reluctantly agrees. The next morning, the two show up at the mall. Annie and Maggie meet Cynthia, the girl who rescued Annie the previous day. She is nice and the three have good chemistry. Cynthia shows the two around the mall, giving them the who's who and what's what of the whole mall walking scene. She explains the Toys for Tots Fun Run to them as she begins the tour of the upper floor. CARROL, the leader of the pack of the

women who attacked Annie, scoffs at any attempt of theirs to try and win the prize. Annie, surprises even herself when she finds herself standing up for the three of them. She thinks maybe mall walking isn't so bad; especially in comparison to beginning a potentially painful adoption.

Annie can't seem to get herself motivated and bills are starting to stack up. She decides to re-open and work at her husband's stand at the mall. And lately, all that seems to be happening is her hanging out and meeting everyone involved. Pre-walking food court breakfasts, de-calf coffee at Starbucks after practice, Annie can't seem to get enough. She is now on a team and she even starts to set her eyes on winning the Toys for Tots Fun Run.

But between getting the hang of running her business and trying to make progress on the adoption and mall walking and her friends, Annie feels a piece of herself question her new found passion. The holidays are fast approaching and that means teams need to begin training and getting ready for the fun run. Training has gotten intense and the voice in Annie's mind is getting stronger. She feels she's replaced the void she's felt with something extraneous. She re-commits to focusing on getting things together for the adoption; her involvement with mall walking begins to sharply decline.

Annie has been putting efforts into getting the house together and getting her finances on the right track. Yet, as things seem to be falling into place, she finds herself upset at herself. She can't find any excitement or spark to actually begin the adoption process. In fact, she seems almost callously disinterested. This frustrates her. She is angry at herself; angry at her husband for his secret, angry at him for leaving. She begins to pull away from everyone she begun to know and care for, even Maggie. Finally she quits the team all together.



Annie completely blocks out the world and ignored her friends' attempt to contact her. She has gotten to her breaking point and she takes a bottle of pills. She passes out alone. However, not enough pills are in the bottle to kill her. She wakes up, sick to the doorbell ringing. It's Maggie. She calls 911, and after having her stomach pumped and long talk with Maggie, Annie reaches an epiphany. She realizes she needed to find herself and that this adoption that she questioned was something she clung onto to fill the void of Bernard. She wants to do mall walking again: it was the only thing to keep her out of the darkness. After recovering and with the Fun Run fast-approaching, Annie assembles her team; she thinks they have a chance of winning. They devise an ultimate strategy to have the best time and win the race. Annie receives help with her business from partners that helped bring the race to the mall, and a small cash prize is given to everyone on her team.

## **Appendix B – *Mallwalkers* – 2<sup>nd</sup> Treatment**

**Logline:** After re-opening her husband’s closed business, a struggling out-of-hiding widow joins a Mall walking club to help compete for a cash prize during the renowned annual Fall Mall Fun Run

ANNIE JENKINS (56), a now widowed wife, has begun the painstaking task of beginning to put the broken pieces of her life back together. Annie, a usually sociable yet awkward woman, has found herself struggling to fill the empty spaces her high-school sweetheart Bernard once helped to fill. Amidst their talk of adoption, Bernard struggled through his cancer’s remission, managing to conceal the secret of his infertility up until his dying day. With hospital bills piling up and in desperate need, she has hidden herself away as her first day working at her husband’s stand at the nearby mall approaches.

Annie is awakened in the early morning by AGGRESSIVE knocking at her front door. They continue as she shakes herself awake and flings the door open to reveal a disgruntled MAGGIE (55), her friend since childhood. Maggie throws her a jogging suit, opens the passenger door of her beat up Oldsmobile and suggests that Maggie get in. She does.

Enter CARROLL CHAMPION (late 60s, early 70s). President of the local high school’s PTA and married to a much younger business owner within the mall, she resides as leader of the four women of the BRAT PACK (30s to 40s) – all women of the local high school PTA board. They revel in recent news of the final decision of where to hold the Fun Run: their very own Upper Level. They hold home team advantage and a daunting legacy of wins.

After being mostly silent all morning, Maggie introduces Annie to the “team” – an elderly couple so far – as a new member. Annie rejects the invitation, but Maggie insists that she

at least walk with them. As the group walks the Lower Level, Annie begins getting into it, even showing early promise of better walking to come. And just as Annie seems to glide across the lower level, a frustrated TEENAGER speeds past, away from a chattering Brat Pack. Carroll, catching sight of Annie's walking, evaluates her skill and mocks her attempt. She has one of the pack show Annie how Mall walking is really done, leaving Annie humiliated as they cackle up the escalator. Annie walks out of the mall and begs Maggie to take her home to get ready for work.

The next morning Maggie coerces Annie into merely helping her recruit for her team. Annie, in a tremendously bad mood, gets a pick-me-up as Maggie prepares to scout. She catches sight of the frustrated teenager she saw yesterday swiftly walking the Upper Level. He attempts a Mall walking trick, but fails. Annie decides to talk to the teenager, BRANDON (16). She thinks he has promise and the two talk easily. She suggests he join Maggie's mall walking team. He declines, not wanting to be a tag-along. She proposes to him that if he does it she'll do it. They agree. Both Annie and Brandon show up, completing Maggie's team. Maggie is ecstatic and makes her first order of business appointing Annie and herself as Co-Team Captains.

Training and teambuilding exercises commence and Annie finds herself thrust into an unforeseen leadership role. She and Brandon form a close friendship and bond as the team grows. After a few weeks of training, the lower level holds an invitational Team Time Trial for all Lower Level teams to compete in. Annie's group narrowly wins the competition; it's the most excited Annie's been for a long while now and she invites her team over for wine and cheese. This win makes ripples throughout the mall's mall walking world. Carroll, drunk off her own

pride, reminds Annie of her Fun Run dynasty and puts Annie down as merely a woman trying to deceive herself.

Carroll's words weigh heavy on Annie and she diverts her mall walking efforts more towards business. She is barely around and misses an important meeting on their Pledging Strategy due to work. Annie gets caught up in a pledge war between and encouraged by Carroll, battles for a big shot pledger for the team. Against the wishes of Annie's team, she pledges a time the team has never achieved before and seals the deal. Feeling let down by Annie, the team ignores her; she and Maggie get into a nasty fight. Attempting to apologize she tries to organize an exotic wine and cheese spread get together to invite the team to. No one responds to her messages or shows. Not even Maggie. She spends her night eating cheese and drinking wine alone. Drunk, she leaves Maggie a message before taking an anti-depressant and calling it a night.

Maggie arrives at Annie's to find her sweaty and sick. She gets her to the doctor to get her checked out. They work through their differences and the doctor informs Annie to take a few days off to rest. While Annie is home, Brandon comes to see her and the two make up. They begin talking tactics. Annie gets everyone together to apologize to them all once again. All is well, and they begin training for the upcoming race. The day of the race: the race really boils down to Annie's team versus Carroll and the Brat Pack. The two go head-to-head. Brandon helps his team win the race and Annie is proud of both him and her team and continues to walk even after the race ends.

## **Appendix C – Mallwalkers – 3<sup>rd</sup> Treatment**

**Logline:** After re-opening her husband's closed business, a struggling out-of-hiding widow must join a Mall walking club to help a failing mall during the renowned annual fall Mall Walking Invitational.

It's been 10 years since the Lauderdale City Mall started hosting their annual Mall Walking Invitational. The mall has started going under. Ever since the new and sophisticated outdoor mall went up a little less than half a year ago, Lauderdale City Mall has been losing customers. However, the mall's GENERAL MANAGER (40s, 50s) has just received great news from the mall walking Association of America. The MAA Director has heard about the passing of the mall walking great BERNARD JENKINS and has heard nothing but good things about the event he founded at Lauderdale City Mall. And because of these achievements, the MAA has decided to sponsor the 10<sup>th</sup> Annual Mall Walking Invitational on their mall walking tour across America and feature them in the documentary they're making. But while the two mall administrators are excited about this opportunity to help their mall grow, the MAA has stipulated that they will only sponsor the event as long as ANNIE JENKINS (56), Bernard's wife, participates. Easier said than done – Annie has locked herself away for the past year and, other than work, necessary errands and the occasional visit by MAGGIE (55), Annie has gone out of her way to avoid contact with people. They'll have to convince her to participate.

The documentary crew arrives at Annie's house. The time for the start of the mall walking season has come. However, on their first attempt to get in contact with her Annie slams the door in their faces. In a last ditch effort, the crew arrives at Annie's home to find news

reporters camped out on her lawn. Maggie, a mall walking star, arrives at Annie's house, pushing her way through the press to get inside. The press fight to interview Maggie and the camera crew takes advantage to find another way inside. As Annie and Maggie talk, the documentary crew is joined by the local press. A crew member knocks something over and they are all discovered. Annie asks where the cameras are from and who the press is with – she intends to file a complaint. A cameraman on the documentary crew tells her to contact Lauderdale City Mall's General Manager.

Cameras follow the General Manager around Lauderdale City Mall as he opens for the day. It is the first day of practice, and the General Manager expects CARRROLL (late 60s, 70) and her "youthful" followers, the BRAT PACK (late 30s to 40s) eager to start another winning year with an intense practice. He explains that there was beef between Carroll's team and Bernard's team. As he opens an entrance, he is greeted by Carroll toting sandbags as she and the Brat Pack file through pushing strollers to begin practice. After practice, the women finish with manicures and pedicures as they gossip about the article about Annie on the front page of the city paper. Annie can't deal with the film crew in her house – the crew causes a mess in Bernard's untouched study.

The Brat Pack practice and mock the teenager NICK (16). Annie, coming in to get an early start inadvertently gets caught in Carroll's vicious teasing. The bulky film crew inevitably hold up the elevator and unintentionally subject Annie to a particularly vile insult from Carroll. Fed up, Annie goes to see the General Mall Manager. She demands they get rid of the film crew but they're not sure they can do that—they were hired by the MAA. They tell Annie that without her participation in the event the mall walking scholarship will lose its funding and there is already a winner. Feeling bad about wrecking the dreams of a boy, she decides to join, but don't

expect much. After having lunch spoiled by nosey news reporters swarming the mall, Maggie introduces Nick to Annie after he walks by their table. Before returning to work he takes Annie to the comic book shop he works in to show her flip books he and Bernard made. He lets her take it home with her and she thanks him. The General Manager and Marketing Director have hired a new Project Manager, BLAKE (30), to help assist they maximize their success from the event. He offers many great ideas, including holding a press junket to help get a buzz going about the event. Annie rummages through the box Nick gave her and finds herself a bit overcome. The next morning she meets Nick at his early morning LARPing (live action role playing) session and asks him to lead the team. He says he'll need her help. First things first—get the old team back together.

Small renovations begin as training and practices are in full swing. Annie races home after finding a note from Nick tells her to meet him and Maggie there. Upon arriving at her house, she finds that Bernard's old team has been assembled there for a small get together. Although nervous before, Annie warms up to the group and before leaving Nick hands her a copy of Bernard's mall walking Handbook. The team begins practicing and training, even trying to finesse a strategy Bernard never got to explore. As training intensifies, news crews begin swarming the mall once again to capture the last days of practice. Carroll watches as Annie and her team soak up the attention of the press. Sneakily she pulls the fire alarm and everyone files outside. As each mall walking crew clique together, Carroll and the Brat Pack spread word of a Walk Off. Each willing team selects 3 members to walk around a shopping cart corral at the back of parking lot. First team to have all three players circle around and back wins. After a failed sabotage attempt against Annie, her team squeaks by for a win, shocking spectators. Boiling with

anger, Carroll drops the bomb of Bernard skipping treatments for mall walking. And Annie's team knew all along. She quits the team.

Maggie attempts to make up with Annie, showing up at her house with the team's t-shirt. But Annie, still upset that Maggie didn't tell her about Bernard, slams the door in her face. The next day, Nick shows up and wants to support Annie, even though her dropping out ruins his chances at getting the scholarship for art school. She yells at him and blames him for Bernard's passing. Nick tells her that all he wanted to do was support her and leaves her house hurt. Annie films herself desperately going through Bernard's personal things, hoping to reconcile the hurt he left her in. She finds a journal in which Bernard talks about his and Nick's interactions. He was the son he never got to have. After reading this, Annie manages to let go of the hostility she held for him.

Annie meets Nick at the comic book store and the two make up. She doesn't want to be lonely anymore. They get the team together and Annie apologizes to everyone and the team begins discussing their game day strategy. A week before the invitational, the project manager helps host the press junket for the teams. A mixer follows and after meeting all the teams, Annie's ready to win.

The day everyone has been practicing for finally arrives. The MAA Director has flown in to deliver an inspiring speech before the invitational begins. People from all around the county have shown up. The race begins. Annie and Carroll's team battle it out to the end, pulling out all the stops. Nick crosses the finish line, ending the Brat Pack legacy. Carroll admits a smidge of appreciation for someone new to step into the game since Bernard passed – she's missed good competition; she's missed Bernard, she admits. Annie is delighted with the team's win and watches with pride as Nick accepts the Bernard P. Jenkins Scholarship.



## Appendix D – *Mallwalkers* – Best in Show Plot

- Begins with the quote: “One in three marriages end in divorce. It’s not the children that suffer...It’s the wedding industry.” This was said by Antoni Clarke from Confetti Magazine
- Antoni owns the magazine, which is in London, and Vivian is the editor.
- Looking for the event of the year. Antoni comes up with something easy and something besides bride of the year
- Giving away a house to the couple that wins
- They begin the interview process:
  - One couple’s idea is a dinosaur themed wedding
  - Elvis Precely; Teddy?
  - A couple following whales on the daffodil root
  - Ancient Roman wedding; sacrifice at the brides house
  - Snorkling Wedding
  - Clown
- Stuck between the Roman and Naturists and pick the Naturists. So it’s Naturists, Tennis, and Musical weddings (4 minutes)
- Matt & Sam
  - Slightly younger couple; nice couple
  - Want to have her sister choreograph; she’s a dancer that travels and gets the spotlight a lot
  - Sings at the senior home; slightly

- Josef & Isabelle
  - Tennis wedding
  - About same age
  - Workout and coach each other a lot
  - A coach that is very touchy on Isabelle
- Michael & Joanna
  - Naturists
  - Joanna is new to being a naturist
  - His dad was naturists; Joanna's parents on the other hand are straight laced people, her mom being a secretary; they worry about her
  - They are usually naked
- Vivian is concerned about the contestants and about how they would look on the front cover; she's worried, but her wedding planners are coming in so she's optimistic (8)
- Wedding Planners:
  - Partners
  - Very enthusiastic about love; excited about trying to do three weddings; shows us their awards; they've already started and they have ideas
- Three months to plan three weddings
- Jesus, Josef and Isabelle's coach; from Spain; there is tension between him and Josef; he doesn't think he is right for her; touches her a lot
- Josef and Isabelle look over the rules:
  - Must not have been married before
  - Must attend pre-marriage counseling

- This frightens Josef
- At a confetti meeting, they are all looking for the musical couple to win, simply because they would look best on the cover; either them or the tennis couple
- The couples are all coming to meet everyone at the Confetti Fashion Show (12)
- The planners like the couples; although they have a slight issue with Isabelle and Josef's relationship
- They give out a makeover to someone in the audience
  - Sam from the musical wedding is pulled from the audience and gets to get one
- Josef has a word with one of the representatives and they give Isabelle a makeover
  - He stared triumphantly at Matt
- The wedding planners come to meet with Vivian (17)
  - Vivian wants one venue for all the weddings, not within the budget for three
  - She also needs Joanna in a dress; she can't be nude; she doesn't know and it's the wedding planner's job to tell her
- The wedding planners (Archie) meet Michael and Joanna (the naturists)
  - They let them know all the weddings will be in one venue
    - They tell him they didn't know that
    - They tell them the magazine wants it to be in one place
  - They show them their idea for their wedding
    - Botticelli painting
    - They don't like it; it doesn't feel real to them
- Wedding planners meet
  - They don't think the naturists will want to take their clothes off

- And they want them to do it; it's their wedding and it's what they should be able to do; they agree on that
  - They discuss the musical
- 10 weeks left: they meet with Matt and Sam and show them the songs they've come up with; songs for their vows; they sing them
  - It's beautiful;
  - Matt and Sam sing the song they came up with; it sounds bad; they mention coming up with something between the two
- Michael and Joanna argue about wearing clothes to their wedding since it can't be at their place; she's fine being a naturist around him and other naturists and not with others; he thinks it's because of her mom that she feel self-conscious
- Snoopy is Matt's best man; he's in a band; he sings a song about their marriage ruining their friendship;
  - Sam leaves the bar, angry at Snoopy
- 7 weeks; Josef and Isabelle; meeting with the planners; hope that they have something for them
  - Wedding planners how them their idea:
  - Ball boys; gigantic balls
- Josef wants to work with someone professionally, a choreography; they say that the choreographer needs to be with the musical couple; they begin arguing; Jesus shows up and this ticks off Josef
  - The three of them begin arguing
  - Josef taunts Jesus; they begin fighting

- One of the wedding planners puts Josef in a choke hold
- The two are compassionate with each other about what just happened
- Josef tells Isabelle that he doesn't like him; she pushes the therapy; she tries to cheer him up
- 6 weeks; Matt, Sam and Jen (Sam's sister); meet up with the planners; she wants to help choreograph her sister's wedding, but they already have a choreographer; she goes on the stage to show them; her sister embarrasses her sister in front of them, says she can't dance
- Archie pushes using the choreographer they have
- Sam's mother and sister talk to Matt and are upset that he's not letting Jen choreograph their wedding; they don't have the best relationship with him
  - Sam asks Matt to just show them some diplomacy and that she loves him
  - Sam has a wall full of awards, but not first place awards; numerous 2<sup>nd</sup> and third, even a fifth place ribbon
  - She talks to Matt about her father at the wedding; he asks if she's going to invite him; she breaks down – she wants her father there
- Sam and Matt rehearse their choreography; Snoopy wonders where his part is – he plays his song that is mocking their relationship again; the song irks Sam and takes the song as representing their relationship
- Archie steps in and mediates; he tells Snoopy that he is willing to fight for them to be happy for their wedding

- The planners meet with the representatives with a model for the naturists; Antonio says not to worry about them because they're not going to win; Vivian states again that she doesn't want nudes;
  - They show Joanna and Michael their blocking for their wedding and the type of costume they'd be wearing
  - They hate the entire idea;
- Vivian and everyone meets: just need to get her in a dress
  - Michael and Joanna meet with them and tell them they wanted an original idea so they need to let them get married the way they wanted; they can't have a magazine full of naked people, they say;
  - Joanna leaves upset because of this; she's not sure if she wants to get married anymore
- Judith Bird, the marriage counselor, meets with Michael and Joanna
  - Michael just wants the wedding they suggested; but even his fiancé doesn't seem to be on his side; she's new to this whole thing
- 3 weeks; Matt and Sam meet to get their outfits; Joanna tries on a dress with a slight frown; Isabelle and Josef try on outfits less lavish than Matt and Sam
- Josef and Isabelle meet with the execs
  - He asks if it's rigged; Antonio tells them he has a casting vote; they are willing to bargain with him
- A surgeon tells Isabelle he doesn't like her nostrils
- Isabelle and Josef hang out and he plays guitar; first touching moment between him and her; even she feels it in the scene, she hugs him

- The wedding planners reveal their model of the musical wedding to Matt and Sam's mother and sister
  - Her mother and sister don't like how it looks; Sam doesn't seem to mind; her mother keeps talking, she's being rude
  - Matt tells her sister to shut the fuck up; all; all hell breaks loose; the planners don't want to deal with Sam's sister and mother
  - Her mother is upset
- Next morning, Matt is gone and she's upset at her mother and her sister;
  - She can't stand her mother and sister anymore and she tells them this; especially her sister; she tells her that she claims the spotlight for all their life, but it's her wedding and so she should be supporting her; she wants her day
- The wedding planners meet with Matt and tell him not to stress about the wedding; they hear singing outside – it's Sam singing their song; he goes out to see her on the street; the partners think they're two lovebirds
- 1 week- the couples come to the hotel; Joanna's mother is coming and she wants Michael to put on clothes before she gets there; her mother tells her that she's looking thinner; he comes from the bathroom naked
- Isabelle and Josef spy on Matt and Sam's wedding rehearsal; Isabelle has gotten a nose-job
- During Matt and Sam's rehearsal, her father stops in and shocks both her and her sister and mom; he joins the rehearsal and her mother is upset that she didn't know he'd be there; they bicker almost all rehearsal

- Josef and Isabelle is meeting with the wedding planners; they don't have a choreographer; they don't have the big ball for them; they have the ball boys; they're upset that they don't have the choreographer and they argue about this; Josef claims they didn't them any ideas; Archie asks where there friends are because they need them
- Archie breaks down and his partner comforts him; Josef and Isabelle come back in and are help comfort him
- Josef meets with the therapist and confesses that he's afraid that Isabelle is gonna leave him; he doesn't think she'll want to stay if he can't provide and if he can't win any tennis matches
- Isabelle removed her bandaging for her nose job and her nose is bigger than before
- It's the night before and everyone is meeting; everyone is talking about Isabelle's nose; Antonio goes off with Sam's sister upstairs; her mother suspects she's had sex when she joins back up with them
- Wedding Day! – everyone is running around trying to get things together, guests are arriving; everyone wishes everyone else luck with their weddings;
- Antonio is at the judges table prepping them for judging
- Vivian tells the naturists that they'll have a good chance at winning – if they keep their clothes on
- Josef and Isabelle are hyping themselves up; they're nervous; they need the money
- Everyone is now waiting backstage and the night begins;
  - Josef and Isabelle:
    - Everything has come together since the last time we saw it; it is touching and interesting



- Each vow is a swing/serve; it's a tennis match
    - Cliff Richards sings; they come out in a big rolling ball
  - Michael and Joanna
    - They bicker before they come on the stage
    - They come out in sheer clothing, and this pleases Vivian briefly; they then take their clothes off and get married the way they wanted; everyone in the audience is shocked; they share loving vows; her mother is shocked, but others in the audience appear to be moved; even a judge is moved to tears
    - Very nice wedding
  - Sam and Matt
    - Sam just wants everyone to have fun
    - Very extravagant and touching (even has a tap-dancing number); Archie has tears of joy
- The judges must deliberate; the couples all congratulate each other; Josef and Isabelle think they might win
- Matt and Sam win the contest; Vivian is excited about this – the wedding planners are happy, all the couples seem happy either way; except perhaps Josef and Isabelle who thought they might win
  - Josef yells out “fix”; Antonio denies the idea; Matt and Sam win a half a million pound house
  - Snoopy performs at Matt and Sam’s wedding; it gets crazy soon, though; Josef and Isabelle disappear, disappointed and Sam and Matt dance

- Antonio tells the audience that now he trusts in his dreams; he's bought a new studio with the profits from the competition and bought a record label; each couple sings the same track
- Matt and Sam haven't gotten the deed to the house yet, and they seem a little worried, but not too much; Josef and Isabelle – Josef is teaching tennis, thinking about having a kid; Michael and Joanna – they're not naturists and more, they're just naked in front of each other; Archie proposes to Gregory, his partner; they tell the audience to go after their dreams, cause that is what they're doing

## Appendix E – Mallwalkers – Brief Outline

Annie **WANTS** to be left alone; Annie **NEEDS** (a) purpose

- The mall's GENERAL MANAGER works in tangent with Security and/or Security Director and the MARKETING DIRECTOR (and maybe a TOURIST [MARKETING] DIRECTOR)
  - o The mall is starting to go under – they've lost a lot of their major chain stores
  - o Plus, a new outlet mall has stolen a lot of the mall's customer base
  - o So, they've been looking for a way to get more advertising for the mall – they were called by the Mallwalkers Association of America
    - They've heard good things about the mall's Mallwalking program – heard about their annual invitational
    - They've been touring and they want to serve as a sponsor/host/benefactor for the mall's 10<sup>th</sup> Annual Mallwalking Invitational (on their way to a bigger, more important mall?)
      - As part of their tour, they are documenting their tour across America
    - The administration needs to make sure this goes as smoothly as possible
    - No drama, no hiccups
      - Gonna be an uphill battle
      - Carroll's BRAT PACK and Bernard's group were in constant contention mainly because of Bernard's notoriety and legacy
    - Also, with a big organization backing/acting as beneficiary/sponsoring the event, they know that this organization also works with great big name malls. The pressure is on
      - Their greatest legacy was Bernard who started the invitational
      - Now that he's passed away, the big question on everyone's mind: who is going to take his place on the wall of fame
  - o However, the MAA has only offered to sponsor the event with the provision that Annie must partake
    - He mentions that she works at the mall
    - Ever since Bernard was on the team, she has spoken in disdain about Mallwalking. And everyone is murmuring about whether she'll usurp his throne

CUT TO:

- Unofficial Start of the Mallwalking Season: The Mallwalking Documentary Crew arrives at ANNIE'S HOUSE in the midst of a local media camp out. CHANNEL 5 NEWS CREW has shown up amongst a few others to interview Annie about Mallwalking and the legacy her husband left behind
  - o They have been camping out on her lawn for hours in anticipation;

- Waiting for her to come out to get answers to their questions – if she hates Mallwalking or not still; whether or not she'll be filing her husband's spot on the team (as team leader)
- Maggie arrives at Annie's house, pushing her way through the Lauderdale press, as Annie peeks through the window. Annie just wants to be left alone; she has called Maggie thinking she'll be able to help
- Documentary cameras sneaks around the house, looking for a way in.
  - The back door into the CRAMPED kitchen is open
  - They sneak in and catch Annie and Maggie's conversation, unbeknownst to them
- Annie wants to make the camera crews disappear; Maggie thinks she just needs to give them a statement → that's all they want; everyone's curious about if Annie will take over her husband's position, and to be honest, she's been wondering about it as well
  - Maggie and Annie argue
    - About her behavior the past year;
    - Bernard and Mallwalking's effect on her (Annie) and Bernard's relationship
  - Annie tries to avoid Maggie's probing
- A Camera Man from Channel 5 News and a reporter find their way through the back door – not enough room for everyone, cramped
  - Silent struggle over capturing the conversation
  - Something is knocked over and clangs loudly
- Annie is shocked and caught off guard
- The reporter begins firing off questions
- Annie becomes infuriated
  - She demands to know who the documentary crew is with, the news reporter still hurling questions, as she asks who she needs to contact to file a complaint
  - Camera man gives her the General Mall Manager's name
- She kicks the press out of her house

CUT TO:

- Cameras follow the General Mall Manager as he opens the mall in the early morning.
  - He explains that it is the first day of practices
  - Because of this, he expects to see CARROLL and the BRAT PACK already ready to begin an intense practice
  - Explains the legacy of Brat Pack and Bernard's team
    - Explains how Carroll commands her team to greatness
    - Describes her as “a tough broad”
  - Carroll is waiting at the door with heavy sandbags draped across her shoulder for practice. The Brat Pack follows with strollers that they push behind her.
- Introduce Carroll and Brat Pack
  - Cameras interview Carroll

- She explains she's President of the PTA; also a stepmother – married a younger man with a son
- The Brat Pack are also PTA mothers
- She explains her number one strategy and the people from history who inspire her
- She sets up their practice by slamming the sandbags into each stroller and times each woman as they sprint down a stretch of the upper level of the mall. They barrel past other walkers/other people
- They continue practice on the escalator, attempting to walk in the opposite direction of the escalator. There is sweat and hard-work going into the workout
- Practice ends with them in a nail salon, getting manicures and pedicures
  - They pick up the latest edition of the city paper and read about Annie;
  - they talk about the article and Annie

CUT TO:

- Annie goes to see the General Manager about the film crew
  - It's been following her around all weekend and into her store this morning (V.O?) – she wants them gone
    - Flashback: In Annie's store, as she tries to get rid of the camera crew, cameras catch a teenager peering into the store
- General Manager explains to Annie that they need her to go along
  - MAA (Mallwalking Association of America) is involved → only sponsored the event because of the legacy her husband left behind; she is sort of Mallwalking royalty; they're interested in documenting her involvement as well as seeing the process of everything
    - The MAA also brings a higher standard for the invitational and a bigger award which equals more pull for potential contenders
    - Have also made it a part of their Mallwalking Tour Across the States
  - Lots of potential growth for the mall thanks to the MAA stepping in
  - Annie refuses to take part and demands he get rid of the cameras
    - The crew comes directly from the MAA, can't do anything about it
    - Have to make an appointment with the Director of the MAA
      - It will be a couple of days before they'll get to talk to him – he's at a conference
    - She'll have to deal until he is free

CUT TO:

- Annie checks mail after getting home from work
  - Has received another bill
  - She adds it to the pile

CUT TO:

- The next morning. The Brat Pack is at the mall early for practice.

- They pass by the teenager BRENDAN who is LARPing with a friend and go into the mall
  - o Brendan is briefly interviewed
    - He LARPs – used to be able to LARP inside, but due to an accident, was moved outside and to the mornings
    - Was also on Bernard’s team
    - Explains how he got into Mallwalking

CUT TO:

- Brat Pack walks the escalator with pink weights
- Annie arrives at the mall early – she made a habit of coming in and checking the expenses of the company, following up on things her husband told her on his dying bed
- Annie hears Carroll and the Brat Pack giggling/cackle incessantly upon entering the mall
  - o Carroll and the Brat Pack have stopped practice to toss a piece of Brendan’s costume around – play keep away
  - o Annie has to walk through them in order to get down to her store – she doesn’t want to get involved
- Annie attempts to speed to the elevator, offering no help to Brendan
  - o Carroll talks about Annie’s article in the paper and mocks her
  - o Mock details of her and Maggie’s leaked conversation
- Annie waits for elevator as she hears these things – even when it arrives, the camera crew following her around cause the process to take even longer – the doors close and re-open
  - o Her and Brendan exchange glances
  - o Carroll makes sure to get her last words in before the doors finally close
  - o This exchange frustrates Annie – she blames the cameras for making it take so long
    - She is upset

▪ CUT TO:

- Annie goes to see the General Mall Manager again.
  - o She demands for him to get the MAA director on the phone with her there
    - She doesn’t want anything to do with the Mallwalking Invitational
  - o He uses her husband’s clout to get the call through
- The MAA Director asks Annie how everything is going
  - o Asks if she likes the changes they’ve made to the Invitational:
    - It’s now dedicated to Annie and Bernard
    - Proceeds will go towards scholarship fund Bernard started within his Mallwalking group
      - This softens Annie, a bit
  - o Director was under the impression she was OK with participating

- Mall Manager never told the MAA Director Annie was not into participating – didn't want to jeopardize the agreement and the possible publicity
- The Director reminds the Mall Manager that without Annie, they will pull the Lauderdale Mall from the tour circuit as well as pull funding (for scholarship and grand prize).
  - Want to capture Bernard's legacy and impact
  - Need Annie to do that
- After the call, the mall manager begs Annie to reconsider
  - There is a youngster who has won the scholarship award
    - Annie remarks that the money that went into the award came from her
- However, Annie has been offended – thinks of them using her husband's death as publicity
- Tells him she's not joining and orders him to get rid of the cameras

CUT TO:

- Lunch time:
  - Reporters swarm at the mall – most are trying to capture teams in the middle of the scouting process
  - Cameras interview a few team leaders and potentials
  - Many are trying to recruit members from Bernard's old team, assuming it's been disbanded
    - Rare to see them nowadays
  - A News Crew interviews the Brat Pack
    - Are checking out the competition and having a Winner's Breakfast
  - Annie eats a bagged lunch with Maggie
    - Maggie mentions that Annie will be able to get rid of the cameras soon, so she should be happy
      - Annie explains shortly.
  - Brendan is at a nearby table – he keeps looking over
    - Annie points this out and Maggie invites him to their table
  - He accepts the invitation and joins them for lunch
    - Maggie roughly introduces him to Annie – they were on Bernard's Mallwalking team together
    - She mentions his calls and texts and e-mails that he sent for everyone to get back together
      - Tells him that she is in, but she's not sure about everyone else
  - Annie is distracted by his lunch – it reminds her of Bernard
  - News reporter comes to their table and begins asking insensitive questions about Bernard
  - Annie refuses to answer and the three prepare to head back to work
  - Maggie leaves

- Brendan asks Annie if he can show her something before going back to work
- She reluctantly agrees

CUT TO:

- The comic book store Brendan works in. He takes Annie to the back. All sorts of art and comic panels strewn about in back room.
- He goes to desk drawer and pulls out a shoe box full of flipbooks
- He searches for some to show Annie
  - He tells her how funny Bernard was
  - Shows her a flipbook about her
    - She asks to keep it
    - He tells her to take the box after taking a few he would like to keep
- She thanks him and leaves

CUT TO:

- Annie goes through the box of flipbooks
- She finds she doesn't understand many of them
- Several involve Brendan
- It's a bit emotional for her

CUT TO:

- Annie shows up at work early again and meets up with Brendan during his LARPing session
- She commits to leading the team, with his help
- 1<sup>st</sup> Task: Get the team back together

CUT TO:

- Annie tells Mall General Manager she'll do it – he jumps up and down and hugs her

CUT TO:

- General Mall Manager shows renovating taking place for the invitational
  - Cleaning, doing something with vacated stores
  - Mentions how well the mall would do if the event were a success

CUT TO:

- Training:
- Brendan leaves a Post-it for Annie at the end of the work day – “Meet you at your place. Rode with Maggie.”
- Annie, knowing that Maggie has a copy of her house keys, races home to find a small get together/party going on. She is anxious because she hasn't had people over for a while (almost a year)
  - Only with the people on the team
- Brendan thought it would be a good way for Annie to meet everyone
  - She has a great time
  - They talk about him winning the Brendan's scholarship
- He gives her the Mallwalking Handbook that Bernard wrote and tells her to look over it so they can begin planning.



CUT TO:

- Annie's team, with help from Brendan, begins training:
  - o They work on stamina and drive; making sharp, quick turns; finding the easiest and fastest route through a course

CUT TO:

- As training gets more intense, news crews that seems to disappear after training began have returned to capture the last days of practice.
- The Brat Pack has been losing its thunder with the press and they have seen improvements in Annie's team
  - o Carroll hears a reporter commenting on the promise of Annie's team
- They use the broken down escalator on the side of the mall no one goes to
  - o The presence of the crew seems to be adding to things escalating lately with Annie
    - The pressures of the spotlight
- Just as they seem to get started a fire alarm begins to go off
- Walkers and news crew alike evacuate the building to the parking lots
  - o Immediately walkers fall into their separate cliques
- Carroll proposes (through passing it word-of-mouth) a unofficial, street-style, walk-relay
  - o Each team selects 3 members
  - o Each member circles the big island in the middle of the parking lot before the next member can go
  - o First team with all three people across wins
- The race begins – the press watches on along, commentating on the action
  - o People attempt to trip one another, or push each other
  - o However, Brendan, Maggie and Annie win and beat out Carroll and her team narrowly
    - The news crews go nuts
    - They surround the relay team and ask questions, some addressed pointedly to Annie
- Carroll is boiling with anger, and as a reporter asks Annie about her team picking up Bernard's legacy, Carroll leaps to humiliate Annie:
  - o Asks if Bernard's life was worth everything going on, "all this"; asks how Annie really sees Mallwalking
  - o She drops the bomb of Bernard skipping radiation to come to Mallwalking
    - Everyone knew it
    - She tells her to ask her team if they knew
- Annie asks → the team says yes
- She quits the team

CUT TO:

- The General Mall Manager has decided to let the situation with Annie cool off

- Annie has abruptly kicked the film crew out of her house
- He gives Annie a few days off; he advises the cameras to ease off – maybe/hopefully she'll have a change of mind
- The t-shirts for the event have arrived in his office
- Brendan and Maggie plan to go see her

CUT TO:

- Both Maggie and Brendan show up at Annie's house
  - She looks terrible – disheveled and down & out
  - She seems lost
- She tells them to leave
  - Maggie fights her on this → thinks she's regressing back to old habits
    - She hurts Maggie's feelings
  - This prompts Brendan to step in and try to mitigate
  - She accuses Bernard of being an accessories to Bernard's death; she thinks Bernard kept so many things secret from her that she shared with him – she's not sure who to be upset at – Bernard or Brendan. Since Bernard's not there, he's the only other person to blame.
- Maggie and Bernard leave
- Annie finds the personal camera the camera crew gave her for personal entries that she hasn't used
- She records herself going through Bernard's things – through his study, through his drawers, everything.
- She finds a journal he kept
- She reads through it and has a breakdown

CUT TO:

- She meets with Brendan at his comic store to make up
  - He shows her a comic he's been working on that has a character influenced by Bernie
- He shows her the t-shirts as well
- They go out and find their team
  - Gives them their t-shirts
- Everyone makes up → they finalize their strategies for winning the race, using one of Bernard's strategies that he didn't mention

CUT TO:

- Day of Invitational:
- MAA Director has come into town and gives an inspirational speech to the contenders and the people supporting them
  - People from all over the county have come out to watch the race
- Annie and Carroll battle it out
- Brendan wins race

- Annie still beats Carroll
- A special tribute to Annie's husband is shown

## Appendix F – *Mallwalkers* – Diagnostic Notes for *Mallwalkers*

- 1. Normal world of the story –
  - o Bernard’s death – interrupts the normal world
    - Happens off-screen
  - o Don’t get to see the normal world beyond news coverage
- Page 28:
  - o Interruption of the normal world
    - Normal world is that Bernard’s dead
    - 10 pages after that – Annie doesn’t want to let that happen – don’t hear how she’s gonna have that happen
- 2. She agrees to lead the red wagon flyers – all happen off-screen
  - o Felt it was a sports movie, not so much of a save-the-mall
- The script wants it to be Annie – she’s our straight man (protagonist)
- There was a lot of time spent on Carroll – spent a lot of time setting up the world and characters, over 40 characters
- Best in Show, they have their own shape – improvisational comedy; comes off more as a sports movie
- 3. Everyone felt connected when talking about Bernard
  - o Page 88 – when Annie hears about Bernard and when the invitation comes
  - o Like that she questions how interesting Mallwalking is
  - o (side bar: what is a straight man: Never acknowledge the craziness;)
  - o When she has her breakdown and everyone
  - o When she finally reads her mail (59) – it happens off screen
  - o When she’s supporting her team
- 4. Didn’t see a lot of Annie at times
- Felt disconnected when she found out – when she freaked out seemed too over the top
- When she talks about money problems and infertility – wasn’t talked about

- When she joins, need more resistance; went in expecting her to resist more; she goes from his death really quickly – felt all at once; couldn't relate to why she's walking (in the beginning)
- 5. If she quit at 30: the team doesn't win, she'd feel guilty and she's using
  - o Weren't clear on what losing meant for Annie
  - o We wouldn't know what would happen – she's not mentioned as much
  - o 60: Nick would lose his scholarship:
    - It ups the stakes
    - Don't know about the existence of the scholarship until 27
    - Didn't really care about Nick too much
  - o 90: Big issue with 88/87
    - The second act, Annie's second act was missing; at the end of the 2<sup>nd</sup> act – haven't seen her much during the second act
      - Had the beginning of Annie's story and the end of Annie's story
    - She's stayed with it long enough that she'll have resentment; there are higher stakes
    - The low-point feels manufactured; didn't get her being remorseful about Bernard and how difficult it was to get through it; there could've had beats in-between; we didn't see her enough to make it more poignant
- 6. Did it take you far enough, emotionally?
- It felt like she learned her lesson, at the end she says she won't do it again; it would be nice to have seen them together; know whether or not they're okay – need more closure
- No resistance to lead the team; there was drama between Carroll and Annie, but there wasn't enough direct conflict wasn't strong
- Stakes more clearly defined; wasn't in front of your face; having the stakes more personal for her
- More made out of Annie becoming the leader that we want her to be; seeing that change
- The infertility stuff; needs to be explored
- The sheer amount of characters and there's a lot of time devoted to the characters and not enough time devoted to Annie; too much spread around; just too many characters so much stuff there
  - o You get lost in them – people had to flip back for names; too many named people

- Just too many characters in general
- 7. Does it end where we want it to?
- We want them to win; Wanted them to succeed; cared more so that the bad thing didn't happen to the good guys
- 8. The amount of time spent on secondary characters; combining people's roles into things and cut down the cast; make sure you get straight to the stakes; how long does it take to explain the stakes of the movies
- The inciting incident and everything takes place off-screen; inciting would be Annie we need to talk to you and Bernard's team is about to fall apart. Why Annie has to be answered.
- With Annie you have the opportunity to reveal this world; she doesn't wanna do it cause it's a world of weirdos. She thinks it's gonna be easy, simple. But then, oh no it's not. Then you have to explain what it is and get into it.
- Missed opportunities: someone who isn't in on how great this sport is would be interesting – Annie who doesn't really know anything about this; maybe she didn't even know where he was going and then he dies; steroid scandals in Mallwalking
  - If she becomes the leader, and she knows nothing about it, she has to take this path to figure it out; wouldn't be leader right away; might be someone
- Want to see these moves used on Annie and them telling her that

## Appendix G – *Mallwalkers* – *Mallwalkers* Pre-Outline

- What if we have all the “mockumentary” parts only be when Annie talks about her husband? – maybe those start off every new act/movement?
  - o Like, in *When Harry Met Sally* – how they start off with the guy talking about when he first met his wife
  - o They, what if we use the style of *Blade of Glory*,
- Maybe we keep it like we have, but only have talking head during certain moments:
  - o Comment was that talking head takes a lot of the action out of the story – you have a character telling you things.
    - Maybe keep talking head moments to introductions:
      - In *When Harry Met Sally*, only have the vignettes for each act
      - Have it get us into who the character is then immediately break away from it
- Start it off like *Blade of Glory*:
  - o History of Mallwalking. Really really quick, barely a page:
    - When it was started, it’s following. And it can all be attributed to Bernard Jenkins. End with him shaking hands with the first director of the MAA. A legend. A hero.
  - o We see Annie’s normal world with her and Bernard; he dies
  - o Mockumentary: Kind of like in *30 for 30* – “in 1996, there was the beginning of...”
    - Running through a brief history of mallwalking/Bernard and his history in mallwalking. See photos of him walking or signing autographs or whatever and Annie by his side. Comment about her non-involvement with the sport. 8 MM print. Old footage/archive footage
    - The *30 for 30* also uses a quick montage of news reports centered around the same topic of scandal
      - Maybe this same montage of clips could signal Bernard’s death and then we cut away from the mockumentary style

- Annie goes to the mall to get some of his things from his store there. Mall is in terrible condition. A qualifier is going on.
  - Pull a sort of Blade of glory here and have the Espn behind the scenes about the Red Wagon Flyers. Tracing their history up to this point. Perhaps even include the Brat Pack.
  - Sports caster(s) narrating the race.
- They ask her to join after spotting her. (Nick asks her?) She turns him down, especially after seeing it just then.
- Cut to Annie flipping through her mail, bills piling up. Specific amount she owes. Cut to her at her side job doing improv to CEOs and whatever, not doing well.
- Sees the commercial again, but turns it. Reminds her of Bernard.
- Goes to the mall. Sees Maggie there. The past couple of years, they haven't been in touch really, due to Bernard's illness. Annie's there to look into taking over Bennard's shoe store/ the Foot Locker. Maggie works in the arcade at the mall. Nick is a regular. Works at the comic book store still. Maggie's lost some weight. Mallwalking, she says. Annie mentions she saw that annoying commercial again and also doubts how good it is for your health. Look what it did to Bernard. Maggie mentions the prize, so it's worth it. How much now?

*Spark: Annie is asked to join the team*

*Inciting incident: Annie learns about the invitational cash prize*

*Complication: The mall may have to cut the team without extra money (winning will give more publicity which will help in sustaining it in the future)*

*Climax: Will she win the race and get the invitational money*

*Midpoint – find out he's skipping treatments*

*Low point – something she had done that had prevented her from knowing – not being involved  
She sticks with the team because she needs the money;*



## **Appendix H – Mallwalkers – Mallwalkers Outline – Draft 2**

ARCHIVAL FOOTAGE -

TIGHT SHOT of a BOOK COVER. The book quickly opens to a page with an old photo of a grinning, vibrant BERNARD JENKINS (30s) with horned-rimmed glasses and a cool thumbs up.

Carnegie Foundation Report on Football.

The book of MALLWALKING

INT. MALL - DAY

Loud and annoying voice booms as clips of mallwalking races are shown. Along with the activities for the kids/kids modeling agency (to follow).

INT. ANNIE'S HOUSE - NIGHT

Pull out to reveal the commercial

ON TV

ratling off info about the dates for the upcoming mallwalking invitational finishes and Annie, in a hurry, shuts off the television. Her heels click-clack on the wooden floor as she grabs her keys and snatches up a clunky tattered box sitting near the base of a media stand and she's out the door.

INT. ANNIE'S CAR - CONTINUOUS

She perfects her make-up in the rear-view mirror as she drives.

INT. LAUDERDALE CITY HOSPITAL - PARKING LOT - CONTINUOUS

She sits in the parking lot. She's struggling to keep tears from ruining her make-up. She takes a deep breath and grabs the box.

EXT. LAUDERDALE CITY HOSPITAL - PARKING LOT - CONTINUOUS

She adjusts her dress as she closes the car door and heads towards the automatic doors at the entrance to LAUDERDALE CITY HOSPITAL

2.

INT. LAUDERDALE CITY HOSPITAL - CONTINUOUS

She stands in the elevator, sniffs her nose and catches her reflection in the elevator doors before it DINGS and the doors slam open.

INT./EXT. LAUDERDALE CITY HOSPITAL - ROOM 4A - CONTINUOUS

(Maybe she passes by Nick before...) She opens the door to ROOM 4 and as a tired man, BERNARD (50s) looks over, Annie smiles and shakes the torn up box. He smiles.

INT. LAUDERDALE CITY HOSPITAL - ROOM 4A - LATER

They boisterously make fun of The Love Bug/Talladega Nights/Cars/ as they watch a movie. Mainly Annie. Bernard seems heavy with something.

They laugh together. Bernard gets serious for a moment - reminds Annie he might not be here for long/or something or that nature, wants to tell her about infertility. Scene ends with them not necessarily mad at each other, but perhaps just quiet. (1-1.5 Pages - Death needs to happen by page 7 or 8)

CUT TO:

INT. CHANNEL 8 NEWS STUDIO - DAY

TIGHT SHOT of a MALE REPORTER as speaks seriously:

MALE REPORTER:

We've learned tonight of a terrible loss-

MALE REPORTER #2

--Bernard Jenkins, age 51, has died today at Lauderdale City Hospital of cardiac arrest. -

INT. GOOD MORNING, AMERICA STUDIOS - DAY

Reporters OVERLAP one another in SEPARATE news reports in a news report

MONTAGE

A) INT. CHANNEL 5 NEWS STUDIOS - Reporter

3.

B) INT. ESPN NEWS STUDIOS - Reporter

News reports of Bernard as deceased, his team just advanced in the next level. When asked to comment about her husband, Annie has had nothing to say to reporters and refused to answer their calls. Not involved with the sport of her husband.

CUT TO:

INT. ANNIE'S HOUSE - MORNING

Maybe get a call from Dot and Mort during the middle of the night. They express their condolences.

Maybe we get Annie as she's waking up. Her alarm clock is blaring. She goes through her drawers looking for clothes when she comes across an old PURPLE POLO. Her breath catches. She tosses it (to the side).

EXT. LAUDERDALE CITY MALL - DAY

Annie pulls into the Lauderdale City Mall parking lot, sees unenthusiastic people flagging cars (only Annie's) into the parking lot for "EVENT PARKING". Annie looks around. The lot is nowhere near capacity.

INT. LAUDERDALE CITY MALL - CONTINUOUS

Annie walks through the mall entrance only to be held up by a mallwalking qualifier match. Mall security won't let her get through to Finish Line.

Chuck Starr of ESPN broadcasts from the food court. He talks quickly with his co-hosts before launching into the history of the Red Wagon Flyers. Ends with reminding everyone that the Brat Pack is in the audience, they have scores that've qualified them for the next round.

Red Wagon Flyers lose. As Annie tries to cut through, Dot and Mort approach Annie. Apologize if their call was late; invites her to join. Annie declines. She must be on her way.

(if we have enough space, add Annie going to the store getting things?)

INT. ANNIE'S HOUSE - AFTERNOON

Annie comes through the door quickly flipping through her bills. She's looking for something in particular.

4.

She sits next to pen and paper and a calculator adding up expenses. She talks on the phone with a representative about the check. It'll be between a few more weeks or a month or two. She looks up the expenses. Great.

INT. SIMON OFFICE SPACES - PROJECT ROOM - DAY

Annie struggles to get through an exercise with her clients. She's impatient and sort of running on empty, sometimes being more direct and being overly personal and overriding the activity. The sponsor wishes her a good evening.

INT. ANNIE'S HOUSE - LATER

Comes home and just dumps everything on the floor. Collapses in recliner with a CHOCOLATE MOOSE CAKE from a WHOLE FOODS PLASTIC BAG. She turns on the TV, catches the end of a HOUSEWIVES/CHEATERS/SOME KIND OF SPECIALITY TV SHOW episode as it goes to commercial. Great.

The mallwalking commercial comes on and Annie eats a big scoop of ice cream while going through the mail again. Not there. She sighs before paying attention to the end of the commercial, not really paying attention.

INT. LAUDERDALE CITY MALL - FINISH LINE - DAY

Annie wraps up some paperwork before shutting off the light and leaving the back room.

INT. LAUDERDALE CITY MALL - CONCOURSE - LATER

Annie gets familiar with the mall and enjoys her lunch of Pretzel Time/Auntie Anne's Pretzel pretzel bites as she saunters lazily through the bottom of the mall. She hears the sounds of an ARCADE and she slows and she walks by.

She catches a glimpse of the bored worker inside, MAGGIE (50), before she stops and doubles back. She goes back to the arcade and engages in a somewhat pleasant conversation with her old friend Maggie. Maggie's talking with a teenager in there playing DDR, Nick (later). They haven't talked for about a year or more, because of the cancer. Talk about why Annie's there. Asks how Maggie's been, looks like she's lost weight. Maggie mentions mallwalking, Annie kind of remembers that she was on his team. Mentions seeing that commercial or whatever. Maggie tells her about it, likes mallwalking. Annie thinks its whatever, pointless. Mentions the cash prize. How much?

5.

-Annie hangs out with Maggie a little more -- have lunch together

-Somehow have to have the complication of the mall's wellbeing riding on this as well. Possible demolition of the mall-walking team.

-Carroll and the Brat Pack come into the arcade one day as Maggie and Annie are playing a shooting game together. She snatches the gun from Annie and causes them to lose (but she doesn't GIVE TWO FUCKS). Threatens Maggie(?) About the upcoming match. Aims the gun at her and pulls the trigger.

-Next morning Annie gets a call from Dot and Mort -- they need her to come to the mall. Maggie takes the phone -- they need one more person or they forfeit. Just for today, until they find someone. ("OR SHE COULD JUST DO IT FOR FOREVER." - Dot)

-Brat Pack stomps them -- Annie is so not used to this world. But, it's weird, she feels slightly invigorated (or something)

-Need the complication of the mall's condition and losing the mallwalking program



## Appendix I – *Mallwalkers* – *Mallwalkers* Notes

- Big note:
  - It's kind of confusing
  - There's a lot going on
  - What's going on
  - Tonally it shifts a lot
    - Gets really melodramatic
  - With Annie as a character – what she needs
    - She feels cold in the beginning, especially towards her husband
  - If it's about grief – she doesn't seem very sad or worried – so it kind of puts Annie in a weird place for the rest of the movie
  - What if Annie had died – and Bernard
  - It could just be a lot simpler
    - And have a lot more fun with it if you clean out
      - Just pick nascar
      - What was her beef with Bernard; what does she know from another
  - Length problem – it wants that dodgeball tone
  - And add some depth
  - The complexity is squeezing out fun stuff – you could riff even more once you take it out
  - What are the 7 essential move of mallwalking – the videos
  - Think about Annie's beats – her minute by minute beats
    - The inciting incident
    - She gets into it too easily
  - It was hard to understand motivation is –
    - Money isn't enough
    - Should be more of moving on, learning how to wake up each day
      - But it's also a painful thing
      - She can wrestle with that more
        - Especially if she's living in some level of denial
  - At his bed – he makes her promise she'll join the team – you can do this, we used to do this together
    - He knew they would help for her to get through it
  - The Bernard scene in the hospital – too intense; hard scene
  - *Saving Grace*
  - Opens with her husband dead – he's been dead for 6 months – just trying to live her life
    - Then someone comes around and they're going to take the house
  - The gardener suggests she sell pot
  - And she gets into that world

- She finds out he lies about money – but she steps outside of her comfort zone – it kind of saves her life
  - Because it's mallwalkers – it's silly, you can't tackle some of these serious things
- If he's been dead for a while – and BFF Maggie says you used to walk with us and we've gotten serious
- I think it's too close to his death – it's too hard as it is
- Like that he was the king of this sport
- She didn't know about the sport
- He got sick and he couldn't compete in his old sports – so he goes to mallwalking
- Cut the improve – you're gonna do every treatment – and he was missing treatments to live instead of just surviving
  - But keep that completely a secret
- When she's in the mall – see this one year anniversary race – and this huge picture of him
- We're one person short – and we'll tell you about Bernie and expose that life.
- Think of Shall We Dance
  - He needed a will to survive; and he didn't want to worry her
- With Annie – she just has a job – a school teacher and they had their separate lives and they had a fine marriage; comfortable
  - He asked a few times and she never went
- Him realizing I'm probably won't survive (don't bum ppl out – can be affirming)
  - I can't go run track anymore – but this makes him happy
  - But he knows she couldn't deal with it
  - But at the end she wasn't able to listen to what was going on – but they had a good marriage
- Have the footage of them being interviewed – he can mention her
  - And if everyone on the team thinks she knew about this
- She has these people who know who she is – but she doesn't know who they are
- Their age – make them older 50s or 60s; it goes back to the idea about tone
- 35 year old in an older world
- Maybe she was an Olympian – like Flo Jo; and she hasn't competed again
  - So she can't help but gravitate
- He was THE gold medalist – tear his ACL; the Michael Phelps of mallwalking
  - The ego about being an Olympian and then having to come down
- Like that she's overcoming her grief – her doing it after he's died – could be a love story;
  - They must have a team at Foot Locker – you've got great calves, you gotta join our team
  - I was somebody back in the day (Annie) – and he's like joined our team
- You can have fun – mallwalking in the mall of America – it's like the marathon – there's the speed track
- Winston – smoking mall of America

- Just have a team of mom's – a team of outsiders
- And several elderly teams
- Capitalize on all the things we think of mallwalking
- Make her younger
- Annie's relationship might be holding it back
- If you keep it – just one sentence, a logline of what it's about
- A woman who lost her husband does this to learn that – to help her move on
- Get rid of everything that doesn't feed into that – a simple lesson
  - Bernard was trying to teach me this, and I didn't know it until I did it (mallwalking)
- Annie could be Bernard's daughter – they weren't super close
  - And he would call – and she would never respond
- She wasn't around a lot but she was all about pushing the chemo – but not really focusing
  - Can still be the low point
  - And can still be a year latter
- Can have like mother and father figures – and this could make way for the romantic interest
- You guys stole my father
  - And they were like “he was going to die”
  - And it's easier to take if it was someone elderly parent
- Make him elderly – he could be in his 70s and she's young
  - And she's in a time of crisis in her life – dumped
  - Make her a hard charger – an executive;
    - Maybe even on the on the board for the mall or the store of the mall
    - On a tour and sees this tour of the mall
  - Her personality is a real clash with this
- And push the ppl competing – they're older; they're retirees;
- Something weird about the high school kid – don't need the scholarship stuff
  - Maybe this guy works at finish line; some cute guy
  - There's some reason he's doing it – and maybe he was close to Bernard
    - And knows what he's heard about her
    - Weird territorial thing
    - And he knows Bernard skipped treatments – he drove him
      - Channing Tatum
  - She doesn't have her mom or siblings
  - And stuff with the footage – making it about his daughter
  - Nick could have a lot of Bernard's stuff in his garage
  - Can take the money part out – just keep it simple
- She takes time off from work
  - They keep inviting her to these events
  - Open it up to a big thing – almost like a map of the US

- She probably needs to learn to take her job less seriously
          - And this 24 pot head at Foot Locker
  - All the sport movies – they’re all super simple and the subplot is either the job or the love interest
    - And the fun of it is the sports
    - You want to see the golden girls
      - Tear drop for every team they’ve taken out
    - Mom who’s water breaks right before the finish line –
  - Proceeding – forget what you got – and layout something really simple
- Why now?
  - They’re putting up a picture of him – and she sees it
    - Some reason that brings her there
    - His lease is up – she’s got to go close out the space
      - A neighbor invites her to the thing on her way
    - Can put them in a retirement community – can set it there
      - They party
      - They have drinks in the driveway –
      - Pink flamingo in the lawn – means meet here, we’re drinking
      - The villages of Florida – like a whole city with golf carts – and they look like cars
      - People show up at the mixers
      - STDs are rampant
      - Senior beauty pageants
    - Go with the thing that makes it ironic – or the things that makes it fit
      - Blade of Glory
        - Gay male ice skating, you expect it
    - It’s not just a bunch of old people in sweats – Betty White (old people jock movie)
  - If you can get it could really sell
  - It could be fun with her dad – what was their relationship
    - What was he like? Was he a single dad?
    - Does he go to the track and womanizing? Or is he strict?
    - He’s always got these crazy ideas
      - Maybe this is o him – he got into bowling years ago
      - And they were doing things together
      - Maybe he wasn’t a present dad – and he overdoes whatever he doe
        - And now she’s becoming like him
        - Now she wishes she stopped to smell the roses
        - She needs to put her snarky sensibilities aside – this is her second chance
      - A lot of these elderly people – they’ve seen a lot of shit; they’ve done a lot

- She has these friends she doesn't know –
  - He has this pack of people
  - Maybe Maggie was sleeping with him
- *Trouble with the Curve* – her dad actually loved her
  - That's enough heart
- Own the silliness – montage with opera music
- Tom Petty
- Probably need a coach – probably Nick or something
  - Like the Malibu Grand Prix – could be more of a coach moment
  - She could crash – that could be fun
  - There's got to be a coach
- Can't be complexity it gets in the way of the jokes

## Appendix J – *Mallwalkers* – Figuring it Out

- Kicking and Screaming – Phil finds a “friend” in Mike Ditka, because he hates Phil’s father
- If Carol is the antagonist – give them a common enemy; maybe Maggie and Annie make a deal through trying to get rid of her out of the retirement village
- Kicking and Screaming – “I hate your dad; if there’s a chance for me to make him look stupid, the I’ll do it”
- The same kind of thing: “any excuse to get her self-righteous ass – anything to make her shut up or look stupid and put her in her place”
  - o The enemy of my enemy is my friend
- Make Carol more contentious with her neighbors – maybe she’s the one - Mike Ditka blows shit onto Phil’s father’s lawn
- Maybe she calls the police on them – or maybe she’s kinda of like the neighborhood watch – calls the police for the most random, stupidest shit – they drink beers in their driveway, she calls the police; they have a party; they throw shit on the ground, don’t cut their grass short enough, paint shit the wrong colors – calls the police
- Carol = runs a mall; owns/owned a mall/husband owns a mall
- She’s thinking about buying out the mall – starting with Bernard’s store – then she’s gonna turn it into a doggy play center/doggy clothing warehouse (SOMETHING OLDER PEOPLE ARE INTO) – even if I can’t get the whole mall, I’ll have your store – she’s got a small dog
  - o Maybe Carol thought she was cool with Annie all this time – but she’s not, and when she finds out she swears to get vengeance
  
- Bernard’s not dead – he offers to buy out the mall, now that he’s big time, and she can come work for him as his manager (or something)
- She’ll show him
- Maybe in this version he’s dating Carol – they’re being stringent with the neighborhood –
- Maggie and Annie agree to take them both down – to save the mall and to save the sanity of the neighborhood – Annie does it to shut up her father, who’s always though

Annie wants to stand up for what she needs; wants to stand up to her father

Nick and Annie knew each other

- Voice Over: I am Annie – this is my relationship with my father
  - o Competitors
  - o Mallwalking – she left the game when he left them (10 years ago or something)

- She left; he kept going
- Current day
- Annie's at home – before work
- She's watching the news – Morning news – Good Morning America
- Interviewing Bernard about upcoming race
- Maggie (his ex?) starts up her leaf blower
- Annie rushes to get ready, drives down to...
- Bernard's place
- She catches the end of the two of them; reporters leaving
- She knows Maggie because she “dated” her father
  - She's yelling at Bernard
- He asks Annie about his space – tells her she's never going to sell it– better to come work for me
- Never; speaking of mall, gotta go--
- Work
- She sees Nick – mall security – hanging back – quick wave
- Make out session – with her boss
- There's an interested buyer in lease – mentions C & B's company → get Bernard to clean it out or you do it
  - Sell me the mall and ill move my things
  - 2 story mega store for his company
- Lunch time
- Maybe she can't remember where she parked – Nick driving around on Segway
  - Talk about Bernard
  - Sees magazine – Mallwalking Worldly or something – qualifiers are coming up for the championship
    - With Bernard out of the picture, they should be able to win – wanna show him they can win without him
    - Has she ever thought about coming back? – no real response – but gets her thinking
    - Haven't competed in a while – haven't been able to find someone good enough to replace their spot from Bernard
  - Worst/first idea: she picks up a copy of Mallwalking Worldly before going to dinner – reads up/we see the advertisement
  - Invitational – shows up
- Dinner – in on Mallwalking trophies
- B has her and BF over for dinner – his interview about the upcoming Mallwalking Tournament is coming on/is on
  - She thinks this might be her getting married
- Offer for her to come work for him – that mall's going under – come be a winner → come back to Mallwalking
  - Sell it to me

- Asks personal questions about their relationship – obvious to everyone but Annie this is probably going nowhere
- One more example how “inadequate” she is
- Surprise – this is a revealing of something
  - o The commercial for his new store opening at her mall shows on TV
  - o Surprise! He’s gonna buy add a new location – the mall – gonna make it a super store – like Whole Foods – the flagship store
  - o Now she can come work for him
- Annie goes/shows up at the invitational
- Maybe they got someone else to fill in, be their fifth man – but something weird happens
  - o Maybe he just forfeits – or Nick just kicks his ass off the team
  - o Annie’s done this – she’s good, a past legend
- They barely win
- Maybe she shouldn’t do this – she has to, she just got them qualified
- Bernard’s in the audience – interesting
  - o She’s not great – but she’s not bad either -- starts giving her pointers
  - o She shuts him up – she doesn’t need his advice
  - o Oh really? Just like you think you can get your mall out the hole? You should’ve left when I did. You NEED my advice. You’re incompetent. (this will come back at Midpoint)
  - o Red Wagon Flyers come to Annie’s aid – back the fuck off Bernard; go back to your sexy parties
  - o See you out there on the track – good luck without me – I left for a reason (you all sucked; I made it big time/opportunities came knocking; now I got a kick ass team)
  
- She shows up
- Runs into Maggie and Clarence
- Just the woman she was looking for
- She wanted to do it – she’s going for it
- Was this really the best time? They’re at a match
- He was the one who was all gungho about it – now he’s not
- He wanted her to come to practice, ease back into things – this might be asking too much
- Either Clarence is there – or he’s a no show/late-show
  
- Soon as she turns around – sees her dad
- I don’t even know why I’m here – I was mad at my dad, I saw the magazine and now I’m here; some reason I felt the answer would be here – she’s just gonna go watch the race
- Nick comes up – hay
- Clarence broke his hip – chorus sings again – okay I’ll do it
- She’ll sub for Clarence
- Announcer



- Introduces RWF –
- Wait, they’ll be a sub in for Clarence – Annie, there’s no stop to the amount of royalty in the house cause...
- The Glidiators
- Brief rules – twice around – first across wins a slot
- to the quarter
- They lose
- But their time is good enough to get them a wild card position

## TO MIDPOINT

- Annie and Patrick talk –
- She tells him about the bet she made with her father
- He doubts it’ll work – I mean look at her – she drives to her father’s place, she’s been away for almost 20 years or whatever – what hope does she have
- Maybe she gets angry – who is he to say that? He should be supporting her
- Maybe they should take a break
- Practice
- They show her the tape Bernard made – they don’t have anything else right now to use
  
- Retirement home dinner – maybe Nick plays piano, there playing
- Bernard makes a speech – glad there are 2 teams going for the championship – even though we all know I’m going to win – but this is America – free markets and whatnot
  - o He introduces his team – they’ve got former Olympians from track and field
  - o Oh yeah? Well, I’m on par to walk at the cadence of a 800 meter-runner – I’m younger – I’m flexible and limber (which she isn’t right now) – you’re old and senile. We’re gonna win this thing old man
- Speaking of which – hopefully everyone saw the commercial about my new store – hopefully you’ll all join me when we break ground/tear that shit hole down
- Don’t count on that! – Annie interrupts/leaves
- Car with Patrick – why didn’t you back me up in there? (You shouldn’t have been saying any of those things – none of them are true) –
- Maybe I am speaking out my ass, but she’s already got her dad up her ass, she needs someone
- Drops him off – I’ll call you – she just needs some time/space; she’s going to take her vacation days (to train) – been saving them – what about the mall? – I’ll make it right.
- Practice – the 4 C’s:
  - o Contact
  - o Control
  - o Compromise
  - o Contours (geography)

- Competency
- Montage of her doing basics
- Wildcard match
- She's at the head of the pack – except she's dying – she has to stop – throws up in trashcan
- Maggie suggests she go with her to Senior Zumba OR Bingo
- BINGO:
  - She was a Zumba instructor
  - They go to a game of bingo to meet this lady – she agrees to help them – maybe she was in the video with Bernard
    - Maybe its Carol in the video
- Competency
- Control
- Contours
- Contact
- Compromise

- Drive to Georgia – almost lose, but win – on to semis  
 –see Bernard's match – shakes them- asks where Carol is? Maybe they should give her a call.  
 - they do – back in Canada – go on without her – gonna marry the 20 yr old –argument with Nick- her doubts inn her, him and team show  
 - Semi finals in Chicago – Annie gets on everyone's case before the match – they need to win  
 - No Carol – they struggle – Annie gets selfish – mallhogs – spotlight –  
 Home  
 Dinner – match should be good tomorrow – they argue, about the mall -, make the bet – Annie embarrasses herself – sounds just like her dad  
 Makes everyone want to leave – Nick tells her she should calm down; a bet? Stooping to his level? I' gonna lose my job. SO could he. People could lose their jobs – need to do actual work, no playing –

- All of this time, thought mallwalking could solve everything – Lauderdale mall, Patrick, her and her dad's relationship – it did the opposite, made them worse
- Things get worse before they get better;
- You only joined to get back at him – selfish, didn't wanna lose YOUR job – older people teach me the importance of relationships. We care about the jobs – but we just like with Bernard, we want you. we care about our jobs
- Says something about them being annoying and childish. Patrick was right – how could mallwalking solve anything. It was a nuisance when she left the first time – it's damn sure a nuisance now. Nick's offended. He cares about her – but so do the others.  
 Surrogate daughter. Don't leave us.

Sometimes you have to become the enemy to defeat them at their own game

-Leaves

- Next morning, Nick calls – she misses her flight – at work – discussing things over the phone with her father – good idea to forfeit. We would've whooped your ass – would've saved me time if you had told me though
- Discusses what her job will be like at his flagship store – phone vibrates – missed calls from all of them – they care; they need her; they're what she needs, fuck the mall, her dad might've been right about that- remembers Carol – compromise.
- She gets up and walks out – what is she doing – mallwalking's in her blood – she can't let her dad win

Drives to Minnesota – MOA – RWF getting ready – asking where Annie is – Nick lies, spare feelings like family. They come first – she'll figure out the mall/quit

Dad tells her she should've given up - interview from beginning.

90 Match starts – lots of violence

It's a battle from beginning to end – everyone is taken out one by one. Down to Annie and Bernard. He tries to sike her out – calls her foolish or something – rams into her – hurts himself – osteo - tries to run, hurts himself again

98 She crosses line – Bernard's down.

Ambulance comes – hospital – sorry dad – tells her he learned something. Trust her – someone comes in and has an idea – father/daughter business

Months later – Annie and Bernard run a mallwalking program out the mall – hosts events and workshops –

101 the money she wins buys her time to pay the lease. Patrick quit.

## **Appendix K – Mallwalkers – Dodgeball Notes**

### **1. Inciting incident –**

~08:52

Peter walks into his office after chatting with his clients in his gym Average Joes. He walks into his office and lawyer Katherine from the bank is there. She lets Peter know that she's a tax lawyer and that's why she's there. She's come to let him know that if he doesn't pay \$50,000 in the next 30 days, he'll lose his gym – he's in foreclosure. And it doesn't help that all of his tax documentation is largely unorganized (9:47). And there's someone willing to buy the 2<sup>nd</sup> mortgage... owner of the million-dollar gym, GloboGym, White.

### **2. Act I Break –**

**16:50 – 24:45/34:00?**

After unsuccessfully trying to raise money for the team with an impromptu car wash, Peter is ready to give up on trying to raise the money after receiving a taunting cardboard cutout of White @ 15:17. However, Gordon remembers @ 16:50, “We can play dodgeball.” He remembers from his magazine the *Obscure Sports Quarterly* (17:03). They can win \$50,000 at the open and everyone (his main clients) want to give it a try (17:37). They *need* this gym. Justin brings in a tape on Dodgeball that features Patches O’Hoolihan discussing the rules of dodgeball – esp. the 5 D’s of dodgeball (24:21). @24:45 the team learns that their first match is tomorrow... and they haven’t even practiced yet. Have to win a regional game to qualify for the tournament. There are cameras in the cardboard cutout and now White knows about the dodgeball tournament @26:09. (@26:25) “They’re in for a surprise.” He’s created his own Dodgeball team – the Purple Cobras (31:15 – 34).

### **3. Page 45 –**

**34:35 – 44:40,**

As Peter walks to his car, a man in a wheelchair approaches him about his awful dodgeball skills. It's Patches O’Hoolihan (34:55). He tells him he wants to coach his team. 35:15, Patches comes to the Average Joes gym and practices begin. They must master the 5 D’s. 37:22, they run – they have 3 weeks to get ready. 37:40, shows them strategy – “catching balls is the way to hustle them.” @38, they’re getting better at catching balls; 38:15, they dodge traffic; 38:51, they weave through chairs to get “fast feet.” @39:40, Katherine tosses the ball to Peter with an impressive throw. They try to get her to join the team (40:50). At 41:20, White’s lackey brings him pictures of the Average Joes – they’re getting better. And now they’ve got “the girl.” White’s strategy becomes to woo her sooner than expected and to take her out of the picture (41:36).

42:55, White comes to her house and tells her he got her fired so they can date. He rejects him and sends him packing as Peter shows up, asking her to join the team (44:40).

4. **Midpoint –**  
**45:33 – 52:52**

Kate/Katherine joins the Average Joes team and this gives them a great edge for the upcoming tournament (45:33). At the Dodgeball Tournament in Las Vegas, they barely win their first match, in spite of botched team outfits (51:38). They've made it to the next round. Patches talks to Peter and gives him his scarf. He's proud of him. (52:52).

5. **Page 75 –**  
**54:09 – 59:45**

The next round of the tournament begins (@54:50). The Average Joes win and advance to quarter-finals (55:25). Quarter-finals: The Purple Cobras win and advance to the Semi-Finals (56:07). Semi-Finals: Purple Cobras win again @ 57:07 and advance to the finals. However, the Average Joes are struggling in their semi-final match (57:15). After seeing his wife with another man in the crowd, Gordon goes all out and wins the game (58:27-59:30). They wonder if they'll actually win the Championship – Peter says, "...as long as we have Patches, we'll win."

6. **Act II Break/Low-point/ Page 90 –**  
**59:55 – 01:11:40?**

Patches is crushed by a Luck of the Irish sign and dies (59:55). Peter returns to his room and White tries to bribe him with \$100,000 to sign his gym over to him (01:00:00 – 01:02:58). They place all that pressure on him to win. After coming back down to the team, he doesn't want to talk about the Championship – in fact, without Patches he doesn't think they'll win (01:03:17). Also tells Steve he's not a pirate and he'll never be one (01:04:00-04:15).

The Championship Game starts (01:05:40), and Peter is nowhere to be found – he's apparently checked out and left (01:06:50). Justin leaves the group and helps Amber and the cheerleading squad after other captain broke all his bones (01:06:55). They can't play with just four players and they are forced to forfeit (01:11:40).

7. **Page 105 –**  
**01:07:00 – 01:15:20**

The team scrambles to get together before the championship match. They're missing Peter, Justin and Steve the Pirate (~01:08:00).

As Peter watches the game from an airport bar (01:07:51 – 01:11:15), Lance Armstrong tells him how he loved watching him play on ESPN Ocho (01:10:13). He talks about

overcoming to win the Tour de France 5 times and battling cancer. What's his excuse? And at 01:12:46, Peter shows up as the team is forced to forfeit. But after a vote from the judges, they are allowed to continue with the championship match. 01:15:33, the match begins. It comes down to 2-on-1, Peter against White and one of his biggest teammates. Peter takes the teammate out but is hit, off-guard, and the Purple Cobras win (01:19:15). However, the referee calls a "double-fault" which results in sudden death.

8. **Climax –**

**01:20:00–1:28:25**

Sudden Death: only White and Peter out on the floor. Peter ties a scarf around his eyes (01:21:49) as Sudden Death comes to a start. White grabs his ball and throws it at Peter's head – who dodges out of the way. Peter quickly chucks the ball at White's face and nails it (01:22:50). The Average Joes win. White tries to remind Peter that he signed his gym over to him; however, Peter took the \$100,000 bribe money and bet on them winning. He's also primary shareholder of Globogym now, and effectively White's boss (01:25:35). White's fired. 01:26:30, pirate Steve comes back. Kate and Peter make-out @01:27:30.

As the credits roll, Peter walks through the new Average Joes on a commercial. They now have kids dodgeball classes (01:27:57). White sits on his couch watching the commercial, overweight and bitter (01:28:13).

**Movie ends: 01:28:25**

## **Appendix L – Mallwalkers – Kicking and Screaming**

01:04: I was a blank slate – then I met my father  
01:15: I wasn't the best athlete but I strived to do my best  
02:00 He runs into hurdles  
02:19: Meets love interest  
02:41 – he tells his dad he's getting married  
02:55 – his dad is getting married too  
03:27 – Will has his son – his dad has his son – just a little bit bigger  
03:54 – welcome to my life  
04:03: we see him leave his vitamin shop  
4:12 – he gets to the soccer field – has to park in far lot  
4:47: he's late to the game  
4:57 – his son is on the bench  
5:15 – Bucky scores the game winning goal – everyone loves him  
5:42 – they get to his father's house  
6:00 – his ad for his sports good store  
6:18: he offers his son a job – he needs a real job – makes fun of the vitamins  
6:45 – Ditka is blowing shit onto his lawn  
7:20 – dad starts dumping the leaves back onto Ditka's lawn  
7:31 – he hits Will with a soccer ball  
8:00 – he asks his dad why Sam hasn't been playing much  
8:07: He traded his son to the Tigers – he's gonna play more  
8:34: you care about winning that much  
8:50: this is big leagues for the kids that live here – stakes  
9:20: He stays in the car with his wife  
9:37 – he's mad at his father – spitting anger – tornado of anger  
10:13 – now he can play for the tigers and have some fun; wasn't healthy the other way  
10:50: comes to tell his son he's on a new team – the Tigers – they're in last place  
11:07 – Did grandpa trade me?  
11:22 – Don't want to be that kid with a whole bunch of rage (he's the one with rage)  
12:19: The team is a bunch of ragtags  
12:46: There's a moving truck in front of coach Benson's house – couldn't handle the pressure  
13:14: They need a coach  
13:32: No one wants to coach – we forfeit  
13:41: I can coach – just for one game  
13:50: It's his father  
14:17: they all huddle up  
14:26: they don't have starters – never got that far – he chooses at random  
14:44: “We're gonna get killed”  
14:55: “CHARGE!”  
15:20 – they score – they're killing them  
15:38: the kids on bench – they don't even wanna go in  
15:56: some kid runs away from the entire game  
16:00 – end of the game  
16:41 – meets with his father – see score – 0 to 13  
17:00 – he'll take Phil's son back, at least he'll be a winner

17:08 – that won't happen because I'm gonna be the coach  
17:35 – tells his son he's gonna be the new permanent coach of the Tigers  
18:00: he meets the lesbian couple and their son – he's very shy – “My Child is Shy”  
18:47: We're at all the games, unlike the other parents  
19:05 – they begin practice – take the field  
19:33 – let's have a great season  
20:00 – introduced to each of the players – Hunter – eats the worm  
20:36: I am a very kind person – Byung Sung  
21:03: Mark – beans from Even Stevens  
21:48: Drills – he reads from a book – the boys go crazy  
22:15 – he's worried that everything is going to get worse – no one was listening  
22:42: his dad is witty, smart, tactful – he's not like that – doesn't know anyone like that... do you...?  
23:00: Mike Ditka  
23:27: Asks if he'll be willing to be an assistant coach – dad's gonna be riding him all season  
23:50: You mean I get to play against your old man?  
24:20: Count me in – we can bring the old man down  
24:30 – no one knows who Mike Ditka is  
25:00 – he gives a rousing speech (mike)  
25:24”Let's have fun!” They do push ups  
25:42: They run  
25:50: No candy  
26:1 – they take out the trash  
26:19: they wash his car  
26:28 – their next game  
26:37: Phil sees a man and his son  
26:46: Kicks him in the shins like that guy did – hurts his kid  
27:04: They're a mess out there  
27:25: they make a goal – that's a real goal  
27:30: steals the ref's toupee  
27:49: they get scored on really badly  
28:07: SHUT UP! STOP CHEERING  
28:16: great game, great effort  
26:25: next practice - a gift – tweeting – finches  
29:01: everyone gets one – it's not fun  
29:19: parents organization dinner  
29:28: His dad calls him up on stage to make a speech  
29:55: his dad makes it about him – took over for coach Benson  
30:13 – no one knows where coach Benson is – everyone laughs, claps  
30:31 – his assistant coach Mike shows up  
31:05: His dad makes fun of a NFL coach coaching little league  
31:25: parents: we're still losing – are we ever going to win – Phil is slightly optimistic  
33:05: his dad comes to him and Mike 0 he doesn't like this mike thing  
33:14: They have a go at it – they're getting under each other's skin  
33:41 – Mike throws a punch and Phil gets hit in the face  
34:08: you need to relax – that's his problem – he can't stop thinking about his dad



34:35: he starts crying – I’m in way over my head – they need a real coach  
 35:17: his wife suggests he go talk to Ditka  
 35:35: He talks to mike – he suggests he take a sip of coffee  
 35:50 – he’s getting loud in the coffee shop; Mike slaps him  
 36:10 – he drinks the coffee – it tastes good  
 36:28: he can’t beat his old man – Mike talks him off the ledge  
 36:55 – Mike’s got a plan – but they need fresh meat  
 37:13: they go to an Italian deli  
 37:20: they go to the back and look at the nephews playing soccer  
 37:40: they’re really good  
 37:57: they’re the right age – they live in the district  
 38:15 – they have too much to learn; English, they’re apprentices  
 38:33 – they can learn English through paying soccer  
 38:30 – FINE – Meat first, then soccer  
 39:08: He introduces Mossimo and Jon  
 39:50: they take the field – the Italians  
 40:10: just the two of them alone take on the whole other team – they’ve got skills  
 40:37: GOAL  
 40:46: Plan: get the ball to the Italians – montage of the Italians kicking ass, them winning  
 41:40: they celebrate – they win  
 41:55: broke the tiger curse- they celebrate at Phil’s house  
 42:00 – they’re rowdy  
 42:42: the Italians couldn’t come – they get dvd’s about soccer  
 43:15: Phil’s letting loose  
 43:35: they’re bonding  
 43:53: they win another game – fast game  
 44:1: he smells coffee – he’s entranced  
 44:28: he introduces himself to the barista – he asks for a “half caf”  
 45:15: The Italians teach them tricks – montage of this  
 45:55: they win another game – montage of the game  
 46:15: Phil orders a coffee from the same coffee shop – talks to some lady  
 46:33: They win another game – montage  
 46:50: They move up in the rankings (written on a chalkboard)  
 47:00 – they talk to Bucky – they’re winning, but no playing time  
 47:15: he’s identifying coffee with Mike  
 47:35: Mom puts sunscreen on kid – Italians score and they win  
 48:00: the Italians handle ball – Phil’s dressed like Mike  
 48:30: the Italians are on fire – they win once again  
 48:35: grill at Phil’s  
 48:55 – he brags that they’ve won 5 games in a row – they might make finals  
 49:20: the law says you’ll never beat the old man – they play tether ball – his father’s winning – hit in the balls, the face, gets Gatorade  
 51:15 – his dad destroys him in tether ball – buries him  
 51:35: his wife indicates that it made the whole dinner stop (him and his dad’s competitiveness)  
 52:20: they bet on the outcome of the game – dad wins, sell the store and come work for him; if Phil wins he gets the Pele ball

53:04: flashback of his dad stealing the ball from coming in the crowd  
53:20 – back to him and his dad – they agree and shake on it  
53:49: Phil's addicted to coffee – they're gonna have to cut him off  
54:07: he's pounding them back with Ditka at practice  
54:15: they've got to win 5 more games in a row and it's a tough half of the schedule – Phil's getting too confident  
54:40: calls the team in – want to talk about not passing the ball to Mossimo  
55:00 – they're supposed to pass it to them when they come into contact with the ball  
55:25: mocks them – that's the only play they have  
55:45: tells Sam he's doing it for him so they can have fun and win  
55:50: the lesbian chicks show up without the Italians  
56:11: the deli has a big order, they can't come play  
56:56: they rush over to help them cut the meat so they can make it  
57:15: they show up in the meat truck recklessly, covered in blood  
57:31: they look menacing  
57:49: they made it – the other team forfeits – they run to the car  
58:30: they come to Phil's house and camp outside  
59:30: Phil's being so weird – howling at the moon – dogs raid from everywhere  
1:00:00: Coffee shop – she's taking too long  
00:29: he's getting anxious  
01:05: he gets kicked out the coffee shop  
01:30: another game – Phil's being anxious  
01:48: they win, they're in the finals – play dirty  
02:25: Mike doesn't think he's doing the right thing –I'm talking to juice box guy  
02:50: you're like you're old man  
03:01: I'm not like my old man – he leaves (Mike)  
03:27: Who's a winner? I said who are we?  
04:03: he makes Tom go run a lap for being sloppy  
04:20: the Italians are doing they're thing  
04:30: a foul – they score  
04:56: he has a cappuccino machine bench side  
05:05: throws a chair onto the field  
05:15: puts his son on the bench  
05:30: his dad watches them play the game – talks about taking the out  
05:50: he shoves a kid to the floor –  
06:15: they win – they're on to the finals – Phil acts like a fool – calls them losers; picks up the kids and carries them around; runs around on the field – unsportsmanlike – they struggle to get him down  
06:50: I'm never drinking coffee as long as I live  
07:01: he does a coffee press – his wife tells him he's gone overboard  
07:36: Where is Sam? You didn't play him. Who is this guy? I don't know who he is  
08:12: Sewing – cat uniform for the game  
08:30: Thee finals  
09:05: they huddle up – Sam's not there  
09:23: he makes a speech – Bucky's team gets a pep talk as well  
10:25: An announcer in a stand – gives commentating

11:01: tigers score  
11:10: the gladiators miss  
11:28: Phil messes with a kid – kid attacks him  
11:45: Byung Sung tries to score – it's stolen  
12:12: Bucky scores on the return  
12:30: ease up on him  
12:55: calls the coaches over – he's one wise crack from being thrown out  
13:30: One of the Italians is cornered by good defense – the gladiators get the ball and Bucky scores  
14:15: the half – the Italians have been shut down – Sam shows up, not in uniform  
14:30: he would love to play but now he's a bench warmer (wife tells him this)  
14:50: he notices what he's done to the kids  
15:10: flashback to when he couldn't play –  
15:20: Back to him and his dad being rough on his group of kids  
15:35: he goes to talk to his son  
15:55: grownups screw up – I screwed up; I'm sorry – he'd like to make it up to him  
16:35: He's starting the second half – mom brought uniform just in case  
17:05: Phil lets the whole team know he blew it – should've just been having fun; apologizes  
18:08: he taught us how to not play soccer  
18:50: do the opposite of what I've taught – have fun, try your best  
19:30: has both Italians on the field  
19:55: goalie hits the pole – Phil steals people's glasses  
20:21: he gives him glasses  
20:35: he catches the next goal  
20:48: they do the tricks – the do the v others protect  
21:15: keeper distracted by hunter eating worm – they score; 3-2  
22:30: they form a mega person –  
22:40: Mike's watching from a distance  
22:12: It's Bucky versus Sam – he does the trick his dad taught him (by benching him) –gets around Bucky and scores (gonna have to get past old uncle Bucky)  
23:56: tigers win – his dad is shocked  
24:48: Phil and Bucky have a nice moment – see you later  
25:30: Ditka is doing stuff next door – having a party  
26:05: Phil goes over to see Mike – tells him they won – apologizes  
26:30: Mike gives him a compliment – won't be back next year – they're good  
26:55: He's gotta make his dad's life a living hell  
27:15: gives him the Pele ball  
27:30: take care of it means an awful lot to me –  
27:50: he gives it back – the tigers beat him, not him; not about winning; it's about you and me  
28:08: the ball is about the distance between us – I don't want the ball; what do you want  
28:25: teams up with his son – Prince of Vitamins – Buck and Phil's Sports kingdom – all the kid star in the video