Embodying Character: Psychological and Bodily Performance and the Cinematic Construction of the Character in Goal-Driven Narrative Cinema

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Kung Fu Dunk (2008), Dir. Yen-Ping, C. Shanghai Film Group.
STATEMENT OF ORIGINALITY

'This work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, the creative doctorate contains no material previously published or written by another person except where due reference is made in the creative research itself.'
ABSTRACT

This exegesis looks at how the character in goal-driven narrative cinema is cinematically constructed through the unfolding of events within the plot. While screenwriting manuals often separate plot from character, by collapsing action into a focus on the character's psychology, I argue that it is the psychology of the character and the bodily performance of the actor that motivate plot development. A closer analysis of how the character operates within the plot could be of particular relevance to film criticism when discussing the spectacle sequences contained in sports and action films, in which the body of the actor is more heavily foregrounded than in conventional narrative scenes. Through an analytical case study of the sports film Wimbledon, the exegesis demonstrates how the film privileges a focus on the psychology of the main protagonist, and the narrative, at the expense of a closer investigation into the ways in which their body operates within the tennis sequences. Furthermore, this bodily incongruity can be traced back to the film's production methods, in which there is a disjunction between the tennis training of the actor and their cinematic construction. I look to address this disjunction through a short rehearsal video which represents an alternative form of scripting, known as scripting with the body, and serves as an accompaniment to the creative component of this Doctorate of Creative Arts, which is a written screenplay, entitled Game, Set and Murder, in the genre of the psychological sports romance. The video carefully choreographs the movements of the actor as tennis player, training them to move in accordance with the camera. As a result of this previsualisation method, the actor's bodily technique is foregrounded, culminating in the cinematic construction of the heightened sports performance and the delineation of the corporeal, tactile and sensory nature of the character. On another level, scripting with the body provides the screenwriter with a more dynamic role in the filmmaking process, facilitating a more corporeal collaboration between screenwriter, actor, cinematographer and director that could ultimately translate into an embodied, multisensory viewing experience.
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The Rehearsal Video
Chapter One: Introduction: Thinking about Performance through Bodily Action, Interaction and Movement

Like a raging bull that sees red, Greg Bertram delivers a succession of forehand body blows through the rapid rotation of his hips, chest and shoulder enabling him to bully his opponent Jamie Janiero further and further behind the baseline of the tennis court, and almost into submission. The twists, turns and spasms of Bertram's body are accentuated through the placement of the camera, which is almost too close to the action, resulting in moments when Bertram bumps the camera, as well as through the use of fast cutting, which breaks down the presentation of his stroke production through the accumulation of shots from various camera heights and angles, thus creating shock and bodily agitation in the viewer. Janiero stretches onto the balls of his feet, his arm and shoulder extended virtually to the point of being ripped out of joint, as he tries desperately to fend off the ferocity of Bertram's forehands that bounce and kick up viciously above contact point on his backhand with monotonous regularity. Janiero concedes the exchange, framing the ball well beyond the baseline, illustrated through the violent shake of the wearable digital camera that is attached to the player's wrist.

Finding himself at a loss as to how to overcome the barrage of assaultive weaponry that spews off Bertram's racquet, Janiero must change tactics. He takes a deep breath in order to steel himself, before serving out wide with a little more bite off the court than usual. As
Bertram's return floats through the air, Janiero doggedly crowds the baseline, determined not to surrender an attacking court position. With elegant footwork, Janiero takes the ball on the rise and crisply whips it into the open court with impressive racquet head acceleration, before racing to take up net position, accompanied by a hand-held camera that follows his every action and simulates the corporeal characteristics of lateral and forward movement. The sudden and unexpected increase in weight and velocity of Janiero's stroke takes Bertram by surprise. For once, Bertram finds himself off-balance, rushed for time, and on the defensive. He hastily scrambles across the court, slides into the shot (and almost into the camera which is placed only inches outside his range of motion), but is unable to generate his customary explosive power and precision as he meekly coughs up a weak reply that Janiero opportunistically punches away with a volley winner up at net. Janiero pumps his fist, as Bertram simultaneously drops his head. Janiero's time has come.

The aforementioned description of an excerpt from the tennis sequences of a rehearsal video in which I co-starred and also directed for this Doctorate of Creative Arts (DCA) emphasises how the execution of strokes, tactics, court placement and movement of the players help demonstrate who is doing what to whom within the dynamics of the sporting contest. For instance, in the first passage of play Bertram clearly possesses the upper hand, outmanoeuvring Janiero with his domineering forehand, ultimately frustrating Janiero into error. But in the following exchange, Janiero manages to reverse the power dynamics between the two men, gaining the ascendancy by adopting a more attacking position within the court.
and completing the point with a forceful winner. Thus, the presentation and development of plot events within this tennis spectacle sequence are depicted through the role of the actor’s body and their bodily interactions with the other actor. By plot I am referring to "all the events that are directly presented to us, including their causal relations, chronological order, duration, frequency, and spatial locations [as opposed to story] which is the viewer's imaginary construction of all the events in the narrative" (Bordwell & Thompson, 2008: 480).

The emphasis given to bodily performance is further illustrated through the filming of the tennis sequence. The light, wearable digital camera affords an increased collaborative and physical communication between the actor and the camera operator, demonstrated through the use of camera wobble to imitate the abrupt changes of pace and direction that constitute the player’s movement required during point play. In addition, instances in the sequence where the camera is attached to the player's body result in capturing, in the minutest detail, the bodily motion, technique and comportment of the player during the process of performing strokes.

It is an understanding of performance informed by bodily action, mobility, and dynamic interchanges between the actors on a bodily level, and between the actor and the camera, that is, essentially, the central focus of the research. Furthermore, I'm interested in exploring how this corporeal process instigates plot development, while also taking into consideration the role of character psychology. In the following section I discuss how this emphasis on the development of plot events through the actor's bodily movement challenges an understanding of the cinematic body built primarily on visual display.
Bodily Movement and Plot Development over Bodily Display and Stasis

While a performative notion of character built on bodily action and mobility could provide a more direct, productive and immediate awareness of the ways in which the actor's body informs the unfolding of events within the plot, critical analysis of bodily performance has often been limited to an understanding of how their body is on display for the audience's viewing pleasure. Yvonne Tasker (2002: 6) describes action cinema as "muscular cinema", arguing that, while spectacle can contain narrative content, "popular cinema is as much concerned with visual pleasure as it is with narrative development and in the action cinema visual display is elevated to a defining feature of the genre". For instance, according to Tasker (6), the male body of the actor is to be looked at, while at the same time defying femininity and sexual objectification through their musculature and feats involved in attaining such a physique.

Tasker's analysis of how the male body is to be looked at could provide a useful starting point to discuss broader sociological issues, such as representations of gender, race and identity. However, a limitation of her approach is that there is a lack of investigation into how the actor's body operates within the plot. Aaron Anderson (2006: sec. 1) challenges Tasker's concentration on the display of the muscular body, arguing that such a focus is predominantly static, meaning that bodies tend to be understood as passive for the viewer, to be either gazed upon or seen in terms of muscular display. While he does not deny the viewing pleasure inherited in observing the physique of the actor, Anderson (sec. 1) proposes a more dynamic
way of analysing their performance that is built on a description of "the primacy of motion inherent in the genre's 'action' nature."

While Anderson (sec. 1) acknowledges that muscles are the engines that allow the human body to move and are therefore a part of human physical make-up, he argues that a focus solely on muscles suggests a "'pin-up' style of display that is frozen in time and space", thus limiting a critical analysis of movement to a series of static frames. He adds that, "in constitutive terms, muscles support and create movement, but they do not constitute the movement itself" (sec. 1). Therefore, what is needed, for Anderson, is a greater focus on the spatial and temporal flow implied by bodily motion, as opposed to frozen or static moments, and a recognition and examination of how "movement implies a continuity between frames" (sec. 1).

Anderson's privileging of a critical analysis of the actor's mobility over their musculature opens up the possibility for a closer and more fluid examination of how their body moves through time and space within the plot, as opposed to subordinating their physical actions to a static focus on their appearance. To this end, it becomes possible for the theorist and screen practitioner to highlight the ways in which bodily action, technique and mobility can serve to bolster the events of the plot within spectacle sequences.¹

¹ This notion that movement can promote plot development has parallels with Gilles Deleuze's (1986: 8) analysis of the movement-image. Drawing from the work of Henri Bergson (1983: 364), Deleuze describes how
Not only does a delineation of bodily performance allow for the development of plot within spectacle, but it can draw the viewer in on a bodily level. W. R. Marshall and Julio Rodriguez (2006: 15) describe the experience of "the stroke", also known as "oneness with the wave", in the surfing film \textit{Step Into Liquid} (2003). According to the authors (15):

The experience of the stroke is what sets the film in motion. It is difficult to sit and watch the film and not want to be surfing, or, at least, be on the beach. It is a tribute to Dana Brown [the film's director and primary narrator] that the overwhelming feeling one experiences while watching the film is a desire to get wet; to literally float.

Marshall and Rodriguez's description of the viewer's experience of the stroke highlights how bodily motion on screen can in turn stimulate a bodily response in the viewer, as they are encouraged to become actively immersed in the sensory quality of surfing and the beach environment, resulting in a sensation of floating that provokes a transportation between screen and viewer.

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movement can bring about change in a situation or a relationship, which he refers to as "the whole". According to Deleuze (8), "the fall of a body presupposes another one which attracts it, and expresses a change in the whole [relationship] which encompasses them both".
Figure 1. The feeling of “oneness with the wave” in *Step Into Liquid* can evoke in the viewer a bodily and sensory experience of floating.

Although I am exploring a different sport, I envisage a similar bodily interaction taking place between the actor and the viewer during the tennis sequences of the rehearsal video. I explore how the utilisation of the camera can foreground bodily performance in ways that cannot be interpreted only in terms of representation, but rather can also elicit a multisensory, mimetic response in the viewer. In the following section I provide an outline of the scope of the practice-based research.
Creative Doctorate Outline

In the chapters that follow, I explore how character has been cinematically constructed in an attempt to rethink the bodily performance of the actor, and to examine how their corporeal presence and mobility can impact upon the viewing experience. Chapter two looks at the ways in which character has been understood within goal-driven narrative cinema. Drawing primarily from screenwriting how-to manuals which concentrate on story structure, plot and character, I discuss how character has been understood psychologically, in terms of conscious desire in the outer journey (plot) and unconscious desire in the inner journey (character arc). This attention given to psychological principles, I argue, downplays the potential for a wider investigation into how the body of the actor is cinematically constructed through the unfolding of events within the plot.

Such an emphasis on character psychology at the expense of a focus on bodily performance becomes problematic when I consider the actor's performance in the spectacle of sports sequences in chapter three. I draw from some of the literature on the sports film, and an analytical case study of the film *Wimbledon* (2004), to highlight how the sports film often privileges narrative and psychological character over proper sports technique, tactics and movement, resulting in a lack of verisimilitude in the filmic representation of the actor as sportsperson. Alternatively, I propose a more dynamic and immediate relationship between the body of the actor and the cinematic techniques in order to foreground the actor's body,
resulting in the development of plot events through the choreography of their bodily interactions with the other actors during competition, referred to as a 'movement-narrative'. Consequently, through the 'movement-narrative' I work towards a heightened sports performance, and a greater technological corporeality, which in turn could culminate in an embodied, multisensory experience for the viewer.

Chapter four develops this notion of a 'movement-narrative' and heightened sports performance further, through the explication of a previsualisation rehearsal video that comprises oral narration and 'scripting with the body', which is a form of choreography that trains the actors to achieve detailed precision of movement. I draw from the tennis sequences in my screenplay in order to achieve this objective. In contrast to the disparity that is created between the actor's body and the cinematic elements during the production of Wimbledon, I argue that the rehearsal video could provide a greater collaborative and embodied continuity between cast and crew, that might be developed further in production and editing, thus better synthesising narrative and spectacle, and opening up new ways of directing the viewing experience towards the tactile and multisensory nature of performance.

Chapter five looks more specifically at the screenwriting process, focusing on the methodology I employed, and the journey I undertook in writing the screenplay. I comment upon how character-driven research plays an instrumental role in developing characters and formulating the plot, in particular identifying and exploring how extracts from some of the literature on psychotherapy helped me to convey the main character's experience as a victim of
post-traumatic stress disorder. Furthermore, I describe how the process of writing the screenplay also informed, and was influenced by the research and methodology at the level of the exegetical work, thus suggesting a dialogue between practice and theory, while highlighting how an analysis of the generative component of the filmmaking process is of significance to the wider academic context.

With these insights in mind, the concluding chapter highlights the importance of drawing from screenwriting principles of story and character psychology, and the role of the actor's body, when considering how to formulate a character through cinematic means. I emphasise how, rather than seeing attention given to writing with bodies and camera movement as replacing the screenplay, scripting with the body in my rehearsal video, in fact, extends the screenplay by foregrounding the actor's mobility, physicality and tactility, while achieving greater choreographic precision and intimacy in the relationship between the camera and actor. As a result, scripting with the body could demonstrate how the internality of the character is made concrete through action. As such, I believe that this previsualisation methodology could be of practical benefit to mainstream films where bodily action is paramount, such as in martial arts and action films. It could therefore effectively create a pathway towards a more collective, corporeal and multisensory dialogue between cast and crew during the capture and construction of character in spectacle sequences.
In addition to the theoretical exegesis, the DCA comprises a feature length screenplay and an accompanying rehearsal video. The screenplay, entitled *Game, Set and Murder*, draws from the genres of the psychodrama, the sports film and the romance, in order to address and link several of the key conceptual threads of the exegesis, such as a focus on the psychological and bodily dimensions of character and a synthesis of narrative and spectacle. For example, the description of the tennis sequences illustrates how the actors’ physicality, their psychological state and the bodily exchanges that emerge through and between the players, help to promote the evolution of action in the plot.

Finally, the rehearsal video ‘concretises’ the descriptions of competitive point play in the screenplay, and the theoretical writing about the corporeal nature of sports performance, through a physical enactment of several of the key tennis matches. In so doing, it foregrounds the actor's bodily technique, thus investing bodily motion with the temporal and spatial dimensions of shot composition, camera movement, and editing. Furthermore, the video provides a crucial base to stimulate further theoretical and practical insight and discussion into alternative and increasingly innovative methods of filming the sporting body.

In the following chapter I draw from some of the literature on screenwriting and narrative film theory to identify and explore how character has been expressed from a psychological perspective within mainstream narrative films. This focus on character psychology does not take into consideration the embodied dimensions of the character, such as their physical gestures that become visible through plot progression. Nevertheless, the foundational
understanding of character that is espoused by screenwriting authors and film theorists provides a competent starting point from which I can pursue a more multidimensional approach towards explicating character in subsequent chapters.
Chapter Two: Character Psychology, Bodily Performance and the Cinematic Construction of Character

In the previous chapter I introduced a way of understanding performance informed by the actor's physical actions, mobility and bodily interactions with the other actors, as well as in the intimate relation they establish in the choreographic interplay with the mobile camera. Furthermore, I discussed how the actor's bodily performance was responsible for the unfolding of events within the plot, for instance by motivating action in the spectacle of sports sequences. The ability to establish the plot through the actor's movement in time and space, I argued, enabled the viewer to comprehend narrative events, while also encouraging them to become drawn in on a bodily level to the corporeality inherent in the actor's performance.

In this chapter I will draw from screenwriting manuals and film theory to explore the construction of character. Using this literature serves a number of purposes: my screenplay is informed by principles of classical dramatic storytelling. Therefore, I can explore the similarities and disparities that exist between the screenwriting manuals and my screenplay with regards to the application of storytelling principles. Discussing these tensions can contribute to the film theory literature on narrative and character that challenges and questions the assumed unity of the classical film text, and the notion of psychological causality within a linear narrative. Hence, the focus on character in this chapter will look to identify and explore the literature that
discusses the construction of character within a traditional narrative, while also attempting to challenge and rethink the conventional understanding of character interiority tied to narrative linearity, comprehension and causality.

Drawing from questions of narrative and spectacle explored within film theory can provide a broader context for the more specific questions of the internal dimensions of character, and the plot/character binary that I explore within the screenwriting literature. The fact that there is a lack of detailed analysis, in both screenwriting and film theory, that explores the role of the actor's movement and physical actions within the plot, suggests the potential for further research on this topic.

Finally, drawing from screenwriting manuals and film theory allows me to attempt to bridge the gap between professional screenwriting and academia. Screenwriting theorist and teacher Patrick Cattrysse (2010: 84) believes that there has been a lack of communication between screenwriting manuals on the one hand, and academic narrative studies on the other, despite the fact that they have both dealt with storytelling. Hence, he believes that, by drawing from both disciplines, it may become possible to establish an 'interlingua' between academic and practitioner in the hope that "the over-specialised academic and the imprecise practitioner may begin to find their common ground" (85). I look to support Cattrysse's aim by envisaging a dialogue between screenwriting manuals and film theory on narrative and character, in which the latter provides greater body and specificity to the prescriptive 'how to' storytelling models.
presented in the former, while at the same time facilitating an understanding of the conditions of their formation and suggesting alternative models.

**The Construction of Character in Goal-Driven Cinema**

How is character constructed? How do principles of dramatic storytelling shape the construction of character? The orthodox understanding within screenwriting manuals is that character is formulated through goals, obstacles, and actions. While not all films contain characters actively pursuing goals, characters with clearly defined goals and obstacles to overcome through actions feature prominently in traditional film narratives, as well as in my screenplay. Therefore, I believe that goal-driven characters provide a sound framework in which to examine how character is cinematically constructed. Robert McKee (1997: 138) believes that at the heart of classical dramatic storytelling lies a protagonist who wants something. McKee (194) highlights how the goal, or conscious desire of the hero, drives the story. This conscious desire becomes the *spine* of the story in traditional film narratives, also known as the ‘through-line’ or ‘super objective’. In a similar vein, Michael Hauge (1988: 50) points out that "what your hero desires determines what the story is about". He adds that "*this visible motivation for your hero is the most important element of your entire screenplay*" (51). The outer goal, or object of desire, is often not apparent at the start of the story. Rather, according to McKee (189), an "inciting incident" needs to occur that "radically upsets the
balance of forces in the protagonist's life". As a result of the inciting incident, the hero must react as they now pursue the goal of the story.

The main character, their goal, and the action taken to achieve the goal, form the nucleus of a scene's dramatic grammar. In his discussion of dramatic grammar, Billy Marshall Stoneking (n.d.) uses a linguistic analogy to explain a scene. He argues that a conventional scene comprises a subject, a verb, and an objective or goal. According to Stoneking (n.d.), the subject of a dramatic scene is a character who is fighting for something, the one who carries the emotional weight of the scene; while the verb is what the character does, the action they take in order to achieve the objective or goal in the scene. Just as in a sentence, the verb is the most important part of the scene, because, in Stoneking's analysis, without action there is no building of drama within the plot (n.d.).

However, most scenes in conventional narrative films are not limited to just one verb. It is through obstacles or conflict that the character is forced to change to a new verb (or action) in order to achieve the goal. McKee (146) defines three key types of obstacle: inner conflict, personal conflict and extra personal conflict. Inner conflict relates to the self, body, mind and emotions. Personal conflict concerns family and friends, while extra-personal conflict deals with

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2 While Stoneking's use of a linguistic analogy helps explain the design of a scene, it is worth noting here that the grammar of a sentence is not equivalent to the grammar of a scene.
the physical environment, social institutions or individuals in society. Regardless of whether the conflict is inner, personal, or extra-personal, conflict is created when events in the plot turn out differently to those which the character expected (144-145). As a result, a gap opens up between the character's subjective expectation and the result, between what the character thinks will happen and what actually happens (148). Consequently, the character is forced into a new course of action, one that they hadn't originally intended. Indeed, this second action "puts him at risk. He now stands to lose in order to gain" (149).

This discrepancy in traditional film narratives between what the character thinks will happen, and what really occurs, suggests a storytelling method of constructing the plot in the opposite direction to that desired by the character, through the proliferation of obstacles. Ken Dancyger and Jeff Rush (2007: 64) address how the classical style of storytelling, for example, that of Alfred Hitchcock and Steven Spielberg, has the plot work directly against the goals of the main character, meaning that the plot amplifies the dynamic of the dramatic arc. Therefore, utilising the plot in this manner can result in greater conflict. The character's conscious desire, which is the film's spine of action, is not fulfilled until the very end of the film. Consequently, the character is required to draw on greater reserves of courage and resourcefulness through different actions in order finally to achieve the outer goal of the story. In the next section I explore in further detail how conscious desire, actions and obstacles have been understood to impact upon the character in goal-driven cinema through a focus on subtext.
Privileging Character Psychology and Subtext over the Construction of Character through Events in the Plot

Given the importance of providing the character with actions in order to achieve their goal, it might be assumed that the focus of story consultants and theorists would be on the events within the plot when analysing character within conventional film narratives. Ironically, however, the character's actions towards achieving the outer goal have often led to an emphasis within the screenwriting literature on their conscious desire or goal through subtext. Marina Caldarone and Maggie Lloyd-Williams (2004) compile a thesaurus of action words to aid actors in the breaking down of a theatrical text. Drawing from Stanislavsky's notion of units and objectives, the authors explore the subtextual dynamics of a scene by encouraging actors to draw on verbs or 'actioning' in order to work towards the character's goal. So, each unit represents a piece of the text, and must be accompanied by an objective which is demonstrated subtextually through a transitive verb or action. Consequently, it is the underlying, subtextual action that is the meaning of the text, not the dialogue of the text itself.³ For example, a character could say "would you like a coffee?" But the objective of the subtext could mean "I befriend you" or, alternatively, "I beguile you" (xviii). In other words, the text

³ Keith Cunningham (2008: 351) distinguishes between two types of subtext: subtext can be conscious to the character, such as in the example of 'actioning'; or unconscious to the character, instead directing the viewer to the character's need in the inner journey.
opens up different subtextual possibilities, depending entirely on the objective of the character. The character persists in utilising 'actioning' in an attempt to work towards the overall goal, or 'super objective' of the scene, and ultimately, of the play or film, suggesting that the focus is more on achieving the subtextual through-line than on an examination of their physical actions within the plot.

This notion of developing the subtextual 'actioning' in the theatre through units and objectives is applied by McKee to cinema in his close analysis of scene design in the film *Casablanca* (1942). According to McKee, a scene can be broken down into beats, with each beat representing action and reaction. A beat is "an exchange of behaviour in action/reaction. Beat by beat these changing behaviours shape the turning of a scene" (258). So, in the *Casablanca* example, Rick's (Humphrey Bogart's) goal is to win back Ilsa (Ingrid Bergman). In order to achieve this aim he must begin by ‘breaking the ice’, so his first beat is to approach her. Her goal in the scene is to reject him, hence her first reaction is to ignore him. McKee adds that ultimately the scene turns unfavourably in terms of the love story plot by its conclusion, with the lovers further apart than they were at the commencement of the scene.

This scene analysis of *Casablanca* emphasises a focus on the character's motivation towards achieving a goal, where what they want is expressed through the subtextual dynamic which is performed through 'actioning'. Conversely, McKee's analysis of how the character is constructed internally, through 'actioning' which illuminates their conscious desire, largely overlooks the role of their physical actions within the plot. Thus, McKee does not present an
understanding of how beats are constructed through the character's bodily engagement in the diegetic world of the film. Such a focus would be of particular benefit to an analysis of a sport or action spectacle sequence where the movement of bodies and camera are paramount, as plot events influence, and are influenced by, not just the character's behaviour, but the physicality of the actor. I now look to elaborate upon the goal of the character further, through an exploration of their unconscious desire within the inner journey.

The focus on goals when formulating character in the screenplay is further evident in the attention given within screenwriting manuals to the character's inner journey. In addition to the character pursuing a conscious or outer goal through 'actioning' in the subtext, they can also have an inner goal that is unconscious, providing the viewer with the subtext (Cunningham, 2008: 351). Hauge (51) distinguishes between outer and inner motivation: the former "is that which the character visibly or physically hopes to achieve or accomplish by the end of the film", while the latter is related to the character's self-worth and is invisible. For example, inner

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4 I am using the term 'unconscious' here not in terms of psychoanalysis, but in relation to the character's inner journey as expressed in the screenwriting literature. The character is unaware of this inner goal, but the viewer becomes aware of the character's internal development through the subtext. Psychoanalytic film theory, on the other hand, explores the unconscious more in terms of the viewer's identification with the "gaze", as, for example, in the prominent work of Jacques Lacan (Zizek, 2010).
motivation is related to "the character's desire to feel better about himself" and is more intimately connected to theme and character growth than to plot (52).

By the same token, the character's inner journey contributes to the development of the plot. Christopher Vogler (1998: 88) describes how the protagonist goes through an inner and outer journey in his analysis of the twelve stages of the hero's journey. The hero's journey, in Vogler's analysis, synthesises plot and character by having the main character/hero undertake an inner and outer journey. The outer journey relates to the physical story world of the plot, while the inner journey is the unconscious process undertaken by the character towards personal development and maturation. Within the inner journey the character must overcome a personality flaw or a moral dilemma in order to achieve the goal of the outer journey. Only then can the hero achieve wholeness which, in Vogler's hero's journey model, is predominantly internal.

This focus on the character's moral dilemma or flaw in the inner journey has also been explored through subtext. Dancyger and Rush (200) distinguish plot from character, arguing that the action line is the foreground story, or plot "that embraces people and action outside the character". The background story is the subtext, and "relates to the main character's interior problem or issue. The central character works out this interior issue through her relationships with the secondary characters" (200). They believe that some genres, such as film noir and melodrama, focus more on character, while adventure films and musicals "do not need complex characters, but they do need elaborate plots" (371). The authors add that:
the deeper satisfaction for the viewer devolves from the subtext of the story rather than from the resolution of the plot. The subtext issue is the interior issue and is, therefore, more deeply associated with the main character. The plot, on the other hand, presents a line of action that is the surface of the story. The foreground story may be quite distant from the interior life of the main character. There are intersecting points of background and foreground, but the foreground story doesn't necessarily offer the viewer the level of involvement that is available from the subtext (203).

Dancyger and Rush’s comment illustrates how the unfolding of events within the plot serve to illuminate the development of the character’s inner journey, for the viewer, on a level that is unconscious to the character through subtext. However, while I acknowledge that subtext can provide a pivotal underlying strand to a film's narrative in order to allow the viewer greater access to the psychological state of the character, greater attention given to the ways in which character development occurs within the plot could help delineate the bodily performance and presence of the actor. Such a focus could stimulate a more dynamic understanding of performance, one that looks to combine psychological principles with a synergistic communion between the body of the actor, the *mise en scene* and the camera.
Linda Aronson (2010) presents a definition of the relationship between plot and character beyond subtext. Aronson positions the foreground story as the action line (outer journey), while associating character with the relationship line (also outer journey). Although she separates plot from character, Aronson does acknowledge that the relationship line can also be understood as a subplot.⁵

Aronson (71) defines the action line as the story, while the relationship line "deals with relationships and internal changes" (73). She believes that "a relationship cannot change until events force it to change, so you need to create a strong action line; a series of events that forces change on your characters" (73). In other words, the action line serves to drive the relationship line between the characters. Aronson says that it is necessary to "peg your relationship line to the action line timeline", and to "make sure the action line and relationship line are interwoven, as they must be" (74). For example, in the film, The African Queen (1951), she argues that the action line propels the relationship between Rose Sayer (Katherine Hepburn) and Charlie Allnut (Humphrey Bogart). Aronson believes that, were it not for the action line, the relationship could not have progressed (74).

⁵ Aronson acknowledges that the relationship line can also be a plot on its own when she says that script consultant, Linda Seger (1994) uses a different analytical process and terminology, referring to the relationship line as a subplot (76).
While Aronson makes a valid point about how the action line serves to develop the relationship line, it need not be the case that the former always drives the latter. Even in *The African Queen*, the entire film doesn't take place on the river. Rather, the relationship line is introduced at the mission, when Canadian boat captain, Charlie, visits Rose and her husband, Samuel Sayer, to provide them with mail and supplies. In this scene, only the relationship line is taking place. The scene in isolation has almost no relation whatsoever to the action line that will emerge shortly afterwards, which involves Rose and Charlie's attempt to sink the German gunboat, the *Louisa*. Therefore, it is possible to state that the action line and the relationship line are both plots within the overall narrative of the outer journey (plot). They do not exist in isolation, but instead are created, and at times become intertwined, through the development of plot events and the actions of the character.

Aronson differentiates between the action line, the relationship line, and the character arc. For her, the action and relationship lines are both plot, whereas the character arc is the inner journey. In her words:

> the character arc is about each individual's emotional journey (what's going on inside their heads and hearts), whereas the relationship line is about the external behaviour of two or more people, their public interaction (74).
According to Aronson, the character arc, or inner journey, is "caused by events in the action line and relationship line" (95). This inner journey revolves around an internal flaw in a character that is resolved by the end of the film, following the resolution of the action and relationship lines (97).

Unlike Dancyger and Rush, who believe that ‘character driven’ stories focus on character psychology, Aronson (98) interprets the term ‘character driven’ to be about how character is constructed through the plot. For Aronson (98), "film is not about character, but character demonstrated through action". I would support this notion, because it establishes a springboard to launch into an examination of the potential corporeal energy and intensity that can imbue cinematic performance, evident in the physical presence and mobility of the actor in their bodily exchanges with the other actors, as opposed to the more linear approach of collapsing plot into the character's psychological motivation and development.

Although Aronson makes the comment that character is demonstrated through action, it is not entirely clear what she means by ‘character’ here. Does the action line construct character by drawing attention to the relationship line, or is it by working towards the character arc or inner journey, or is she referring more specifically to the physical actions, gestures and movements of the actor within the action line? Identifying and addressing these questions further could engender a greater realisation of how character is formulated through plot development, which in turn could enable a closer examination into the role of bodily performance. In the following section I continue this investigation into how the character
operates within the plot, commencing with a focus on how their psychology provides impetus for the direction of plot events.

Character Psychology Motivates the Unfolding of Events within the Plot

Establishing a performative understanding of character could provide a complementary somatic layering to the more linear psychological focus within screenwriting practices, by detailing the ways in which the body of the actor interrelates with the camera and the other actors within the mise en scene. As such, it could create an increasingly productive and practical explication of how character is manifest cinematically through bodily performance. Interestingly, however, in their attempt to establish a symbiotic relationship between plot (outer journey) and character, other story consultants and theorists have instead privileged a detailed analysis of character psychology at the expense of a wider exploration into the corporeal and multisensory registers of performance. They highlight how, on the one hand, the character constructs the events of the outer journey through conscious desire. On the other hand, the plot serves to draw attention to the character’s inner journey. Although the focus is almost exclusively on the delineation of psychological principles, it is worthwhile drawing from some of the screenwriting literature in order to proceed to present a broader framework in which to explore performance.
Lajos Egri (2004: 34) has commented on how "the fabric of character is intrinsically linked to the fabric of plot". By this he means that the internal make-up of the character informs the creation of the outer journey by motivating the character into action. Egri believes that a screenwriter should not fabricate situations for the character, but instead should allow the character to shape the outer journey: "we do not find it hard to think of situations. The situations are inherent in the character" (94).6

The importance of the character's internality in constructing the events of the outer journey is elaborated upon by Craig Batty and Zara Waldeback (2008). While the authors believe that the primary focus of the plot is to accentuate the inner journey of the character, they also state that:

... the fact that the events are structured in such a way [as] to bring about this emotional [inner] journey cannot be ignored or seen as secondary. For a character to experience an emotional arc, he usually encounters and overcomes a series of obstacles testing his inner strengths and abilities. Therefore, although dramatic events can be seen as a primary device to guide the emotional [inner]

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6 Egri's viewpoint is in direct contrast to Aristotle, who believed that plot was more important, and the character only served as a vehicle for the plot (Chatman, 1997: 113).
journey, the events themselves can be seen as an extension of the character and emotion in that they are the result of choices made by the character (30).

This notion that events within the outer journey can be constructed as an extension of the character’s psychology is evident in the film *Vertigo* (1958). In one sequence, Scottie Ferguson's (James Stewart’s) goal is to go undercover and secretly pursue Madeleine Elster (Kim Novak), and then report her activities to her husband, Gavin Elster (Tom Helmore). Scottie's conscious desire drives the sequence, as he proceeds to discreetly follow Madeleine to several locations within San Francisco, including the Art Gallery, cemetery, and San Francisco Bay. Understanding the sequence solely in terms of psychology, though, fails to take into consideration the role of performance within the *mise en scene*. For instance, elongated tracking shots are interspersed with point-of-view shots of Scottie in order to elicit a dreamlike quality, and a tranquil rhythm, as if he is in a trance in his pursuit of Madeleine, ultimately highlighting a smoothness and effortlessness in the mobility of bodies on the screen. Therefore, it is this attention given to the rhythmic and bodily interchanges between the characters that provides a more multilayered description of how the sequence works cinematically, while also demonstrating how the bodies of the actors can invest the plot events with a material and energetic presence.

An attempt to synthesise the character's outer and inner journeys more seamlessly has been put forward by Craig Batty (2010: 292), who is interested in how the hero’s journey "can be understood as combining both a literal, physical journey (the plot), and a more abstract,
emotional character journey (the story), two elements brought together by the screenwriter to create a complete narrative experience".

Batty is critical of Aronson's action and relationship lines, believing that the term ‘action line’ signifies the action genre, while the ‘relationship line’ is too closely connected to romance, when not all films are love stories (297). In addition, he believes that a ‘line’ is static (298), and instead proposes the terms ‘physical journey’, which he defines as the plot (outer journey), and ‘emotional journey’, which is the character-driven inner journey (298). The physical (outer) and emotional (inner) journeys are the two narrative threads that comprise a screenplay.

Batty challenges Vogler’s (237) belief that the twelve stages of the hero's journey are a guideline, and need not be adhered to in the strictest sense. In contrast to Vogler, Batty re-examines in closer detail how the outer and inner strands of the narrative interrelate, through a presentation and analysis of a single universal hero's journey model. He argues that, within the model, at the ‘approach to the inmost cave’ the hero's outer and inner drives start to change

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7 I would add that not all relationships are love stories. The relationship line could also be about friendship or rivalry.

8 I prefer to use the term ‘outer journey’, when describing the action within the plot or narrative. I believe that ‘physical journey’ relates also to the physicality of the characters, and their physical actions, and so is slightly ambiguous. I also prefer to use the term ‘inner journey’ when discussing the internality of character, feeling that ‘emotional journey’ doesn't just refer to the inner journey, but is also connected to conscious desire.
focus. At this juncture he contends that what the hero wants physically, the literal thing that they have been seeking, now changes as they realise that their emotional need is what they really want at this stage in the journey (303). In other words, the character's unconscious desire becomes the conscious goal that they seek to attain at the ‘approach to the inmost cave’.

While Batty attempts to amalgamate character with plot, there are several weaknesses in his position. Firstly, Batty mistakes the relationship line for the character's subtextual inner journey. But, as Aronson has explained, the relationship line is external, either interwoven in the action line, or functioning as a subplot. The relationship line is outer journey, not unconscious or metaphorical subtext. By contrast, it is the character arc, according to Aronson, that comprises the inner journey. Thus, the inner journey and the relationship line are used interchangeably in Batty's hero's journey model. As a result, the inner journey doesn't entirely represent the character's internal and metaphorical journey, but bleeds across into the relationship line plot motivated by the character's relationships (action) that take place within the outer journey. Therefore, Batty's attempt to separate the outer and inner strands of the hero's journey becomes problematic because both journeys have already been collapsed into one (and are therefore not separate) right from the start. Collapsing or subordinating an

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9 The approach to the inmost cave is stage seven of the hero's journey. Here, the hero makes final preparations before facing 'the ordeal' of the adventure, stage eight, which is when the hero confronts death, therefore experiencing their lowest moment (Vogler, 145).
emphasis on the performance of the character into a focus on their psychological development ultimately masks the potential to examine how they function within the film's diegesis, as outer journey is mistaken for inner journey.

Secondly, the ambiguity in Batty's separation of the inner and outer journeys is further exacerbated through the parallel he draws between the emotional journey and the story. It is not clear whether the character's inner journey is motivated by the subtextual through-line informed by the progression of the plot, on a level that is unconscious to them, or through the story, which would involve, not only the literal plot events that take place on screen, but the character's imaginary experience of all the events in the narrative.

Finally, the stages within the model that he presents are too limiting and deterministic, as not all characters change their outer goal. For instance, action characters such as James Bond and Indiana Jones do not have a need, meaning that they don't have an internal flaw that they must overcome within the inner journey. Consequently, they simply pursue a series of conscious goals throughout these films, highlighting how the approach to the inmost cave in all films need not necessarily result in an awakening of the character's unconscious desire, and a subsequent change in the outer goal motivation of the plot. Applying one literal method of working with the hero's journey across the board leads to a generic, deterministic model for the character that limits the shape of the character arc into one direction. Furthermore, by making the character arc unidirectional, the opportunity for the character to perform a diversity of physical actions becomes limited. The focus should not be on establishing a predetermined
inner journey model for the character, but on how their choices motivate the progression of
events within the plot. Hence, I believe that Vogler's more flexible approach to utilising the
twelve stages of the hero's journey results in a greater variety of story possibilities and actions,
more conducive to the varying inner journeys of different characters. Such a method could
therefore encourage a more dynamic and comprehensive understanding of performance by
allowing the character greater freedom to demonstrate a wider array of physical skills, actions
and reactions for the purpose of expressing their feelings and motivation.

Keith Cunningham (2008) attempts to synthesise the character's outer and inner journeys in
a more seamless fashion. Cunningham argues that stories exist in this tension between a
character's mode, (their conscious desire) and the character's need (that is, their unconscious
desire). The author believes that it is necessary to establish the through-line subtext, as in the
unconscious need or inner journey, but also the outer plot through-line, which is the conscious
desire of the protagonist, the mode (125). The need/mode conflict gives the character greater
depth and specificity by setting up a foreground (mode) and background (need) to the
character (125).

An advantage of Cunningham's distinction between mode and need is that it provides a
more multifaceted understanding of character, whilst synthesising character (albeit in a
psychological fashion) with the plot. In the foreground story the character is actively pursuing a
want/goal/conscious desire, while in the background story the through-line subtext emerges to highlight to the viewer the character's need. This through-line represents the character's inner journey.

According to Cunningham, the tension between mode and need is resolved in the third act, when the character finally acknowledges their need. In so doing, the goal changes at the end of the second act, as the character now pursues what they really want. Hence, this acknowledgement by the character marks an important story development.

In a similar vein, script editor and story consultant Karel Segers (2010, personal communication) is adamant that it is the subtext that provides the inner journey through-line of the screenplay. According to Segers, the only scene in the whole film where there is no subtext is the second act climax, where the character usually publicly reveals their self-revelation. In short, the unconscious need has become conscious, and in the final act the character abandons the original outer goal ‘super objective’, instead proceeding to pursue their need.

Unlike Batty and Segers, however, Cunningham provides two alternative story endings in which the mode (conscious desire) doesn't adjust to the need of the inner journey, meaning that the outer goal need not necessarily change direction following the approach to the inmost cave. Firstly, "the hero gets what he wants, but in a different way than he had planned" (121).

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10 This conscious desire can change throughout the film, and can also comprise smaller goals working towards the conscious desire.
For example, the Terminator manages to save John in *Terminator 2* (1991), but is forced to sacrifice himself in the process (121). Secondly, "the character maintains the original plot goal, and in the way imagined according to the mode, but the result is tragic" (122). The example that Cunningham provides is the character Tom Ripley in *The Talented Mister Ripley* (1999). Ripley achieves his goal of becoming Dickie Greenleaf, but this means that Ripley must live with the guilt associated with having killed Greenleaf (122).

In spite of Cunningham's attempt to articulate a more multidimensional understanding of character, the two-dimensionality of the character that he proposes is, once again, predominantly psychological, focusing on what they want in the outer journey, and on their need in the inner journey. Therefore, a discussion of the cinematic and corporeal presence of the actor and their bodily performance remains underexplored. This is not to say that attention given to character interiority serves to detract from, or unnecessarily obscures or marginalises, the cinematic construction of character. If anything, the character's inner journey provides motivation and reason for them to perform actions within the plot. What clouds the understanding of character is when this inner journey becomes the primary focal point of analysis, effectively subordinating the sense of immediacy, physicality and ‘tactility’ that the actor injects into their role within the plot to a concentration on their conscious and unconscious desire.
Furthermore, the conscious mode/unconscious need distinction is not always as transparent as first appears. Patrick Cattrysse (2010: 89) draws attention to misconceptions within screenwriting manuals surrounding the external versus internal parameter regarding the character’s want and need. In contrast to the screenwriting ‘gurus’, the author points out that goals are not always external. For instance, the goal of wanting to become a better father in *Kramer versus Kramer* (1979) is internal, while at the same time the character’s need can be external. For instance, in *The Devil's Advocate* (1998), the character’s need is to abandon the defence of the client – an external need (88).

In addition, Cattrysse highlights problems within the conscious versus unconscious parameter in terms of the character’s want and need. For example, the need doesn’t always become conscious at the end of the second act, as Batty and Segers would attest. In fact, the want and the need can become conscious for the protagonist at the start of the film (89). Conversely, the author says that in other instances the extent to which the character is conscious of the need is not clear (90). Finally, Cattrysse asks, "if the characters find themselves in a dilemma of which one part remains unknown or unconscious to them, how can there be an inner conflict?" His reply is that "there cannot" [be one] (91). The conflict in this example is not in the character, but in the viewer who can see the dilemma that the character faces (91). Hence, what we can learn from the author is that the assumed symmetry between the character’s conscious desire in the outer journey and their need in the inner journey is at times problematic. Consequently, rather than trying to establish an exact correlation between the conscious desire and inner
journey of the character, a closer analysis into how their interiority shapes their physical presence, actions, movement and the unfolding of events within the outer journey could lead to a more productive and multilayered awareness of how they are cinematically developed.

The above-mentioned story consultants and theorists have attempted to present character and plot as being interrelated. However, at the same time they still reinforce a binary opposition. Whether focusing on the construction of plot through the choices made by the character, or discussing how plot works to enhance the inner journey, in both instances the focus is almost exclusively on their interiority, thus alluding to the importance of psychological causality in the construction of narrative. In the next section I highlight how this binary between plot and character is not limited to screenwriting analyses, but also informs narrative film theory, directing attention towards the formation of character within narrative and spectacle.

**Psychological Character Causality and Narrative Linearity Versus Apsychological, Nonnarrative Spectacle**

The notion that the events within the plot (outer journey) serve to construct the internal continuity and causality of character has broader significance, in that it also dominates conventional film theory readings of narrative and character. A key parallel exists between the plot/character and narrative/character distinctions, regarding how the events in the plot are measured in terms of how they impact upon character through psychological means. David
Bordwell, Janet Steiger and Kristin Thompson (1988: 13) analyse character and narrative as being motivated by "causality, consequence, psychological motivations, and the drive toward overcoming obstacles and achieving goals". Bordwell, Steiger and Thompson (13) are adamant that "character centred – i.e. personal or psychological – causality is the armature of the classical story". In other words, they privilege a linear narrative that demarcates for the viewer a character whose interiority is clearly defined, while at the same time overlooking the role of the actor's physicality and actions within the plot.

Not only does a separation of plot from character lead to a focus on character interiority, but such an emphasis often presupposes what constitutes a character. For example, Ed Tan (1996: 172) believes that "characters in quality films are round, in the sense that they display more emotion, and that emotion is more developed than that of the heroes in the popular genres". Tan's privileging of 'round' characters here is informed by the distinction between 'flat' and 'round' characters within literary criticism. Mieke Bal (1997: 117) extends Tan's viewpoint, arguing that, according to traditional literature, 'round' characters have been classified as "'complex' persons, who undergo a change in the course of the story, and remain capable of surprising the reader". Conversely, 'flat' characters "are stable, stereotypical characters that exhibit/contain nothing surprising" (117). Here, Tan and Bal privilege characters who are psychologically and emotionally well rounded, at the expense of an appreciation or analysis of those characters in spectacle sequences, such as action and sports heroes, who are often less developed internally ('flat'), but who are renowned for the detailed execution of physical
action, movement and technique in the playing of their roles. Thus, in a similar vein to the
screenwriting manuals, Tan's and Bal's focus is on the inner journey or character arc, which
suggests that character interiority is often synonymous with narrative cause-effect linearity,
effectively reinforcing a binary between character and plot.

If narrative is about establishing psychological character causality and comprehension,
spectacle, by contrast, is often perceived as exhibitionism, apsychological, and almost devoid of
narrative and character development. Hence, just as traditional narrative film theory
understands plot events in terms of how they bring about emotional change in the character,
so, too, do the majority of debates surrounding narrative versus spectacle reinforce action
within spectacle as being apsychological, and thus separate from character. Consequently,
narrative studies that challenge the notion of linear unity within the classical Hollywood system,
through a focus on nonlinear elements such as spectacle, nevertheless reinforce the
plot/character binary in the sense that character is once more separated from action. Tom
Gunning (2006: 382) characterises cinema prior to 1906 as representing a "cinema of
attractions", adding that it did not disappear altogether following the introduction of the
classical Hollywood narrative cinema, but rather became integrated into certain "avant-garde
practices and as a component of narrative films, more evident in some genres (e.g., the
musical) than in others". According to Gunning (384), the 'cinema of attractions' refers to an
exhibitionist cinema in which:
theatrical display dominates over narrative absorption, emphasising the direct stimulation of shock or surprise at the expense of unfolding a story or creating a diegetic universe. The cinema of attractions expends little energy creating characters with psychological motivations or individual personality. Making use of both fictional and nonfictional attractions, its energy moves outward towards an acknowledged spectator rather than inward towards the character-based situations essential to classical narrative.

Gunning's notion of the 'cinema of attractions' highlights how character psychology is associated with narrative, while the attractions of spectacle are divorced from narrative and psychological causality and coherence. Thus, spectacle in Gunning's analysis is seen as a form of entertainment in itself, operating in isolation from narrative logic.\(^{11}\) In a similar vein to Gunning, Tzvetan Todorov (1977: 66), in his discussion of literature in *The Poetics of Prose*, distinguishes

\(^{11}\) In his discussion of the films of D. W. Griffith, Gunning (1994: 90) refines his viewpoint regarding the relationship between narrative and spectacle when he comments upon how the latter can operate as an underlying influence in the former. For instance, Gunning (99, 116) analyses how Griffith's utilisation of parallel editing serves to structure the action sequences with a more clearly defined temporality and narrative logic. Nevertheless, Gunning (123) proceeds to overlook the importance of spectacle, instead privileging a focus on character psychology tied to narrative, when he states that the pattern of Griffith's editing “plays a key role in narrative structure and allows changes to come from characters' thoughts rather than from their physical actions”.
between plot-centred or apsychological, and character-centred or psychological narratives. His viewpoint is summarised by Seymour Chatman (1993: 114):

for psychological narratives, actions are 'expressions' or even 'symptoms' of personality, hence 'transitive'; for apsychological narratives they exist in their own right, as independent sources of pleasure, hence 'intransitive'.

Todorov's comment clearly distinguishes between narratives that are psychologically motivated, and those that exist as sources of pleasure in their own right. However, reducing an understanding of character to internal causality results in a definition that places character in a straitjacket. In the viewpoints expressed by Gunning and Todorov, there is limited scope to branch out into an embodied understanding of character that could delineate in closer detail the ways in which idiosyncratic nonverbal actions, gestural traits, and movement habits serve as dimensions that contribute to the development of character. Furthermore, there is a lack of attention given to how the physicality and mobility inherent in the actor’s performance could work in tandem with camera movement to create a dynamic choreography of bodily action, reaction and interplay. Instead, plot works separately to impact upon character internally in

12 Todorov's and Gunning's distinction between plot-driven and character-driven stories is reminiscent of Dancyger and Rush's separation of plot from character presented earlier in this chapter.
character-driven stories, or exists as exhibitionism and as a means in itself, as in the case of spectacle which is perceived to be apsychological and nonnarrative. Conversely, an investigation into the relationship between action and bodily performance could lead to a better understanding of the cinematic construction of character – not to mention a broader appreciation of narratological potential – and, in so doing, could cater for a broader array of characters beyond the transparent character interiorities of Hollywood cinema. On another level, closer attention given to the building of character through spectacle could complement the internal dimensions of conventional characters, thus providing the screenwriter with a more holistic and multidimensional understanding of how character is formulated. This understanding could combine a semantic focus at the level of representation with a close examination of the nuances in physical expression and behaviour that protrude during the moment-by-moment breakdown of the actor’s performance. I now briefly discuss how narrative and spectacle are separated from a spectatorial viewpoint.

The Relationship between Narrative, Spectacle and the Viewer

One of the reasons for the demarcation of narrative from spectacle is that film theory often addresses film analysis from the perspective of viewer response. In contrast to screenwriting manuals which are necessarily prescriptive, there is a tendency in narrative film theory to explore narrative and spectacle in terms of their perceived impact upon spectatorial address.
Consequently, attempts within film theory to analyse the ways in which narrative and spectacle provide various spectatorial positions help establish a binary. For instance, Gunning argues that "rather than seeing attractions as simply a form of counter-narrative, I have proposed them as a different configuration of spectatorial involvement ..." (37). The 'spectatorial involvement' that Gunning is referring to involves a distinction between the avant-garde of early cinema and classical understandings of film spectatorship. Warren Buckland (2006: 49) draws on Gunning's essay "Cinema of Attractions" to point out that the author defines narrative film "as a realist discourse that attempts to construct an illusionary, coherent subject position – a voyeuristic position where meaning is realised". By contrast, the attractions of spectacle are defined in avant-garde and early cinema "as a discourse that deconstructs meaning, narrative, and the illusory, coherent subject position through reflexive practices that foreground film's materiality" (49). Consequently, Buckland (50) concludes that an attraction for Gunning is "nonillusionistic, non-deceptive, and non-voyeuristic. Instead, it declares its intentions; it is exhibitionistic and aims to astonish rather than deceive".

Buckland (52), then, challenges the way in which Gunning positions narrative and spectacle, questioning whether we can "really claim that special effects in contemporary cinema are non-illusionistic, that they are not co-opted into the ideology of realism and credibility?". Whether or not we can distinguish between narrative and spectacle in terms of their respective modes of spectatorial engagement should not necessarily indicate that the two are mutually exclusive.
Indeed, the exhibitionistic and visceral nature of spectacle could contribute to the development of narrative and character by showcasing the actor's engagement in the action for the viewer.

This notion that narrative and spectacle are not mutually exclusive, but are interrelated, because they both enable the character to grow through action, is supported by Rick Altman (2008: 15) in his book *A Theory of Narrative*. Altman highlights the importance of character and action in the construction of narrative, emphasising how they mutually reinforce one another.

According to Altman (15):

> the existence of narrative depends on the simultaneous and coordinated presence of action and character. Narratives are not made of characters here and actions there but of characters acting. Indeed, it is the very fact that a character acts that permits us to recognise successive images as representing the same character. Conversely, it is through association with a character that simple activities become narrative-defining actions.

Altman (15-16) adds that:

> one of the most characteristic aspects of narrative involves the reader's sense of following a character from action to action and scene to scene. Not until the narrator begins to follow a particular character will the text be recognisable as
narrative. Or, to put it more accurately, not until a particular character is followed will we sense the activity of a narrator, thereby defining the text as narrative.

In other words, the construction of character through action results in the presentation of a narrative sequence of events for the viewer, thus suggesting a more dynamic interpenetration of plot with character than is found within the screenwriting literature. Rather than collapsing the outer journey into the character's interiority, through either a mapping out of the character arc/internal through-line (inner journey) or by means of an analysis of their conscious desire, Altman's position affords a more fluid and direct understanding of the ways in which character and action interrelate to create a narrative. Altman's basic premise provides a useful contribution to the debates surrounding distinctions between narrative and spectacle, and plot and character. I will look to develop a performative notion of character informed by bodily action, interaction and mobility (in close correlation with character psychology) throughout the remainder of the exegesis.

How is it that action constructs character? How is it possible to understand more fully how character and narrative are integrated into spectacle? Regarding these questions, Donald Crafton (2006: 357) explores a key component of spectacle in silent cinema: the gag. He argues that:
like verbal jokes, to which they are closely related, gags have their own structures, systems and logic that exist independently of cinema. The gag may also contain its own microscopic narrative system that may be irrelevant to the larger narrative, may merit it, or may even work against it as parody (357).

Although Crafton is referring to a specific form of spectacle in his discussion of the gag, I disagree with his comment that spectacle (whether it be gag, sports, action, musical interlude or other) can work independently or is irrelevant to the larger narrative. Such a comment suggests that spectacle exists in a vacuum, is of no relation whatsoever to the narrative, and therefore once again sets up a binary division. However, I believe that his notion of "a microscopic narrative system", in his discussion of the gag, is useful within the context of exploring how character and narrative are constructed in spectacle sequences through the cohesive coordination of action and character. Next, it is advantageous to explore this idea of "a microscopic narrative system" further through an analysis of a spectacle sequence from *King Kong* (2005), because it is then possible to demonstrate this understanding of character development through action within the film's diegesis.¹³

¹³ In my discussion of this sequence from *King Kong* the tone will shift to a more affective, descriptive language.
Obstacles, Action and Bodily Movement in Spectacle: *King Kong*

The spectacle sequences within the film *King Kong* can be analysed on a microscopic level through an understanding of goals and obstacles within the action of the outer journey. Furthermore, such sequences contribute to the overall narrative and the character's development by progressing the film's two plots, defined in hero's journey terms, as the journey of the heart (relationship line) (Ann's relationship with Kong), and the journey of the higher cause (action line) (the attempt by Ann and the film crew to escape the island) (Voytilla, 1998). One spectacle sequence begins with the protagonist, Ann (Naomi Watts), looking to escape the clutches of Kong. On one level, continuities of time, space and movement play an integral role in the capturing and construction of the sequence. The focus on continuity serves to highlight to the viewer the particular obstacle faced by the protagonist at the particular moment. For instance, as Ann successfully achieves her goal of escaping from Kong, she is immediately confronted by a giant lizard. She runs for her life, taking refuge at the base of a thick tree. The lizard gets within millimetres of biting off her legs when it lets out a cry of anguish. We realise that it's been attacked, and the attacker (at this point unidentifiable) drags the lizard out of the tree stump and leaves it dangling in the air. Obstacle averted. It's worth noting that the lizard was attacked just as it was about to eat Ann, and not a moment sooner or later. This particular phase in the action highlights how the obstacle, in this case the lizard, is given maximum dramatic potential. The heroine very nearly fails to achieve the goal of escape.
One frame more and she would have been eaten. The example of the lizard emphasises how the film allows the obstacle or antagonist to be the victor until the very last moment. It's only when there's no more room to work with movement that the obstacle finally has to be overcome.

Figure 2. Ann comes face-to-face with a dangerous lizard, therefore marking a new obstacle and bodily beat in the spectacle’s dramatic action.

Once the goal is achieved, the next obstacle is immediately introduced. Ann has escaped, but now she sees a large centipede-type insect crawling towards her. The insect's claws touch on her face, as if giving her a kiss. Suddenly, she feels a twinge at the back of her neck. An even larger insect slithers along her neck, thus inciting a sensation of bodily discomfort in both Ann
and the viewer. She screams, fending off the insects and bursting out of the hollow to safety. Obstacle averted. She is safe, but only for a beat. She turns around and notices a dinosaur which holds the giant lizard dangling from its mouth. It eyes her keenly. Once more, she runs for her life.

Figure 3. A large insect slithers along Ann’s neck, encouraging the viewer to ‘squirm’ in their seat.

While the protagonist's goal of escape remains the same throughout most of the sequence, the obstacles keep on changing, gradually increasing in terms of danger, as in the harm that they can inflict upon her. In a sense, the sequence is constructed like an obstacle course, where the further she gets, the more intricate and layered the obstacle. At one point, a dinosaur approaches her and head butts the rock she's resting on. She screams, falling off the rock, and
then dangles from a branch. This really appears to be the end. And then Kong enters the frame, grabs her, and fights with the dinosaur. Things seem to be under control. But then her point of view notifies the viewer of another dinosaur coming towards her! Point-of-view shots feature prominently in the sequence. The point of view of the protagonist serves to orient the viewer to the next obstacle that she will have to face, reinforcing a sense of continuity of place. In addition, point-of-view shots highlight how the choices of the character drive the spectacle sequence. She first becomes aware of the obstacle, and then she need to act. The other characters, such as the dinosaurs and Kong, also have their own goals, motivating them to become immersed in the diegesis on a bodily level.

As the second dinosaur comes towards her, the stakes are raised. Kong now needs to fend off both dinosaurs, while somehow managing to keep hold of Ann. So, at this point, Kong is fighting the dinosaurs on a rock which stands on the edge of a precipice. The spectacle seems to have nowhere to go, but for the dinosaurs to fall to their death and for Kong to rescue the girl. The first dinosaur falls off the rock. Kong overpowers the second dinosaur. It's falling. But just as it falls out of the frame, and out of the story, the second dinosaur bites Kong on the foot, and the mighty beast loses his balance. As a result, Kong and Ann also fall off the cliff, only to avoid imminent death by grabbing hold of some creepers in midair. They have taken a leap into a new storytelling and corporeal register within the microscopic narrative of the spectacle sequence as the battle continues.
Such a development highlights how this spectacle orchestrates action and movement through different spatial registers, moving swiftly and unexpectedly from the top of the cliff to the creepers below, in turn building the conflict. The bodies of Ann, Kong and the dinosaurs are all put to the test through the ways in which they interrelate within different spaces. Ultimately, continuity editing serves to illuminate the temporal quality of bodily mobility and movement to foreground for the viewer a highly dramatic spectacle that contains a plethora of narrative information. I elaborate upon the narrative content of *King Kong* in the next section.

This spectacle sequence highlights how the character and plot are developed primarily through beats of bodily action and interaction, rather than through subtetextual ‘actioning’ and dialogue. Furthermore, the sequence contributes both to the broader narrative, in terms of the journey of the heart, the journey of the higher cause, and the construction of character, with regard to the choices made by the protagonists. The sequence begins with Ann escaping from Kong, the monster, as she seeks out the film crew, but at the conclusion, once Kong has overcome the dinosaurs, her goal is to return to Kong, her protector. This changing of allegiance is an important story development, as is Kong's dedication to Ann. Thus, it is not possible to dismiss the sequence as sheer spectacle, divorced from the narrative. Rather, what is occurring in the narrative is the integration of the film's journey of the higher cause, as in the girl and the film crew trying to escape the island, and the journey of the heart, which is the unlikely love affair that emerges between her and Kong. Ironically, Ann's failure to achieve the goal of the higher cause in this sequence provides the impetus for the journey of the heart, as she
experiences a deepening respect for Kong which will culminate in love. Through movement the sequence draws on a number of key stages in the hero's journey: the ordeal (death), the imbibing of the elixir of life, as well as the midpoint: Kong and the girl together, which is the opposite of the film's conclusion when Kong is killed, as "beauty killed the beast", effectively highlighting the close correlation between character psychology, action and the construction of narrative and the corporeal nature of performance.

Figure 4. Ann commences the sequence escaping from Kong, her feared enemy.
Figure 5. But at the end of the sequence when Kong confronts the Dinosaur, Ann moves towards Kong, her newfound protector...

Figure 6. ...and following the fight a love story blossoms between beast and girl.
Conclusion: Thinking More about the Cinematic Construction of Character

The literature on storytelling and screenwriting often explores how events in the plot construct character through conscious desire in terms of goals and obstacles, and through unconscious desire in the inner journey. To this end, character is understood as what is happening internally, and this binary distinction between the externality of plot and the interiority of character helps the screenwriter to establish a continuity for the character's internal development in the screenplay. But a key limitation of subordinating plot development to character psychology is that there is a lack of critical analysis of the relationship between the body of the actor, the mise en scène, the camera and the editing. This paucity of analysis can become problematic when we consider films in which action and the role of the body of the character are foregrounded, such as in the spectacle of sports sequences. Because plot is predominantly understood in terms of the internality of the character, fissures can then exist regarding their engagement in the action of the outer journey (for example, a lack of credible sports performance), resulting in a lack of synergy between the character and camera or between the character and visual effects and/or editing. Therefore, I argue that what is needed is a more multilayered approach to analysing the capture and construction of the actor's performance, one that is able to describe their corporeality and presence within the plot, beyond representational models of character conventions.
Furthermore, the economy of movement in beats towards the delineation of character interiority underestimates the importance of bodily and formal excess in the outer journey. In short, the economy of plot development in screenwriting doesn't adequately take into consideration the physical and temporal rhythms and processes that emerge during the actor's performance. There is a lack of critical screenwriting analysis within goal-driven cinema that explores how obstacles are created within the story world or the *mise en scène*, and how these obstacles need to be overcome through the physical actions, movements and gestures of the protagonist.

Such a lack of attention given to the somatic dimension of performance also exists within debates surrounding narrative versus spectacle within film theory. Character is often assumed to be synonymous with narrative linearity and causality, while spectacle is often seen as separate and, considering the absence of analysis in the latter, nonnarrative. However, rather than reducing spectacle sequences to mere exhibitionism, which does not fulfil the potential to explore character beyond the confines of cause-and-effect narrative, I propose that, in their analyses of storytelling, screenwriting manuals and academic narrative studies could benefit from a more detailed examination of how action serves to illuminate the corporeal nature of performance. Establishing an astute awareness and precision of how bodies interact on the screen (provided that character is not reduced to a formula that stifles creativity and improvisation) could be of benefit to film theorists within the academic context, as well as to film practitioners. For instance, it could perhaps provide greater fluidity, dynamism and
practical applicability in the communication between screenwriter and director that can be extended beyond the written page of the screenplay into a more immediate physical demonstration of movement at the level of the actor's rehearsal.

In the following chapter I will elaborate upon this performative notion of character in analysing films that draw on spectacle through sports sequences. I will look to highlight the limitations of almost exclusively relegating action to a focus on character internality in the construction of sports performance. I argue, instead, that greater attention given to the actor's bodily performance (as in how their specific movements, gestural mannerisms and actions operate within, and bolster, the action of the outer journey) has the potential to lead to a more multifaceted cinematic construction of the character.
Chapter Three: Actors Who Can’t Play in the Sports Film: Exploring the Cinematic Construction of Sports Performance

In the previous chapters I identified and explored the ways in which character interiority has been understood within screenwriting, both in terms of conscious desire in the outer journey, and unconscious desire in the inner journey. I explained that the development of the outer journey (plot) is often motivated towards internally developing character. In this chapter I will extend analyses of character in screenwriting into a focus on acting, as I examine in closer detail the cinematic construction of character in spectacle sequences, concentrating on the bodily performance of the actor in the sports film. In order to achieve this objective, I will conduct an analytical case study of the film *Wimbledon* to develop my argument.

Why is it that the sports film is of relevance here? How does it relate to the concepts set up in chapter one? By working with narrative and spectacle, the sports film provides a relevant example of a genre that looks to combine the creation of a character who is psychologically and emotionally well developed within the narrative, with the aesthetic demands of capturing and constructing the actor’s performance in the spectacle of sports sequences. However, I would argue that this dual focus often results in a privileging of the former, as the focus upon character interiority and narrative in the screenplay is used as a guideline to inform the method of filming the actor as sportsperson. As a result of drawing from conventional screenwriting principles of character and dramatic storytelling in the building of sports performance, there is
often a lack of critical attention towards how the sports character is developed through action, in terms of how they execute strokes or movements, or the ways in which their body operates in relation to other bodies, the *mise en scene*, and the other cinematic elements, such as the camera, editing and CGI.

It is this minimal exploration of the bodily performance of the actor that has led to debates within the sports film literature about the lack of credibility in the actor's sports portrayal. According to this literature, even though the sports film is able to delineate narrative and character interiority, it still often fails to be believable in the eyes of the skilled viewer, because of an inability to capture a sense of realism in its imitation of real-life sport. I address the limitations in the construction of sports performance in the analytical case study of the film *Wimbledon* highlighting the incongruity in bodily sporting technique, lack of competent physical skills of the actor, and an inability to communicate with the other actors on a bodily level, resulting in a disconnection between the body of the actor and cinematic techniques within film production and editing. Hence, it could be argued that a storytelling method that is informed by narrative and character interiority often provides a limited way of working with sports character in the execution/direction of a film.

Conversely, an approach that is dedicated towards a greater focus on the role of the actor's body would be of relevance to the sports film, as it could expand upon more comprehensive storytelling approaches to character to provide a more dynamic and thorough investigation into how character and narrative are made concrete through the performance of the actor's body.
within the plot. Such an investigation could provide a more convincing representation of the actor as sportsperson. This added credibility in the actor's portrayal could in turn enable the avid sports viewer to appreciate the verisimilitude contained in the actor's sports performance, leading them to become more engrossed in the sporting contest, rather than continually interrupting the viewing experience due to fissures in the text brought about through inadequate bodily technique and execution of the sport. As such, the sports film would be able to retain for the viewer some of the drama and excitement more readily associated with live sporting contests, while at the same time offering them something new that may challenge their expectations through the utilisation of cinematic techniques to foreground the body in ways that exceed conventional coverage of live sport on television, in terms of innovation, intimacy and imagination.

In contrast to the preparation and portrayal of the actor for performing other professions within the narrative, such as dentist or teacher, or even police officer in a spectacle sequence, the role of sportsperson carefully delineates the actor's body, suggesting the need for rigorous training towards executing competent sports technique and movement, and a closer correlation during film production between their body and the formal elements of the film. Adopting such an interplay between the interiority of the character, their body, the *mise en scene*, and the other cinematic elements, could provide a more productive method for opening up and illuminating the corporeal potential of the actor's sports performance. This approach could provide a multilayered representation of bodily expression and rapport between the
actors within the depths of the action of sports sequences, beyond the narrow surface-level confines of storytelling approaches to constructing character through psychological causality synonymous with a linear cause-effect narrative.

In addition, this focus on heightening sports technique and the bodily exchanges that take place in the competitive duels between the actors/players could provide a complementary layering to the more conventional approach of developing goals, conflict and obstacles through subtextual 'actioning' within the narrative of goal-driven cinema, by building beats through the actors' physicalities. This development of bodily beats to emphasise dramatic narrative could offer a greater fluidity in the cinematic construction of sports character, and a more versatile and holistic integration of the genre expectations of narrative and spectacle in the sports film, thus maximising the potential to show a story almost entirely through the movements of, and competitive bodily interplays between, the actors. Such an emphasis on delineating beats in sports sequences could provide a visceral, embodied experience for both the sports and non-sports viewer alike, by more overtly and intimately directing them towards the dynamics of the action on screen, therefore encouraging the viewer to achieve increased identification with the characters and interest in the narrative on the bodily level, rather than simply through subtext.
Defining the Sports Film

I am now going to draw attention to the literature that discusses the sports film, commencing with a definition. How do we define the sports film? Greg Jones (2008: 120) claims that "one all-encompassing definition [of the sports film] remains elusive". Furthermore, he argues that "identifying sports films as a recognisable genre has not been completely resolved" (120).

Part of the problem with creating an all-encompassing definition of the sports film results from the fact that the role of sport varies from film to film. Katharina Lindner (2011: 323) discusses an "identification problem" surrounding attempts to define the 'sports film'. She states that a key issue when discussing sport in film within academic literature concerns the distinction between a "sports film" and a "film with sports in it" (323). According to Lindner (323), "this is essentially a distinction between films that are essentially ‘about’ sports and those films that contain (individual) sports segments that inform, but are not central to, the plot".

How might it be possible to classify films where sport is foregrounded heavily within the narrative, as well as those films where sport features more incidentally? Lindner (324) draws on Zucker and Babich (1987), who distinguish between three sports film categories: "the triumph of the underdog", "the fall (and sometimes resurrection) of the mighty", and "the sporting event as pretext". She sees the third category as not what the central plot of the film is about.
**per se.** Rather, this category describes sports-related events that "trigger happenings [that are] central to the plot and are therefore an 'integral' part of the film" (324).

Lindner prefers to adopt Ellis Cashmore's (2000: 132) definition of the sports film, which incorporates those films using "sports themes as their plot dynamic". However, she adds that:

any sports film, no matter how central sports and athleticism are to the plot, is always also 'about' something else, about the events and happenings off the field, gym, ring, or track. A definition of the sports film that is based on the level of centrality of sports to the narrative and its development is therefore useful, but necessarily ambiguous (324).

Lindner's comment draws attention to how the sports film is not just about sport, but, in fact, also captures events outside of the sporting context. By the same token, I would question this attempt to define the sports film in terms of the degree of narrative centrality of sport. I believe that, irrespective of whether sport is integral or incidental to the narrative, sport is not the plot itself. Rather, sport forms part of a journey within the overall plot. Sport is a catalyst to promote the journey, not the journey itself.

Therefore, when discussing the sports film, I find it helpful to draw on Voytilla's (1998) analysis of plot journeys within the hero's journey model discussed in the previous chapter. For instance, in the film *Rocky* (1976), boxing plays an integral role. However, boxing on its own is
not the plot, but forms part of the journey of the higher cause, which is Rocky's attempt to win the world heavyweight title over Apollo Creed. Within this journey, other non-boxing events take place, such as Rocky's debt collecting for loan shark Anthony Gazzo (Joe Spinelli). In addition, the film introduces a subplot, in this case a journey of the heart, which focuses on Rocky's attempt to win the affections of Adrian (Talia Shire).

In a similar vein, cricket features prominently in the film *Lagaan* (2001). The film centres on a cricket match that takes place during the Victorian period of India's colonial British Raj between peasants from a rural village and a British cricket team. The cricket match forms part of the journey of the higher cause, which involves a wager that is given by Captain Andrew Russell (Paul Blackthorne) to the captain of the village, Bhuvan (Aamir Khan). According to the wager, if the villagers can beat the British in a cricket match, then their taxes will be cancelled for three years, but if they lose they will have to pay triple tax for the year. While the outer journey focuses on the cricket match, commencing with Bhuvan's attempt to find suitable players from the village, followed by their training, and victory in the match itself, the film also incorporates several song and dance spectacle sequences, highlighting how the genres of the musical and sport both work towards conveying the narrative of the higher cause journey, which culminates in national pride through victory over the oppression by colonial rule. Furthermore, a love story is introduced, as we follow Gauri's (Gracy Singh's) attempt to find a suitable spouse (the journey of the heart).
By contrast, tennis plays a more incidental – though innovative – role in Alfred Hitchcock's *Strangers on a Train* (1951). The journey of the higher cause revolves around tennis pro Guy Haines’ (Farley Granger’s) attempt to clear his name after coming under suspicion when his wife is murdered. Within this journey, Guy competes in a tennis match, with the twist being that he must win as quickly as possible, so that he can return to the scene of the crime before nightfall and prevent the real murderer, Bruno Anthony (Robert Walker), from incriminating him by planting Guy’s cigarette lighter as evidence.

In summary, through the above examples I have looked to demonstrate how the sport itself often does not represent the endpoint, or what the film is necessarily about. Instead, the sports film positions sport within the overall context of its various journeys. In so doing, it becomes possible to establish more concisely this relationship between sport, non-sport, and narrative, thus lessening the ambiguity. I now turn to the literature that critiques the performance of the actor in the sports film.

**Realism Versus Spectacle in the Cinematic Construction of Sports Performance: Actors Who Can’t Play, Players Who Can’t Act**

The general viewpoint within the literature on the sports film is that the cinematic construction of sports performance collapses the bodily sporting technique of the actor into a focus on the character’s interiority, narrative development and spectacle, therefore detra...
from a realist representation of sport. Although I believe that it is possible to establish a bridge between bodily technique and narrative, through a rethinking of the role of the body within film production, it is worthwhile drawing from and engaging with this literature, as it provides a useful starting point to explore how sports performance is commonly cinematically constructed. From these findings I can then present a more in-depth and nuanced viewpoint that is informed by, and builds upon, the sports film literature.

This limitation of the sports film in its tendency to delineate the terrain of character and narrative through cinematic means, while simultaneously relegating sports performance to the periphery, does not warrant a return to a classical notion of realism tied to a continuity of time and space, non-interruption of the shot, and a preservation of the actor's body within the frame, as in Andre Bazin's 'ontological realism' (Bazin, 1967). In contrast to the viewpoint that a focus on abandoning editing, wires and CGI can provide a more 'authentic' representation of the actor and a 'return of the real' that works in opposition to the age of digital action cinema (Hunt, 2005), I argue that this method of capturing the body through long takes often fails to delineate the bodily performance of the actor during competition for the viewer. For instance, in his critique of tennis on television, filmmaker Jean-Luc Godard (2002: 72) believes that the visuals can be seen as "the reign of the always identical". By this he means that live footage is almost always captured in long take, and from a high angle. Consequently, this method of representing tennis is only able to present a broad overview of the competition, and thus tends to neutralise the physical characteristics of the players, and the dynamic of the bodily
exchanges that take place during point play. For instance, the appearances of Anna Kournikova and Thomas Muster are very different in real life than on the screen (72). He goes on to argue that television forgets the bodies of tennis players. For example, "a shot by Venus Williams has nothing in common with one by Hingis" (73), effectively demonstrating how non-interruption of the shot is unable to delve into the heart of the battle and extract the underlying physical attributes that separate one player from the other.

Rather than being perceived as an intrusion upon representations of real-life sport, I believe that cinematic techniques could serve as an active participant in the filmmaking process, going beyond their conventional role of emphasising narrative and character interiority by working more towards foregrounding the role of the body in sports sequences. For instance, the utilisation of a mobile camera could mirror the movements of the actor, while the employment of rapid editing could convey the dynamism in the bodily interaction between players. Ultimately, the potential exists to integrate the capture of the sports event that takes place within the pro-filmic space with virtual cinematography that incorporates CGI, in close correlation with the body of the actor. This could facilitate the depiction of a heightened realism and a greater sense of verisimilitude in their performance. Such a method of actively drawing upon cinematic techniques could provide a visceral and intimate experience for the viewer, drawing their attention towards the physical nature of the competition.
I now turn to a discussion of how the sports film must maintain a balance between realism and spectacle. A common challenge is to entertain the viewer while simultaneously appearing credible or 'real' in its fictional depiction of real-life sport. Murray Pomerance (2006: 314) has highlighted how sports films "must satisfy [...] the hunger for imitation". By this he means that:

sport sequences in narrative films tend to display open mimicry, a propensity to copy – to remind the viewer of – something similar and originary that occupies game space in the virtual world of memory and historical record (314).

In other words, filmed sports sequences must look like real-life sport. However, Pomerance adds that, at the same time, "sport must be constructed as a film, with a fictional score not a real one" (314). By the term 'score' he is referring to how the sports film often chooses to present privileged moments within the sporting contest that usually serve to build drama and develop the plot, as opposed to filming the entire game or match. Consequently, in the eyes of the viewer, "sports cinematography runs the continual risk of being boring or repetitive on the one hand and hopelessly artificial on the other" (314). I explore how this balance between realism and spectacle in the sports film impacts upon the construction of the actor's sports performance in the following section.
The ability to display "open mimicry" is put to the test when we consider that actors are often required to pass as professional sports people, participating in real life sporting events or matches. Robert Stam (1992: 1) points out that the "realist" or "illusionist" film:

pretends to be something more than mere artistic production; it presents its characters as real people, its sequence of words or images as real time, and its representations as substantiated fact.

Similarly, Julia Hallam and Margaret Marshment (2000: xii) define realism as "a mode of representation that, at the formal level, aims at verisimilitude (or mimesis)".

A number of theorists have critiqued the sports film for the lack of plausibility, or verisimilitude, contained in the actor's bodily performance during sports sequences and events. For example, Jones emphasises how verisimilitude in sports sequences is fractured by the actor's inadequate sports performance. According to Jones (124):

Too often, actors who are not sportsmen and women are ‘playing’ the sport. [...] They simply do not have the athleticism, skills or the ‘look’ associated with real sports people; and audiences know this. [...] Consequently] our acceptance of the plausibility of a film’s protagonists, perhaps the whole film, becomes splintered.
In a similar vein, Andrew Sarris is a fan of both sport and films, but believes that they are incompatible. Sarris (1980: 52) comments on the lack of credibility in the tennis film *Players* (1979), stating that:

... tennis purists could not believe a Wimbledon final between Martin [actor Dean Paul Martin] and Guillermo Vilas [clay court champion]. Vilas is nothing on grass, and Martin, in Wimbledon terms at least, is simply nothing [leading Sarris to conclude that] the big game itself was hoked up into an acrobatic display that is false to the essential discipline of stroke production.

Such an emphasis on acrobatic display at the expense of competent stroke production highlights an existing discord between the utilisation of cinematic techniques and the role of the actor’s body, suggesting a failure to infuse spectacle and entertainment with sporting realism. This discord often occurs when the sports film looks to compensate for the actor's lack of sporting prowess by creating movement and rhythm through the mobile camera and rapid editing, in order to enhance their performance, rather than creating a mutual and engaging dialogue built out of the body. Nora Sayre (1977: 182) argues that “many fictional sports sequences are reduced to montage”. She believes that, "since actors aren't athletes, their grunts or grasps of effort fail to generate suspense, while the camera, the doubles, and the film
editors do most of the actual work" (182). I now look to extend Sayre's comment, highlighting how the cinematic portrayal of sport results not only in entertainment and spectacle for the viewer, but in a focus on the internality of the character and the narrative.

Privileging a Focus on the Interiority of the Character and the Plot over Bodily Performance through Action in the Plot

As a result of this dependence on the camera and the editing to disguise inadequate sports performance, emphasis is placed upon showcasing the psychological and emotional dimensions of the character. Pomerance (2006: 317) argues that the cinematic techniques in sports films work more towards achieving psychological effect, rather than educating the viewer on the actor's gameplan or style of play in the particular sport being represented. For instance, of the basketball film Hoosiers (1986), he says that "we are thrown into character, relationships, and psychological drama (and) we are tossed out of basketball" (317). In other words, the objective

14 While body doubles can provide a more advanced execution of sporting skills than the actor, it is often difficult to integrate their actions seamlessly into the sporting contest without drawing the experienced viewer's attention to their presence. Therefore, the discrepancy between the actor and the body double in terms of physical appearance and bodily technique often destroys any sense of realism in the depiction of sport.
from a filmmaking perspective is to draw the viewer more towards the design of the drama, and the interiority of the character, than to the design of the sport being dramatised.

Pomerance's notion that the cinematic elements serve to enhance dramatic effect suggests a filmmaking methodology in which the design of the sport is subordinated to the demands of the *narrative*. This point is alluded to by Godard (74), who believes that sports directors are not interested in capturing sports technique, but instead "they're looking for the glory of the event. They want to bowl viewers over", and so the exchanges and positioning of bodies during competition are translated and simplified for the purpose of guaranteeing increased viewer engagement and comprehension in the narrative.

Godard's point about capturing "the glory of the event" highlights how the narrative trajectory of the sports film tends to be directed towards the winning or losing of the sports event/match. This connection between the character, narrative and winning is synthesised by Sarris (50) when he talks about:

the cliché of the Big Game or the Big Fight, the one event above all others that demonstrates the spiritual heights to which the most untalented underdog can rise by displaying ‘character’.
Sarris' comment suggests that the way in which the actor's body operates within sports sequences is tailored to the winning or losing of a major sporting event that impacts upon the character's inner journey or character arc. McKee (1997: 85) has noted that "sport is a crucible for character change". According to McKee (85), the sports genre is a natural home for a number of plots, such as the "maturation", "redemption", "education" and "punitive plots", in which the dramatisation of the sport reflects the changing character arc of the protagonist. In other words, the performance of the actor in the sports sequences demonstrates and builds upon the internal development of their character. For example, in the climactic scene in the maturation plot of *North Dallas Forty* (1978), gridiron All-star wide receiver Phillip Elliott (Nick Nolte) "opens his arms and lets the football bounce off his chest, announcing in his gesture that he won't play this childish game anymore" (127). Such a gesture within this sports sequence highlights a deep change in the protagonist's inner journey. He abandons his want or goal to play professional football, instead choosing his need, which is to regain his integrity and freedom. Hence, he "wins by 'losing' " (127).

This method of subordinating sport and sports performance to a focus on dramatic effect, narrative and character interiority does not explore the potential to conduct a wider investigation into the ways in which cinematic form could be used to establish a more intimate, active, entertaining and spectacular engagement with the corporeal energy, intensity, precision and mobility inherent in the actor's physical performance. The closer delineation of the actor's sporting body and the key components inherent in the design of the sport, such as their tactical...
play and stroke production, could in fact embellish, rather than detract from, storytelling principles such as psychological drama, for instance by teasing out the conflict contained in the bodily feuds between the actors that permeate during point play. Such an approach motivated towards foregrounding the body would allow the sports film to move towards a more dynamic and multidimensional understanding of narrative, motivated by the illumination of diversity in the physical skill-sets of each actor, thus reinvigorating the genre. It is this ability to foreground the actor's body through cinematic means that could in turn more intimately engage the viewer by catapulting them towards the verisimilitude contained in the actor's body on screen, while simultaneously drawing them into an engagement with the sheer physicality of the actor.

The viewer's close connection to the actor's bodily screen performance can be understood through the concept *mimesis*. Michael Taussig (1993: 21) describes a two-layered notion of mimesis; the first involves "a copying or imitation", and the second involves 'contact' – "a palpable, sensuous connection between the very body of the perceiver and the perceived". Film's potential to evoke a mimetic experience in the viewer is particularly prevalent in genres that emphasise the body of the performer. Linda Williams (1991: 5) classifies melodrama, porn and horror as 'body genres' because they provide the viewer with "an apparent lack of esthetic distance, a sense of over-involvement in sensation and emotion". For example, we can feel manipulated by these texts, leading to shedding tears in the melodramatic "weepie". As a result, she argues that what marks these genres "is the perception that the body of the spectator is caught up in an almost involuntary mimicry of the emotion or sensation of the body
on the screen" (4), thus suggesting how the representation of the body in these genres can be extended into a focus on the viewer's sensuous, mimetic experience at the level of reception.

In a similar vein as the genres of the melodrama, porn and horror film, the sporting contest can encourage the sports fan to experience a bodily engagement with the player's body as if they are imitating the movements of the player. Patric Bach and Steven P. Tipper (2006: 2033) identify a direct link between perception and action, meaning that "humans have a tendency to nonconsciously and nonstrategically imitate the bodily states of other people". For instance, when watching a favourite soccer team, one's leg muscles might tense as the player kicks the ball, and arms might go up in unison with the player when a goal is scored (2033).

This embodied relationship to the player has been empirically demonstrated through the discovery of "mirror neurons" in the macaque premotor cortex (2033). In studies conducted on monkeys, it was found that the neurons would fire both if the monkey completes the action, and if it sees the action. According to the authors, a similar process takes place with humans, as "the mirror neurons provide a neuronal substrate for the processes that link perception to action" (2033).¹⁵ In other words, observing the execution of an action can prime the production of that action in the observer. This connection between perception and action illustrates how,

¹⁵ An experiment conducted by the authors also illustrated how imitation can occur socially by viewing the athlete's face.
rather than watching sport from a detached perspective, the spectator can become immersed in a bodily way to the physical actions and movements of the player, thus heightening their embodied, mimetic viewing experience.

By drawing upon cinematic techniques to accentuate the verisimilitude inherent in the actor's performance, I argue that the potential exists within the sports film to position the viewer closer to the actor/player than when watching live sport. For instance, variations in camera angle and height could capture the actor's entire range of motion, while the use of a mobile camera could follow the actor's specific movement patterns, thus replicating their corporeal characteristics. In so doing, the viewer could be encouraged to almost become the actor, to embody more intimately the actor's particular style of strokes, and ways of moving. Thus, the relationship between the viewer's body and that of the body on screen could become intense, with little critical distance, to the point of almost manipulating or cajoling the viewer into actively becoming an additional player/competitor.

By the same token, mimesis as 'contact' can transform the embodied viewing experience beyond imitation, by blurring the boundaries between the viewer and the object viewed. This mimetic contact is articulated by Laura Marks (2000: 141):

Mimesis shifts the hierarchical relationship between subject and object, indeed dissolves the dichotomy between the two, such that erstwhile subjects take on the physical, material qualities of objects, while objects take on the perceptive
and knowledgeable qualities of subjects. Mimesis is an immanent way of being in the world, whereby the subject comes into being not through abstraction from the world but compassionate involvement in it.

The viewer's ability to become compassionately involved in the physicality and materiality of the screen can provide them with a tactile awareness and knowledge. According to Marks (138) "tactile epistemologies conceive of knowledge as something gained not on the model of vision but through physical contact".

Taussig elaborates on this notion of tactile knowledge through his analysis of how we interpret architecture. Taussig (26) argues that we do not become familiar with the rooms and hallways of a building through vision alone, or by drawing from a blueprint drawn by the architect, but rather we experience a building's design through touch, as the eye serves as an extension to the "sensate" body by moving through three-dimensional space. In other words, the movement of the viewer's eye through space can be felt in their body. Consequently, while Taussig (26) acknowledges the importance of vision, he stresses that it is the tactile nature of spectatorship that can increase our embodied knowledge of spatial configurations. To this end, the viewer can gain an increased proximity or closeness to the geography of the building through the heightening of their sensory and tactile bodily perception and experience.
Taussig's notion that the viewer develops a tactile and embodied awareness and knowledge when experiencing architecture has important implications when thinking about how the viewer might identify with the character in the sports film. The ability to foreground bodily performance more fully does not just impact upon the representation of the actor as sportsperson, but indeed can tease out the tactile nature of spectatorship, thus re-exploring the sports film's capacity to provide a multisensory viewing experience, in particular by encouraging the viewer to develop a tactile and sensory perception of moving bodies. Hence, the viewer can get a ‘feel’ for the bodily interactions between the players, while sharing the same on-screen space, and therefore can become physically in tune with the movement patterns of each player. Such a dialogue between the actor and the viewer highlights a way of actively immersing the viewer in the story on a corporeal register, as the conflictual tension experienced by the player can also become readily ingrained and felt in the very body of the viewer.

This tactile connection with the actor’s body can help activate the viewer’s sensory memory. Marks (149) discusses how touch can be seen as the "foundation upon which subsequent sensuous experience is built". When applied to the sports film, it might be possible for the viewer to follow the narrative by anticipating in their body the action of the actor. For instance, if an actor as boxer is able to hit the opponent with a particular left jab, the viewer might proceed to be able to sense by the actor’s positioning that the same technique may be utilised once more, even before it is executed. In other words, the embodied viewing experience can
potentially provide the viewer with a tactile awareness of the nuances of the actor's actions, which in turn could trigger the viewer's sensory memory when these actions are repeated. Thus, they would be prepared for a particular bodily reaction and heightening their tactile knowledge in the narrative, effectively emphasising here how identification with the sports character is embodied rather than just empathetic and psychological.

I now elaborate upon how sports sequences typically utilise cinematic techniques to work more towards emphasising the interiority of the character, and the development of the narrative, through an analytical case study of the film *Wimbledon*. Such a focus on psychological and narrative principles is at the expense of capturing proper sporting technique, while at the same time limiting the potential to explore how the actor's actions and mobility could evoke the embodied, sensory and tactile nature of spectatorship.

**Continuity of the Character's Interiority, Narrative Comprehension and Bodily Incongruity in *Wimbledon***

*Wimbledon* is a romantic comedy/sports film that centres on little-known veteran English tennis player, Peter Colt (Paul Bettany), as he competes in the final Wimbledon tennis championships of his career. Inspired by the support of the American tennis prodigy and love interest, Lizzie Bradbury (Kirsten Dunst), Peter produces a number of outstanding performances, and defies the odds by winning the coveted Wimbledon crown.
There are several instances in *Wimbledon* where the interiority of the character is privileged over a close analysis of the actor's bodily technique in the building of their performance. For instance, a lot of attention is given to accentuating Peter's internal state both *between* and *after* the playing out of points. Peter's super-objective is to win Wimbledon and his need is to believe in himself. Peter's need is his flaw. He needs to believe in himself but he lacks self-belief, and is worried that his career is coming to an end. He is conscious of his lack of self-esteem right from the beginning, when he says "I'm afraid of what happens if that ball keeps going by me". This weakness is emphasised through the use of the camera as it zooms in to extreme close-ups of his eye as he prepares to serve, as well as in his own voice-over narration, telling himself, "don't choke". The close-ups in this example highlight how the camera is motivated towards establishing dramatic, psychological effect, moving in as close as possible to the character during rest periods between and after competitive point play, rather than creating a more dynamic interplay and continuity with the actor's sporting body during the point. Furthermore, the close-ups encourage a narrow definition of the actor's role, restricting his physical expression within the pro-filmic space to tight reaction shots, rather than allowing him greater freedom to branch out in his inner and outer journeys through a demonstration of his array of stroke making capabilities within the dynamics of competition.
Figure 7. Close-up of Peter before he serves. The camera will proceed to move in to extreme close-up to emphasise psychological and dramatic effect.

In addition to exploring psychological and emotional character, there are many instances in Wimbledon where the presentation of narrative information and heightening of dramatic conflict is primarily achieved between and after points through the character/player's reactions. This deliberation placed upon reactions highlights a style of acting that encourages theatrical gestures to convey universal emotions and attitudes to the viewer. For instance, we see Peter’s second-round opponent, Ivan Dragomir, smashing a water bottle after he loses the
match; Peter's quarter-final opponent, Tom Cavendish, clutches his ankle in agony at one moment; Lizzie Bradbury has a heated exchange with an umpire over a line call; players even occasionally fall on the ground following the completion of the point; and cutaway reaction shot close-ups of family and friends help convey the narrative, through their gasps, groans or frenetic cheering. The duration of these reaction shot compositions is longer than the screen time given to the presentation of point play, therefore emphasising a filmmaking strategy of intensifying dramatic potential through faces and gestures rather than through bodies in motion.

Such a focus on reactions highlights how the film almost appears to avoid capturing tennis, especially in Peter's early rounds, when sometimes only a single stroke is shown, before the camera immediately cuts away from the match to the next scene. For example, in Peter's first round we see the first point, as the opponent serves the ball; Peter hits a return winner and gives a look of satisfaction, before the camera cuts to a new scene. But the interruption of the match doesn't mean that it's finished – rather, it carries over into the following scene, as Peter's father is in the tree house listening to the match on the radio. Meanwhile, Peter's mother is down below, working in the garden. She can hear the commentary, but expresses lack of interest. Through cuts back-and-forth from the mother to the father, this scene reflects the distance in the relationship between Peter's parents. While the match is not shown, its importance in the scene elevates it beyond a mere emotional aural backdrop, because the result hinges on the relationship between Peter's parents, as his progress through the
tournament coincides with their reunification. Hence, in instances such as these, Peter's tennis match is being used as a vehicle to express relationships between the other supporting characters within the narrative, as opposed to exploring character through bodily relationships in the sports spectacle, which could provide a more immediate, dramatic, confronting and innovative way of delineating the development of character.

While more attention is given to capturing tennis in the final, the average length of a rally throughout the film is generally very short, rarely exceeding five strokes, thus highlighting the underdevelopment in the choreography and coordination of tennis strokes, strategies, techniques and movements. Alternatively, a foregrounding of sports performance could allow the viewer to become more engrossed in the conflictual dynamics that build through the bodily exchanges of the actors during point play, thus providing a greater continuity, fluidity and elongation in the presentation of dramatic action than is evident in *Wimbledon*, where the tension of competitive engagement is constantly displaced onto reaction shots, or interrupted altogether through a change of scene and setting.

On another level, the focus upon the character's reactions works in close relation with the design of the film's dramatic narrative, highlighting how the construction of their sports performance is motivated by the result of the point or match, and how the match brings about change in their internal development. For instance, in the case of Peter, attention is given to how he performs exaggerated reactions in order to heighten the dramatic impact of the scene and to telegraph narrative information to the viewer, such as who is doing what to whom.
within the dynamics of competition, as an anguished facial expression makes it clear that he has lost the point, while a pump of the fist implies that he is winning. Such a focus sacrifices an emphasis on his role in the process of executing the sporting techniques required. In other words, Peter's exaggerated performance style helps the viewer to understand the drama of the sports sequences, and the film accentuates narrative meaning by regularly choosing points where the score is important and is impacting upon his interiority, such as matchpoint. Hence, the theatricality of his performance can be seen as a reaction to privileged moments or points within the design of the sports spectacle.

Figure 8. Peter’s downcast body language highlights how he is losing in the final. By contrast, Lizzie’s smile illustrates how she is winning in her match.
Furthermore, such a design doggedly delineates the internal parameters of his character, simultaneously synthesising a focus on Peter's conscious desire of winning Wimbledon, with his inner journey that concentrates on his unconscious need to overcome his lack of self-belief. Hence, the sports sequences in the film reflect a 'game' of portraying the mind of the character, as the film maximises theatrical potential to make the character's feelings as transparent to the viewer as possible. For instance, when Peter has matchpoint in the final against Jake Hammond, he hits a shot on the line for a clean winner, but the linesperson calls it out. An instant replay is shown – reminiscent of television coverage – revealing the ball to be clearly in, before the camera cuts to former Wimbledon champion-turned-commentator, John McEnroe, nicknamed the "superbrat". McEnroe, who was as famous (not to mention infamous) for his on-court tantrums as he was for his elegant serve-volley style, says tongue-in-cheek "I'd be torching the stadium after that call!" We then cut back to Peter, who is visibly outraged at the call, and complains bitterly to the umpire, but to no avail. This setback is the point of no return for the protagonist. The next point is his last chance to prove that he is mentally strong enough to overcome the setback of the poor line call. Peter finally answers the challenge, wins the point, the tournament and, ultimately, gains a new-found self-belief. It is instances such as these that serve to accentuate the film's dramatic narrative, while providing an incentive for the character to grow within his character arc, resulting in the viewer gaining greater comprehension of the character's internal development.
In addition, the succession of close-ups and mid-shots through rapid editing, starting from the bad line call to Peter’s reaction, followed by the presence of McEnroe, serves to establish verisimilitude in terms of creating a dramatic situation (though not a faithful rendition of the execution of strokes), as if transporting the viewer back to the theatrics of tennis in the 1980s, when McEnroe used to ‘entertain’ spectators by breaking racquets, yelling and 'carrying on', abusing umpires, linespeople, officials, etc. Like a 1980s grudge match between McEnroe and tennis rival Jimmy Connors, the film thrives on this theatrical mode of address; however, it does not extend the drama of competition beyond clashes of personality and temperament into clashes of physique, playing styles and patterns of play; thus, it does not achieve the full potential of a spectacle that grips the viewer's attention through its continual ebbs and flows.

This is not to say that sporting technique has been completely overlooked. For instance, we do see some points being played, and Peter has the basic repertoire of strokes (forehand, backhand, volley and serve). Furthermore, several of Peter’s opponents do have a background in tennis. Murphy Jensen (Dragomir) is a former winner of the French Open championships in doubles; Alun Jones (Cavendish) is a tennis professional who once competed against former world number one Rafael Nadal (though his most impressive victory involved coming from behind to beat Sebastian Byrne in a juniors event in Sydney); and Austin Nichols (Hammond) is a strong club player. Nonetheless, there is a degree of theatricality operating during points, too, that detracts from the actors' display of playing abilities. The players often use exaggerated facial expressions and bodily movements and gestures to enhance the dramatic effect, as well
as to convey to the viewer what is happening. For example, we often see Peter lunging for the ball, racquet outstretched, body in midair, straining to get to each shot. Dragomir returns serve with his knees pointing inwards, his body hunched like an ogre for comic effect; Hammond crawls along the ground trying to reach a drop shot before collapsing into the net; while Jones' tennis exploits are limited to a fist pump. In instances such as these, the stroke production of Jensen, Jones and Nichols (and to a lesser degree Bettany, because his skills are much less developed) is reduced to an emphasis on exaggerated movement that highlights to the viewer the character's mindset during the sporting event.

Figure 9. Nichols' lunge for a wide volley demonstrates how his tennis skills are often limited to a focus on theatrical movements and facial expressions.
In addition, the drama of competition is illustrated through the use of camera work, editing and CGI. Both players are rarely shown competing within the frame. Instead, the camera either performs a swish pan from one player to the other as they hit the ball, creating a stylised rhythm of camera movement, or the camera cuts from Peter to his opponent, resulting in a staccato editing style. Sometimes, this rhythm or musicality of point play is disrupted, changing tempo, as the camera shifts focus from the player onto the digitally inserted CGI tennis ball which has been either sped up, or deliberately slowed down, in an attempt to enhance the representation of the actor's performance, and to heighten the drama of the tennis sequences. Hence, it is evident that the choreography and dynamism of the tennis sequences, orchestrated through the cinematic elements, are often not informed by the corporeal energies and rhythms inherent in the bodies of the players. As a result, the cinematic elements often work outside of, or in excess to, the actor's range of motion, suggesting an inability to carve out the physical terrain covered by the players' movements. Consequently, the potential to attract the viewer to the very physical nature of the sport, and to give them the impression of moving with and through the players, is not explored. Thus, while I'm not suggesting that the viewer is disembodied here, the opportunity to initiate an increased mimetic experience for the viewer

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16 I discuss the role of CGI in greater detail in chapter four, where I talk about the production methods of the film.
on a bodily level is largely overlooked, resulting in a tactile alienation from the actor's body rather than in a productive, embodied relationship.

While cinematic techniques, such as the CGI ball, add the illusion of power and control to the strokes of Peter and his opponents, the actors still lack credibility because the ball doesn't belong to any player. By this I mean that there is a lack of a direct parallel between the CGI tennis ball and the human actors/tennis players: the actors' bodies don't create a truthful relationship with the speed and shape of the imaginary ball coming off their racquets. In addition, the ball is not given enough detail in terms of height over the net, degree of depth in the court, or movement upon bouncing. While its velocity is altered here and there, little attention is given to the varying spins of different strokes. Hence, the ball is divorced from the players' physical demonstration of tennis techniques which, from my point of view as a highly skilled player, tend to be sketchy, ill-defined, ambiguous, and superficial, in spite of the inclusion of Jensen, Jones and Nichols. As such, the players' biomechanics of stroke production tend to be generalised, as a shot goes here or there, depriving them of any 'signatory' or trademark characteristics, such as a 'booming' serve, as their bodies are overshadowed by the exhibitionistic CGI, camera movement, rapid editing, slow motion and sound effects.

Such an overshadowing of the actors' sports performance through cinematic means – as opposed to creating a more dynamic integration between the two – leads to a homogenisation in techniques, styles of play and physicalities between Peter and his opponents. It is as if the underdeveloped physical skill set of Bettany drags the talents of the more skilled players like
Jensen down to Bettany's level. If the film was instead to explore the opportunity to capture a compelling spectacle through opposing playing styles, it could create a matchup between an attacking player with potent shots versus a defensive player with deft touch. Greater attention given to the exchanges in the physical interactions between the players could address their court positioning (sometimes the players even rally on the service line as in mini tennis, something that Nichols surely would never do in his real-life competitive play!), and tactics, as the design of point play is ambiguous, unspecified (an obvious exception would be in the final when Peter learns to read the direction of his opponent's serve).

This neutralisation of bodily interaction between the actors does not explore beats through patterns of competitive point play, motivated by variations in their bodily techniques and tactical play, as Bettany's weaknesses don't allow him to communicate with his more competent real-life opponents, and so he fails to challenge them to a duel that could provide a more extensive cinematic realisation of competition. Bettany has the height and build of a tennis player (and he is dressed in the traditional all-white attire), but his movements, his strokes, and the depiction of tennis, detract from, rather than enhance, his filmic performance of tennis skills. Consequently, this flatness in the bodily dialogue between Bettany and the other actors coincides with the emergence of a plateau within the film's dramatic conflict, resulting in a failure to establish sufficient variations in beats out of their bodies that could instigate moment-by-moment elevation towards a satisfying, spectacle sequence climax.
Figure 10. Peter is off-balance, reaching for the ball. Due to his lack of adequate sports technique, narrative information is often shown through reaction shots of family, friends and fans rather than through Peter’s bodily interactions with the other players.

Through a discussion of some of the literature on the sports film, and an analytical case study of *Wimbledon*, I have looked to demonstrate how the cinematic construction of the actor’s sports performance is typically motivated towards effectively highlighting the internality of the character and the narrative. Consequently, such an approach largely ignores the capturing of their proper sporting technique and, in so doing, underestimates the potential for developing character interiority and narrative through the foregrounding of the body. It is this bodily incongruity of the actor as sportsperson with the other actors that I address in the remainder of the chapter, as I look to establish ways of telling the story through a more detailed choreography of bodily interaction between them. This choreography could bring the variations in stroke production and physicalities of the players into the foreground, effectively providing a more graphic and heightened presentation of sports performance that in turn could give added dramatic weight to the ensuing struggles that take place during the sporting
contest. Thus, it could provide a more multilayered understanding of sports character, while expanding upon principles of dramatic storytelling.

On another level, directing attention towards the physical technique of the actor as sportsperson, in close correlation with cinematic techniques, could also have wider implications for the action cinema context, such as the Hong Kong action cinema genre, with the connection between actor and martial artist. Establishing ways of more fully integrating the body of the actor within film production could provide a bridge between realism and bodily technique on the one hand, and spectacle and entertainment on the other, culminating in the construction of a heightened martial arts performance, thus creating new possibilities for the genre. I am now going to turn to some of the literature on the Hong Kong action cinema, commencing with an identification and exploration of the 'body as spectacle', as I attempt to rethink the development of the character in the sports film.

**Hong Kong Action Cinema and the 'Body as Spectacle'*

The Hong Kong action cinema is a genre renowned for foregrounding a wide variety of martial arts techniques and fighting styles. The literature that analyses this emphasis on the body of the actor as martial artist provides a productive base to rethink the ways in which the bodily technique of the actor as sportsperson can be captured and constructed (while at the same time challenging conventional representations of martial arts performance in the
process). A number of theorists have highlighted the importance of the body in the creation of the martial arts performance. Yung Sai-shing (2005: 28) draws on parallels between Chinese operatic theatre and Hong Kong action cinema, in the sense that they both focus on the "actor as spectacle". By this he means that scenes are motivated by the body of the actor through their martial arts techniques.

According to Yung (27), the actors in Chinese opera draw upon the skills of the "four arts" and the "five skills". The "four arts" comprise singing, reciting, choreographic movements, and martial and acrobatic arts, while the "five skills" denote "hands", "eye", "torso", "method", and "step". In addition, the "four arts" can be subdivided into two groups: singing and reciting, which are expressed orally, and the stylised and choreographic actions, which serve to appeal to the visual sense of the audience. As a result of drawing upon these skills, "a major part of the visual pleasure of the theatregoers derives from the body movements and choreographic actions of the actors" (28). These skills are specifically tailored to Chinese operatic theatre and are thus not directly relatable to sports performance. Nevertheless, they could inform the cinematic construction of the actor as sportsperson by highlighting the potential to draw upon bodily technique in greater depth, such as through the focus on choreographed movement.

17 "Method" refers to the skill of spinning "hair", and is thus also related to the body.
In addition, the author highlights how the camera and the editing in Hong Kong action cinema look to preserve these skills from the Chinese operatic theatre. In his words:

The cinematic techniques are there to help foreground the actions of an actor. They are employed in order to encourage the audience to concentrate on the actions displayed in the *mise-en-scene*. Like its counterpart on the Chinese Opera stage, the body of an actor has become the spectacle (28).

Yung's comment highlights a method of building the character that focuses on the bodily performance of the actor. Such a focus on bodily technique in creating character is advocated by Aaron Anderson. In his article, "Kinaesthesia in Martial Arts Films: Action in Motion", Anderson (2006: sec. 2) argues that, in the case of the martial arts films of Steven Seagal and Jackie Chan, editing is not used "to construct movement talent where it does not exist, but rather to highlight the actor's movement talents as existing even beyond the editing".

Anderson (sec. 2) argues that, in *Conan the Barbarian*, it is through editing that the final fight scene is constructed, using a strategy similar to "'attack' – cut 'attack' – cut – 'close-up on blood' – cut – 'attack', and so on". This strategy illustrates how there is a lack of continuity in the bodily movements of the actors, and movement is largely constructed through the editing. By contrast, Seagal and Chan use fight sequences that are remarkably different, in that "Seagal executes authentic attack and parry techniques from the martial arts forms, Aikido and Escrima,
which in their filmed form can extend up to ten attack-parry reprises between edited cuts (sec. 2). Similarly, Jackie Chan's films incorporate a wide range of authentic techniques of martial arts, including Wing-Chun and Hapkido, leading to thirty attack-parry reprises between edited cuts. Anderson (sec. 2) stresses that:

> the execution of these prolonged fighting sequences is not created through postproduction editing. Instead, the editing itself serves to highlight the performers' movement virtuosity.

Consequently, "trained skill can be seen and heard between, and independent of, any edited cuts" (sec. 2).

This notion that the editing is informed by the movement virtuosity of the actor also features in the construction of Tony Jaa's performance in the Thai martial arts film, *Ong-Bak* (2003). Leon Hunt (2005: 77) comments on how the film's editing captures "full continuity [of movement in fight sequences] from jump to hit to fall". In so doing, the editing attempts to remain faithful to the presentation of Jaa's fighting technique, which combines an array of acrobatic moves reminiscent of Hong Kong films, with the Muay Thai style of knee and elbow strikes and powerful rotating kicks. While minimal editing can allow Jaa the freedom to showcase a diverse range of fighting styles within a time-space continuum, I would argue that the employment of camera movement, editing and visual effects could serve to delineate his
bodily technique and execution of moves in closer detail, thus culminating in greater verisimilitude.\(^{18}\) So, verisimilitude does not depend on Bazin's notion of 'ontological realism' mentioned earlier. Furthermore, the film could trigger more fully the proximity of mimetic contact by allowing the viewer to establish an embodied dialogue with Jaa, and therefore develop a tactile understanding of the actor's physicality, thus allowing a transference of corporeal energy and intensity from the body on the screen to the body of the viewer. Hence, I believe that integrating the various fighting styles of Jaa with a more dynamic use of cinematic techniques, could provide a benchmark for the sports film in terms of the potential to express character through showcasing a heightened bodily performance. In the next section I will explore the effect of the focus on the 'body as spectacle' on the character's interiority and the narrative.

**Rethinking Psychological and Bodily Character: Towards a 'Movement-Narrative'**

What role does the foregrounding of the body play in developing principles of narrative and character? Such a focus on the spectacle of the actor's body has led Yung (29) to argue that

\(^{18}\) The notion that non-interruption of the shot immediately assumes greater realism in the actor's performance is problematic. For instance, Jaa's status as an 'authentic' performer is debatable due to his integration of various fighting styles, and the use of props, such as soft, padded furniture to lessen the blows, meaning that the fights are not 'real', and his body is not tied to a single indigenous cultural tradition (77).
questions of theme, characterisation, and plot development are of less concern to the audience in the martial arts film. While I acknowledge that the body is foregrounded in Hong Kong action films that focus on the 'body as spectacle', the privileging of the body over the narrative and the interiority of character sets up an inverse relationship to the one discussed in the literature on the sports film, and the analytical case study of *Wimbledon*. In the former, principles of story and character are subordinated to an investigation into the ways in which the body operates on screen, whereas in the latter these principles are foregrounded, and the role of the actor's body becomes more incidental or peripheral to the narrative, meaning that there is a lack of synthesis between narrative and spectacle. I would like to propose a more balanced and multidimensional approach in which the emphasis upon the body of the actor in the sports and martial arts films is motivated by their interiority, and subsequently shapes the film's narrative through action in the outer journey. In so doing, it would become possible to open up principles of dramatic storytelling, such as obstacles and conflict through the foregrounding of the body, and the bodily exchanges between players, thus establishing new directions for exploring the construction of character in spectacle sequences of goal-driven cinema.

This notion that the foregrounding of the body through choreographed action impacts upon the narrative is extended by Anderson. For him, the capturing of trained skill and movement virtueosity of the performers in Hong Kong action films doesn't mean that the fight sequences are real, as opposed to constructed. Anderson (sec. 2) makes a distinction between theatrical fights and real fights, in which the former help convey a story and are intelligible to an
audience. In other words, the audience can see what is going on, while in real fights, the participants often disguise their emotions and the attack about to be launched in order to retain the element of surprise and to keep their foes guessing.

Anderson (sec. 2) assesses theatrical fights as being like "real fights in a codified way", serving to "convey a narrative story of conflict through representational movement" (sec. 2). The focus is then less on damaging the opponent and rather on "presenting a movement-story to a viewing audience" (sec. 2), and this means that a certain amount of stylisation is automatically employed, as the actors co-operate with one another to create a compelling choreography of bodily movement within the spectacle. Hence, for Anderson (sec. 2), a key aesthetic aspect of such stylisation becomes "the musicality of the fight itself". In other words, the rhythm and musicality inherent in the cinematic construction of theatrical fights is motivated by the bodily techniques of the actors, thus suggesting a more intimate connection between their performance and the other cinematic elements than in the majority of sports films. While there are variations in medium and type of fight, Anderson (sec. 2) is adamant that:

no matter how extreme the form, some degree of stylisation and musicality always functions in choreographed fights; and these fights themselves act as a sort of movement-narrative [italics mine]. Such a narrative can convey the story of the fight through movement alone.
Anderson's notion of fight sequences working towards "a sort of movement-narrative" provides a starting point for rethinking the relationship between bodily performance and the way in which this performance is cinematically constructed to suit the demands of the story. Anderson's analysis of Seagal and Chan fight sequences shed new light on how it may be possible to create a 'movement-narrative' that combines spectacle, entertainment and story meaning for the viewer, while also remaining faithful to the bodily techniques of the performers. In so doing, the knowledgeable martial arts viewer can appreciate the actor's bodily performance, while the codified choreography of movement can help heighten the non-martial artist viewer's attention to the conflict contained in the bodily exchanges. As such, this form of 'movement-narrative' could allow the viewer to engage in the story being presented by encouraging them to establish an embodied engagement with the physicality of the actors, whilst also demonstrating how the psychological and bodily dimensions of the character can be seen to work in tandem. In the next section I explore how this 'movement-narrative' could be further developed, through an increased emphasis given to cinematic techniques, leading to a discussion of heightened realism.
The Actor's Physical Sports Performance, Cinematic Techniques and the Development of a Heightened Sports Character

A 'movement-narrative', for Anderson, is built almost entirely out of the bodies of the performers, where the editing works primarily to convey martial arts technique, emphasising a realist mode of representation. I would like to take Anderson's viewpoint further, arguing that the cinematic construction of the character within spectacle need not solely be concerned with the 'body as spectacle', but also with the ways in which the body is integrated into film production, as in how bodily skills are mediated through technological means. My understanding of spectacle here suggests an interplay between the interiority of the character, their sporting technique, the camera, the editing, the special effects, the visual effects, the CGI, and the sound. As such, I am proposing a method of working with sports performance in which the performance of the actor provides a platform to launch into a heightened representation of sport, one that showcases proper sporting technique. As a result of adopting such an approach, I believe that Anderson's notion of the 'movement-narrative' can be extended to new registers, exploring the body in more minute detail than simply drawing on editing techniques to preserve the actor's physicality. Such a foregrounding of the body could contribute to the narrative, illuminating the spectacle's dramatic conflict and obstacles through the interaction of the body with cinematic techniques and within the mise en scene, not to mention drawing out the materiality of the audiovisual landscape. For example, a bodily focus could accentuate the
texture of the playing surface through the player's footwork, whilst signalling the force and velocity of impact at the player's contact point through the sound of their racquet or bat colliding with the ball.

Wong Kin-Yuen (2005) focuses upon the potential to establish a 'movement-narrative' that draws upon cinematic means to elevate the capabilities of the body to new heights, beyond realist representations. Wong (274) discusses how contemporary wuda pian (fight films using martial arts) shifts away from an 'authentic' human capacity for movement and action, resulting in an "embodied complexity". By this he means that a dynamic fusion has taken place between the aesthetics and energies inherent in the actor's bodily movement and the "technological advancement of the cinema towards digitalisation and special effects" (269).

Wong illustrates this marriage between technology and the body through an analysis of the film Crouching Tiger, Hidden Dragon (2000). According to Wong, the film utilises digital compositing to blend a fluidity of camera movement and character movement to achieve:

pure poetry of the body as it exceeds the expectations of normal physical reality [culminating in] a new aesthetics of body-in-motion choreography seamlessly merged with the virtual interface of the digitalised technological apparatus (276).
As a result of this seamless integration of motion capture overlaid with virtual cinematography, the film establishes "a milieu of interrelationships between living things and their environments" (277). In so doing, digital composite and kung fu discourse reinforce one another in order to render a heightened, poetic performance that interacts flawlessly with the background mise en scene (277).

Figure 11. The bodies of Chow Yun-Fat and Zhang Ziyi interact seamlessly with the virtual cinematography and the mise en scene.

This dynamic interrelationship between the physical body, technology and the environment suggests a more multilayered understanding of corporeality that works with and extends the human body, rather than detracting from verisimilitude. In so doing, the technological aspects of the film could become imbued with human qualities, as they work to mould into the background.
materiality of the actor. For example, in his description of the sword in *kung fu*, Wong argues that:

to move is also to transform; it implies not simply a movement of the body, but the body's capacity to transform (into) its tool (or matter or weapon, for that matter), to establish a 'nuanced' relationship with its technological device, the movement itself being technological through and through (270).

While Western culture often does not elaborate upon the sword fighter's relationship with the sword (271), in Chinese culture "swords are humans and humans are swords" (272), as the sword can create "nuances of forceful intersection between materials and matters" (273).

This example of the sword fighter's connection to their sword highlights how their body does not operate in isolation, but rather is connected to the wider milieu, thus demonstrating corporeal extension through technological means. For example, their body could create swing patterns in accordance with the mobility and materiality of the sword. Hence, I would argue that it is this more encompassing understanding of corporeality that could inform a 'movement-narrative' that is able to orchestrate the actor's body, the cinematic techniques and the *mise en scène* in ways that elevate the dynamics of competition in the sports film between the players onto a new corporeal register. This would involve transferring the movements, energies and techniques of their physical bodies onto the screen in order to create a heightened sports...
performance. For example, the camera could serve as an extension of the actor, moving with their body, just as the sword can move with the sword fighter, or it can be static, to indicate where the body is motionless. In this context, the camera assumes a human presence that mirrors and extends the actor's body, therefore highlighting the tactical intentions of the player within the context of the competition. Ultimately, this synthesis between bodies and technology could open up the possibility to establish a 'movement-narrative' that utilises the cinematic elements and digitalisation (CGI) to hone in on and target the underlying dynamics of the codified expression that emerges between the players in their bodily interactions, thus providing a more multidimensional presentation of corporeality.

On another level, establishing a 'movement-narrative' that works towards a technological corporeality informed by the actor's bodily movement need not necessarily result in continuity editing, but rather could adopt instances of discontinuity in order to reflect more closely the character's subjectivity. For instance, Todd Berliner (2006) discusses how the filming and editing of the boxing sequences in the sports film *Raging Bull* (1980) challenges the continuity editing and coherent spatial relations that are synonymous with classical Hollywood, for the purpose of expressing in closer detail the character's subjectivity. According to Berliner (47-48):
During the final moments of the bout, Scorsese packs into twenty-six seconds of screen time a sequence of thirty-five discordant shots that break fundamental rules of continuity editing to convey a subjective impression of La Motta's brutal experience in the ring.

While the film breaks classical editing conventions, its reliance on traditional Hollywood structures, such as classical narrative principles of continuity and realism, help "prevent the film from collapsing into chaos and arch unpredictability" (43). As such, the filming constantly works in this tension between stylistic excess on the one hand, and psychological and narrative continuities on the other (43).

Berliner argues that the viewer works to establish coherence by putting the pieces together to form a narrative. He believes that, to the naked eye, the viewer is able to comprehend the incoherence of the visual style and make it coherent (44).

More importantly, I would argue that the film's aesthetic style impacts upon the viewer from an embodied perspective. For instance, Michael Peterson (2005: 78) argues that the boxing scenes in the film combine evocative sound effects, tight framing and fast cutting, as Scorsese "invites us to imagine the experience of being hit".
Lesley Stern (1995: 152) elaborates upon Peterson's comment, in observing how the rhythm and timing of the boxing spectacle draw the viewer into the ring, so that they are "implicated in the subjectivity of the shots, in the sensation of deadly ecstasy". In other words, the boxing sequences in *Raging Bull* demonstrate how cinematic techniques serve to illuminate the psychological state of La Motta, while encouraging the viewer to establish an embodied relationship with him. Hence, the film's aesthetic style provides insight into some of the ways in which a 'movement-narrative' can look to achieve a technological corporeality that teases out and illuminates not only the character's bodily performance, but also their perspective and psychological state within the dynamics of competition. In turn, this technique could engender a closer bodily correlation, and empathetic identification and understanding between viewer and screen actor.

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19 The film's editor, Thelma Schoonmaker, alludes to the viewer's embodied relationship to the film, when she says that "it [*Raging Bull*] was terrifying, so violent! It was like an assault on the senses" (ed. Kellman, 1994: 6).
Figure 12. The viewer is drawn into a bodily engagement with the character, La Motta, and so can share his subjective experience during the fight.

Figure 13. This embodied relationship between actor and viewer can heighten the viewer’s sensation of being hit.
Such an attempt to delineate the corporeal nature of sports performance has parallels with Lesley Stern and George Kouvaros' (1999) wider investigation into cinematic performance. The authors look to reconsider and reinvest performance with a corporeal presence (30). Through an understanding of performance "as closer to bodily action" (3), their objective is to rethink and reassess questions of cinematic engagement by paying attention to the bodily affect circulating between performer and spectator (21). By "bodily affect" they are referring to the ways in which the viewer's embodied experience is shaped by, and establishes a dialogue with, the movements, rhythms and energies present in the body of the actor. Hence, the notion of a 'movement-narrative' has parallels with Stern and Kouvaros' push towards rediscovering the corporeal nature of bodily performance, while at the same time extending their viewpoint through the synthesis of the body with the cinematic techniques and digitalisation. This move in the direction of an overarching technological corporeality illustrates how the cinematic mediation of the actor's movement and skills can heighten the circulation of embodied, affective engagement between the viewer and the actor in ways that can ultimately uncover the tactile and sensuous nature of spectatorship.

Before investigating at greater length the ways in which the 'movement-narrative' could impact upon the cinematic construction of character and narrative in the spectacle of the sports and action genres, I would first like to turn to a brief overview of the role of heightened realism within contemporary cinema, followed by a discussion of animated characters, with the
intention of demonstrating how digitalisation accentuates their physicalities to help move the narrative onto new registers.

**Heightened Realism in Contemporary Cinema**

How can we define advances in realism in contemporary cinema? Michael Allen (1998: 127) highlights how technical developments in cinema since the 1950s have often been motivated:

- towards both a greater or heightened sense of 'realism' and a bigger, more breathtaking realisation of spectacle, [resulting in] the development of larger, clearer, more enveloping images; louder, more multilayered, more accurately directional sound; and more subtle, 'truer to life' colour.

He says that the motivation behind technological development has been to reduce "the spectators' sense of their 'real' world, and to replace it with a fully believable artificial one" (127). In other words, the spectator must believe in what they are seeing, as if it were ‘real’. 
Andrew Darley (2000: 4) believes that the visual digital forms of cinema have produced greater spectacle, resulting in:

a shift in sensibility towards far more involvement with surface appearances, composition and artifice – towards too, increased connections with more directly sense-based aesthetic experiences.

Darley (84) draws on the example of the Disney Pixar films, which "produce the impression of a much higher degree of surface accuracy than has hitherto been the case in the animated cartoon". Darley adds that, while the aim of Disney creators is to achieve heightened illusionism, it is the combination and fusion of Disney-style animation, live action cinema and three-dimensional puppet animation that produce an extraordinary detail of lighting, colour and texture that leads to a form of hybrid imagery that is ultimately "just too pristine" (84).

Darley believes that such a pristine presentation of imagery seamlessly tied to a foregrounding of surface appearance culminates in a privileging of spectacular aesthetics at the expense of narrative development. In his words, digital technology "endorses form over content, the ephemeral and superficial over permanence and depth, and the image itself over the image as referent" (81). Consequently, he argues that films like Toy Story (1995) and its sequels engage the viewer more in terms of the "way in which they are about realist and illusionary qualities, not character and plot" (87). Put another way, the viewer, according to
Darley, becomes more drawn to the quality of the imagery, which draws attention to itself, emphasising a "foregrounding of the sensuous" and form, while simultaneously suggesting a waning of narrative (4).

While it is evident that computer imagery has resulted in new ways of working with and viewing imagery in general, I would directly contest Darley's belief that the foregrounding of the formal qualities of the image detract from viewer engagement in plot and character. Instead, I believe that the new ways of seeing opened up by computer imagery have in many cases strengthened and accentuated the cinematic construction of character and spectacle sequences, such as those of Disney Pixar. I now turn to an analysis of two spectacle sequences from the Disney Pixar film, *The Incredibles* (2004) to highlight the ways in which the bodies of the animated characters are foregrounded onto new bodily registers and, in so doing, impact upon the action of the outer journey.

**Disney Pixar's The Incredibles and the Foregrounding of the Body and Form**

The foregrounding of bodily technique features prominently in *Disney Pixar's The Incredibles*. The film explores the adventure of a family comprised of super heroes, called The Incredibles. Each character has his or her own unique physical skill set. Mister Incredible possesses an Arnold Schwarzenegger-type muscular physique, and is able to bench-press dump trucks and stop a moving train at full speed. His wife, Elastagirl, can stretch her arms and body many
metres, allowing her to mould into all kinds of contortions, as well as being able to wrap objects around her. Their son, Dash, can run at lightning speed, while their daughter, Violet, can become invisible, as well as having the power to form a protective bubble around herself.

While the film draws upon computer graphics self-consciously to foreground the physical attributes of the four protagonists, this approach does not suggest a waning of the narrative. Rather, the heightening of each of the protagonist's superhero qualities through the animation serves to accentuate the dramatic action, and the interiority of the characters. The superheroes find themselves facing obstacles, and must resort to utilising their individual physical and mental skill sets to overcome diversity and achieve goals. A parallel exists between the bodily variations performed by the superheroes, and the development of action within the outer journey, as the body faces obstacles and is pressured into producing more and more impressive skills in order to achieve the goal. For example, in one sequence, the boy, Dash, is confronted by a group of antagonists, who all work under the film's principal antagonist, the jealous, 'wannabe superhero', Cyndrome. The boy tries to escape and the antagonists pursue him through the jungle in aircraft resembling flying saucers. The scene capitalises on the digital rendering of the boy's body, to create variations in conflict and opening up the action by showcasing the body of the boy on different corporeal registers.

For instance, one moment he is running at high speed in the jungle, his motion accentuated through the acrobatic forward tracking movement of the camera. Then, he acrobatically swings from a rope, à la Tarzan, before being catapulted into the air, landing on one of the flying
saucers. He appears to be in the greatest danger of his life, as he is now face-to-face with one of the antagonists. After readjusting his balance to move in sync with the saucer, the boy unexpectedly discovers that he has super-lightning reflexes, and so he is able to duck and weave to avoid the antagonist's punches. It is the boy's realisation that his superhero talents can extend beyond simply being able to run at lightning speed that coincides with the narrative opening up – or, like Elastagirl, stretching – onto another corporeal register. Hence, while the interiority of the character motivates action in the scene, it is the bodily variations of the character, accentuated through digital technology, such as the use of CGI and lighting – which provides greater depth-of-field, thus reinforcing the depiction of a heightened realism and mise en scène by making the camera lens more approximate to the eye of a viewer – that elevate the spectacle through different beats. Consequently, the character is forced into greater and greater bodily feats in order to achieve his goal of escaping the clutches of his adversaries.

Figure 14. Dash utilises his lightning speed to escape from the flying saucers in the jungle, while Elastagirl draws upon her elastic capabilities to board a moving vehicle.
On another level, the diversity of each of the superhero's physicalities in *The Incredibles* helps the viewer to differentiate one from the other. Such a diversity of bodily talents can then be magnified in the resurrection sequence, in which the superhero family must save the city by overcoming Cyndrome's secret weapon: a giant robot with legs like an octopus. In order to achieve this objective, they must draw upon their above-mentioned individual bodily skill sets, resulting in an amalgamation of movements that creates a heightened and enriching, multilayered 'movement-narrative' that orchestrates a variety of controlled, choreographed, and clearly defined actions in close connection with the film's formal elements.\(^\text{20}\) These actions serve to deliver a compelling, heightened sequence, in which it is only through maximising the bodily talents of each superhero that they can finally overcome the dreaded adversaries (the octopus, followed by Cyndrome) and save the day. Hence, these two sequences from *The Incredibles* illustrate how the cinematic magnification of the unique and contrasting physical skills of the animated characters, within the action of the outer journey, helps to elevate the spectacle into new directions.

In the next section, I will examine the extent to which a heightened realism can impact upon the cinematic construction of the martial arts performance. Although I am not suggesting that a direct parallel exists between animated and human characters, the spectacle sequence examples from *The Incredibles* would support both Wong's and my positions that the

\(^{20}\text{The resurrection is stage eleven of the hero's journey, and is also known as the story climax.}\)
performance of the actor can be technologically enhanced within film production and editing in ways that accentuate their bodily mobility and technique. However, a parallel exists between the contemporary martial arts film and the sports film, in terms of how digital technology and editing often undermine, rather than highlight, bodily performance. Just as the tennis/sports film often uses editing in an attempt to add substance and style to the actor’s limited sports technique, so, too, have wires, CGI and rapid editing served to enhance the performance of the non-martial artist actor, while detracting from bodily technique. For instance, in their discussion of the actor-as-martial artist, David Brown et al (2008: 184) note that athleticism is subordinated to screen aestheticism through digital technology and visual effects, saying that "the focus is no longer on the athleticism of the genuine performing bodies but on how the sequences are filmed and body symbolism". They mention actors such as Tony Leung and Chow Yun-Fat, stating that, as a result of their not being real martial artists, their performing bodies are divorced from the off-screen embodiment of martial skills. Consequently, their styles become a hybrid of a number of different martial arts movements and so their bodies are not confined to a single movement, meaning that the on-screen aesthetics is prioritised over "real world efficiency, or physical and cultural authenticity" (184).

Thus, while Wong envisages an amalgamation between the body of the martial artist and digital technology, Brown et al's comments draw attention to how, in a similar vein to that of the sports film, the spectacle and the character are largely constructed through the camera, editing and visual effects. Therefore, what is needed instead is an approach that utilises these
cinematic elements to capture a sense of dynamism and verisimilitude present in the actor's bodily performance. It is this alternative method that could in turn bolster the development of narrative and character, by telling the story through the body, and drawing upon the cinematic elements to transfer the energies, movements and techniques of the body onto the screen, thus developing in closer detail Wong’s notion of the integration of the physical body with digitalisation. Thus, the viewer could be drawn into an embodied and tactile engagement with the actor's physicality.

An attempt to integrate motion capture action and digitalisation more seamlessly, through a focus on the physicality of the actor and their bodily relations with the other actors is evident in the method of constructing martial arts fight sequences in the film *The Matrix Reloaded* (2003). According to the film’s senior visual effects supervisor, John Gaeta (Hunt, 2005: 81):

> we wanted to ... create compositions where the choreography of a shot was what drove the camera. We wanted longer, flowing shots that built action to a level where the interactions of bodies would be so complex there would be no way that we could properly conceive of the cameras during shooting. Instead, we would create the master template for the choreography, and then have complete flexibility to compose shots in postproduction.
This focus on lengthy, flowing shots to build choreographic complexity in the bodily interchanges between the actors has led Hunt (81) to claim that there are several instances where the film creates an innovative "virtual reinvention of the long take". By this he is referring to how motion capture action and virtual cinematography are "integrated into an almost wholly synthetic spectacle" (81). Hence, such a digital rethinking of the long take reinvents Bazin's classical definition of realism tied to non-interruption of the shot within a time-space continuum. Nevertheless, in his assessment of the film's spectacle sequences, Hunt (81) reiterates Brown et al's position that digital technology often subordinates the physical body, when he says that a limitation of the action is that the CGI stunts give the appearance of a computer game, suggesting a seamlessness in Neo's (Keanu Reeves') movement that detracts from his physical demonstration of fighting technique. In the next section I will examine this disjunction between the human actor and cinematic techniques in closer detail, suggesting the need for a rethinking of the relationship between the two.
Figure 15. Neo in full-flight challenges Agent Smith’s clones in an elaborately choreographed fight sequence reminiscent of a computer game.

Rethinking the Relationship between the Actor and the Formal Elements in the Sports Spectacle

Rather than reducing cinematic techniques to just a focus on the actor's execution of sports performance, through Anderson's notion of the 'movement-narrative', or subordinating their bodily technique to an emphasis on the camera, CGI and editing, I propose a way of creating a bridge between these two positions. I argue that such an amalgamation between the actor's body and the formal elements could result in the cinematic construction of a heightened sports
performance that is able to showcase the conscious desire, and inner journey of the character, through the dynamic presentation of their actions. Ultimately, I believe that this performance could elevate the action within spectacle onto new corporeal and storytelling registers in ways that expand upon, and exceed, the less imaginative terrain of the majority of sports films.

However, I believe that, in order to create such a cinematic sports performance, what is needed is a rethinking of the relationship between the actor/sportsperson and the other formal elements. I argue that, because visual effects in contemporary action and sports films have become increasingly sophisticated and advanced, there is a need for the director, visual effects supervisor and camera operator to become more skilled in the execution of cinematic techniques to work in sync with the actor's physical performance. Therefore, the physical preparation of the actor and the method of filming them need to be in place during preproduction so that a more seamless and dynamic relationship between the two can be established within film production and the sports spectacle. Hence, the actor would need to undertake training in a very specific manner, to utilise their body in order to execute the techniques, strokes and strategies needed in competitive point play. From there, the director would need to orchestrate the direction of cinematic techniques within the framework of the actor's sports performance.²¹

²¹ The emphasis given to the role of the actor's body in the sports spectacle here is reminiscent of filmmaker Robert Bresson’s tendency to mould the actor’s performance in narrative scenes in ways that accentuate certain
It is this preparation of the actor and director in preproduction that will be the focus of chapter four, as I explore the production methods employed in *Wimbledon* to highlight how there is a disjunction between the performance of the actor and their cinematic construction. Such a discrepancy will lead me to discuss 'scripting with the body', as I extrapolate concrete examples from the sports sequences in my screenplay, *Game, Set and Murder*, to illustrate how preparation for film production is not simply about rehearsing the actor's physical sporting techniques, but about learning how to utilise the camera and editing to establish a more intimate connection with their body in preproduction. Ultimately, I believe that adopting such an approach could help to bridge the gap between the actor's physical sports performance and their cinematic construction, culminating in an 'ideal marriage' that could elevate corporeality beyond the safe comfort zone of realism. In so doing, scripting with the body could signal a step in the direction towards achieving Stern and Kouvaros' (9) objective of describing "the ways in which human bodies are moved within the cinematic frame, the ways in which these bodily motions may move viewers".

gestures and movement in order to help convey the story through their actions rather than through dialogue (Bresson, 1977).
Conclusion

In its attempt to entertain the viewer, the sports film often prioritises a focus on character interiority and narrative in the cinematic construction of sport and sports performance. In so doing, it is able to secure greater viewer identification in the psychological motivation and development of character, while providing increased clarity and closure that are consistent with the conventional cause-and-effect logic of dramatic narrative. By the same token, the limited attention given to the role of the actor's body threatens to undermine this seamless dramatic structure of the narrative, leading to inadequate sporting technique that fails to achieve verisimilitude. The sports film tries to compensate for the actor's lack of credibility by drawing upon cinematic techniques to enhance their performance, and to accentuate psychological drama. However, this method often disguises the actor's sports performance, as the body is elided in the action of the outer journey, and it is the cinematic elements that do most of the work, largely reducing acting to reaction shots, and exaggerated bodily movements. As a result, the sports sequences do not explore the potential to incorporate the cinematic elements in ways that could more actively interrelate with the actor's body, and so miss out on the potential to convey an increased intimacy, viscerality and physicality in the capture of sporting bodies in full-flight.
By contrast, the Hong Kong action cinema sheds new light on the possibilities of discovering the potential of the actor's body through the illumination of martial arts techniques and fighting styles. Such an emphasis can help convey the story through a 'movement-narrative', as the actor translates their movements and bodily interactions with the actors into a detailed choreography of codified expression, culminating in the building of narrative cause-effect within the spectacle of fight sequences. However, while the foregrounding of the body in the martial arts genre can help show a story to the viewer through a 'movement-narrative', the potential to maximise the capabilities of the body through cinematic means still remains undeveloped, as the focus is on preserving the body, either through non-interruption of the shot, or by using editing merely in the services of coordinating the actor's execution of moves. Alternatively, in other martial arts films, this 'movement-narrative' that could take place through and between the bodies of the actors is lost, as visual effects work to enhance martial arts performance, but in so doing, the ultimate on-screen presentation is then clearly divorced from the verisimilitude inherent in their physical portrayals.

How then is it possible to capture and enhance more fully the bodily performance that is encapsulated within a 'movement-narrative', in a way that is able to mediate sports or martial arts technique without diminishing the verisimilitude contained in the actor's physical body? How might such a heightening of the body within the 'movement-narrative' open up new ways of working with dramatic narrative? How might a foregrounding of bodily performance enhance the viewer's mimetic experience of watching a sports film? One promising method is to utilise
cinematic techniques as an extension of the actor's body, thus creating a more seamless fusion between the two. In so doing, the 'movement-narrative' could draw upon the cinematic elements and digitalisation to provide a technological materiality that could mirror and embellish the corporeal energies and intensities that permeate through the dramatic exchanges encoded in and between the actors' physical communications. Furthermore, the viewer is invited to participate in this bodily dialogue, not only through involuntary mimicking of the bodies on the screen, but through a more intimate mimetic contact that enables them to develop a tactile knowledge of bodily motion which, in turn, blurs the distinction between the screen and the viewer, thus culminating in a heightened, multisensory viewing experience.

Such a shift towards a heightened sports performance could in turn bolster the narrative by teasing out the layers of conflict that exist in the bodily exchanges between the players, and by establishing obstacles through the cinematic magnification of their contrasting and competing physical skill-sets. As such, this opening up and stretching of the performative dynamics of the body could illuminate new terrain for showing a dramatic unfolding of events within the framework of goal-driven cinema.

In the following chapter I explore this notion of a heightened sports performance in closer detail through an analysis of the tennis sequences in my screenplay *Game, Set and Murder*. I draw upon an alternative mode of scripting, known as 'scripting with the body', which involves advanced planning and execution of bodily action and movement, for the purpose of concretising the contrasts in the bodily interactions between the players that take place during
point play. This will be achieved through a rehearsal video that carefully choreographs the mobility of the actors as tennis players. The rehearsal video, I argue, will establish the grounding for a movement-narrative at the level of preproduction that can help work towards increased technological corporeality during film production.
Chapter Four: Rethinking the Relationship between the Physical Sports Performance of the Actor and Their Cinematic Construction through Scripting with the Body

In chapter three I discussed how sports performance has been captured and constructed in sports films. I drew from the academic literature on the sports film which highlighted how the demands of the sport are often subordinated to a focus on narrative and character internality. Consequently, the bodily technique of the actor tends to be somewhat elided in the action of the outer journey. I argued that such a lack of engagement in the techniques, tactics and interactions between sporting bodies was the result of a disjunction between the physical, sports performance of the actor and their cinematic construction.

In this chapter I look to explore the ways in which the body of the actor can be more fully accentuated through a rethinking of the relationship between their sports performance and the other cinematic elements. I believe that a more seamless and dynamic integration of the actor's body within film production could lead to a closer delineation of their bodily technique, execution of sporting movement and engagement with the other actors, resulting in a 'movement-narrative' that achieves increased verisimilitude, and a more multidimensional, cinematic realisation of the character and corporeality in the sports spectacle. While the entire film production is beyond the scope of my research project, such a focus will be achieved at the previsualisation stage through a close analysis of the tennis sequences in my screenplay, entitled *Game, Set and Murder*, which is in the genre of the psychological sports romance, and
the accompanying rehearsal video that presents an alternative mode of scripting, through what screenwriting theorist Steven Maras (2009: 125) has called “scripting with the body”.

The analysis of the video and the descriptions of the players informed the method of rehearsing the actors and capturing their performances, and so I recommend the chapter to be read prior to watching the rehearsal video. Furthermore, given the shift in style, format and register from academic to creative writing, I recommend the screenplay to be read last. Navigating through the creative doctorate in this manner can facilitate an understanding of the evolving nature of the project, while providing a smoother transition from theory to practice. I open with a discussion of how scripting with the body could serve as an extension of the screenplay by working more closely with the actor's body in rehearsal, by providing precision of choreography that is carefully coordinated with the camera. I then explore how the implementation of this method could lead to a rethinking of the screenwriter's role within the collaborative process of making the sports film.

Rethinking the Role of the Screenwriter (and Scriptwriting) in the Filmmaking Process through Scripting with the Body

Maras (125) describes 'scripting with the body' as a way of establishing a relationship between the actor, the screenwriter, the director and the camera, that can "best be described in terms of choreography". The aim of this choreography, for Maras, is to direct the concept of
scripting towards the "lived body", in order to understand scripting beyond the manuscript or blueprint of the screenplay (125).

An implication of working beyond the text-based screenplay to a focus on the actor’s body is that it challenges the separation of screenplay and concept on the one hand, and film and execution on the other. Maras (21) emphasises that the dominant logic of the Hollywood studio system is "organised around the separation of the work of conception and execution" in which acting and film production are seen as functions on the 'execution' side of the separation, as opposed to the conception side. He adds that such a separation is institutionalised by dividing production into stages of preproduction, shooting and postproduction. Consequently, it becomes difficult to see scripting as a stage of execution (22), as alternative modes of scripting, such as scripting with colour, sound, the camera and the body are excluded (3, 22).

Maras (1) elaborates upon this separation when he distinguishes between "screenwriting" and "screen writing". He defines screenwriting as "the practice of writing a screenplay, a manuscript understood through notions such as story spine, turning points, character arc and three act structure" (1). For instance, the focus on character psychology in screenwriting manuals mentioned in chapter two could be located under the umbrella of screenwriting. Conversely, screen writing refers to:
writing not for the screen, but with or on the screen. You can refer to a kind of 'filmic' or 'cinematic' or audiovisual writing – and it is worth remembering here that both cinematography and photography are etymologically speaking forms of writing (2).²²

According to Maras, screen writing is synonymous with alternative modes of scripting, such as the ones mentioned above. However, the aim of these other forms of scripting is not to enforce "a ban on three act structure in favour of 'nonnarrative' film styles"; rather, it is "about connecting mainstream scriptwriting to a broader field of possibilities" (3).

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²² Maras' notion of writing on the screen has parallels with theorist Alexander Astruc's (1968: 161) metaphor of the 'camera-stylo', or 'camera-pen', in which the filmmaker "writes with his camera as a writer writes with his pen" for the purpose of opening up cinema's potential to find its own language in the expression of thought, and to move beyond the simplistic psychological and storytelling models of early post-war American and European cinema. Consequently, the screenwriter/director distinction is abolished, as direction becomes "a true act of writing" (161). Astruc's 'camera-stylo' metaphor has been extended in the films of the 'French New Wave' directors of the late 1950s, such as Godard and François Truffaut, through their use of lighter, more mobile cameras, natural lighting and location shooting (Monaco, 1976).
A fundamental incentive that ‘drives’ my attempt to expand upon mainstream scriptwriting through alternative modes of scripting, namely scripting with the body, is to demonstrate how the accentuation of the actor's physical skill set, and competitive bodily exchanges with the other players, could serve to open up dramatic storytelling principles. As I have argued in previous chapters, the character in the sports spectacle is often cinematically constructed through action that foregrounds their body in more demanding ways than in traditional narrative scenes. Therefore, an advantage of utilising scripting with the body is that it can provide an intermediary position between the text-based screenplay and film production, by concretising sports performance through the choreographing of the actor's bodily movements in relation to the camera, resulting in the capture and construction of a movement-narrative and a heightened sports performance at the stage of previsualisation. This performance and movement-narrative can then be further enhanced in production and postproduction, with the added use of lighting, digital composite and visual effects.

Through my attempt to create such a performance, I look to establish first a form of scripting that is able to understand writing on levels that both complement and go beyond conventional notions of plot and character, opening up the possibility to write with bodies and camera movement. In so doing, through the video I strive to provide a more pluralistic approach to screenwriting, while also adding more substance to the screenplay's narrative and character development, by bringing more marginalised elements, such as cinematic form and the body, into the foreground.
Such a multilayered screenwriting methodology serves to create a bridge between the storytelling practices of the screenplay and the more immediate formal and bodily considerations involved in constructing sports performance and creating a film. As such, I am challenging the conventional division of labour between the screenwriter and the director. This division often establishes a hierarchy wherein the screenwriter is responsible for writing the script, which is then translated by the director into a workable shooting script to "serve as a guide for the director of photography, the assistant director, and the production manager, as well as the film editor in postproduction" (Proferes, 2008: 116). Consequently, the role of the screenwriter and the screenplay can be seen as secondary within the filmmaking process, as priority is given to the execution of the audiovisual demands of production and editing.

Furthermore, while the screenwriter is responsible for the film's concept, they generally do not have creative authorial control over the screenplay and the scriptwriting process. Rather, it is the producer and the director who have the final say in creative decision-making, meaning that they can influence script development. For instance, Jill Nelmes (2010: 260) argues that "the screenwriter often has to concede many changes in the screenplay because of the ease in which a writer can be so easily 'hired and fired' by the producer(s)". The screenwriter's limited creative control over the final draft is particularly evident when they write a speculative or 'spec' script, which is a non-commissioned, unsolicited screenplay, in the hope that their screenplay might be optioned and purchased by a producer, production company or studio.
Here, the 'spec' script screenwriter is often "obliged to leave plenty of room for an, as yet, unknown director to occupy" (Davies, 2010: 154).

By comparison, I look to provide the screenwriter with greater creative autonomy for the purpose of achieving a more dynamic understanding of how the bodily performance of the actor as sportsperson is linked to cinematic techniques. A key argument that I make in this exegesis is that the relationship between the actor’s bodily technique and their cinematic construction could potentially serve to accentuate principles of dramatic storytelling and character. Therefore, by drawing from screenwriting manuals, film theory, the screenplay and scripting with the body, I look to combine an analysis of the bodily movements of the actor and the aesthetics of my film, at the previsualisation stage, with the underlying mechanics of the story embedded in the narrative.

By the same token, my screenplay operates within the parameters of an industry-standard protocol primarily centred on principles of dramatic storytelling in goal-driven cinema. It is only through the video and complementary exegesis that other forms of scripting become prominent. Hence, my methodology of developing the screenplay is flexible, in that the screenplay is ideally suited to mainstream film production but, through the video and exegesis, can also be extended into a more pluralistic form of screenwriting tailored to assisting an actor, writer, cinematographer, director, editor, visual effects supervisor, or academic.
On another level, a key advantage of drawing upon scripting with the body to create a heightened sports performance is that the screenwriter and the other creative personnel can develop a more 'organic' relationship with the film as a whole. By developing a keen interest in the film's aesthetics, and the bodies of the performers, the screenwriter can become a dynamic player in the collaborative process. Rather than solely being a writer who then hands over the screenplay to the actors and the technical crew, the screenwriter could instead be responsible for building the project from the ground up. By this I mean that the screenwriter could begin with the concept, followed by developing the interiorities of the characters, and the plot, before orally narrating the tennis sequences to the actors, and then incorporating the specifics of the body and the aesthetics of the camera to help transform the story from the page to the screen. The benefit of the pluralistic approach to screenwriting that I present in this chapter is that it may promote a more seamless collaborative continuity between cast and crew throughout each of the stages of filmmaking. The careful delineation of the bodily and internal dimensions of sports character within the screenplay, the exegesis, and the rehearsal video, could support, and be supported by, the technical expertise of visual effects supervisors, cinematographers and editors, all working together from preproduction, thus providing a balanced acrobatics and aesthetics of filmmaking.

Before explicating how I envisage the construction of sports character in my project, I would first like to return to the film *Wimbledon*, for the purpose of relating the disjunction between the physical technique of the actor and their cinematic construction to the film's production
methods. Examining *Wimbledon*’s filmmaking process provides a baseline method for working with the actor as tennis player. From there, it is possible to tease out and learn from the limitations and shortcuts of this approach, in order to rethink, in further detail, the building of the actor's tennis performance in my own research.

**The Disjunction between the Actor’s Physical Tennis Training and Their Cinematic Construction in *Wimbledon***

As I stated in the analytical case study of *Wimbledon* discussed in the previous chapter, the film focuses more on the interiority of the characters and the narrative and less on the actors' execution of tennis strokes and strategies. As such, I argue that there is a disunity between the bodies of the actors and their cinematic realisation within film production.

Perhaps this discrepancy is the result of a lack of communication in the collaborative process of making the film, from the rehearsal period geared towards providing the actors with tennis coaching, to the cinematic construction of their sports performance within the tennis sequences, motivated by the director and the visual effects supervisor. I now outline the contrast between the actors' tennis preparation and the ways in which their bodies are mediated through cinematic means in the following section.
In terms of tennis preparation, the actors Paul Bettany and Kirsten Dunst were given intensive tennis training for several months under the tutelage of former 1986 Wimbledon champion, the Australian Pat Cash (2004, *Wimbledon* audio commentary). Cash taught the actors all the tennis strokes, movements and techniques. While the actors undoubtedly improved their tennis, going from beginners to more intermediate players, they did not have the time or the talent to reach a professional standard. Tennis is a sport that takes many years to master. Therefore, it is almost impossible for actors with no intensive tennis background to appear credible in the portrayal of tennis professionals.

This inability for actors to become professional sports people has been acknowledged by the film's director, Richard Loncraine, when he points out that there is a clear distinction between the actor and the sportsperson. For Loncraine, "the important thing was to make them [the actors] look like they could play tennis, not actually play tennis. There is a difference" (*Wimbledon* audio commentary). While I agree that there is a difference between an actor playing a tennis player and a real-life elite tennis professional, I disagree with Loncraine's method for working with actors and constructing their sports performance. In order to make the actors look plausible, the film utilised CGI for the tennis ball. According to the director, the actors "always served with a real tennis ball, but after that point we took over with CGI" (*Wimbledon* audio commentary). Visual effects supervisor, Richard Stammers, has said that:
in many cases we would actually get them to perform the rallies without the ball and we would be doing the visual effects work by putting the ball in afterwards (Wimbledon audio commentary).

Stammers believes that the advantage of such an approach is that the ball can be placed at a particular point time and again, unlike in reality where even professional players would be unable to replicate the exact movements and placements (Wimbledon audio commentary).

Despite the fact that the actors were only required to perform the rallies, with the ball added in separately in postproduction, they still did not appear entirely credible to the expert eye, while providing the non-sports viewer with only a limited embodied and multisensory engagement with the bodies on the screen. Thus, the actors’ performances highlighted the limitation in the bodily technique of beginners to intermediates. More importantly, the incongruity in bodily performance emphasises a lack of intimacy between the actors’ sports techniques and their cinematic construction, namely in terms of their poor synthesis of their strokes with the CGI tennis ball. This disparity between the player and the ball suggests that there was limited communication in the collaborative process of making the film. The actors incorporated the tennis techniques that they learnt from working with Cash, but then the CGI ball, camera and editing that were added in production and postproduction did not work in sync with their bodily techniques.
This is not to say that the performance of the actors was limited to rehearsal. Part of the construction of their sports performances involved working in accordance with the cinematic elements, such as by executing movements in front of the camera. However, these instances reinforced improper sports technique, for the purpose of enhancing the drama, by privileging exaggerated bodily movements, such as having Peter diving onto a mattress (Wimbledon audio commentary), racquet in hand, giving the viewer the impression that he lunged for the ball.

Figure 16. Peter’s lunge for a wide volley highlights a spectacular moment, but does not demonstrate proper stroke production.
Rather than separating the actors' physical sports preparation from their on-screen representation, or having them perform exaggerated movements for the camera for spectacular, dramatic effect, I would like to propose a different method, training them to conduct proper bodily movements in accordance with the camera. I believe that training actors to hit tennis balls, as in the case of Wimbledon, is counter-productive, and even harmful to the final product, because it simply serves to foreground their limited physical skills. Instead, I intend to create an alternative method of rehearsal that rethinks attempts at sporting realism, by training the principal actor – one who is already an advanced tennis player to begin with, though not the world champion that they are portraying – to move in close correlation with their cinematic construction. By this I mean that the actor will not practise hitting tennis balls in rehearsal, but will be directed exclusively towards executing the precise strokes and movements that are contained within the screenplay's tennis sequences through scripting with the body. This is a previsualisation model that will establish the basis for a movement-narrative by choreographing their bodily movements in connection with the camera, with sound effects, and CGI tennis balls to be added at the film production and editing stages in order to complement and enhance the actor's bodily technique, rather than to overshadow their physicality. The purpose of this method is to communicate more effectively the performance of the body on the screen, while providing a dress rehearsal for how the actor will be integrated with the camera in film production. Such an alternative mode of scripting is encapsulated in my project through a short rehearsal video. In the following section I explicate the motivation...
behind adopting this method, describing the importance of oral narration, which represents the first stage of the video.\textsuperscript{23}

**Establishing an Embodied Connection between Screenwriter and Actor: Oral Narration**

During my candidature I attended a short screenwriting course conducted by script editor and poet, Billy Marshall Stoneking. One of the course exercises involved telling a short story to the class about one of our favourite objects. In my story, I talked about a pen that I had won earlier that summer in a speed serving competition in tennis. The story was about the ways in which I had practised my serve as a youth. What was interesting was that, as I told the story, I proceeded to do demonstrations of the serving techniques of tennis professionals past and present, such as Boris Becker, Goran Ivanisevic, Pete Sampras and Andy Roddick. In other words, the imitation of the service delivery of each of these tennis professionals and the

\textsuperscript{23} While I am focusing almost exclusively on the movements and sports techniques of the actors in the tennis sequences, I acknowledge that their roles also encompass other performative demands. Therefore, the actors will require other forms of rehearsal, such as read-throughs, in which they read aloud the screenplay to one another in order to become acquainted with the dialogue, the beats and their character's throughline or super objective (Irving 2010: 36). In addition, the actors can incorporate improvisation during rehearsals to help them discover the emotional ‘truth’ of the scene (37).
execution of various bodily techniques played an instrumental role in the telling of my story to the class.

Reflecting upon my story after having completed the course, what became apparent to me was the importance of the body in stories that are about sport. Incorporating bodily movement and technique with narration helped me to inject greater corporeal presence, immediacy and energy in my description of the narrative sequence of events, therefore enabling the other students to develop comprehension in my story through watching me perform.

In contrast to the freedom I experienced in telling the class a short story, it proved to be difficult translating this sense of bodily intensity and precision of choreography into the description of the tennis sequences within the screenplay, *Game, Set and Murder*. Although I was able to provide a brief description of the character's bodily technique and movement, I felt that there was not enough room in the screenplay to capture the corporeal and visceral nature of sports performance, and that there was a limitation in using language to describe movement. Other screenwriting theorists, screenwriters and filmmakers address this problem of the somewhat restricted nature of the screenplay. Steven Price (2011: 203) argues that the physical details of the character, such as facial features, build and hairstyle, could help establish the realism in the story. However, according to Price (204):
the screenwriter is unable to present such detailed physical description, partly because of the need to defer in such matters to directors, designers and actors, and partly due to the sometimes disputed convention that a page of script is equivalent to a minute of screen time. The writer simply does not have the words at his or her disposal to engage in leisurely description of people or places. In short, the screenplay is a structuring document that demands concentration on the shape of the story and the succession of events rather than on redundant physical detail.

The restricted shape of the screenplay has led filmmaker Ingmar Bergman to envisage alternative modes of scripting. Bergman (1972: 8) has said that "I have often wished for a kind of notation which would enable me to put on paper all the shades and tones of my vision, to recall distinctly the inner structure of a film."

In a similar vein, filmmaker Wong Kar-wai notes that:

you can't write all your images on paper, and there are so many things – the sounds, the music, the ambience, and also the actors – when you're writing all these details in the script, the script has no tempo, it's not readable. It's very boring. So I just thought, it's not a good idea [to write out a complete script
beforehand], and I just wrote down the scenes, some essential details, and the dialogue (Brunette, 2005: 126).

My natural inclination to want to go beyond the limited scope of the screenplay by performing the movement of the players, as I had done in Stoneking's course, led me to explore alternative modes of scripting, through the creation of a previsualisation rehearsal video in which I employed oral narration as a way of interacting with the actor in rehearsal. This method enabled me to complement and extend the screenplay with a more flexible, embodied and in-depth approach.

In adopting this method, I imitated the movements of the characters within the tennis sequences of the screenplay, demonstrating my own skill set and ability to imitate champion players, while making comments relating to the dynamics at play in the competitive interaction between the characters. The actor proceeded to imitate my movements, at the same time injecting their own physicality into the role, effectively resulting in the establishment of a chain of embodiment between I, as the screenwriter, and the actor.

The ensuing embodied dialogue I established with the actor suggests how oral narration or live storytelling can perhaps engender a more intimate and visceral connection between storyteller and audience than in the relationship between screenplay and reader. Adam Ganz (2010: 225) argues that screenplays and films could learn from the oral narrative tradition of ballads, whose song and music are "rooted in action" and therefore show "concision, energy
and clarity in unfolding a narrative in real time" and "are told rhythmically [...] in front of an audience" (227).

Rather than initiating a bodily dialogue between storyteller and audience, however, Ganz argues that the temporal and rhythmic qualities of the ballad help the viewer to visualise and piece together the story through vision and memory. Although it is an oral medium, Ganz (235) likens the ballad to a screenplay, illustrating how the ability to evoke the viewer's memory of visual detail is achieved through the ways in which it utilises montage, such as through the juxtaposition of the narrative sequence of events, intercutting of multiple story strands and flashbacks. In his words:

> the meaning of the story comes not just from the events of the story but also from the juxtaposition between particular events and points of view, and the imagined connections and consequences, which the events and their juxtapositions evoke in the audience (235).

Ganz (235) concludes that this focus on montage induces "speculation by an active audience" in the production of meaning. In contrast to Ganz, the relationship I envisage between the storyteller and the audience (the actor in the rehearsal situation) suggests a more direct and embodied interaction, where comprehension is developed through the actor's bodily imitation of the storyteller, rather than on a cognitive level built on visualisation. Laura Marks (2000: 138)
draws from Erich Auerbach (1957) to touch upon the potential for the storyteller to influence the actor on a material and sensory register when she discusses how "each time a story is retold it is sensuously remade in the body of the listener".

The sensory connection between storyteller and listener has been understood through the voice of the storyteller. Rosamund Davies (2010: 169) highlights how the director of the film *Hiroshima Mon Amour* (1959), Alain Resnais, "requested audio recordings of [the screenwriter, Marguerite] Duras reading the dialogue, so that he could reproduce, in the visual sequences and with the actors, the same rhythms produced by Duras's voice".

While my voice also played a role in narrating to the actor my movements and techniques, it was more through the performance of my body that I was able to influence them to reproduce the rhythms inherent in my demonstration. Hence, I would argue that the use of my voice and body in the rehearsal video, and the interaction that I established with the actor, are reminiscent of how I communicate as a tennis coach to my pupils. In tennis coaching, rather than simply telling the students how to move and utilise their bodies, I often combine instruction with a demonstration of the stroke. Furthermore, I encourage the students to execute combinations of strokes or patterns of play, known as 'drills'. For example, a particular drill might emphasise movement from the baseline, in which the student commences in the centre of the court and then runs out wide to hit a forehand, before returning to the centre and then moving in the other direction to hit a backhand, before repeating the pattern several times. However, before the student performs the drill, I would often first demonstrate each of
the stages, allowing the student to watch me execute the footwork and techniques. To this end, tennis coaching could be seen as a form of live storytelling or oral narrative, involving a bodily interplay between coach and pupil, and I borrowed from this coaching methodology to instruct the actor on court positioning, movement and technique.

Not only was it important to imitate the movements of the character within the screenplay, but providing instruction to the actor further initiated my interaction with them. Nick Crossley (2004: 59-60) argues that imitation is not built entirely on trying to mimic an action, but is instead aimed at achieving a goal. In other words, the focus is on what the action means, not just the action itself. Crossley (60) adds that, in order for such imitation to take place, there needs to be approval by the other (the coach) who must assess how the individual (the pupil) is performing. The way that the individual knows how ‘they are going’ stems from the feedback given by the other. Hence, part of my narration was built around commenting on the actor's performance, as without the required and adequate feedback the actor may have known less about how they were performing, and this confusion could have impeded their portrayal. In the following section I describe the other stages of scripting with the body through a step-by-step breakdown of the video.
Rehearsing a Movement Narrative and a Heightened Sports Performance through Scripting with the Body

Following the screenwriter's oral narration, scripting with the body will focus on the rehearsal of the specific orchestration of movements undertaken by the characters within the tennis scenes contained in my screenplay. The purpose is to allow the screenplay's main protagonist, world champion tennis player Jamie Janiero, and each of his opponents to play out the rallies that will demonstrate tactical play and court positioning. The opponent's aim is to establish a style of play and then Jamie needs to find a way to overcome him. The filming at this initial stage can be executed in wide shot. The advantage of training the actors in this manner is that they can repeat the sequence of movement contained in each rally for numerous takes. Such a feat would be nearly impossible were the actors required to play tennis (Pomerance, 2006: 314).

This ability of the actors to coordinate their movements consistently take after take will greatly facilitate the execution of the next stage of scripting with the body, which looks to create a dynamic interrelationship between the bodies of the actors and the camera through the blocking of the action. The camera operators will be able to capture the action from a different perspective for each take. For instance, one take could follow one actor's movement from behind at a low angle, while the next take could film them front-on in a tighter shot. The objective of creating a variety of perspectives, from a directorial point of view, is to enhance
the performance of the actors through the accentuation of their various bodily techniques and the tactical patterns involved in their play, highlighting the contrasting styles of Jamie and his opponents. In so doing, it becomes possible to map out the court positioning and tactics of the players for maximum dramatic effect, as they look to defeat one another through the execution of their strokes. Ultimately, the accumulation of footage will allow the final movement-narrative to be constructed in the editing.

While the method of repeatedly filming in a single take or a sequence shot could make it difficult for actors to maintain concentration within narrative scenes that require them to sustain a high emotional intensity (Kingdon, 2004), such a method is ideal within this project's sports spectacle, as it allows them to develop continuity in their execution of the rallies within the action. This continuity would result in footage that comprises minimal erroneous takes, therefore aiding the editor in their attempt to piece together the sequence.

Furthermore, the excellent physical conditioning of the actors, brought about as a result of their backgrounds playing junior or semiprofessional tennis, would suggest that they would be able to execute the short rallies within the screenplay repeatedly in single takes without the danger of physical fatigue. The rallies would represent a light workout, helping them to develop a rhythm and a close rapport with one another.

On another level, filming in sequence shots could be of benefit to the camera operator, enabling them to get a feel for how to integrate the camera within film production. This method would be particularly beneficial when the camera operator moves in sync with the
actor's movements, establishing a sense of immediacy and intimacy in the relationship between the camera and the actor's body, resulting in the projection of a visceral and corporeal intensity within the movement-narrative.

Such an intimate connection between the camera and the movement of the actor features prominently in the film *Black Swan* (2010). The film focuses on a young ballet dancer, Nina Sayers (Natalie Portman), in her preparation for the role of Black Swan in a production of Tchaikovsky's *Swan Lake*. Through the use of the camera, the film establishes a relentless, linear and obsessive fascination with Nina's body, capturing her every movement and almost never allowing her to exit the frame. The film utilises several handheld tracking shots that serve to mirror Nina's movement. For instance, there are several scenes that commence with a close-up tracking shot as Nina walks. By comparison, the camera tracks more swiftly during the ballet sequences, often performing a three hundred and sixty degree movement to parallel Nina's pirouettes. At other times, the camera glides as it replicates Nina's swooning arm motions.
In addition, the jerkiness of the handheld camera serves to reflect Nina’s psychological instability as her ballet preparation leads her to develop multiple personality disorder. Thus, as her psychological condition worsens, the camera movement becomes more rapid, as is evident in the use of subjective point of view swish pans that reinforce her disorientation and increased agitation. Furthermore, more subtle uses of camera wobble bring out the tension in her face and trembling body, as if foreshadowing her impending breakdown.
By using camera movement to work in sync with Nina’s body, the film encourages the viewer not only to identify with her perspective, but to embody her movements, to see and feel the world through her sensory and tactile perception. This embodied connection to Nina is evident in the way that the viewer cringes when she feels pain. For instance, in one scene Nina suddenly pulls some skin off her finger, and the shock of the sight of her bloodied finger and her anguished expression momentarily pierces the skin of the viewer. In another instance, the viewer develops a heightened tactile sensation when Nina dances on her toes (known as en pointe) in her bedroom. The jerky, stop-start movement of the camera gives the impression of a lack of stability in her toes and ankles, as if she is going to lose balance and breakdown (both physically and mentally). The viewer is invited to share Nina's uncomfortable position, and to feel the very weight of her body pressed on her delicate big toes. Hence, when she abruptly collapses to the floor and clutches her big toe in agony the viewer is highly sensitive to her pain, thus reinforcing their embodied proximity to the actor, brought about through the corporeal and tactile intensity that emerges out of the camera-actor relation.

It is this ability to create a more seamless fusion between the camera and the physicality of the actor that has led me to privilege scripting with the body in my project over more common previsualisation models for blocking action and sports sequences, such as storyboarding. The criticism I have of hand drawn storyboarding is that the characters are static, as movement is presented through arrows.
Figure 18. An illustration of three hand drawn storyboards from a baseball sequence (Katz, 1991: 257).
The representation of movement through arrows highlights a lack of intimacy in the connection between the camera and the bodies of the baseballers, and an inability to convey proper sports technique.  

By contrast, computer software programs such as FrameForge and LightWave can provide more elaborate computer-generated and 3D interactive storyboarding by allowing the filmmaker to make their film on the computer, commencing with the creation of the story world and the characters, followed by the blocking of the action through the incorporation of camera shots, angles and heights of their choice (Katz, 2004: 354). Nevertheless, while these programs are useful in the sense that they can construct each of the film's sequence of edits, there is still a lack of fluidity in the movement of the animated characters. These characters remain undeveloped physically, meaning that their bodily movements tend to be generalised, and their nonhuman features don't necessarily correspond well with the individuality of each of the real-life actors. In short, this previsualisation model is unable to imbue the actor with

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24 Digital storyboarding presents a more sophisticated previsualisation model, enabling the director and visual effects personnel to clean up hand drawn storyboards in Photoshop, and then scan them into the computer to edit on a non-linear editing software program, such as Final Cut Pro (Katz, 2004: 318). Nevertheless, this process reinforces stasis in the character's movements, and maintains an embodied distance between the character on screen and the director.
correct bodily sports technique or movement. Thus, in contrast to the construction of a substitute, computer-generated filmic world and character, I find that scripting with the body engenders a closer magnification of how the actor's body operates within the sports spectacle, enabling a more intimate engagement between their body and the camera, and between the exchanges that they create with the bodies of the other actors/opponents. Here, the actor is being trained to move in strict adherence to the competitive point play, located within the pro-filmic space of the *mise en scene*. Hence, it is this dynamic symbolic interpenetration of bodies, cinematic techniques and the *mise en scene* that helps constitute the formation of a movement-narrative in preproduction.

The training of the actor, and the close collaboration between the screenwriter, actor, camera operator and director in the previsualisation tennis rehearsal video, serves to rethink the actor's preparation in films that rely upon the spectacle of the body, such as the sports, martial arts and action genres, in which bodily performance is often subordinated to a focus on digital technology. Siu Leung Li (2005: 60-61) argues that in the film *The Tuxedo* (2002) almost no physical training by the actors is needed, and so the film "comes close to a total destruction of the mythic kung fu body and an affirmation of technology". She adds that while there would have been some training of *kung fu* needed in the film *The Matrix* (1999), "this [training] happens almost instantaneously through the computer implant and virtual reality" (56).
The subordination of the actor's physical training to a focus on visual effects suggests how the traditional martial arts body is reappropriated into a digital body that performs a hybrid of fighting styles. Vivian. P.Y. Lee (2009: 121) comments on how there has been a transition from "an emphasis on the representation of 'real kung fu' to the so-called 'wire fu' and special effects-enhanced action and choreography". She argues that the shift towards digitalisation means that various 'authentic' fighting styles, such as kung fu and wuxia (sword fighting), become subsumed into a homogeneous, 'hyperreal' representation of the body that has appeal to a global audience (122).

Siu and Lee's comments allude to a direct correlation between the lack of attention given to the training of the actor's body in preproduction and the way in which digital technology, visual effects and special effects have superseded the actor's bodily performance. However, while I acknowledge that digital technology influences the construction of the character in sports and martial arts spectacle sequences, I would argue that the actor's body need not be divorced from the on-screen aesthetics, but rather, that their body could work in a productive relationship with the digital interface. But in order to achieve this dynamic interplay and integration between the actor and the cinematic techniques and digitalisation, the actor would need to perform a lot of specific and intense training. Hence, the changes in CGI and visual effects pave the way for modulations in preparation for the actor, in order to foreground more actively bodily performance than in classical realist representations, while simultaneously preserving the specificity and verisimilitude inherent in their bodily technique.
In the following section I attempt to locate this method of scripting with the body in my project within the wider filmmaking context, commencing with a discussion of alternative modes of scripting, which are often in response to the limitations of the screenplay, and are usually designed to challenge and subvert mainstream cinema. J. J. Murphy (2010: 193) highlights how, because they often work outside of the mainstream and industrial conventions, independent filmmakers are not specifically tied to mainstream storytelling structures and conventions. As a result, they often utilise improvisation, where scripting is about "doing" rather than "pre-planning" (178). This focus on improvisation privileges an "open-ended" approach (183), meaning that the story can be found in the process of filming (184).

Conversely, my use of oral narration and scripting with the body does not imply a breakaway from industry conventions and the written page, but is a way of expanding more productively the screenplay in mainstream narrative cinema, thus emphasising a focus on preplanning, and a way of extending the blueprint of a well developed screenplay, as opposed to open-ended improvisation. Therefore, perhaps my utilisation of scripting with the body comes closer to some of the alternative scripting methods that feature in animation. Paul Wells (2011: 89) argues that the nature and definition of "script" is problematic when considering animation in the films of Disney Pixar, and suggests that scripting needs to be viewed in a broader light, in order to accommodate animation practices that build the narrative through the incorporation of motion, visual and sonic elements that are not found in the screenplay.
Wells (95) comments upon how animation relies heavily on expert and detailed planning in relation to its execution in the preproduction phase, more so than live action which can be corrected in postproduction. To this end, storyboarding in Disney Pixar films have "enabled the narrative to develop with a visual immediacy that facilitated collaborative interventions, and a collective understanding of the evolving narrative" (92).

In a similar vein, the corporeal presence, bodily movement and technical prowess of the actor as sportsperson, could strengthen the sports film, but these physical attributes tend to be elided in the screenplay. Therefore, I would argue that the sports spectacle would benefit from the ways in which scripting with the body could provide a more dynamic and intimate way of capturing and constructing sports character and narrative, effectively showing the story through the interplay of bodies and the camera in motion. Such a method provides an audiovisual blueprint that exceeds the screenplay manuscript, ultimately encouraging an increased collaborative and corporeal correlation between the actor, the screenwriter, the director and the other creative personnel during film production and editing. I now provide a plot synopsis of my screenplay, *Game, Set and Murder*, before proceeding to outline the principal players contained in the screenplay.

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25 Live action refers to content that is captured with a real-world camera (Allen & Connor, 2007: 3).
**Game, Set and Murder: Synopsis**

World number one tennis player, Jamie Janiero, is stabbed in the back by a crazed spectator, Eli Cobb, whilst playing in the Davis Cup for Australia against Spain. Jamie develops post-traumatic stress disorder, finding it very difficult to go out in public. His older brother, and tennis rival, Anthony Janiero Jr., makes an appointment for him to see a therapist, Cassandra Paradis. Jamie quickly falls in love with his therapist. But on the eve of the Australian summer circuit, Cassandra leaves Jamie, returning to her former lover, who is also her former patient. Jamie tracks Cassandra down at her house but is confronted by the patient, who he thinks is Eli, but really turns out to be Anthony in disguise! Jamie has a relapse. We find out that Anthony and Cassandra have been scheming against Jamie, trying to ruin his tournament preparation. Anthony goes on to win the Australian Open, while Jamie watches the match from a recovery clinic.

Shortly afterwards, Jamie manages to go into therapy once more and gets better, receiving the help of a team of the best psychotherapists in the country, assembled by his mother, Christina Janiero. Jamie competes in the Australian Open the following year, where he meets Andrea Dunst, an American redhead who reminds him of Cassandra (because she is Cassandra in disguise). Andrea becomes his muse, helping him recover his competitive spirit. But Jamie quickly wants more from her. He makes her over, getting her to dye her hair blonde and wear the same clothes as Cassandra. Anthony sees the two of them together and realises that
Andrea/Cassandra has betrayed him. On the eve of the Australian Open final, Jamie finds out that Andrea actually is Cassandra, when he sees the same necklace with the love heart that he'd given Cassandra as a gift. They have a fight and Jamie says that he never wants to see her again. Jamie and Anthony proceed to play in the final. When Jamie is winning in the final set, he is confronted by Eli, who tries to shoot him. Cassandra comes to Jamie's rescue, resulting in a final battle of epic proportions in which Jamie manages to overcome his fear, and kills Eli.

**Principal Players**

Jamie Janiero is a classical all-court player, who is equally adept at playing from the baseline as he is from the net.

Anthony Janiero Junior is a big, natural athlete who resembles tennis professionals Andy Roddick and Juan Martin del Potro, due to his enormous power and physical prowess.

Greg Bertram is a hyper-masculine, powerful left-hander who plays in a similar way to the current world number two, Rafael Nadal. He generates enormous topspin.

Karel Mueller is a dour, grinding competitor, who moves like the Road Runner. He is like a human ball machine: fast, extremely fit and very consistent. Mueller is a veritable 'golden retriever', à la the Australian champion, Lleyton Hewitt.

John Paul Bergman is an unorthodox player who likes to use a lot of different spins. He has a poor temperament under pressure.
Eamon Da Silva is a 'flashy' player with large backswings, but is very erratic.

Tim Wallace is a solid but unspectacular player who is content to grind out points from the baseline.

Pedro Costa is an aggressive player who likes to take the ball early and rush to the net.

The creation of a diverse group of opponents for Jamie in the screenplay serves to establish physical and internal contrasts, as well as to help make concrete the various tactical patterns of play. In the following section I outline the first stage of the rehearsal video, which is the screenwriter's oral narration of the movements within the tennis sequences.

**Stage One: The Screenwriter's Demonstration of the Characters' Movements**

I intend to perform the tennis movements of each of the characters individually myself, while the actor watches. During each demonstration I imitate the character's court positioning and stroke production, as if I am presenting a tennis drill to my student. Furthermore, I make comments that are more specific to the narrative, such as "Jamie is on the back foot here because of Bertram's heavy topspin". While this form of oral narration is informed by the plot description within the screenplay, it is not a memorised word-for-word account. Rather, I rely upon conveying the story primarily through the use of my body, and only some instruction is given. I feel that this approach allows greater flexibility for self-expression through bodily movement, rather than being hampered by screenplay description which tends to be more
literal (I don't need to say I hit a backhand when the actor can see me doing so) and unable to capture the seamless choreography, and underlying corporeal and tactile sensation that I encounter when travelling along the surface of the tennis court. Ultimately, it is this multisensory awareness and experience of inhabiting the character's physicality that I hope to impress upon the actor.

While I believe that this form of oral narration can encourage a bodily response in the actor, leading them to imitate more effectively my movements, the aim is then to translate this bodily interaction between the screenwriter and actor into the next stage, in which the actors play out the rallies with one another. It's important to perform the rallies with the opponent, as opposed to working in isolation, because each of Jamie's movements is informed by their tactical play. Jamie and his opponent feed off one another, pushing each other in the rally. Together, they work towards a movement-narrative that helps build action in the plot, establishing a chain of cause-and-effect through a dialogue between their bodies (to be further accentuated through cinematic techniques).

A useful metaphor to describe the dynamics of the bodily dialogue that emerges in the rallies can be found in Sanford Meisner's (1987) book on acting when he talks about the 'pinch' and the 'ouch'. According to Meisner (35), if the actor's line in the script is 'ouch', they should not worry about how they say the line. Rather, they should respond truthfully to the pinch that they receive from the other actor. From there, if the actor needs to change their delivery of the 'ouch', they should ask their acting partner to pinch them harder. As a result, the actor will be
responding to the pinch they receive, similar to a cause-and-effect interaction, rather than simply manipulating their reading of the line.

In a similar vein, it is the quality of the opponent's stroke that determines Jamie's reaction. For instance, a quality aggressive shot in the corner would force Jamie to stretch for the ball. By the same token, it is worth adding that the stroke making of both players lends itself to variations on Meisner's analogy. There are instances where not only does Jamie react to his opponent's stroke (the 'ouch') but he responds accordingly with his own stroke (the 'pinch'). For example, Jamie's third round opponent, Mueller, angles Jamie out of court (the 'pinch') but Jamie responds with an even better stroke that goes around the net post for a winner (an unreturnable 'pinch'), effectively turning defence into attack.

In the following section I provide a narrative description of each of the rallies that take place in four of Jamie's key matches. While there are thirteen scenes within the screenplay dedicated to capturing and constructing tennis, I have chosen to focus on these four matches because they feature most prominently, and they encapsulate the most pronounced diversity and contrast in styles of play between Jamie and his opponents.\(^\text{26}\)

\(^{26}\) Note: Not all the footage was taken during filming of the rehearsal video. Therefore, some of the rallies have been slightly reworked or omitted.
Stage Two: Mapping out the Movements of the Actors

Second Round: Jamie versus John Paul Bergman

Bergman’s unorthodox playing style constantly keeps Jamie ill at ease, searching for the ball and off-balance. Bergman moves Jamie around the court with his various slices and topspins until Jamie loses the point with a cheap unforced error.

Bergman hits a drop shot, followed by an angled half volley passing shot, highlighting his deft touch.

He serves and volleys. Jamie returns the ball at his feet but Bergman is able to hit a half volley drop shot winner.

Bergman serves the ball forcefully into the corner and Jamie struggles to return it. Bergman hits a deft drop shot with heavy underspin. Jamie scrambles forward, barely getting to the ball. Bergman proceed to dink a lob over Jamie’s head. Jamie races back and puts up a defensive lob, but loses balance and falls to the ground. Bergman moves forward and prepares to put the ball away into the vacant open court. Jamie remains on the ground, unable to get up in time. Bergman becomes nervous and smashes the ball over the baseline.

Jamie hits a strong serve and gets a weak reply, like a jab. Bergman tries to guess the direction of Jamie’s next shot. Jamie wrong foots Bergman, hitting the ball behind him into the open court for a winner.
Third Round: Jamie versus Karel Mueller

Unlike Bergman's varying spins and speed, Mueller is content to feed the same loopy topspin ball back to Jamie relentlessly time and time again. Jamie moves his opponent from side-to-side, but can't hit a winner. Jamie loses patience and commits an unforced error.

Jamie tries to hit the ball harder and harder in order to penetrate Mueller’s defence, but ends up losing control as his final shot soars over the baseline.

Mueller's consistency forces Jamie to become more creative and patient. He needs to explore the extremities of the court through angles in order to break down the Swede's stubborn defences. Jamie strategically places the final shot for a winner.
They have an extended rally. Jamie angles Mueller out of the court. Mueller returns the angle. Jamie runs out wide and hits the ball up the line around the net post for a winner.

**Semi-Final: Jamie versus Greg Bertram**

Bertram slices his serve out wide to Jamie's backhand, and then dictates the point by relentlessly hitting heavy topspin forehands that bounce and viciously kick up high into Jamie's backhand, forcing Jamie to extend onto his toes in order to make contact. Jamie can't get the ball away from Bertram's forehand. Jamie is playing straight into his opponent's hands, being pushed behind the baseline. He ends up framing the ball over the baseline.

Jamie gets moved from side to side, and deeper and deeper in the court until Bertram finally ends up hitting a trademark forehand winner past Jamie.

Bertram hits a forehand winner.

Bertram serves an ace.

In order to prevent Bertram from pinning him behind the baseline, Jamie changes tactics, becoming more aggressive. Jamie serves the ball and gets a weak reply. He moves in and eagerly takes the ball on the rise, hammering it into the open court and comes in to the net. Bertram hits a weak defensive shot and Jamie puts away the volley.

Jamie steps in and rips a backhand crosscourt, stretching Bertram wide, feet sliding. Jamie pierces the line with a perfectly placed backhand and charges into the net. Bertram is off-balance and frames the ball out.
Bertram hits a second serve and Jamie wholeheartedly pummels a forehand. He stampedes into the net and punches away the volley for a winner.

Figure 20. Bertram’s heavy topspin forehand forces Jamie to extend to make contact on his backhand.

Final: Jamie versus Anthony Janiero Junior

Anthony overpowers Jamie early in the match, utilising his greater weight of stroke-making. He peppers the corners with a booming serve and heavy groundstrokes, hitting Jamie 'off the court'.

Jamie comes back to win the second set, running his bigger opponent around through carefully placed angles, breaking Anthony's serve with a delicate crosscourt angle winner.

The third set is a combination of Anthony's brutal power and Jamie's all-court tennis. Jamie runs Anthony around with excellent placement and then hits a volley winner up at net.
Anthony hits a powerful serve and a huge forehand winner.

Jamie hits a forehand winner.

Anthony hits the ball in the net and throws his racquet.

Jamie frames a ball over the baseline and shakes his head in disgust.

Anthony hits a heavy backhand up the line that Jamie fails to retrieve.

Jamie hits a deft drop shot winner.

Anthony bombs a first serve ace down the middle.

Anthony serves a double fault.

Jamie serves the ball wide and they go to a rally. Anthony puts all his might into each of his groundstrokes, but can't quite penetrate Jamie. Finally, Jamie gets a short ball and wrong foots his older brother, hitting what he thinks is a winner into the open court, but it is called out.

Anthony hits a return winner off Jamie's serve.

Anthony and Jamie exchange groundstrokes. Anthony's stroke hits the tape on the net and rolls over for a winner. Anthony has won the third set.

Anthony dominates Jamie in the fourth set, playing at a level similar to the beginning of the match. Anthony pushes Jamie behind the baseline with aggressive play, hitting a punishing winner to end the point.

Jamie hits a second serve and Anthony crunches the return. Jamie defends with a lob and Anthony runs in and smashes it away for a winner.

Anthony serves an ace.
Anthony serves another unreturnable delivery.

Anthony hits another strong serve and Jamie struggles to get it back. Anthony has a relatively easy short ball but he overplays it, getting nervous.

Jamie proceeds to take over. He moves the ball around and hits a winner.

He runs around Anthony's second serve and hits a forehand winner.

Jamie serves an ace.

Jamie hits a backhand passing winner.

Jamie wins the fourth set when Anthony belts the ball well beyond the baseline.

Jamie's superior fitness allows him to gain the advantage in the fifth and final set, as Anthony becomes physically and mentally tired. Jamie hits a powerful backhand winner up the line. Anthony is nowhere in sight and he throws his racquet at the ball.

Jamie serves an ace.

Jamie hits a drop volley winner, while Anthony is too slow to track it down.

Anthony hits a shot meekly into the net.

Jamie hits the forehand back behind Anthony for a winner.

In the following section I discuss how I intend to construct this point play through the integration of the camera, thus establishing the heightened sports performance and movement-narrative at the level of previsualisation.
**Stage Three: Integrating the Actors’ Bodies with the Camera**

Each of the matches will firstly be filmed in wide shot, with the camera placed on a tripod, to establish the geography of the court, making the court positioning of each player clear to the viewer. Capturing the entire depth and width of the court in wide shot can show where the ball is landing, thus providing clarity as to who is doing what to whom within the dynamics of competition. This wide shot will then be repeated from the opposite end of the court. In addition, if and when I proceed to make the film in the future, film production could benefit from a higher angle crane shot in order to provide a variation on this wide shot, and, depending on the budget, could be extended to show an overhead shot of the entire Melbourne Park tennis complex.  

![Tennis Court](image)

**Figure 21.** The establishing shot notifies the viewer that Jamie is serving to Bertram.

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27 Alternatively, a jib-arm could be used to establish the height needed to create a shot looking down on the court.
Once the geography has been established, however, I would like the camera to create a more intimate relationship with the bodies of the players, as if positioning the viewer within the very 'heat of the battle'. In order to achieve this intimacy, I intend to have the camera placed as close to the action as possible, and at a low angle, which captures the actors closer to gravity. This technique thus creates a heightened sense of their movement, for instance by spotlighting their footwork, while at the same time exploring the texture of the court surface and the bounce of the ball (when it is added in postproduction) by positioning the camera directly on the ground, or attaching it to the player's ankle.\textsuperscript{28}

Figure 22. The low angle creates a heightened impression of Bertram's movement.

\textsuperscript{28} Another way of achieving this low angle in film production would be to place the camera in a hole below the court surface, and have it tilting up. A similar method was employed by actor and director Orson Welles and cinematographer Greg Tolland during the filming of \textit{Citizen Kane} (1941). They were able to film the interior of a room from a low angle by placing the camera in a sandpit that existed below the level of the floor (2003, \textit{Citizen Kane} audio commentary).
By moving the camera in close, I look to break down the action by focusing on either player individually, as I want the camera to work in parallel with the movement of the player. For example, in one sequence shot, the camera can follow the player as he moves from side-to-side. This form of movement would be particularly effective when capturing the bodily technique of Bergman from front-on, to emphasise the repetitive and monotonous nature of his stroke production. On another take, the camera can move into the player just as he moves into the ball, thus creating the illusion that the two will collide when the player makes contact.\footnote{It would even be possible to have a player's first serve hit the camera in production, as if it had hit a television camera at the back of the court, or it could hit a hidden camera nested in the net!} This use of camera movement, in combination with the use of a zoom for variation, would be ideal for accentuating the brutal power exploding off Anthony's racquet on the serve, the racquet head speed produced by Bertram's forehand, or even the deft touch contained in Bergman's slice backhand. By creating camera movement in sync with the player's bodily technique, it becomes possible to create a more 'organic' relationship between the two, and an intimate and visceral experience for the viewer, in contrast to television's tendency to telecast live tennis from a high, static camera angle. Indeed, this close correlation between camera movement and the actor's physicality could heighten the tactile nature of viewing sports sequences by allowing the viewer to develop a "feel" for the players' variations in stroke production. For instance, the viewer could glide with the camera as it follows a delicate slice
backhand, before experiencing an unexpected jolt through Anthony’s explosive impact with the ball. Hence, the movement of the camera could encourage the viewer to share the cinematic space with the actors, thus creating a mutual sensory and tactile perception and experience between the bodies on the screen and the viewer.\(^{30}\)

The contrast in bodily technique and tactics between Jamie and his opponents could be further highlighted through the employment of rapid editing, beginning the shot when the player prepares to make contact, and cutting after the follow-through. In order to work towards this technique at the rehearsal stage, the camera could move in tighter with each cut, ending in extreme close-up of the contact point. This method would eliminate all the movements towards the ball and the player’s recovery back into position, for the purpose of establishing a rapid-fire dialogue between the players, as if their strokes are ricocheting in a ‘ballistic’ barrage backwards and forwards. Such an approach would be particularly useful for bringing the players into closer proximity to one another by shrinking the playing space between them – given that tennis players are predominantly positioned far apart – therefore heightening the physicality of a competitive duel.

\(^{30}\) Film production could also benefit from the use of tracks and a dolly to provide smoother movement of the camera that could contrast with the camera wobble in the handheld compositions, thus providing a variation on how to film the actor’s mobility.
In addition to signalling a dialogue of codified bodily technique between the players, rapid editing could be implemented to focus on the strokes of one player. The purpose would be to emphasise how one player has gained the momentum and is dominating his opponent. For instance, when Jamie takes control of the match against Anthony in the fifth set, it may not be necessary to show the entire rally. Instead, one shot of Jamie serving, followed by a cut to him hitting a forehand, would imply that he is winning. This use of fast cutting to demonstrate one player's momentum could be further illustrated by having them hit the same stroke over and over in rehearsal, or simply repeating the stroke at the editing stage, and incorporating slow motion. For instance, Bertram's ability to bully Jamie behind the baseline could be conveyed through a series of fast edits that showcase him repeatedly executing his forehand. Hence, instances such as these serve to demarcate clearly an imbalance in the exchange of strokes between the players, as the voice (body) of the dominant player reigns supreme. Furthermore, the succession of shots that show Bertram executing the same stroke could evoke a sense memory in the viewer, as they could become in tune with his rhythm and range of motion, and therefore anticipate the repeated stroke, thus highlighting their embodied and interactive engagement with the character during the tennis sequences.

Another way of immersing the viewer within the action is to use a subjective camera. Instead of filming Jamie from behind, Jamie could assume the perspective of the camera, perhaps by attaching a light HD camera to his body, such as the wearable Hero Go Pro camera which was specifically designed for capturing action in extreme sports, so that the viewer
literally experiences the competition from Jamie's movement and point of view. By positioning the viewer at closer proximity to Jamie, the speed of the opponent's stroke play could register more fully for the viewer than when the camera is further back, therefore allowing them to participate in Jamie's quest for victory. Thus, rather than providing a detached gaze, the camera would achieve a more material presence, almost morphing into the physicality of the actor, while reinforcing the blurring of boundaries between the screen and the viewer.\textsuperscript{31}

This utilisation of the wearable subjective camera (the \textit{Hero Go Pro}) could examine the player's stroke production and bodily range of motion in closer detail than might be possible with a more conventional digital camera. For example, attaching the \textit{Go Pro} camera to a chest strap worn by the character, Bertram, could allow the actor to accentuate his chest, torso and hip flexor rotation on his forehand, while attaching it to his wrist strap could heighten his wrist snap, pronation, and the velocity of the contact point and follow-through on his serve. In so doing, his strokes could appear to be more lethal weapons.\textsuperscript{32}

\textsuperscript{31} A limitation of the \textit{Hero Go Pro} camera, however, is its very narrow depth of field. Therefore, in order to maximise the effectiveness of this camera in film production, I believe that it would be beneficial to play on a slightly miniaturised tennis court, which would bring the opposing player into focus. Such a shrinking of the playing arena could also create a greater physical immediacy in the interchange between the players.

\textsuperscript{32} The chest and wrist straps are accompanying accessories to the \textit{Hero Go Pro} camera.
Figure 23. The rotation of Bertram’s hip flexor, torso and chest is accentuated through the use of a Go Pro camera that is attached to his chest strap.

Such a mirroring of the camera with the actor's body could also be achieved by panning the camera from the stroke of one player to the other. But rather than simply performing several swish pans at the same speed and camera height as in Wimbledon, the camera could commence at the height of the player's contact point and then tilt up or down as it pans, depending on the trajectory of the imaginary ball coming off the racquet. For instance, Bertram is renowned for imparting heavy topspin on his forehand, resulting in the ball looping over the net. In one take, the camera could commence low on Bertram as he whips a forehand near ground level. The camera could proceed to tilt up as it follows the rising arc of the imaginary ball. Conversely, the flight of Bergman's slice backhand travels much lower across the net.
Therefore, the camera could commence directly level with Bergman's shoulder as he makes contact with the ball above the waist. It could proceed to slowly pan and tilt down with the floating ball, before returning to Bergman and performing a swish pan with one of his flat forehands, this time remaining at a constant waist level throughout.

The various uses of a following pan and tilting in the above examples emphasise how the underspin of a sliced stroke takes longer to travel to the other side of the court than a flat or topspin drive, while also demonstrating their different heights over the net. Hence, operating the camera in this manner draws attention to some of the ways in which it becomes possible to create a more intimate connection with the actors' bodies by creating a parallel with the players' different strokes in terms of variations in height and speed of motion. In so doing, the camera effectively becomes an additional player in the tennis match, as its dynamic ‘toing’ and ‘froing’ helps relay a mobile chain of kinetic energy, therefore illuminating the sports film's potential to develop an increased technological corporeality.\footnote{Another variation would be to have the mobile camera become the ball in order to foreground its bounce. In order to achieve this method, the camera operator could run with the handheld camera, and then momentarily stop to place it gently on the ground, before raising it and moving towards the opposing player. In so doing, the handheld camera could convey Bergman's slice backhand by remaining low to the ground upon bouncing. Conversely, it could rotate through the air before bouncing up in a vicious manner to replicate the revolutions imparted on the ball through Bertram's topspin forehand. By contrast, the camera could touch the ground gently and then move backwards to indicate the backspin of Bergman's deft drop volley.}
Finally, for the purpose of the exegesis only, and not to be included in the scripting with the body tied to film production, the camera in the rehearsal video will capture the actors hitting tennis balls and playing out some of the rallies within the screenplay. The objective of this final session is to highlight to the viewer the actors' limited range of rallying ability in comparison to their near seamless execution of techniques and court placements achieved without the ball. Such a method of filming works in opposition to the utilisation of the camera to maximise contrasts in bodily technique, stroke production and tactical play. Therefore, it relegates the capturing of sports performance into an altogether less heightened, realist representation of their bodies and the sport (in the classical sense of realism, as the body is neutralised through non-interruption of the shot rather than accentuated through cinematic techniques). In the following section I describe how this overall method of scripting with the body is connected to the screenwriting and broader filmmaking processes.

The above-mentioned approach to rehearsal highlights how the screenplay can be extended into an embodied mode of address in which the screenwriter's body serves as a storytelling tool, through their oral narration, in order to instruct the actors to present the story through their bodies within the movement-narrative, while the technical personnel interpret the actors' movements, thus culminating in an embodied circuit of collaborative interplay during the preproduction process.
While it is common for actors to be instructed by professional sports players and coaches, such as Cash in *Wimbledon*, the screenwriter can provide a more detailed and specific oral narrative because they know all the movements in the screenplay, hence they can combine the execution of sports techniques and instruction with narrative description, resulting in the articulation and presentation to the actor of a corporeal and tactile movement-narrative. In so doing, I would argue that the screenwriter can greatly influence the actor's imitation skills, thereby facilitating the actor's credibility in the role of sportsperson, not to mention the mimetic experience they can produce for the viewer.

On another level, I believe that this approach to rehearsal provides an effective basis at the previsualisation stage for a movement-narrative, where additional elements can subsequently be added during film production and editing. My vision for the film's aesthetics would be that the tennis sequences look to draw on computer-generated imagery to design different tennis balls that can each represent different spins and speeds of tennis strokes. The aim of the CGI tennis balls would be to showcase the contrasting bodily make-ups of the players, established originally in rehearsal. This heightening would be achieved by foregrounding the physicalities and movements of the players, and drawing close attention to differences in terms of their strokes (spins, speed, trajectories), temperaments and techniques, rather than neutralising the game, as it is presented on live television. By emphasising differences in stroke production between Jamie and his opponents, through the creation of various CGI balls, it would then be
possible to establish further patterns of play, and to illustrate at greater magnitude the pronounced contrasts between the players.

For example, Jamie would be of average height, and all of his opponents are either bigger or smaller, counter punchers (as in players who are quick and play defensively), attacking players, unorthodox players or big servers. Jamie would have to tailor his all-court game in order to break down the relentless patterns of his foes. Camera movement, editing, sound (each shot has a different sound, from the booming noises ricocheting off Anthony's racquet, to the softer sounds of Jamie's crisp hitting) and CGI would all be used to enhance the representational characteristics of the players' stroke production, and their physicalities, rather than to disguise their techniques. Consequently, this method would culminate in the creation and cinematic construction of a heightened sports performance and audiovisual movement-narrative. These additional cinematic elements and digitalisation serve to provide greater continuity and specificity to the performance of the body during rehearsal, as opposed to the more disparate, and less 'organic', collaborative nature of rehearsal, production and editing employed in Wimbledon. I now turn to a discussion of how this integration of the actors' physical performance with cinematic techniques and digital technology might impact upon both the representation of the interiority of the character and the narrative.
Heightened Sports Performance and Its Relationship to Character Interiority, and the Narrative

At this point it might be assumed that the detailed attention given to achieving proper bodily technique through the capture and construction of a heightened sports performance and movement-narrative may lead to a film which will be mostly appreciated by those extremely knowledgeable about tennis. But what narrative function, if any, might bodily technique play, and how does a delineation of the actor’s bodily parameters within the movement-narrative of the sports spectacle relate to the interiority of the character established in the narrative?

The method of scripting with the body that I present in this chapter could facilitate the non-sports viewer into understanding the conflict in the scene. Just as we can comprehend conflict in a car chase at key climactic moments, because it is clearly foregrounded within the narrative, so, too, can a more in-depth focus on how the body operates within the rehearsal video allow me to articulate conflict through the tactical performance of players. Through their unique tennis styles, strokes and strategies, each opponent provides clearly defined, external obstacles that Jamie needs to overcome in order to achieve his conscious desire (goal) of winning the match. For example, Jamie's ability to take the ball on the rise and overcome Bertram's strategic assault on his backhand is an innovative way of exploring how goals and obstacles can be constructed within the action, which is brought about through an increased intimacy and seamlessness in the integration of the actor's body with the camera, editing and CGI during this
phase of the movement-narrative. To this end, it becomes possible to stretch the sports spectacle onto different corporeal registers by foregrounding bodily technique in ways that previously remained almost invisible within the dramatic grammar and action of realist sports sequences.

Such a stretching of the narrative illustrates how, rather than developing beats through subtextual 'actioning', the heightened sports performance within the movement-narrative is able to explore action/reaction within the parameters of competition on a bodily level, such as in the 'pinch' and the 'ouch' analogy mentioned earlier. This delineation of the bodily interchange between the players affords variations in the development of beats. Jamie doesn't just achieve his conscious desire of winning the tournament with a simple stroke or tactic 'here and there', but rather, he must utilise his complete arsenal of strokes as he and his opponents push and pull each other to the point of exhausting all the tactical plays contained in the game, and exploring the extremities of the tennis court. Thus, unlike in *Wimbledon*, where the professional and club players like Jensen, Jones and Nichols are reduced to playing at the level of the undeveloped and linear game of Bettany, in my project the opponents are given deliberately contrasting skill-sets for the purpose of stretching Jamie's reactions to their styles of play, placing him under maximum pressure and forcing him to respond by drawing on all of his versatility in terms of stroke making ability and mental resolve in order to become the ultimate victor. Consequently, a bridge is created between story principles like the “glory of the moment” (Godard, 2002), and the winning or losing of the match, the character's internality (in
terms of their conscious desire), and their bodily technique and interactions with the other players within the dynamics of competitive tennis. In the following section I will elaborate upon how the cinematic construction of the actor's sports performance is intimately connected to the character's interiority, through a focus on their inner journey.

The construction of a heightened sports performance in rehearsal suggests how the cinematic techniques are employed to capture the codified expression contained in the actors' interactions. It would appear that, the integration of the CGI ball by the visual effects supervisor, would allow the actors to be less inhibited, and consequently, they could be more precise in their movements. However, although this precision of sports performance could lead to increased verisimilitude, and greater comprehension for the viewer in terms of the dynamics taking place, while also making the character's conscious desire appear transparent, there is a danger that such seamless integration of movement could result only in artifice. By contrast, in real-life fight sequences, fighters are more likely to disguise their moves, while competitive tennis contains more room for uncertainty, disguise, and imprecision. The reason for this unpredictability is that sport and martial arts are not just about the execution of strokes/skills for the purpose of achieving the aim of overcoming the opponent, but they are also psychological, in that they are concerned with the battle that the player/martial artist wages with themselves (Weinberg, 1988). In other words, their own fears, anxieties and doubts shape the execution of their performance.
Hence, in attempting to draw from the psychological machinations of real-life sportspeople/martial artists, it is important to take into consideration the ways in which the character's inner journey in the sports film shapes their performance, resulting in the at-times uncertain or chaotic nature of competition. Therefore, I would recommend that scripting with the body should not just emphasise perfect movement, but should also point towards deliberately staged instances of cinematic excess, or bodily imprecision, such as footwork losing balance, effectively threatening to disrupt the movement-narrative's tightly worked tactical patterns of play, thus establishing even greater verisimilitude. The actor should look to utilise their body self-consciously in ways more specific to the interiority and physicality of their character, resulting in the timing of moments of imprecision that work in close correlation with the character's inner journey. Such a fragmentation in the player's execution of their tactical play could be further enhanced in postproduction through the integration of CGI balls that are deliberately poorly placed, and lacking the player's characteristic speed and spin.

A perfect illustration of the character's inner journey impacting upon their bodily performance is when Jamie's second round opponent, Bergman, has the upper hand for most of the match until he becomes tense and loses concentration under the pressure of having a match point.\textsuperscript{34} Bergman's inner flaw is his lack of self-belief. He is a low ranked player with the opportunity to beat a champion. The opportunity exists to emphasise his inability to execute a

\textsuperscript{34} The term commonly used in sport is to ‘choke’ under pressure.
stroke on match point, showing how his technical breakdown works in accordance with his vulnerable mental condition given the score in the match, and the momentous occasion. In this instance, the body and cinematic form could work to highlight to the viewer the subjective internal state of the player.

The influence of the character's inner journey upon their bodily sports performance is further evident in Jamie's level of play throughout the tournament. During the early stages, Jamie is out of form. He is still 'rusty' and lacking confidence from not having competed for eighteen months following the stabbing. Doubts have crept into his mind. But later he finds his groove and regains the confidence needed to win the championships, returning to the classical, all-court player, reminiscent of Pete Sampras and Roger Federer, in terms of his elegant style. Indeed, it is Jamie's ability to overcome his inner weakness within the sports spectacle that provides a comprehensive stepping stone for him to gain mastery over his psychological condition within the narrative, when he is finally able to overcome his attacker, Eli Cobb, thus effectively completing his inner journey. In short, these instances highlight how the character arc motivates action in the outer journey (working productively in tension with the character's conscious desire), as the mental state of the player impacts upon the quality of their sports performance.
Conclusion

By drawing upon the practice of scripting with the body I present a pluralist approach to screenwriting for the purpose of amalgamating the principal storytelling practices of the screenplay with the cinematic construction of sports character. In so doing, I look to rethink the role of the screenwriter within the broader filmmaking process. Rather than relegating the screenwriter solely to the role of writing the text-based screenplay, I believe that their engagement in the creation of a form of bodily scripting can provide them with a pathway into the more immediate cinematic facets of the film, namely through their oral narration and the blocking of action at the previsualisation stage. By expanding upon the screenwriter's role, the potential exists to allow the screenwriter to establish a fruitful relationship with the other creative film crew personnel, namely the actor and the director, perhaps resulting in a more 'organic' development of the sports film in which the various stages of filmmaking can be taken into consideration during preproduction. Such an engagement could result in a more seamless integration of character in the text-based screenplay, with the building of the actor's sports performance.

In contrast to the production methods employed in Wimbledon, which create a division between the actor's tennis preparation and their cinematic construction, the intermediary position that scripting with the body in my project provides between the screenplay and film production can serve to project more effectively the actor's body on the screen. In so doing,
scripting with the body can foreground the actor's bodily technique in ways that extend beyond their depiction in conventional sports films, moving instead towards a heightened sports performance and movement-narrative, brought to fruition through the capture and construction of a detailed bodily interplay between the actors, simultaneously working in tandem with the camera and the editing. This harmonious and interactive relationship between bodies, the *mise en scene* and cinematic form establishes a working interface that can then be digitally enhanced in postproduction (as in through the integration of CGI tennis balls), culminating in the presentation of a unified technological corporeality, which in turn could illuminate the tactile and sensory nature of embodied spectatorship.

Such a heightened sports performance is closely connected to the character's interiority and the narrative, expanding upon the notion of goals and obstacles in goal-driven cinema, as Jamie must overcome his inner weakness in order to defeat his opponents through variations in bodily beats of response to their tactical play. Only then can he achieve his conscious desire of winning the Australian Open. Ultimately, given the tendency of the sports film to emphasise the spectacle of the body in more intricate ways than in conventional narrative scenes (Pomerance, 2006), scripting with the body is ideally suited to elaborating upon the bodily dimension of the sports character, hopefully elevating the genre to new heights, in terms of how it presents sporting action.
By the same token, the opportunity exists in the future for a closer examination of how to film action in sports sequences beyond the method I present in the exegesis and rehearsal video. For instance, advances in camera technology could increase the corporeal intimacy in the camera-actor relation. While the Hero Go Pro camera is light and comes in protective casing, the next stage could be an increasingly weightless camera with a casing that would allow it to be thrown around, or even fired from a gun or a slingshot, therefore coming even closer to replicate the speed, spin and trajectory of a tennis ball. This would allow increased fluidity, and a more realistic representation of the time it takes for the ball to travel from the player's contact point to the opponent's racquet. The ultimate goal would be to create a camera that is so minuscule and malleable that it could be positioned on the tennis ball, and the players could hit it back and forth as in a normal rally. Consequently, the camera might be able to absorb, like a sponge, all the nuances of the players' various blows and kinetic energies, for instance by showing if the player centred the ball on the strings, or whether the stroke may have been mistimed. Furthermore, additional cameras could be attached to the player to delineate more closely their movement.

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35 A similar method is employed in the film The Big Lebowski where a camera is firmly attached to a bowling ball as it rolls down the aisle towards the pins.
This potential to highlight the stroke production of the actor as sportsperson in closer detail, brought about through future technological advances in the cinematic apparatus, could result in the camera more accurately conveying the ways in which sports performance can be affected by the actor's psychological and emotional states. For instance, the actor's ability to perform their character's nervousness and self-doubt on a critical point could lead to an impediment in their swing pattern which in turn could impact upon the smoothness and direction of motion of the wearable camera. As a result, the camera might be better able to evoke more fully in the viewer the feeling of dramatic tension that permeates the actor's body, ultimately elevating the bodily affect that relays in a reciprocal exchange between actor and viewer onto new multisensory registers of mimetic engagement and experience.

So far the exegesis has been primarily concerned with how character is cinematically constructed in goal-driven narrative cinema, focusing on their psychological and bodily parameters, leading to a more specific focus in this chapter on scripting with the body and heightened sports performance. In the following chapter my attention shifts from this exploration of character to a different register of writing, as I provide an auto-critical reflection on the whole DCA process in seeking to create a bridge between theory, research and the practice of writing the screenplay.
Chapter Five: Critical Reflections on the Screenwriter's Journey and the Practices of Screenwriting, Research and Theory

In the previous chapter I examined how scripting with the body in my project could provide a more dynamic integration of the actor's body with the other cinematic elements and the *mise en scène*, foregrounding their bodily technique within the action of the sports spectacle, resulting in the cinematic construction of a heightened sports performance. I argued that this focus on the actor's body at the previsualisation stage could help set up a sophisticated ‘movement-narrative’ and cinematic interface that could be further developed through postproduction sound effects and digitalisation, effectively culminating in a technological corporeality. In this chapter I would like to divert my concentration from this analysis of sports character into a different style of writing, as I reflect upon the overall DCA process, concentrating above all on the journey that I undertook as a screenwriter.

By conducting an auto-critical reflection on the DCA process, I look to focus on the methodology and research involved in writing and working towards the object of the screenplay, focusing specifically on the first phase that was concerned with establishing a foundation for the construction of the characters, the narrative and the genre. I believe that developing a methodology for conducting practice-based research, through the analytical dissection of the creative process and the final produced work, could provide guidance that would enable screenwriters to bypass some of the storytelling dead ends that I experienced.
during the early stages of candidature. As such, the proposed methodology that I present in this chapter could be of practical significance to the screenwriter, helping them to find a balance between the empirical research and textual analysis needed to write a screenplay.

On another level, an explication of the generative and producerly activity involved in the writing of the screenplay could offer a counterpoint to academia's tendency to focus more commonly on the discursive features of a film and its reception by an audience (Bell, 2006: 86). Rather than creating a dichotomy between practice-based research and film theory, the DCA has opened up new opportunities to establish a productive dialogue between the two, in order to demonstrate how this processual design at the initial stage of writing the screenplay also impacted upon, and was influenced by, the direction of the research and the methodological approach undertaken in the writing of the theoretical exegesis. To this end, it is the combined practices, research, theories and methodologies involved in the processes of creating both a creative and exegetical work that inform the discursive analysis of the final product. The objective of creating this dialogue has been to work towards a more rounded exploration of the creative object in question, while highlighting the significance of practice-based research in a creative arts discipline within the academic context.

Such a dialogue between the screenplay and the exegesis could help overcome the danger of the two moving in opposite, contradictory directions by providing a consistent through-line in the development and fine-tuning of a higher degree research project, assisting in the coordination of practice, research and theory, while remaining flexible enough to allow
alternative routes to be taken. I open by providing a background to the passage that I undertook in writing the screenplay in the early stages of the candidature for the purpose of highlighting the limitations in my initial methodological approaches.

**Early Methodological Approaches to Writing the Screenplay**

How does one begin writing a screenplay? What research is needed to assist the screenwriter in the screenwriting process, and what type of methodology can be employed? In contrast to the journey that I undertook in the writing of *Game, Set and Murder*, my initial screenwriting attempts were hindered by a lack of a well-prepared methodological approach, resulting in characters who were internally undeveloped and lacking motivation, an ill-directed outer journey and an undisciplined structure. The methodology that I employed in my first attempt was built around translating the research and theory in the exegetical work into the screenplay itself. For instance, at the stage of the confirmation of candidature paper the aim of the research was to identify and explore the ways in which reflexivity can deconstruct the performance of the actor and the director in the sports film, and, in so doing, to utilise reflexivity in film as a means of subverting the narrative of goal-driven cinema (Stam, 1992). I began writing a screenplay, entitled *The Chaos of the Beautiful*, where the main character was a filmmaker called John Luke Gothard (modelled on filmmaker Godard) whose goal was to deconstruct a sports film. The main problem with the screenplay was that Gothard's dialogue
reflected recitations from film theory written about Godard's films, highlighting how my methodology and research at the level of the exegetical work became embedded in the outer journey of the screenplay, with Gothard serving as a proxy for my theoretical endeavours.

As a result of adopting this approach, the methodology and research connected to the writing of the screenplay remained undeveloped, as there was a lack of investigation of its story world. Furthermore, a limitation of imposing theory upon the practice of screenwriting in this example is that the theory itself needed to be developed further, to try to elaborate upon Godard's distancing and deconstructive techniques in a more contemporary context. Therefore, in reworking the theory, the screenplay also needed to be modified.

This reworking of the theory resulted in a shift away from Godard's work towards contemporary uses of film reflexivity built less on distanciation and more on utilising reflexivity as a tool for establishing dramatic effect and entertainment value (Ames, 1997). In so doing, the research and methodology was now informed by an analysis of the literature on films about filmmaking, and close viewings and film criticism of films in this genre, such as Adaptation (2003), State and Main (2000), and Tropic Thunder (2006). Such a rethinking of how to ‘be’ reflexive guided the direction that I took in writing the next screenplay draft, called The Model Player, which centred on a murder that took place on the set of a film production. The murder scene in the film-within-the-film provided suspense for the viewer as they knew that a real bullet had been planted in the gun, and so a real murder would occur.
While this reflexive method afforded a less intrusive integration of the theoretical component within the screenplay's outer journey than in *The Chaos of the Beautiful*, it also illustrated how the direction of the research in the theoretical exegesis disguised my lack of empirical experience as a first-time screenwriter in the area that I was writing about. The reflexive films that I drew on were often written by screenwriters and directors with experience in the area describing the industry in which they work. Hence, the topic would have been more suitable had I had several other projects to draw from, rather than compensating for my lack of experience in the film production by imitating the outer journeys of these reflexive films. As a result, I would argue that not enough attention was given towards establishing a methodology and research at the level of the story in the writing of the screenplay. Furthermore, insufficient focus was given towards learning about the craft of screenwriting, such as an identification and critical examination of story principles. Consequently, problems existed in terms of the development of the characters, the outer journey and the narrative structure.

These story weaknesses were commented upon in feedback given to me when I attended a one-on-one mentoring session with script editor and mentor Karel Segers, held at Metro Screen, a not-for-profit organisation situated in Sydney that focuses on filmmaking and new media. Segers provided me with structural advice for analysing the screenplay from an editorial perspective that looked to mould the screenplay into a final product. The story structure of a screenplay for Segers is like an exact science where the construction of the characters and the outer journey must be coordinated with the most minute detail within the framework of the
twelve stages of the hero's journey. Reading and analysing my screenplay from this perspective led him to conclude in his feedback that there were too many characters, no principal protagonist with a clear goal or inner journey, and too many acts (the screenplay was over three hours long when enacted), resulting in an outer journey with numerous unmotivated plot points (2010, personal communication).³⁶

Although this advice from a script professional helped me to reshape the project, my attempts to be more concise with the structure, the internalities of the characters and the development of the stages of the outer journey weren't able to rectify these weaknesses in the screenplay. While I was not aware of this at the time, it become apparent afterwards in reflecting upon my screenwriting journey that what was lacking in Segers' feedback was a detailed methodology for conducting research regarding the process of writing the screenplay, so as to build the screenplay ‘from the ground up’. Such a methodology, I argue, could provide a more holistic approach to constructing the screenplay by amalgamating the raw fibres and experiential energies contained in the process of research with Segers' espoused principles of dramatic storytelling, structure and character development.

McKee (1997) elaborates upon this notion of establishing a methodology that combines a focus on research in the process of writing a screenplay, with storytelling demands, such as narrative design and the internality of character. McKee (416) believes that the screenwriter

³⁶ One page of a screenplay is estimated to equal one page of screen time (Price, 2010).
should work from the inside out when writing a screenplay. By this he means that they should commence research into the characters, and events in the outer journey, while also taking into consideration the key structural moments, such as the ‘inciting incident’ and the final act climax. From there, they should complete a step-outline of the story, followed by a sixty-to-ninety-page treatment, and then, finally, the screenplay itself, converting treatment description to screen description and adding dialogue. This method of working from the inside out works in contrast to working from the outside in, wherein the screenwriter begins by immediately translating their idea into the scene description and dialogue of the screenplay, an approach I had originally taken when writing *The Chaos of the Beautiful* and *The Model Player* (although I had done prior research into the theory of the exegetical work).

McKee’s notion of working from the inside out provides a useful overview of a potential methodology on which the screenwriter can draw in writing a screenplay, and it is the approach that I adopted in the writing of *Game, Set and Murder*. By the same token, I believe that there is room within this processual framework for a closer analysis of the types of research involved, and to examine how this research impacts upon the final product.

While a step-by-step breakdown of the entire process of writing *Game, Set and Murder* is beyond the scope of this chapter, I now identify and explore the method employed in the initial stage of the screenwriting process informed by research into the characters and story. The purpose of analysing this specific case study example is to illuminate how the research and method involved in writing a screenplay can facilitate the screenwriting process.
A Screenwriter's Journey in the Preliminary Stage of Writing the Screenplay: Research Motivated by the Characters, Outer Journey and Narrative Structure

While undoubtedly there is no singular method for writing a screenplay, I found that the process began by conducting research into the characters and the outer journey, effectively establishing a foundation from which to launch into the treatment. However, before I could commence research, I needed a rough outline of a character to start with, and so the very first step involved identifying the main character, and their conscious desire or goal. I decided to make him a world champion tennis player called James Smith (who was later changed to Jamie Janiero), whose conscious desire was to win the affections of Cassandra Paradis.

Although this initial step may appear to be a minor point, it proved to be instrumental, in the sense that it provided me with a stepping stone into the film, as I drew from the main character and his conscious desire to conduct research into the development of the screenplay's other characters, outer journey and narrative structure. In order to achieve this objective, I proceeded to do a plot outline of another film which contained a character with a similar conscious desire to Jamie’s, in this case *Vertigo*, and the character of Scottie.

*Vertigo* provided a valuable model to draw from because it was similar in theme and character to the screenplay I envisaged writing, and it had been a critical success. According to my consultant script editor, Jack Feldstein, "good artists borrow, and great artists steal" (2010, personal communication). Feldstein advised me to do a plot outline of the film. Feldstein’s
advice led me to reflect upon what constitutes ‘originality’ in film art. Rather than creating the plot entirely through my imagination, my writing method was informed by plot development in *Vertigo*, thus suggesting the potential to establish an intertextual relation between texts (Kline, 2003). To this end, the close correlation between *Vertigo* and my screenplay rejects the notion that a single artist (such as a screenwriter or a filmmaker) is solely responsible for the creation of an aesthetic work of art (Barthes, 1977).

The plot outline of *Vertigo* provided me with a narrative design from which I could borrow in creating the outer journey of my screenplay. For instance, the opening scene of the film is described as follows:

**Exterior Rooftop Night**

Scottie and another policeman are chasing a criminal on a roof. Scottie slips and has to cling to the gutter. The policeman tries to save Scottie. Scottie sees the policeman fall to his death. Scottie is left hanging on to the gutter. Fade to black.

This brief outline of the opening scene establishes three key components: it immediately commences with the dramatic action of a chase scene; it provides a glimpse of death for the protagonist, as he watches a policeman fall from the roof, while he holds on to the gutter ‘for dear life’; and finally it introduces the cause of Scottie's vertigo, or acrophobia.
In a similar vein, I looked to incorporate these three components within the first scene of my screenplay, first articulated in the plot outline:

Exterior Tennis Courts Night

Insert: Davis Cup Quarter-Final 2010

World number one tennis player, Jamie Janiero, is playing in the Davis Cup for Australia against Spain. While leading two sets to love, Jamie is unexpectedly stabbed in the back by a crazed spectator Eli Cobb, whose motive is that he is obsessively in love with Jamie's partner, the pop star, Christie Lee Adams. Jamie becomes paralysed with fear and pain. Jamie watches Eli exit the court and go up into the stand towards Christie Lee, giving her a rose before the security guards finally apprehend Eli and take him away. Jamie blacks out.

This opening scene from the plot outline of my screenplay commences with the dramatic action of a tennis match, quickly introducing the moment of near-death for Jamie when he is stabbed, therefore clearly establishing the inciting incident that will cause his ensuing post-traumatic stress disorder (PTSD).

While I have borrowed from Vertigo’s plot structure, my screenplay is not a remake. There are numerous differences in terms of the character and the outer journey between the two projects. For instance, Scottie is a private detective who develops acrophobia, while Jamie is a world champion tennis player who develops PTSD. Consequently, the events that take place differ. Nevertheless, Vertigo provided me with a skeletal outline from which I could then add the body of the outer journey and the specificity of the characters in the screenplay. Thus,
drawing from *Vertigo* set clear parameters from the beginning, working with a classical narrative consistent with goal-driven cinema, a single protagonist, and a psychodramatic romance.

On another level, exploring *Vertigo*’s narrative structure helped me to establish the dynamics of the relationships between Jamie and the other characters. For example, Cassandra Paradis/Andrea Smith was modelled on Madeline Elster/Judy Barton in terms of the way in which she betrays Jamie, only to return to him in disguise in the second half of the film. By the same token, there are numerous differences between Cassandra and Judy. For instance, Judy is originally in disguise as Madeline, before returning as herself in the second half of the film, while Cassandra starts out as herself, only to transmute into Andrea in the second half of the screenplay. Differences at the level of the character also impact upon their relationship with the male protagonist. In *Vertigo*, Scottie is interrogating Madeline, trying to find out about her past, whereas in *Game, Set and Murder* the balance of power between the two shifts as Jamie is the patient, and Cassandra the therapist.

Interestingly, however, the structure of *Vertigo* is preserved to a large extent in *Game, Set and Murder*. This parallel in narrative template became evident when I mapped out each film’s respective hero’s journey models prior to writing a synopsis. For instance, 'the approach to the inmost cave' and 'the ordeal' in both stories coincides with Jamie and Scottie being betrayed and experiencing their lowest moment. At the approach to the inmost cave in *Vertigo*, Scottie takes Madeline to the San Juan Baptista church in order to help her unlock the key to her
troubled past. This stage culminates in a crisis of the heart as Madeline breaks free from Scottie's grip and runs into the church, which in turn quickly leads to the ordeal as she climbs up the stairs of the belltower and jumps down, committing suicide (or so the viewer is led to believe). Scottie is unable to save her because of his acrophobia.

In *Game, Set and Murder*, Cassandra ends her relationship with Jamie, telling him that she's returning to her former partner. Jamie tracks Cassandra down at her home at the approach to the inmost cave. The entire treatment is at stake at this moment, highlighting the crisis of the heart. But Jamie is confronted by Eli (or so he thinks). He loses Cassandra and has a relapse, culminating in the ordeal of both the journeys of the higher cause and the heart, and the darkest moment for the protagonist.

While a focus on *Vertigo* helped me to establish the narrative structure of my screenplay, closer attention was needed in terms of conducting research motivated towards teasing out the conscious desire and inner journey of the character, which in turn served to assist in mapping the outer journey. Just as the internality of the character informs the construction of plot events, so, too, does the creation of their interiority motivate the research direction taken. For instance, the psychological condition that Jamie suffers following the stabbing led me to research details of a treatment programme to help him overcome his PTSD. This programme is made up of several key stages: relaxation, ‘imaginal exposure’, and *in vivo*, or real life exposure (Andrews et al., 2003). The idea is that the treatment goes through a grading process, gradually increasing in difficulty.
The development of the program coincides with Jamie's conscious desire in the journey of the higher cause, as in Jamie's attempt to overcome his psychological condition, return to competition and win the Australian Open. Early on in the treatment, Jamie is reluctant and distrustful of his therapist and the process, but he gradually becomes more confident, and so the grading works in parallel with the development of his character, as the more difficult the stages, the more is at stake as Jamie edges closer to recovery and working towards achieving his conscious desire. For instance, in the first therapy session Cassandra conducts a standard PTSD interview in order to assess Jamie’s condition (Watson et al., 1991). Jamie is in denial about his condition, like a reluctant hero who has not yet accepted the call to adventure (Vogler, 1998). However, he becomes more at ease during the relaxation stage, accepting his condition and showing signs of determination to try to get better. However, no sooner does he appear to be recovering then he sees a television segment about Eli, resulting in a momentary regression into denial, and trepidation towards taking the more advanced stages of his therapy. Nevertheless, Jamie manages to overcome this initial hurdle and proceed gradually to tell

\[37\] There are many similarities between the hero’s journey as a narrative in a screenplay, and as a healing tool, and between a hero (character) and a PTSD patient (Branscomb, 1993). For instance, a common response to a traumatic event (inciting incident) for a person who develops PTSD is one of denial, and being cured is the equivalent of imbibing the elixir of personal growth or self-discovery.
Cassandra, in stages, about the incident of the stabbing during the imaginal exposure stage. In short, it is by working his way through the grading process in the therapy that the shape of Jamie’s character arc is able to grow.

Furthermore, the grading process in the treatment impacts upon Jamie's conscious desire in the journey of the heart, which is to win the affections of his therapist. For example, Jamie flirts openly with Cassandra during the relaxation stage, often consciously looking to cross the professional boundaries in the patient-therapist relation (Karme, 1993).

While Jamie proves unsuccessful in his direct flirtation, he inadvertently appeals to Cassandra in the subtext, through the progress that he makes in conquering his PTSD symptoms. Hence, it is not through overt attempts at flirting that Jamie succeeds in winning Cassandra’s affections, but through hard work, as Jamie must conquer himself and his inner demons. In other words, the unfolding of Jamie's inner journey coincides with the stirring of Cassandra's unacknowledged desire for him.

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38 During imaginal exposure, the patient has their eyes closed and narrates the past traumatic event to the therapist.

39 But Cassandra doesn't realise her feelings for Jamie until after she has betrayed him, leading her to want to redeem herself, and help resurrect his career, in the second half of the screenplay.
Such an emerging bond in the patient-therapist relation that exists on a subtextual level, brought about through Jamie's improvement, coincides with him getting closer to Cassandra and building trust. The way in which I have integrated this trust was informed by the literature that discusses how the patient develops dependence upon their therapist, who becomes the 'safe person' (Carter et al., 1995). The advantage of making Cassandra the 'safe person' was that she would know his condition better than anyone, therefore making it easy for her (albeit unethically) to establish an innovative betrayal strategy that involves successfully tampering with the PTSD treatment process.

This influence of the 'safe person' informed the use of space and settings in the outer journey (Holmes, 2008). For instance, Jamie's fear of his attacker prompted a narrative where he was enclosed in his house, very much at the mercy of Cassandra’s guidance and protection. Therefore, the *in vivo* stage of confronting the world again proved to be a deeply challenging event for Jamie, illustrated through the way in which the space opens up, beyond the confines of his home, as Jamie is forced to face up to his fears without having Cassandra by his side. By identifying Jamie's weakness, I was able to invent a hypothetical situation where Jamie found himself in the worst possible situation, when he is confronted by his attacker, Eli, in real life (really Anthony in disguise), and so precipitating his relapse. Hence, this example exemplifies how a close textual analysis of the PTSD literature provided valuable insight into the dynamics of the patient-therapist relation and the psyche of a patient that enabled me to build compelling antagonism and dramatic conflict in the development of my fictional character.
Finally, doing research into the psychological condition of a PTSD patient helped me to describe in the screenplay how the traumatic experience impacts upon Jamie on a sensory level. For instance, through several phone conversations with Rocco Crino, who is the Associate Head of the UWS Psychology Clinic and co-author of the book *The Treatment of Anxiety Disorders: Clinician Guides and Patient Manuals*, I learnt that a patient in Jamie's situation would avoid anything that reminded him of the event, such as the appearance of the attacker, and the noises that he made. Hence, PTSD can be ignited through sights, sounds, hearing, tastes, and smells related to the event (2010, personal communication). As a result, in the screenplay I looked to articulate, through language, a heightened, multisensory experience for the protagonist in order to evoke more vividly for the reader Jamie’s recollection of, and reaction to, the traumatic incident. For example, early in the screenplay Jamie is confronted by reporters at the gates to his property. A brief segment of the encounter is described as follows:

One of the reporters, a woman, has a rose attached to her. Jamie experiences a quick flashback to the stabbing, the rose petals scattered across the court, the blood on his hands. His breathing quickens. Palms and forehead perspire. Early signs of a panic attack (*Game, Set and Murder*, 2011: 9).
This description illustrates how the reporter's rose invokes Jamie's memory of the stabbing, which affects him, not only psychologically but physiologically, thus highlighting how the trauma of the event is experienced through Jamie's body. Rosamund Davies (2010) explores this notion that trauma is remembered in the victim's body. Davies (51) discusses how, rather than presenting a documentary of the facts of Hiroshima, the screenwriter of the film *Hiroshima Mon Amour*, Marguerite Duras, instead chose to focus on a love story in which the characters are unable to articulate the traumatic event and its ramifications, meaning that the screenplay "problematises memory, history and indeed representation itself". In so doing, Hiroshima is remembered only "at the level of the body" of the characters, rather than being understood on a cognitive level, suggesting a form of physical memory (164-165). In a similar vein, following the stabbing, Jamie goes into denial, unable and unwilling to describe the traumatic incident to his mother, brother or therapist, while at the same time fragments of the trauma are remembered and affect him through symptoms that are visible on the surface of his body, such as sweating, tight muscles and trembling limbs. However, in contrast to the development of the characters in *Hiroshima Mon Amour*, my focus in writing the screenplay was to enable Jamie to work towards a verbal and cognitive understanding of the traumatic event by describing the process that he undertakes to overcome his condition. To this end, close attention was needed in the writing process to externalise Jamie's embodied experience, as the development of his character arc corresponds with shifts in his physiological response.
This focus on externalising Jamie's psychological condition through the delineation of his bodily experience could help the reader visualise the actions of the characters and the events of the story as they are written in the screenplay. Margaret Mehring (1990) argues that reading the screenplay can provide a total 'living' experience. According to Mehring (240), the screenplay "demands the reader's immersion in the continuous creation of mental images of layered and progressive plot and characterisation events".

Pat B. Miller (1986: 18-23) elaborates upon Mehring's notion that the reader is able to recreate the layers of narrative and character through mental visualisation in his discussion of reading the screenplay as 'break down'. Miller (18) describes how the continuity supervisor and director break the script down into its major elements, such as action, props, locale, the characters' physical distinctions, and dialogue, for the purpose of assisting the director in how to block the scene during production.

In addition to guiding the reader towards the visualisation and break down of narrative and character development, the material qualities of the screenplay could influence the reading experience. For instance, Davies (2010: 172) argues that the materiality of the screenplay Hiroshima Mon Amour can "provide richness and depth as source material for a director, beyond the obvious structural and more immediately translatable elements of dialogue, plot, character and theme".
Although written in a genre more conducive to goal-driven narrative cinema, I would argue that my screenplay at times could evoke an embodied response in the director in their reading and break down, perhaps influencing the director to address the corporeal, sensory and tactile nature of the actor's bodily performance during film production. This multisensory experience for both the character and the reader is evident in the description of Jamie's final confrontation with his attacker, Eli Cobb:


Jamie falls to his knees, gasping for breath, his T-shirt and forehead drenched in Eli’s blood. He places the gun gently on the ground, takes off his T-shirt and wipes the blood from his forehead, and spits in the direction of the corpse, as if trying to rid himself once and for all of Eli’s stains (Game, Set and Murder, 2011: 114-115).
The description of the scene could influence the temporal rhythm of the confrontation between Jamie and Eli during production. For instance, it would appear that Eli's first move towards Jamie is sudden and fast, while each successive movement would likely be slower, and more drawn out, as each bullet wound might weaken Eli’s resolve. Another moment that the director might choose to accentuate is when Jamie struggles "to untangle himself from the weight of the great beast". This moment could commence in long shot and then track forward into a tight, hand-held close-up, with the duration of the shot and the shakiness of the frame illustrating how Jamie is almost suffocating in Eli's murderous embrace. Finally, the image of Jamie removing his blood drenched T-shirt and spitting at Eli could incite a feeling of disgust in the director as they read the screenplay, encouraging them to include this detail as a beat in the aftermath of the fight, thus foregrounding for the viewer Jamie's sense of taste as he spits out blood. Ultimately, these examples illuminate how the screenwriter's ability to externalise the character's physicality in the screenplay, through language, could provide a pathway towards a more multilayered capture and construction of the character's embodied experience during film production and editing. In the following section I explore the implications that this approach to writing the screenplay had for the research, methodology and theory contained in the exegesis.
The Connection between Character-Driven Research and the Exegesis

The above-mentioned character-driven research and methodological approach provides a stepping stone then to proceed to write the treatment, followed by the screenplay. At the same time, the development of psychologically articulated characters, and a comprehensive plot outline and structure, can help establish the terrain of the wider research project. In the case of the DCA, the initial research for the screenplay allowed me to explore in closer detail questions of character and genre within the exegesis, as I extended the former in terms of the move towards concretising sports performance through scripting with the body. Thus, the exegesis employs a multidisciplinary methodology that links principles of screenwriting, acting and directing to provide more expansive and experiential ways of thinking about the cinematic construction of character in goal-driven cinema.

By the same token, this is not to say that the screenplay was written first, followed by the exegesis. Rather, there were instances when the research and methodology for the exegesis informed the practices of writing the screenplay. For example, through the analytical case study of the film, *Wimbledon*, I highlighted the homogeneity of the actors' bodily exchanges, which led me to push for greater heterogeneity in the descriptions of tennis in the screenplay, so culminating in the capture of diversity in bodily techniques in the rehearsal video. This example illustrates how theoretical concepts, analysis and observations bleed into practice, suggesting how the exegesis can serve to mould and direct the original creative work, while also
demonstrating the difficulty of differentiating between the two in terms of their research methods.

Although the exegesis worked towards expanding upon the screenplay through scripting with the body, while examining questions of sports performance, an alternative direction would have been to build upon the research relating to psychotherapeutic practices within the screenplay, such as an exploration of the cinematic representation of mental illness (Gabbard, 2001) and the therapist (Quadrio, 1996). For instance, an issue that I had to contend with in creating the screenplay was how to remain faithful to the practices involved in a treatment program for PTSD, while at the same time suiting the demands of story and character development. There was a tendency in early drafts of the screenplay to provide an almost textbook account of the treatment, presenting a moment-by-moment analysis. Consequently, the therapy scenes became too long, and matter-of-fact, like a slice-of-life depiction of events. So, what was required was a greater focus on subtext, in which the treatment (the text) needed to be trimmed down and shaped for the purpose of illuminating the underlying chemistry that emerged between Jamie and Cassandra, as well as to provide Jamie with obstacles in order for him to overcome his psychological condition. In short, this negotiation between psychological validity and dramatic storytelling appeal featured prominently in developing the screenplay and represents a research topic that could have been discussed and analysed further in the exegesis.
Conclusion: Rethinking the Relationship between Research, Theory and Practice in the Writing of a Screenplay

Film theorists often overlook the role of the screenplay in favour of an investigation into the discursive features of a film and its impact upon the viewer. Screenwriting ‘gurus’, such as Segers, on the other hand, explore the screenplay as a final product, in terms of plot points, the conventional three-act structure and the hero’s journey paradigm. As a result, what is often lacking within some of the film theory and screenwriting literature is a recognition and detailed analysis of the generative aspects and research methods involved in the creative writing process.

Through an auto-critical reflection of the practice-based creative arts doctorate, I have looked to address this limitation by presenting a working method that assisted me in conducting research during the process of writing the creative object. While early screenwriting attempts proved to be heavy handed in the way in which theory was integrated into the screenplay, the methodology for writing *Game, Set and Murder* involved drawing from research into the psychotherapeutic practices in the treatment of PTSD to inform the development of characters and the outer journey. Thus, two types of research informed the creative writing process: ‘background’ research in the service of the specific screenplay; and theoretical/conceptual research that primarily drew from film theory. Furthermore, working in close parallel with the plot outline of *Vertigo* assisted me to develop the narrative structure of
my screenplay, such as the inciting incident and main story turning points, and to identify the key relationships between the characters.

Such a character-driven approach to conducting research provided me with a platform then to launch into a closer analysis of the cinematic construction of character in popular cinema and the sports film through the writing of the theoretical exegesis, and the accompanying rehearsal video. However, rather than seeing the screenplay as separate from theoretical concerns, the methodology, research and theory at the level of the exegetical work served to nurture and fine-tune the practical component, thereby suggesting a cross-fertilisation of theory with practice. Ultimately, I would argue that the establishment of a productive dialogue between the processes that go into the theoretical and creative works could culminate in the creation of a multidimensional, multidisciplinary project that is able to provide new insights and directions needed to satisfy the demands of higher degree research. In so doing, it could help make screenwriting and filmmaking more accessible within the academic context, while also encouraging innovation in screenwriting practices. Consequently, this multilayered project might be able to open up new terrain for a critical analysis of the screenplay in ways that challenge, and extend beyond, the strictures of genre conventions and orthodox storytelling processes and principles à la McKee and Segers.
Chapter Six: Conclusion

The embodied and performative understanding of character that I have identified and examined in this creative research affords new insight into ways of thinking about how character is cinematically constructed in goal-driven narrative cinema. Exploring character in terms of action, movement and physical gestures opens up an investigation into the representation of the actor in the sports film. In my discussion of some of the sports film literature, and the analytical case study of Wimbledon, I demonstrated how the delineation of proper sporting technique is often subordinated to an emphasis upon principles of psychological character and dramatic narrative (Godard, 2002: 74). Consequently, the utilisation of cinematic techniques often works to enhance dramatic effect and thus serves to disguise the actor's sports performance (Pomerance, 2006: 317), resulting in a lack of verisimilitude in their filmic portrayal (Sarris, 1980: 52). On the other side of the equation, certain martial arts films emphasise the body as spectacle, and so privilege bodily technique over narrative and character psychology (Yung, 2005: 28).

Anderson's (2006: sec. 2) notion of a movement-narrative, which describes the ways in which story is presented through and between the bodily and codified exchanges of the actors in the films of Seagal and Chan, provided a useful theoretical framework to establish a bridge between the semantic and somatic dimensions of spectacle sequences, and between narrative
and spectacle. Such a focus works towards a mutual and balanced consideration of both narrative and bodily performance.

I extended Anderson's description of the movement-narrative in order to establish a more active interplay between the bodies of the actors and the camera. Drawing from Wong's (2005: 276) discussion of how the body of the performer can merge with digital technology and virtual cinematography, I worked towards a more encompassing understanding of performance in which the dynamic integration of the actor's body with cinematic techniques could illuminate the physical, tactile and sensory dimensions of character. This integration could result in a technological corporeality, therefore culminating in the construction of a heightened sports performance. At the same time, the practice-based research refined Wong's position by drawing upon the camera and the editing to elucidate, rather than subordinate, the bodily technique of the actor. Consequently, in contrast to the classical notion of realism informed by the preservation of the actor’s body within a time-space continuum (Bazin, 1967), this creative doctorate rethinks what constitutes verisimilitude in contemporary representations of the actor as sportsperson by describing an increasingly productive, intimate, energetic and interactive relationship between the mobile camera, the mise en scene and their physical demonstration of sporting skills.
The reworking of Anderson's notion of a movement-narrative challenges and rethinks approaches to defining and formulating the relationship between character and plot in some of the screenwriting literature. In contrast to screenwriting manuals that often establish a binary between plot and character, where plot events are interpreted in terms of how they impact upon the interiority of character (Dancyger & Rush, 1997: 200), the delineation of sports performance in the creative doctorate re-examines how the body of the actor operates within the outer journey. For instance, the practice-based research explores how goals and obstacles are played out on a physical level, through and between the bodily interactions of the actors during the sporting contest, while also displaying some of the ways in which the efficacy in the execution of each of their strokes and strategies can be impeded by an inner flaw, such as self-doubt. Such an approach suggests a more immediate and direct way of demonstrating the development of character, plot and dramatic conflict through bodily beats of action, reaction and interchange rather than through subtextual actioning. To this end, the embodied approach to understanding sports performance that I present in the DCA complements and expands upon the concentration on psychological and storytelling principles within some of the screenwriting literature, thereby establishing a more dynamic, performative and multilayered understanding of how character is cinematically constructed.

Such a detailed examination of bodily performance in the sports film opens up new ways of thinking about how character operates within the action of spectacle, while at the same time contesting conventional assumptions as to what constitutes 'character'. While debates within
film theory surrounding narrative and spectacle often establish a binary relationship, in which the former is associated with psychological causality and the latter is seen as a psychological and nonnarrative (Chatman, 1993: 114), the research demonstrates how the character is developed through their material presence, mobility, tactical play and actions in spectacle sequences. The advantage of illuminating the corporeal and tactile dimensions of performance in this manner is that it addresses the limitations of exploring character solely in terms of psychological causality and narrative, thus effectively synthesising narrative and spectacle, while stimulating a renewed critical interest in, and recognition of, the formation of protagonists in action, martial arts and sports films.

This emphasis given to exploring the physical, palpable and sensory characteristics of the actor does not exist merely at the level of representation, but could also ignite the embodied nature of spectatorship. The cohesive and intimate interplay between the movement of the actor and the mobile camera could encourage the viewer to establish a rapport with the body on the screen, while also drawing them into a tactile relationship with the actor's physical actions, thus triggering the viewer’s sensory awareness and memory. As such, the emphasis given to foregrounding sports movement, positioning and technique suggests an affinity to character wherein identification is not just psychological, but is also embodied and multisensory.
In attempting to delineate this heightened sports performance, the creative research serves to rediscover and fulfil the sports film’s energetic and affective potential to work as a “body genre” (Williams, 1991), by encouraging the viewer to share the cinematic space with the actor as they are transported through the diegetic world of the film. As a result of not allowing the viewer much critical distance from the proceedings on the screen, the DCA establishes a new terrain in terms of how it positions the viewer in close proximity to the actor within the sporting context. Consequently, through its use of the mobile camera to imitate more faithfully the movement of the actor, and its continual variations in shot composition, I emphasise how the sports film can provide the viewer with a mimetic experience that is potentially more intense, visceral, intimate and unrelenting than the relationship that takes place between the spectator and the player in the presentation of live sport in television coverage and most sports films.

The objective of highlighting the role of bodily performance throughout the DCA originates from the descriptions of the tennis sequences in the screenplay *Game, Set and Murder*. The attention given to elucidating how the choreographic and corporeal interchanges are played out between the main protagonist, Jamie, and each of his opponents within the dynamics of competition, is evident in the following passage:

Jamie is playing the semi-final against Greg Bertram, a big left-hander from the United States. Bertram is relentlessly hitting aggressive topspin forehands that bounce and viciously kick up high into Jamie's backhand, forcing him to get up on
his toes. Jamie is being pushed behind the baseline (*Game, Set and Murder*, 2011: 82).

The aforementioned excerpt from the screenplay demonstrates how plot development in the sports spectacle is instigated through the court positioning, mobility, and strategic play of both players, as Bertram imposes himself upon Jamie through his heavy topspin and greater weight of stroke-making. Such a description emphasises how the screenplay provided a springboard to launch into a closer depiction of the physical and multisensory dimensions of sports performance through the accompanying rehearsal video. Furthermore, the recounting of the players’ physical demeanour, bodily motion, stroke production and technique reiterates how *Game, Set and Murder* contributed to, and was informed by, the key aim in the theoretical exegesis of illuminating the embodied nature of performance.

By the same token, the focus on bodily performance in this creative doctorate does not just facilitate the construction of action in spectacle, but can also aid the screenwriter to illustrate the character's subtle nonverbal actions, gestures and behaviour in narrative scenes. For instance, in the screenplay *Game, Set and Murder*, the emphasis given to describing Jamie's experience of PTSD following the stabbing led me to draw upon affective writing to articulate his symptoms, such as sweaty palms, agitated twitching and a quickening of breath. This deliberation in making Jamie's psychological condition transparent through the delineation of his physiological responses emphasises how the objective of writing a screenplay is not just to
depict the character's conscious and unconscious desire, but to acknowledge and explicate the ways in which the material existence of the character plays an integral role in their development.

Furthermore, such an embodied focus can impact upon the experience of reading the screenplay, by evoking a somatic response in the reader. For instance, the physical agitation of Jamie, brought about through his recollection of the stabbing, could be felt in the body of the reader as they are encouraged not only to identify with his point of view, but to embody his gestures and mannerisms, to imagine and feel the world of the story through his sensory and tactile perception. As a result of this potential to draw the reader in on a corporeal level, the director might be able to break down the screenplay in order to tease out those moments that highlight Jamie's PTSD condition. In so doing, the director could convey more fully the nonverbal, physical expressions and gestures of the actor, thus influencing the rhythm and tone of film production and editing. Therefore, the method of utilising affective writing in the screenplay to describe the main protagonist's embodied experience of the story world could provide valuable source material for a director that gives added weight to the more 'stock standard' storytelling elements of plot and character psychology (Davies, 2010: 172). Ultimately, it could also have significance and practical applicability for the wider screenwriting and filmmaking practices in their attempts to make the character readily translatable from the written page onto the screen, thus suggesting new directions for exploring the relationship between words and images. In the following section I comment upon how this focus on the
physical and tactile nature of performance in the research influenced a shift towards a more pluralistic approach to screenwriting, through scripting with the body.

**Enhancing the Actor’s Physical Performance through Digital Modes of Scripting**

The realisation of the material dimensions of character in the practice-based research provided a performative framework that facilitated an exploration into new digital scripting methods. Through the rehearsal video I drew from oral narration and scripting with the body to concretise the critical analysis and rethink the preparation, performance and filmic representation of the actor as sportsperson in the exegesis. Thus, the video allowed me greater freedom to extend descriptions of character in the screenplay in order to achieve greater tangibility in the capture and construction of a heightened sports performance and to experiment with and tease out diverse ways of establishing a dynamic interpenetration if between the movement of the actors and the mobile camera – accentuated through the use of the wearable *Hero Go Pro* camera – in the filming of sport and the sporting body. As a result, the camera assumed a human presence through the ways in which it mirrored the nuances in the actor’s movement patterns, thus highlighting how the concept of extending corporeality through digital means came to fruition through previsualisation filmmaking practices.
On another level, the shift towards alternative modes of scripting that go beyond the manuscript of the screenplay to incorporate writing with bodies, camera movement, special effects and visual effects, suggests how digital technology is resulting in a rethinking of screenwriting practices. In addressing this matter, Kathryn Millard (2010: 13) highlights how many screenwriters and filmmakers have favoured audio and visual expressivity over plot and narrative drive, resulting in a variety of alternative scripting methodologies, including still photographs, visual art, sense memories, location pictures, video footage or popular songs.

Rather than seeing these new forms of "audio and visual expressivity", such as video footage, as replacing attention given to narrative, my rehearsal video looks to foster a synthesis between them. As such, I argue that the illustration of sports technique in the video supports and builds upon the exploration of bodily performance in the exegesis by stretching the narrative of the screenplay onto new corporeal registers through the showcasing of the conflictual 'give and take' dynamics that take place between the actors on a bodily level. This form of bodily scripting suggests the progression of plot, goals and obstacles through bodily beats, thereby emphasising how the development of the character's psychology in my screenplay – not to mention the descriptions of the tennis sequences and of Jamie's physiological responses to his psychological condition – could be translated into a more immediate and external focus upon performance within the movement-narrative. To this end, such a previsualisation method augments the screenwriter’s productivity and creative autonomy within the filmmaking process by enabling them to delve into how character and plot
are manifest cinematically through the actor's physical actions, gestures and interactions with the other actors.

Furthermore, the ability to establish an embodied, collaborative relationship between cast and crew during preproduction is largely made possible through advances in digital technology, which are cost-effective, and therefore can allow smaller crews and longer takes, resulting in greater flexibility and intimacy during filming (Murphy, 2010: 187). Filmmaker David Lynch (Murphy, 2010: 187) captures this experience of working through digital means when he comments, "now you're right in there, and you're feeling it and seeing it and you can do things, subtle, little things, that come out of what you're witnessing".

Although Lynch is referring here to a type of low-budget independent filmmaking where the story is discovered during film production, rather than initially through a written screenplay, his comment about being "right in there" and "feeling it" lends force to an intimate, immediate and visceral filmmaking experience that best describes the corporeal, tactile and multisensory collaboration that took place in the creation of sports performance in the rehearsal video. Ultimately, the resultant sense of proximity that was achieved between the cast and crew in my project – made possible through digital technology – suggests an effective previsualisation filmmaking methodology. A stepping stone can be established that informs actors, screenwriters and filmmakers in mainstream films in their search for a collective engagement and awareness in the portrayal, capture and construction of bodily performance in spectacle sequences through this methodology. In so doing, it would become possible to move in the
direction of Stern and Kouvaros' (1999: 3, 11) objective of conjuring the presence of cinematic performance through a delineation of physicality, gesture, movement and the senses.

In addition to instigating a close collaboration between cast and crew, the cost-effective method of scripting with the body that I adopt in this research could have important implications for low-budget and experimental filmmakers. The dynamic and innovative ways in which the rehearsal video looks to capture the physicality and movement of the actor through the camera and the editing helps establish a spectacle that is more easily accessed through less expensive previsualisation and film production practices. Hence, rather than being limited to working exclusively with narrative scenes focusing on dialogue, filmed in a minimum number of settings (Newton & Gaspard, 2007), low-budget filmmakers could have the luxury of exercising this mode of bodily scripting to give the impression of an increased production value to their projects through the frequent use of the mobile camera and fast cutting (1999, *El Mariachi* audio commentary). At the same time, experimental filmmakers would have the opportunity to examine how the body moves through time and space, perhaps discovering more intricate ways of filming movement. Hence, an advantage of this creative doctorate's detailed analysis of how the actor's body operates within the outer journey of the sports spectacle is that it could inform and educate filmmakers and theorists across various filmmaking contexts and genres. Thus, it could enable a fruitful dialogue to emerge between popular cinema and those films that exist on the periphery of mainstream filmmaking (Mills, 2009).
Furthermore, the close analysis of sporting movement that is explicated in this DCA would be of relevance to certain sports professionals and practitioners outside the filmmaking context, such as coaches who are fascinated by the biomechanics involved in the execution of sports technique, as well as physiotherapists who are interested in exploring how the player’s stroke production impacts upon their ability to recover physically and avoid injury (Groppel et al., 1989). Consequently, this research provides an effective methodology that has broader practical applicability to the field of professional sport, as the intertwinement between the actor and the camera that is propagated in both the theoretical exegesis and the practice-based rehearsal video could provide a platform to probe and rethink how to film the professional athlete. For instance, such a focus would be advantageous for a coach who could watch a recording of a training session and provide feedback to the player regarding their tactics, strengths and weaknesses, or for a physiotherapist who could pinpoint a specific technical deficiency in the athlete’s swing that can only be properly identified in slow motion. In the following section I turn to a brief discussion of some of the limitations of the research.

**Research Limitations and Potential Future Directions**

While the research has advanced ways of thinking about how to formulate character, other approaches could also have contributed to this focus upon heightened performance, such as by directing more attention to the role of cinematic sound. Gianluca Sergi (1998: 162) posits that
contemporary uses of sound, brought about through the introduction of Dolby Digital, have enabled filmmakers to experiment with the "physical", three-dimensional qualities of sound. As a result, "audiences are encouraged not just to listen to sounds but to 'feel' them", meaning that "filmgoers experience sound more sensually than ever before" (162).

The potential to provide the viewer with a sensual experience is made possible through the ways in which sound can achieve a heightened realism. According to Sergi (162), filmmakers are able to highlight specific sounds while simultaneously softening others, which results in the enhancement of sound detail in such a way as to enable the viewer "to hear the unhearable". Sergi cites an example from the film *Indiana Jones and the Temple of Doom* (1984) to demonstrate this notion of heightened audiovisual realism. In the opening sequence, Doctor Jones (Harrison Ford) is involved in a struggle with three villains. However, rather than focusing on the sound effects of the fight, the sequence privileges the aural quality of a bottle rolling along the ground, thus emphasising how the viewer's sensory awareness and engagement within the frame can be manipulated through the bearing of a specific sound.

This ability to establish a heightened realism by directing the viewer's attention to a particular aural element could be of considerable service to my research. For instance, a momentary privileging of the sound effect generated by a player's stroke production could intensify the viewer's bodily involvement with the physicality of the player. Therefore, such a focus could provide film production with an additional aural layering for the purpose of magnifying specific corporeal characteristics of the player to the viewer in ways that contribute
to one of the principal research objectives of exploring performance closely through an analysis of the choreographic intimacy and precision that is established between bodies in motion and the mobile camera.

On another level, although it is beyond the scope of the research, the explication of sports performance could benefit from a more detailed investigation of how to incorporate the CGI tennis balls into film production and editing. Rather than being divorced from the actor's physical performance, as was the case in *Wimbledon*, I envisage the CGI balls supporting and enhancing their physical enactment of sporting skills by replicating the spins and speeds of their strokes. However, in order to achieve this amalgamation between CGI and the human actor, a visual effects team would be required to perform motion tracking, which involves "selecting a particular region of an image and analysing its motion over time" (Allen & Connor, 2007: 360). It is through the utilisation of motion tracking that the actors' movements can be stored in a computer, thereby enabling the visual effects supervisor to know precisely where to integrate the CGI ball. Hence, the attention given to the technological preparation and execution of motion capture in the area of visual effects could give added weight to the dynamic interplay between the mobile camera and the movement of the actor within live action, effectively culminating in the cinematic realisation of a heightened sports performance.

Finally, instances exist in which attempts to tell the story solely through bodily beats of action, reaction and exchange within the movement-narrative can disorient the viewer as to who is doing what to whom within the dynamics of the sporting spectacle. For instance, after
an initial viewing of a rough cut of the rehearsal video, it became apparent that there was a
degree of ambiguity in terms of what was occurring in the plot despite the attention given to
the exploration of bodily technique and interaction between the players. While the inclusion of
an audio commentary helped to guide the viewer through Jamie's matches in *Game, Set and
Murder*, the video could have gained from some reaction shots of the players, family, friends
and fans to help provide the viewer with greater narrative comprehension. Thus, although the
preference in the research has been on depicting story through a concentration on the actor's
bodily performance, the utilisation of some reaction shots – provided that film production does
not become dependent upon theatrical facial expressions and gestures inherent in the
performance of the actors in films such as *Wimbledon* – could facilitate not only the viewer's
visceral connection to the actor on a bodily level, but also their understanding of the unfolding
of events within the plot.

While greater attention given to sound, CGI and reaction shots could strengthen this
practice-based research, the screenplay and exegesis nevertheless provide valuable insight in
terms of rethinking how an investigation into the corporeal and multisensory nature of
performance can influence film production. The research identifies and explicates how the
screenwriter's affective writing carries over into the director's experience of reading the
screenplay. Furthermore, it addresses how the material vigour and presence inherent in the
screenwriter’s oral narration, physical demonstration and instruction can inform the actor’s
technical and tactical play, which in turn can promote the creation of innovative ways of
operating the mobile camera during the filming of the player. The emphasis given to the representation of the actor as sportsperson can then draw the viewer into an intense, embodied and mimetic experience at the level of reception. To this end, through the exegesis, the screenplay and the rehearsal video, the research does not only synthesise theory and practice in the exploration of the performance of the actor in the sports film. It also draws attention to how their performance permeates the other facets of filmmaking to implicate cast and crew in a dialogue that circulates through a chain of embodied affect and interconnectivity, thus highlighting the broader theoretical significance and practical validity of character-driven research to the academic and filmmaking contexts.
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Appendix: Glossary of Tennis Terms

Ace – a service that is a clean winner, as the opponent is unable to make contact.

Crosscourt – a stroke that goes diagonally across the court.

Double fault – when the player misses two serves in a row they lose the point.

Down the middle – a serve that is placed down the centre of the service box.

Drop shot – a stroke that lands just over the net. The purpose of a drop shot is that it often bounces twice before the opponent can reach the ball, thus constituting a winner.

Groundstroke – a stroke that is hit after the ball bounces, such as a forehand or a backhand.

Lob – a stroke that is hit in the air, in order to clear the reach of the opponent when they are positioned at the net.

Rally – when two players hit the ball back and forth to one another during a point.

Serve and volley – the player serves the ball and runs towards the net with the aim of hitting the next stroke on the full (a volley).

Smash – a stroke that is hit above head height, similar to a service.

To hit someone 'off the court' – to hit a winner against the opponent.

Unforced error – a stroke that goes in the net, over the baseline or wide of the singles court.

Wrist snap – the rapid movement of the wrist upon contact with the ball on the serve.

Winner – any stroke where the ball bounces twice before the opponent makes contact.
Original Creative Work: *Game, Set and Murder: The Screenplay*

Sebastian Byrne 15974381


*Game, Set and Murder* (2011), Wr. Byrne, S.
GAME, SET, AND MURDER

Written by

Sebastian Byrne

Note: The screenplay is written in courier new and is not fully justified, thus supporting the international, industry-standard convention for screenplay font and formatting.
World number one Australian tennis player, JAMIE JANIERO, is playing the deciding Davis cup tennis rubber against the Spanish number one, PEDRO COSTA. He wins the final point of the game with a flashy winner and pumps his fist. The crowd erupts. Jamie's mother, CHRISTINA JANIERO, an attractive blonde woman in her mid-40s, claps loudly.

**UMPIRE**
Game and second set, Janiero.
Janiero leads 2 sets to love.

Jamie canters over to the change of ends. The Davis cup team coach, TOM BRADLEY, pats him on the back. Tom goes over to the side to talk to the other Aussie players.

**COMMENTATOR (V.O.)**
And with that trademark forehand winner up the line the class of the mighty Jamie Janiero, the world number one, has allowed him to take command of this match, putting Australia in a seemingly unstoppable position. He really appears to be invincible at this stage of his career.

The Australian 'fanatics' start singing.

**FANATICS**
Aussie Aussie Aussie oi oi oi!

The atmosphere is joyous. Then, from nowhere, a crazed fan, ELI COBB, a giant brute of a man, emerges from the crowd of spectators, like a creature from the Black Lagoon. He sneaks up behind Jamie, escaping the view of the security guards. Jamie hears the sound of squeaky shoes. Before he can turn around, Eli brandishes a knife from under his sock and stabs Jamie in the back. A jolt of pain. A cry of anguish. Screams in the crowd. Jamie collapses in his chair, trying desperately to remove the knife stubbornly wedged in his upper back. Blood spurts freely. A security guard, and some of the Australian players, including Tom, rush to his rescue.

**SECURITY GUARD**
Leave it! Don't remove it or you'll bleed to death!

The security guard enforces pressure on the wound to nullify the bleeding.
A second security guard urgently barks out orders on his walkie-talkie. The gruesome sight of blood paralyses Jamie with fear and pain.

JAMIE

Fuck!

Jamie's mother, CHRISTINA JANIERO, races down from the stand at full throttle and embraces Jamie.

CHRISTINA

It's okay JJ. Breathe.

Jamie is blinded by the sight of rose petals scattered on the court, leading to Eli. His gaze becomes transfixed on Eli, who exits the court. Like a predator, Eli storms up into the stand towards Jamie's partner, pop star CHRISTIE LEE ADAMS. Eli fends off a security guard with ease, throwing the man over the barricade. Some fans hastily make their way for the exits as the crazed man approaches them, almost tripping over one another in their panic to reach safety, while others, like Christie Lee, freeze in fear, and denial, quivering in their seats. We hear sirens in the background. Jamie reaches out but is unable to move.

JAMIE

Christie!

Eli delicately hands the petrified girl a rose.

ELI

It's time. Time for us to be together.

Four security guards finally outmuscle the great brute and take him away. Jamie blacks out, collapsing in his mother's embrace. Fade to black.

INT. HOSPITAL ROOM NIGHT

Jamie is asleep in a hospital bed, a brace around his neck. Christina is by his side, accompanied by Tom.

TOM

We can leave him now. He'll be fine.

Christina hesitates a moment but then nods. She stands and kisses Jamie on the forehead before leaving with Tom.

INT. HOSPITAL HALLWAY CONTINUOUS

Christina and Tom walk along the hallway.

ANTHONY (O.S)

Mum!
Christina turns around and sees her eldest son, ANTHONY JANIERO JUNIOR, 26, a tall, 6'4", athletic man. He is a spitting image of the actor, Willem Dafoe, in his prime, only Anthony is a lot taller. He approaches her. She gives Anthony a displeased look.

TOM
I'll wait for you outside.

Christina nods. Tom exits.

CHRISTINA
I told you I didn't want to see you again.

ANTHONY
I had to come. How is he?

CHRISTINA
He'll recover.

ANTHONY
I want to see him.

Christina shakes her head.

CHRISTINA
He doesn't want to see you.

ANTHONY
He does.

CHRISTINA
He's sleeping. Let him be.

She starts walking towards the exit.

ANTHONY
Mum! Wait!

Anthony blocks her path.

CHRISTINA
Out of my way Anthony.

ANTHONY
Please. I want to talk.

CHRISTINA
There's nothing to talk about. I don't want to see you. Not after what you did.

ANTHONY
I made a mistake. I was stupid. I'm sorry. Let me make it up to you.
Christina tries to push Anthony out of the way, but he stands his ground.

CHRISTINA
There's nothing you can do. You're like your father.

ANTHONY
No! I'm not! I'm clean again. Once the suspension's up I'll come back.

Christina shakes her head.

CHRISTINA
Your best days are behind you.

ANTHONY
I'll get back to number one. I promise.

Anthony tries to give her a hug.

ANTHONY (CONT'D)
Please. Give me another chance.

Christina relents for a moment. Anthony kisses Christina’s mother’s gold charm bracelet, which has her initials “C. J.”. She slaps his face hard. He looks at her stunned. Christina softens, tears in her eyes.

CHRISTINA
Oh AJ.

She strokes his face, but then stops, shaking her head.

CHRISTINA (CONT’D)
You broke my heart. I can never forgive you.

Christina pushes past him, puts on her sunglasses and hustles towards the exit.

Anthony leans against the hospital wall, covers his face with his hands, and starts sobbing. He bangs his fist on the wall, then gathers himself and follows her.

ANTHONY
(loudly)
You're wrong! I'm gonna get back to the top! I swear to God! You'll believe in me once more!

Christina keeps walking, trying to ignore him, her face expressionless, icy cold. She exits the hospital.
EXT. PROPERTY GATES DAY

A TV van is parked outside closed gates to a large property, situated in North Sydney in a quiet street that displays a collection of wealthy houses. A brand-new black Porsche Boxster moves swiftly past the van towards the gates. The driver's side window opens and we see the driver: it's Christina, a sad looking expression on her face. Christina speaks into the intercom.

CHRISTINA
It's me.

A REPORTER quickly hustles her.

REPORTER
How is Jamie's recovery going Mrs Janiero? Mrs Janiero!

The gates open and Christina drives smoothly up the driveway towards the house, disregarding the reporter. We move to a bird's eye view of the property. The property contains a pool, a barbecue pavilion, an ensuite, a swimming pool and a tennis court. Christina gets out of the car and is greeted by NATALIE SMITH, a dark haired girl, 22, Jamie's maid. She gives Natalie a bag to carry.

CHRISTINA
Where's Jamie?

NATALIE
He's... still in bed.

Christina shakes her head disapprovingly.

INT. JAMIE'S MASTER BEDROOM DAY

Jamie is asleep in bed. He's tossing and turning, having a nightmare. We see rose petals, and hear the sound of squeaky shoes, and grunts. We cut back to Jamie moving violently in his bed. He agitatedly kicks away the sheets. Then we return to his dream and are confronted by the face of the attacker, Eli. Jamie wakes up with a scream. Sweat pours down his forehead. The door knocks. Jamie becomes immediately startled and overanxious. It's Natalie.

NATALIE
Jamie.

JAMIE
What is it? I was sleeping.

NATALIE
It's your mother.

Jamie looks at his clock. It's 12 noon in the afternoon.
Jamie jumps out of bed and changes into some jeans. He takes off his T-shirt and examines the wound on his upper back, which has almost healed, before putting on a body brace. He gulps down two painkilling tablets for his vertebrae injury, before exiting his bedroom, hurriedly walking along the hall, then goes down the sweeping stairs before entering into...

INT. JAMIE'S LIVING ROOM CONTINUOUS

Christina is seated in a comfortable chair, her fingers tapping the furniture, impatient. This room is very much like every other one in the house in that it is emotionally cold, overly spacious, and lacks heart. Jamie has never really grown into it. The moment Jamie enters the room Christina stands up and walks towards him. They hug.

CHRISTINA
I heard you shouting.

JAMIE
Had a nightmare.

They ease over to the couch.

CHRISTINA
You don't look very well.

JAMIE
Woke up. Didn't sleep very well last night. There was some concert down the road.

They sit. Christina examines him. She takes a deep breath.

CHRISTINA
JJ, what's wrong?

JAMIE
Nothing. I've recovered. I'm ready to come back.

CHRISTINA
That's not the problem.

JAMIE
Huh?

CHRISTINA
Something's wrong. More than what happened.

Jamie pretends to be confused, not willing to let on.
JAMIE
What are you talking about?

CHRISTINA
JJ, I'm worried. You haven't left the house. The physio told me you'd get really anxious and sweat a lot. That's nothing to do with the injury.

Jamie remains silent, shrugging his shoulders.

CHRISTINA (CONT’D)
When'd you last leave the house?

JAMIE
The reporters are always there. I don't wanna face them.

Christina takes another deep breath. She is in uncomfortable territory.

CHRISTINA
Listen JJ, I've... booked a therapist.

JAMIE
I don't have a problem. It's an injury.

CHRISTINA
You need professional help to get better. So you can return to the tour.

JAMIE
There's nothing wrong with me. I need to rest. That's all.

CHRISTINA
Anthony's been suspended. You're a mess. This isn't what I had planned!

JAMIE
Okay. Okay. I'll get back to training. Satisfied?

CHRISTINA
I'd be satisfied if we could go for lunch into town.

Hesitation.

JAMIE
Er... Sure.
He gestures to Natalie for his sunglasses. They exit the lounge room, walking in uncomfortable silence along the entrance hall and entry foyer until they come to the front door. Natalie hands Jamie the sunglasses.

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EXT. JAMIE'S HOUSE CONTINUOUS

Jamie puts on his sunglasses. They move towards the Porsche. Jamie is edgy, moving cautiously, looking in every which direction. Christina watches his movements with a keen focus. They enter into...

6

INT. PORSCHE CONTINUOUS

Christina drives down towards the gates. Jamie sees the reporters at the gate. His anxiety builds up.

   JAMIE
   Can we go tomorrow?

   CHRISTINA
   What's the big deal? We'll run 'em over!

WE CUT TO:

7

EXT. GATES CONTINUOUS

A trainee is fiddling with the camera, trying to make himself useful. He spots Jamie.

   TRAINEE
   Shit! It's him!

Reporter one, who is a cagey professional, and another trainee eagerly move up to the gate.

   REPORTER ONE
   (to the reporters)
   Stop the car! I’ll ask the questions!

8

INT. PORSCHE CONTINUOUS

Jamie starts to sweat, anxiety rising. When the gates open the two trainees strategically block Jamie and Christina's clean exit, obstinately standing directly in front of the Porsche. Reporter one moves to the passenger's side, taps on the window.

   REPORTER ONE
   Jamie, a few questions.
JAMIE
Quick! Go!

CHRISTINA
Get out of the bloody way!

She beeps the horn.

REPORTER ONE
How's the injury Jamie?

Jamie sinks in his seat.

Another car pulls up right in front of the Porsche and two more REPORTERS exit the car and join the first Reporter. Reporter one starts taking photos. The flash disturbs Jamie further. Christina beeps the horn. She opens the window.

CHRISTINA
Piss off! Leave us alone!

One of the reporters, a woman, has a rose attached to her. Jamie experiences a quick flashback to the stabbing, the rose petals scattered across the court, the blood on his hands. His breathing quickens. Palms and forehead perspire. Early signs of a panic attack.

JAMIE
Make them go away!

CHRISTINA
(to the reporters)
Fuck off! I’ll run you over!

REPORTER 2
When’s the comeback Jamie?

REPORTER 3
Is it true you’ve had trouble coping?

JAMIE
I gotta get out of here.

Jamie struggles to open the door but the child lock is on. He cracks, kicking furiously with his legs, bashing the window with his fists, and head-butting the windscreen in a panic attack. Alarmed, Christina reverses the car, jumps out and yells urgently into the intercom. The gates open. She races back into the Porsche. Christina careers frantically back up the driveway in reverse, almost running over Reporter One who is forced to release his vice like grip on the Porsche. He bumps abruptly into the gate, dropping his camera on the ground which cracks.

REPORTER ONE
Crazy bitch!
Once the Porsche stops near the house, Jamie exits swiftly and flees along the side of the property, racing past the gardener, TOBY ALLEN.

EXT. JAMIE'S HOUSE MOMENTS LATER

Christina briskly walks along the grass with carefully carved stone steps and enters into...

INT. JAMIE'S GAZEBO MOMENTS LATER

Jamie is under the Gazebo, opposite the tennis court. He is huddled in a corner, his body wrapped in a ball, shaking. He looks at Christina in disbelief and shame, tears running down his cheeks. Christina joins him and gently strokes his hair, as the two of them directly face the tennis court.

EXT. JAMIE'S HOUSE DAY

Toby is pruning the hedge at the front of Jamie's house. He sees a new yellow Ferrari 458 skilfully speed up towards the gate and then brake abruptly. The lights of the Ferrari flash. Curious, Toby walks towards the Ferrari.

INT. JAMIE'S STUDY DAY

Jamie is on Facebook. He completes typing a message to his fans, saying that he hopes to be making a comeback for the next Australian Open. Then Jamie goes on the Internet, checking out the latest tennis results. He sips a glass of Jim Beam, while flicking through an article about how he and his brother, Anthony, are not playing the US open. The article contains photos of Anthony when he was with various blonde women, doing drugs, as well as a time when he was arrested. There is also a cartoon illustration where Anthony is portrayed as the devil, while Jamie is presented as a fallen angel, accompanied by images showing Jamie following the stabbing. Jamie immediately closes the link, skulls the remainder of his drink, and then listens to an interview by a tennis commentator.

COMMENTATOR
I don't think the Janiero brothers have lived up to their potential. Anthony is often on the sideline, with drugs problems, most recently having taken cocaine during the last Australian open, beating his brother in the final. Cheating. And now his brother Jamie is also missing in action. In my opinion, they clearly lack the longevity needed to be great champions.
JAMIE

That's bullshit!

He pours himself another glass and then shakes his head. He takes the glass, exits the study, and moves into...

INT. JAMIE'S KITCHEN CONTINUOUS

Natalie is making a cake.

JAMIE

Could you make us a hot chocolate?

NATALIE

Sure.

He looks her over for a moment, tempted. She senses his gaze on her.

NATALIE (CONT'D)

I'll... get some milk. I’ll have to go straight after. I’m seeing my boyfriend.

She leaves the room. Jamie empties the glass in the sink.

JAMIE

Get a grip!

ANTHONY (O.S.)

Yeah, get your shit together little man!

Jamie turns around violently and there, in the doorway, stands his brother, Anthony.

JAMIE

AJ!

ANTHONY

You alco! Flirting with the maid, huh?!

JAMIE

How'd you get in?

Anthony perches himself on the kitchen bench.

ANTHONY

Gardener let me in. Couldn't turn down a trusting face.

JAMIE

Hardly.

ANTHONY

Can we talk?
Jamie and Anthony are having lunch, a typically nutritious meal of rice and steamed vegetables.

ANTHONY
Did you get my card?

JAMIE
(sarcastic)
Yeah. Get well soon. That really did the trick.

ANTHONY
Sorry 'bout the Open. If I knew you'd been in the final I'd never have taken the coke. I swear.

Jamie remains silent.

ANTHONY (CONT'D)
Dude I’m sorry!

JAMIE
Too late now.

ANTHONY
I came to the hospital, but Mum didn’t want you to see me.

JAMIE
It's okay.

ANTHONY
She doesn’t want to see me either.

JAMIE
Mum's Mum. Give her time.

ANTHONY
Don’t worry. I’m gonna make things right with her one day.

Pause.

ANTHONY (CONT'D)
How's the back?

JAMIE
Good. Good. Great. I’ve been doing a lot of training and it’s good.

ANTHONY
You missed out on the charity event.

JAMIE
I had something else on.
ANTHONY
Cut the crap!

Jamie takes a sip of water.

JAMIE
Mum’s booked me in to see a therapist.

ANTHONY
Who?

JAMIE
Doctor Watts. He works with sportspeople.

ANTHONY
That old fart! I know someone better.

JAMIE
What’s it to you?

ANTHONY
I owe you one.

JAMIE
You owe me more than one!

ANTHONY

JAMIE
Why?

ANTHONY
She’s one of the best. She’ll cure you. And she’s hot! Beautiful blonde!

JAMIE
She could cure me?

ANTHONY
Absolutely. You should meet her.

JAMIE
Mum’s already booked me in.

ANTHONY
Mum wants what’s best for you.

Jamie starts to warm up.

JAMIE
I guess...
Anthony stands up, hustling Jamie.

ANTHONY
Great! That’s settled. We better get going if you wanna make that 2.30 appointment.

JAMIE
Appointment?

ANTHONY
Yeah, I’ve booked you in. Knew you’d see it my way.

Jamie hesitates.

ANTHONY (CONT’D)
We’ll go out the back entrance. Come on! Chop chop little man!

Anthony is already at the door. Jamie starts to follow...

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INT. CAR SHORTLY AFTERWARDS
Anthony parks the car on a semi-deserted backstreet, 50m up from the clinic.

ANTHONY
Ready?

JAMIE
You said you met her?

ANTHONY
Briefly. I gave a speech at some uni.

JAMIE
Did you make a move?

ANTHONY
No. Was with a girl.

JAMIE
Hasn’t stopped you before!

ANTHONY
Come on. You’ll be late.

Anthony gets out of the car. Jamie hesitates.

ANTHONY (CONT’D)
You coming?

Jamie nods, reluctantly, his anxiety welling up. He gets out. A car beeps its horn, startling Jamie who looks around.
A shout. Muscles tense up, sweats. Heart beats faster. Anthony inspects him, leads the way into...

INT. PSYCHOLOGY CLINIC CONTINUOUS

They approach the reception desk.

    RECEPTIONIST
    Hello, can I help you?

    ANTHONY
    Hi, I have an appointment for my brother Jam...

Anthony turns around but Jamie’s already left.

INT. CAR MOMENTS LATER

Jamie is seated in the car, body shaking and sweating. Anthony enters.

    ANTHONY
    No big deal. We’ll arrange for her to come to yours.

Anthony starts the car. As they approach the clinic entrance, Cassandra appears. Jamie is instantly hooked. He presses his eyes against the passenger’s side window, straining to catch a glimpse of her face. She's not pretty pretty. This girl's a major phenomenon. Cassandra stands outside the entrance motionless, effortless, like a divine creature. Jamie lets out a therapeutic deep breath, posture more relaxed. Eyes remain glued to the rearview mirror, until she disappears into the distance. Anthony smiles at Jamie's reaction. Jamie notices that his hands have stopped shaking, palms are dry.

INT. JAMIE'S LOUNGE ROOM MORNING

Jamie paces up and down the room. Natalie enters, hands him a beer. Just as Jamie takes a sip, the intercom goes off. Jamie is startled, spilling his drink.

    NATALIE
    Jamie Janiero's residence.

    CASSANDRA (V.O.)
    Hi, this is Cassandra Paradis. I have an appointment to see Jamie Janiero.

    NATALIE
    I'll open the gate for you.

She presses a button.
NATALIE (CONT’D)
I'll go see her in.

Jamie exits the room into...

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EXT. BALCONY CONTINUOUS

Jamie peers down and sees the gate opening. In comes a 1996 red Holden Barina. Jamie walks back into...

19

INT. LOUNGE ROOM CONTINUOUS

Jamie drinks his beer vigorously, his hand shaking. He goes to the drawer, searches for his trustworthy painkilling tablets, the perfect stress reliever. Only one tablet remains. He crunches the packet in anguish.

20

INT. HALLWAY MOMENTS LATER

Jamie walks along the hallway towards the stairs. The voices of Cassandra and Natalie carry to the top floor, though Jamie can't quite make out what they are saying. He momentarily pokes his nose around the wall and sees the two girls, before darting back. Not yet. He takes a deep breath before descending the stairs. Cassandra has her back to him. As he gets nearer she turns to face him. Her face is obscured by the rays of the sun penetrating the ground floor. When Jamie reaches the floor Cassandra moves out of the light towards him. She is wearing a white scoop neck top, a cropped Blazer, a striped lace scarf, a lace trim skirt and white slim satin strap heels.

CASSANDRA
Jamie Janiero?

JAMIE

Yes.

CASSANDRA
I'm Cassandra Paradis.

He shakes her hand. A nice warm hand.

JAMIE

Sorry I couldn't make it the other day. Got held up.

CASSANDRA
That's okay.

Pause.

CASSANDRA (CONT’D)
Wow! Nice place.
JAMIE
Thanks. Would you like a drink?

CASSANDRA
No. I don’t drink when I’m in a professional capacity. Shall we get started?

They walk across the entrance hall. Jamie looks over at Cassandra whose eyes are exploring the house. She is in awe at the magnitude of the place, while Jamie is a bit in awe of her beauty. Both of them feel out of place. They enter into...

INT. HOME OFFICE/PLAYROOM CONTINUOUS

Jamie and Cassandra sit opposite one another on a comfortable couch with a table in the centre dividing them apart. Cassandra opens a folder, and takes out a post-traumatic stress disorder interview. Jamie's eyes opportunistically venture down her shapely, tanned calves.

CASSANDRA
Are you ready to commence?

JAMIE
Er... how about some music?

CASSANDRA
No. That's not done during the session.

Cassandra presses the "record" button on the tape recorder.

CASSANDRA (CONT’D)
Your brother gave me an account of your symptoms. My guess is that you may have developed post-traumatic stress disorder.

Jamie shrugs, noncommitted. He really doesn't want to be examined psychologically.

CASSANDRA (CONT’D)
I'd like to begin with an interview, asking you some questions.

Jamie hesitates, but then accepts, nodding. He twitches nervously.
CASSANDRA (CONT’D)

Have you ever experienced something that is both very uncommon and so horrible that would be very distressing to almost anyone-such as substantial military combat, rape, seeing someone killed, a violent encounter, etc?

JAMIE

No.

Cassandra gives him a questioning look. Jamie gives a strained nod. Cassandra puts a tick on the line.

CASSANDRA

What was it?

JAMIE

I... was... attacked... playing Davis cup.

Cassandra diligently proceeds to write down Jamie's response on the line, in very neat handwriting.

CASSANDRA

How old were you when the attack occurred?

JAMIE

24.

CASSANDRA

And when was it, exactly?

JAMIE

July.

CASSANDRA

Okay. I'm going to give you a rating key now. I'm going to read out some more questions and I'd like you to respond with a number in accordance with the rating key.

Jamie inspects the rating key table, which is numbered from one which is never/no, to 7 which is always/extremely.

JAMIE

Is this necessary?

CASSANDRA

The interview will give me a guide for further treatment. Ready to continue?

Jamie nods, without enthusiasm.
CASSANDRA (CONT’D)
Have upsetting memories of the attack frequently pushed themselves into your mind at times?

Memory of the stabbing comes back to him in flashes.

JAMIE
No.

Cassandra gives him a questioning look.

JAMIE (CONT’D)
Sometimes (three).

CASSANDRA
Have you had recurring unpleasant dreams about the attack?

A momentary image of waking up screaming.

JAMIE
Sometimes.

CASSANDRA
Have you ever suddenly acted or felt as if the incident were happening again? This includes flashbacks, illusions, hallucinations or other "relivings" of the event, even if they occur when you are intoxicated or waking up?

Jamie squirms in his seat.

JAMIE
Yes, sometimes.

CASSANDRA
Have things that reminded you of the event sometimes upset you a great deal?

JAMIE
Sometimes.

CASSANDRA
Have you ever tried to avoid thinking about the attack or feelings you associate with it? Have you sometimes avoided activities or situations that remind you of the attack?

Jamie shrinks in his chair, his muscles tensing, overwhelmed by the barrage of questions relating to the trauma.
JAMIE
Sometimes... Sometimes.

CASSANDRA
Avoided activities or situations...
About the attack... Cut off emotionally from other people...
Before the attack... Did not express emotions... Before the attack... Reminded you of the attack... The attack... Attack.

An image of Eli brandishing a knife, striking every time she says the word "attack".

JAMIE
Sometimes... Sometimes...
Somewhat... Somewhat...

Cassandra senses that Jamie is dissociating himself from the interview, answering "sometimes" and "somewhat" interchangeably as a means of avoidance. Jamie is sweating, on edge.

CASSANDRA
Have you had more difficulty falling asleep or staying asleep at times than you did before the incident?

Jamie accidentally knocks over his glass.

JAMIE
Fuck!

He slams the table in anger.

CASSANDRA
(in a softer, more soothing tone)
Have you gotten irritated or lost your temper more at times than you did before the attack?

JAMIE
(almost apologetic)
Somewhat.

Cassandra looks at the questionnaire and then pauses, before slowly drawing out the last question.

CASSANDRA
Have there been periods since the attack when you felt that you won't have much of a future—that you may not have a rewarding career, happy family, or a long, good life?
Jamie pauses to consider this question thoughtfully.

JAMIE
Quite a bit.

CASSANDRA
Well, you've got an overall frequency/severity score of 61 which is made up from B1 through to D6.

Jamie shrugs, unable to comprehend.

CASSANDRA (CONT'D)
So according to the interview it seems you do have clear symptoms of post-traumatic stress disorder. We call it PTSD. It'd be a good idea to implement a treatment program.

Jamie puts his hands in his hair, devastated by the news.

JAMIE
PTSD? Fuck, what’s that?

CASSANDRA
Basically it’s when someone experienced, witnessed or was confronted with an event that involved actual or threatened death or serious injuries, or a threat to the physical integrity of self or others. The response involves intense fear, helplessness or horror.

JAMIE
Oh come on.

CASSANDRA
Jamie...

JAMIE
I mean... Shit! Why me? One moment I'm on top of the world and now bang! (Looking directly into Cassandra’s eyes. A plea for help).
JAMIE (CONT’D)
I can’t even leave my house.

CASSANDRA
Don’t be afraid. I know the problems you’ve told me about are troubling. But with my help together we will overcome it.

Jamie looks at Cassandra, intently.

JAMIE
I’m not afraid. Tell me what we’ve gotta do and I’ll do it.

Cassandra nods.

INT. TERRACE DAY

We start in close on a pile of articles on a table, with the heading “PTSD: background education”. We move back and see Cassandra demonstrating a breathing exercise to Jamie, who is seated opposite her at the table.

CASSANDRA
Take in a normal breath through your nose with your mouth closed.

Jamie copies Cassandra.

CASSANDRA (CONT’D)
Pause briefly while you count to four. Exhale very slowly. Say “calm” or “relax” to yourself as you exhale. Repeat the whole sequence 6 to 10 times later on your own. Now look at the SUD scale and tell me where you are on the scale.

Jamie looks at the scale which monitors distress levels, in which zero is totally relaxed and 100 is the highest anxiety/distress that you have ever felt.

JAMIE
Say about 20.

Jamie points to 20, a tiny amount of tension/anxiety.

CASSANDRA
That’s good. See how a breathing exercise helps reduce distress?

JAMIE
Helps having a beautiful therapist.
CASSANDRA
To follow up on the breathing exercise I'll prepare you a relaxation tape for next session, focusing on progressive muscle relaxation.

JAMIE
I'm feeling very relaxed.

CASSANDRA
This is a preliminary stage of arousal and distress management. You need to cut back on stimulants like caffeine and nicotine. And no alcohol.

JAMIE
You can't be serious.

CASSANDRA
You want to get better?

JAMIE
You're the boss.

CASSANDRA
Good. Let's go over the home work.

INT. JAMIE'S LIVING ROOM EVENING
Jamie has a page in front of him entitled "examples of self statements for coping with stress". Without enthusiasm, he finishes copying directly from the text, writing on a card: one) "I don't need to be afraid of anything, I need to focus on what I'm doing; two) I can overcome my fear, I need to believe; three) I don't need to avoid, I can confront whatever because..." Jamie's eyes light up. He starts scribbling something down...

INT. HOME OFFICE/PLAYROOM MORNING
Jamie and Cassandra are seated opposite one another on the couch. Cassandra is reading Jamie's self statement card.

CASSANDRA
Four) I have the support of my beautiful and sexy therapist who has my best interests at heart, and who is looking to fulfil my greatest desires.

She glances up at Jamie who throws her a flirtatious smile.
CASSANDRA (CONT’D)
Mmmm... all but the last comment will come in handy during a crisis moment. And another thing that will help is this.

She presents him with a tape.

CASSANDRA (CONT’D)
It's a relaxation cd. Go through it on your own. I recommend you put it on your iPod and always carry that around with you. It’ll help you in a crisis.

INT. HOME OFFICE/PLAYROOM DAY

Jamie is looking directly ahead, totally in focus as he attempts to count backwards from 100 to 0 in sevens.

JAMIE
100, 93... 86...

He gives a pained facial expression.

JAMIE (CONT’D)
It's hard.

CASSANDRA
Come on!

JAMIE
79, 72, 66... I mean, 65...

Cassandra is amused.

JAMIE (CONT’D)
58, 51, 44, 37, 30, 23, 16...

Cassandra gestures for him to continue.

JAMIE (CONT’D)
9, 2, -5!

Cassandra claps. Jamie collapses in an exaggerated fashion on the table, his arms sprawled out.

CASSANDRA
That’s a good exercise to distract your thoughts whenever you're thinking negatively. Ready for the next step or d'you want a quick break?
JAMIE
Time out. That's enough number
games for now. Say, d'you know
what's really good for relaxation?

Cassandra rolls her eyes.

28  EXT. JAMIE'S HOUSE CONTINUOUS

Christina gets out of the Porsche and busily walks to the
front entrance. She talks on the phone, enters...

29  INT. ENTRANCE HALL CONTINUOUS

CHRISTINA
(on the phone)
Jamie's looking for practice. Is 2
PM okay? An hour and a half? Great.
Thanks.

Christina hangs up and addresses Natalie.

CHRISTINA (CONT'D)
Where's Jamie?

NATALIE
He's in the home office, doing
therapy.

Christina starts up the stairs.

30  INT. HOME CORRIDOR MOMENTS LATER

Christina approaches the Home Office. To her surprise, she
can hear Jamie grunting and vocalising. She appears in the
doorway...

31  INT. HOME OFFICE/PLAYROOM CONTINUOUS

Christina watches Jamie in the play area playing tennis on
the Nintendo Wii. Cassandra watches on, entertained. Jamie
wins the point. Game over. He turns to Cassandra, and
presents her with the bat.

JAMIE
You know you want to.

Cassandra shakes her head.

JAMIE (CONT'D)
Come on. Scared of losing?

Cassandra takes a deep breath and then picks up the bat.
Cassandra serves but misses. She goes again and they play a rally. Jamie wins.

Jamie slaps Cassandra with his bat. Cassandra glares at him. She serves again, this time more determined, and wins the point. She jumps up in the air in delight.

Cassandra
Take that!

Jamie turns around and sees Christina watching them with a stern expression from the doorway. Christina enters the room. Cassandra shakes her head. The mood becomes serious once again. Jamie and Cassandra put down their bats.

Jamie
Hi Mum. We were having a break.

Christina
I can see that. Don't stop on my behalf.

Jamie
Mum, this is Cassandra, my therapist.

Cassandra
Hello. Nice to meet you.

They shake hands.

Christina
Charmed. How many years experience have you got?

Jamie
Mum!

Cassandra
Several years actually.

Christina grunts in disapproval, not one to fake cordiality.

Christina
What happened to Dr Watts?

Jamie
I prefer Cassandra.

Christina
I'll bet you do!
JAMIE
(to Cassandra)
We should get going again.

CHRISTINA
You’ve got training at 2. Be ready.

They brush past Christina, who gives Cassandra a subtle death stare, and return to the table, leaving Christina to momentarily watch on, before she leaves the room.

JAMIE
I'm sorry about that. She's got a habit of turning up at the wrong moment.

CASSANDRA
That's okay. It's probably a good time to talk about family support now anyway.

Cassandra takes off her blazer, revealing a white ruffled tank top, and turns on the tape recorder once more, regaining her composure and sitting with a good posture.

CASSANDRA (CONT’D)
Tell me some more about your family. How have they supported you following the trauma?

JAMIE
Mum helped me get treatment. I had a vertebrae injury. Want to see the scar?

CASSANDRA
And your father?

JAMIE
He left when I was little. He was an entrepreneur. Ran off with some other woman. Mum never spoke favourably about him. Whenever we do something wrong she goes "just like his father". She raised me and Anthony and she's also our coach. Well, actually she doesn't coach Anthony anymore. They had a fallout over the drugs. She never forgave him.

Cassandra is writing down some notes.

CASSANDRA
It’s unusual for a guy to have a mother as coach isn’t it?
JAMIE
I guess. She was a former tour player before she had us. She’s always known best.

CASSANDRA
Do you ever talk about your condition with her?

Jamie has a sip of water.

JAMIE
No. She doesn't get it. It’s weakness. Weakness is bad. All she cares about is winning. Winning and the game. In my family, there's no place for second place.

32 INT. SWIMMING POOL DAY
Jamie is lying on a floaty, listening to the relaxation tape on his iPod. He flexes and tenses various muscles. A beachball hits him in the head. He opens his eyes and looks up. It's Christina.

CHRISTINA
Training time. Tim Wallace is here.

33 EXT. TENNIS COURT MOMENTS LATER
Jamie walks towards his tennis court.

CHRISTINA
Let's see what six weeks has brought us.

He prepares himself mentally, taking a deep breath, and enters...

34 INT. TENNIS COURT CONTINUOUS
Jamie shakes hands with TIM WALLACE, his practice partner.

35 INT. TENNIS COURT MOMENTS LATER
Jamie is huffing and puffing, struggling to reach shots, while Tim is controlling the point.

CHRISTINA
Come on! Get your feet into position!
Jamie hits a really spectacular winner up the line. Jamie showboats, pumping his fist and looking over at Christina who can't help smiling.

INT. JAMIE'S BEDROOM MORNING

Jamie wakes up sweating, with a scream, having had his habitual nightmare. He opens his drawer and keenly takes out the bottle of Jim Beam, pouring himself a glass. He is about to drink it when he suddenly takes control of himself.

JAMIE
100, 93, 86, 79, 72...

His body becomes relaxed. Jamie smiles. Natalie passes Jamie's room.

JAMIE (CONT'D)
Natalie!

Natalie pokes her nose inside Jamie's room.

JAMIE (CONT'D)
You don't need to order any more pills.

Natalie nods.

JAMIE (CONT'D)
And another thing.

Jamie stands up, walks towards her, carrying the drink.

JAMIE (CONT'D)
Here.

He hands over the glass.

JAMIE (CONT'D)
I'm a bit over spirits.

INT. LOUNGE ROOM MOMENTS LATER

Jamie enters into the lounge room, whistling, until he sees Christina who is writing out his training schedule. She catches him by surprise.

CHRISTINA
Sweet dreams?

JAMIE
Hey.

Jamie sits down for breakfast. Christina studies him. Then she looks back at her folder, but her attention is on Jamie.
Doctor Watts was a bit sad. He was all keen on working with the best.

Jamie rolls his eyes.

Jamie (Mumbling)
Every girl gives you a bad vibe.

Every girl gives you a bad vibe.

The intercom goes off.
Jamie stands up, carrying his juice, and moves over to the window.

CHRISTINA (CONT’D)
Whatever. Just like your father!

Christina flicks on the TV. Cassandra enters the room. Jamie smiles at her.

CASSANDRA
Quick! Turn over to channel 9.

Christina changes the channel. There is a cover story about Eli and how his sentence has been suspended, because he is mentally diminished, and so he is allowed to perform a 12 month period of probation. The TV shows some footage of Eli's bedroom, with posters of Adolf Hitler, the Nazi swastika, and Christie Lee, also showing his Facebook page which contains the sentence "Blonde ambition: I love blondes".

ELI
Jamie Janiero is a bad bad man. Sports stars are bad bad. They take all the blondes. My destiny is to be united with Christie Lee. She will breed multiple babies. I will fulfil Hitler's prophecy of the Aryan race.

Cassandra's attention shifts from the TV to Jamie's reaction.

CASSANDRA
Turn it off!

Christina looks at Jamie's reaction. Jamie has flashbacks to the stabbing, visualising Eli's eyes and squeaky shoes. Jamie's muscles tense up. Heart rate increases. The glass drops, smashing to smithereens. Jamie grips a chair. Cassandra switches off the TV, as Eli is doing a death threat gesture. Christina rushes to Jamie's aid but he pushes her away. Cassandra intervenes.

CASSANDRA (CONT’D)
Open your phone. Relaxation cd. Now!

Jamie fumbles through his phone, fighting spasms in his body, until he finds the relaxation cd.

CASSANDRA (CONT’D)
Take out self statement card!

Jamie flicks through the cards in his wallet.

CASSANDRA (CONT’D)
Read it!
JAMIE
I can overcome my fear, I need to believe. I don't need to be afraid of anything, I need to focus on what I'm doing.

He grips Cassandra's hand firmly, holding on for dear life.

CASSANDRA

His response gradually returns to normal. Christina watches the two of them together. Christina leaves the room.

EXT. JAMIE'S PLAYGROUND SHORTLY AFTERWARDS

Jamie and Cassandra are on the swings, swinging back and forth ever so slightly.

JAMIE
I don't know what happened. I was feeling better and... Won't happen again.

CASSANDRA
It's okay. It's fine. It was too much too soon. You can't recover overnight. It takes time and effort. I... know it's a traumatic thing for you but in order to fully recover, you actually need to confront traumatic memories like that.

Jamie's feet touch the ground, bringing his swinging movement to a grinding halt.

CASSANDRA (CONT'D)
Not straightaway. Not straightaway. But in stages. You need to be exposed to things you're afraid of. That way you can overcome them.

JAMIE
I can overcome them! You saw it for yourself.

CASSANDRA
Yes, but together we'll learn to deal with this. Without these techniques. That's the ultimate goal.

Cassandra stands up.
CASSANDRA (CONT’D)
Let's go.

Jamie remains planted on the swing.

CASSANDRA (CONT’D)
Jamie, the exposure stage is the most important part of therapy.

Jamie doesn't move.

CASSANDRA (CONT’D)
You want to make a successful comeback and be champion again don't you?

Jamie remains where he is.

CASSANDRA (CONT’D)
Well, then I'm afraid I can't help you any more.

Cassandra walks away. Surprised by Cassandra's response, Jamie hesitates for a moment and then stands up, giving in. He quickly dashes off after her. She can hear his footsteps behind her. She smiles.

EXT. JAMIE'S GARDEN MOMENTS LATER

Jamie has his eyes closed, as he tells the story of the stabbing to Cassandra, who takes notes.

JAMIE
I won the game to go up two sets to love. I sat down at the change of ends. I heard footsteps.

We flashback to the moment of the stabbing as it goes through Jamie’s mind.

JAMIE (CONT’D)
And then all of a sudden... I... I felt this pang... in... in the back. I turned...

An image of Eli's grotesque facial expression now penetrates Jamie's psyche. Jamie opens his eyes in terror.

JAMIE (CONT’D)
I... I can't...

His muscular tension has increased rapidly and he is sweating profusely.

CASSANDRA
It's okay. It’s okay. You don't have to go any further.
You’re doing fine. Now I want you to stay in the moment until your stress level goes down. Alright?

She waits patiently while Jamie tries to regather his composure.

JAMIE

100, 93...

CASSANDRA

Don't use techniques. Stay in the moment. It’s okay. You're doing fine.

Jamie takes several deep breaths and his anxiety slowly dissipates.

CASSANDRA (CONT'D)

Well done. Open your eyes. That's a good start.

EXT. JAMIE'S HOUSE MOMENTS LATER

Jamie escorts Cassandra to her car.

CASSANDRA

You did well today.

Cassandra opens the car door. Jamie boldly obstructs Cassandra's door with his hand.

JAMIE

How about having dinner with me?

Cassandra hesitates for a moment and then gives a wry smile, removing his hand, and getting into her car.

CASSANDRA

Don't forget for home work you need to write up a list of feared places.

Cassandra drives away, leaving Jamie on his lonesome.

INT. JAMIE'S DINING ROOM EVENING

Jamie dines alone.

INT. JAMIE'S BEDROOM SHORTLY AFTERWARDS

Jamie switches off the light and lies there, looking at the ceiling. We move away from Jamie, highlighting him as a small figure in a large house.
Jamie and Anthony are playing a practice match. Jamie hits the ball on the line for a clean winner.

ANTHONY
Out!

Jamie shakes his head. Anthony is the victor. They shake hands.

JAMIE
How's your eyesight going?

ANTHONY
Better than your backhand.

Jamie and Anthony are lifting weights.

JAMIE
I'm in love with her.

ANTHONY
Wooo! Way to go little man!

Jamie appears downcast.

ANTHONY (CONT'D)
So what’s up?

JAMIE
She's playing hard to get.

ANTHONY
Come on! You know boats.

JAMIE
She's so professional.

ANTHONY
One of the best. But still...

JAMIE
But still.

Anthony remains silent.

JAMIE (CONT'D)
You’re saying she’s keen.

ANTHONY
Dunno.

JAMIE
AJ.
Anthony hesitates for a moment.

ANTHONY
Look... when I gave that conference at the uni, her colleague... told me Cassandra had an affair. With her patient.

Jamie looks at Anthony, intrigued.

INT. JAMIE'S GARAGE DAY

The garage door opens and we see Jamie holding a clipboard in his hand. He is in disguise, wearing a straw hat, and a pair of dark aviator sunglasses. In the garage there is a red Ferrari 458, and a brand new, silver Aston Martin DB9. Jamie hops into the Ferrari and puts a clipboard on the passenger's seat. He takes a deep breath, drives out of the garage and takes the back exit.

EXT. SIDESTREET MOMENTS LATER

Jamie pulls up on the pavement.

INT. JAMIE'S FERRARI CONTINUOUS

Jamie turns off the ignition and writes down his SUD score on a piece of paper. He takes several deep breaths and then opens the door to the Ferrari, but then closes it again. He rings up Cassandra.

JAMIE
Cassandra, it's me.

CASSANDRA
Jamie, how are you?

JAMIE
Oh, not bad. Quick question.

CASSANDRA
Shoot.

JAMIE
Just letting you know I'm out of the house. Piece of cake.

CASSANDRA
Great!

JAMIE
How about meeting me at the park? We could go for a walk.
CASSANDRA
Jamie, let’s stick to our plan. You were going to walk in the park on your own. Remember?

JAMIE
Let’s meet after for lunch. My shout. There’s a nice Italian restaurant on the corner.

CASSANDRA
Today is my busy day. I have a lot of appointments.

JAMIE
I’m your favourite appointment.

CASSANDRA
Now Jamie.

JAMIE
Okay then. Your loss. Bye.

Jamie hangs up. He pauses.

JAMIE (CONT’D)
Fuck it!

Jamie gets out of the Ferrari. He waits for a gap in the traffic before darting across the road. Jamie enters the park. He follows the path until he approaches a group of young people. Jamie quickly changes course, walking in isolation in a different direction.

INT. JAMIE’S LOUNGE ROOM DAY

Jamie is telling Cassandra about the stabbing.

JAMIE
I turned around. And then I saw him.

Jamie has a mental image that we see of Eli’s face.

CASSANDRA
What did he look like?

JAMIE
He looked like a psycho.

CASSANDRA
What other sounds do you remember? What other smells?

Jamie crunches up his forehead. His body is very rigid and he is sweating profusely. He opens his eyes, the pressure too much.
JAMIE
I... I can't...

CASSANDRA
I know it's difficult, but stay with that image for a while. Try to give me more details.

JAMIE
Enough.

CASSANDRA
Okay. Keep in the session with your eyes closed until your anxiety level drops.

Jamie closes his eyes again and gradually returns to a more controlled state.

CASSANDRA (CONT'D)
Deep breathing. It's okay. You're doing fine. Another moment and you can come back to me. Breathe in, out. Okay good.

Jamie opens his eyes. Cassandra smiles at Jamie, reassuringly. He gives her a wry smile.

JAMIE
I was scared.

CASSANDRA
Don't be afraid. You won't have a relapse 'cause there's nothing to fear. It's not the real thing. Only your mental re-creation of events. Remember that.

Jamie nods.

CASSANDRA (CONT'D)
Shall we have a quick break?

Jamie nods. Cassandra checks her phone. She makes a face, and quickly leaves the room. Jamie finishes his glass of water.

INT. ENTRANCE HALL MOMENTS LATER

Jamie walks along the entrance hall carrying his glass. He overhears Cassandra on the phone near the stairs. He stops.

CASSANDRA
No! No way! Fuck off!

Jamie quickly retreats to the lounge room, so that Cassandra doesn't catch him eavesdropping.
Jamie is seated. Cassandra enters, her face all flushed, tears in her eyes. She picks up the sheet which contains Jamie's goals in the exposure stage. She avoids eye contact.

CASSANDRA
Tomorrow your task is to go to the shopping centre, and have lunch in the arcade. Think you can manage it?

JAMIE
I guess, but... (Is everything okay?)

CASSANDRA
You'll be fine.

JAMIE
Cassandra?

CASSANDRA
Yes?

JAMIE
Is everything okay?

Cassandra looks up and finally makes eye contact.

CASSANDRA
Sure.

JAMIE
I overheard you on the phone.

CASSANDRA
It was an argument with a friend.

JAMIE
You can talk to me. I've always got time for you.

Jamie daringly puts his hand on Cassandra's hand. She pauses but then moves her hand away.

CASSANDRA
That's sweet of you Jamie. But I think it's best if we stick to the treatment.

Jamie nods his head. He leans back in his seat.

CASSANDRA (CONT'D)
So, I'd like you to turn to the article on cognitive restructuring. (MORE)
It’s about how we can channel our negative thoughts in order to think more positively...

INT. SHOPPING MALL DAY

People are walking up and down, carrying groceries, consumer goods and pushing shopping trolleys. Jamie, disguised in his sunglasses and straw hat, works his way through the crowd, narrowly avoiding bumping into a delivery person. He manœuvres his way around an old lady with a walking stick. He tiptoes around two small children, before nearly being run over by a group of teenage boys on skateboards. Jamie sees the arcade to his right.

INT. SHOPPING ARCADE MOMENTS LATER

Jamie stands patiently in line, waiting to order a meal.

INT. SHOPPING ARCADE MOMENTS LATER

Jamie is seated at a table on his own eating a pasta dish. He notices a boy seated with his family at a table opposite staring at him. Jamie shakes his head, trying to discourage the boy’s look. The boy gets the attention of his father and points at Jamie. Jamie picks up the menu and tries to hide himself. The family approaches Jamie. Jamie's muscles tense up as he sees the family coming towards him. His hands start to shake, ever so slightly.

BOY'S FATHER

Jamie Janiero?

Jamie hesitates for a moment and then nods.

BOY'S FATHER (CONT’D)

My son, Harry, recognised you. D'you think he could have an autograph?

JAMIE

Sure.

Jamie signs, his hand shaking.

BOY'S FATHER

What do you say Harry?

HARRY

Thanks.

BOY'S FATHER

We wish you a speedy recovery back to the tour.
The family leaves. Jamie looks at his hands, which are not shaking so much now. He smiles.

EXT. ROAD SHORTLY AFTERWARDS

Jamie's Ferrari is speeding along the road.

INT. JAMIE'S FERRARI CONTINUOUS

Jamie sticks his face out the driver's side window, taking in the fresh air. He appears relaxed. He calls on his mobile.

JAMIE
Cassandra, I went to the arcade. It went well. I didn't panic. I'm gonna come and visit. Give us a call if you get the message.

EXT. SIDESTREET MOMENTS LATER

Jamie parks the car in the sidestreet where he first saw Cassandra. Cassandra comes out for lunch. Jamie is about to approach her when she goes up and stands next to a blue, 2001 Ford Falcon. Cassandra is in conversation with the driver, who Jamie can't make out. Cassandra gesticulates with her hands. The Falcon drives off. Cassandra takes a few steps in pursuit of the Falcon and then shakes her fist as it drives away. Cassandra dejectedly gets into her Barina and drives away in the opposite direction.

INT. JAMIE'S LOUNGE ROOM MORNING

Jamie is calmly listening to his own recorded ‘imaginal’ exposure session where he talked about his traumatic experience to Cassandra. He has his eyes closed.

JAMIE
He looked like a psycho.

CASSANDRA
What other sounds do you remember?
What other smells?

JAMIE
I... I can't...

Jamie opens his eyes and turns off the recorder. He shakes his head. The intercom goes off, and Jamie is not startled.

INT. TERRACE MOMENTS LATER

Jamie is continuing by increment to tell the story of the incident to Cassandra.
JAMIE
He was huge. A great big motherfucker.

CASSANDRA
Tell me about some of the other sounds and smells you remember.

Jamie screws up his face, wiping sweat from his forehead.

CASSANDRA (CONT’D)
Come on. Tell me!

JAMIE
His feet were squeaking, and all over the ground there was... there was...

CASSANDRA
There was what?

JAMIE
Rose petals. It was at that moment I saw his beady eyes glaring down at me. But,... it wasn’t so much the stab in the back that was the worst part, even though it fucking hurt. And it wasn’t his beady glaring eyes, even though he scares the shit out of me. It... was what followed...

CASSANDRA
And what was that?

Jamie has tears in his eyes.

JAMIE
It was when he went into the crowd and then I saw Christie. I knew he was going for her. And I couldn’t do anything. I felt powerless. I tried to reach out for her but... I felt like I was running in quicksand. I was too terrified of him to act.

CASSANDRA
And so you’ve felt guilty ever since.

JAMIE
Yes.

Jamie nods.
JAMIE (CONT’D)
I didn’t protect her. I was paralysed with fear. I let her down. I couldn’t… move. I couldn’t do anything. In the space of one moment I went from being a champion to a coward.

Tears run down Jamie’s cheeks.

CASSANDRA
You don’t need to feel guilty. It was a traumatic event. It wasn’t your fault.

JAMIE
I feel responsible.

CASSANDRA
She wasn’t hurt.

JAMIE
She left me.

CASSANDRA
The incident upset her, that’s all.

Jamie shakes his head, gravely.

JAMIE
No. It wasn’t because of him.

CASSANDRA
Then what?

JAMIE
It was because of me. I never took the time to put her first. I never took the time to put anyone first, except myself.

Jamie opens his eyes, as if in shock at his revelation. There is a pause. Then he smiles, relieved to have got it off his chest. He takes several deep breaths. Cassandra nods in appreciation of his efforts.

CASSANDRA
Write down your score now.

Jamie wipes away his tears and circles his anxiety level score, which is only 10.

CASSANDRA (CONT’D)
You’ve made some real progress. How do you feel?

Jamie is speechless, and so he nods. He takes a sip of water.
CASSANDRA (CONT’D)
I think it's safe to say you're up to the last stage, which is relapse prevention.

JAMIE
Thank you.

CASSANDRA
It was all you. Your honesty has redeemed you.

Cassandra suddenly avoids eye contact and gathers her belongings.

CASSANDRA (CONT’D)
I'll see you next time.

She stands up and heads for the door.

JAMIE
Cassandra?

Cassandra turns to face him.

JAMIE (CONT’D)
What happens after the relapse prevention?

CASSANDRA
Then you'll be free to move on.

Cassandra hesitates, half makes out that she will say something, before exiting. Jamie is disappointed, suddenly realising that he is about to lose her.

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EXT. TENNIS COURT SHORTLY AFTERWARDS

Jamie is practising his serves, while Christina instructs him.

CHRISTINA
Let's get some more "kick" on the serve.

Jamie continues serving.

CHRISTINA (CONT’D)
I'm so glad you've almost recovered. You must be happy.

Jamie nods, though reserved.

CHRISTINA (CONT’D)
If you can shape up now then hey. You could be a contender. Everything’ll be back to normal.
Jamie nods, and Christina pats him on the back. Jamie continues to serve.

INT. JAMIE'S BEDROOM NIGHT

Jamie is in bed unable to sleep because of a storm. He switches on the light, picks up the phone and dials.

CASSANDRA
Hello?

JAMIE
Cassandra.

CASSANDRA
Jamie? Is everything okay?

JAMIE
Yes. I couldn’t sleep.

CASSANDRA
I couldn’t sleep either.

Jamie can sense a slight quivering in Cassandra’s voice.

JAMIE
Do you want to come over?

CASSANDRA
Yes.

Cassandra hangs up.

INT. JAMIE'S ENTRANCE HALL SHORTLY AFTERWARDS

Jamie is seated at the staircase near the front door. The doorbell rings. Jamie jumps up and opens the door. Cassandra stands in the doorway. Her hair is all wet from the storm, and drops of water trickle freely down her body, the moisture making her European longline blouse translucent. Her eyes are red, like she’s been crying.

JAMIE
Quick, come in out of the rain.

Jamie escorts Cassandra inside. They enter into...

INT. LOUNGE ROOM CONTINUOUS

Jamie gives Cassandra a towel. She dries her hair vigorously, while Jamie examines her.

JAMIE
Cassandra what’s wrong?
CASSANDRA
Nothing.

JAMIE
Your eyes are red. You’ve been crying.

Cassandra tries to cover her eyes with her hair. She looks away.

CASSANDRA
No. It’s the rain.

Jamie affectionately flicks away the hair from her eyes, takes her hand.

JAMIE
Cassandra. What’s wrong?

CASSANDRA
I... broke up with my partner. We were together for three years. He... he was a former patient of mine.

Jamie consoles her, embracing her. She weeps in his embrace. He caresses her, wiping away the tears from her face. He envelops her, kissing her forehead and head, and pressing her tight, wet body against his. They kiss.

EXT. JAMIE'S TENNIS COURT DAY

Jamie is practising with Tim Wallace. Jamie effortlessly pushes Tim from side to side with perfectly placed shots. His final shot goes for a winner. Jamie smiles, looking over at Christina. She nods, impressed. Jamie hasn’t even broken a sweat. Jamie shakes hands with Tim, whose T-shirt is drenched in perspiration.

EXT. JAMIE'S DRIVEWAY SHORTLY AFTERWARDS

Jamie's Ferrari speeds down the driveway towards the gates to the main entrance. The gates open. Two reporters block Jamie's route.

REPORTER ONE
Jamie, a few questions.

Jamie's window opens.

JAMIE
I'd love to stay and chat, but I'm in a hurry.

REPORTER ONE
One minute.
Jamie speedily drives off, nearly running them over. Jamie pokes his head out the window.

JAMIE
Sorry boys! Can't keep the lady waiting!

He gives them a salute. Jamie's Ferrari speeds off up the road.

REPORTER TWO
Crazy fucker!

INT. RESTAURANT MOMENTS LATER

Jamie and Cassandra are seated at a table in an expensive restaurant. Cassandra is wearing a white linen dress. She finishes her glass of white wine.

JAMIE
I have something for you.

Jamie gives Cassandra an expensive necklace with a love heart. She looks at it, excited.

JAMIE (CONT'D)
It's a gift. For having cured me.

Jamie puts the necklace around her neck.

CASSANDRA
Thank you. But you do know that recovery takes time. And love is not a cure for a psychological condition.

JAMIE
I have you. That's even better than being cured.

They kiss.

EXT. JAMIE’S HOUSE DAY

The front door opens and Natalie exits carrying a luggage bag. A chauffeur gets out of the car and collects the bag, putting it into the boot. Christina comes out and greets the chauffeur.

CHRISTINA
The Novotel. Jamie’s playing in the Sydney Open.

The intercom goes off. Natalie and Christina see Cassandra at the gate.
INT. JAMIE'S BEDROOM MOMENTS LATER
Jamie is packing his two tennis bags, neatly putting things into them. Natalie addresses him at the door.

NATALIE
Jamie. Cassandra's here.

JAMIE
Cassandra? That's funny.

INT. HALLWAY MOMENTS LATER
Jamie passes through the hallway, and approaches Christina in the doorway.

CHRISTINA
Hurry up! We wanna beat the traffic.

Jamie nods, walking past her out into...

EXT. JAMIE'S HOUSE CONTINUOUS
Jamie goes down the steps and approaches Cassandra, who has her back turned. She is wearing blue cropped jeans and a white layered top.

JAMIE
Hey beautiful. I thought we were meeting at the hotel.

Cassandra remains with her back turned.

JAMIE (CONT’D)
Cassandra?

CASSANDRA
Something's happened.

JAMIE
What is it?

Cassandra turns to face Jamie.

CASSANDRA
It's... really difficult for me to have to tell you this. The lover I told you about, the former patient, he's... come back into my life.

Jamie is taken by surprise. Cassandra takes a deep breath.

CASSANDRA (CONT’D)
I'm going to go off with him.
JAMIE
What?

CASSANDRA
I'm sorry Jamie.

JAMIE
But... no! This is crazy. You've gotta be fucking kidding me!

Cassandra shakes her head, gravely.

CASSANDRA
I'm sorry Jamie. He wants me to leave with him overseas.

JAMIE
What?! That's impossible! You can't!

CASSANDRA
I have to. I... I love him.

JAMIE
He left you. You're with me now. We're together.

CASSANDRA
It's too late, Jamie.

JAMIE
No! It's not! It can't end like this!

CASSANDRA
It's the way it is. Goodbye Jamie.

She heads to leave. Jamie grabs her by the arm and thrusts her body towards him.

JAMIE
Tell me you choose him over me!

Cassandra hesitates and then breaks free of Jamie's grip.

CASSANDRA
Goodbye Jamie.

JAMIE
Cassandra. Cassandra.

Cassandra slowly backs away from Jamie several steps before running away. Jamie is left spellbound. Christina approaches Jamie and pats him on the back.

CHRISTINA
I'm sorry JJ. I really am.
JAMIE
Cassandra.

Jamie watches Cassandra get into her Barina, mesmerised.

CHRISTINA
Let's get into the car now. We gotta get ready for the tournament.

Christina leads Jamie to the courtesy car.

CHAUFFEUR
Hi Jamie. Great to see you back.

The chauffeur opens the door for Jamie. Jamie moves towards the door but then closes it.

CHRISTINA
JJ. I know this is hard but we need to focus on the tournament now.

JAMIE
It can't end like this.

CHRISTINA
Jamie.

Jamie pushes past Christina, and then runs towards the garage.

CHRISTINA (CONT’D)
Jamie!

69 EXT. GARAGE MOMENTS LATER

Jamie's Ferrari bursts out of the garage. Christina obstructs Jamie's getaway, standing in front of the car. Jamie drives around her, and speeds off.

70 EXT. STREET SHORTLY AFTERWARDS

Jamie's Ferrari speeds along the street. Jamie inspects the street houses. He pulls up in the...

71 EXT. APARTMENT BLOCK CAR PARK CONTINUOUS

Jamie parks behind Cassandra's Barina. Jamie looks up at the apartment block.

72 INT. APARTMENT BLOCK MOMENTS LATER

Jamie races up the stairs.
INT. HALLWAY OUTSIDE CASSANDRA'S FLAT MOMENTS LATER
Jamie knocks on the door. No answer. He opens the door. He sees a rose on the table. Jamie enters into...

INT. CASSANDRA'S FLAT CONTINUOUS
Jamie inspects her flat. The room is spotless, as if she has evacuated. Jamie moves over to the window and looks outside. He spots Cassandra putting a luggage bag into the boot of a blue Falcon.

EXT. APARTMENT BLOCK CAR PARK MOMENTS LATER
Jamie sprints down the stairs. He yells out to Cassandra. She ignores him, getting into the passenger's side of the Falcon. Jamie bursts up towards the Falcon and then stops suddenly. He sees rose petals leading up to the Falcon. Jamie cautiously moves towards the Falcon. He knocks frantically on the passenger's side window. He can't see her because the windows are heavily tinted. He tries to open the door, but it is locked. Jamie then moves around the Falcon to the driver's side. The window opens. Jamie can hear squeaky shoes. The driver has his back to Jamie, and as he turns, he horrifies Jamie, because it is Eli. Eli is wearing a blue pull over hoodie emblazoned with the Lacoste crocodile emblem. Jamie stares at Eli, shellshocked. Eli grabs a knife, threatening Jamie. Jamie collapses on the ground. The Falcon speeds off. Jamie's body tenses up. He struggles to compose himself.

JAMIE
I can overcome my fear because... I can overcome my fear...

He fumbles nervously for his phone and puts on the relaxation cd. The blue Falcon returns. The driver's side window opens and Eli glares out the window at Jamie. Jamie catches his death stare. Jamie drops the phone on the ground. He shuts his eyes in fright.

INT. FALCON CONTINUOUS
Cassandra looks out Eli's window and screams. Eli wrestles with her, forcing her back into her seat. He warns her, pointing with his finger.

EXT. APARTMENT BLOCK CAR PARK CONTINUOUS
The Falcon does several circles around Jamie, as Jamie covers his head with his hands. Jamie rolls over onto his back, his body in spasms, as he has a panic attack. Dust starts to build up from the tyres' movement on the ground. Jamie starts to cough. The Falcon drives off, this time for good.
We stay on Jamie for a moment, as he cowers on the ground, shaking, petrified.

EXT. ROAD CONTINUOUS

The Falcon speeds along the road, before pulling over onto a side street.

INT. FALCON CONTINUOUS

Eli turns off the ignition. He pulls at his face, ripping off a mask, revealing himself to be Anthony. He smiles wholeheartedly at Cassandra, who looks away, upset. Tears go down her cheeks. Anthony consoles her, holding her hand.

ANTHONY

Everything'll be okay now.

He kisses her, but she is unresponsive.

ANTHONY (CONT'D)

What you've done means the world to me. In you I trust. I know it's not the best time, but I wanted to get this off my chest before leaving for Sydney. I...

Anthony reaches into his pocket and pulls out a ring box. He hands it to Cassandra. She looks at it wide-eyed, opens it. A stunning carat oval, excellent cut, diamond wedding ring, with the initials “C.J.” (Cassandra Janiero). She eyes it for a moment, her hand shaking.

CASSANDRA

I don't know what to say.

Anthony rests his hand on her thigh.

ANTHONY

Say yes. Yes you'll marry me.

Cassandra hesitates for a moment. Anthony looks at her intently.

CASSANDRA

(weakly)

Yes.

Anthony's face beams. He kisses the mother’s gold charm bracelet on Cassandra’s wrist, before driving off. Cassandra looks in the passenger's mirror, and her gaze becomes directed towards the love heart of the gold necklace. She hides it under her top.
Christina and Natalie are sitting at the table.

CHRISTINA
He's never like this. He's always been the steady one.

The intercom goes off. Natalie and Christina look out the window. Jamie's Ferrari enters the driveway, slowly.

Jamie parks out front. He opens the door. Christina rushes outside and confronts Jamie.

CHRISTINA
Where've you been? We were supposed to leave hours ago! You'll miss practice now!

Jamie gets out of the car. He looks at her blankly, his body still shaking.

CHRISTINA (CONT'D)
Jamie?

Christina puts her hands on Jamie's expressionless face. Jamie remains emotionless, his face white like he has seen a ghost, as he slowly works his way towards the house. Christina and Natalie look at one another, concerned.

CHRISTINA (CONT'D)
Jamie?

Christina follows her son into the house.

Jamie is asleep in bed. He's tossing and turning. He is having a nightmare. We see Cassandra tossing rose petals on the ground. Jamie follows her. A blue, Ford Falcon drives up and stops beside her. Jamie yells out for her to be careful, miming to her through gestures. Cassandra ignores him, moving closer towards the Falcon. Jamie reaches Cassandra and puts his hand on her shoulder. She turns around to face him, and to his horror, she has Eli's face. Eli in Cassandra's body hisses at Jamie who falls to the ground, cowering in fear. His shoes squeak as he moves towards Jamie. Jamie wakes up, screaming in horror.

Two nurses stand outside the clinic, smoking cigarettes.
DOCTOR WATTS (V.O.)
So, Jamie, I'm going to commence with the standard post-traumatic stress disorder interview, asking you some general questions.

INT. RECOVERY CLINIC CONTINUOUS

A male psychotherapist, Doctor Watts, in his mid-40s, addresses Jamie. He speaks in a slow, clear voice.

DOCTOR WATTS
Have you ever experienced a terrible event such as a violent encounter?

There is a pause. Doctor Watts leans forward in his chair.

DOCTOR WATTS (CONT'D)
Jamie, can you hear me?

We now see Jamie seated opposite the doctor, holding hands with Christina. Jamie sits there glassy eyed, totally unresponsive.

Doctor Watts taps his clipboard.

DOCTOR WATTS (CONT'D)
Maybe it would be better to try again tomorrow.

Doctor Watts stands up.

CHRISTINA
I'm gonna talk to Doctor Watts, JJ. I'll come straight back.

Christina follows the psychotherapist to the door.

CHRISTINA (CONT'D)
I'm worried Doctor. Jamie hasn't spoken a word for three days. He's been living in his room. Can't you help him?

DOCTOR WATTS
There's not a lot I can do at this stage. We don't know what triggered his relapse. Maybe he'll be more cooperative tomorrow.

Doctor Watts heads for the door.

CHRISTINA
Wait Doctor! There is something I should tell you.

(MORE)
He'd been receiving therapy from a young woman. On the day of his relapse she came to see him. She told him she was leaving for good. Jamie went after her. Several hours later he came back. Not a word since.

DOCTOR WATTS
His therapist came to tell him she was leaving. And how... exactly would you... describe their relationship?

CHRISTINA
They were lovers.

The psychotherapist raises an eyebrow.

DOCTOR WATTS
I see.

CHRISTINA
All he ever spoke about was Cassandra this, Cassandra that.

At the mention of "Cassandra" Jamie's facial expression becomes more receptive.

DOCTOR WATTS
Interesting. I'll mention Cassandra in our next session.

JAMIE
Cassandra...

Christina moves to him.

CHRISTINA
JJ? What is it?

JAMIE
Cassandra. Cassandra. I tried to stop her... but it was Eli... I couldn't stop her. I failed. It was awful...

Jamie breaks down into tears, crying on his mother's shoulder. Doctor Watts watches on.

DOCTOR WATTS
And my final question for you today: have there been moments since the event when you were worried about your future?
We now see Jamie seated opposite Doctor Watts, his mother's hand resting on his shoulder.

JAMIE
Quite a bit.

Doctor Watts makes a comment on his clipboard.

INT. RECOVERY CLINIC HALL MOMENTS LATER

Christina and the doctor walk along the hall of the recovery clinic.

DOCTOR WATTS
Jamie's relapse is the result of having come face-to-face with Eli Cobb. In addition, he has developed a guilt complex. He feels that he abandoned his therapist. Like he did with his former partner, Christie Lee Adams, during the stabbing. This time it's worse. He was very dependent upon his therapist.

CHRISTINA
Can he be cured?

DOCTOR WATTS
In all likelihood. Yes. He's already proven once that he can overcome his condition. He has sound coping mechanisms in place from his past therapy. Obviously we'll need to create for him a new, but similar program.

CASSANDRA
And what about the guilt and love for Cassandra? Will he be able to get over her too?

DOCTOR WATTS
Hard to say. But my feeling is that... may prove to be more challenging.

Christina nods, gravely.

INT. RECOVERY CLINIC DAY

Jamie calls Cassandra.

OPERATOR
Optus advises that this number is currently no longer in service.
Jamie puts the phone down, his shoulders slumping.

88  INT. AUSTRALIAN OPEN CENTRE COURT EVENING

Anthony is playing against the English number one, Scott Gerald. Anthony wins the point and pumps his fist. The commentators inform us that he now has championship point to win the Australian Open.

89  INT. JAMIE'S LOUNGE ROOM CONTINUOUS

We move away from the match, until we see it presented on a TV. We move away from the TV and see Jamie on the couch. Christina is by his side. They are watching the match.

CHRISTINA
Come on. Down the T. Give it to him!

Anthony bounces the ball on serve, then throws it up, hits a potent serve, the return is weak, and Anthony moves forward and puts away a clean winner. Jamie and Christina let out a loud cheer. They hug.

CHRISTINA (CONT’D)
Oh my God! Oh my God! I knew he could do it!

Anthony collapses on the court, ecstatic. Christina paces around the room and then gathers her breath.

JAMIE
I thought you were mad with him.

CHRISTINA
Mad? AJ bounced back. You can’t keep a champion down.

Jamie nods.

CHRISTINA (CONT’D)
Next year that could be you.

JAMIE
Maybe.

CHRISTINA
Definitely. You want to come back like your brother don’t you?

JAMIE
Yes.

CHRISTINA
Then you’ve got to follow the treatment.
JAMIE
I've been good so far.

CHRISTINA
And you're gonna continue. I got you the best team of doctors going. To make up for... in the past.

JAMIE
Yes Mum.

Christina gives him a beaming smile, and then kisses him on the forehead.

CHRISTINA
You're gonna get better. I'll see to it. Oh my god! I’ll have two sons in the final next year!

Jamie fakes a smile, tugging at his collar, agitated. Christina's mobile phone goes off.

CHRISTINA (CONT’D)
Hello? AJ? AJ! I’m so proud of you!

They see Anthony on TV, speaking on the mobile phone.

ANTHONY
Thanks Mum. Er... how's JJ?

CHRISTINA
He's recovering. He shouldn't be disturbed.

Jamie grabs the phone off Christina.

JAMIE
AJ! I knew you could do it!

ANTHONY
Thanks little man. How's things?

JAMIE
I've been better.

ANTHONY
Hang in there little man.

An official approaches Anthony and shakes his hand.

ANTHONY (CONT’D)
Can you put Mum on again?

Jamie gives the phone to Christina, who gives him a warning look, even though she’s far too happy to be cross.

CHRISTINA
I’m so proud...
ANTHONY
I wanted you to know,... the victory's for you. All the preparation, the training, was to prove myself. To you.

CHRISTINA
Oh AJ. I’m... I’m so proud of you. I could cry.

ANTHONY
Mum?

CHRISTINA
AJ?

ANTHONY
I want you to coach me again.

Christina has tears of joy.

CHRISTINA
Of course. Of course AJ.

Anthony lets out a scream of joy. Christina smiles and then hangs up. Anthony is given a pen and he does the customary signature on the camera. Jamie looks longingly at the screensaver on his phone: a picture of Cassandra. We move in close on the picture.

EXTERIOR ANTHONY'S HOUSE DAY

A courtesy car pulls up outside Anthony's house. Anthony gets out carrying the Australian Open trophy. He is looking terribly hungover. The chauffeur carries his bags to the front door. Daphne the maid comes to greet him.

DAPHNE
Congratulations Anthony.

ANTHONY
Thanks a lot. It's a big fucking trophy isn't it!

Daphne nods politely. Anthony enters into...

INTERIOR ANTHONY'S HOUSE CONTINUOUS

Anthony massages his forehead.

DAPHNE
Anthony I have to tell you...

ANTHONY
Can you get me a Panadol? Got a shocking headache.
DAPHNE
Yes. But you should know...

ANTHONY
Where's Cassandra?

DAPHNE
That's what I wanted to tell you.

ANTHONY
Well, go on.

DAPHNE
The thing is... Cassandra asked me to tell you...

CASSANDRA (O.S.)
It's okay Daphne.

Anthony and Daphne look up at the staircase, and see Cassandra standing there. She's carrying her handbag.

CASSANDRA (CONT'D)
I can tell him in person, which is more than he deserves.

Daphne exits.

ANTHONY
Hey babe. Look at this fucking thing! Enormous, isn't it. You should have seen me. I took him apart. I'll be back to number one by May. Come down here and give me a kiss!

Cassandra picks up two luggage bags and descends the stairs.

ANTHONY (CONT'D)
Where are you going?

CASSANDRA
I'm leaving you Anthony.

ANTHONY
You're leaving me? I won the fucking Aussie Open!

CASSANDRA
Congratulations. You got what you wanted.

He gives her a kiss, while holding on to the trophy. She is unresponsive and brushes past him.

ANTHONY
What's up?
CASSANDRA
It's over Anthony.

Cassandra heads for the door. Anthony is momentarily taken aback. Then he turns and pulls her back.

ANTHONY
Come on! Babe. I won the tournament. I'm the champion.

She ignores him. He tries to kiss her but she pushes him off her and continues for the door.

ANTHONY (CONT'D)
You can't leave me.

Cassandra stops at the door and faces Anthony.

CASSANDRA
Oh yeah? Watch me!

Cassandra storms out of the house.

EXTERIOR ANTHONY'S HOUSE CONTINUOUS

Cassandra walks hastily along the porch and down the steps. Anthony bursts out the door.

ANTHONY
Cassandra! What's going on? Hey!

She ignores him. He grabs her arm and she drops one of the suitcases.

ANTHONY (CONT'D)
What's wrong? Speak to me!

Cassandra pushes Anthony.

CASSANDRA
What's wrong? How about this for starters: I'm hidden in the house like a hostage. While you go away and play tennis and fuck other girls!

ANTHONY
Huh?

CASSANDRA
Don't deny it you bastard! It's in all the papers.

ANTHONY
That? Come on. I was celebrating. I was drunk.
Cassandra shakes her head.

CASSANDRA
To think I was stupid enough to love you, and believe I was the one.

Cassandra walks to her car, a Peugeot.

ANTHONY
Look. We decided you couldn't come. Better for us to live in private.

CASSANDRA
(sarcasm)
How convenient.

ANTHONY
Jamie might recognise you. Mum might recognise you.

Cassandra stops and turns to face Anthony. She pokes him with her finger.

CASSANDRA
Yes we wouldn't want Mummy to find out.

ANTHONY
Watch it.

CASSANDRA
We wouldn't want to disappoint Mummy, would we?

ANTHONY
Shut up!

CASSANDRA
You don't need me when she's the real thing.

Anthony grabs her by the arms and shakes her violently. She drops her luggage bags.

ANTHONY
Shut up you bitch! Shut the fuck up! You don't know what you're saying!

Cassandra kicks him, and picks up the luggage bags.

CASSANDRA
You're a bastard Anthony. I hate you!
ANTHONY
(softer, apologetic)
Cassandra. I...

CASSANDRA.
Fuck you!

ANTHONY
You're upset. Let's talk it over when you've cooled off.

CASSANDRA
(calmer)
No Anthony. This time it's finished.

Cassandra puts her luggage bags in the back seat. She removes the carat oval wedding ring from her finger.

CASSANDRA (CONT’D)
Here. Give it to the next little bimbo you seduce.

She throws the ring at him. Anthony picks the ring up from the ground, noticing that the initials have been smudged. He gives it a clean, his pride wounded. Cassandra removes the mothers gold charm bracelet from her wrist and throws it at him. He catches it, looks at her hurt.

CASSANDRA (CONT’D)
It looks better on HER.

Cassandra gets into...

INTERIOR PEUGEOT CONTINUOUS

She starts the engine. Anthony angrily puts his hand inside the window and turns off the ignition.

ANTHONY
You know, you've been acting funny ever since we played a fast one on Jamie. What's the matter? Feeling guilty? Was he a good fuck?

CASSANDRA
Fuck you!

ANTHONY
Do you love him?

Cassandra remains silent.

ANTHONY (CONT’D)
Do you love him?
CASSANDRA
Move your fucking hand!

Anthony grabs her by the hair.

ANTHONY
You ungrateful bitch! You fucking love him don't you!

CASSANDRA
No!

ANTHONY
You fucking love him!

CASSANDRA
No! No! I swear!

ANTHONY
You'd better not for his sake, otherwise I'll... I'll...

CASSANDRA
Haven't you caused enough harm already?

Cassandra has tears in her eyes. Anthony holds on to her hair for a moment before letting her go. Cassandra drives off. She adjusts her hair and wipes the tears from her eyes. Then she goes through her CDs, before selecting one. The CD plays a recording of one of Cassandra and Jamie’s therapy sessions:

JAMIE (V.O.)
No. It wasn’t because of him.

CASSANDRA (V.O.)
Then what?

JAMIE (V.O.)
It was because of me. I never took the time to put her first. I never took the time to put anyone first, except myself.

Cassandra listens intently, longingly, as she drives away into the distance.

EXT. MELBOURNE PARK DAY

We see a bird’s eye view of Melbourne Olympic Park.

Insert: 12 months later
EXT. MELBOURNE PARK GATES CONTINUOUS
Fans go through the turngates and enter into the Melbourne Park Arena.

EXT. MELBOURNE PARK GARDEN AREA
There is a crowd seated on the grass and at tables watching on the big screen, as the commentators speak. A group of seven men walk past, each with a letter on their chest, comprising the name "Janiero".

INT. CENTRE COURT CONTINUOUS
We slowly move in towards a commentator who is standing on the baseline of centre court.

COMMENTATOR
Hello, and welcome to day one of the Australian Open. And what a lineup we have in store for you today. Playing in his first grand slam since the unfortunate stabbing one and a half years ago. It’s former champion, Jamie Janiero. Up next on centre court. Janiero made his comeback in Sydney one week ago, losing in the first round. Can he regain his form here and start his long climb back to the top?

INT. CENTRE COURT TUNNEL CONTINUOUS
Jamie is walking down the tunnel, carrying his two tennis bags. He becomes fascinated by a blonde girl, wearing a white ruffled tank top, who resembles Cassandra. But he realises it's not her when she turns to face him and smiles. He reaches the tunnel entrance, and twitches his body, nervously. The on court presenter introduces his name, and Jamie takes a deep breath, slapping his thigh in encouragement, before walking on to...

INT. CENTRE COURT CONTINUOUS
The crowd cheers loudly as Jamie enters the court. We see Christina in the player's box, clapping in encouragement. Jamie salutes the crowd, though feeling quite out of place and overawed. Jamie blinks as the photographers take photos.

INT. CENTRE COURT MOMENTS LATER
The players are ready to commence.
Jamie's opponent, an Irish qualifier with flashy strokes, Eamon Da Silva, serves the ball and they play out a rally. Jamie's last shot goes in the net. The crowd sighs. Jamie taps his strings. Da Silva serves an ace. Jamie shakes his head.

Christina
Move your feet!

Anthony enters the change room. He overhears two players talking to one another, watching the match on TV.

Player One
D'you think Jamie can make the fourth round?

Greg Bertram
He'd be lucky to win more than a match.

Player one nods in agreement.

Player One
Not worried about facing him in the semis?

Greg
I'd be more scared of Lleyton Hewitt!

They both laugh.

Player One
Or Jamie’s Mum!

Laughter. Anthony gives them a stern look as he approaches them. They shut up. Anthony passes them, a smile forming on his face.

Jamie serves the ball straight into the net. Someone in the crowd whistles.

Jamie
Come on. Can't lose to a qualifier. Gotta win the first round.

He gives a more determined look down at his opponent, spins his second serve in and they go to a rally.
Jamie hits a short ball and comes into the net, hitting a forceful volley winner. The crowd erupts. Jamie is surprised by the energy of the stadium. He pumps his fist.

COMMENTATOR (V.O.)
Finally. That’s more like the Janiero we’ve come to expect.

INT. PRESS ROOM SHORTLY AFTERWARDS

Jamie is seated at a table at the front of the room, being interviewed by reporters.

REPORTER ONE
How would you rate your performance today Jamie?

JAMIE
Okay. Once I got going.

REPORTER TWO
What are your chances of winning the tournament?

JAMIE
Wow. I’m just concentrating on the next match.

There are a few murmurs in the room.

REPORTER THREE
But you have been a winner here in the past, and world number one before the stabbing. Can you get back to the top?

JAMIE
I hope so. The game's changed since I've been out but I'll try.

REPORTER FOUR
How have you been recovering from the injury? Is it true you developed post-traumatic stress?

JAMIE
Yes. But I’m better now.

REPORTER FOUR
Tell me, who was your inspiration in recovering?

At this moment Jamie becomes distracted as he watches a blonde girl, in a white layered top, enter from the side, her back to him. His eyes work their way down her body and he notices her blue cropped jeans, and shapely tanned calves.
Jamie's eyes light up. It's only when she sits down that he realises she's not Cassandra.

JAMIE
Getting a chance to talk to you guys again!

INT. JAMIE'S HOTEL HALLWAY EVENING

Jamie walks along the hall. He hears giggling coming from a room. He turns and investigates, peering through the door. He sees a couple playing tennis on the Nintendo Wii. Jamie watches them, longingly.

INT. JAMIE'S HOTEL ROOM EVENING

Jamie is seated watching Anthony playing his first round. The door knocks.

JAMIE
Enter.

The hotel waitress enters, providing a room service dinner.

WAITRESS
Good evening sir. Congratulations on your win.

JAMIE
Thanks. Can you turn up the volume?

She reaches for the remote, when Jamie notices she has a gold necklace with a love heart. He takes the love heart in his hand, much to her surprise. He notices the words engraved "forever your Love". He lets go of the necklace.

JAMIE (CONT'D)
Thanks.

INT. CENTRE COURT DAY

Jamie is competing against his second-round opponent, JOHN PAUL BERGMAN, an unorthodox player from Sweden. Bergman varies the play with different spins until Jamie loses the point with a cheap unforced error.

COMMENTATOR (V.O.)
And so another backhand error by Janiero gives Bergman a match point in the fifth set.

We see the scoreboard which says two sets all, Bergman leading 5 games to 4. Christina shakes her head, in disgust. Anthony is seated next to her, smirking.
COMMENTATOR (V.O.)
This would surely be the worst loss of Janiero's career. He really has been out of sorts, to say the least.

JAMIE
Fuck! Fire up!

Bergman serves the ball forcefully into the corner and Jamie barely gets it back. Bergman hits a deft drop shot with heavy underspin. Jamie scrambles forward, barely getting to the ball. Bergman proceeds to dink a lob over Jamie’s head. Jamie races back and puts up a defensive lob, but loses balance and falls on the ground. Bergman moves forward and prepares to put the ball away into the vacant open court. Jamie remains on the ground, unable to get up in time. Bergman smashes the ball over the baseline, choking. The crowd goes wild. Bergman screams in anguish. Jamie realises Bergman missed the shot and gives a wry smile, acknowledging Bergman's vulnerability. Jamie gets up.

JAMIE (CONT’D)
He doesn’t have the balls.

COMMENTATOR (V.O.)
Can you believe it! Bergman had an absolute sitter and choked! It goes to show you how difficult it is for a low ranked opponent to beat a former champion, even when the champion is not himself.

ANTHONY
Lucky bastard.

INT. CENTRE COURT MOMENTS LATER

We see the scoreboard which now has Jamie in front, with a match point.

COMMENTATOR
Janiero has hit the front, but not because of his good play. His opponent choked. He practically gave it away.

CHRISTINA
Come on JJ! Finish him off!

Jamie hits a strong serve and gets a weak reply, like a jab. Bergman tries to guess the direction of Jamie’s next shot. Jamie wrongfoots Bergman, hitting the ball behind him into the open court for a winner. The crowd erupts. Christina claps, relieved, but not impressed with his performance. Anthony claps, disappointed.
Jamie breathes a sigh of relief, as if lucky at having gotten out of jail. He shakes Bergman's hand.

BERGMAN
I should've beaten you. You won't get past the next round.

JAMIE
(sarcasm)
Thank you.

Jamie pats Bergman on the back.

JAMIE (CONT’D)
Fuck you too.

EXT. PRACTICE COURTS MORNING
A number of players are hitting up on the practice courts.

EXT. COURT 11 CONTINUOUS
Jamie is practising his serve. Christina is behind the baseline.

CHRISTINA
Find the court. Your accuracy sucks!

Jamie prepares to do another serve when he is distracted by a blonde girl in the crowd. She turns to face him. It’s not Cassandra.

CHRISTINA (CONT’D)
Concentrate!

Jamie serves the ball into the net. He tosses his racquet over to his bag, and resigns, going to sit down. Christina follows him and then crouches down to be at his height.

CHRISTINA (CONT’D)
Do you think you're too good to do this basic drill? It’s a miracle you got through the second round.

Jamie remains silent, pouring water over his head.

CHRISTINA (CONT’D)
All the work I did for you, the training, the recovery treatment, and this is the thanks I get.

Jamie snubs her, putting a towel on his head. He has heard one too many lectures from her in his time.
CHRISTINA (CONT'D)
You better shape up if you wanna go any further. But if you want to keep doing what you're doing... then fine. You can find yourself a new coach.

Christina leaves the court.

EXT. COURT 11 MOMENTS LATER

Jamie exits the court, accompanied by two bodyguards. Several fans call out to him, wanting autographs. Jamie signs a couple, before walking away, making his way through hordes of fans. Most of the fans go over to court 10, where heartthrob, Josh Valentine, is practising. The dispersal of the crowd allows Jamie to make out a redhead girl, dressed all in black, who has the Australian emblem painted all over her face. This is Cassandra, with facial prosthetics. She is unrecognisable as Cassandra, and is going by the name of Andrea. She is in conversation with two other girls. Jamie stops walking and observes her. Her conversation ends. Jamie directs the bodyguards in the direction of Andrea. Andrea stands there on her own, waiting for her friends, before turning to face Jamie. He approaches her. She notices him coming towards her, and quickly takes a towel out of her backpack and wraps it around her neck.

JAMIE
Hi.

Andrea hesitates, stuttering.

ANDREA
H... h... Hi. How’s things?

She has a very pronounced American accent. There is a pause. Jamie stares at her. Andrea looks around, bemused.

JAMIE
You remind me of someone.

ANDREA
Is that your best pickup line?

JAMIE
No I’m serious.

ANDREA
Who? Anyone famous?

JAMIE
Someone... special.

ANDREA
Like me. I’m special.
Jamie stares at the towel around her neck.

ANDREA (CONT’D)
I'm getting sunburnt.

JAMIE
What's your name?

ANDREA
Andrea. Andrea Smith.

JAMIE
Why the Aussie flag?

ANDREA
I love Australia. I've been living in St Kilda for two years.

Jamie nods.

ANDREA (CONT’D)
I should probably be going now.

JAMIE
Where?

ANDREA
Work.

JAMIE
What do you do?

ANDREA
Do you always ask this many questions?

JAMIE
I'm interested, that's all.

ANDREA
I'm a nurse.

JAMIE
How would you like to go out with me? Away from here?

ANDREA
Why? Because I remind you of someone?

JAMIE
Yes.

ANDREA
That's not very flattering.

JAMIE
I'd... really like to see you.
ANDREA
I can't.

JAMIE
Please. I'd like to get to know you.

Andrea shakes her head.

ANDREA
Sorry.

Andrea walks away.

EXT. MELBOURNE PARK TRAM STOP MOMENTS LATER

We start in close on a pair of tennis shoes with Jamie's signature, as Jamie runs along the platform. We then see Jamie in disguise, wearing sunglasses and a straw hat. Jamie presses his face against the window of a tram and peers inside. He vaguely makes out a girl with red hair. He quickly jumps on the...

INT. TRAM CONTINUOUS

Jamie hustles through the passengers and approaches the redhead girl. She has her back to him. Jamie taps her on the shoulder. She turns to face him. It's not Andrea. She gives him a puzzled look. Jamie gives her an apologetic gesture with his hand, before disembarking.

EXT. MELBOURNE PARK TRAM STOP CONTINUOUS

Jamie paces up the platform towards the next tram. His eyes scan the tram before he notices Andrea seated at the back. Jamie rushes to the door when it slams shut. Jamie frantically tries to open the door, but fails, as the tram takes off. Jamie watches Andrea moving away in the distance. Another tram approaches the platform, before stopping. Jamie boards the tram.

EXT. TRAM STOP MOMENTS LATER

A tram pulls in at the platform and passengers disembark. We see Jamie amongst the crowd. Jamie looks up at the indicator. He sees a sign for the tram to St Kilda, which is due to depart in seven minutes. Jamie cuts across the tracks and races over to the other platform where the tram for St Kilda is. He spots Andrea on the tram.
INT. TRAM CONTINUOUS

Andrea is seated, waiting for the tram to depart. Jamie boards the tram. He walks down the aisle until he reaches Andrea and then sits down opposite her.

    JAMIE
    (whispering)
    Andrea.

Andrea looks at Jamie. It takes her a moment to realise it’s him.

    ANDREA
    Jamie? What are you doing...?

    JAMIE
    Shhh!

Jamie gestures for Andrea to be silent.

    ANDREA
    (softer)
    What are you doing here?

    JAMIE
    I had to talk to you again.

    ANDREA
    Why?

    JAMIE
    I’d like to get to know you.

    ANDREA
    Why?

    JAMIE
    Because... I... I...

A man comes and sits down next to Andrea, much to Jamie’s dislike. Jamie notices other people fill the tram. Jamie sees the electronic sign on the tram indicate that they are about to depart. He takes a deep breath.

    JAMIE (CONT’D)
    (in a normal voice)
    I think you’re special.

Andrea sighs. A few stares are momentarily directed at Jamie. The man seated next to Andrea smiles. As a last resort, Jamie urgently takes out his mobile phone and gives it to her. He looks at her intently, almost in desperation. Andrea gives in, taking the phone and putting in her name and phone number. Jamie smiles at her, and then swiftly exits the tram, just before it takes off. Andrea takes off the towel from around her neck and looks down at the love heart dangling from her necklace.
It is revealed to the audience as Cassandra’s love heart. It’s the first time the audience becomes aware that Cassandra is in masquerade as Andrea. She picks up the love heart and rests it on her forehead, a concerned expression on her face, as if pondering what to do.

106 INT. RESTAURANT EVENING

Jamie and Andrea are seated at a table having dinner. Andrea starts eating her food with her hands. Jamie looks at Andrea, a bit disconcerted. She catches his glance. He quickly looks down.

ANDREA

What?

JAMIE

Nothing.

He continues with his meal. Suddenly, Jamie becomes distracted. Andrea notices that Jamie's attention has wandered, and so she looks to see what has caught his eye. Andrea notices a blonde woman in a white, linen dress walking towards a table. She inspects Jamie who looks away, concentrating on his meal once more. Andrea nods gravely.

107 EXT. RESTAURANT MOMENTS LATER

Jamie and Andrea come out of the doors to the restaurant.

JAMIE

I had a really nice time this evening.

ANDREA

So did I.

There is a pause.

JAMIE

Can I drive you home?

ANDREA

No, it’s okay. I'll get a tram.

JAMIE

I'd like to see you again.

Andrea smiles shyly.

JAMIE (CONT’D)

I'm playing again tomorrow evening.

ANDREA

Oh yeah...
JAMIE
How would you like to come and watch?

ANDREA
I’d like to. But... I have to work.

Jamie gives her a ticket to the player’s box.

ANDREA (CONT’D)
I really can’t.

She gives it back to him. A tram can be seen approaching from the distance, catching their attention. Andrea moves towards the tram. Jamie follows her.

JAMIE
It would mean a lot to me.

ANDREA
Another time perhaps.

JAMIE
There won’t be another time, if I lose.

Andrea looks at Jamie. They exchange a quick glance before Andrea looks away. The tram stops. Jamie takes her hand and gives her the ticket.

She keeps him guessing, leaving without reply. Jamie watches her get on the tram.

INT. CENTRE COURT EVENING

Jamie is playing his third round against the German, KAREL MUELLER, a dour, dogged, grinding player with speed like the Road Runner. They play out a rally and Mueller wins the point, as Jamie commits an unforced error. Mueller pumps his fist.

UMPIRE
Game, and first set, Mueller, 6 games to 4.

COMMENTATOR (V.O.)
Janiero is really lacking patience in this match, struggling against such a dogged and gritty opponent who’s like a brick wall to play against.

Jamie sits down. He looks over at the player's box, and sees Christina giving him a death stare, and no signs of Andrea, only an empty seat. Jamie puts the towel on his head.
Mueller is frustrating Jamie with his consistent play, constantly retrieving all of Jamie’s attacking shots. Jamie loses patience, playing too offensively, and committing an unforced error, as his shot goes soaring over the baseline. Mueller pumps his fist. Jamie puts his hands in the air, exasperated.

**UMPIRE**
Game Mueller. Mueller leads four games to 2, second set.

Christina concedes defeat.

**CHRISTINA**
He's had it.

Jamie walks up to the baseline, despondent, about to serve, when he is distracted by Andrea, who busily walks down the steps and into the player's box, sitting down a couple of seats away from Christina. Christina gives her a disapproving glance. She catches Christina's eye and quickly looks away. Jamie smiles. He hits a potent serve and then plays patiently, strategically placing the ball away for a winner. The crowd cheers, and Andrea applauds, motivating Jamie.

**ANDREA**
Come on Jamie!

Mueller shrugs, not worried about losing the point.

**JAMIE**
Come on, work the point.

Jamie plays another patient and determined point, rallying, rallying. Jamie angles Mueller out of the court. Mueller returns the angle. Jamie runs out wide and hits the ball up the line around the net post for a spectacular winner. Mueller looks over at Jamie in amazement. Jamie pumps his fist, half surprised by the quality of his shot. Then he looks in the direction of Andrea. They exchange a glance, and Jamie nods, as if they have some telepathic connection.

Jamie is having a hit and giggle with Andrea. Andrea misses the ball.

**ANDREA**
Oh shit!

**JAMIE**
The idea is to hit the ball on the strings!
ANDREA
Shut up! It's harder than it looks.

JAMIE
Here, I'll show you.

Jamie goes across the net and approaches Andrea. He puts his hands on her hand and shoulder, as he instructs her how to swing.

JAMIE (CONT’D)
Like that.

They exchange a glance.

INT. CENTRE COURT EVENING

Jamie is playing against another opponent. He hits a forcing shot down the line and comes to the net, smashing the ball away for a winner. He pumps his fist and looks up at Andrea. She applauds enthusiastically.

COMMENTATOR (V.O.)
Jamie is progressing nicely in this quarter-final. He looks like a totally different player than he did at the start of the tournament.

EXT. YARRA RIVER DAY

Jamie and Andrea are having a picnic on the grass along the Yarra River. Andrea opens the picnic basket and is surprised to see such a large range of food on offer.

ANDREA
You didn't need to go to so much trouble.

JAMIE
I was glad to.

They set up the food on a blanket. Some lovers pass by, kissing. Andrea takes a cabanosi and cuts it in half, making a face. Jamie smiles, delighted. They eat on their side, facing one another.

JAMIE (CONT’D)
D’you have any family here?

ANDREA
No. Mum and dad live in L.A.

JAMIE
Brothers and sisters?

Andrea shakes her head.
JAMIE (CONT’D)
Where did you study nursing?

Andrea hesitates, stuck for a response.

ANDREA
I...

She looks at a screensaver of Cassandra on Jamie’s phone, which lies on the blanket. Jamie notices Andrea’s gaze.

JAMIE
I’ve been meaning to change it.

Andrea nods, uncomfortable. He puts the phone back in his pocket. Beat. A cruise ship passes them. Andrea watches it, impressed. Jamie looks at her reaction, and smiles.

113  INT. CRUISE SHIP EVENING

Jamie and Andrea are seated at a table finishing dinner. Jamie sips on his wine. Andrea’s glass remains full.

JAMIE
You haven’t touched your wine.

ANDREA
I prefer red.

Jamie looks disappointed. Andrea’s gaze turns to the water. It’s Australia Day, and the fireworks commence.

JAMIE
Shall we have a look at the view?

ANDREA
Sure.

They stand up and go over to the edge. Andrea admires the fireworks.

ANDREA (CONT’D)
It’s beautiful.

JAMIE
You’re beautiful.

They kiss. Then Andrea hugs Jamie, totally contented. Jamie strokes her red hair, when all of a sudden he looks dissatisfied.

114  INT. CENTRE COURT EVENING

Anthony is playing an opponent in his semi-final match. He hits a big serve into the corner and gets a weak reply.
Anthony moves forward and hits a potent forehand into the open court for a winner. He raises his arms in triumph and smashes the ball into the crowd.

COMMENTATOR (V.O.)
That was an emphatic victory by the tournament favourite, Anthony Janiero junior. He moves through to the final in what appears to be the best form of his career.

Jamie, Andrea and Christina all applaud.

JAMIE
If I win tomorrow night I'll get to play Anthony in the final.

Andrea nods, a concerned look on her face. Anthony looks up into the player's box, directly at Jamie.

INT. PLAYER'S CAFE MORNING

Christina enters the player's cafe and walks up towards Anthony, who is seated at a table, drinking an orange juice.

CHRISTINA
What's up? Practice isn't 'til 1.

ANTHONY
I gotta tell you something.

CHRISTINA
Shoot.

ANTHONY
Have you worked out a gameplan for JJ's Semi against Bertram?

CHRISTINA
AJ. You should be concentrating on your game. Leave JJ to me.

ANTHONY
I know. I know. But...

CHRISTINA
What?

Anthony looks around.

ANTHONY
I was in the locker room earlier. I overheard Bertram talking to his coach.

CHRISTINA
And?
ANTHONY
He said he was afraid of losing to Jamie if JJ played the same game style as him.

CHRISTINA
Really? That's funny. Bertram's so good at playing his own game. And so confident.

ANTHONY
I know. I was surprised too. Must be because JJ is such a great champion that Bertram's scared.

CHRISTINA
I guess.

ANTHONY
You're the coach. But if I was you, I'd tell JJ to try to beat Bertram at his own game. It's the perfect tactic given the circumstances...

INT. PRACTICE COURT AFTERNOON

Jamie is doing a warmup exercise, juggling a tennis ball with his feet as in soccer, before kicking the ball over the net to his practice partner, who juggles the ball and then kicks it back to Jamie. They go back and forth until the ball goes into the net. They laugh. Christina approaches. Jamie heads over towards her.

JAMIE
What's the plan? Attack early in the rally and then come to the net?

Christina shakes her head.

CHRISTINA
Not this time. I want you to be patient, move him around, and beat him at his own game.

JAMIE
Really? You don't think that's playing into his hands?

CHRISTINA
No. On the contrary, you'll break him down.

JAMIE
I don't know. He's pretty fit. I've seen him grind players into the ground.
CHRISTINA
Yes, but they're not you. What's the matter? Scared of him?

JAMIE
No. No. I can take him.

CHRISTINA
Of course you can. Now let's warm up. Time to get ourselves in the right mindset.

She hands Jamie his tennis racquet. Jamie takes the racquet from her. She nods and moves over to give instructions to Jamie's practice partner. Jamie looks at his racquet for a moment, takes a deep breath, indecisive.

INT. AUSTRALIAN OPEN CENTRE COURT EVENING

Jamie is playing the semi-final against Greg Bertram, a big left-hander from the United States. Bertram is relentlessly hitting aggressive topspin forehands that bounce and viciously kick up high into Jamie's backhand, forcing him to get up on his toes. Jamie is being pushed behind the baseline. Jamie ends up framing the ball over the baseline.

COMMENTATOR (V.O.)
Bertram is not your typical American player in that he was brought up on clay, and modelled his game on the great Rafael Nadal. His topspin, physicality and competitive spirit make him a formidable opponent for Janiero.

They play another point and Jamie gets moved from side to side, and deeper and deeper in the court until Bertram finally ends up hitting a trademark forehand winner past Jamie. Bertram pumps his fist and yells out "come on!" Andrea and Christina give concerned looks.

COMMENTATOR (V.O.)
I can't understand the tactics of Janiero. He's playing right into Bertram's hands. He can't hurt Bertram from back there.

UMPIRE
Game Bertram.

Andrea shakes her head in disappointment. Then she turns and sees Anthony entering the player's box. Anthony pretends to look concerned over his brother's play, and sits down next to Andrea. He looks her over, intrigued. Andrea tries to avoid eye contact.
ANTHONY
Hi there.

ANDREA
Hey.

ANTHONY
Anthony.

He puts out his hand. She shakes it.

ANDREA
Andrea.

Bertram hits a forehand winner. Bertram serves an ace.

UMPIRE
Game and first set, Bertram. Six games to two.

As the players go to the change of ends raindrops start to fall. Then it starts to pour down, and there is a thunderstorm. The players quickly exit the court. The electronic roof starts to close, slowly, as the court gets saturated.

INT. PLAYER'S LOUNGE MOMENTS LATER

Jamie is sitting on a couch, head slumped. Christina and Anthony enter the room. When Christina sees Jamie she takes a deep breath, and then approaches him, accompanied by Anthony.

JAMIE
I need to change tactics.

CHRISTINA
No. You need to maintain the intensity and wait for him to go off.

Anthony nods in agreement.

JAMIE
And if he doesn't?

She pauses for a moment to consider.

CHRISTINA
He will. He has to.

Jamie shakes his head.

JAMIE
I wish it was that simple. This guy never goes off. The game's changed since I've been out.
Andrea approaches them, and then stands next to the wall, eavesdropping on the conversation.

CHRISTINA
Bullshit! It's your head that's changed. Your getting weak. You need to stick to the plan, and do it well damn it!

JAMIE
No. Against any other player in the world I can win playing one style. But this guy's all over me. I have to change my game in order to stand a chance.

ANTHONY
Nah JJ. Mum's right. The tactics are good. Give it time. He'll crack.

Andrea shakes her head.

JAMIE
You think so?

ANTHONY
Absolutely.

Andrea steps forward.

ANDREA
No. I think Jamie's right.

Jamie, Anthony and Christina all turn abruptly to face Andrea, surprised by her sudden appearance.

CHRISTINA
Excuse me?

ANDREA
My feeling is that Jamie will lose the way he's playing.

Anthony starts laughing.

CHRISTINA
And you're an expert? You know more about tennis than I do, when I have over 30 years experience?

ANDREA
No. I don't know that much about the game at all.

Christina and Anthony laugh with contempt. Christina goes back to lecturing Jamie.
CHRISTINA
You go in there, play your game and...

ANDREA
But... I sort of feel that well, Bertram is good at, what's it called... rallying, which is what Jamie keeps giving him. But he doesn't like it when the other player comes to the net and plays aggressively. He has big cuts at the ball. It said so in the paper.

Jamie smiles, impressed. Anthony shakes his head. Christina stands up and looks Andrea in the eye. Jamie is fearful of her reaction.

JAMIE
Now Mum. Take it easy.

CHRISTINA
Jamie,... I want you to come to the net and be more aggressive.

Andrea and Jamie breathe a sigh of relief.

ANTHONY
What?! But you said the plan was...

CHRISTINA
No buts. The girl makes sense. That's final.

Christina walks away. Anthony gives Andrea a death stare.

ANTHONY
Good luck JJ.

Anthony walks away. Jamie smiles at Andrea, pleased.

INT. CENTRE COURT MOMENTS LATER

Jamie serves the ball and gets a weak reply. He moves in early and eagerly takes the ball on the rise, hammering it into the open court and comes in to the net. Bertram hits a weak defensive shot and Jamie puts away the volley. He pumps his fist directly at Bertram. Andrea and Christina applaud. Anthony slouches in his chair.

COMMENTATOR (V.O.)
Finally, some aggressive net play from Janiero.

We see the scoreboard which says Bertram six, Janiero two. The scoreboard then dissolves to read Janiero over Bertram, 2-6, 6-1, 6-3, 5-4.
Jamie steps in and rips the ball crosscourt, stretching Bertram wide, feet sliding. Jamie pierces the line with a perfectly placed backhand and charges into the net. Bertram is off-balance and frames the ball out.

COMMENTATOR (V.O.)
Matchpoint. What a turnaround!

Bertram hits a second serve and Jamie wholeheartedly pummels a forehand. He stampedes into the net and punches away the volley. The crowd erupts. Jamie smashes a ball into the crowd, delighted.

COMMENTATOR (V.O.)
Janiero is through to the final, where he will meet his brother, and long-term rival, Anthony Janiero junior.

Anthony applauds his brother. When no one is looking, he discreetly takes out his iPod, and clicks on the link to an article about how Eli has been released.

INT. ANTHONY'S HOTEL ROOM EVENING

Anthony is seated on the couch. He presses the "play" button on a voice recorder.

ELI (V.O.)
Jamie. Oh Jamie... you took away my blonde babe. And that means war. I'm coming to get you. Withdraw from the final or else death.

The door knocks. Anthony stops the voice recorder. The concierge enters his room carrying a bundle of roses and puts them in water. Two blonde girls enter the room.

ANTHONY
Just in time.

They greet Anthony with kisses. The concierge smiles. Anthony gestures for the concierge to leave.

GIRL ONE
Where's the other guy? Or are you getting greedy?!

ANTHONY
Karl!

Loud footsteps can be heard from the bedroom. They all turn around and see Eli standing in the doorway, dressed in a nightgown. His nightgown is open, revealing all of his swastika tattoos on his chest and shoulders. The girls look a bit surprised.
ANTHONY (CONT’D)

It's okay. Karl's a lover, not a fighter.

The second girl goes up to Eli and strokes his chest.

GIRL TWO

Wow! What a bod!

Eli remains silent.

GIRL TWO (CONT’D)

Are you a mute or what?

Eli looks over at Anthony.

ANTHONY

No. No. He's a man who, er, prefers actions over words. Come on, Karl. Fire up!

Eli nibbles at her neck, and then picks her up in the air. She squeals in both shock and delight, half scared, half thrilled.

Anthony is a little concerned.

ANTHONY (CONT’D)

Easy Karl.

GIRL TWO

Jesus! I like a rough man!

Eli carries the girl into the bedroom. Anthony shuts the door, and then takes the other girl’s hand, leads her away into a separate bedroom.

EXT. MARKETPLACE DAY

120

Jamie and Andrea are taking a stroll along the marketplace, holding hands. Jamie notices a flower collection. He points at the daisies.

JAMIE

One please.

The vendor hands him a daisy. Jamie pays. Jamie puts the daisy in her hair. Andrea is momentarily uncomfortable, but smiles.

ANDREA

It's lovely.

She gives him a kiss.

JAMIE

Daisies represent fidelity.
Andrea looks away.

ANDREA
What are we gonna do now?

Jamie takes her hand.

JAMIE
Come. I have something for you.

121 INT. JAMIE'S HOTEL SUITE MOMENTS LATER

Jamie and Andrea enter the entrance to the hotel. Andrea looks around, in awe of the place. Jamie watches her, intrigued.

EXT. JAMIE'S HOTEL SUITE MOMENTS LATER

Jamie unlocks the door and they enter.

123 INT. JAMIE'S HOTEL SUITE LIVING ROOM CONTINUOUS

The door opens and Jamie directs Andrea into the room. She has her eyes closed.

ANDREA
Can I open my eyes now?

JAMIE
Not yet.

He directs her to the couch. Jamie takes some clothes out of a shopping bag, spreads them neatly into an outfit.

JAMIE (CONT’D)
And... open.

Andrea opens her eyes, a look of excitement on her face. Her expression quickly changes when she sees the clothes.

ANDREA
Jamie? What's this?

JAMIE
They're for you, to go with the daisy.

ANDREA
Oh, that's sweet of you. But I couldn’t.

JAMIE
I insist. It's a gift. For having cured me... of my slump.
Andrea is hesitant.

JAMIE (CONT’D)
I'd like to see you wearing them.

He squeezes her hand. She gives in, nodding, and picks up the clothes.

INT. JAMIE’S HOTEL SUITE LIVING ROOM SHORTLY AFTERWARDS  124

Jamie is sitting on the couch reading the newspaper. On the front cover there is a story about the Janiero rivalry. Andrea tentatively enters the room, wearing a white scoop neck top, a striped lace scarf, a cropped Blazer, a lace trim skirt and white slim satin strap heels. She appears self-conscious, her movements ungainly. Jamie nods his head.

JAMIE
Turn around.

She agrees to his request. Jamie appears disappointed.

JAMIE (CONT’D)
Very nice.

ANDREA
I think I'll get back into my other clothes now.

JAMIE
Hang on. I've got something else for you.

Jamie picks up another shopping bag and takes out a white linen dress. Andrea looks uncomfortable.

ANDREA
Oh that's okay. I... don't think it's my taste.

JAMIE
On the contrary, you'd look perfect in it.

Andrea doesn't look convinced.

ANDREA
I... I don't like it.

JAMIE
You'd look great in it.

He looks at her intently. She looks away.

JAMIE (CONT’D)
Andrea...
ANDREA
No! I’m not her!

JAMIE
I know.

ANDREA
I know what you’re doing. I can see through you.

Jamie slumps on the couch, sad. He affectionately touches the linen dress with his fingers.

JAMIE
No, you’re not her.

Andrea is suddenly moved, realising the degree to which she had affected him as Cassandra. She fights back tears, feeling sorry for him. She takes the linen dress off him.

ANDREA
Hang on.

Andrea leaves the room.

INT. JAMIE’S HOTEL SUITE BEDROOM MOMENTS LATER

Andrea is fitting into the linen dress in front of the mirror. She stops for a moment to catch her reflection. Tears go down her cheeks.

ANDREA
I have to tell him.

INT. JAMIE’S HOTEL SUITE LIVING ROOM MOMENTS LATER

Jamie looks up from the couch and sees Andrea enter the room wearing the white linen dress.

ANDREA (CONT’D)
Jamie, I have to tell you something.

Jamie gestures for her to turn around. She does a little pirouette with forced perkiness. Jamie looks at her intently for a moment, but then appears disappointed. He stands and moves towards her.

ANDREA (CONT’D)
Jamie...

JAMIE
(lying)
You look good.

He looks away from her, at his screensaver of Cassandra. Andrea looks at it too. They exchange a glance.
ANDREA
I have to tell you...

Jamie puts his finger on her lips to silence her.

JAMIE
I know. I've been acting strange.

ANDREA
Jamie I...

JAMIE
No it's true.

Tears fill Jamie's eyes.

JAMIE (CONT'D)
She wore that same linen dress. I held her. I had her. And then she left. I loved her.

ANDREA
She... must have had a good reason.

Jamie shakes his head.

JAMIE
You think you know someone.

ANDREA
She's ashamed of what she's done.

Andrea gives a pained expression, fights back tears. She shakes her head in resignation.

ANDREA (CONT'D)
Look. We shouldn't see each other anymore.

JAMIE
I don't want to lose you.

ANDREA
I'm the problem.

JAMIE
No. You're the reason I started to win again. That first time you came to see me and I hit that ball around the net post. And when you helped me change tactics. There's something about you.

Andrea turns her back on Jamie, at a loss what to do. Jamie looks her over for a moment and then his eyes light up.

JAMIE (CONT'D)
Your hair.
ANDREA

Jamie.

She moves to the other side of the room. Jamie follows her.

JAMIE

Andrea...

He puts his arms around her waist and squeezes her. Andrea takes a deep breath.

ANDREA

Jamie... there's something you need to know about me...

JAMIE

What is it?

Andrea hesitates, and gives an anguished expression, before turning to face him.

ANDREA

You can’t trust me.

Jamie laughs, embraces her.

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EXT. HAIRDRESSER SHORTLY AFTERWARDS

Jamie walks Andrea to the door of the hairdresser.

JAMIE

Good luck.

He gives her a peck on the cheek.

128

INT. JAMIE'S HOTEL SUITE SHORTLY AFTERWARDS

Jamie is pacing up and down the room. He glances out the window. Nothing.

129

INT. HOTEL GROUND FLOOR CONTINUOUS

We see feet walking past the reception.

130

EXT. ELEVATOR MOMENTS LATER

A finger presses the button on the elevator to go up.

131

INT. JAMIE'S HOTEL SUITE CONTINUOUS

Jamie is still pacing up and down the room. He goes over to the window once more when the door opens. Jamie turns.
It's Andrea. She approaches Jamie. He inspects her, looking at her blonde hair which is tied in a ball.

JAMIE
How about you untie your hair, wear the daisy, and go and change into the linen dress?

Andrea nods and goes into the bedroom. Jamie walks over to the fridge and takes out a mineral water, waiting. He hears the bedroom door open and footsteps. Jamie turns to face Andrea. He goes up to her, his face expressionless.

JAMIE (CONT’D)
Turn around.

With her back to him, we have a flashback to Jamie looking at Cassandra from that position. We return to the present as Jamie wraps himself around her, kissing her hair passionately. We ‘flashback’ to Jamie making out with Cassandra in the same way. Then we return to Jamie and Andrea. Andrea is happy that she can at least please Jamie from the back view. Jamie kisses all over her neck and body from behind. Suddenly, Jamie hesitates. Andrea wonders what's wrong. Has her cover been blown? Jamie abruptly lifts the necklace from around her neck, before realising that it doesn't have a love heart. He goes back to kissing her passionately. Andrea breathes a sigh of relief.

INT. JAMIE'S HOTEL SUITE BEDROOM MORNING

Jamie is asleep in bed. He wakes up and sees Andrea getting dressed.

ANDREA
Ready for the big final?

JAMIE
Ready as I'll ever be.

She gives him a kiss and goes to the bathroom. Jamie lies in bed, a big smile on his face. He gets out of bed and puts on some pants, accidentally knocking over her handbag. Some of her belongings spill out onto the carpet. Jamie gathers them and then smiles when he comes across the daisy that he bought for her. Suddenly, his expression changes. He reaches into her handbag and takes out some jewellery, including a necklace with a love heart. He examines it for a beat and then puts his hands to his face, with a look of concern.

INT. JAMIE'S HOTEL SUITE MOMENTS LATER

Andrea comes out of the bathroom.
JAMIE (O.S.)
(with an exaggerated
American accent)
What's going on, Cassandra?

Andrea shudders in fright, taken by surprise, and abruptly
looks up, seeing Jamie in the darkness of the room. He moves
forward into the light.

ANDREA
You're scaring me.

Jamie stands before her, remaining silent, his expression
serious.

ANDREA (CONT’D)
Jamie? What's wrong?

Jamie reaches into his pocket and then presents her with a
clenched fist, before opening his fingers to reveal the
necklace. She inspects it for a moment, and then sighs in
resignation. The game is up.

ANDREA (CONT’D)
(in her Cassandra voice)
I’m sorry.

Jamie looks at her in disbelief, as if unprepared to hear her
voice once more. His hand trembles.

JAMIE
What do you want from me?

ANDREA
I didn't want you to find out like
this.

JAMIE
Who put you up to it? Eli?

ANDREA
No.

JAMIE
Eli. It was Eli!

ANDREA
You’ve got it wrong.

JAMIE
Stop fucking messing with my head!
You left me for Eli. You guys are
screwing with me!

Jamie throws the necklace on the ground. She tries to console
him, approaching him and stroking his hair.
ANDREA
Calm down. It’s okay.

Jamie pushes her away.

JAMIE
Stay away! Tell me the truth or
I’ll call the police!

Andrea looks alarmed.

ANDREA
I’ll tell you. I’ve wanted to tell
you for so long.

Jamie looks at her intently, waits for her to speak. Andrea
takes a deep breath.

ANDREA (CONT’D)
Okay. Here goes. Several years ago
I...

Jamie interrupts her, suddenly moving towards her and
tentatively exploring her face with the tips of his fingers,
delicately rubbing them against her cheeks and forehead. He
stops when he comes to her nose. His fingerwork becomes
rousher, as he starts to give it a pull. She removes his
fingers and they become interlocked with hers, gripped with
tension. Jamie wrestles himself free from her grip.

JAMIE
I want to see you.

Pause. Andrea nods and goes to the bedroom, her shoulders
drooping. Jamie watches on in anticipation.

INT. JAMIE’S HOTEL SUITE BEDROOM CONTINUOUS

Andrea opens her luggage bag and takes out a small kitbag,
along with some prosthetic adhesive remover.

INT. JAMIE’S HOTEL SUITE MOMENTS LATER

Andrea returns to Jamie. He sees the adhesive remover and the
kitbag in her hands.

ANDREA
You’ll have to be patient.

She goes into the bathroom.
Andrea opens the kitbag which reveals a number of equipment items such as a medium-sized soft flat artists paintbrush, cotton wool, rubber mask greasepaint, and translucent make-up powder. We see Andrea soaking around the edges of the prosthetic nose with a piece of cotton wool. She proceeds to delicately work under and around the edges of the prosthesis with a paintbrush, gently removing it from her skin with a surgeon's touch. We see the prosthesis resting face down next to the sink on a working surface. With her back to us, Andrea completes the removal process by cleaning off the remaining adhesive and make-up from her face with the appropriate remover, before washing her face with soap and warm water, resulting in chemicals mixing into different colours and then diluting as they trickle down the sink.

Jamie is walking up and down the room, restless. He hears the bathroom door open. Jamie looks up and his reaction turns to one of amazement. There, standing in the doorway, is Cassandra.

Jamie slowly moves towards her, examining her.

JAMIE
Oh... Cassandra.

He affectionately flicks the hair from her face, sifts his fingers through her hair, but then resists. He puts his hands to his forehead, upset.

JAMIE (CONT'D)
Why did you do this to me?

Jamie slumps on the couch. Tears fill Cassandra's eyes. She wipes them away and then sits down opposite him, reminiscent of how they were positioned as therapist and patient. She takes a deep breath.

CASSANDRA
I met a tennis player in Paris when
I was 17.

In the ensuing story she will refer to Anthony as “he” or “him” so as to keep his identity secret from Jamie.

WE FLASHBACK TO:
Cassandra is roaming around sightseeing. She walks up to the crowd, and works her way to the front, in order to get a better view of the filming. The director calls "cut". Anthony looks over at the spectators and notices Cassandra. They exchange a glance. He gives her a smile. She smiles back.

EXT. FOREST DAY

Cassandra leads Anthony to a pile of leaves. She picks up a leaf and gives it to him. Anthony is surprised.

ANTHONY
What do I do with it?

CASSANDRA
It's a gift.

Anthony kisses her. Cassandra is taken aback.

ANTHONY
Sorry. I didn't mean to rush you.

Cassandra kisses him, and they end up rolling around in the leaves, making out.

INT. ANTHONY'S HOTEL SUITE BEDROOM EVENING

Anthony is lying in bed. He sees Cassandra sitting up on the bed.

ANTHONY
I gotta leave tomorrow for the next tournament.

Cassandra has tears in her eyes.

ANTHONY (CONT'D)
Shit, what's the matter?

CASSANDRA
Nothing. I... I thought we were going to be together.

Anthony hesitates, before wiping away her tears.

ANTHONY
We will. Let's... meet up tomorrow in the park before going to the airport.

CASSANDRA
You mean it?

ANTHONY
Sure.
She hugs him.

141 EXT. PARK DAY

Cassandra enters the park. She sits down, waiting for him, as the breeze blows heavily.

CASSANDRA (V.O.)
In one week I’d fallen madly in love. I trusted him. I waited and waited. But he never showed up. He was my first true love. Broke my heart.

We see Cassandra in tears, leaving dejected.

WE CUT BACK TO:

142 INT. JAMIE’S HOTEL SUITE CONTINUOUS

Cassandra continues the story, conscious of not giving away her lover’s name.

CASSANDRA
It took me ages to get over him.
And then, after several years had passed, he returned.

WE FLASHBACK TO:

143 EXT. CARPARK DAY

We see Cassandra approaching her car, carrying shopping bags, and then she sees Anthony in the rearview mirror, standing before her. She turns to face him, drops the bags, shocked. Beat.

INT. JAMIE’S HOTEL SUITE CONTINUOUS

Cassandra continues the story.

CASSANDRA
He was the last person I expected to see. Told me he wanted to see me again. I told him “No way. I’ve moved on. Forget Paris”.

144 EXT. EASTER SHOW DAY

Anthony and Cassandra are at the Easter show, and Anthony wins the prize of a stuffed toy in a shooting game. He gives it to Cassandra.
CASSANDRA (V.O.)
But I couldn’t resist him.

EXT. BOTANICAL GARDENS EVENING
Cassandra opens a jewellery case, which reveals a mother’s gold charm bracelet. She looks a bit surprised, like it’s not quite her taste, but then gives Anthony a big, loving kiss.

EXT. PARK DAY
Cassandra walks up to Anthony, who is sitting on the grass next to the pond. She gives him a kiss, but he is unresponsive.

CASSANDRA (V.O.)
But as soon as we got back together, he threatened to leave once more.

EXT. PARK SHORTLY AFTERWARDS
We move in on Anthony and Cassandra holding hands, sitting beside the pond.

CASSANDRA
What's wrong?

ANTHONY
We shouldn’t see each other any more.

CASSANDRA
Why? What did I do?

ANTHONY
It's not you. I’ve got all this shit going on.

CASSANDRA
Then talk to me. Let me help you.

Anthony shakes his head.

CASSANDRA (CONT’D)
Please.

ANTHONY
There is something you could do for me.

WE CUT BACK TO:
INT. JAMIE'S HOTEL SUITE CONTINUOUS

Cassandra pauses for a moment, taking a sip of water. Her hand is shaking, like she is dreading the next part of the story.

JAMIE
What did he want you to do?

CASSANDRA
Help him... by stopping you from competing in last year's Open.

Jamie is taken aback.

JAMIE
Who was it?

Cassandra shakes her head.

JAMIE (CONT'D)
Tell me. I deserve to know the truth.

ANDREA
You won't like it.

JAMIE
I don't care. Tell me.

Cassandra takes a deep breath, fights back tears.

CASSANDRA
It was your brother, Anthony.

Jamie laughs in disbelief.

JAMIE
Bullshit!

CASSANDRA
It's true.

JAMIE
You're lying. Someone put you up to it.

Cassandra takes a photo out of her handbag and gives it to Jamie. It's a photo of Cassandra and Anthony at the Paris Indoors, with Anthony kissing her. Jamie shakes his head.

JAMIE (CONT'D)
No. He wouldn't... I mean, he's my brother for fuck sake. He wouldn't... Why would he do such a thing?
CASSANDRA
Because of your mother.

JAMIE
Mum?

CASSANDRA
It was a plan to win her back.

WE FLASHBACK TO:

EXT. STREET MOMENTS LATER

Cassandra runs out of the park. She hails a taxi.

ANTHONY
Cassandra! Wait!

He catches up to her, and grabs her arm. She turns to face him.

CASSANDRA
You're fucking crazy!

She frees herself from his grip.

ANTHONY
I am going to win Mum back... No matter what it takes. But I need your help. Please. If you love me you'll do it.

Anthony has tears in his eyes. Cassandra inspects him for a moment and then hugs him.

WE CUT BACK TO:

INT. JAMIE'S HOTEL SUITE CONTINUOUS

Tears fill Cassandra’s eyes. Jamie stands up and goes to the window. Suddenly, Jamie's mind flashes back to the moment when he was confronted by Eli in the blue Falcon, as he has a vivid recollection of the image of the Lacoste crocodile emblazoned on Eli's blue pull over hoodie. Jamie looks stunned.

CASSANDRA
What’s wrong?

JAMIE
It was Anthony not Eli in the car that day.

CASSANDRA
I'm sorry.
JAMIE
You guys have the same make-up artist.

CASSANDRA
A friend of mine.

Jamie nods, sarcastically.

JAMIE
Perfect. And you were gonna fuck up this tournament for me too.

Cassandra becomes alarmed.

CASSANDRA
No! I came back to support you!

JAMIE
Bullshit!

CASSANDRA
I did! I swear!

JAMIE
Then why the make up, the accent, the name, the lies?

CASSANDRA
I had to see you. To be near. At least with the facepaint I could get close. I hadn't planned on us meeting. I wanted to tell you there and then.

JAMIE
You should have.

CASSANDRA
I panicked. I told myself I wouldn't go to dinner with you. I'd leave.

JAMIE
I wish you had.

CASSANDRA
I wanted to see you. I... love you.

JAMIE
Were you ever going to tell me the truth?

CASSANDRA
I tried. Oh, how I tried. I thought I'd wait 'til after the tournament. I knew it'd be too much to handle.
Jamie shakes his head.

JAMIE
(sarcasm)
You think? No! Sabotaged my career for a year. What of it?!

Cassandra touches his shoulder. He pushes her away.

JAMIE (CONT'D)
You're a brilliant actor. Probably faked your orgasms as well.

Cassandra is resigned, standing up sadly and moving towards the door.

WE CUT TO:

151 EXT. ELEVATOR

The elevator opens and Anthony gets out, walking around the corner towards Jamie's room. He sees Jamie's door open, and Cassandra standing in the doorway. Anthony stops, moves back around the corner, peering over at her.

JAMIE (O.S.)
And how're you guys going now? Let me guess, he ditched you.

CASSANDRA
If you want the truth, we were going to get married. But I broke it off, because I found someone else I'd rather spend my life with.

WE CUT BACK TO:

152 INT. JAMIE'S HOTEL SUITE CONTINUOUS

Jamie is momentarily taken in, but then rejects her, turning away to look at the window again, with an anguished facial expression.

CASSANDRA
If I came here to fuck you up, do you think I'd go against Anthony? Would I help you with tactics to beat Bertram?

Jamie remains silent. Cassandra leaves, deeply hurt. She walks along...
EXT. HALLWAY CONTINUOUS

She walks around the corner where Anthony was standing. Anthony then emerges around another wall, watching Cassandra walk towards the elevator. He bangs his fists on the wall several times, demoralised.

INT. KIA AUSTRALIAN OPEN COURTESY CAR

Eli is in the passenger's seat, plucking rose petals. He has a photo on his lap of Christie. He smells the roses and takes a deep, invigorating breath. Anthony gets into the driver's seat. Eli gives him a puzzled look.

ELI
Where is he?

Anthony looks at the photo of Christie Lee.

ANTHONY
How would you like to get a girl as hot as her?

Anthony points to the photo.

ELI
But I thought the blonde babe in the hotel room...

ANTHONY
Forget about her. To be honest, I haven't done justice to your services. I'd like to set you up with someone even better, someone deserving of a man of your... er... fine character.

ELI
Who?

ANTHONY
A beautiful therapist.

ELI
Is she... blonde?

ANTHONY
Oh yeah. And she's eager to please.

Eli accepts, his eyes lighting up.

ANTHONY (CONT'D)
But there's a problem.

ELI
Hey?
ANTHONY
Jamie.

ELI
Nah. I can scare him off.

Anthony shakes his head.

ELI (CONT’D)
The tape! The roses!

ANTHONY
No. It won't do. I'm afraid that more extreme measures will need to be taken.

ELI
Like what?

INT. PRESS ROOM DAY
Jamie is being interviewed by reporters.

REPORTER ONE
How do you expect to go in the final?

JAMIE
I expect to win.

Christina stands in the corner of the room, listening in.

REPORTER TWO
Anthony is in the best form of his career. Why are you so confident of beating him?

JAMIE
Because I can beat him in the head. Once I get him up here, he cracks mentally. Period.

The interview concludes. Jamie leaves the interview room. Christina accompanies him.

CHRISTINA
You're starting to sound like your old self.

Jamie shrugs.

CHRISTINA (CONT’D)
Well, my job is done. You know I can't coach you both now that you're...
JAMIE
It's okay. I understand.

CHRISTINA
See you after the match.

JAMIE
Thanks for your support Mum.

He gives her a kiss. She smiles at him. Then she starts to walk away before turning to face him again.

CHRISTINA
JJ?

JAMIE
Yeah?

CHRISTINA
Where's Andrea? I haven't seen her about.

JAMIE
I don't know.

CHRISTINA
Hold onto her. I think she could be good for you.

Jamie is taken by surprise. Christina walks away.

INT. JAMIE'S HOTEL ROOM AFTERNOON

Jamie is preparing his bags meticulously. The television is on, showing the mixed doubles. A promo for the final comes up.

PRESENTER
Big brother is the man to beat,
Little Brother the man on the comeback trail. Who will be the last man standing in the ultimate showdown between the Janiero boys?
Watch the final of the men's singles, tonight from 7:30 PM, following the doubles.

A concierge enters the room.

CONCIERGE
The courtesy car is ready to take you to the tennis, Mister Janiero.

Jamie turns off the TV.

CONCIERGE (CONT'D)
You also received this.
He gives Jamie a large envelope. Jamie opens it. It's from Cassandra, and it contains some daisies, and a note wishing him well. He takes a moment to consider what to do and then tears up the note. He picks up his bags and walks to the door.

JAMIE
You can put the daisies in the bin.

EXT. AUSTRALIAN OPEN TENNIS CENTRE MOMENTS LATER

Jamie is in the back seat of the courtesy car, being driven to the tennis. They drive through hordes of fans. We now move in close on one fan, Eli in disguise, wearing a baggy hat and sunglasses. Eli moves through the crowd towards the check-in. He is ordered to open his bag for inspection. The security guard goes through his bag, carelessly, before letting him in.

INT. LOCKER ROOM MOMENTS LATER

Jamie is doing stretches in the locker room. An official appears in the doorway to notify him that it's time.

OFFICIAL
Jamie?

Jamie picks up his bags and we follow him along...

INT. TUNNEL CONTINUOUS

Jamie walks along the tunnel and looks at the posters of the former champions that are placed on the wall. The last two names are Jamie, and finally, Anthony. Jamie gives a sour expression. He comes up to Anthony who is at the door ready to enter centre court.

ANTHONY
Good luck JJ.

JAMIE
I know about Cassandra you prick. You should've killed me, because it's the only chance you'd ever have of beating me again.

The on court presenter announces Jamie's name.

JAMIE (CONT'D)
Good luck AJ.

Jamie walks on the court. Anthony looks on, fired up.
Three commentators are seated in the commentary booth.

COMMENTATOR
What a match we have in store for you. The two greatest players of the generation and fierce rivals, the Janiero brothers, go head-to-head in the Australian Open men's final. Jamie has won nine grand slams, Anthony has won seven. You couldn't have scripted this match-up any better!

Jamie and Anthony stand up at the net for photos, pretending to be friendly towards one another. Christina watches proudly from the player's box.

COMMENTATOR TWO (V.O.)
Anthony has been playing the better tennis, but Jamie has dominated him in the past. Jamie leads the head-to-head 10 to 7, but they haven’t played since the stabbing and Anthony’s drug suspension. Could go either way tonight.

The match begins. Anthony comes out of the blocks first, playing with super aggression. He overpowers Jamie with greater weight of shot, hitting potent groundstrokes to grab the early lead. A new rally begins. We see the eyes of the crowd going back and forth. But one set of eyes remains firmly planted on Jamie. It's Eli. Anthony hits an unplayable serve out wide.

UMPIRE
Game and first set Anthony Janiero Junior, 6 games to 4.

Cassandra is watching the match from the big screen in the garden area. She gets up and leaves.
Cassandra approaches the entrance door to centre court and shows an old ticket to the Usher. He looks at her. She gives him a sweet smile. He lets her in. Cassandra enters...

She moves up towards the front of the stadium, finding a spare seat. Jamie outmanoeuvres his older brother around the court, with excellent placement and angles. He manages to break Anthony's serve. Cassandra applauds Jamie, though neither of the players can see her.

COMMENTATOR (V.O.)
And with that deftly placed backhand crosscourt Jamie Janiero wins the second set, 6 games to 3.
We're all tied up here at one set all.

The third set is tight. Jamie plays a quality point, running Anthony around and then hitting a volley winner up at net. Then Anthony hits a powerful serve and a huge forehand winner. Jamie hits a forehand winner. Anthony hits the ball into the net and throws his racquet. Jamie frames a ball over the baseline and shakes his head in disgust. Anthony hits a heavy backhand up the line that Jamie fails to retrieve. Jamie hits a deft drop shot winner. In between the points we see the scoreboard which reads two games all, to 3 games all, and then all the way up to 6 games all, and then 6 points all in the tie-breaker.

COMMENTATOR (V.O.)
Critical point. One set all, six games all, six points all in the tie-breaker. Absolutely dead even.

Anthony bombs the first serve down the T. The lines person calls it out. Christina and Cassandra are on their seat, on edge. Sweat is dripping from Anthony's brow. He serves a double fault.

COMMENTATOR (V.O.)
Can you believe it?! A double fault! He's literally gifted Jamie a set point, to go up two sets to one.

Eli flexes in his chair.

Jamie serves the ball wide and they go to a rally. Anthony puts all his might into each of his groundstrokes, but can't quite penetrate Jamie. Finally, Jamie gets a short ball and wrongfoots his older brother, hitting what he thinks is a winner into the open court. He jumps up in the air and pumps his fist.
UMPIRE
Game and third set...

Jamie is walking towards the chair to sit down.

ANTHONY
Challenge! Challenge!

UMPIRE
Mister Janiero Junior is challenging the ball on the right baseline. Ball was called in.

All eyes turn to the big screen as Hawkeye determines where the ball landed. The crowd goes "aaaah ". The ball is indeed out. The crowd erupts. Jamie puts his hands to his face. Cassandra sighs in disappointment.

UMPIRE (CONT’D)
Seven all.

Jamie serves the next point. Anthony hits a cold return winner.

ANTHONY
Come on!

Anthony is now serving with a setpoint at eight points to 7. They rally backwards and forwards. Anthony's shot hits the tape and sneaks over. Jamie races in to get to the ball but it bounces twice.

COMMENTATOR (V.O.)
A net cord! On setpoint! It doesn't look like it's going to be Jamie's night.

UMPIRE
Game and third set, Anthony Janiero Junior. He leads two sets to one.

Jamie shakes his head and tosses his racquet over to the side, despondent. Eli grunts, disappointed.

Anthony opens the fourth set dominating with aggressive serves and groundstrokes. Jamie is retrieving, being pushed further and further towards the back of the court, until he can’t reach the last shot. Jamie hits a second serve and Anthony crunchy the return. Jamie defends with a lob and Anthony runs in and smashes it away for a winner. Christina claps, though subdued. Cassandra looks concerned.

COMMENTATOR (V.O.)
There's the break! Anthony now leads five games to 4 and only has to serve it out on the next change of ends.
Jamie sits down and puts a towel over his head. All the sound inside the complex goes quiet, as if Jamie is in a bubble.

JAMIE
I have to stay in this game and make him think about it. It's my only chance.

UMPIRE
Time.

Jamie removes the towel from around his head and all the atmosphere and noise in the complex returns. Jamie walks back to the baseline, preparing to return serve. He looks around at the crowd. Anthony gives him a very determined look before serving.

JAMIE
Come on AJ. Bring it!

It's an ace. Jamie rolls his eyes. Jamie prepares for the next return. Ace. Anthony grunts in approval.

COMMENTATOR (V.O.)
Anthony only needs another two points to become the champion.

Anthony hits another strong serve and Jamie struggles to get it back. Anthony has a relatively easy short ball but he overplays it.

Jamie suddenly has a flashback to when they were children, and Anthony missed the identical shot. Anthony proceeded to throw his racquet, and then Jamie ended up winning.

We return to the present and Jamie's expression suddenly becomes more hopeful. Anthony gives a timid look. Jamie takes control of the game, his body freeing up, while Anthony is tight as a drum. Jamie moves the ball around and hits a winner. He runs around Anthony's second serve and hits a winner. Jamie pumps his fist. The crowd goes wild, happy to see more tennis.

COMMENTATOR (V.O.)
Jamie really dodged a bullet in that game. He was on the brink of certain death but has found new life.

Eli becomes restless in his chair.

CASSANDRA
Come on Jamie!

Jamie serves an ace. Jamie hits a passing winner. Anthony belts the ball well beyond the baseline and then smashes his racquet in disgust. Jamie has won the fourth set. He jogs to the chair.
COMMENTATOR (V.O.)
It's two sets all! We're going the distance!

Jamie passes Anthony as they cross the net. He looks him straight in the eye.

JAMIE
That mistake at 5 4 cost you the Australian Open!

Jamie takes control of the match in the fifth and final set. He runs around the court with the energy of a bunny rabbit, while Anthony struggles with fitness.

COMMENTATOR (V.O.)
Look at Jamie here. His spirit is up. He believes he can win this match, while Anthony looks very deflated.

Jamie hits a powerful backhand winner up the line. Anthony is nowhere in sight and he throws his racquet at the ball.

UMPIRE
Game Jamie Janiero.

Jamie serves an ace. Jamie hits a drop volley winner, while Anthony is too slow to track it down.

UMPIRE (CONT’D)
Game Jamie Janiero.

Anthony hits a shot meekly into the net. Jamie hits the ball back behind Anthony for a winner. Cassandra claps wholeheartedly.

COMMENTATOR (V.O.)
It really looks like Anthony is going to suffer a slow death here at the hands of his brother.

Anthony slumps in his chair at the change of ends, trailing four games to one. He turns around and nods. Cassandra notices Anthony's nod on the big screen and she looks around, suddenly suspecting something wrong.

Eli stands up and moves to the front. Cassandra sees him and she gets out of her chair, urgently moving towards Jamie. Eli takes a gun out from under his sock and is about to shoot when Cassandra screams out...

CASSANDRA
Jamie! Look out!

Eli misses with the shot. Jamie ducks down in his seat, frightened. The crowd screams in terror, trying frantically to disembark.
Eli grabs hold of Cassandra, taking her hostage. The security guards all back away. Jamie sees Eli with Cassandra.

JAMIE
Cassandra!

Jamie moves towards Cassandra. But then he looks into Eli's eyes.

JAMIE (CONT'D)
Oh!

COMMENTATOR
Shit! What was that?

Jamie sits down, as his symptoms return.

JAMIE
Oh god!

Jamie starts to do a breathing exercise. Anthony, seeing Eli holding Cassandra, realises his love for her.

ANTHONY
Cassandra.

Now it's Anthony's turn to confront Eli. He walks right up to him.

ANTHONY (CONT'D)
Let her go.

ELI
No. She's my blonde babe. That was the deal.

ANTHONY
(quietly, in Eli’s ear)
Not so loud you moron. You fucked up. Now let her go.

Eli pushes him away. Anthony tries to wrestle the gun off Eli and save Cassandra, but Eli shoots him dead.

Cassandra screams. Christina runs down on to the court towards Anthony. Eli exits centre court with Cassandra, going up the stairs. Jamie hesitates for a moment and then pursues Cassandra. A security guard puts his hand on Jamie's shoulder, stopping him.

SECURITY GUARD
Stop Jamie. We'll deal with this.

JAMIE
I can't. Move.

The security guard reluctantly backs away. Jamie exits centre court in pursuit of Cassandra.
EXT. CENTRE COURT MOMENTS LATER

Three security guards chase Eli and Cassandra out of the stadium, and down the stairs towards the exit, past thousands of bemused fans. Jamie follows.

Eli takes Cassandra outside the gates. It's dark, but there are a lot of lights that illuminate the open space. Eli fires a bullet and kills one of the security guards. Jamie continues to follow, remaining behind the security guards. Eli takes Cassandra to a more deserted area. Eli shoots another security guard dead.

Cassandra manages to break free from Eli's grip, by biting him. She starts to run away but Eli lunges and grabs her by the leg. He reels her in, dragging her towards him. She tries to kick, to no avail. Jamie bites his nails, paralysed with fear.

JAMIE
Cassandra!

A security guard rushes forward and tackles Eli. Eli tries to shoot him but the gun gets knocked out of his hand, landing right in front of Jamie. Eli and the guard engage in a titanic struggle. Jamie picks up the gun. Cassandra runs away. Eli breaks the security guard's neck. Police sirens are heard in the background, as reinforcements arrive. Eli turns around and sees Jamie pointing the gun at him. Eli moves towards him, a threatening look on his face.

ELI
You took my blonde babe.

JAMIE
Back off!

Jamie is about to have a panic attack. His hand is trembling. He almost drops the gun. Eli smiles, menacingly.

CASSANDRA (O.S.)
Shoot him!

Jamie and Eli look over at Cassandra. She nods and kisses her necklace with the love heart.

Jamie's expression changes to one of determination. Eli suddenly looks afraid.

Jamie falls to his knees, gasping for breath, his T-shirt and forehead drenched in Eli’s blood. He places the gun gently on the ground, takes off his T-shirt and wipes the blood from his forehead, and spits in the direction of the corpse, as if trying to rid himself once and for all of Eli’s stains. Cassandra rushes over to Jamie and they embrace.

EXT. CENTRE COURT MOMENTS LATER

Jamie and Cassandra approach the entrance to Centre Court, holding hands.

INT. CENTRE COURT CONTINUOUS

Jamie and Cassandra go down the stairs and enter the Centre Court. Jamie receives a round of applause from his diehard fans.

POLICE OFFICER
Jamie. Could you please tell us if Anthony had anything to do with the shootings here tonight?

JAMIE
Well, the thing is...

Jamie notices Christina crouched over Anthony's body. Cassandra is also in tears over Anthony's death.

JAMIE (CONT’D)
The thing is that Eli was the only one involved. Anthony was a great brother, a great player...

Christina kisses her dead son on the forehead.

INT. CENTRE COURT SHORTLY AFTERWARDS

Jamie is being presented with the trophy at the postmatch presentation. Only the diehard fans have remained following the incident.

JAMIE
And my greatest rival. ... He wanted to be a champion at all costs. I dedicate my victory to my brother, my mother and the proud Janiero name.

Loud applause. Jamie lifts the trophy, emotional.
Jamie and Cassandra stroll down the footpath, along the Yarra, holding hands. Jamie has the trophy in his other hand. They walk off into the distance.

The end.