

THE FULL MONTY CHEAT SHEET

[Mildly satirical comedy with a political edge; romantic elements; team-and-training plot; ensemble structure with multiple subplots)

[Basic composition principles: 1) Repetition is the heart of art. Watch for repetition of all kinds: large structural repetitions, subplots, musical motifs, thematic passages, bookends, motifs, anaphora, epanalepsis, anadiplosis, tie-backs, simple word repetitions. Distinguish also between repetitions that work to organize the whole work and those that are used to organize smaller segments only. Note also how repetitions are varied to keep them fresh. 2) Strict time control but also a temporal consciousness based on desire, backfill and tie-backs. 3) Plots are organized into clear, simple steps. 4) Each step, event, or event sequence has a simple informing desire and some dramatic interference. The interference can take many forms as well: not-answering dialogue, scene crunches or interfering scenes, suspensions, nested scenes (a version of parenthesis, or what I call in a different jargon nested globs), intercut scenes. Often the desire/interference structure can be expressed grammatically as a but-construction. 5) Gradation of characters in plot and subplots. 6) *Progression d'effet* (scenes and event sequences get shorter as we get closer to the climax of the movie.)]

1. **Overture:** Ironic 1950s documentary of swinging industrial Sheffield sets up the disjunct between then and now, a foreshortened history of the decline of the British steel industry, the destruction of the post-WW 2 working class, the displacement of predominately male laboring class. Closes with a literal time switch to move us to the present that hyphenates the two juxtaposed pictures of a working steel mill and Gary, Dave and the boy in the abandoned steel mill. Ends with literal time switch “25 Years Later.”
2. **Announcing the problem and solution:** (Broken up into segments: stealing girder, Chippendales, dropping Nathan at school next morning, job club, confrontation over custody and support payments. Segments vary from one scene to a set of connected scenes.)
 - a. Stealing girder
 - i. Stealing girder 1; intention: to steal and sell girder
 - (1) Nathan “stealing”/Gary “liberating” (sets of Nathan as voice of reason and morality, Gary as wilder, willing to bend the rules, even the rules of language)
 - (2) 10 years we worked here (backfill)
 - (3) Don’t tell your mother
 - (4) Scene crunch interruption by mill band

- (5) Security guard locks door (Lumper)
- ii. Stealing girder 2
 - (1) Can't we do normal things?
 - (2) Nathan drops girder
 - (3) That were your bloody maintenance
 - (4) Nathan leaves
 - (5) Gary & Dave trapped
 - (6) Joke w/ pedestrian
- b. Chippendales
 - i. Walking from canal to bar
 - (1) Complaining about being wet (tie-back to previous scene)
 - (2) "take your kit off" is a tie-forward line
 - (3) Commenting on passing woman
 - (4) working men's club taken over by women
 - (5) Jean is inside ("it's her money") SUBPLOT
 - (6) where's your pride man
 - (7) Gary says Dave has to get her out of there
 - ii. Gary in the men's room (nested scene); intention: to get Jean out
 - (1) Dave too fat to get in
 - (2) Gary sends Nathan in to get jean
 - (3) BUT Nathan goes to drink beer
 - (a) Jean and girlfriends come to men's room
 - (b) Jean: Dave's given up on work, me, everything SUBPLOT
 - (c) girlfriend pees in men's urinal standing up
 - (4) Gary goes after Nathan in the bar
 - (5) Gary lies to Dave about Jean in the bathroom
 - (6) "Hot Stuff"
- c. Dropping Nathan at school next day; intention: to make plan to spend time with Nathan next weekend
 - (1) Nathan hung over (time switch device that tells us this is the morning after the scene in the bar)
 - (2) Nathan complaining about Gary's flat
 - (3) Gary suggest going to Sunday league soccer match
 - (4) Nathan wants to go to Premier League match
 - (5) but Gary can't afford it, suggest a hole in the fence
 - (6) Nathan disgusted
- d. Job Club; uses Gerald as the device of the third thing to enhance what is essentially a talking/thinking scene

- (1) women peeing like men comment is tie-back to men's room scene but anchors the conversation
- (2) men...extinct-o, only in zoos, a joke
 - (a) Gerald, a foreman (class consciousness of movie), interrupts
- (3) get his "kit off" (repetition from above)
- (4) IDEA dawns
- (5) 10,000 quid "worth a thought"
 - (a) Gerald mocks them
 - (b) fight between Gerald and Gary
- e. Intensification of PROBLEM; intention: Gary wants to get his ex to drop her request for sole custody
 - (1) confrontation about sole/joint custody
 - (2) 700 pounds in arrears
 - (3) Gary on the dole
 - (4) Nathan doesn't like staying at Gary's place
 - (5) Barry, the sneering boyfriend

3. **Forming the team:** (Jogging with Dave and meeting Lumper, first rehearsal at mill, getting Gerald to join, tryouts at the mill during which Horse and Guy join up, scene in bedroom w/ Dave and Jean.)

- a. Comic scene crunch, Lumper joining the team
 - i. Gary and Dave jogging
 - ii. Gary trying to convince Dave to join
 - iii. But Dave only wants to help
 - (1) Dave stops to help Lumper in his stalled car
 - (2) dawns on us that Lumper is committing suicide SUBPLOT
 - (3) Dave has beautiful not-answering conversation
 - iv. Dave runs up hill to have cigarette w/ Gary
 - (1) Dave realizes what's going on and runs back
 - (2) saves Lumper
 - (3) Lumper calls him a bastard
 - (4) Dave puts Lumper back in the car
 - v. Lumper, Dave and Gary discuss how to commit suicide
 - vi. Gary and Dave have become Lumper's mates (smile)
 - (1) cut away to Lumper's house and invalid mother
- b. First rehearsal

<p>Things that repeat: garden gnomes, dance, your kit off, sun bed, walking up the wall, shoplifting and running out of the store, exercycle</p>
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- i. Gary dancing
 - (1) Cut to that night at the mill
 - (2) Reasons for taking Lumper into the group: he's got a car, a place to rehearse, he's a musician and it's good therapy for him! (sort of a temporal/motivational filling in line)
 - (3) Hot Chocolate "You Sexy Thing"; I believe in miracles
 - (4) Nathan embarrassed at Gary's dancing, runs away
- ii. Scene between Gary and Nathan
 - (1) Find Nathan in Lumper's car
 - (2) Beautiful not-answering dialogue
 - (3) Establishing and reiterating motivation: I'm trying to get some brass together so as you and me can keep seeing each other
 - (4) I love you, you bugger (a sort of thematic moment)
- c. Getting Gerald to join scene sequence
 - i. Dancing class; first speeches tell us that they've decided they need to learn to dance and Nathan suggested coming to the studio
 - (1) Peering through window (repeated in Gerald's interview scene)
 - (2) Gerald confronts them
 - (3) he lies to his wife about them being pals from work
 - (4) Gary lets on he knows he's lying
 - ii. Next morning
 - (1) Nested scene begins with the boys arriving outside Gerald's house and playing with the gnomes
 - (a) Then we move inside, Gerald leaving for work
 - (b) wife asks about ski vacation
 - (c) Gerald almost tells her the truth (nice depiction of inner conflict)
 - (2) Gerald and the boys meet outside
 - (3) crucial loading line when Gerald says dancing requires "skill, timing, fitness and grace"
 - (4) Gerald says he has an interview, he refuses to help
 - iii. Gerald's interview
 - (1) Gerald seated before a row of men at a long table
 - (2) Gary and the others interrupt his conversation with the gnomes at the window (repetition of their faces at the window, repetition of gnomes)
 - (3) Gerald at the door, yelling at them

- iv. Job Club
 - (1) Gerald tries to fight Gary
 - (2) tells the story of his desperation and lies
 - (3) Gerald's bourgeois class consciousness comes out
- v. The boys make peace
 - (1) Repetition of eyeing women, 1-10 classification
 - (2) Gnomes business to make reparation
 - (3) you can't dance
- d. Tryouts at the mill; repetition of the interview structure we just saw
 - i. Depressed guy who can't get his clothes off
 - (1) crucial line: this is no place for kids
 - ii. Horse; old but can dance
 - iii. Guy; can't dance but is well endowed
 - (1) nice little dramatic bracket when Gerald realizes he knows Guy and tries to conceal his identity
 - (2) walking up the wall, Gene Kelly reference and joke
- e. Dave and Jean going to bed
 - i. Black man dialogue is a tie-back to the previous scenes
 - ii. Jean's refrain: "I'm married to you, remember?"
 - iii. Dave too tired to make love; "amazing how tiring it is doing nought."

Method used to soften seediness of stripping idea: 1) establish motive to keep his son, 2) shift emphasis from stripping to dancing, 3) have the men begin to understand what it means to be looked at that way, 4) Nathan's presence, his endorsement, 5) economic/political/moral reason: unemployment and despair, 6) sociological: the extinction of men as workers.

- 4. **Training:** (Flashdance video sequence in which Dave joins finally, offside trap rehearsal, Gerald's house to practice taking clothes off, another rehearsal, the hundred pounds to book the bar problem, training in the field.)
 - a. Stealing the Flashdance video scene
 - i. Dave, Nathan and Gary watching Jean flirt in store (apparently she works in the store); Jean is the tie-back device here
 - ii. Not enough money for video
 - iii. Dave runs out the door (watch repetition of this)
 - b. At the mill watching Flashdance
 - i. Dave commenting on her skill as a welder
 - ii. Gerald talks about her dancing

- iii. Gerald's challenge "I can teach anyone to dance in a week, even you, mate. Well, two weeks."
 - c. Dave and Gary walking
 - i. Jean wants Dave to take security guard job
 - ii. Tie-back reference to guy she's flirting with
 - iii. Gary mentions "two weeks"
 - iv. Dave says "it's a thought" and thus joins the group
 - d. Gerald's house; intention: to practice taking clothes off
 - i. Little motifs started up in dialogue: sunbed, plastic cling film
 - ii. Scene interrupted by repossession team
 - e. Rehearsal
 - i. Gary fixing velcro to pants
 - ii. Nathan mentions that he's been to prison
 - f. New problem: Gary needs 100 pounds just to book the club (breaks down into a series of scenes)
 - i. Scene with club manager who says he won't book the club except for a 100 pounds down
 - ii. Nathan and Gary go to wife who refuses and offers him a job
 - iii. Nathan takes out his savings for Gary
 - (1) Crucial motivating and loading scene because it's clear Nathan is taking his father at his word and his father isn't that sure himself. Nathan is making his father a better man. "You said so. I believe you." "You do?"
 - g. High point of training sequence; scene outdoors on hill top park, impromptu soccer game; a sense of camaraderie and joy that has been missing in their lives
5. **Things go badly:** (Gary ups the ante with the full monty boast, unemployment line scene, Gerald's place for sunbed scene, Horse in phone booth, Dave and Jean-Gary dancing-Dave in shed, Gerald tells Dave his problem, dress rehearsal intercut w/ Dave working as security guard, police station intercut w/ Lumper and Guy sneaking away, Gerald goes home to find repossession in progress, Gary and Gerald meet Nathan after school, Lumper's mother's funeral.)
- a. Putting up posters
 - i. Meet a couple of women
 - ii. Gary ups the ante, says they're going to take off all their clothes
 - iii. Woman: "Hellfire, that would be worth a look."
 - b. Unemployment line

Rule of threes: three shoplifting escape scenes, three scenes between Dave and Jean in their bedroom, three men audition

- i. Charming scene in which the men unselfconsciously begin to dance to music heard over someone's radio, Gary smiles
- c. Gerald's house; intention: to use the sunbed on a rainy day
 - i. Gary not in scene
 - ii. Really a lovely little loading and thematic scene, mostly dialogue, beginning with the girlie magazine and the word tits
 - iii. Becomes a discussion of how men look at women and how women might look at these men; "They're going to be looking at us like that." The men here begin to reconstruct themselves as more sensitive beings.
 - iv. Guy pulls out the leather thongs
 - v. Time check: It's Monday. Performance is on Friday. Dress rehearsal "tomorrow" meaning Tuesday.
- d. Series of quick parallel scenes on various plot lines dealing with self-doubt and anxiety
 - i. Horse in phone booth
 - ii. Little nested scenes beginning with
 - (1) Dave and Jean
 - (2) Gary and Nathan
 - (i) sets up "you're ahead" joke later
 - (ii) Gary asks if Nathan thinks he's making an ass of himself; no answer
 - (3) Dave in the shed
 - (a) beautiful depiction of a man torn within himself; wrapping himself in plastic and eating a chocolate bar
 - iii. Gerald telling Dave about his erection problem
- e. Dress rehearsal (Tuesday); series of intercut scenes
 - i. At the mill, the boys waiting for Horse's relatives to arrive
 - ii. Dave a security guard, Gary trying to get him to come to rehearsal
 - iii. Rehearsal
 - (1) second wall dancing joke
 - iv. Dave and Gary, second shoplifting scene
 - (1) Dave "just can't" join the group
 - v. Gerald's problem discussed
 - (1) nature programs joke starts up
 - vi. Rehearsal intercut with Dave at the store and cop approaching

SUBPLOTS: Dave and Jean, Gerald and his wife, Lumper and Guy
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- (1) Gerald ever so slightly flirting with Beryl
 - (2) cop comes in
 - (3) Guy and Lumper escape
- f. Police Station; series of intercut scenes
 - i. Gary says they were robbing pipes (tie-back to opening scene)
 - ii. Security tapes brought in, question about security guard
 - (1) CUT TO Lumper and Guy running
 - iii. “You’re ahead” joke (tie-back) to scene with Nathan (lovely moment when Gerald forgets himself and grabs the remote from the policeman, everyone is more concerned with the dancing than the impending charges (the idea here is, as in the unemployment line, that dancing is taking over their depressed souls).
 - (1) intercut with scenes of Lumper and Guy sneaking into Lumper’s house, then beginning to kiss
 - iv. Nathan’s mother comes for him and we have a scene with a sequence of very negative language: “pornography” and “indecent exposure” (Bakhtinian battle of discourses much like in the first scene). “Look at yourself, Gary.” (Motif of “look at yourself” lines.)
 - v. Against this is Gary’s discourse “We were trying to get you your money.” And Nathan’s discourse: “He is trying.”
- g. Gerald goes home to find his house being repossessed
 - i. His wife can’t forgive his lying
 - ii. She breaks a gnome, says she never liked them
 - iii. Sunbed repetition
 - iv. Ski vacation tie-back
 - v. Six month repetition
 - vi. Not-answering dialogue
 - vii. Image repetition of exercycle
- h. Gerald shows up at Gary’s apartment
 - i. He’s got the job
 - ii. Sunbed repetition
 - iii. Summary of wife leaving him (tie-back to previous scene)
- i. Gerald and Gary go to meet Nathan after school (Wednesday?)
 - i. Confronted by Nathan’s mother and the ineffable Barry
 - ii. Gerald puts his arm around him
 - iii. Wife looks a bit regretful
- j. Gary approaches Dave at the store
 - i. “We’re all finished.”
 - ii. Asks to borrow a suit for the funeral (Lumper’s mother died

- (two days ago, so when is this?)
- iii. They run out of the store together, third shoplifting scene
 - k. Funeral (SUBPLOT)
 - i. Guy and Lumper lovers
 - 6. **The turn:** (Series of parallel scenes: Guy running the hill, Horse at unemployment office, Dave at breakfast, Gerald buying papers, Lumper's orchestra, Gary and the barkeep; job club; Dave and Jean.)
 - a. Parallel scenes
 - i. Guy running
 - ii. Horse at unemployment office
 - iii. Dave seeing newspaper
 - iv. Gerald buying newspapers
 - b. Gary runs into manager who says they sold 200 tickets
 - c. Gary arrives at job club to say "we're on"
 - i. They convince Gerald to try once time
 - ii. Dave remains outside and depressed
 - d. Dave and Jean
 - i. "Who wants to see this dance?" "I do."
 - 7. **The performance:** (Gary demurs because men in the audience but Nathan convinces him, all threads of movie converge in a kind of erotic ritual rejuvenation.)
 - a. Dressing room
 - i. Problem: Men have been allowed in club, this embarrasses Gary who suddenly can't go on
 - ii. Dave shows up with Nathan
 - iii. Nathan says his mother's outside and Barry wasn't allowed to come
 - iv. Nature shows joke repeated
 - v. Men go on stage
 - vi. Nathan orders Gary out "You did that."
 - b. Finale: the Full Monty
 - i. Threads brought together
 - (1) Beryl and Gerald flirting
 - (2) Jean and Dave
 - (3) Lumper's band playing
 - (4) cops show up
 - (5) Gary's ex catches his belt
 - ii. Soundtrack "You give me reason to live."

Some definitions:

Anadiplosis: “Repetition of the last word of one sentence, or line of poetry, as a means of (sometimes emphatic) liaison.” Dupriez

Epanalepsis: “Repetition at the end of a clause or sentence of the word or phrase with which it began.” Lanham

Parenthesis: “The insertion of a segment, complete in meaning, and relevant or irrelevant to the subject under discussion, into another segment whose flow it interrupts.” Dupriez

Suspension: A narrative moment when some crucial information is promised but held back till later in the action.

Tie-Back: Textual reference back to earlier material in order to remind the reader, create rhythm and add textual density.

Anaphora: Multiple repetitions of the same grammatical construction at the beginning of successive textual elements.

But-construction: Grammatical construction using the word “but” or some cognate to create dramatic interruption, interference, or contrast at the level of a sentence.

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