

## Everybody Wants Some (2016)

- Sports-comedy-drama by Richard Linklater
- 116 minutes
- 10 million budget
- Paramount Pictures distributed

## Quick Thoughts

- PHIL:
  - Thought it captured the era well and the fun
  - The ticking countdown was the only indication that plot was moving to something (a literal ticking time bomb but to what???)
  - Some of the fun was missed on me though since I didn't grow up in that era
- SARA:
  - Fun, funny, and should be watched with friends
  - I loved the music and the chemistry and camaraderie between the characters
  - I didn't know that this movie was just about one weekend, and so I was slightly disappointed not to have a more traditional plot. But I think that is because of what my expectations were
  - For me to really enjoy and appreciate this movie there had to be some conditions: seeing it with friends and knowing a bit more about what I was getting into
  - It reminded me of a really good TV show pilot. (Because I still want to know what happens and I'm not sure if that is a good thing)
  - Was an alluring image of the time period
  - Director Linklater accomplished his goals

## Development

- On August 4, 2014, Linklater ceased involvement with the Warner Bros. film *The Incredible Mr. Limpet*, stating that he wanted to concentrate on the university-set, 1980s baseball film under the working title of *That's What I'm Talking About*
  - The previous title (*That's What I'm Talking About*) was a dialogue line from *Dazed and Confused* (1993)
  - ***The Incredible Mr. Limpet*** is a 1964 American live-action/animated adventure film from Warner Bros. It is about a man named Henry Limpet who turns into a talking fish resembling a tilefish and helps the U.S. Navy locate and destroy Nazi submarines (Linklater's would have been a remake)
- Linklater considers the film a sequel to *Boyhood* because "it begins right where *Boyhood* ends with a guy showing up at college and meeting his new roommates and a girl."
- On September 29, 2014, Annapurna Pictures became involved as a financial producer of the film, while Paramount Pictures signed on to handle distribution rights
- In a March 2016 interview, Linklater revealed he had written the first draft of the film in mid-2005, and tried to finance the film in 2009, but didn't get off the ground until Annapurna Pictures got involved

## Writing

- Richard Linklater wrote it (usually writes and directs his own projects)

- Based closely on a situation in which he actually found himself, that of playing on a college baseball team, in Texas in 1980, yet it shares the expansive and uninhibited freedom of his third-person movies
- “In a very early incarnation of this movie, I had a long first draft that covered the whole freshman year from Jake's perspective, the lead character. So it went all the way to the end of the [baseball] season. But it was about 180 pages. Then I was able to distill it and say everything I wanted to say in that first weekend ... That was the breakthrough, when I conceived of it being this one long party before classes start.”

### Story/Cast

- Themes to discuss:
  - Adulthood, sex/girls, sports, frats, college, 80s
- They're taking one another's measure: preening, boasting, faking (but not really) aggression
  - The athletes' nature comes through in scenes where teammates talk about their competitiveness, and scenes—of a wild comic fervor—that show it in games and sports of many kinds, from driveway basketball and Nerf basketball to foosball and Ping-Pong (the latter is a highlight), with sidebars involving made-up card games, a painful battle of knuckle-flicking, and even duelling bong hits
  - There's also a verbal and intellectual competitiveness that's an antic constant among the ballplayers, and Jake has just the name for it: “fuck-withery.”
- Each sequence begins with a timestamp denoting the number of days, hours, and minutes until classes begin, which adds a note of unease — an extension of the feeling of the last days of high school in *Dazed and Confused*. Now the men will truly be separated from the boys
  - If you've seen Linklater's other films, you know that time for him isn't just a factor, it's a character, a player
  - While they might rule (in their minds) the campus now, there are enough glimmers of the outside world, that for most of them, this perfect moment in time isn't going to last forever, so make it count
- Is *Everybody Wants Some!!* sexist? It's certainly a product of the male gaze, which is generally pointed in the direction of girls in shorts and tight shirts
  - In that, it's the sort of teenpic that might have been *made* in 1980, minus the locker-room peeking and slapstick. But Linklater's loose frames make a big difference. And while the girls might draw the camera, it's the boys' compulsiveness that registers. They're horny, of course, but they're trying to prove something to *one another*
  - The realm of women is terra incognita for the athletes, who seem content to breeze through with as much sex as they can get but with no romantic entanglements or substantial relationships with women at all (and the one ballplayer who has a girlfriend appears to bear the relationship as a wearying burden and a quaint duty)
- The life of a boy feels more momentous when he seems to be aging before your eyes, never to be again what he was only a few minutes earlier. What everybody wants in *Everybody Wants Some!!* is not just sex and success on the field. It's what we all want. It's time

- There was something of a three-round process. First there was an interview where we had to figure out who we were in high school and college. Then there was some videos of us to see if we could play baseball. Things like batting cages and pitching contest
- On September 12, 2014, Linklater offered Jenner, Hoechlin and Russell the lead roles of baseball players
- Hoechlin favored the role and turned down his return to the fifth season of MTV's series *Teen Wolf*
- On September 16, Guzman was added to the lead cast to also play a baseball player
- At auditions, each of the three actors had to demonstrate serious athletic chops, along with acting ability
- **Was there a lot of improvisation?**
  - **BJ:** Not really, Not in the sense of the written word. But there was some improv during rehearsal, and of course that eventually made its way into the script but by the time we were filming we stuck to the written word.
  - **TH:** The three-week rehearsal was kind of a workshop. We could improvise and try things out and if we liked that it may or may not have ended up in the script. There are only a couple of moments in the final film that I would say are improvised.
- Blake Jenner as Jake
  - Arrives at Texas Southern University, where he'll be pitching on the baseball team
  - Jake's burgeoning relationship, by contrast, is captured in the word "like"—a relationship that is as much a matter of friendship as of attraction. In the process, Jake finds himself separating from his teammates, distinguishing his own identity by opening himself up to a new emotional realm
- Zoey Deutch as Beverly
  - Jake finds himself a conventional ingénue, someone well outside the jock milieu. Beverly (Zoey Deutsch) — who's drawn to Jake's quietly embarrassed demeanor while Finn cruises for babes — is a musical-theater geek, and will clearly serve as our protagonist's bridge out of the material world of flesh and booze
  - Deutsch has her own tricky rhythms. She's both pretty and a break from the testosterone-fueled edginess. She even gets by with a short disquisition on the myth of Sisyphus as a metaphor for life
  - Linklater shrewdly leaves the breathless drama of romance for late in the film
- Ryan Guzman as Kenny Roper
- Tyler Hoechlin as Glen McReynolds
  - McReynolds (a name that will warm the heart of venerable Mets fans)
- Glen Powell as Finnegan
  - The most vivid character is Finnegan, a.k.a. Finn (Glen Powell, in the film's most magnetic performance), who's like a master of ceremonies — jokester, pick-up artist, instigator
  - Finn is the guy who'd make you feel most welcome but maybe also the one you'd tire of most quickly
  - Finn reads Kerouac ("Desolation Angels") in his off-hours, smokes a pipe, delivers lofty theories in high-flown rhetoric, and takes a sharply rationalistic, sociological, quasi-scientific perspective on the game of baseball and on life itself
  - One of the key subjects of Finn's reflections and of his meticulously calculated verbal flourishes is sex; blond, suave, and mustachioed, he fancies himself a

seducer, approaches his practice with careful calculation, and seems to enjoy a high rate of success

- Wyatt Russell as Willoughby
  - Russell is a former professional hockey player who took up the family business after five concussions. ("The last time [I got hurt], they found a black spot at the back of my brain," he says. "My mother wasn't too happy about that.") Powell played high school football and lacrosse until he was sidelined by an injury
- Will Brittain as Billy Autrey
- Forrest Vickery as Coma
- Temple Baker as Plummer
- Tanner Kalina as Brumley
- Austin Amelio as Nesbit
- Juston Street as Niles
- Quinton Johnson as Dale
- Dora Madison Burge as Val

### **Easter Eggs/Symbols/Comparisons**

- The talk doesn't reach the levels of Barry Levinson's *Diner* (what does?) but it's pungent and often double-edged

### **Directing**

- Richard Linklater is known for *Slacker*, *Dazed and Confused*, *Before Sunrise*, *Waking Life*, *School of Rock*, *Bad News Bears*, *Fast Food Nation*, *A Scanner Darkly*, *Boyhood*
- Self-taught
- Richard was among the first and most successful talents to emerge during the American independent film renaissance of the 1990s
- Typically setting each of his movies during one 24-hour period,
- Dubbed the work as "the youth rebellion continuum," focusing in fine detail on generational rites and mores with rare compassion and understanding while definitively capturing the 20-something culture of his era through a series of nuanced, illuminating ensemble pieces which introduced any number of talented young actors into the Hollywood firmament
- Suspended his educational career at Sam Houston State University in 1982, to work on an offshore oil rig in the Gulf of Mexico
- His movies often take place in Texas
- His movies often reference Little League baseball
- Inducted into the Texas Film Hall of Fame on March 9, 2007 in Austin, Texas
- Kevin Smith said that it was Linklater's *Slacker* (1991) that made him want to be a director
- Was member of the dramatic jury at the Sundance Film Festival in 1999
- Founded the Austin Film Society
- *Raging Bull* (1980) was the catalyst for his approach towards cinema
- Although the preference of dialogue over action in many of his movies, particularly the *Before* Trilogy, may lead some to believe that his movies are improvised by the actors, Linklater has often said that this is far from the truth: he rehearses his scenes constantly before filming, and does not allow any changes from the script while filming. He has said that he usually does not have the budget or the patience to allow for improvisation

- Many of his movies feature characters having philosophical talks
- “But nothing is going to knock me off my game. Because I have some pretty low-budget films I want to do.”
- “It’s tough, man. Unless it’s a tentpole, sequel, remake, or over-the-top comedy, that’s all the studios are even doing. They’ve kind of admitted they’re not in the business of doing anything else. The slightest level of irony or intelligence and, boom, you’re out of the league, you’re done.”
- In the course of their careers, many great directors work in different tones, genres, and registers, but few display such a sharp divide in their premises—and in the quality of the resulting work—as does Richard Linklater
- The films that he makes on the basis of personal experience (I’m thinking especially of “Dazed and Confused,” “Boyhood,” and the “Before” trilogy) tend toward sentimentality, artificial sweetness, and moralism. The ones that he makes on the basis of some external source (above all, “Bernie,” “School of Rock,” and “The Newton Boys”) have a brash acerbity and a freewheeling humor that makes them, ultimately, far more personal and original—they tap parts of Linklater’s temperament that clearly both excite and trouble him more
- Blake says, “He was the time period coach from the future. I called him the sexy Doc Brown. He would let us know when we were getting out of line from ‘81 or ‘85 or even the Nineties.”
- Producer **Ginger Sledge** said, “Rick was dissecting everything we did, but I did too. I graduated in 1979 from college, and I would see things and say, ‘Uh-uh, no way, that wasn’t happening then.’” It came down to tiny details that, well, you had to be there to know. Sledge said, “One of the hair people was of our time, or a little older. The other hair girl was not there at that time, and she’d do a hair style, and I’d send the actress back and I’d say, ‘They didn’t have hair like that yet.’ Rick was like that on everything, but he had me as a double-checker.”
- “I wanted them to see kind of the irreverent athlete of the ‘60s and ‘70s,” Linklater explains. “I was trying to get those guys into that irreverent spirit of the times.”

## Production

- Principal photography began on October 13, 2014 in Austin, Texas
- On October 15, filming was taking place in Weimar, Texas, and lasted until December 2, 2014
- Shooting locations included San Marcos, Texas, Bastrop, Texas, Elgin, Texas and San Antonio, Texas
- A night shoot involving extras occurred on October 31, 2014, for a costume party scene in Taylor, Texas
- Recreating that kind of camaraderie onscreen was pivotal, so in the downtime between casting and filming, Linklater invited the actors to a bunkhouse he owns outside of Austin. For three weeks, they spent their days rehearsing scenes, playing ball, swimming, and sleeping under one roof on bunk beds and air mattresses. At night, Linklater would screen period-appropriate films like *Breaking Away*, *Animal House*, and even *No No*, a documentary about the Major League pitcher Doc Ellis, who famously pitched a no-hitter in 1973 while tripping on LSD

## Cinematography

- Shane F. Kelly

- Known for *Boyhood*, *A Scanner Darkly*, *Older Than America*

### Editing/VFX

- Sandra Adair
- Known for *Boyhood*, *A Scanner Darkly*, *School of Rock*, *Before Sunset*, *Texas Chainsaw Massacre*, *Waking Life*
- An artist like Linklater knows just where to slice — what to include and exclude

### Sound/Music

- My Sharona |Written by Doug Fieger and Berton Averre | Performed by The Knack | Produced by Michael Chapman |Courtesy of Capital Records
- Heart of Glass | Written by Debbie Harry and Chris Stein | Performed by Blondie | Produced by Michael Chapman | Courtesy of Chrysalis Records
- Take Your Time (Do It Right) | Written by Sigidi Abdallah and Harold Clayton | Performed by The S.O.S. Band | Produced by Sigidi Abdallah | Courtesy of Tabu Records
- Heartbreaker | Written by Geoff Gill and Cliff Wade | Performed by Pat Benatar | Produced by Michael Chapman and Pete Coleman | Courtesy of Chrysalis Records
- Alternative Ulster | Written by Jake Burns and Gordon Ogilvie | Performed by Stiff Little Fingers | Produced by Geoff Travis, Mayo Thompson and Doug Bennett
- Every 1's a Winner | Written by Errol Brown and Glenstor Ainsworth | Performed by Hot Chocolate
- In one of the film's early scenes, Jake is crammed into a car with four of his teammates as they head to a bar for some afternoon drinks. The Sugar Hill Gang's "Rapper's Delight" comes on the radio, and the whole car takes turns spitting verses. Linklater chose the song, which he calls "the Rosetta Stone of hip-hop," because he was tired of seeing it endlessly parodied
  - "I enjoyed taking [that song] back and saying, 'Well, here's what it felt like at that time, to have something like that just on the airwaves.'"
  - In the days leading up to shooting the scene, Linklater instructed the actors to perform the song — all 13 minutes of it. The scene is an important moment for *Everybody*, one that establishes the tone of the film. Linklater fought hard to keep it when the studio tried to make him cut it down.

### Promotion

#### Box Office

- On July 27, 2015, Paramount Pictures set the film for an April 15, 2016 release in the United States
- In February 2016, the film was moved up to April 1, in a limited release
- Deadline.com said "should the film make \$20K per theater that would be great. If it makes north of a \$35K average, that would be fantastic
- So far: 411k














## Reception

- The project is considered a spiritual sequel to Linklater's 1993 film, *Dazed and Confused*, which is set in a high school in the 1970s
- On Rotten Tomatoes, the film has a rating of 91%, based on 85 reviews, with an average rating of 7.8/10
- The site's critical consensus reads, "Nostalgic in the best sense, *Everybody Wants Some!!* finds Richard Linklater ambling through the past with a talented cast, a sweetly meandering story, and a killer classic rock soundtrack."
- Metacritic gives the film a score of 86 out of 100, based on 39 critics, indicating "universal acclaim"

## Sequel/Legacy

- Linklater's work:

RATING	TITLE	CREDIT	BOX OFFICE	YEAR
100%	Before Sunrise	Screenwriter Director	--	1995
98%	Boyhood	Screenwriter Producer Director	\$25.4M	2014
98%	Before Midnight	Producer Screenwriter Director	\$8.1M	2013
95%	Before Sunset	Director Screenwriter	\$5.6M	2004
95%	Hitchcock/Truffaut	Actor	\$0.3M	2015
94%	Dazed and Confused	Producer Screenwriter Director	--	1993
93%	Spy Kids	Cool Spy	\$110.8M	2001
92%	School of Rock	Screenwriter Director	\$81.2M	2003
92%	Side by Side	Richard Linklater	\$28.6k	2012
91%	Everybody Wants Some!!	Screenwriter Producer Director	--	2016
90%	Bernie	Director Producer Screenwriter	\$5.9M	2012
85%	Slacker	Producer Director Should Have Stayed at Bus Station Screenwriter	--	1991

	Me and Orson Welles	Director Producer	\$1.1M	2009
	Waking Life	Pinball Playing Man Director Screenwriter	\$2.1M	2001
	Tape	Director	--	2001
	Magician: The Astonishing Life and Work of Orson Welles	Actor	--	2014
	Beavis and Butt-head Do America	Tour Bus Driver	--	1996
	A Scanner Darkly	Director Screenwriter	\$5.3M	2006
	Suburbia	Director	--	1997
	Great Directors	Actor	\$17.9k	2010
	The Newton Boys	Director Screenwriter	--	1998
	The Underneath	Ember Doorman	--	1995
	Fast Food Nation	Screenwriter Director	\$0.9M	2006
	Bad News Bears	Director Producer Screenwriter	\$32.8M	2005
	21 Years: Richard Linklater	Actor	--	2014

## Final Thoughts