

**FLOUTING MAXIM USED BY THE MAIN
CHARACTERS IN *DADDY'S HOME* MOVIE**

SKRIPSI

*Submitted in Partial Fulfilment of the Requirements
For the Degree of Lesson seminar of language
English Education Program*

By

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UNIVERSITY OF MUHAMMADIYAH SUMATRA UTARA
MEDAN
2017**



**MAJELIS PENDIDIKAN TINGGI
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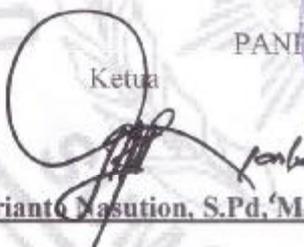


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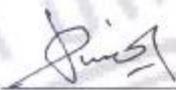
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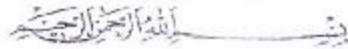
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ABSTRACT

Syahrina Ulfa. 1402050053 :”Flouting maxim used by the main character in Daddy’s Home Movie”. Skripsi. English Educaton Program. Faculty of Teacher’s Training and Education. Universtity of Muhammadiyah Sumatera Utara, Medan 2018.

This study deals with Flouting maxim in *Daddy’s Home* movie. The objectives of this study were to find out the types of flouting maxim in the movie, the most dominant type of flouting maxim , and the reason of flouting maxim found in the movie. Descriptive qualitative method was applied in this study. The data was collected by browsing the movie, downloading the movie, watching the movie trancribing the script and the underlining the dialogues. After analyzing the data, there were four types of maxim used in that movie. they were flouting maxim of quantity, flouting maxim of quality, flouting maxim of relation and flouting maxim of manner and the most dominant type of flouting maxim in *Daddy’s Home* movie was flouting maxim of relation with reation (34.2%) while flouting maxim of quantity (17.2%), flouting maxim of quality (30%), and flouting maxim of manner (18.7%). The relation between the movie with the Rahardi’s theory was most of the dialogues between the speaker and the listener was unclearly. The listener did not give relavance contribution to the speaker.

Keywords: Conversational maxims, flouting, Implicature, pragmatics, Movie

ACKNOWLEDGEMENTS



In the name of Allah, The Most Gracious and the Meiciful.

First of all, the researcher would like to thank the Almighty Allah SWT, The Most Beneficent and The Most Merciful for giving her his blessing in accomplishing this skripsi. Also, may peace be upon the prophet Muhammad SAW, as the figure of good civilization, intellect, and bravery so that the researcher can do this research well.

In writing this study entilted “Flouting maxim used by the main character in *Daddy’s Home Movie*”, with the purpose for submitting in partial fulfillment of the requirement for degree in study program of english education Departement, There were many obstacles that the researcher faced. Without the helps from other people, it was impossible for her to accomplish this skripsi. So, she would like to express her gratitude, first to her dearest parents Ms. Rintan for the prayer, advice, encouragement, love, and protection that they have given to her all this time. May allah always shower them with his blessings. Then, the researcher would like to thank

1. Dr. Agussani,M. AP as rector of UMSU
2. Dr. Elfrianto Nasution S. Pd, M. PD as the dean of FKIP UMSU
3. Mandra saragih, S. Pd,M. Hum and pirman Ginting, S. Pd, M. Hum as the head and the secretary of english program of FKIP UMSU for their administration service to finish this research.

4. Yessi Irianti, S. Pd, M. Hum as her supervisor who has given her suggestions, advices, and guidance in composing this research.
5. all the lecturers of English Departement in FKIP UMSU who have shared their valuable knowlede in English teaching during her academic yeras in FKIP UMSU.
6. her beloved brother Muhammad Syahrin Adi Tama and her beloved sister Lili Syahara who have always been the best presen in my life
7. her best friend Rizkia Paninda Pane, Dwi Syahrina Azmi,Linda Lestari,Nur Fadillah ,Puji Syuhada Ramadhani, Widya Syafutri who have been always on beside and her best listener.
8. her beloved sister Dr.Lia Mentari who have been always support, her love , her humble ,her down to earth.

Finally, the researcher expects that the skripsi will be a worthwhile and useful reference for those who are interested to the study of Pragmatic analysis. Also, constructive critism, and suggestion are welcomed for futher improvement of this skripsi.

Medan, 2018

The Researcher

SYAHRINA ULFA

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CHAPTER I

INTRODUCTION

A. The Background of the study

Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. Pragmatics of speaker meaning.

This type of study necessarily involves the interpretation of what people mean a particular context and how the context influences what is said. It requires a consideration of how speakers organize what they want to say in accordance with who they're talking to, where, when, and under what circumstances. Pragmatics is the study of contextual meaning.

This approach also necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker's intended meaning. This type of study explores how a great deal of what is unsaid is recognized as part of what is communicated. We might say that it is the investigation of invisible meaning. Pragmatics is the study of how more yet communicated .

This perspective than raises the question of what determines the choice between the said and the unsaid. The basic answer is tied to the notion of distance. Closeness, wheter it is physical, social, or conceptual, implies shared experience. On the assumption of how close or distant the listener is, speakers determine how

much needs to be said. Pragmatics is the study of the expression of relative distance.

These are the four areas that pragmatics is concerned with. To understand how it goes to be that way, we have to briefly review its relationship with other areas of linguistic analysis.

Flouting maxim signals to the hearer that the speaker is not following the co-operative principle. The cooperative principle is a set of four general rules to describe how participants 'cooperate' in conversation to achieve smooth and efficient interaction. In communication, people should apply the cooperative principle to make the conversation work effectively and run smoothly. By using a set of four general rules in speaking both of the speakers will conduct the conversation well. In daily life, human has to communicate each other to have interaction, to build relation and to keep alive. Just like people will talk to other to achieve their own goal. It involved the speaker and the hearer. Moreover to achieve the goal of the conversation, both participants should cooperative each other. In addition, Grice, people will have a successful conversation if they fulfill the cooperative principles that are related in the four maxims of conversation. The four maxims are maxim of quantity, maxim of quality, maxim of relevance, and maxim of manner. Flouting maxim it selves can be happen in our daily life, college life, in public, office, or even in movies. Although movie is happen based on script, but it reflects to our daily life activity mostly. To solve the problems which often occur when students study flouting maxim, that is why the reasercher

interested to use movie as media and thinks it is good studying through spoken to conversation well in order to gain understanding about them.

To communicate each other we need a means called language. When people talk to someone they want to deliver some messages or purposes. In the conversation the addressee should know to context. We always find out in our daily activities that are some people are using certain utterances, they are actually will not say the natural meaning of the utterance. It means that people have other purpose that is beyond of the exact meaning. Whenever a speaker says something or directly, that the hearer should “unfold” the sentence to get the real meaning, this condition is what Grice called Flouting of Maxim. In this research, the script of the *Daddy’s home* Movie will be taken as the source of data since the movie contains many kinds of fouting maxim and when we are understanding about flouting maxim, so we will undertand about natural meaning utterances of the movie. For the reason above, the researcher is interested to carry out a research entitled “Flouting Maxim Used By the Main Characters in *Daddy’s Home* Movie Script released in 2015.

The researcher chooses *Daddy’s home* as an object of study for some reasons:*first*, movie is considered to an important art form, a source of popular enteratiment and powerful method for educating or indoctrinating people; *second*, drama contains various of the elements of surprise, conflict, repetitiveness and the effect of opposite expectation that reflect the ways of people behave and converse,*third*,language use by the main characters contains many flouting maxim. In communication people tent to speak what is in their main, they never

think about the rules, So, the writer interested in flouting maxim as the result of the natural conversation based on the context and also wants to apply this theory toward the *Daddy's home* movie.

B. The Identification of the Problems

This study are identified as being related to the following aspects.

1. Many people don't understand about flouting maxim.
2. The types of flouting maxim by the main characters in the *Daddy's home*.
3. The dominant type of flouting maxim found in the movie of the *Daddy's home*.
4. The reasons of flouting maxim found in the movie of the *Daddy's home*.

C. Scope and Limitation

This study was focused on maxims in pragmatics. There are 2 types of maxims, they are violating maxim and flouting maxim and this study was be limited on flouting maxims that consist of 4 types, quantity, quality, relation, and manner.

D. The Formulation of the Problems

The problems of the research can be formulated as in the following.

1. What types flouting maxims used by the main characters in *Daddy's home* movie script?
2. What is the most dominant type of flouting maxim found in the *Daddy's home* movie script?
3. What are the reasons of flouting maxim used in *Daddy's home* movie script?

E. The Objectives of the Study

In line with the problems mention above, the objectives of the study are

1. to find out types of flouting maxim by the main characters in the Daddy's home' movie script.
2. to find out the most dominant type flouting maxim find in Daddy's home movie script.
3. to describe the reason of flouting maxim found in Daddy's home movie script.

F. The Significances of the study

This study has both theoritical and practical significances

1. Theoritically, the result of this study was hoped to give theoritical information about flouting maxim used by the main characters in *Daddy's Home* movie.
2. Practically, the result of the present study were useful for
 - a. students to enrich their knowledge about grammatical flouting maxim used by the main characters in *Daddy's Home* movie.
 - b. teachers to help them making new strategy in teaching literature.
 - c. other researchers to provide them a ne reference for the next related research

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Theoretical Framework

This chapter reviews some theories which are related to his study. This review is very important because it is used as the basic of the analysis in the study.

1. Definition of Pragmatic

Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader) it has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. Pragmatics is the study of speaker meaning and Pragmatics is the study of relationships between linguistic forms and the users of those forms. There are two different scholarly camps that divide up the field of pragmatics depending on whether the focus is on speaker meaning or utterance interpretation (Thomas 1995:1). The term speaker meaning is often used by scholars who study social factors in the field, i.e the focus is on the producers of the utterances and the different levels of meaning in their utterances. The second term, utterance interpretation, is often used among scholars who study the cognitive processes by which the receivers of the utterances interpret the meaning of the utterances (Thomas 1995:2). There are three different levels of meaning within the field of pragmatics. The first level of meaning is called abstract meaning. Abstract meaning deals with the interpretation of words, phrases and sentences, to see what they could mean. The

aim is to see what different meanings can lie within one word, one phrase or one sentence (Thomas 1995:2-3). The second level of meaning is called utterance meaning. Utterance meaning looks at what

is intended by the person who is making an utterance, due to the context in which the sentence is said. Cruse (2000:26) gives an example of utterance meaning (2):

(2) A: Am I in time for supper? B: I've cleared the table.

In this example the speaker is implying more than what is said, due to the context, i.e., the sentence I've cleared the table actually means that A is too late for supper.

This is what utterance meaning is, the understanding of an utterance due to its context (Cruse 2000:27). The third and final level of meaning is called force.

Force is the communicative intention of a speaker, i.e., what the speaker intends to say. An example of force can be illustrated with the utterance "Is that your car?" (Thomas 1995:18), where the interlocutor understands the utterance meaning of the sentence, i.e. that the car belongs to the person being asked.

However, the fact that the interlocutor understands the utterance meaning does not mean he understands the force behind the utterance. With that utterance the speaker could mean several things, such as asking for a lift, asking the interlocutor to move the car if he is blocking the driveway, or he could be expressing admiration of the car's appearance. These are examples of what the speaker could be intending with the same utterance (Thomas 1995:18) and that is force.

2. Conversational Implicature

According to Yule (1996:35), implicature is an additional conveyed meaning. Thus, there are two kinds of implicature namely conversational implicature and

conventional implicature. But in this subchapter the researcher merely focuses on the conversational implicature, which is related to the research.

Yule (1996:40) states that conversational implicature is an additional unstead meaning that has to be assumed in order to maintain the cooperative principle.

While Leech (1983:32) assumes that conversational implicature is the indirectness of which is motivated by politeness rather than to what is actually said.

Grice divides implicature into conventional implicature and nonconventional implicature (conversational implicature). Thomas (1995) suggest that both of them have an additional of meaning away from the semantic meaning had by particular utterance. Furthermore, he adds that conversational and conventional implicature are different in the case of context. In conversational implicature, what is implied is varied based on the context of utterance. On the other hand, what is implied in conventional implicature is just the same apart from the context.

In my conclusion that conversational implicature is devised to explain sentences in which a speaker appears to mean more than ihe says and the hearer must assume the speaker means to convey more than is being said.

2.1 The Cooperative Principle

The co-operative principle was coined by H.P Grice, who was a philosopher of language at Oxford University. In his works in the 1940's and 1950's he suggested that in conversation, interlocutors unconsciously adhere to four conversational maxims, which are subsumed under the co-operative principle

(Thomas 1995:56). Grice (1975) uses the terms “implicature” to make the communication become achievement. It will refer to what a speaker can imply, suggest, or mean, as distinct from what the speaker literally says. Grice described the cooperative principle in these words: Make your contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged. (cited in Thomas 1995:61- 62)

What the cooperative principle says is that people who are involved in a conversation are working on the assumption that certain rules control their operation, i.e., a set of culturally bound rules that vary in different cultures but are followed by all the participants of a conversation in order for a conversation to be successful. The main underlying assumption of the cooperative principle is that people cooperate when they are conversing (Thomas 1995:62).

2.2 The Four Conversational Maxims

A good conversation is developed by the cooperation they make. They have to obey some rules that are called as conversational maxims which are mentioned above. They are also sometimes named Grice’s or Gricean maxims. They are as follows:

- a. Quantity
 1. Do not make your contribution more informative than is required.
- b. Quality : Try to make your contribution one that is true
 1. Do not say what you believe to be false
 2. Do not say that for which you lack adequate evidence.

- c. Relation be relevant
- d. Manner be perspicuous
 1. Avoid obscurity of expression.
 2. Avoid ambiguity.
 3. Be brief (avoid unnecessary prolixity).
 4. Be orderly.

2.2.1 The Maxim of Quantity

Describe that in the quantity maxim, a speaker is expected to deliver a message or information that is truly adequate, enough, and give the information to the listener as informative as required. In the other words, it can be interpreted that the information or message which is given by the speaker or partners should not be excessive and should be in accordance with what is being asked or requires for partners. For example:

A : How did Harry fare in court the other day?

B : Oh he got a fine

In the example, Harry got a life sentence too, and then B would certainly be guilty of misleading A, for he has failed to provide all the information that might reasonably be required. Therefore, speaker B has already given the informative situation.

2.2.2 The Maxim of Quality

The maxim of quality is a maxim which describes that the speaker has to provide the information in accordance with the facts. In the other words, speaker

should be truthful. They should not say what they think is false, or make statements for which they have no evidence.

The point of maxim of quality is the speakers have to say what they believe to be true and has the evidences. For instance:

A : Does your farm contain 400 acres?

B : I do not know that it does, and i want to know if it does.

Here, the sentence shows that it simply extends the scope of quality by reviewing truth as a special sib-case of sincerity applied to assertions. A answers B about the B's farm. Yet actually, B does not deny that B has farm, and B can prove it when B said that he/she would want to measure his/her farm. This case can be proved that B can give contribution to what addressor believes to be true.

2.2.3 The Maxim of Relation

In maxim of relation, it is obviously stated that in order to make a good cooperation between the speaker and the listener, they should give a relevance contribution about something which contributions should relate clearly to the speechrich is given to the listener is an appropriate response.

A : Where's my box of chocolates?

B : it's in your room.

The example is interpreted as relevant to the present action. A is asking about 'where', and B answer about the place that is 'your room'. So, B's answer matches A's question.

2.2.4 The Maxim of Manner

The Maxim of manner in the cooperative principle of grice requires that each participant are always greeted speak directly, clearly and the message should not be ambiguous or obscure it (Rahardi,2003:31). So, the contribution should be giving clear message to the hearer, not contain an ambiguous message, be brief and be orderly. For example:

A : Where was Alfred yesterday?

B : Alfred went to the store and bought some whisky.

The example above has already obeyed the maxim of manner. B can give explanation orderly since he/she gives a clear explanation where Alfred was. The theory of maxims can give benefit for the speakers and the addressees who are obeying the instruction of cooperative principle. Then, if they follow these maxims, the communication becomes smooth and successful.

2.3 The Flouting Maxim

In communications, a speaker tries to say something to the listener and hopes the listener can understand what will be said by the speaker, and then gives an expected respond for the speaker. But, when the listener does not give the answer of what the speaker expected or maybe the listener gives the answer more than the speaker expected, it means that the maxim is exploited. It can be said as a flouting of utterance. Meyer (2009:56) stated, “When a maxim is violated (or “flouted”), a conversational implicature results, i.e., the utterance receives an interpretation that goes beyond the word are spoken”.

As Grundy (2000:78) strengthens it in his theory, “Flouting a maxim is a particular salient way of getting an addressee to draw an inference and hence recover an implicature”. So, based on some statements above, I can say that the flouting of maxim is when the utterance violates or flouts the conversational maxim which is known as the maxim of cooperative principle and result the implicature. But here, I am not talking about the implicature raise on the conversation. I am just talking about the flouting of maxim conversation which exists on the movie’s conversation.

2.3.1 The Flouting of Quantity Maxim

Rahardi (2003:27) described that in the quantity maxim, a speaker is expected to deliver a message or information that is trully adequate, enough, and give the information to the listener as informative as required. In other words, it can be interpreted that the information or message which is given by the speaker or partners should not excessive and should be in accordance with what is being asked or required for partners. The sections that did not contain the information which is needed by the partners can be said as “a flouting of quantity maxim” in the Grice’s cooperative principle. for example:

A : My neighbor is pregnant.

B: My neighbor girl is pregnant.

Utterance A is concise and it does not break the value of the truth because everyone knows that pregnant is a girl. The word “girl” in utterances B is

explaining something which is clear. So, in this case, the word “girl” in utterance B breaks the rules of maxim quantity.

A : How are we getting here?

B : we are getting there in Budi’s car.

The statements about flout the maxim of quantity since the information does not give clear contribution and it is not informative as required. The statement above suggest that B doesn’t want to have a travel with A.

A : I’ve lost a diamond ring.

B : Well Julie was wearing one this morning.

The conversation does not fulfill the maxim of quantity because B refuses to commit himself to whether the ring he sees is the same one that A loses. B is not being informative in this case.

A : We’ll all miss Bill and Agatha, won’t we?

B : Well, we’ll all miss Bill.

Surely, this example is categorized as the flouting of maxim of quantity. A tells B that both of them will miss Bill and Agatha. Yet, B flouts that he/she will miss Bill only. B gives uninformative contribution.

2.3.2 The Flouting of Quality Maxim.

The maxim of quality is a maxim which describes that the speaker has to provide the information in accordance with the facts. In other words, speaker should be truthful. They should not say what they think is false, or make statements for which they have no evidence.

By applying the maxim of quality on Grice cooperation principle, a speaker is expected to deliver something truly real, and in accordance with the real facts in communication event (Rahardi,2003:31). The utterance which is not based on reality and unclear data support, concrete, and cannot be accounted for, and then it can be said as “a flouting of quality maxim”. For example:

Teacher : Rudi, what is the capital city of

Gorontalo?

Rudi : Makassar, Sir!

Teacher : Great, then the capital city of south

Sulawesi is Limboto.

The example above shows that the teacher gives a contribution which broke the maxim of quality. The teacher said that the capital city of South Sulawesi is Limboto, not Makassar. The answer which is not appropriate with the maxims of quality was told as a reaction for Rudi's answer. It is because he gives a wrong answer to the teacher. The word “Great” which is said by the teacher is not conventional. It is because it does not use to praise Rudi, but for twitting him. For the explanation above, it can be concluded that in this conversation, the utterance is not based on reality and it can be said as a “flouting of quality maxim”. So, try to tell something based on the fact.

A : What is your name?

B : I'm The queen of sheba

B's statement is flouting the maxim of quality because speaker B gives information which is not match with the actual fact but B still seems to be

cooperative. B gives the untrue statement to B in order to make A to instospect that his statement is not correct, B's utterance suggests that A's is absurdly incorrect.

A : Teheran's in Turkey isn't it, teacher?

B : And London's in Armenia I suppose.

Here, the example explains that addressor has flouting maxim of quality. Addressor B answers the statement about London that is in Armenia. Actually, this answers the statement about London that is in Armenia. Actually, this answer is false because London is in England.

2.3.3 The Flouting of Relation Maxim

In maxim of relation, it is obviously stated that in order to make a good cooperation between the speaker and the listener, they should give a relevance contribution about something which is being on their conversation. Rahardi (2003:31). In the other words, speaker' contributions should relate clearly to the purpose of the exchange. A speech can be said to carry out the maxim of relevance when the speech which is given to the listener is an appropriate response. Therefore, if a speaker of partner does not give a relevance contribution, it means that the speaker break the rules of the relevance maxim. For example:

Visitor : What time is it?

Librarian : The library will be close in a minute.

The librarian's answer seems like has no relationship with the question which is asked by the visitor. However, it has an implication which can be explained if you give more attention to the answer. The libraria 's answer does not answer the

visitor's questions directly, but by looking at the librarian's schedule when he opens and closes the library, it shows us what time it is in that time. On the explanation above, it can be concluded that do not say something unclear. You should give a good relevance contribution to the listener.

A : Where will you go?

B : Out

Implicature : B giving inappropriate response B's utterance implicates that B doesn't want to answer A's Question. B doesn't want to tell where exactly he or she want to go.

A : Where's my box of chocolates?

B : i've got a train to catch.

The above conversation B has flouting maxim of relevance, which is not causality. When A asks B about 'where', actually B should answer the question about the place. However, B, here, has changed the topic of conversation. A asks B about A's box of chocolates, but B answer A's question about his/her wanting to get a train .

2.3.4 The Flouting of Manner Maxim

The maxim of manner in the cooperative principle of Grice requires that each participant are always greeted speak directly, clearly and the message should not be ambiguous or obscure it (Rahardi,2003:31). For example:

A : Let's stop and get something to eat

B : Okay, but not H-o-t-d-o-g

Take a look the example above, the utterance A indirectly by elaborated the answer one by one the word “hotdog”. The example above violates the maxim of manner, because the B produces a more elaborate, spelled out (i.e. less brief) version of his message, implicating that B does not want A understand what he meant. By looking the explanation above, it can be concluded that clarity of expression is highly valued in what we say and write (Meyer,2009:59).

A : I think the government needs to make a policy for expatriate. Do you Agree with me?

B :Well, i won't try to turn you away from your opinion

From the example above, it can be observed that the speaker B has been unsuccessful to monitor the maxim of manner by giving extremely long response for yes-no question posed by A. Actually, B Just need to reply “yes” or “no”

A : Let's get the kids something.

B : Ok, but i veto I-C-E-R-E-A-M-S

Addesor B obviously breaks the maxim of manner (the perpicuous) by spelling out the word ice cream, and tells A that B does not say the word ice cram in front of the children before they ask their parents to buy some.

3 The Descriptive of Movie

A film, also called a movie or motion picture, is a series of still images which, when shown on a screen, creates the illusion of moving images due to the phiphenomenon. This optical illusion causes the audeience to perceive continuous

motion between separate objects viewed rapidly in succession. A film is created by photographing actual scenes with a motion picture camera; by photographing drawings or miniature models using traditional animation techniques; by means of CGI and computer animation; or by a combination of some or all of these techniques and other visual effects.

In film theory, genre refers to the method based on similarities in the narrative elements from which films are constructed. Most theories of film genre are borrowed from literary genre criticism. Besides the basic distinction in genre between fiction and documentary (from which hybrid forms emerged founding a new genre, docufiction), film genre can be categorized in several ways.

Listed below are some of the most common and identifiable film genre categories, with descriptions of each type or category.

1. Action films usually include high energy, big-budget physical stunts and chases, possibly with rescues, battles, fights, escapes, destructive crises (floods, explosions, natural disasters, fires, etc.), non-stop motion, spectacular rhythm and pacing, and adventurous, often two-dimensional 'good-guy' heroes (or recently, heroines) battling 'bad-guys' – all designed for pure audience escapism.
2. Adventure films are usually exciting stories, with new experiences or exotic locales, very similar to or often paired with the action film genre. They can include traditional swashbucklers, serialized films, and historical spectacles (similar to the epics film genre), searches or expeditions for lost

sontinents, “jungle” and “desert” epics, treasure hunts, disaster films, or searches for the unknown.

3. Comedies are light-hearted plots consistently and deliberately designed to amuse and provoke laughter (with one-liners, jokes, etc.) by exaggerating the situation, the language, action, relationships and characters. This section describes various forms of comedy through cinematic history, including slaptick, screwball, spoofs and parodies, romantic comedies, black comedy (dark satirical comedy), and more.
4. Crime (gangster) films are developed around the sinister actions of criminals or mobsters, particularly bankrobbers, underworld figures, or ruthless hoodlums who operate outside the law, stealing and murdering their way through life. Criminal and gangster films are often catgorized as film noir or detective-mistery films- because of underlying similarities between these cinematic forms. This category includes a description of various ‘serial killer’ films.
5. Dramas are serious,plot-driven presentations, portraying realistic characters, settings, life situations, and stories involving intense character development and interaction. Usually, they are not focused on special-effects, comedy, or action, Dramatic films are probably the largest film genre, with many subsets.
6. Horror films are designed to frighten and to invoke our hidden worst fears, often in a terrifying, shicking finale, while captivating and entertaining us at the sme time in a cathartic experience. Horror films feature a wide range

of styles, from the earliest silent Nosferatu classic, to today's CGI monsters and deranged humans. They are often combined with science fiction when the menace or monster is related to a corruption of technology, or when earth is threatened by aliens.

7. Musical/ dance films are cinematic forms that emphasize full-scale scores or song and dance routines in a significant way (usually with a musical or dance performance integrated as part of the film narrative), or they are films that are centered on combinations of music, dance, song or choreography. Major subgenres include the musical comedy or the concert film. See this site's greatest musical song/dance movie moments and Scenes collection- illustrated.
8. Sci-fi films are often quasi-scientific , visionary and imaginative- complete with heroes, aliens, distant planets, impossible quests, improbable settings, fantastic places, great dark and shadowy villains, futuristic technology, unknown and unknowable forces, and extraordinary monsters (things or creatures from space), either created by mad scientists or by nuclear havoc. They are sometimes an offshoot of fantasy films (or superhero films), or they share some similarities with action/adventure films. Science fiction often expresses the potential of technology to destroy humankind and easily overlaps with horror films, particularly when technology or alien life forms become malevolent, as in the "Atomic Age" of sci-fi films in the 1950s.

9. War (and anti-war) films acknowledge the horror and heartbreak of war, letting the actual combat fighting (against nations or humankind) on land, sea, or in the air provide the primary plot or background for the action of the film. War films are often paired with other genres, such as action, adventure, drama, romance, comedy (black), suspense, and even epics and westerns, and they often take a denunciatory approach toward warfare. They may include POW tales, stories of military operations, and training. See this site's Greatest War Movies (in multiple parts).
10. Westerns are the major defining genre of the American film industry- a eulogy to the early days of the expansive American frontier. They are one of the oldest, most enduring genres with very recognizable plots, elements, and characters (six-guns, horses, dusty towns and trails, cowboys, indians, etc). Over time westerns have been re- defined, re- invented and expanded, dismissed, re-discovered, and spoofed.

4 Characterization

Characterization is a way to identify a character. The characterization of a character is definition of a character, which is described physically or seen from attitudes and how he/she behave. It is also the main point to really know how a character. Characters is a person in literary work and characterization is the way in which a character is created.

From those understanding, we can conclude that characterization is a method used by the author in developing his story and character is the product of the story. Those description can be conclude that characterization

is the process by which a writer makes the character seem real to the reader or we also can say the characterization is the method used by a writer to develop a character in his story.

According to Lawrence Perrine, there are three principles that need to be observed in characterization, they are:

1. The characters are consistent in their behavior, they don't behave one way on one occasion and a different way another unless there is clearly sufficient reason for the change.
2. The characters are clearly motivated in whatever they do, especially there's any change in their behavior, we must be able to understand the reason for what they do, if not immediately, at least by the end of the story.
3. The characters are plausible or life like.

Based on the three principles above, characterization will be easily investigated. Characterization is the method an author uses to reveal or describe characters and their various personalities.

5 Characteristics

Characteristic describes or identifies qualities or traits, and often stresses the typical nature of the qualities mentioned but is likely also indicated that they distinguish the item described.

Definition of characteristic is showing the character, or distinctive qualities or traits, of a person or thing. Characteristic definitely is a feature or quality that makes somebody or something recognizable, also distinguishing or representative of a particular person or thing.

Characteristic a distinguishing feature or quality, Genorosity is his chief characteristic. A feature that helps to identify, tell apart, or describe recognizably, a distinguishing trait. Trait is distinguishing characteristic or quality, especially of one's personal nature, while character is the group of features, traits and characteristic that from the individual nature of some person or thing. The characteristic, a distinguishing trait, quality, or property, an element of character, that which characterized,

B. Previous Related Studies

Numerous studies that are related to this research had been conducted before. one of them was conducted by Annisa Zulfa (2013). This study was conducted to identify the maxims flouted by the main character and the implicatures of the utterances containing maxims flouted by the main character in *The Dictator Movie*. Furthermore, this research used qualitative approach because the analysis is in the form of description rather than number. The results showed that the main characters in the movie. flouts all types of conversational maxims; maxims of quantity, maxim of quality, maxim of relation and maxim of manner. Then, the main character presents the implicature in several ways, such as by being more informative, making sure, agreeing or making jokes depending on the purpose and the situation under which the conversation occurs.

The second study that is related to this research was conducted by Yani Oktavia (2014). This study was about maxims in conversations which are flouted in the movie. This study uses qualitative approach to analyze movie conversations

in order. The result of the study shows that there are 42 flouting of maxims consisting of 11 maxims of quantity, 7 maxims of quality, 16 maxims of relation, and 8 maxims of manner. The purpose of flouting maxims are delivering their expression, hiding the truth, avoiding bad things which might occur, and keeping the other feeling.

The last related research was conducted by Maulida Agustina(2016). In pragmatics, the existence of humor in conversation can be compelled by flouting four conversational maxims. The flouting of the maxims will result in ludicrous situation that will make the conversation become humorous. This study involves discovering how flouting conversational maxim are used to create humorous conversation. The maxim of quality is the most flouted maxim which is used to create humorous conversation and characters use the rhetorical concept of overstatement in most of the flouting. This study was expected to provide an additional view and information in the study of humor in pragmatics for the next researchers who are interested in studying about humor.

C. Conceptual Framework

Flouting maxim is a particular salient way of getting an addressee to draw an inference and hence recover an implicature. In Daddy's home may contain of flouting maxim. Flouting maxim have an important role in the utterance. Flouting maxim has four types ,they are flouting maxim of quality, flouting maxim of quantity, flouting maxim of relation and flouting maxim of manner. By those types of flouting maxim, we can construct and interpret the writer or speaker's intended meaning and to avoid any wrong interpretation in conversation.

Daddy's Home movie is selected as the source of data. This well made comedy movie which was based on the story *Daddy's Home* movie by Anders, Brian Burns, and John Morris in 2015. The movie is about a mild-mannered step-father (Will Ferrell) who vies for the attention of his wife's (Linda Cardellini) children when their biological father (Mark Wahlberg) returns. In this study, the researcher chooses flouting maxim used by the main characters in *Daddy's Home* movie as the focus of the study.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

Qualitative approach was applied in this research because this study describes a language phenomenon about the flouting conversational maxim. The data was collected, analyzed, and described in the form of words. Hence, it did not involve numerical scores and statistical analysis. Bogdan and Biklen (1992), state that the qualitative study has five characteristics and features which fit with this research. Firstly, the research has natural setting as the direct source of the data and the researcher key instrument. Second, the research is descriptive since the data are collected, analyzed, and described in the form of words. Third, qualitative research is concerned with the process rather than simply with the results or the products. Furthermore, the data are analyzed inductively and the theory is used to enrich and enlarge the researcher's knowledge in analyzing and interpreting finding. The last, the study concerned with meaning and social process.

B. Source of Data

The data of this study was taken from the movie script of Daddy's home released in 2015. All the dialogues used by of the main characters in the script were taken as the source of data in this research. The main characters in the movie are brad, dusty, sarah, meghan, dylan, and mr.leo.

C. The Techniques for Collecting Data

The following steps were taken to collect the data

1. Browsing the movie from internet
2. Downloading the movie from internet
3. Watching the movie from the internet
4. Transcribing the script from the movie

D. The Techniques for Analyzing Data

The data was be analyzed qualitatively by using the descriptive method The techniques in analyzing the data were

1. Reading the dialouge in the movie script
2. Underlining the dialouge as the data found in the movie script
3. Identfyng the data found in the movie script
4. Classifying the data into flouting maximes in the movie script
5. Analyzing the data in the movie script into flouting maxim
6. Finding out the most dominant type of flouting maxim in the movie scripts
by using the following pattern.

$$X = \frac{F}{N} \times 100\%$$

X: the percentage of the items

F: the frequency

N: the total number of items

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data Collection

The data of the research were collected from *Daddy's home* Movie. The movie had all scenes of the total scenes which consisted of many dialogues. In collecting data, there were 70 utterances in the movie's dialogues. They were identified into flouting maxim based Halliday's and Hasan's theory of cohesion in English. The data of the research can be seen in Data Analysis

B. Data Analysis

In data analysis, the data which have been identified were classified into the categories of flouting maxim. It was to seek the presentage of the dominant type of both of them. Then, the dominant type of flouting maxim were be analyzed to describe how it contributed to the coherence of the dialouges in *Daddy's Home* movie. It was to see how the dominant type of flouting maxim worked toward the coherence of the dialogues in the scenes. These follwing discussion presented flouting maxim analysis of their types, the dominant type which was found and how it was used in the dialouges of the movie.

1. The Types of Flouting Maxim Uttered by Main Characters in “Daddy’s home” Movie.

Based on the theory of Grice, there are four types of flouting maxim. They are flouting maxim quantity, quality, relation, manner. All the types that mentioned above were found in the dialogues in *Daddy’s Home* movie. In *Daddy’s Home* movie can be seen in this following table 4.1

Table 4.1
Data Analysis of Types of Flouting Maxim Used By The Main Characters
In *Daddy’s Home* Movie

| No | Utterances | Types of flouting maxim | | | |
|----|---|-------------------------|-------------|--------------|-------------|
| | | QUANT ITY | QUAL ITY | RELA TION | MANN ERR |
| 1 | =ad : Hey dylan, Good morning Dylan : <u>Whatever</u> | | | ü | |
| 2 | Brad : Well sure. Did you another drawing of our family? Meghan : <u>uh-huh</u> <u>Huh?</u> | | | | ü |
| 3 | Brad : Oh? And as i wearing A baseball cup? Meghan : <u>“That’s the knife in Your head cause i was killing in your eye</u> | | | ü | |
| 4 | Brad : Well it’s well-drawn, and i’m guessing it’s dog poop? <u>That’s homeless man poop.</u> | | ü | | |
| 5 | Dylan :I thought big people weren’t supposed to cry Meghan : <u>I think it’s sweet that he’s crying like</u> | | ü | | |

| | | | | | |
|----|---|---|---|---|---|
| | <u>a little bitch</u> | | | | |
| 6 | Brad : you want to talk to me? Really? Dylan : <u>Mmmmmmmmm</u> | | | | ü |
| 7 | Brad : you mean me and your mam? Dylan : <u>Mmmmmmmmmmm</u> | | | | ü |
| 8 | Brad : Just me by my self ? Dylan : <u>Mmmmmmmmmmm</u> | | | | ü |
| 9 | Brad : Sure. I'm..I'm totally Free.let's go to the den.we'll sit there.we'll sit. We can do it sitting or standing? <u>Doesn't matter. We're just gonna do it. We're not gonna overthink it</u> <u>Yeah. Great. Okay, good.</u> <u>Just the men,yeah. A little rap session.great</u> | ü | | | |
| 10 | Dylan : and ..oh, was that weird? Brad : <u>i'm sorry, i'm just..it's a big moment for me, and i', just trying to capture it</u> | ü | | | |
| 11 | Brad : Wait. He doesn't know about me? Sarah : <u>Well, i haven't talked to him in six months</u> | | ü | | |
| 12 | Brad : This story has no relevance to my story has no relevance Mr.Holt : <u>Oh, it doesn't at all . It's just a good story</u> | | ü | | |
| 13 | Brad : I'm sorry. Keep it up, Brad. Mr.Holt : <u>You and i will fight in the parking lot</u> | | | ü | |
| 14 | Brad :Hey, you Dusty? Dusty : <u>Nope</u> | | ü | | |
| 15 | Brad : I already met you at the airport. Dusty : <u>No i don't recall that, Friend</u> | | ü | | |

| | | | | | |
|----|--|---|---|---|---|
| 16 | Dusty : Sounds like your dad's spinning quite a yarn. Mind if i listen in? Brad : <u>Oh, actually, it's getting late.</u> | | ü | | |
| 17 | Brad : Why don't you come by tomorrow after school? Dusty : Might be a good time to.... <u>What about the cold one?</u> | | | ü | |
| 18 | Brad : What about the cold one? <u>The cold one?</u> | | | | ü |
| 19 | Brad : Oh, so you're a, uh..... Dusty : <u>Yep</u> | | ü | | |
| 20 | Brad : <u>Yep.</u> <u>Yep what?</u> | | | | ü |
| 21 | Brad : Oh, good morning, Dusty. Dusty : <u>Hey.</u> | ü | | | |
| 22 | Brad : Twenty minutes of what? Dusty : <u>Oh, twenty miles</u> | | | | ü |
| 23 | Dusty : Good morning, gang! Meghan : <u>Ooh, it smells yummy!</u> | | | ü | |
| 24 | Brad: No, i thought you were talking about me Dusty : <u>Oh, but you're not a dog, brad.</u> | | | ü | |
| 25 | Meghan : Did brad just die? Dusty : <u>I think we all need to prepare ourselves for that possibility.pumpkin okay?</u> | | ü | | |
| 26 | Brad : Would you get a shirt on? Dusty : <u>I think if you could ride, you wouldn't be stuck in a wall right now ,brad.</u> | | | ü | |

| | | | | | |
|----|---|---|---|---|---|
| 27 | Brad : Just go and get a shirt on? Dusty : <u>Just calm down, all right?</u> | | | ü | |
| 28 | If you're not used to it. <u>Yeah,well, i've landed a chopper in the middle of a cuban prison riot</u> | | | ü | |
| 29 | Brad : She wants another baby? Dusty : <u>For her to let that slip away and marry a man she knew to be barren</u> | | ü | | |
| 30 | Mr.Holt : With the shitbag e-x husband? Brad : <u>Well, actually it's interesting, Mr. Holt,</u> | | ü | | |
| 31 | Brad : Because i want you to meet dusty mayron Mr.Holt: <u>Jesus in the morning.</u> | | | ü | |
| 32 | Mr.Holt : Okay. Let's establish some ground rules,pretty boy. Dusty : <u>Airbone?</u> | | | ü | |
| 33 | Dusty : Airbone Mr.Holt : <u>huh?</u> | | | | ü |
| 34 | Mr.Holt : What do you think, Duster? Brad : <u>Does Dusty now work for the panda?</u> | | | ü | |
| 35 | Dusty : What? <u>What just happened?</u> | | | | ü |
| 36 | Brad : What are you doing? Dusty : <u>Teaching moment</u> | | ü | | |
| 37 | Brad : So are we not going to fix it? Dusty : <u>Well,what do you want from me, brad? To buy all the gear we need would cost more than just hiring someone off of angie's list</u> | ü | | | |
| 38 | Brad : Now this is getting personal | | ü | | |

| | | | | | |
|----|---|---|---|---|---|
| | Dusty : <u>Hey,brad come on.we're just doing fairy tales here</u> | | | | |
| 39 | Brad : I'm sure the queen was thrilled.right? Right? <u>Yeah</u> | ü | | | |
| 40 | Dusty :You still want another baby? Sarah : <u>Oh,my god. What ,did dusty say saomething</u> | | | ü | |
| 41 | Brad : You built all this today? With my tools? Dusty : <u>Oh, no, you can't build a treehouse with a thampon</u> | | | ü | |
| 42 | Sarah : Brad? Brad : <u>Hey, who'd like to see how we use to do it back in the empty pools of encino,castaic, irvine,long beach?</u> | ü | | | |
| 43 | Brad : Dusty. Dusty : <u>Hey how you feeling, sparky?</u> | | ü | | |
| 44 | Brad : Dude, if another song comes on, you got to pause it okay? Dusty : <u>Am i supposed to pause my emotions?</u> | | | ü | |
| 45 | Dusty : Okay. Name one. Bessides dialouging. Brad : <u>Name one Name one! What do you mean name one?</u> | | | | ü |
| 46 | Brad : Is that it? Mr.Holt : <u>No! You probably want to name it something really white, like connor or gordon. harland, or scot with one T.or.brad.</u> | ü | | | |
| 47 | Mr.Holt : He's just so damn like able You know, it's getting kind of late. | | | ü | |

| | | | | | |
|----|--|---|---|---|---|
| | <u>Brad : Shouldn't we just get back to work?</u> | | | | |
| 48 | Dr.Fransisco : You must be chief glowing sack Brad : <u>What?</u> | | | | ü |
| 49 | Brad : Did you just gulp? Sarah : <u>No</u> | | ü | | |
| 50 | Mr.Holt : He doesn't need to bring anything. All right , buddy Brad : <u>I,ve never been to your house</u> | | | ü | |
| 51 | Dusty : Remember what you said about the blood flow and the screwy'nads? <u>Dr.Fransisco : Yeah, well brad has you to thank for that, dusty</u> | | | ü | |
| 52 | Brad : And i'm sorry Dusty : Sorry for what? <u>Well,here's the thing</u> | ü | | | |
| 53 | Sarah : How much di these seats cost? Brad : <u>Not too much</u> | | ü | | |
| 54 | Brad : What did he just say? <u>What the hell did he just say?</u> | | | | ü |
| 55 | Brad : What did you just say? <u>Sarah : Yeah. Nothing . let's just... your right</u> | | ü | | |
| 56 | The whip : What's your name? Brad : <u>First off, i love my kids</u> | | | ü | |
| 57 | Dusty : What did you throw griff out for? <u>Griff : This place is chaotic</u> | | | ü | |
| 58 | Mr.Holt : Have you been living here for the last few days, brad? Brad : <u>No</u> | | ü | | |
| 59 | Mr.Holt : Then what's with the blankets and the hot plate and the B.O.? <u>Brad : I crapped in the wastebasket.</u> | | | ü | |

| | | | | | |
|-------|---|----|----|----|----|
| 60 | Mr.Holt : Shouldn't you go see your kid? <u>Brad : Yeah yeah</u> | ü | | | |
| 61 | Mr.Holt : Brad, can i home? <u>Brad : No</u> | ü | | | |
| 62 | Meghan : Daddy's not coming, is he? Sarah : <u>honey, he'll be here.he promised</u> | | ü | | |
| 63 | Dusty : Did you just punch me in the face, brad? <u>Brad : Owh yes</u> | ü | | | |
| 64 | Dusty : Did you get anybody pregnant on your way over here, brad? <u>Brad : No, i did'nt</u> | ü | | | |
| 65 | Jerry : Re you calling my daughter a whore? <u>Brad : What?</u> | | | | ü |
| 66 | Dusty : You want me to say? Brad : <u>These guys are growing up so fast</u> | | | ü | |
| 67 | Brad: Honey, you look amazing tonight Sarah : <u>What are you talking about?</u> | | | ü | |
| 68 | Brad : You want to come to daddy? <u>Griff : Pick his pockets or something?</u> | | | ü | |
| 69 | Brad : Did you just gulp? Dusty : <u>No</u> | | ü | | |
| 70 | Dusty : Hey , you must be Roger? Roger : <u>Nope</u> | | ü | | |
| Total | | 12 | 21 | 24 | 13 |

From table 4.2 above, the exact type of flouting maxim can be seen. For flouting maxim of quantity (QT) had 12 utterances, flouting maxim od quality (QL) had 21 utterances, flouting maxim of relation (RL) had 24 utterances. Meanwhile , there are 13 utterances (MR).

2. The Dominant Type of Flouting Maxim used by The Main Characters in *Daddy's Home* Movie

Based on the analysis of each type of flouting maxim in the previous discussion, there was huge flouting maxim between quantity, quality, relation, manner. Which just had the total 70 utterances flouting maxim that more used in *Daddy's home* movie. From all four types of flouting maxims, the most dominant type of flouting maxim appeared in the movie was flouting maxim with the total utterances 24 (34.2%) that appeared in the movie. The percentage of the types of flouting maxim appeared in the movie can be seen in the following Table 4.2

Table 4.2
Percentage of Types Flouting Maxim In *Daddy's Home* Movie

| No | Types of Flouting maxim | Frequency of use | Percentage |
|--------------|-------------------------|------------------|-------------|
| 1 | Quantity | 12 | 17.1% |
| 2 | Quality | 21 | 30% |
| 3 | Relation | 24 | 34.2% |
| 4 | Manner | 12 | 18.7 % |
| Total | | 70 | 100% |

3. The reasons of flouting maxim found in the movie of the *Daddy's home*.

This research found that flouting maxim of relation was the dominant types of maxim in *Daddy's Home* movie because the genre of the movie was comedy. Genre of comedy movie usually used flouting maxim of relation intentionally because comedy films are a genre of films where the main emphasis is on humor. The relation between the movie with the Rahardi's

theory was like Rahardi stated (2003) a speech can be to carry out the maxim of relevance when the speech which is given to the listener is an appropriate response therefore, if a speaker a partner doesn't give a relevance contribution, it means that the speaker break the rules or do flouting maxim relation. Such as the researcher found in that movie, most of the dialogues between the speaker and the listener was unclearly. The listener did not give relevance contribution to the speaker.

C. Research Finding

In the previous discussion, the data analysis had been done to answer the research problems. The data was analyzed systematically and accurately in order to give the meaningful results of the research. Based on the data analyzed above, here were some points that considered as the findings of the research.

1. All the types of flouting maxim quantity, flouting maxim of quality, flouting maxim of relation, flouting maxim of manner were found in the dialogues of the *Daddy's Home* movie.
2. Flouting maxim of relation (34.2%) was the most dominant type of flouting maxim which found in the dialogues of *Daddy's Home* movie followed with nominal flouting maxim of quantity (17.1%), flouting maxim of quality (30%), flouting maxim of manner (18.7%).
3. flouting maxim of relation was the dominant found *Daddy's Home* movie. The relation between the movie with the Rahardi's theory, most of the dialogues between the speaker and the

listener was unclearly. The listener did not give relevance contribution to the speaker.

D. Discussion

The discussion of this research were found that dominant types of flouting maxim in Daddy's Home Movie. Flouting maxim of relation (34.2%) was the dominant type of flouting Maxim which found in te dialogues of Daddy's home movie followed with nominal flouting maxim of quantity(17.1%), flouting maxim of quality (30%), flouting maxim of manner (18.7%).

CHAPTER V

CONCLUSSIONS AND SUGGESTIONS

A. CONCLUSIONS

Having analyzed the data,conclussions can be drawn as in the following.

1. The types of flouting maxim which were found in *Daddy's home* movie were nominal flouting maxim of quantity with 12 utterances (17.1%), flouting maxim of quality with 21 utterances (30%), flouting maxim of relation with 24 utterances (34.2%), flouting maxim of manner with 13 utterances (18.7%).
2. The most dominant type of flouting maxim used by the main character in *Daddy's home* movie was flouting maxim of relation 24 utterances (34.2%).
3. flouting maxim of relation was the dominant found in *Daddy's Home* movie. Because most of the dialogues between the speaker and the listener was unclearly. The listener did not give relavance contribution to the speaker.

B. SUGGESTION

In relation to the conclussions, suggestion can be staged as in the following.

1. The readers should be more concern about flouting maxim used in conversation especially while they watch movie, so they will know how flouting maxim work in natural interaction of native English speakers.
2. The students who are still learning English especially Pragmatics Analysis should be able to differentiate each types of flouting maxim, especially in natural spoken language.
3. The next researchers who are interested in analyzing flouting maxim should pay good attention in understanding the theory of cohesion in English in order to make good quality of research.

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APPENDIX

Brad : Hey, Dylan! Good morning.
Dylan : Whatever.
BRAD : Okay. I'm not their real dad.
Megan : Good morning, Mr. Whitaker.
Brad : I'm their stepdad.- Good morning, Megan.
Megan : Can you please put this on the fridge?
Brad :Well, sure. Did you do another drawing of our family?
Megan : Uh-huh.
Brad : Huh?
Megan : That's me and Dylan and Mommy.
Brad : So great.
Megan : And over here, far, far away, is you.
Brad : Oh? And am I wearing a baseball cap?
Megan : That's the knife in your head'cause I was killing you in the eye.
Brad : Oh, I see. Well, I love how you drew my hair.
Meghan : That's poop.
Brad :Well, it's well-drawn.
And I'm guessing it's dog poop?
Megan : That's homeless man poop.
Brad : Oh.
All right. (SIGHING)
BRAD: I actually can't father my own children, ever since I hit a little snafu at a dental office.
(MUFFLED) I've got a little bit of a gag reflex.
Uh, close your eyes, breathe through your nose, you'll be fine.
Oh. Okay.
(INHALES DEEPLY)
(MACHINE SQUEAKING)
(BEEPS)
Oh, you got a really weird tongue.
You need to floss better.
BRAD: Ever since then, my testicles have been more decorative than anything else.
Hey!
And I thought I'd never have a family. Until I met a stunning mom named Sara.
Would you look at her? I am one lucky so-and-so. I hit the jackpot.
Brad : - Hi.
Sarah : - Hi. Sorry I'm taking so long. I have to show that Sixty West building to those new clients.
Brad : I know.
- (GASPS)

Sarah : Oh, my God! The kids' lunches.
Brad : Already packed. I wrote them little inspirational notes to start them on their day.
They've already eaten their breakfasts, and you look perfect.
You are amazing.
Look at this, huh? Another family drawing.
Sarah : Oh, no. I am so sorry.
Brad : No, I think you're misunderstanding. This is the first drawing where I'm not dead already.
Sure, I've got a knife in my eye
and some homeless man poop on my head,
(SIGHING)
but this is showing real progress.
I think she's starting to accept me.
You can find the good in just about anything.
Sarah : I love that about you. You know that?
Brad : Thanks.
(ROCK MUSIC PLAYING)
Brad : Hello. I'm home.
Hey. How was the, uh...
What's wrong?
Brad : He won't talk to me.
Sarah : He said he only wants to talk to you.
Brad : You want to talk to me? - Really?
Dylan : Mmm-hmm.
Brad : You mean me and your mom?
Dylan : Mmm-mmm.
Brad : Just me? By myself?
Dylan : Mmm-hmm.
Brad : Sure. I'm...I'm totally free. Let's go to the den. We'll sit there. We'll sit.
We can do it sitting or standing? Doesn't matter. We're just gonna do it.
We're not gonna overthink it.
Yeah. Great. Okay, good.
Just the men, yeah.
A little rap session. Great.
(WHISPERING) Oh, my God. I just want you to know that I'm just here to listen.
All right? No judgments, no lectures, just a compassionate ear.
Dylan : Well, there are these kids at school...
Brad : Mmm-hmm.
Dylan : and they're bigger than me, because they're fourth graders.
- (SHUTTER CLICKING)
Brad : And.. Oh, was that weird?
: I'm sorry, I'm just...It's a big moment for me, and I'm just trying to capture it.
It just came off awkward. So, go ahead, continue telling your story. Fourth graders. Anyway, there are these fourth graders, and... He actually confided in me.
I mean, it was that father-son feeling
I've been dying for, and it was even better than

I thought it was gonna be.

(SIGHS) I mean, he really needed me. Me. That is so great, honey. He even said not to tell you.

So I'm actually totally betraying his trust right now. (CHUCKLES)

Sarah : What are we gonna do about those little snot-nosed fourth graders?

Brad : Oh, I think it's going to be fine. He's going to try to do some trust falls on the playground.

Sarah : Really? You think that's gonna work?

As long as they catch him. Yeah.

Meghan : Hey, Brad.

Brad : Yeah?

Meghan : If I ask you something, you promise you won't cry again?

Brad : Of course, sweetie. What is it? Well, at school, they told us about this thing, and it's called a Daddy-Daughter Dance. (GASPING) So, do you want to go with me?

(SOBBING)

Meghan : You said you wouldn't cry, Brad.

Brad : I'm not, Megan, yes. A million times yes.

Dylan : I thought big people weren't supposed to cry.

Meghan : I think it's sweet that he's crying like a little bitch.

Sarah : Megan! You are not supposed to call people that word.

Brad : You know what? It takes a real man to show his emotions.

(SOBBING LOUDLY)

Sarah : All right, that's a bit much.

VIZZINI: No more rhymes now, I mean it!

FEZZIK: Anybody want a peanut?

(ALL LAUGHING)

BRAD: We were finally becoming a family.

- (PHONE RINGING)

Dylan : I'll get it! After being pushed away and treated like an outsider,

I was finally becoming the dad that I always knew I could...

Dylan : Daddy! Hi! Where are you? Where's Cameroon?

Is that gunfire? Cool!

MEGAN: Daddy, Daddy!

I want to talk to Daddy.

Hi, Daddy.

Good.

Brad : So your ex is calling, huh?

Sarah : Yeah.

What a treat for the kids.

It's been a long time.

- Yeah.

- Yeah.

We're watching a really funny movie with Mommy and Brad.

Oh, Brad is Mommy's new husband.

Brad : Wait. He doesn't know about me?

Sarah : Well, I haven't talked to him in six months.

Brad : We've been married eight months.

Meghan : Brad, Daddy wants to talk to you.

Sarah : No! No, no. Don't, don't...

Brad : I'm just going to say hi.

Sarah : You don't need to do that. Brad, don't.

(CLEARS THROAT) Thank you, sweetie.

Brad : Hello, Dusty? Super to make your acquaintance. In fact, I just wish I could shake your hand

and offer to buy you a cold one.

- Tomorrow?

- What?

BOTH: Daddy's coming! Yay!

Oh, yeah, I guess I could pick you up.

- (WHISPERS) No.

- Hmm?

It's Whitaker.

W-H-I-T-A-K-E-R. (CHUCKLES)

No, I'm not comfortable giving you my Social Security number over the phone.

Uh, okay, yeah, my credit score is 752.

I'm very proud of that. (CHUCKLES)

I'm sorry? What sort of fighting styles am I proficient in?

I don't know if I've ever been asked that before.

Hello, Dusty, hello, hello? Hmm...

I lost him.

Sarah : What just happened? Did you just invite him to come here?

Is he coming tomorrow?

Brad : Well, I didn't know he'd accept my offer so soon.

Sarah : I mean, he really jumped at it. Remember when I said he was like Jesse James and Mick Jagger had a baby?

Brad : Yeah, I just thought maybe he was really skinny and jittery, and had like a little bit of a British accent, or something.

Sarah : He's wild and he's crazy. That's why I fell in love with him.

Then you end up with two kids. And I'm stuck there holding the bag and he's nowhere to be found. It doesn't matter how much love or passion, or you can't breathe without each other. All of that stuff is stupid in comparison.

When you have kids, you have responsibilities. He doesn't understand that.

Brad : Honey, this is actually a good thing.

- (SIGHS)

- I'll welcome Dusty into our home, and we'll establish some kind but firm boundaries. All right? It's what Step-By-Stepdad calls "setting up a Loving Fence."

Sarah : A Loving Fence? Wow, that sounds really great, honey.

But your self-help books have never met Dusty Mayron.

Brad : He sounds like a rascal, but I don't think it's anything I can't handle.

(JAZZ MUSIC PLAYING)

PANDA SINGER: Check. Check, check.

Chinese Checkers,
Czech, Czech Republic, pop,
sibilance, sibilance, pop,
one, two, six, seven,
check, check, check, check.

Mr.holt : What do you got for me, Brad?

Brad :Oh, Mr. Holt, hello. Well, hopefully the new voice of The Panda.
Oh, listen.I gotta leave early today. I gotta go pick up my wife's ex at the airport.

Mr.holt : Jesus, kid, how'd you draw that shit detail?Brad, why do you want this deadbeat in your home?

Brad :Well, it's not that I want him in my home,it's just that the better stepparenting books say that the worst thing you can do for the kids is to push out the biological.

Mr.holt : You're in the danger zone here,Brad, and let me tell you why.
Kids that grow up without their dads always end up obsessing over them.

Most of the hook-ups
that I've had in my adult life have been with women that had daddy issues.

Brad : I don't know if this is an appropriate story.

Mr.holt : Look, my wife would kill me if she knew I was telling you this.

Brad : Well, then you shouldn't tell me this.

Mr.holt :When I met her in Denver...

Brad :You're going to tell the story, aren't you?

Mr.holt :she was a topless maid. Ninety-nine bucks an hour.

- Mmm-hmm.

Never met her father.

But who did she meet? Me.

And who did treat her like shit? Me.

I eventually loved her,but every time she got out of line,I'd just pull the Humvee over and ask her to get out politely. And then I'd drive away.Guess what?

She showed up at home every time.

Brad :This story has no relevance to my situation.

Mr.holt :Oh, it doesn't at all.

It's just a good story.So, Pete, are we going to hear this guy, or what?

(BEEPING)

(SINGING) One-oh-three-point-six

The Panda!

Brad : I'm sorry.

Mr.holt :Keep it up, Brad.You and I will fight in the parking lot.

BRAD: So today is the day I'm finally meeting the father of my children.

Am I nervous? You're darn right I am.

But who wouldn't be? (SIGHS DEEPLY)And here's the thing.

I mean, Pepe, you know, kids...

...they see through things and,

at the end of the day,they know who's been around...
Holy balls!

(ROCK MUSIC PLAYING)

I hope that's not him.

(GULPING)

(SPEAKING SPANISH)

There is no doubt this man
is your better in every way.

Brad : Well, you're kind to say that. Thank you.
Yeah, I feel pretty good.

Brad : Hey, you Dusty?

Dusty : Nope.

Brad :What?

Are you sure?

Are you Dusty... No, you're not Dusty.

(JAZZ MUSIC PLAYING ON RADIO)

(ON RADIO) You've got
Jason Sinclair on The Panda,
the station everybody
in the office can agree on.

Brad : What is this?

Now if you're up in Wolf Trap this weekend,
do yourself a favor and check out...

(DOOR OPENING)

Sarah : Hey! Where have you been?
I called you like 100 times.

Brad : I know, my phone died. Look...
This motorcycle, is this...

Sarah : Yes. He's here.

Brad : He's here?

Sarah : Yes.

Brad : What's he doing inside there?

Sarah : He's giving the kids all kinds of Starbursts.

Brad : Starbursts? God damn it!
Sorry. Sorry. (EXHALES)

I'm a hot habanero pepper right now.

I got a few bullet points I want to
bring up with our friend Dusty,
starting with airport etiquette,
courtesy and expectation.

MEGAN: Oh, good story, Daddy!

You like that story? It's all true. Hey!

Dusty : Who wants some more Starbursts and
a couple of uncirculated silver dollars?

Brad :So you are Dusty.

(ROCK MUSIC PLAYING)

Dusty : I sure am. You must be
the new and improved husband.Bring it in, big guns.

Brad : I already met you at the airport.
Dusty : No, I don't recall that, friend.
Brad : Yeah, I walked right up to you and asked if you were Dusty.
I'm pretty sure I'd remember a heavy hitter like yourself.
(SCOFFS)
Brad : Well, must have been my mistake.
Dusty : All right, that was me at the airport.
Brad : Yeah, I know that.
Dusty : The truth is, I saw you before you saw me,
and I'm thinking, "This is the guy who's raising my kids?" "And damn it if
he doesn't look like the real deal." I mean, look at you. You figured it out,
didn't you?
You cracked the code.
Brad : I don't know about that.
Dusty : Don't play that humble game with me.
Sarah : He is so humble. He's just too humble.
Honey, you got it goin' on. Everybody says so.
Brad : Yeah, I got it goin' way on.
Dusty : So you can understand why I panicked at the airport.
Brad : I froze,
Dusty : Brad. I'm sorry.
Brad : It's fine. Look, these are tricky waters to navigate. They sure are, man. I
mean, that is insightful.
Dusty : You know, I thought it was weird Sara didn't tell me about you before.
I thought, what's she hiding? And now I know. A champion.
Dylan : Hey, Brad! Did you see Dad's motorcycle? Isn't it cool?
BRAD: It sure is. What is that, an Indian?
Dusty : Yep.
Brad : I believe they're manufactured
in Minneapolis. I've never been, but that's the setting for The Mary Tyler
Moore Show. And... What's the other... Rhoda. Which I want to say was a
spin-off.
Dusty : Damn! You really know your bikes, Brad. You ride?
Brad : Uh-huh. Yeah!
Sarah : Really?
BRAD : Yeah. I mean, not anymore. I did, you know, back in college. I had a, um...
I had a Kawa-saki? Kawasaki Nine.
Dusty : Yeah.
Brad : With the fenders and the... The broil joint. So...
Dusty : Well, you should get on her, man. Come on! Take her out, see what she
can do. She's got a lot of power.
Brad : Oh, no, no, no.
Dylan, Meghan : Yeah, Brad! Brad... Please!
Sarah : No. Hey, come on, kids. It's time for bed. It's way past your bedtime.
Let's brush your teeth.
Dusty : All right, come on, guys listen to your mom. Hey, look...
(STUTTERS) I don't want to overstep, but
it would mean the world to me. if I could tuck in our two little blessings.

Brad : Yeah. Yeah, sure, of course. They're your kids. Tuck away.

Dusty : Oh, thank you for that, Brad.
The King messed up. He messed up bad.
He thought he could just
Ride off to slay dragons,
and his Queen would always be waiting for him.
And then one day the King received word that his dominion was being
ruled over by some curly-headed Step King with good credit?

Dylan : Oh, no!

Dusty : Well, the King rode hard up on his lands, and when he arrived,
he did gaze fondly upon the Queen, remembering their good times
together,
for he had known her in her prime, when she was down for anything,
and I do mean anything.

Brad : Psst... Sounds like your dad's spinning quite a yarn. Mind if I listen in?
Oh, actually, it's getting late.

Dusty : You two need to get some sack time.

BOTH: No, we want more story, please!

Dusy : Hey, I'd love to be in here all night,
but let's be respectful of Brad's rules,
no matter how arbitrary they seem.
All right?
Good night, my little golden treasures.

Brad : Good night, my little magical cherubs.
Here comes some butterfly kisses.

- (GIGGLING)
And some Eskimo kisses.
Good night, buddy.
Sleep tight. Sleep tight.

Dusty : Hey, who wants good-night tickles?

- BOTH: Me!

- (DUSTY CHUCKLES)

Brad : Good night, my little breath of God.
Good night, my little Jesus teardrop.
I almost forgot, my famous
good-night back scratches.

- Oh, so relaxing, so relaxing.

- (SIGHING)
Good night, sweetie bear.

Dusty : Hey, who wants twenty bucks?

- BOTH: I do! Me!

Dusty : Twenty dollars?

Brad : What?

Dusty : Oh, yeah.
One for you, and one for you.

Brad : I don't know if that's appropriate.

Dusty : Ah, don't worry about it.

BRAD : Okay. Good night.

So, uh, if you want to, why don't you
come by tomorrow after school?
Might be a good time to...

Dusty : What about the cold one?

Brad : The cold one?

Dusty : You promised me a cold one and a handshake.

Brad : Cold one. One cold one, coming up.

Dusty : Great. I'll grab my jacket, we'll go outside. Perfect. All right.

Sarah : Hey! Psst... What are you doing? What are you guys buddies now?

Brad : No. I mean, I offered him a cold one. I really should honor
the cold one promise.

Sarah : Fine. You give him a cold one, and then you get rid of him, okay?
You put up your Loving Fence, remember?

Brad : Mmm-hmm.

Sarah : Then you come to bed.
Okay.

Brad : Will do.

Sarah : Okay.

DUSTY: What you got going on over here?

Brad : Oh, uh, that's a treehouse. A little, uh,
bonding project for Dylan and I.
Yeah, we've been at it
for about two months.

DUSTY: It's looking good.

BRAD: Thank you.

So, Dusty, how long do you think
you're going to be in town for?

Dusty : Well, Brad, the truth is,
I'm wheels-up a week from tomorrow.
Time to get out there and
kick some ass for America.

Brad : Oh, I see. So you're a soldier?

Dusty : Nope.

Brad : Oh, so you're a, uh...

Dusty : Yep.

Brad : Yep, what?

Dusty : You don't want to know
any more than that, Brad. Okay.

Brad : Um, listen, Dusty, I think that we should
set up a visitation schedule.

Dusty : Right? That way, you feel like
you have ample time with the children...
Why don't we cut the shit, Brad?

Brad : No, we don't have to cut the shit.
You want to know what I'm doing here,

Dusty : why don't you quit looking at
whatever you wrote on your hand?
Be a man and ask me, Brad.

Brad :Okay. What are you doing here?
Dusty :Now, we both know kids need
a single primary male role model.
Sara's made her choice.
I'm man enough to
let that role model be you.
I will vouch for you with my children.
I will give them my sacred permission to trust you. To love you and to
call you Dad.

Brad :You'd do that for me?
Dusty : No.
But I will do it for them.
That is what you want, isn't it, Brad?

Brad :More than anything in the world.
Sarah :He played you.
You just got so played out there.

Brad :I know it looks that way, 'cause
I promised I would ask him to leave,
and then I invited him to stay for a week,
but he didn't play me.
You know what he did? He cut the shit.

Sarah : Oh, he did?
-Brad :And I gotta say, it was refreshing.
I think more of us could stand
to just cut the shit, you know.

Sarah :Right.
Brad :In one conversation, he just blew by
eight chapters in my stepdad book.
I mean, this is gonna be so good
for me and the kids.

Sarah :Oh, baby, you have no idea
who you're dancing with.
Dusty gets into your head,
that's what he does.

- (WHIRRING)

Brad : He has a very impressive,
rugged bravado,
there's no question. But I gotta say,
I think in here, there's
a soft, soft creamy center.
You know? I think he feels a lot.
He just... He needs
someone with this, a big ear.
And I got them. Mmm.

Brad :Oh, good morning, Dusty.
Dusty : Hey.
Brad :You're up and at 'em.

- (OVEN TIMER DINGS)

Dusty : Yeah, I got up early
- and did a quick 20.

Brad : Really?
Twenty minutes of what?

Dusty : Oh, twenty miles.
Did a little light sparring,
then I whipped up

a pan of piping-hot
cinnamon rolls for my family.
And I made one for you, too.

Brad :Wow. That's very impressive, thank you.
- DUSTY: Good morning, gang!

Dylan : Ooh, it smells yummy!
Our real dad's a super,
super-duper good cook!
- Mmm-hmm.

Brad :Here you go, guys.
Yeah, it looks an awful lot like Cinnabon.

Dusty : Well, thank you, Brad.
What a nice thing to say.

Brad :Mmm, it tastes exactly like Cinnabon!
In fact, same shape,same swirl, same frosting.

Dusty :Now you're starting to embarrass me, but I do appreciate the compliment.
Good morning, Sar-bear!

Sarah : Morning.

Dusty : Hey, listen, guys,Brad and I had a talk last nightabout the importance of
family.And now that everyone's here,I wanted to say a few words, okay?

Brad :I think that would be great.

Dust :Hey, kids, you know, families can be
ever-growing and changing things.And sometimes someone new
knocks on the door of your heartand you're not sure if you
have room in there for one more.But there's someone here now that I
hope you guys can learn to love.Okay?
(WHISTLING)
Come here, boy!
- (GROWLING)

BOTH: A doggy! Yay!

Brad : You brought a dog home?

Dusty : Yeah. Is that a problem?
I mean, you seemed really into it while I was teeing it up.

Brad :No, I thought you were talking about me.

Dusty : Oh, but you're not a dog, Brad.

Brad :No... (SCOFFS)
Look, last night, when we talked...

Dusty :Oh, yeah.Well, listen,that's got to happen organically.

Brad :Why can't it happen now?

Dusty :It just can't.You're dirty.

SARA: Dusty, how old is that thing?

Dusty :I'd guess him to be around 15.
I mean, I found him this morning,
living in a storm drain.
I named him Tumor,
because of how much he grows on you.

BOTH : Mommy, can we keep Tumor, please?

Sarah :Oh, I'm gonna leave this one up to Brad.

BOTH : Please, Brad! Please!

Brad : Why is he looking at me like that?

- (GROWLING)

Dusty : He's only looking at me.

Brad : Maybe we just get a puppy instead?

Dusty : A puppy, Brad? What are they going to learn from a puppy?
An old dog like Tumor here's
been out in the world, man. Living free.
Fighting for survival and seeing things
we can only dream of.
Just look at the wisdom
in those cloudy eyes.
Besides, you know what happens
to old dogs at shelters.
He's gonna have to walk the green mile
as soon as he gets there.

Dylan : No, Brad, no! Don't kill our dog!

Meghan : I hate you!

Brad : Okay. Okay. Fine.He can live out his few remaining weeks with us.

Both : Yay! Thanks, Brad.I don't hate you anymore.

Meghan : He's going potty!

SARA : Oh, my God.

Dylan : We'll clean it up. We don't mind.

Dusty : Look at that.The dog's already teaching them responsibility.
Hey, guys, when you got to pick up the potty, use gloves.
He's definitely got worms in his poo.

- (BOTH GROANING IN DISGUST)

(SIGHS)

SARA : Dusty!

Can you please move this thing?I can't get my car out of the garage.

Dusty : Hey, Brad, do you mind?I want to grab a quick shower.

Brad : Yeah, sure, no problem.

Sarah : Hey, honey.

Brad : Hi, sweetie.

Sarah : It's blocking everything.

Brad : No, I know. I know, don't worry.We're on top of it.

Sarah : What are you doing? Brad, I don't...

Brad : Hey! Stay away from that, please.

(GRUNTS)

Sarah : Honey, what are you doing?

- (ENGINE REVVING)

- (LAUGHING NERVOUSLY)

Meghan : I don't know if that's a good idea, Brad.

Sarah : Dusty!

Brad : It's vibrating up into my shoulders.

Dusty : Hey, it's okay, Brad. Look, she's a lot of bike, man.

Brad : No, I'm good. Why don't you go back in and take that shower,
so you can get a shirt on?

Dusty : Oh, you got it.

Hey, you look good on that, man.

Remember, one down, four up.

Brad : Dusty, everyone knows it's one down...

- (SCREAMING)

- (TIRES SQUEALING)

Brad : Watch out! Watch out! Watch out!

(ALL SCREAMING)

(CRASHING)

Meghan : Did Brad just die?

Dusty : I think we all need to prepare ourselves for that possibility, pumpkin.

Okay?

Sarah : Brad! Brad!

- (BRAD GROANING)

- (GASPING)

Oh, my God.

- (COUGHING)

Brad, are you all right?

Brad : No, I'm not all right.

I'm in the wall. I'm scared.

Sarah : Oh, honey.

Dusty : Jeez, Brad, I thought you said you could ride.

Brad : I can ride, okay. Would you get a shirt on?

Dusty : I think if you could ride, you wouldn't be stuck in a wall right now,

Brad.

SARA : Yeah. I'm sorry to say it, but he's right. You almost killed the kids!

DUSTY : Let's not beat upon Brad here. Okay?

He was showboating for the kids a little bit, and things got out of
hand. Let's all just be grateful nobody got hurt. Okay?

Brad : I got hurt!

Dusty : Okay, kids, listen up. This is a good lesson on why you never wanna lie
about your ability to do things you clearly can't do, okay, huh?

Brad : I think my arm is stuck in the wall.

DUSTY : Brad, just stay still. I'll get you out.

Brad : No, no, no, no, no. No, don't do anything. And would you please
just go and get a shirt on?

Dusty : Just calm down, all right?

- (SARA SCREAMING)

- (GROANING)

Dusty : Hey, I'm really sorry about what happened to your car.

Brad : Yeah, and I'm sorry about what happened to your bike.

Dusty : Oh, no damage. Not a scratch.

Brad : Oh, not even one scratch?

Dusty : Unbelievable.

Brad : That's so good.

(ROOF THUDS)

Doris : Let's keep it going! Inside the cones! Just like ice cream!

Morning, Jerry.

Got to keep it inside the cones!

Meghan : No, Daddy! You're supposed to stay in the cones!

Doris : Whoa, whoa! Inside the cones! Inside. Bring her in. That's better.

- (SIGHS) Let's keep those kids safe today, okay?

Thank you, Brad.

Brad : Sorry, Doris.

It's okay. This whole drop-off line thing can be a bit overwhelming if you're not used to it.

Dusty : Yeah, well, I've landed a chopper in the middle of a Cuban prison riot.
Brad, I think I'm good.

(BEEPING)

Bye, guys! I love you guys so much. Have a great day, okay?

Meghan : Bye, Daddy!

Dusty : Make sure you do all your work.

Brad : Bye, guys. Have the best day. I love you so...

BRAD : Here's the exciting thing. We just opened up in our 68th market, making The Panda America's number three smooth jazz station.

Dusty : Wow.

Brad : And here it is. My, uh... My little nook.

Dusty : Wow. Oh, man, I gotta admit, this is more than I expected. Wow. I kind of envy you, Brad.

Brad : Oh, stop it.

Dusty : Ah, it's true. I mean, you're a nice guy, making a comfortable living, and the most fantastic woman in the world loves you dearly.

Brad : Really? Thanks for saying that.

Dusty : I mean it. And that sacrifice she's making for you... That's true love.

Brad : Sacrifice?

Dusty : Well, sure, Brad. You know how bad that girl wants another baby.

Brad : She wants another baby?

Dusty : For her to let that slip away and marry a man she knew to be barren,
that's true love.

Brad : How do you know that I can't...

Mr leo : Bradley.

Brad : Yes.

Mr Holt : Caroline says we're gonna hear some new voice talent this a.m.?

Brad : Yes, sir, in about 15 minutes.

Mr.Holt : Okay. How'd it go with the shitbag ex-husband?

Brad : Uh-uh.

Mr.Holt : You whip his ass with that Loving Fence of yours?

(LAUGHS)

Brad : Well, actually it's interesting, Mr. Holt,because I want you to meet Dusty Mayron.

Mr.Holt : Jesus in the morning.She was married to him first?
Okay. Let's establish some ground rules, pretty boy.

Dusty : Airborne?

Mr.holt : Huh?

Dusty : Well, your lapel pin.101st, that's one hell of a division, sir.

Mr.Holt : Oh, well, thank you, Dusty.Are you Airborne?

Dusty : Oh, no, sir, I'm afraidI don't share that honor,but I'm humbled to be in the presence of anyone who does.

Mr.Holt : Airborne Division?

Brad : Those guys love to fly.

Dusty : Very nice to meet you, sir.

Mr.Holt : Thank you, thank you.It's good to meet you.

Dusty : My pleasure. It's an honor.

Brad : Fast friends over there. (CHUCKLES)That's wonderful.

Mr.Holt : Come on! No way!The whole time you're running gunsfor the freedom fighters right under the cartel's noses, and they never suspected it was you once?

Dusty : Well, I'm sure they started to suspect once they were in a ball of fire the size of four city blocks.

(LAUGHING)

Mr.Holt : That's great. I love that! Holy buckets, Brad!
If this guy was my wife's ex,
I'd put a bullet in my skull.

(BOTH LAUGH)

DUSTY: Come on, Leo, cut it out.

Brad : Oh, uh... Sir, I think Barry's ready.You're really going to like this guy.

Mr.Holt : Okay. Ready to listen.

(BEEPING)

(SINGING) One-oh-three-point-six
The Panda!

Mr.Holt : All right. Mmm-hmm.You like him, Brad?

Brad : I do.I do. I mean, I think his voice has a warm dependability that all Panda listeners could trust.

Mr.Holt : What do you think, Duster?

(BRAD LAUGHS)

Brad : Does Dusty now work for The Panda?

Dusty : Yeah, Brad's right.I'm not really into smooth jazz. I shouldn't comment.

Mr.Holt : Nobody's into smooth jazz.I'm into smooth jazz.

Of course you are, Brad.So what do you think, Dusty?

Dusty : I mean, it just seems a little flaccid.I think you need a voice with some virility and hope, that tells listeners,

"Hey! Maybe the next songwon't suck as bad as the last one."

Also, I think a strong abilityto be something like...(SINGING) One-oh-three-point-sixThe Panda!

Mr.Holt : What...What just happened?

Brad : He sang the tagline.

- Good boy, Tumor!

- (CAR HONKING)

BOTH: Daddy!

DUSTY: Hey!

Oh, perfect timing. Listen to this.

DUSTY ON RADIO: One-oh-three-point-six

The Panda!

Dylan : Is that you?

Dusty : Yeah!

SARA : That's you? Why is that him?

Brad : I took him to work, and 15 minutes later he's the new voice of The Panda.

Dusty : Hey, you believe that? I record one take at 9:30 this morning, it's already run 11 times. Do I really get 182 bucks every time they play that?

Brad : Yes. Every time, yes.

Meghan : Ooh! Money.

Dusty : You see why I love America even more than most people do? Hey. What's this?

Sarah : Just the handyman I hired off Angie's List. He's upstairs fixing the damage.

Dusty : Your wife had to hire a man? For what? Some framing, a little sheetrock repair, some masonry and basic window glazing? Come on, Brad. We can bang that out tonight.

Brad : Yeah. It's just basic sheetrock glazing and, you know, little whatamajigs. Get up there and get in there and crank it out.

Sarah : Dusty is pretty good with his hands.

Dusty : Pretty good with my hands, Brad, she knows.

Brad : Okay. Yeah, I'll just go up there and I'll...

Dusty : Want me to do it? I'll tell him to screw.

Brad : No, no, no, no. No, no, no. That's okay.

Dusty : I'll tell him, Guess what, bub?" Tell him the men are here. I'll say that.

Brad : I'll say, "The men are here."

Dusty : Let's do it.

Brad : I don't want to imply to him that he's not a man. But I'll just say, "Hey, the boys are back in town." Right?

(HAMMERING)

Brad : Oh, hi. I'm Brad. Uh... My wife hired you.

Nice to meet you, Brad.

Brad : I just came up here to say that you... That, um, you should have good luck.

Thank you for your wishes of luck.

Brad : I'll be downstairs.

Dusty : Well? What happened?

Brad : Oh, you know, I think it's... He already started, and I just think it feels wrong.

Dusty : Why? Because he's black?
Brad : No. No, no.
Dusty : Megan! Dylan!
Brad : What are you doing? Huh?
Dusty : Teaching moment. Guys, what would we call Brad if he treated someone differently just because of the color of their skin?
- (BOTH GASP)
-Meghan :Brad's being racism?
Sarah : Racist, honey. Brad is a racist. Honey.
Brad : No, I mean... But not on purpose.
Dusty : Is Brad a Klan person?
Brad : No. (LAUGHS) So I'm a racist if I don't fire someone?
Dusty : Well, yeah, you are.
Meghan : Yeah, you are.
Brad : Sir, you're taking this all wrong.
Mr : Right. So you get one look at the color of my skin, and all of a sudden you're Mr. Do It Yourself, huh?
Brad : No, not at all. Please, allow me to pay you for your time and travel.
Mr : Don't do me any favors, Paula Deen.
(SIGHS)
Brad : I'm not a woman.
Dusty : You did the right thing.
Brad : Boy, it doesn't feel that way.
Dusty : Let's get cracking. Where do you keep your tools?
Dylan : I know where Brad keeps his tools. In the credenza.
Brad : Yeah.
Dusty : You keep your tools in the credenza, Brad?
Brad : In the credenza. Mmm-hmm. Just easier to get to.
Dusty : It's convenient.
Brad : Yeah.
(CLATTERING)
Dylan : This is a tackle box, Brad.
Dusty : Are we going fishing?
Brad : No. Unless you want to go fishing.
Dusty : What have you got in here? A hammer, masking tape, three C batteries and a tampon.
Brad : Yeah, well, a tampon's handy for...
Dusty : Yeah, I know what they're handy for.
Brad : So are we not going to fix it?
Dusty : Well, what do you want from me, Brad? To buy all the gear we need would cost more than just hiring someone off of Angie's List.
- (GROWLING)
- (GASPS)
Dusty : And the King, he thought the Step King seemed okay at first, a little soft, maybe, but, heck, the Queen needed a meal ticket. But the more the King learned about him, the more he doubted the Step King's ability to lead. So the King decided there was only one way to...
Brad : Psst... Hey. Good story?

Dylan : Yeah. The King finally came back to his castle. But the evil Step King wouldn't give him his crown back.

Brad : Oh, okay, yeah. I think I've heard this story before.

Dusty : Ah, it's a story as old as time, Brad.

Brad : Well, you know what? It turns out the Step King wasn't evil at all. He was a really good guy. Fun at parties, great conversationalist, affable. And he saw that the beautiful Queen and perfect Prince and Princess were all alone, and he came valiantly to their rescue.

Dylan : Yeah, but wasn't the Queen sad because the Step King couldn't give her an heir to the throne?

Brad : Okay, you know what? Now this is getting personal.

Dusty : Hey, Brad, come on. We're just doing fairy tales here.

Brad : All right. Well, the Queen wasn't sad, just for the record.
(STUTTERING)
The Step King was pretty sure she was totally cool with it.

Dusty : Yeah, Brad's right. I'm sure the Queen was thrilled. Right? Right?

Brad : Yeah.

Sarah : Honey, what's the matter? Are you still sad about Dusty finding your tampon?

Brad : No. No, I mean, this is a little embarrassing, but it's just, I was... Is there any chance you still want another baby?

Sarah : Oh, my God. What, did Dusty say something? He's just trying to get in your head.

Brad : So it's not true then?

Sarah : Okay. Maybe I did want another baby. But it's not possible, given what happened to your... And I'm not blaming them. I love them. They are my fuzzy little pals.

Brad : You don't have to say that. They are.

Sarah : I am 100% happy with the family that I have. The only reason I'm putting up with him is because my kids are so happy to see him. And I want them to have a relationship with their father. You know what? I can't wait to see his face when he figures out how much you really do for his kids.

Brad : Yeah. I mean, I'm involved. I'm emotionally available.

Sarah : Yeah, you are. You are darn right.

Brad : It's high time Dusty see show a real dad does it.
I am fired up!

(SIGHS)

Brad : Let's get some shut-eye.

(FUNK MUSIC PLAYING)

(CHILDREN CHEERING)

(ALL CHEERING)

Meghan : Hallelujah!

(INDISTINCT CHATTER)

Brad : Hey, dudes! Hey, T.J.!

Dylan : Brad! Look what Dad did!
He finished the treehouse for you!

Dusty : Hey, hey! B-man! No, watch out, B!

(BRAD GROANING)Hey, Brad. Sorry about that. You all right?

- (CONTINUES GROANING)

Brad, what do you think, man?

Brad : Wow. Pretty cool zipline.

Dusty : You like that, huh? It's military grade.

Brad : You built all this today? With my tools?

Dylan : Oh, no, you can't build a treehouse with a tampon, Brad.No, I had a little bit of help.

Griff : Yo, Dylan, PS4 is all hooked up.

Dylan : Thanks, Uncle Griff.

Griff : No problem, buddy.

Brad : Uncle Griff?

Dusty : Dude, I went out for a beer last night,and who's tending bar but our man Griffy?We get to talking and we just click.You know what I mean?

He's a great dude, man. He really is.I know how you feel about him,but just give him a chance.All right? He's havinga tough time at home,and your firing him sure didn't help.

Brad : Well, I fired him because you made me!

Dusty : I made you?

Brad : Yeah.

Dusty : Am I in charge around here now?Is my name on the mortgage?

Last time I checked,you were the man of the house,and me and Griffy were just staying here.

Brad : He's not staying here.

Dusty : Because he's black?

Brad : No, not because of that.

Dusty : Look, Griffy helped meknock this out, all right?So despite any prejudices that you may or may not have.

Brad : I don't have any prejudices.

Dusty : I said "may or may not."

Brad : Well, it's may not.

Dusty : Well, that's good.Because that's one of the ones I said.Hey, kids, come on.Helmets on the half-pipe.We got to be safe around here.

Brad : Wait, half-pipe?

Dusty : Look, I know it's taking up a lot of the yard, but it's gonna make your house the coolest place in the neighborhood.I got a sound system, we got a couple Go-Pros. That's Coreyfrom Red Bull over there.

Hey, Corey!

Brad : You got a sponsor for my backyard?

Nicholas : Hey, Mr. Mayron! You want next?

Dusty : Nicholas, please, it's Dusty!And, yes, I do. Brad, watch this run.I'm gonna dedicate this runto my future X-Games champs,Dylan and Megan. This is for you!

(ROCK MUSIC PLAYING)

(BLOWS)

Brad : Looks like you picked the wrong leisure activity, buddy.

(ALL CHEERING)

Dusty : Thank you.Oh, hey, Sara.

Sarah : Hi.
Dusty : Okay. Who's got next?
BRAD : I do!
Child : Look!
(ALL GASPING)
Brad : Some cute little tricks there, Dusty.
(LAUGHS)Really adorable.
Sarah : Brad?
Brad : Hey, who'd like to see how we used to do itback in the empty pools of Encino,Castaic, Irvine, Long Beach?Santa Clarita?Santa Cruz?Fremont?
Sarah : Honey, no, please come down.
Brad :Oh, I intend to, sister.Come on, Brad, it hasn't been that long.Godspeed.
(ROCK MUSIC PLAYING)
- (GRUNTS)
- ALL: Whoa!
- (ELECTRICITY CRACKLING)
- (SCREAMING)
Sarah : Oh, my God! Brad!
Dusty : Oh, no, it's best not to touch him.Wait a second.
Sarah : What do you mean, don't touch him?He's in trouble.
Dusty : Look, I know he's in trouble, okay?But if there's a problem, who do you want to be in charge?
Sarah : You?
Dusty : Okay. All right, guys,we have an emergency situation.And what's the first thing we do? Anybody?You! Redhead.
Child : Call 911.
Dusty : Close. But wrong.First thing we do is remain calm.
Griff : Yeah, that's good advice.
Dusty : The 911 operator can't understand you if you're hysterical, okay? So let's all take a deep breath.In for ten..
Sarah : Are you kidding me right now? Help him!
Dusty : Hey, that doesn't sound calm, Sara.Now, please, call 911 and relate to the dispatcher what happened calmly, okay?
Sarah : Okay, yes.
Dusty : Anybody know what we do next?
Dylan : Check for pulse!
Dusty : Nice! My star pupil! Come on up here.All right! Okay, two fingers on the neck,right below the ear.Good. You feel a heartbeat?
Dylan : Uh-uh.
Dusty : Okay, now that means that Brad here is now clinically... Anybody? You, Jean Jacket!
Jean : Dead?
Dusty : Attaboy, Jean Jacket. You're a smart kid.He is dead. All right, so what do we do?Come on, we're losing him here.
Meghan : Give him C.P.R.?
Dusty : Yes! That's my girl.Come on up here, sweetie.All right! All right, lock your fingers like this and press down hard right here.
- (GRUNTING)Oh, great job, sweetheart.

Sarah : Dusty, hurry!

Dusty : Okay, I'm going to go ahead and take this one. Okay? Watch closely now. If you do your chest compressions properly, it shouldn't take long. Clear out, guys.

(WHIRRING)

(GASPING) I got him! I got him!

- (COUGHING)

(ALL CHEERING)

Dylan : My dad can bring people back from the dead!

(GROANING)

Meghan : Mr. Whitaker's a zombie!

(MUTTERING)

Brad : Look, I'm okay, really. I just got a little jolt.

Sarah : You got a little killed is what you got, Brad. We thought we lost you.

Brad : Okay, I'm sorry. I just got tired of being the lame stepdad.

All the kids think he's Superman.

Sarah : Well, now you know how I felt. I always had to be the bad guy mom, giving out the carrots and the punishments, and he would breeze in from God only knows where and get to be the cool, fun dad.

Brad : Honey. Look. (SIGHS) I'll talk to him, okay? I'll tell him to get his stuff and get over to the Red Roof Inn. Pronto.

Sarah : Great.

(TV PLAYING)

Griff : Wait. Prince Hans is actually the bad guy?

Dusty : Man, I didn't see that coming at all. He seemed like he really loved Anna.

MEGAN : I hate Prince Hans.

Brad : Dusty.

Dusty : Hey, how you feeling, Sparky?

- (CHUCKLES)

Meghan : Sparky. That's hilarious.

DUSTY : Brad, have you seen this movie? It's unbelievable, man. There's these two sisters, one of them has ice powers.

Brad : Yeah, I'm familiar with Frozen. Listen, Dusty, I need to talk to you now.

Dusty : I can't talk now, Brad. Just pause the movie!

Griff : Can you guys talk out there, please?

Dusty : Griff, man. You gotta pause it, man.

Griff : No! I don't want to ruin the momentum.

Dusty : He won't... Dude, if another song comes on, you got to pause it. Okay?

Griff : Am I supposed to pause my emotions?

Dusty : Just pause the song, man. What's up? What's up? What's going on, Brad?

Brad : This shouldn't take long. Okay, good.

Listen, um, I just think that you're being here...

Dusty : Yeah. No problem.

Brad : and now there's Griff here, it's presenting some obstacles...

(SOBBING)

Dylan : Stupid helmet!

Sarah : Honey, what happened?

Dylan : They pushed me off my bike again! I'm so sick of it!
- (CLATTERING)

Dusty : I want them dead, Brad. All right? I want their parents dead. And if they don't have parents, I want their primary caregivers dead. Do you understand me?

Brad : Okay, okay.

Sarah : He's okay. Megan's upstairs playing with him. I am so pissed about this.

Brad : Was it the fourth graders again?

Dusty : Fourth graders? What, you knew about this, Brad?

Brad : Yeah. Dylan asked to speak specifically to me about it.

Dusty : Really?

Brad : So, we role-played some conflict resolution dialogue.

Dusty : Are you being serious right now, Brad? What you need to be teaching him is some ass-beating resolution.

Griff : Damn straight. You got to make a statement. Set a tone.

Brad : It's kind of a family matter over here.

Sarah : No, Dusty and Griff are right. Those little punks need their butts whooped.

Griff : Hey, you got any Miracle Whip?

Brad : Yeah, it's behind the... (SIGHS) Here. Hold on. Let me just get it for you. Guys, I know we're upset right now, but here's the thing. Violence never solved anything.

Dusty : Hey, check your history books, buddy. Almost everything is solved by violence.

Brad : There are better ways.

Dusty : Okay. Name one. Besides dialoguing.

Brad : Name one?

Dusty : Name one!

Brad : What do you mean, name one?

Dusty : You said you could solve problems with things other than fighting. What are you gonna do?

Brad : I don't know.

Dusty : Well, you said you knew! You act like you knew!

Brad : Fine, yes!

Dusty : What?

Brad : Dancing! Dancing.

Dusty : Did you... Did you just say dancing, Brad?

Brad : It's very popular in youth culture to resolve conflict through dancing. They step up to each other and get served by crunking, or popping and locking. They call each other out, they take turns, and it is no less intense than a classic street brawl. But, at the end of the day, no one's hurt. And it's a great aerobic workout.

Griff : He's flailing a bit, but he has a good point. There's a rich history of dance battles in film. You got Breakin' 1...

Brad : I didn't even think of this.

Griff : Breakin' 2: Electric Boogaloo. One of the rare cases where the sequel was better than the original.

Brad : Much better.

Griff : You got Step Up, Stomp the Yard. He makes a solid point.

Sarah : Honey, are you telling us that we should teach Dylan to dance?
Brad : No, I'm just saying that teaching him to fight isn't the answer.
Sarah : Okay, but maybe teaching him to fight back isn't so bad?
BRAD : Okay. There we go. Perfect. That's good, right there. Yeah. A lot of protection.
Dusty : All right, Dylan. You ready, buddy?
Dylan : I guess.
Dusty : Oh, you're ready. Brad, Griff. You guys bethe fourth graders. I'll be Dylan.
Brad : Okay.
Dusty : All right. Hey, buddy, the first thing you want to do is call out the biggest one. Hey! What's the matter? You too much of a pussy to take me on without your little bitches to back you up?
Brad : Wow. Okay, yes. That cut right through me, there. I'm filled with inner shame right now. Saying to myself, "Gosh, maybe I'm not behaving" 100% the way I want to. "Right? Is that same page?"
Dusty : No. What the kid's gonna think is, "Now I can beat your ass" all on my own." But now you only got one bully to contend with. Now bullies always open up with some shoving first. Watch. Brad, give me a little shove.
Brad : All right.
(YELPS)
Dusty : Whoa, I didn't connect there, did I?
Brad : No. It was really close, though.
Dusty : See what I did, buddy? I turned my body just enough to let his weight bring him in, then I came right down Broadway. I'm not gonna hit you. Oh. Okay, relax. Okay?
Brad : Mmm-hmm.
Dusty : Bam!
- (ALL GASP) It's called the element of surprise. Then you start punking his ass! You want some more of that, bitch, huh? You like that, bitch?
Sarah : All right. Do we really need to use that word?
Brad : No.
Dusty : Honey, yes. Unfortunately, we do. I'm sorry.
Griff : You have to make him a bitch. It's a fundamental step in destroying a bully's psyche. Now stay down, bitch! Then you kick that kid right in the nuts! Kick him in the nuts, Dylan!
Brad : Wait! I thought you were in my gang.
Griff : Yeah, but once Dylan tuned you up, I switched sides.
Dusty : What do you think happens out there on the playground, Brad?
All right, now come on, buddy. It's your turn. All right? I'll be the fourth grader
Dylan : Can I just go inside already, please?
Dusty : Hey, buddy come on, this is easy. You can do this.
Dylan : I said, no! I don't like this stuff. I'll just stay away from them from now on. Mom?
Sarah : Okay, come here, buddy. Come on. It's all right.
Dusty : Brad. Help me out here. Come on.
Brad : Hey, wait. Pal, listen... I know what it's like

to be afraid to go to school.Okay? When I was your age,this group of older kids started picking on me.I ran and I cried underneath the bleachers.They bothered me every day,because they knew I was too afraid to face them.Until one day, I'd had enough.And I socked Jesse Hubbard right in the nose.

Dylan : Really? And they left you alone?

Brad : Damn right they did.

Dusty : Brad. (SOFTLY) That was good.Come here, buddy.

Hey, I'm proud of you. All right?Now, look at me. I want you to punch them right in the Adam's apple. Okay? I want you to shatter their throat.Hold on, hold on.

Brad : I'm sorry. Look, I'm having a pang of guilt right now.Full disclosure. Some of the elements of my story weren't exactly true.Um, the incessant crying, 100% true.The constant bullying, absolutely,it all happened, but I, uh...I've never punched anyone in my life.

Griff : I could have told you that.

Dylan : Then what did you do?

Dusty : Yeah, what did you do?

Brad : Well, nothing at all.In fact, sixth grade was so rough,I changed my name to Devin Lacecock.

Dusty : Why the hell would you tell him that?

Brad : I pretended to be blind for an entire school year, just to elicit empathy.

Which was great until they found me intently watching an episode of MASH.In fact, it got so bad,my parents had to refinance our house to put me in private school.

Dylan : Let's just do that.Can I go to private school, please?

Brad : No, Dylan, we can't do that.Want to know why?Because ever since that day,I've always run away from conflict.In fact, if I had a dad like Dusty when I was your age, maybe he could have taught me how to stand up for myself.

Dylan : So, wait. You're saying,if I don't stick up for myself now,I'll grow up to be a huge wussy like you?

Brad : Um, yes. That is the basic gist of what I'm saying. Yes.

Dylan :Okay. Then let's do this.

DUSTY : Come on, buddy, you got this.Give me something. Come on.Faster, harder, meaner, stronger.You're fast, you're good.You're a winner. You're a champion. They got to let you off the leash, baby.

Sarah : We got a little pit bull here.That was really nice, you guys. Good job.

It was really fun to watch the two of you working together like a couple of great co-dads.

Brad : Yeah.Co-dads. That's...That's good stuff.

Dusty : You know what?In that same spirit of unity,I want to show my gratitude for your inviting me to stay here and share moments like these.

Brad : Oh, about that, Dusty.When I pulled you over there, actually...

Dusty : No, what you've done here does not go unnoticed.And I repay my debts.Look, Sara, I know how much you want another child.I think I can help put a baby in there for you.

Sarah : Oh, my God!

Brad : What are you saying?
Dusty : I mean I got a guy.
Brad : Dusty, please! You got a guy?
Dusty : Yes, I got a guy. A fertility doctor. He's a buddy of mine. I trained him for his first Ironman. All right? Dr. Francisco is the real deal.
Sarah : Dr. Emilio Francisco?
Dusty : You've heard of him?
Sarah : Oh, my God, yeah. He's been on Dr. Oz like 10 times.
Griff : Yeah, he's one of the top five reproductive endocrinologists in the country.
Dusty : See? People wait years to get an appointment with this guy.
Brad : Do you really think he would see us?
Dusty : Whoa, whoa, hold on. I know he would. If anybody can help you have a baby, he can.
Meghan : Mommy's going to have a baby?
Dylan : Cool! Can we name it Griff?
Griff : Oh, thanks, D-man.
Brad : Look, you guys, I don't know if this is a good idea.
Griff : What, you don't wanna name your baby after a black person? Is that it?
Brad : No!
Griff : You probably want to name it something really white, like Connor or Gordon. Harland, or Scot with one T. Or Brad.
Brad : No, no, Griff is a lovely name. I'm just saying, I don't think it's a good idea to get our hopes up, because, in the end, odds are, I'm going to let you down.
Sarah : Okay, honey, but what if I promise, promise, promise not to get my hopes up? We could just try, right? It can't hurt.
Brad : Okay, sure. But you can't get your hopes up.
Sarah : No. I won't, I won't! Thank you!
Brad : I feel like you've already gotten your hopes up. Where are you going?
Sarah : Nowhere!
Brad : You calling your mother?
Sarah : No! Okay, yes, but it's about something else.
Griff : It's not about something else.
Mr. Holt : Damn it, Brad, he set you up. He used this fancy doctor to get your wife back on the baby train. When those test results come back and prove that you can't give her a baby, guess who's gonna be waiting there cocked and loaded?
Brad : Well, I trust my wife, so we really don't need to keep talking about it, okay?
Mr. Holt : Let me tell you a little story, Brad. When Jeneane, my fourth, and I were returning from our honeymoon, she told me that she had a 23-year-old kid. Brazilian boy. Said she had him real young. So he moves in with us. Doesn't speak a lick of English. There are the usual tensions. I try to assert my authority. "Andreas, get your feet off the furniture." "Andreas, you're too old to sleep in bed with Mommy." "Andreas, you got to stay off the 'roids." And he'd get mad, and hit me with a car antenna. Eh... Maybe that's the way kids are.

Brad : No. Not really.

Mr.Holt : So I adopt him,help him get his citizenship.The second the papers come through,guess what happens?

Brad : I already know.

Mr.Holt : Bam! They shack up together in Barstow.It turns out Andreasis her boyfriend, Brad.

Brad : Mmm-hmm.

Mr.Holt : I did not see it coming.

Brad : I actually did, about one,two words into your story.

Mr.Holt : The moral of this fable is,it's good to know when you're beaten.You know I think the world of you, Brad.

Brad : Thank you.

Mr.Holt : But if I'm being completely honest,even I'm rooting for Dusty.He's just so damn like able.

Brad : You know, it's getting kind of late.Shouldn't we just get back to work?

Mr.Holt : Okay, you win.So where are we on The Panda Jamnumbers for next summer?

Brad : London, you still on the conference call?

Dr.Fransisco : Dusty Mayron, you crazy hijo de puta!

Dusty : (LAUGHS) Hey, what's up, Doc?
- (EXCLAIMING)

Dr.Fransisco : You look great, man.

Dusty : You still rocking those Ironmans, huh?

Dr.Fransisco : Yeah, bro.I just finished Brazil in 11:40.

Dusty : That's unbelievable.

Dr.Fransisco : Yeah. Well, come on.Ain't nothing on you, man.Hey, my first race, I'm limping across the finish line when this bastard laps me.I mean, come on, who wins an Ironman,then decides to go around again?Who does that?

Brad : It sounds exhausting.

Dr.Fransisco : Hey, I'm Dr. Francisco. You must be Sara.

Sarah : Hi. (LAUGHS)

Dr.Fransisco : Dusty, you were not lying about this one. Very nice.
And you weren't lying about this one either.You must be Chief Glowing Sack.

Brad : What? (LAUGHS)

Dr.Fransisco: Hey, come on,I'm just lighting you up, man.Come on, little hug.Okay, come on back, y'all. Let's take a look.All right. So let's run it down.I think we can safely say that your issuehas nothing to do with X-rays.You know what, sweetheart, come here.Let's see that pretty little hand.Okay. Now put it right in here.

Brad : Oh!

Dr.Fransisco : Okay, you feel that?

Sarah : Yeah.

Dr.Fransisco : Okay, that is not how you want testicles to be shaped.

Sarah : Really? It feels like all the other...Hi.

Dr.Fransisco : Well, it cuts off blood flow, okay?

Limits potency. You want them to... You know what? Actually... Hey, Dusty!

Dusty : Hey.

Brad : Why is he coming in here?

Dr. Francisco : Little help in here, please.

Dusty : Oh, come on. You gotta put me through this every time?

Dr. Francisco : Come on. Be a sport.

Dusty : All right.

Sarah : Oh, my God! What are you doing?

Brad : Is this even ethical?

(GASPS) James and the Giant Peach.

(GULPS) Did you just gulp?

Sarah : No.

Dr. Francisco : It's okay, I gulp every time. You see, this... This is what you want. Plump and bulbous. Glassy smooth, like two Patrick Stewarts, you know what I mean?

Dusty : Don't embarrass me in front of Sara like this anymore, okay?

DR. FRANCISCO: Hey, sorry, bro. So, ready to milk the cow, see if we even got a sliver of hope here? Hey, Dusty, come on, buddy. Want to try to break your own record?

Dusty : Oh, no, I'm good.

DR. FRANCISCO: Hey, come on, man. I'm doing you a favor here. Give me something to brag about at the next symposium.

Dusty : All right, fine. You want to break the record, I gotta break the record.

Dr. Francisco : (LAUGHS) Yeah. Kid came to play.

Brad : Should I grab a big cup, too?

Dr. Francisco : What? Stop screwing around. Come on. We're burning daylight here.

(DOOR OPENS)

(WOMEN TALKING INDISTINCTLY)

(SIGHS)

(ALL GASPING)

(ALL LAUGHING)

Brad : Hello. Quick question. How difficult would it be for someone to whip up a batch of your Cinnabons? Would you need restaurant-grade ovens?

Mr. Holt : Bradsky. Could you pass this along to Dusty?

It's his first residency check. Disclaimer. It's more than you make. Don't get worried about it.

Brad : How much more than...

Mr. Holt : Oh, and tell him, 8:30 sharp at my house. He doesn't need to bring anything. All right, buddy?

Brad : I've never been to your house.

Mr. Holt : No, you haven't.

SARA : Oh, my God, my hair, it looks awful.

Meghan : Doesn't Mommy's hair look pretty?

No. Next slide, please.

- DUSTY : Oh, okay. Slides. Fun.

- DUSTY: Aw...Cool. You guys climbed that? Yuck. Why are you guys kissing

in every single picture?

Meghan : Oh, Mommy used to kiss Daddy a lot.

SARA : Married people kiss a lot.

DUSTY : Ready?

Wow, China.I loved it there.Dylan, you were created rightthere on that wall, buddy.

Dylan : Really?

Sarah : Dusty, that's enough.

DUSTY: Okay, next slide.

- (SARA LAUGHS)That's where your mom and I met,doing The King and I in summer stock.

SARA : God, that costume was so tight.
(LAUGHS)Next slide, please.Oh, my God.

- MEGAN: Is that baby me?

- SARA: Mmm-hmm.All right, you guys, let's,um, get ready for bed. Okay?

- DUSTY: It's story time, Mayron family!
(CHILDREN CHEERING)

MEGAN: We don't have to wait for Mr. Whitaker, do we?

Griff : I really don't like you,but that shit is heartbreaking.
(DOOR CLOSING)

MEGAN: Yay! Griff's home!

Dusty : So the King raised his mighty sword and rained steel down upon the Step King.

Brad : But the Step King blocked it with his shield.And swung his cat o'nine tails into the King's smug face.

Dusty : Which the King easily brushed aside like the feather of a gull.
And then the King did counter with a barrage of slashes and thrusts so fast and precise that the Step King had no way to parry.

BOTH: Yay!

Brad : But he did. He did.He parried all of them. Easily. It was no big deal.

- BOTH: Aw.

Brad : Then he grabbed the King's sword right out of his hand and smashed it over his knee.

BOTH : Boo!

Dusty : That's when the King pulled out a pump-action Mossberg shotgun!

Brad : Which is completely anachronistic.So if we're doing any time period, then the Step King just happened to be wearing Kevlar body armor.

Dusty : Concussion grenade!

Brad : Hand grenade.

Dusty : Rocket launcher.

Brad : Missile launcher.

Dusty : Air strike.

Brad : Nuclear strike.

Dusty : Black hole.

Brad : God.

Dusty : We know what this comes down to.The Step King was very upset because when the real King pulled out his sword,it was long and shiny, and the Step King did shudder at the size of it.

Brad : And while the Step King acknowledged that the King carried a mighty, beautifully engraved broadsword, all the maidens in the land preferred the more average-sized Step King's sword because it knew how to listen.

- (SCOFFS) And the King needs to realize he's a guest in his castle and he better mind his P's and Q's because the Step King has had it up to here with the King's bullshit!

Dusty : Brad said a naughty word. Kids, I'm so sorry you had to hear that inappropriate language. Make sure you tell your mother. Brad, can I talk to you in the hall, please?

(SIGHS) Brad, what just happened in there, man?

Brad : Look, the Step King should not have used inappropriate language in front of the Prince and Princess, he admits that.

Dusty : Why are you still saying it like that, Brad?

Brad : We're out in the hall. I don't know. I'm upset.

- (CELL PHONE VIBRATING)

Dusty : Hold on. Oh-ho-ho! Hello? Yeah, Brad's here, he's doing good.

Hey, it's Dr. Francisco. He wants us all to come in tomorrow. 9:30 work for you?

Brad : Yeah, I guess so.

Dusty : Yeah, we'll see you then.

All right, bud. Come on, man. The doctor will be with you in a moment.

ALL: Thank you.

(SARA GRUNTING)

Dusty : Hey, Brad, whatever happens here, I just want you to know that I'm proud of you for doing your best. Okay?

Brad : Thank you.

Dr. Francisco : Hello, hello. Okay. I'm going to cut right to the chase. Sara,

Dusty : I'm afraid I've got some bad news. Oh, God. That is a tough break. I'm sorry. Damn, that is a real shame. My heart is melting.

Dr. Francisco : Yeah, it's a real shame, Sara. A real shame that you're gonna have to put up with Brad here pounding away on you over and over, now that he's got a fighting chance of getting you pregnant.

(GASPING)

Sarah : What? Oh, my God! Holy moly!

Brad : Oh, my God.

Dusty : Hey, Doc, Doc, don't give them a false sense of hope. Remember what you said about the blood flow and the screwy 'nads?

Dr. Francisco : Yeah, well, Brad has you to thank for that, Dusty. Okay, in lab rats, whenever another alpha male comes around, it can spike testosterone, driving up sperm counts. Now, no guarantees, okay? But with my help, Brad, I think you got enough left in the tank to make it all the way to baby town.

Brad : That's so wonderful. Thank you.

- BOTH : Thank you so much.

Dr. Francisco : Of course.

Brad : Can we give you a hug?

Dr. Francisco : Oh, yeah. Come on in.

BRAD : Oh, my gosh.

Dr. Francisco : Did not expect this.

- Mmm...

(HIP-HOP MUSIC PLAYING)

Mr.Holt : You virile sea snake, you.I underestimated you, Brad.

Brad : Yes, you did.I can finally give Sara everything,and it feels good.

Mr.Holt : Now, listen, this is what you need to do.You need to go and pee outside the room that Dusty sleeps in.He's gonna smell your urine and know that your virility is not to be taken lightly.It's good advice.I did it last year in the lobby.

Brad : Oh, I remember. It was a health hazard.

Mr.Holt : It scared the FedEx guy.

Brad : No, I'm going to take the high road on this one.

Mr.Holt : Okay, fine, take the high road.But jam a baby up in there as quickly as you can, Brad.Because, in the end, if Sara does choose Dusty over you,he has to be stepdad to your baby.How beautiful is that? (LAUGHS)Come on, five it.

Brad : No. You know, it feels strange to high-five over the custody of my unborn child.

Mr.Holt : I've been on Dusty's team. I'm trying to jump over to the winning team Brad. Get on this.

Brad : I'd really rather not.

Mr.Holt : I'm trying to share a moment with you here. Please five me.It feels...

Brad : No, thanks.

Mr.Holt : Got it!

Brad : Wait. No.

Mr.Holt : Sweet.

Brad : It didn't count.

Mr.Holt : I love you, Brad.

Brad : It's not a binding high-five.

Mr.Holt : Fat beans in there.

Brad : Dusty?

Dusty : Brad.

Brad : What can I do for you?Oh, wow, that's some impressive up-downs.Look, uh,what you did for Sara and me,that's a life-changer, and I just wanted to say thank you.And I'm sorry.

Dusty : Sorry for what?

Brad : Well, here's the thing.I mean, you show up,here's this guy who's cool and exciting.I guess I felt a little competitive, and slightly insecure, and I start thinking,well, maybe you want to challenge me.But today you proved that all you really care about is our family's happiness.

Dusty : Oh, man.I'm humbled.I mean it. And you know what?You're right. I was challenging you, Brad.

Brad : Yeah?

Dusty : The truth?I see this new man in my kids' life.He's kind and caring and successful,and I don't even want to like you.But I can't help it. I like you, Brad.

Brad : Really?

Dusty : I was determined to push you out and get my family back.I was underhanded and disingenuous about it.I feel like a monster.

Brad : No. No, no, no.

(SIGHS)

Dusty : At the risk of being disrespectful,

Brad : I want you to shut your mouth. You are allowed to have those feelings. Okay? Heck, we're talking about your own children here, for cripes' sake.

Dusty : Clean slate?

Brad : Absolutely. Come here.

(SIGHS) You know what's funny? You're not even sweating, after doing all those push-ups. That's exemplary. (SIGHS) Thank you, Dusty.

Dusty : Thank you, Brad.

Brad : Oh, uh... You know, all that stuff about pushing me out and taking over my family, I mean, we're through all that, right?

Dusty : Oh, no, no, no. I'm here to defeat you and take back my family. That can't change. But now I'll follow your noble example and do it above board. Honestly. Like a man. Like you.

Brad : But we just hugged. You said you like me.

Dusty : Oh, I do like you, Brad, very much. It doesn't make this any easier.

Sarah : You know I'm gonna have to tell Sara what you said in here today.

Dusty : Of course.

Brad : It would be irresponsible not to. She's not gonna like it. She's gonna want you out.

Dusty : You're right about that, Brad.

Brad : What the hell are you up to?

Dusty : I just told you what I'm up to.

Brad : My head is spinning right now.

Griff : Hey, you got any sweet potatoes? Or yams? Sweet potatoes or yams?

Brad : Griff, you know we have yams, all right? You made me buy them for you.

Griff : I wanted to respect your house by asking you before I got them. I didn't want to just go grab yams.

Brad : Okay, I appreciate that. I'm dealing with something. Just go get the yams. All right. Here's the thing. You're right, Dusty. Yeah. I'm not going to tell Sara. But I'm gonna prove to you that I'm the best. You can eat my dust, Dusty.

Megha : Christmas already?

Dylan : Why didn't anybody tell me? It's not. It's the middle of April.

Meghan : Daddy must have done this!

BRAD : Ho, ho, ho, ho! No, he didn't. (LAUGHS)

Sarah : Brad.

Brad : Ho, ho! Claus is the name. Santa Claus, if you please. But this Brad you speak of called me all the way up at the North Pole. He said his children were so sad because their biological father had missed so many Christmases and birthday and special family holidays, so he asked me to come here today so that Dusty could experience one Christmas with his kids before he leaves again. Probably for a long, long time. Ho, ho, ho!

Meghan : Can we open presents?

Brad : You sure can, little girl. I think they're from Brad. In fact, all the presents are from Brad. Let's see if any of the presents are from Dusty. Nope. Not one present from Dusty. All from Brad.

Dusty : Hey, kids, let's not forget who got you a dog. Remember?
Hey, Tumor, quit humping Mrs. Claus!

(GROWLING)

Sarah : Okay, I am officially worried about you.

Brad : Don't worry, Claus hasn't forgotten you.Huh?

Sarah : For me?

Brad : Yeah.

(GASPS)

Sarah : Oh, my God, honey, it's beautiful.I love it.

Wait, no! No! No, no. It's too much.

(TUMOR BARKS)

Brad : Oh, no, it looks like Tumor's given away Megan's big gift.

(SCREAMING JOYFULLY)

Meghan : A pony! A pony! A pony!

Brad : I know, it's a pony!Ho, ho, ho!

- (CONTINUES SCREAMING)It's a pony, Dusty! A pony!

Meghan : Can we name her Princess Elsa?

Brad : You can name him whatever you want,because it's yours!

Sarah : Brad, how can we afford a pony?Where are we even going to put that thing?

Brad : I can clear out some stable space in the garage.Look, it's only half a horse.Okay? Think of it like a big dog, only a lot better.Oh, what's this? What the heck?It's tickets to tonight's NBA playoff game...

Sarah : What?

Brad : against Dylan's favorite team,the Los Angeles Lakers?

Dylan : Oh, thanks, Brad! You're the coolest!

Meghan : I love you, Brad!

Dusty : Not bad.Not bad at all.

Brad : Merry Christmas, Whitaker family!

GRIFF : Christmas?How long was I asleep for?

(HIP-HOP MUSIC PLAYING)

Brad : You guys got enough candy?

Meghan : Yeah!

Brad : Remember, you can have anything you want, 'cause it's Christmas!

Sarah : No, it isn't. It's not Christmas, kids.

BRAD : All right. Here we are.

Dylan : Oh, sick! We're this close?

Brad : Yeah. Pretty good, right?Megan, you sit down right there.Perfect. Dylan, you sit next to me.And, Dusty, I'm so sorry. Yeah.I could only get four in a row.I couldn't get five.So you're across the aisle,next to that gentleman.

Dusty : All right, guys, I'll be right here.

Brad : We can still chat.

Dylan : Bye, Daddy.Look, there's Kobe! It's him!He's right there.Thank you, Brad, this is the best present I've ever gotten.

Brad : You are so welcome.

Dylan : In my whole life.

Brad : I'm glad to hear it's the best present you've ever got!

Sarah : How much did these seats cost?

Brad : Not too much.

ANNOUNCER: Ladies and gentlemen, let's give a big welcome to all the kids from Hearts of Courage.

Brad : Whoo! Hearts of Courage kids! Proud of you, you're all miracles! Whoo! I love kids!

Sarah : All right, honey. That's plenty.

Brad : I just get excited when I'm with my family!

Marco : Dusty! Dusty Mayron!

Dusty : Marco? Hey!

- (MARCO LAUGHS) What's up, man? Are you coaching now?

Marco : Yeah, I'm the new strength and conditioning coach.

Dusty : Oh, man.

Marco : Check you out.

Dusty : Hey, I played ball with him in Italy. This is my family. My little guy, Dylan. He's the biggest Kobe fan in the world.

Marco : Really? Well, come on down. I'll introduce you.

Dylan : What?

Brad : What?

Dusty : You hear that? You want to meet Kobe?

MARCO: Bring the whole family down. You guys can sit with the team.

Dusty : Hey, this is my little girl, Megan. She just invited me to her first Daddy-Daughter Dance.

Marco : So sweet.

Brad : What did he just say? What the hell did he just say?

Sarah : Oh, sorry. He's okay.

Brad : No, I'm not okay. He's not okay.

Sarah : Honey, you need to calm down.

Brad : No! I'm not gonna calm down. She asked me first! And now she's asking him? No. It's not fair.

Sarah : You know what, actually, it's very fair. Okay? She has two dads. She wants you both there. You just have to accept that.

Brad : No, I'm not going to accept it. All right? I do pick-up! I do drop-off! Okay, I volunteer at school! I listen to the tantrums and the crying and the soundtrack of Frozen that's on a goddamn loop all the time! And he just waltzes in for a few days, and now he gets to go as well? No! No, she's got to choose. It's either me or him! Megan, you got to choose!

- (SARA SHUSHING) You got to choose!

- SARA : Hey!

Brad : It's the biggest decision of your life!

Sarah : Hey! You know what? I'm going to pretend you're not acting like a crazy person, because I know you're very upset. But you need to get over yourself. Okay? Now go down there and be happy with your kids.

Brad : No! A scalper gouged me 18 grand for these seats. I'm not leaving them!

Sarah : What?

- (STAMMERING) What did you just say?

Brad : Yeah. Nothing. Let's just... You're right. (SIGHS) I'm so much more relaxed now.

Sarah : Thank you.

Brad : Yeah. Let's just go down... Let's just...

Sarah : No! I think you should sit in your \$18,000 seats, and think of all the better ways your family could have used that money.

Brad : Sara.

Mayron : The guy from the nuclear sub thing?

Mr : Mayron! That's him. That's the guy?

Brad : Can I get some beers down here? Can I get five beers?

Excuse me, some beers!

(ROCK MUSIC PLAYING)

(ALL CHEERING)

THE WHIP : What's up, everybody? Let's make some noise! Whoo-hoo!

Tonight, one lucky fan is going to get a chance to shoot from half court to win a family vacation to Disney World!

(ALL CHEERING) And our lucky fan is sitting in section 113, row 6, C-1.

Where is he? Let's see it. Where is he?

Brad : It's me. It's me, I win!

The Whip: There he is.

Brad : I win. I'm-a make it to Disneyland. I'm-a make it all right.

Dylan : All right, Brad!

Meghaan Yay, Brad!

Yay, Brad!

The Whip : All right, sir, how you doing? What's your name?

Brad : First off, I love my kids.

The Whip : He loves his kids!

Brad : Let's give it up! And if anyone was ever to do anything to them, I would hurt them.

The Whip : Okay.

Brad : I would freakin' hurt them!

THE WHIP: Okay.

Brad : This guy over here is trying to take them! Trying to steal my family.

He doesn't sweat! Okay, you know what? Why don't we just shoot... But I got news for you, buddy! Last night, while you were sleeping, I made love to our wife!

The Whip : Okay.

Brad : "My wife!

BRAD : Sara, right over there! Took my wiener out of my pants!

This is a family event, okay? Boo! Boo!

The Whip : All right.

Brad : So, even if Sara does pick you, you're going to have to be the stepdad to my kid! You see how you like it! Okay?

THE WHIP: Let's get somebody else down here, all right? Somebody else...

Somebody else is going to win a family trip!

Brad : Give me that ball, you. This one's for Dylan and Megan and Sara and Dylan. Nothing but net.

THE WHIP: All right, he's going for it! Nothing but net!

(GRUNTS)

- (GROANING)

- (ALL GASPING)

Brad : Do-over! That's a do-over!

The Whip : No do-over. No.

Brad : It's a do-over!

- (GROANS)

- (ALL GASPING)

(BRAD THUDDING)

(ALL APPLAUDING)

THE WHIP: I'm so sorry you had to see that. I'm so sorry.

(CAR ENGINE STARTING)

SARA: Hey, kids, why don't you go inside and put on your pajamas?

What are you doing?

Dusty : I'm comforting you.Sara, look... Sorry, too soon. I know.

But I just want you to know that I'm here for you and the kids.

Sarah : Oh, really? You want to be a real parent now? Is that what this is?

Absolutely. I'm here now.Dusty, I'm working crazy hours this week.

With Brad gone, the kids are gonna have to be dropped off,picked up, taken to swimming lessons.Dylan has a play date with Eli on Tuesday,and Megan has a dentist appointment on Friday.

Dusty : Sara, I know in the past I've been unreliable,but this is a new me. All right?This is the new Dusty.

Sarah : Well, you can't take them to school on a motorcycle.You need a car.

Dusty : Done.

Sarah : Okay. Hey! You're not staying here

Dusty : !Are you sure you don't need company right now?

Sarah : I mean, you're going through a tough transition here.Be here at 6:30 tomorrow morning.

Dusty : Well, can I at least come in and get my stuff?

Sarah : No!

DUSTY : I'm gonna wait for a while,in case you change your mind.

(SIGHS)Hey.Oh...What did you throw Griff out for?

Griff : This place is chaotic.

- (SCOFFS)

Dusty : There's always some bullshit going on in that house.

Griff : God, man. Want to go to the Red Roof Inn?

Dusty : Let's do it.Is that Cinnamon Toast Crunch?

Griff : Yes, sir.

DORIS : Okay. No running!All right. Lindsey! Sloane!Car's open right down there!Okay, sir, inside the cones!Just like ice cream!Keep it inside...That's right! Thank you.

(CAR ENGINE REVVING)Hi. I see you've been picking up Megan and Dylan these past few days. Should I expect you from now on?

Dusty : Um, yeah, I'm their real dad,so yeah, from now on.Terrific

Doris : I see that you also haven't signed up to volunteer in the lane.Brad was so good about helping us out in the lane,

In the classroom, PTA, and so forth.We could always count on him for bake sales, Spring Sing,costumes for Winter Pageant.You know the drill.I hope I can count on you to be the new Brad.

Dusty : Ah, sure, yeah. You can count on me.I mean, I'm their real dad,so, yeah, I'll be here every day.

Doris : Great. So, if your kids aren't out here,I'm gonna need you to circle around to the back of the line. Okay?

Dusty : No, I can't go around.

Doris : Thanks.I came ten minutes early so I don't have to...

Ms : If your kids aren't here,you have to go around!

Dusty : I know. There's somebody in front of me. Okay?

Ms : Just go around!

Dusty : I can't just go over the cones! I'm boxed in here!

Ms : Go around!

Dusty : No, you can't! Okay?She said stay in the cone, like ice cream!

- (HONKING)

Ms : Go around!

Dusty : Inside the cones!Amanda has got a recital!I have to get there! You need to go!

(HORN HONKING CONTINUES)

(REVVING ENGINE)

- (TIRES SQUEALING)

- DORIS : Hey!We always stay inside the cones!Cones! (GRUNTING)
Cones! Come on!

(MR. HOLT SIGHING)

Mr.Holt : Have you been living here for the last few days, Brad?

Brad : No.

Mr.Holt : Then what's with the blankets and the hot plate and the B.O.?

Brad : I crapped in the wastebasket.

Mr.Holt : You know, Brad, two years into my thing with Charlene, her first husband showed up.Oriental fellow.

Brad : You can't say that.You cannot say "Oriental.

Mr.Holt : "His name was Yu or Wu.It could have been Javier.Anyway, I get off early one day,get home, and there he is, stark naked in our bed.I didn't know what to think.

Brad : Really? You didn't know what to think?

Mr.Holt : Six months later,I wake up in a Chinese prison with a tattoo on my lower back of a golf ball rolling towards my butthole.

Brad : I can't hear these stories anymore.I'm sorry. I know they're supposed to help...Griff! What are you doing here?

Griff : Thought you should know Dusty came by the bar earlier.He was talking about how he can't do the daddy thing.I tried to talk some sense into him, but he seemed determined to get out of town.

Brad : What, he's leaving?

Griff : I don't think I have to tell you,but little Megan's dance is tonight, and she's not going to have a daddy.

Mr.Holt : That's fantastic. Brad, you win.And Dusty, because of an act of cowardice, loses.I mean, you're the daddy again.Come on, hit that.

(SIGHS)

Brad : No, I'm not her daddy.I wish more than anything I was,but I'm not.

Griff : Yeah, you're right, Brad. A real dad wouldn't give up on his kids so easy.

(DOOR CLOSING)

Brad : Griff! Wait!

Mr.Holt : He's still in the room, Brad.

Brad : Oh, hey.Sorry. I thought you stormed out.What you said sounded like a storm-out,and then I heard the door close.

Griff : I just thought that shit was getting kind of personal,so it'd be good to close the door.

Brad : So extremely thoughtful. Thank you. Yeah.And just so you know where my head was at, I was going to chase you down the hallway. Right?

You'd hear my footsteps and you're like,"Is someone after... What's going on?"Boom! It's me, and I'm like, "Griff, hey!"You were right."

Mr.Holt : Holy shit! That would be so uplifting.Can we do that?Griff, can you storm out, and Brad,you go after him?

Griff : I don't really want any part of that.That sounds like pure nonsense to me.I don't want... I'd rather not.

Brad : We could just try it, you know?

Griff : No, that sounds forced and weird to try to recreate something. Not even recreate.It would be creating. It didn't happen.

Mr.Holt : It's over-discussed at this point.

Griff : Shouldn't you go see your kid?

Brad : Yeah. Yeah.All right.

Mr.Holt : You guys go. Brad, can I come?

Brad : No.

(MUSIC PLAYING)

Meghan : Daddy's not coming, is he?

Sarah : Oh, honey, he'll be here. He promised.I see cupcakes over there.I think you should go eat some. Go on.Go eat a lot of sugar.

(VIBRATING)

Brad : Dusty.

Dusty : Nope.

Brad : Come on, Dusty.Where are you going?I'd pay a billion dollars to take her to that dance.You're just gonna leave?

Dusty : You take her then.I can't take her. Okay?

Brad : I'm not welcome after I said I was gonna put a spite baby in her mother. I guess that's out, then. Yeah, that is out. So it's gotta be you.

- (SIGHS)

Dusty : I'm sorry, Brad,I just can't do it, all right?

Brad : What do you mean, you can't do it?

Dusty : I can't stay inside the cones.

Brad : Look, Dusty, the cones are there for everyone's safety.

Dusty : It's not about the cones. You just said it was.The cones are a metaphor, Brad.I'm not the domestic type, okay?

Brad : Dusty, come on.What are you talking about?You're organized, you're handy.You make the best cinnamon rolls I have ever tasted.

Dusty : Those were Cinnabons, Brad. Come on.You can't make rolls like that in a conventional oven.

Brad : I knew it! I knew it.I knew it from the beginning!So you've been telling some tall tales, huh?All that Special Ops stuff.

Dusty : No, just the Cinnabons!

Brad : Why would you lie about Cinnabons?

Dusty : Cause I wanted to win. All right?I wanted to prove that I was a good dad, too, but I'm not.Okay? Are you happy?Is that what you want to hear?All the noise and the mess and all the choices.You do one thing wrong,you can screw them up for life. Do you realize that?

Brad : Yeah.Dads have to make a lot of choices, okay?And we blow most of them.

Dusty : Yeah, and the other parents.That kid, Eli. I was over there for a play date. You know about this? You can't just ride your bike over to a friend's house,to play Hot Wheels anymore, now you got to make some kind of date?

Brad : I know, it's a shame.

Dusty : Well, I'm over there,and the kid's dad keeps asking me if Dylan's gonna be in the gifted program with Eli.Like Dylan isn't as smart as his little ball-scratcher kid.I wanted to murder that smug prick.

Brad : Dusty, look, I hate that guy, too, okay? But his son is Dylan's best friend,so you suck it up. I mean, that's most of what dads do, is take shit.I mean, that's what we do.

Dusty : I can't do it, Brad.I can't take shit like you do.You take shit better than anyone I've ever met,and I mean that as a compliment from the bottom of my heart.

Brad : Thank you.

Dusty : But I'm sorry, Brad. I can't.I can't do it, man.

Brad : You made a promise to Megan,and you're gonna keep it.Ow!

(GROANING)

Dusty : Did you just punch me in the face, Brad?

Brad : Ow, yes.

Dusty : Knowing full well I got no choice but to bust you up now?

Brad : I really wish you wouldn't.

Dusty : If I did, you'd take that beatdown for those kids, wouldn't you?

Brad : Yeah. Yeah, I would.

Dusty : Come on.

Brad : Good luck, Dusty.

Dusty : What? No, no, you gotta come.It's just...

Brad : I can't see Sara after what I said.

Dusty : Sara loves you, Brad. All right?

Brad : I know just what to say to her.

Dusty : You just stand there and look lost without her.

Brad : I am lost without her.

Dusty : Well, that's good. Then let's go.

Brad : But I look terrible.

Dusty : Yeah, you do. Come here.

Brad : What are you doing?

Dusty : I'm fixing you up, man.

Brad : Dusty, get your hands out of my pants.

Dusty : Calm down. Think I want to touch your little dinky? I'm trying to fix you up.

Dusty : All right. Let me see.

Brad : Wow. I look great.

Dusty : Here you go.

Brad : That's incredible.

Dusty : Come on.

(HIP-HOP MUSIC PLAYING)

SARA : Hey, pumpkin.Daddy wanted to be here,I know he did. He just gets...

Brad : Whoa, whoa, whoa... Uh-oh.She's doing her arms-folded thing.You said she'd smile.Maybe even start a slow clap.

Dusty : Don't worry, I got this. Okay? Come on.

Sarah : Oh, hey, look, it's the guy that stranded his kids at school.And look who he's with.Did you get anybody pregnant on your way over here, Brad?

Brad : No, I didn't.

- DUSTY : Sara, listen...

Sarah : No!

Dusty : Sara, please.

Sarah : No. I am not going to listen to you.You know what? Your daughter's been sitting there for two hours, heartbroken.

Brad : Sara, I am so sorry...

Sarah : Oh, just, please. Will one of you idiots just ask your daughter to dance?

Brad : Really?

SARA : Yes.Neither one of you deserves her, but yes.

Brad : Go ahead, Dusty.

Dusty : No, you take the first one.You've earned it more than I have.

Brad : Dusty, please, she's your daughter.

Sarah : What the hell did I miss?

Dusty : I'll tell you what. I'll vouch for you to the kids and I'll take the first dance. I'll say my good-byes,and then I'll get out of your hair.

Brad : Wait, wait. When you say"get out of your hair,"you mean leave, like leave-leave? Tonight?

Meghan : Daddy! Brad! The fourth graders are here.They're picking on Dylan again.

Brad : That's it.

Dusty : Those little shitheads are dead.

Brad : Where are they?

DUSTY : Those are the fourth graders?

Brad : They're girls.

Meghan : Uh-huh. They're so mean.

Child : Why are you even here at the Daddy-Daughter Dance?Are you a daughter? Are you a girl?

Dylan : Are you too scared to take me on without your little friends?

Dusty : Oh, no, he's calling out the big one.

Brad : Oh-oh.Oh, no, no, no.

Child : Come on!

Dusty : Dylan!

- (ALL GASP)

Dylan : Yes!

Dusty : Dylan, what are you doing?

Dylan : Did you see? Did you see? I punched her in the face, just like you taught me.

Dusty : What?

Dylan : And then I kicked her right in the nuts. You like that, bitch? Huh?

Dusty : No, no, no!

Dylan : You want some more, bitch?

Dad4 : Sweetheart, what happened? What's going on here?

4Grades : He punched me in the face. Then he kicked me in the swimsuit area. Then he called me the "B" word.

Dad4 : Who did, him?

Mr : He did. I saw it. He said they taught him to hit girls.

Brad : No, no. We thought your daughter was a boy.

Dad4 : What?

Sarah : No, what he means is that Dylan told us that a fourth grader was picking on him, but he didn't tell us it was a girl.

Brad : Yeah, and if you had, we'd have told you it's never okay to hit a girl.

Dusty : And that she's probably only bugging you because she likes you, buddy.

4Grades : I do not like him.

Brad : Oh, I think she likes him.

4Grades : Ah, gross, whatever.

Meghan : She totally does.

Dad4 : Are you calling my daughter a whore?

Dusty : What?

Mr : They were implying it, Jerry.

Brad : Wait. That's quite a stretch.

Mr : Mrs. Troy, please. I got this.

Dad4 : Wait, first of all, which one of you two is the kid's dad?

Dylan : They both are.

(GASPS)

Brad : Oh, my gosh. Wow! I'm sorry. That's the first time he's ever referred to me as Dad. It's something I've wanted to hear for a long time, so it's a bit poignant. I tend to cry a lot when things get emotional. They tease me all the time. I'm actually the stepdad.

Dad4 : Oh, is that right? So you're the real dad, huh!

Dusty : Hey. You don't want to embarrass yourself, buddy.

Dad4 : You threatening me now, tough guy?

Mr : He's threatening you, Jerry.

Dusty : Nobody's threatening anybody. But you're gonna want to back that up, Jerry. And you, Squidward tie. Quit being an instigator, or I'm gonna have to rap you in the mouth.

(YELPS)

Brad : Hey, hey, hey. Everyone just calm down. We're at the Daddy-Daughter Dance.

Jerry : You stay out of it, all right? You don't count! I want to talk to the real dad here.

Dusty : Hey, Brad here is more of a real dad than any of us.

You ever want to see how you should be raising your kids, go look at this guy.

Brad : Here I go again. What did I tell you?

Dusty : Really? You mean that? Yes, I do, Brad. You're a great dad.

(ALL GASPING)

- Like that?

Dusty : You shouldn't have done that.

Brad : Yeah? Why? I'm pretty sure he kills people for a job. He's been rather vague with me, but that's what I'm kind of surmising.

Jerry : Are we gonna do this?

DUSTY: Oh, we're gonna do it.

Jerry : Okay. You ready?

DUSTY: Yeah, I'm ready. This is what you get.

MEGAN: Daddy.

(HIP-HOP MUSIC PLAYING)

Jerry : Want another one? Come on in. What's going on? Is this like some UFC shit?

DUSTY : Come on, Brad.

Brad : That's right. It's a dance, Jerry.

Dusty : Yeah. So dance, Jerry!

Brad : Yeah! You just got served, Jerry! You just got a piping hot serving.

Jerry : I'm not getting served.

Brad : You're getting served! You don't know this about me, Jerry, but I like to move my body.

Get it, Brad!

(ALL CLAPPING RHYTHMICALLY)

Dusty : Yeah! Yeah, Brad! This is a dance! Let's go!

(ALL CHEERING)

(LAUGHING)

Brad : Am I the only one with my shirt off? You know you can't leave, right?

Dusty : You want me to stay?

Brad : These guys are growing up so fast. You don't want to miss it.

Dusty : You're sweating profusely.

Brad : I know. I sweat a lot. That's cool.

Sarah : Thank you.

BRAD : So Dusty did stay.

And with the huge amount of money
he was making as the voice of The Panda,
he built his own new castle
right down the street.

Dusty : Hey!

But we kept Tumor because he didn't
get along with Dusty's new puppy.

(WHIMPERING)

It turns out Tumor was only five...

- (TUMOR GROWLING)

- ...so we're going to have him

for a long, long time.

- BRAD : Tumor!

- (DOORBELL RINGING)

And I was more than a little surprised
when Dusty showed up one day
with his new wife
and his new stepdaughter.

This is my stepdaughter, Adriana.

Brad : Hey, Adriana. I'm Brad.

Meghan : Want to go play?

That's your brother and sister.

You guys play nice, okay?

Hey, hon. Who's at the door?

Dusty : Oh, hey, Sara. This is my wife, Karen.

Sarah : Oh, is it... Your wife?

SARA : That Karen, wow, she is so great.

It turns out she's

a doctor and a celebrated

novelist. I mean...

Sarah : Hon, would you...

Brad : Come here, Griff. Come here, Griff. Oh!

- KAREN: He's so cute.

SARA: And I was so surprised when

I found out that we're the same age.

I mean, she looks so young, right?

Good for her!

Brad : Honey, you look amazing tonight.

Sarah : (LAUGHS) What are you talking about? It's just my normal clothes.

That's how I look. I just got ready really fast.

Griff : Hey, Griff. Hey, little Griffy.

Brad : You want to come to Daddy?

Griff : What, you think I'm going to pick his pockets or something?

BRAD : No.

Griff : He doesn't carry a wallet.

Dusty : Oh, sweetie, be careful with that knife, okay?

Stepchild: You're not my dad.

DUSTY : Brad was right.

Being a stepdad isn't always easy.

But he was also right that it's worth it.

And he was right about the Ford Flex, too.

It's a great family car.

Got plenty of room for the kids,
gear, and plenty of pickup for me.

I got the Weekender package.

A few more bells and whistles than Brad's,

but Brad doesn't need to know that.

(MOTORCYCLE APPROACHING)

(GASPS) Daddy!

Dusty : Sweetie, I've been waiting for you to...

(ROCK MUSIC PLAYING)

Brad : Did you just gulp?

Dusty : No.

Brad : I heard a gulp.

DUSTY : (STAMMERS)Well, a little bit, maybe.

- BRAD: Sure.

- There you are.

BRAD: He's a lot bigger than you.He's got legs for arms.

Little star, guess what?

Brad : I like him. I like him a lot.Yeah.

Dusty : I bet you he's going to like us, too.

BRAD: Remember, Loving Fence.

DUSTY: Yeah.

BRAD: Just go say hi.Yeah, look, I got this, buddy. Watch.

Dusty : Hey. You must be Roger.

Roger : Nope.

CURRICULUM VITAE

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