

**CONTEXTUAL MEANING ON THE IDIOMATIC EXPRESSION IN LA LA  
LAND MOVIE SCRIPT**

**SKRIPSI**

*Submitted in Partial Fulfillment of the Requirements  
For Degree of Sarjana Pendidikan (S.Pd)  
English Education Program*

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2 13/ 05-2018	Chapter III and IV	
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## ABSTRACT

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Idiomatic expressions was often used by the people when they were communicating. In clarifying the meaning of idiom, the student did not only find the word from the contextual meaning, but also the speaker's condition when uttering the message. So, contextual theory was used in analyzing the idiomatic meaning. This research analyzed the contextual meaning on the idiomatic expressions found in *La La Land* movie script. The researcher attempted to answer two research questions, they were what types of idiom and what contextual meanings of the idiomatic expression are found in *La La Land* movie script. The researcher applied descriptive qualitative method to analyze all the selected samples in order to classify and interpret them. The finding showed that there were 103 idioms with 6 types of idiomatic expression; 4 times *substitute*, 21 times *proper names*, 4 times *abbreviation/ clipping*, 39 times *English phrasal compound*, 22 times *figure of speech* and 13 times *slang*. There were 42 meaning based on the context (substitute, proper name, abbreaviation/ clipping and slang) and 61 idiom with the meaning same with the meaning from the dictionary of idioms (English phrasal compound and figure of speech).

**Keywords: idiomatic expressions, contextual meaning, movie**

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# **CHAPTER I**

## **INTRODUCTION**

### **A. Background of the Study**

In Indonesia, many literary works such as movie, songs, books, novels, magazines, and newspapers are available in English. English as a language is an important means of written and oral communication for human which extends information and aim. Language as a round element which always develop everytime sometimes is difficult to understand. As a result, it should be analyzed and assesed by using various approaches to study. Linguistics is one approaches that can be used to assesed a language, because linguistics is not only studies about language but also things related to language itself. Language is a communication system which is very important for humans. As a dynamic element, language is analyzed and assessed by using various approaches to study it. The approach that can be used to assess a language is meaning approach.

Since idioms convey meaning quickly and enable language users express themselves more efficiently, they should be integrated into the teaching and

learning process of foreign languages. As well as English language learners, either EFL (English as a Foreign Language) or ESL (English as a Second Language), idioms are considered to be one of the hardest and the most interesting parts of the English vocabulary. Even, idioms are one of the greater problems in learning English because idioms present some of the most difficult materials for English language learners to successfully understand. However, idioms must be learned because they have an important role as the part of language. Hence, mastery of idiom is very needed to facilitate communication and promote an innovative environment of social interaction. So, if the English language learners do not learn English idioms, they will never know when the other person uses it; or they cannot understand what are talking about by the speakers. Moreover, the use of idioms in a conversation will be more attractive because it is interesting to hear.

An Idiom (also called idiomatic expression) is an expression or phrase that has a figurative meaning conventionally understood by nativespeakers. This meaning is different from the literal meaning of the idioms individual elements. Idiom can be found in plays, songs, dramas, movie, poems, etc. In other words, idiom does not mean exactly what the words say, but has a hidden meaning.

When is intended reading or seeing something, people actually want to know the meaning of is inteded to convey or the meaning to be conveyed from a message or a text. But unfortunately, not all text or message can be easily understood as what is found idiomatic expression. Idiomatic expression will certainly have meaning and dependis it on what context it is and others. It is probably there can be idiomatic expression of the same words or expression but



has a different meaning. Therefore, it is interesting to perform a research about idiomatic expression to know the meaning of its context.

When watching movie, some people do know what is spoken because there are idioms spoken in that movie. It becomes difficult because the idioms comes from different culture, for example when watching English movie. The idiomatic expression in that movie relates to the form of the meaning which is going to conveyed. It also happens in *La La Land* movie which contains with a lot of use of idiomatic expression which delivers complex meaning in which the meaning it self will have different meaning depending are in what context it is used. It is interesting to analyze which encourage the researcher to perform a research about it.

## **B. The Identification of the Problem**

The problem of this research identified as follows:

1. The Types of Idiom in *La La Land* movie script.
2. Contextual Meaning on the Idiomatic Expression in *La La Land* movie script.
3. Some people do not know Idiomatic Expression since they were different from one context to other context.
4. Idiomatic Expression were found in *La La Land* movie script.

## **C. Scope and Limitation**

In this research the researcher focuses on semantic and it was limited in contextual meaning on the idiomatic expression in *La La Land* movie script.

#### **D. The Formulation of the Problem**

Based on the background of the study, the problems of the study were formulated below:

1. What the types of idiomatic expression are found in *La La Land* movie script?
2. What contextual meaning of the idiomatic expression are found in *La La Land* movie script?

#### **E. The Objectives of the Study**

This discussion was aimed to answer the questions posed in problems of the study above. The objectives the researcher would like to:

1. To find out types of idiomatic expression found in *La La Land* movie script.
2. To find out contextual meaning of the idiomatic expression found in *La La Land* movie script.

#### **F. The Significance of the Study**

The significance of the research were follow:

##### **a. Theoretical**

The final result of this research give contribute to the improvement of semantic learning especially about contextual meaning associated with idiomatic expression.

**b. Practical**

The result of this research was useful for:

1. The teachers or lectures, as a source of information or as input to improve semantic learning especially about contextual meaning.
2. The students, as a source of data or as additional information in studying the contextual meaning associated with idiomatic expression.
3. The readers or other researchers, as a source of information to do the same research with different point of view.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

This study aims at answering two problems stated in the previous chapter. In answering the first problem, contextual meaning on the idiomatic expression are found in *La La Land* movie script.

The second problem the theory of idiom is cited. The theory of idioms provides the definitions of idioms. By providing the definitions of idioms, it will give description to the readers what the study deals with. The theory of idiom also illustrates the types of idiom. The types of idioms which are proposed by Hockett (1958) will be the basis for answering the types of idiomatic expression used in *La La Land*.

#### **1. The Kinds of Meaning**

Semantic concern aspects of meaning in language; work in semantic deals with the description of word meaning and sentential meaning. There are certain kinds of meaning in language. Lyons (1984:143) stated that there are many types

of meaning. In this research, the researcher focus on the theory of meaning that related with this study is contextual meaning.

### **1.1 Conceptual meaning**

It refers to the dictionary meaning which indicates the concepts. In reading we can find many different words have the same conceptual meanings. Take the word walk as an example, the conceptual meaning or the primary dictionary meaning is to move forward by placing one foot in front of the other. There are also a few other words that, according to the dictionary, mean to move forward on foot, etc.

### **1.2 Connotative meaning**

According to Firth (It refers to the associations that are connected to a certain word or the emotional suggestions related to that word. The connotative meanings of a word exist together with the denotative meanings.

Connotative meaning is the communicative value of the expression to the targets, exceed the contents above are purely conceptual. Thus, it opens like a connotative meaning only our knowledge and belief of nature that also is opened.

### **1.3 Social meaning**

It refers to the usage of language in and by society which has big proportions in determining the meaning that certain speaker has to use and wants

to convey, those factors include social class of the speaker and hearer and the degree of formality. Only part of the social meaning of a conversation is carried by words. Take saying hello or talking about the weather. Often such talk has little dictionary meaning. It is a way of being friendly or polite.

#### **1.4 Grammatical meaning**

According to Firth (1957: 37) Grammatical meaning is the function of grammatical elements in relation to other grammatical elements. Grammatical meaning is the meaning of the phrase that is enclosed. This means the grammatical meaning of each language is limited and could not be changed or replaced in a long time's. Grammatical meaning of a language could be interpreted. It is fixed in accordance with the language user community. Grammatical meaning also could be regarded as a structural or functional meaning, or internal meaning

#### **1.5 Affective meaning**

It refers to the speaker's feeling / attitude towards the content or the ongoing context. It is important to remember that each individual will have a different affective meaning for a word. As such, only the person using a word will be aware of the particular affective meaning that they hold with the word. For example, we can discuss the word winter further. The word winter denotatively refers to a time period during which either the northern or southern hemisphere is

furthest away from the sun. Different use of stress and intonation also provides a striking contrast in the feelings and attitudes communicated through an utterance.

### **1.6 Lexical Meaning**

Lexical meaning is usually considered as being the meaning of word. Samsuri (1987:14) stated that “Lexical meaning is the meaning of the word itself beyond the sentences composition. So the meaning of the words will be changed when the words are put in the sentence”. According to Lyons (1981:140) lexical meaning is a meaning described in the lexicon or dictionary. In addition, he also said that lexical meanings are the meaning of a word or sentence which upon the meaning of its constituent lexemes.

### **1.7 Contextual Meaning**

According to Lyons contextual meaning is the meaning of a word according to the situations in which they are used; different situation might give a sentence in a different meaning.” (Lyons, 1984:143). In short, contextual meaning is the meaning according to the context. Different situations give different meaning. On the other hand, in the particular situations the sentences will be equal in meaning.

In addition, contextual meaning also defined as the information signaled about the kind of use a linguistic unit has in its social context (Crystal, 1991: 79).

Simon and Schuster (1982: 10) state that context is the interrelated condition in which something exists or occurs. Longman says that “context means the part of speech of words and the things denote (1992: 275)”. It can be said that

contextual meaning have or according to the text. It involves the function of word in sentence formation since of the same word can convey different context. So, we can concluded that the contextual meaning is the meaning of the words according to the situation in which they are used. Different situation may give different meaning in a sentence.

For example;

- hair on my grandfather's *head* is white.
- As head officer, she has to be on time.

Kridalaksana (1993: 133) says: Contextual meaning is a meaning which is obtained from the relationship between the statement and the situation in which the statement is used. It is often said that the situation in which the word is used determines its meaning. The environment, both verbal and non-verbal, including the totality of the culture surrounding the act of text production and reception, in which the statement is made is called the context. The context of a word is the setting in which it is used the surrounding words, whether a phrase or a sentence or perhaps it is a long passage. The context may even be a whole chapter or a complete work.

According *Mansoer Petada* (116-2001), Contextual meaning could beregarded as a situational meaning. It arised as a result of the relationship between speech and context. It took the form of a lot of things. There are some contexts inhere is the first context organs, including those relating to gender,



position the speaker, the speaker or the listener age, socio-economic background speaker or the listener. The second context of the situation, such a situation is safe or noisy situations. The third context purposes, such as asking or expecting something. The fourth context of whether or not a formal conversation. The fifth context of the speaker or the listener's mood such as afraid, excited, upset or angry. The sixth time context, for example, night or day. Context seventh place, for example where at school, at home, in the field, etc. Eighth object context, mean what the focus of the conversation. Ninth context fittings speak or hear the speaker or the listener. Tenth linguistic context that does meet the rules of the language used by both sides. Eleventh context of language, meaning the language used.

In relation to contextual meaning, Soemarno (1990: 13) says that Basically, every word has its meaning as much as the situation or context in which the word is used within a sentence. In language, words work together to express meaning. All the words that work together in a passage or writing mean what they have to mean to make sense. Every word in a context helps to explain every other word.

In fact, a word by it self, for example interest unconnected with what is being said or with what was going on has almost no meaning at all. To have a meaning, the word interest must be used in a situation where it fits. For example, the word interest used in the context of banking system as in People save their money in a bank to get interest means "bunga". However, the word interest in

another use as in Many people get interest in politic means “tertarik”. It is clear then, that the context gives words meaning.

## **2. Definition of idioms**

Knowing a language obviously means knowing the morphemes, simple words, compound words, and their meaning. But in addition there are fixed phrase, consisting of more than one word, with one meaning that can not be inferred by knowing the meanings of the individual word. These kinds of word expressions are called by idioms (Fromkin, 1987: 177).

Idiomatic Expression is a squence of words that operates as a single semantic unit, and like many multi word verbs of meaning of the whole cannot be deduced from an understanding of the parts. It can be said as a group of words with a meaning of its own that is different from the meanings of each individual word in the group.

Furthermore, idiomatic expression is a combination of words that has a meaning that is different from the meanings of the individual words themselves. It can be a literal meaning in one situation and a different idiomatic meaning in another situation (Cooper, 1998). Peaty in his book “Working with English idioms” (1983: 4), stated an expression, which cannot be understood from the composed. Some idioms have various meaning depending on the context.

For example;

- “*To sit on the fence*”, can literally mean that one is sitting on a fence

- “*I sat on the fence and watch the game*”. In this sentence “I sat on the fence” means that one is not making a clear choice regarding some issues.
- “*The politician sat on the fence*”, means that they would not give their opinion about the tax issues.

English, just like any other languages, has many ways to express intent and meaning. There are various definitions of idioms. However, all of them share common features. As stated by Cooper (1999: 233), “an idiom is an expression whose meaning cannot always be readily derived from the usual meaning of its constituent elements.” Likewise, Lewis (2002) as cited in Burger (2008) adds, “an idiom is a relatively fixed expression where the meaning of the whole is not transparent from the meanings of the constituent words.”

Idiom is a part of connotation. Harimurti Kridalaksana (2008) defines that connotation is particular sense a word or group of word based on the qualities or ideas which arise from speaker (writer) and listener (reader).

The idiomatic expressions are accepted as common usage in everyday speech and writing. While idioms are colorful expressions, people do not understand and neglect them. A less knowledge of idioms will make a language awkward and stilled in us age.

According to Chalker and Weiner (1994:195) Idiom is “a group of (more or less) fixed word having a meaning not deducible from those of the individual words”. Meanwhile Chaer (2007) defines that idiom is an utterance

which the meaning is not predicted from its constituent, in lexical and grammatical pattern.

Seidl and Wordie (1978) define idiom as number word combination and have different meaning which the meaning of forming each word of idiom, if the words stay alone, the combination of words frequently is weird and illogical. In fact, they often disobey the grammar even though not all combination of word of idiom illogical and compatible to the role of grammar.

The term 'idiom' itself has multiple interpretation. According to Cacciari & Tabossi (1995: 27), this is caused by the fact that idioms are quite difficult to define. There are some debates about what expressions are included in idiom and what are not. However, some scholars have given their points of view related to the definition of idiom.

Idiom is defined by Larson (1984) as cited in Adelnia & Dastjerdi (2011:879) as "a string of words whose meaning is different from the meaning conveyed by the individual words". Larson also adds that idiom "carries certain emotive connotations not expressed in the other lexical items" (Adelnia & Dastjerdi, 2011:879). Therefore, the first thing to mention here is that idiom cannot be translated literally because the meaning can't be predicted from the meaning of their constituents.

Mollanazar (1997) in Ferdowsi (2013: 349) defines idiom as "the combination of at least two words which cannot be understood literally and which function as a unit semantically". Moreover, Mollanazar, in comparing idioms

with proverbs, provides several characteristics to idioms. Mollanazar states that idioms: (1) are a part of a sentence, (2) sometimes have variant elements, (3) are not intended to teach anything, (4) are used in every type of text, (5) are figurative extensions of word meaning, (6) are more common and frequent, and (7) are sometimes used literally (Ferdowsi, 2013: 350).

According to Langacher in Meryem (2010: 11) “an idiom is a kind of complex lexical item. It is a phrase whose meaning cannot be predicted from the meanings of the morphemes it comprises”. This definition shows that idiom is a complex lexical item and its definition cannot be inferred from its parts.

From the definitions above, it can be concluded that idiom is an unchangeable special phrase whose meaning cannot be traced from the meaning of its constituents.

### **3. Characteristic of Idioms**

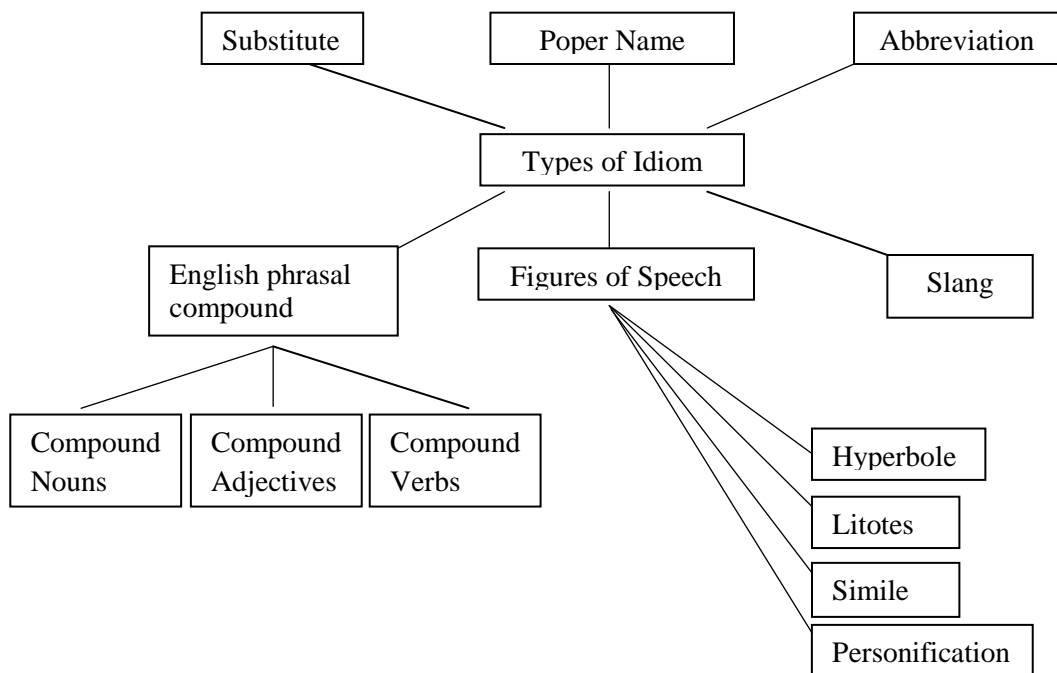
There are three characteristics of idioms proposed by Jackson (1996: 106). First, the meaning of idioms is not the summary of its part, its constituent word. Second, the meaning is idiomatic. The last characteristic is that idioms are fixed expressions.

The other characteristics of idioms are given by Fernando and Flavell as cited in Cedar (2008). The first characteristic is that the meaning of idioms is not the result of the compositional function of its constituent. Second, idioms are units that either have literal counterparts but the expressions as a whole should not be

interpreted literally. Third, idioms are transformationally deficient in one way or another. Fourth, idioms constitute set expressions. The last characteristic is that idioms are institutionalized.

#### 4. Types of Idiom

According to Hockett (1958) as cited in Strassler (1982: 27), there are six classifications of idioms as shown in figure 2.2:



**Figure 2.2 The Types of Idioms Based on Hockett's Theory**

The explanation of those types is presented below:

#### **4.1 Substitute**

A substitute includes personal pronouns and numbers. One consequence of this view is that “I”, “you”, and “he/she” can happen to be the same idiom if they denote the same person. The same case can also happen with numerals. For example, the answer “two” can be given to varieties of questions such as “how many children do you have?” and “how old are you?”.

#### **4.2 Proper Name**

A proper name is a symbol which designates an entity of which there is only one. In all human communities, there are certain recurrent idiom-creating events called naming. People are named; places are named; sometimes certain individual animals, spirits, or vehicles are named. The use of proper name in one language can be different from that in another because it does not have a similar connotation to the proper name meaning in another language. It can also cause misunderstanding because of the use of it, for example, “how is Jack?”. ‘Jack’ is a common name used in America. Some people perhaps are positively sure that ‘Jack’ is the name of a male person. However, it is not only a name of human but also a name of animal. Therefore, someone has to be aware of the meaning of proper name.

#### **4.3 Abbreviation/Clipping**

An abbreviation or a clipping is the use of a part for a whole. Some examples of an abbreviation in English are “cello” from “violoncello”, “plane” from “airplane”.

#### **4.4 English Phrasal Compound**

There are various definitions of an English phrasal compound. However, all of them share common features. Matthews (1991: 82) states that “compounding is a process by which a compound lexeme is derived from two or more simpler lexemes”. Dobrovolsky and O’Grady (1989) also agree that English phrasal compound is a way to form new words by combining two existing words.

There are two types of English phrasal compound which are based on the point of view of its ‘head’ and its components.

##### **a. English Phrasal Compound Based on Its Head**

From the point of view of its ‘head’, English phrasal compound is classified into endocentric and exocentric compounds (Katamba, 1993: 304). A head of compound means the compound’s broad meaning (Fromkin, 2000). A compound which has the head in the construction is called an endocentric compound. In an endocentric compound, the compound functions as a hyponym of the grammatical head (Bauer, 1983). In other words, the entity or action denoted by compound represent a subset of what is denoted by the head, for example, “drawbridge” which is a particular kind of bridge and “drip-dry” which is a special way of drying.



In addition, an endocentric compound has certain characteristics as follows:

- They contain a constituent which functions as the syntactic head.
- The syntactic properties of the head categories percolate to the entire compound word.
- The head is on the right hand.
- There is a tendency for the semantic relation between the head and non head to be one modification.

The second classification is an exocentric compound. Katamba (1993: 305) explains that an exocentric compound is “a construction of compound that the compound is not hyponym of the head element”. Therefore, this construction often cannot be transparently guessed from its constituent part. The examples are “flatfoot” which means policeman and “egghead” which means intellectual.

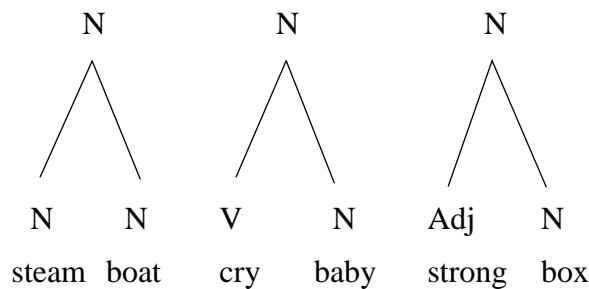
An exocentric compound has characteristics as follows:

- There is no element in a compound that functions as the semantic head of the compound which is modified by the non head element.
- The meaning of this construction is opaque. It is impossible to work out what an exocentric compound means from the sum of the meanings of its constituent.

#### **b. English Phrasal Compound Based on its Component**

The components of English phrasal compound are lexical categories. Based on its components, English phrasal compound consists of compound nouns,

compound adjectives, and compound verbs (Katamba, 1993: 320). Compound nouns are mainly endocentric, while only a limited group is represented by exocentric compounds like skinhead and blue-collar, in which the referent of the compound does not correspond to that denoted by the head. Katamba (1993) states that compound nouns may contain a noun followed by another noun, an adjective followed by a noun or a preposition followed by a noun. The examples are “bookcase”, “hothouse”, and “undergraduate”. Dobrovolsky and O’Grady (1989) also give the structures of compound nouns which are illustrated in figure 2.3.



**Figure 2.3. The Structures of Compound Nouns**

The second type is compound adjectives. Compound adjectives contain a noun followed by an adjective, an adjective followed by an adjective (derived from the past participle form of verbs), and a preposition followed by an adjective (derived from the present or past participle form of verb), for example, “worldwide”, “short-lived”, and “overwhelming”. Dobrovolsky and O’Grady (1989) also give the structures of compound adjectives which are illustrated in figure 2.4.





Figure of speech is “a departure from the ordinary form of expression in order to produce a greater effect” (Wren & Martin, 1981: 488). Perrine (1992) also agrees that figures of speech may be defined as any way of saying something other than the ordinary way. Another definition is given by Bain (1967: 21) who states “the figures of speech all conduce to the greater effectiveness of style; they either present a thought more vividly to the intellect, or operate more powerfully upon the feelings.”

The language that uses figures of speech is called a figurative language. The purpose of using figures of speech is to serve elements of clarity and beauty in the language (Tajali, 2003). Little (1985: 164-166) divides figures of speech into three classifications, namely based on comparison (simile, metaphor, personification, analogi, and hyperbole), association (metonymy and symbolism), and other figures of speech (apostrophe, irony, paradox, synecdoche, allegory, euphemism, and exclamation).

In this study, metaphor is used as a basis to analyze the level of phrasal verbs. Newmark (1981: 84) states that “the purpose of metaphor is to describe an entity, event or a quality more comprehensively and concisely and in a more complex way than is possible by using a literal language”. Newmark (1981: 85-90) also divides metaphor into five levels: dead, cliché, stock, recent, and original metaphor. The definitions of those metaphors are as follows:

#### **A. Dead Metaphor**

A dead metaphor is one in which the sense of a transferred image is no longer present. For example, “he grasped the concept” or “I didn’t catch your name”.

### **B. Cliché Metaphor**

A cliché metaphor usually consists of two types of stereotyped collocations, for example, “filthy lucre” or ‘explore all avenues”.

### **C. Stock Metaphor**

A stock metaphor may have cultural, universal and subjective aspects, for example, “sleep” to be “rest” or “death”.

### **D. Recent Metaphor**

This metaphor is one which is not a part of daily language and is noticeable as a metaphor, for example, “You are my sun.”

### **E. Original Metaphor**

An original metaphor is created by the writer or speaker to make a discourse more interesting. It is used to highlight particular points. Hyperbole, litotes, simile, and personification are used as categories to classify the types of idiomatic expressions. The explanations of those figures of speech are as follows:

#### **a) Hyperbole**

As described by Bain (1967: 55) hyperbole consists of “magnifying objects beyond their natural bounds”. By exaggerating the form of the statement, the thing is represented as either greater or smaller, better or worse than it really is.

Devlin(2008) agrees that the object in hyperbole is to be made more effective, impressive,or intelligible by overstating it. The purpose of hyperbole is to give an enhanceddefinition to the importance of what is being stated without having to spell it outword for word. It is used as well for emphasis and humor (Rubba, 2006). Theexample of hyperbole is the expression “I’ll die if I don’t pass this course”. Theword “die” overstates the situation which possibly happens if “I” do not pass thecourse. The second example is “when she was in Paris, she spent tons of money”.“Tons of money” is the exaggeration of a lot of money.

#### **b) Litotes**

Litotes is also called an understatement which is the presentation of a thingwith under emphasis in order to achieve a greater effect (Wren & Martin, 1981). Itcan be concluded that litotes is the opposite of hyperbole. Little (1958) also agreeesthat litotes is a negative statement to enforce the positive, for example, “she is notbad”.

#### **c) Simile**

Wren and Martin (1981) define simile as a comparison between two things,indicated by some connectives, usually “like”, “as”, “than”, or a verb such as“resembles”. Simile can also be defined as a statement of the resemblance ofsubjects, acts or relations which are similar in shapes, colors, sizes, activities,effects, etc (Devlin, 2008). Simile has a function to communicate the expressionconcisely and efficiently (Fromilhague, 1995). Phythian (1970) adds that simile isused to explain abstract concepts by likening them to concrete things.

Simile can also show things in different points of view, in new relations, and express moods and add emotions, for example, “her skin is as white as snow”.

#### **d) Personification**

The point of personification is to express the abstract ideas to inanimate objects, or aspects of nature is described as if it is human (Gill, 1985). It means that all things can do human activities. This definition is also supported by Kennedy (1991) who says personification is a figure of speech in which a thing, an animal, or an abstract term is made human. The examples are “the moon smiles at us” and “the wind touches my skin”.

### **4.6 Slang**

In the relevant literature, most definitions of slang show a tendency towards a sociological view of the phenomenon. This view is accepted by Eble (1996: 11) who regard slang as “an ever changing set of colloquial words and phrases that speakers use to establish or reinforce a social identity or cohesiveness within a group or with a trend or fashion in the society at large”. In line with it, Quirk, Greenbaum, Leech, and Svartvik, (1985: 25) state that “slang has to be arranged among the varieties according to the attitude”. Compared to general vocabularies, slang words seem to exist for a shorter time because they are replaced by another term or a synonym for a word already existing in slang. Leech and Svartvik (1981:26) assess that “slang is a language which is very familiar in

style, and is usually restricted to the members of a particular social group, for example teenage slang, army slang, theatre slang". Slang is not usually fully understood by people outside a particular social group, and has a value of showing the intimacy and solidarity among its members.

Slang differs from a standard language for its lack of formality (Partridge, 1947). It is frequently seen as a colloquial speech or as a level of usage that is not accepted as good or formal by the majority. Slang is usually produced in a shortened, easier and more relaxed way.

Burdova (2009) gives some characteristics of slang. The characteristics include the use of weak forms. The example of weak form is "what'm I going t'donow?" and "ah'm over here". The second characteristic is consonant germination. The example is "innit?" from "isn't it?", "wunnit" from "wasn't it?", and "dunno" from "I do not". The third characteristic is the use of colloquial words. Language or words that are colloquial are used mainly in conversation rather than in writing or formal speech. The examples of colloquial words are "cool" which means great and "come up for air" which means take a break. The fourth characteristic is using positive adjectives for expressing negative qualities. The example is an adjective "phenomenal" which is used in an expression "he is phenomenal idiot". The fifth characteristic is using negative adjectives such as "terrible", "horrific", and "tremendous" in order to exaggerate or overact.

Slang is often associated with a dirty language related to various taboo topics. The vulgar word "f\*ck" in slang is often used to emphasize



meanings. Vulgarity and obscenity are typical features of slang. Another characteristic of slang is its effectiveness (Partridge, 1947). Slang can add some nuances of meaning to expressions.

Defining slang is a challenging task for two main reasons. Firstly, slang is a time-restricted ephemeral phenomenon (Andersson & Trudgill, 1990: 70). It means that slang is a subject to change over time and from places to places. Many words and expressions that were regarded as slang are now disappearing or becoming obsolete. Some slang expressions are no longer recognized by speakers just a few years later and the other slang words come to be accepted as a standard language. The example is given by Mattiolo (2005). The example is slang word "groovy" which means "excellent" or "wonderful" and this slang word occurred in 1930s. Secondly, slang has a rather-wide, encompassing nature (Andersson & Trudgill, 1990: 73). The result is a rich range of opinions and definitions of slang.

## **5. Movie**

Film also called a movie, motion picture, theatrical film, or photoplay, is a series of still images that when shown on a screen create an illusion of motion images (due to the phi phenomenon).

This optical illusion causes the audience to perceive continuous motion between separate objects viewed rapidly in succession. The process of movie making is both an art and an industry. A movie 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.

The word "cinema", short for cinematography, is often used to refer to the industry of films and filmmaking or to the art of filmmaking itself. The contemporary definition of cinema is the art of simulating experiences to communicate ideas, stories, perceptions, feelings, beauty or atmosphere by the means of recorded or programmed moving images along with other sensory stimulations.

Movies were originally recorded onto plastic film through a photochemical process and then shown through a movie projector into a large screen. Contemporary movies are now often fully digital through the entire process of production, distribution, and exhibition from start to finish, while movies recorded in a photochemical form traditionally included an analogous optical soundtrack, which is a graphic recording of the spoken words, music and other sounds that accompany the images. It runs along a portion of the movie exclusively reserved for it and is not projected.

Movies are cultural artifacts created by specific cultures. They reflect those cultures, and, in turn, affect them. Movie is considered to be an important art form, a source of popular entertainment, and a powerful medium for educating or indoctrinating citizens. The visual basis of movie gives it a universal power of communication. Some movies have become popular worldwide attractions by using dubbing or subtitles to translate the dialog into the language of the viewer.

Some have criticized the movie industry's glorification of violence and its potentially negative treatment of women.

The individual images that make up a movie are called frames. During projection of traditional movie, a rotating shutter causes intervals of darkness as each frame, in turn, is moved into position to be projected, but the viewer does not notice the interruptions because of an effect known as persistence of vision, whereby the eye retains a visual image for a fraction of a second after the source has been removed. The perception of motion is due to a psychological effect called phi phenomenon.

The name "movie" originates from the fact that photographic movie (also called movie stock) has historically been the medium for recording and displaying motion pictures. Many other terms exist for an individual motion picture, including picture, picture show, moving picture, photoplay, and flick. The most common term in the United States is movie, while in Europe movie is preferred. Terms for the field, in general, include the big screen, the silver screen, the movies, and cinema; the latter is commonly used in scholarly texts and critical essays, especially by European writers. In early years, the word sheet was sometimes used instead of screen.

## **B. Relevant Study**

By Siti Maimunah (2008), The State Islamic University of Malang. The study found that there are forty six kinds of idiomatic expressions with their lexical and

contextual meaning used in *Jalalluddin Rumi's* poems from ten data which are presented in this study. Lexical meaning of idiomatic expressions used in the poem *Jalalluddin Rumi* presents how the meaning of words in general as written in the dictionary, while the meaning of idiomatic expressions contextually is the meaning of idiomatic expressions according to the situation where they are used. The writer found that most of the contextual meaning of idiomatic expressions has the same meaning with lexically. Moreover, from the twelve data, the contextual meaning dominated the meaning of idiomatic expressions than lexically.

Sulistyaningrum Rahajeng (2013), The researcher analyzed the Analysis on the Translation of Idiomatic Expressions in the Subtitle of *Yes Man* Based on Baker's Strategies. However, by using Hockett's theory, the researcher finds that there were five types of idiom found and Baker's theory of strategies in translating idioms (1992) in the subtitle. Then, the translations are evaluated based on an ideal translation proposed by Larson (1984). Based on the result of the research, some conclusions are drawn. To answer the first problem, English phrasal compound, which is one of the types of idiomatic expressions, is mostly used by the characters in *Yes Man*. Slang is ranked second and figures of speech is on the last position. To answer the second problem, paraphrase strategy gets 86.5%. Omission ranked the second. Then using an idiomatic expression of similar meaning and form is on the third position and unfortunately using an idiomatic expression of similar meaning but dissimilar form is not found. The finding also shows that 95% of the translation is acceptable.

### **C. Conceptual Framework**

The research deals with contextual meaning on the idiomatic expression in *La La Land* movie script. It has relation to semantic in which in contextual meaning there must be meaningful. The success of understanding contextual meaning would be a great help to the viewers to understand the story of the movie itself. Contextual meaning in foreign movie may be found in the form of idiomatic expression. That was what to say that contextual meaning relating to idiomatic expression was very interesting to study and to analyzed as found in *La La Land* movie script.

## **CHAPTER III**

### **RESEARCH METHOD**

#### **A. Research Design**

This research purpose was to contextual find out meaning in the form of idiomatic expressions found in *La La Land* movie script. The data would be explained not in the form of number but in the form of description especially about the contextual meaning in *La La Land* movie script.

#### **B. Source of Data**

The source of this research was “*La La Land*” movie script; a Musical Romantic Comedy and Drama Film. The data will be from *La La Land* movie script and analyzed according to Hockett’s (types of idiom) and Lyons contextual theory.

### **C. Technique of Data Collection**

In this research the researcher utilized some techniques of collecting the data, which were elaborated as follows:

1. Watching on movie *La La Land*.
2. Reading and understanding all of *La La Land* movie script which is transcribed from <https://subscene.com/subtitles/la-la-land>.
3. Identify the contextual meaning from idiomatic expression from the script of *La La Land* movie.

### **D. Technique of Data Analysis**

The data of this research were analyzed and classified by applying the following steps :

1. Identifying the idioms used in the movie script.
2. Classifying the idioms found based on Hockett’s types of idiom.
3. Finding meaning based on the context by using Lyons contextual theory.
4. Drawing conclusions according to result.

## **BAB IV**

### **DATA ANALYSIS AND FINDINGS**

#### **A. Data Collection**

The content of this chapter was divided into two parts. The first part discussed what types of idiomatic expressions were used in *La La Land* and the second part discussed what contextual meaning of the idiomatic expression was. The two problems were answered based on the findings and related theories.

For further information about the data it could be seen clearly in list of tables.

## B. Data Analysis

The data were analyzed based on Contextual meaning on the Idiomatic Expression and based on The Types of Idiomatic Expressions. There were types of Idiomatic Expression were; (1)proper name, (2)substitute, (3)English phrasal compounds, (4)abbreviation/clipping (5)figure of speech, and (6)slang. The analysis of this types then were followed by analyzing the Contextual Meaning on the Idiomatic Expression in “*La La Land*” movie script. Shown in the following table 4.1.

**Table 4.1**  
**Classification of Idiomatic Expression in *La La Land* Movie Script**

No	The Idiomatic Expressions	The types of Idiomatic Expressions					
		Substitute	Proper Name	Abbreviation /Clipping	English Phrasal Compounds	Figures of Speech	Slang
1.	00:01:30,290 --> 00:01:34,090 <i>We'd sink into our seats right as they dimmed out all the lights.</i>					Personification	
2.	00:02:46,650 --> 00:02:48,530 A small-town <i>kid'll</i> come along.			✓			
3.	00:09:34,370 --> 00:09:38,130 Whoa! Holy <i>shit!</i> You wanna open a window?						✓
4.	00:10:03,890 --> 00:10:06,130 Did <i>she</i> just say "working"?	✓					



5.	00:10:14,530 --> 00:10:15,810 <b>It'll</b> be fun.			✓			
6.	00:10:20,250 --> 00:10:22,770 <b>all packed into one of those big glass houses.</b>					Personification	
7.	00:11:14,410 --> 00:11:18,090 The one to finally <b>lift</b> you <b>off</b> the ground				Phrasal Verb		
8.	00:15:04,410 --> 00:15:07,010 <b>Flying off</b> the ground if you're the someone ready to be				Phrasal Verb		
9.	00:18:30,850 --> 00:18:33,450 - I can't imagine why. - And now you're just <b>sitting on</b> it.				Phrasal Verb		
10.	00:18:46,250 --> 00:18:49,770 Oh, Sebastian! It's like a girl <b>broke up</b> with you and you're stalking her.				Phrasal Verb		
11.	00:19:16,850 --> 00:19:19,890 <b>Because you're living like a hermit. You're driving without insurance!</b>					Simile	
12.	00:19:24,090 --> 00:19:25,660 - Okay, low blow. - <b>With a heart of gold.</b>					Simile	
13.	00:19:34,530 --> 00:19:37,690 You didn't get <b>shanghaied</b> . You got ripped off!						✓
14.	00:19:34,530 --> 00:19:37,690 You didn't get shanghaied. You got <b>ripped off!</b>				Phrasal Verb		
15.	00:19:58,410 --> 00:20:00,610 <b>You're acting like life's got me on the ropes.</b>					Simile	
16.	00:20:07,450 --> 00:20:10,260 It's a classic <b>rope-a-dope</b> .				Compound Noun		
17.	00:21:32,250 --> 00:21:35,770 it <b>worked on</b> a sort of "one for you, one for me" type system.				Phrasal Verb		
18.	00:25:25,930 --> 00:25:28,530 - It's a warning. - <b>What planet are you from?</b>					Similie	

19.	00:25:28,610 --> 00:25:31,580 - <b>Don't fire me</b> , Bill. <b>Don't fire me.</b> - You're done. I'm sorry, Seb.					Personification	
20.	00:26:59,530 --> 00:27:01,450 Yeah. They say I have a knack for <b>word-building</b> .				Compound Noun		
21.	00:27:07,210 --> 00:27:08,890 - I'm <b>gonna</b> grab a drink. - Okay.						✓
22.	00:29:55,850 --> 00:29:59,900 Uh... coffee shop on the <b>Warner Bros.</b> lot. That's a classic.		✓				
23.	00:30:23,890 --> 00:30:26,020 - [CARLO] You heard of <b>Joseph Campbell</b> ? - [MIA] Uh, yeah.		✓				
24.	00:31:04,210 --> 00:31:06,170 - What kind? - It's a <b>Prius</b> .		✓				
25.	00:31:40,650 --> 00:31:42,650 You <b>gotta</b> put that thing to your chin.						✓
26.	00:31:50,210 --> 00:31:53,020 You don't live as long, but you get where you're going quicker, so it all <b>evens out</b> .				Phrasal Verb		
27.	00:32:40,690 --> 00:32:43,850 We've <b>stumbled on</b> a view				Phrasal Verb		
28.	00:34:06,530 --> 00:34:10,690 <b>What a waste of a lovely night</b> .					Simile	
29.	00:38:34,250 --> 00:38:37,060 Okay. Let me <b>check on</b> that for you.				Phrasal Verb		
30.	00:39:05,970 --> 00:39:07,330 How'd you <b>get on</b> the lot?				Phrasal Verb		
31.	00:39:32,210 --> 00:39:34,730 That's the window that <b>Humphrey Bogart</b> and Ingrid Bergman		✓				
32.	00:39:32,210 --> 00:39:34,730 That's the window that Humphrey Bogart and <b>Ingrid Bergman</b>		✓				

33.	00:39:34,810 --> 00:39:35,930 <i>looked out</i> of in <i>Casablanca.</i>				Pharasal Verb		
34.	00:39:34,810 --> 00:39:35,930 looked out of in <i>Casablanca.</i>		✓				
35.	00:39:41,130 --> 00:39:44,930 What was your <i>Bogart's</i> name?						✓
36.	00:40:06,490 --> 00:40:10,930 All the big swing bands used to play there. <i>Count</i> <i>Basie</i> , Chick Webb.		✓				
37.	00:40:06,490 --> 00:40:10,930 All the big swing bands used to play there. Count Basie, <i>Chick Webb</i> .		✓				
38.	00:40:54,890 --> 00:40:57,090 I <i>grew up</i> in Boulder City, Nevada.				Phrasal Verb		
39.	00:40:54,890 --> 00:40:57,090 I grew up in <i>Boulder City</i> , <i>Nevada</i> .		✓				
40.	00:41:15,730 --> 00:41:18,330 And I would <i>put on</i> all these plays in my bedroom				Phrasal Verb		
41.	00:42:28,890 --> 00:42:30,300 Look at <i>Louis Armstrong</i> .		✓				
42.	00:42:46,170 --> 00:42:49,330 I should probably tell you something now, just to <i>get it out</i> of the way.				Pharasal Verb		
43.	00:42:58,890 --> 00:43:01,810 <i>Yeah, but it's such as</i> <i>blanket statement you</i> <i>don't like jazz.</i>					Simile	
44.	00:43:34,090 --> 00:43:37,730 Jazz was born in a little flophouse in <i>New</i> <i>Orleans</i> ,		✓				
45.	00:44:02,370 --> 00:44:05,490 <i>Sidney Bechet</i> shot somebody because they told him he played a wrong note.		✓				
46.	00:44:59,890 --> 00:45:01,330 It's <i>dying on</i> the vine.				Pharasal Verb		
47.	00:45:16,130 --> 00:45:20,370 <i>however we want</i> ,					Simile	

	<i>as long as it's pure jazz.</i>						
48.	00:45:49,650 --> 00:45:51,690 <b>"I got the bullets!"</b>					Personification	
49.	00:45:56,250 --> 00:45:58,930 Oh, my! You know, it's playing at the <b>Rialto</b> .		✓				
50.	00:49:33,730 --> 00:49:37,730 - What do you mean... - Hey, <b>babe</b> . Got a space out front.						✓
51.	00:50:00,770 --> 00:50:03,770 Just <b>pickin' up</b> Mia. We'll be there in, like...				Phrasal Verb		
52.	00:51:05,970 --> 00:51:09,130 I don't even know. I can't keep <b>track of</b> it, but honestly, it was life- changing.				Phrasal Verb		
53.	00:51:18,250 --> 00:51:19,580 We were thinking about <b>Nicaragua</b> .		✓				
54.	01:03:28,850 --> 01:03:31,420 - <b>Fuck 'em</b> . - [LAUGHS] You always say that.		s				✓
55.	01:04:44,490 --> 01:04:47,730 But he seemed <b>kinda</b> nice 'cause he did offer you a job.						✓
56.	01:05:35,250 --> 01:05:36,970 He's <b>saving up</b> , I think.				Phrasal Verb		
57.	01:05:45,210 --> 01:05:48,020 But he's <b>figuring it out</b> , it's just been a little tricky lately.				Phrasal Verb		
58.	01:06:04,570 --> 01:06:07,770 Sebastian. <b>Come on</b> in, man.				Phrasal Verb		
59.	01:07:40,250 --> 01:07:42,690 <b>Jazz is dying because of people like you.</b>					Simile	
60.	01:07:49,610 --> 01:07:54,010 You're so obsessed with <b>Kenny Clarke</b> and Thelonious Monk.		✓				
61.	01:07:49,610 --> 01:07:54,010 You're so obsessed with		✓				

	Kenny Clarke and <i>Thelonious Monk.</i>						
62.	01:08:00,010 --> 01:08:03,810 <i>You're holdin' onto the past, but jazz is about the future.</i>					Litotes	
63.	01:08:10,690 --> 01:08:13,610 <i>The other guy, he wasn't as good as you.</i>					Simile	
64.	01:09:48,010 --> 01:09:53,890 Or through the <i>smokescreen</i> of the crowded restaurants				Compound Nouns		
65.	01:10:11,130 --> 01:10:13,210 <i>♪ To <i>light up</i> the skies ♪</i>				Phrasal Verb		
66.	01:10:13,290 --> 01:10:16,570 <i>♪ To <i>open the world and send it reeling</i> ♪</i>					Personification	
67.	01:12:34,530 --> 01:12:38,250 <i>♪ Are you <i>shinin'</i> just for me? ♪</i>			✓			
68.	01:15:37,530 --> 01:15:40,260 <i>♪ <i>Come on</i> , let it burn, baby! ♪</i>				Phrasal Verb		
69.	01:17:39,570 --> 01:17:42,490 <i>Gotta</i> leave first thing in the morning, but I just had to see you...						✓
70.	01:18:02,450 --> 01:18:04,450 Because what if people <i>show up</i> '?				Phrasal Verb		
71.	01:19:43,010 --> 01:19:45,980 <i>So it's like the long haul?</i>					Simile	
72.	01:20:38,810 --> 01:20:41,890 Well, it matters, because if you're gonna <i>give up</i> your dream,				Phrasal Verb		
73.	01:22:04,170 --> 01:22:07,850 Well, whatever, all right? It's just time to <i>grow up</i> , you know?				Phrasal Verb		
74.	01:22:13,650 --> 01:22:15,140 before I <i>signed on</i> the goddamn dotted line!				Phrasal Verb		
75.	01:22:13,650 --> 01:22:15,140 before I signed on the <i>goddamn</i> dotted line!						✓

76.	01:22:56,930 --> 01:22:58,650 <i>Maybe you just liked me when I was on my ass</i>					Simile	
77.	01:26:12,090 --> 01:26:15,530 <i>"What's wrong with that one?" It doesn't bloody work, that's what's wrong with it!</i>					Personification	
78.	01:26:47,490 --> 01:26:50,770 Okay, now just move your <i>glasses down on...</i> onto the nose...				Phrasal Verb		
79.	01:26:53,570 --> 01:26:55,770 Keep your head down, but <i>look up</i> at me.				Phrasal Verb		
80.	01:29:14,530 --> 01:29:18,370 I'm gonna <i>make it up</i> to you. Let me <i>make it up</i> to you, okay?				Phrasal Verb		
81.	01:29:39,490 --> 01:29:41,210 - Nobody <i>showed up</i> . -So what? So what?				Phrasal Verb		
82.	01:32:14,370 --> 01:32:16,940 <i> <b>She's</b> not answering her cell. I was told I might find her here.</i>	✓					
83.	01:32:20,570 --> 01:32:24,090 <i>could you tell her Jane at <b>Amy Brandt</b> Casting is trying to reach her?</i>		✓				
84.	01:32:39,570 --> 01:32:40,900 <b>Who the hell</b> is that?						✓
85.	01:33:05,890 --> 01:33:09,250 - Yeah. - <b>She</b> was at your play, and <b>she</b> loved it.	✓					
86.	01:33:09,330 --> 01:33:13,250 And <b>she</b> loved it so much that she wants you to come in tomorrow	✓					
87.	01:33:09,330 --> 01:33:13,250 And she loved it so much that she wants you to <b>come in</b> tomorrow				Phrasal Verb		
88.	01:33:27,250 --> 01:33:29,090 <b>That will kill me.</b>					Personification	
89.	01:33:42,370 --> 01:33:45,100 <b>I've been to a million auditions, and the same thing happens every time.</b>					Hyperbole	
90.	01:34:11,930 --> 01:34:15,170 but it's like a <b>pipe dream</b>				Compound		

	for me,you know?				Nouns		
91.	01:34:16,770 --> 01:34:19,610 you change your dreams,and then you <b>grow up.</b>				Phrasal Verb		
92.	01:34:53,250 --> 01:34:54,860 - <b>You're crying like a baby.</b> - [SNIFFLES] Oh, my God.					Personification	
93.	01:39:56,650 --> 01:39:59,850 <i>♪ So <b>bring on</b> the rebels ♪</i>				Phrasal Verb		
94.	01:41:40,770 --> 01:41:43,660 - <b>Griffith Park.</b> <i>- Where... are we?</i>		✓				
95.	01:44:59,730 --> 01:45:01,690 Not <b>doin'</b> too bad, Seb.			✓			
96.	01:45:01,770 --> 01:45:04,660 - " <b>Not too bad</b> " is great.					Litotes	
97.	01:45:04,730 --> 01:45:06,060 <b>See ya</b> tonight.						✓
98.	01:47:15,930 --> 01:47:18,690 Do you want to just <b>pull off</b> here and get dinner?				Phrasal Verb		
99.	01:47:52,250 --> 01:47:54,410 Do you want to <b>check it out</b> ?				Phrasal Verb		
100.	01:48:16,450 --> 01:48:17,890 This place is <b>pretty cool.</b>						✓
101.	01:49:21,010 --> 01:49:22,730 <b>Javier Gonzalez</b> on trumpet.		✓				
102.	01:49:22,810 --> 01:49:25,460 The lovely <b>Nedra Wheeler</b> on bass.		✓				
103.	01:49:34,610 --> 01:49:36,180 <b>Khiry Tyler</b> , everybody.		✓				

Based on the data above, the sentences related with idiomatic expression *La La Land* movie script. The sentences above distinguished each type of idiomatic expression. All sentences or phrases about related to the idiomatic

expression from *La La Land* movie script besides it was also found the types of idiomatic expression. For example:

1. Substitute

A substitute includes personal pronouns and numbers. One consequence of this view is that “**I**”, “**you**”, and “**he/she**” can happen to be the same idiom if they denote the same person. The same case can also happen with numerals. For example, the answer “two” can be given to varieties of questions such as “**how many children do you have?**” and “**how old are you?**”. Shown in the following table. In this research There were 4 data of substitute found in *La La Land* movie, they were:

**Table 4.2**  
**List of Substitute in *La La Land* Movie Script**

No.	The Idiomatic Expression	Meaning
1.	00:10:03,890 --> 00:10:06,130 Did <i>she</i> just say "working"?	Mia told her friend that she can not join the party with them.
2.	01:32:14,370 --> 01:32:16,940 <i>She's not answering her cell. I was told I might find her here.</i>	Mia is angry and goes away without anyone knowing it.
3.	01:33:05,890 --> 01:33:09,250 - Yeah. - <i>She</i> was at your play, and <i>she</i>	Sebastian meet Mia and convey a message from amy brandt



	loved it.	
4.	01:33:09,330 --> 01:33:13,250 And <i>she</i> loved it so much that <i>she</i> wants you to come in tomorrow	Sebastian delivering a message from amy brandt tells her to come to see her tomorrow

## 2. Proper Name

A proper name is a symbol which designates an entity of which there is only one. In all human communities, there are certain recurrent idiom-creating events called naming. **People are named; places are named; sometimes certain individual animals, spirits, or vehicles are named.** The use of proper name in one language can be different from that in another because it does not have a similar connotation to the proper name meaning in another language. It can also cause misunderstanding because of the use of it, for example, “**how is Jack?**”. ‘**Jack**’ is a common name used in America.

There were 21 data of proper name found in *La La Land* movie, they were

**Table 4.3**  
**List of Proper Name in *La La Land* Movie Script**

No.	The Idiomatic Expression	Classifications of Proper Name	Meaning
1.	00:29:55,850 --> 00:29:59,900 Uh... coffee shop on the <i>Warner Bros.</i> lot. That's a classic.	Place	Warner Bros is a the coffee shop place
2.	00:30:23,890 --> 00:30:26,020 - [CARLO] You heard of <i>Joseph Campbell</i> ? - [MIA] Uh, yeah.	People	Joseph Campbell means a writer with a title “Goldilocks and The Three Bears

3.	00:31:04,210 --> 00:31:06,170 - What kind? - It's a <i>Prius</i> .	Car	Prius means a type of mia car
4.	00:39:32,210 --> 00:39:34,730 That's the window that <i>Humphrey Bogart</i> and <i>Ingrid Bergman</i>	People	Humphrey Bogarts means a captive behind a window
5.	00:39:32,210 --> 00:39:34,730 That's the window that Humphrey Bogart and <i>Ingrid Bergman</i>	People	Ingrid Bergmanmeans a captive behind a window.
6.	00:39:34,810 --> 00:39:35,930 looked out of in <i> <i>Casablanca</i> . &lt;/i&gt;</td <td>Place</td> <td>Casablanca is a the city.</td>	Place	Casablanca is a the city.
7.	00:40:06,490 --> 00:40:10,930 All the big swing bands used to play there. <i>Count Basie</i> , <i>Chick Webb</i> .	Band Name	Count Basie is a Famous Band.
8.	00:40:06,490 --> 00:40:10,930 All the big swing bands used to play there. Count Basie, <i>Chick Webb</i> .	Band Name	Chick Webb is a Famous Band.
9.	00:40:54,890 --> 00:40:57,090 I grew up in <i>Boulder City, Nevada</i> .	City/ Place	Boulder City, Nevada means a city and country where mia grows.
10.	00:42:28,890 --> 00:42:30,300 Look at <i>Louis Armstrong</i> .	People	Louis Armstrong a good playing marching band
11.	00:43:34,090 --> 00:43:37,730 Jazz was born in a little flophouse in <i>New Orleans</i> ,	City/ Place	New Orleans is a dirty that creates jazz.
12.	00:44:02,370 --> 00:44:05,490 <i>Sidney Bechet</i> shot somebody because they told him he played a wrong note.	People	Sidney Bechet is a musician.
13.	00:45:56,250 --> 00:45:58,930 Oh, my! You know, it's playing at the <i>Rialto</i> .	Place	Rialto means place to watch or cinema.
14.	00:51:18,250 --> 00:51:19,580 We were thinking about	Country/ Place	Nicaragua is a country

	<i>Nicaragua.</i>		less developed.
15.	01:07:49,610 --> 01:07:54,010 You're so obsessed with <i>Kenny Clarke</i> and <i>Thelonious Monk</i> .	People	Kenny Clarke is a man who idolized Sebastian.
16.	01:07:49,610 --> 01:07:54,010 You're so obsessed with Kenny Clarke and <i>Thelonious Monk</i> .	People	Thelonious Monk is a man who idolized Sebastian.
17.	01:32:20,570 --> 01:32:24,090 <i>could you tell her Jane at <i>Amy Brandt</i> Casting is trying to reach her?</i>	People	Amy Brandt is the person who contacts Mia to audition.
18.	01:41:40,770 --> 01:41:43,660 - <i>Griffith Park</i> . <i>- Where... are we?</i>	Place	Griffith Park is where place Mia asked Sebastian.
19.	01:49:21,010 --> 01:49:22,730 <i>Javier Gonzalez</i> on trumpet.	People	Sebastian introduces Javier Gonzales as a trumpet player to the guests in attendance.
20.	01:49:22,810 --> 01:49:25,460 The lovely <i>Nedra Wheeler</i> on bass.	People	Sebastian introduces Nedra Wheeler as a bass player to the guests in attendance.
21.	01:49:34,610 --> 01:49:36,180 <i>Khirye Tyler</i> , everybody.	People	Sebastian introduces Khirye Tyler a as piano player to the guests in attendance.

### 3. Abbreviation/ Clipping

An abbreviation or a clipping is the use of a part for a whole. Some examples of an abbreviation in English are “**cello**” from “**violoncello**”, “**plane**” from “**airplane**”.

There were 4 data of abbreviation/ clipping found in *La La Land* movie, they were:

**Table 4.4**  
**List of Abbreviation/ Clipping in *La La Land* Movie Script**

No.	The Idiomatic Expression	Classification of Abbreviation	Meaning
1.	00:02:46,650 --> 00:02:48,530 A small-town <i>kid'll</i> come along	Kid will	That means a children will arrive.
2.	00:10:14,530 --> 00:10:15,810 <i>It'll</i> be fun.	It will	Mia friends invites for the party/
3.	01:12:34,530 --> 01:12:38,250 Are you <i>shinin'</i> just for me?	shining	Sebastian ask the city full of stars.
4.	01:44:59,730 --> 01:45:01,690 Not <i>doin'</i> too bad, Seb.	Do ing	Sebastian's friends complimented the signature Sebastian.

4. English Phrasal Compound

Based on the findings, the English phrasal compound gets the highest percentage, which is 66%. Katamba (1993) says an **English phrasal compound consists of compound nouns, compound adjectives, and compound verbs.**

There were 39 data of English phrasal compound found in *La La Land* movie, they are :

**Table 4.5**  
**List of English Phrasal Compound in *La La Land* Movie Script**

No	Minutes	English Phrasal Compound	Classifications	Structures of Compounds
1.	00:11:14,410 --> 00:11:18,090	The one to finally <i>lift</i> you	Phrasal Verb	Verb+Preposition

		<b>off</b> the ground		
2.	00:15:04,410 --> 00:15:07,010	<b>Flying off</b> the ground if you're the someone ready to be	Phrasal Verb	Verb+Preposition
3.	00:18:30,850 --> 00:18:33,450	- I can't imagine why and now you're just <b>sitting on</b> it.	Phrasal Verb	Verb+Preposition
4.	00:18:46,250 --> 00:18:49,770	Oh, Sebastian! It's like a girl <b>brokeup</b> with you and you're stalking her.	Phrasal Verb	Verb+Adverb practice
5.	00:19:34,530 --> 00:19:37,690	You didn't get shanghaied. You got <b>ripped off!</b>	Phrasal Verb	Verb+Preposition
6.	00:20:07,450 --> 00:20:10,260	It's a classic <b>rope-a-dope.</b>	Compound Nouns	N+N
7.	00:21:32,250 --> 00:21:35,770	it <b>worked on</b> a sort of "one for you, one for me" type system.	Phrasal Verb	Verb+Preposition
8.	00:26:59,530 --> 00:27:01,450	Yeah. They say I have a knack for <b>word-building.</b>	Compound Nouns	N+N
9.	00:31:50,210 --> 00:31:53,020	You don't live as long, but you get where you're going quicker, so it all <b>evens out.</b>	Phrasal Verb	Verb+Adverb practice
10.	00:32:40,690 --> 00:32:43,850	We've <b>stumbled on</b> a view	Phrasal Verb	Verb+Preposition
11.	00:38:34,250 --> 00:38:37,060	Okay. Let me <b>check on</b> that for you.	Phrasal Verb	Verb+Preposition
12.	00:39:05,970 --> 00:39:07,330	How'd you <b>get on</b> the lot?	Phrasal Verb	Verb+Preposition

13.	00:39:34,810 --> 00:39:35,930	<i>looked out</i> of in <i>Casablanca. </i>	Phrasal Verb	Verb+Adverb practice
14.	00:40:54,890 --> 00:40:57,090	I <i>grew up</i> in Boulder City, Nevada.	Phrasal Verb	Verb+Adverb practice
15.	00:41:15,730 --> 00:41:18,330	And I would <i>put on</i> all these plays in my bedroom	Phrasal Verb	Verb+Preposition
16.	00:42:46,170 --> 00:42:49,330	I should probably tell you something now, just to <i>get</i> it <i>out</i> of the way.	Phrasal Verb	Verb+Adverb practice
17.	00:44:59,890 --> 00:45:01,330	It's <i>dying on</i> the vine.	Phrasal Verb	Verb+Preposition
18.	00:50:00,770 --> 00:50:03,770	Just <i>pickin' up</i> Mia. We'll be there in, like...	Phrasal Verb	Verb+Adverb practice
19.	00:51:05,970 --> 00:51:09,130	I don't even know. I can't keep <i>track of</i> it, but honestly, it was life- changing.	Phrasal Verb	Verb+Preposition
20.	01:05:35,250 --> 01:05:36,970	He's <i>saving up</i> , I think.	Phrasal Verb	Verb+Adverb practice
21.	01:05:45,210 --> 01:05:48,020	But he's <i>figuring it out</i> , it's just been a little tricky lately.	Phrasal Verb	Verb+Adverb practice
22.	01:06:04,570 --> 01:06:07,770	Sebastian. <i>Come on</i> in, man.	Phrasal Verb	Verb+ Preposition
23.	01:09:48,010 --> 01:09:53,890	through the <i>smokescreen</i> of the crowded restaurants	Compound Nouns	N+N

24.	01:10:11,130 --> 01:10:13,210	To <b>light up</b> the skies	Phrasal Verb	Verb+ Adverb practice
25.	01:15:37,530 --> 01:15:40,260	<b>Come on</b> , let it burn, baby!	Phrasal Verb	Verb+ Preposition
26.	01:18:02,450 --> 01:18:04,450	Because what if people <b>show up</b> '?	Phrasal Verb	Verb+ Adverb practice
27.	01:20:38,810 --> 01:20:41,890	Well, it matters, because if you're gonna <b>give up</b> your dream.	Phrasal Verb	Verb+ Adverb practice
28.	01:22:04,170 --> 01:22:07,850	Well, whatever, alright?It's just time to <b>grow up</b> , you know?	Phrasal Verb	Verb+ Adverb practice
29.	01:22:13,650 --> 01:22:15,140	before I <b>signed on</b> the goddamn dotted line!	Phrasal Verb	Verb+Preposition
30.	01:26:47,490 --> 01:26:50,770	Okay, now just move your glasses <b>down on</b> ... onto the nose...	Phrasal Verb	Verb+Preposition
31.	01:26:53,570 --> 01:26:55,770	Keep your head down, but <b>look up</b> at me.	Phrasal Verb	Verb+ Adverb practice
32.	01:29:14,530 --> 01:29:18,370	I'm gonna <b>make it up</b> to you. Let me <b>make it up</b> to you, okay?	Phrasal Verb	Verb+ Adverb practice
33.	01:29:39,490 --> 01:29:41,210	- Nobody <b>showed up</b> . -So what? So what?	Phrasal Verb	Verb+ Adverb practice
34.	01:33:09,330 --> 01:33:13,250	And she loved it so much that she wants you to <b>come in</b> tomorrow	Phrasal Verb	Verb+ Preposition
35.	01:34:11,930 --> 01:34:15,170	but it's like a <b>pipe dream</b> for me,you know?	Compound Nouns	N+N

36.	01:34:16,770 --> 01:34:19,610	you change your dreams, and then you <b>grow up</b> .	Phrasal Verb	Verb+ Adverb practice
37.	01:39:56,650 --> 01:39:59,850	So <b>bring on</b> the rebels	Phrasal Verb	Verb+ Preposition
38.	01:47:15,930 --> 01:47:18,690	Do you want to just <b>pull off</b> here and get dinner?	Phrasal Verb	Verb+ Preposition
39.	01:47:52,250 --> 01:47:54,410	Do you want to <b>check it out</b> ?	Phrasal Verb	Verb+ Adverb practice

## 1. Phrasal Verb

There were 35 data of phrasal verb found in *La La Land* movie, they were:

- 1.1 The one to finally *lift you off* the ground, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “The one to finally *lift you off* the ground” means someone who will take you for success.
- 1.2 *Flying off* the ground if you're the someone, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “*Flying off* the ground if you're the someone” means get up if you want to be a successful person.
- 1.3 I can't imagine why and now you're just *sitting on* it, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “I can't imagine why and now you're just *sitting on* it” means Bastian angry to Laura sat on her favorite seat.



- 1.4 Oh, Sebastian! It's like a girl *broke up* with you and you're stalking her, this is phrasal verb. Because it consist verb and Adverb particle. Contextual meaning of “Oh, Sebastian! It's like a girl *broke up* with you and you're stalking her” means laura said that bastian is still expecting her.
- 1.5 You didn't get shanghaied. You got *ripped off!*, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “You didn't get shanghaied. You got *ripped off!*” means Laura said that Bastian was deceived.
- 1.6 It *worked on* a sort of "one for you, one for me" type system, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “It *worked on* a sort of "one for you, one for me" type system” means Sebastian asked to Billi work profitably.
- 1.7 You don't live as long, but you get where you're going quicker, so it all *evens out*, this is phrasal verb. Because it consist verb and Adverb particle. Contextual meaning of “You don't live as long, but you get where you're going quicker, so it all *evens out*” means your age is reduced but you can go anywhere.
- 1.8 We've *stumbled on* a view, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “We've *stumbled on* a view” means we presented a view.
- 1.9 Okay. Let me *check on* that for you, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “Okay. Let me *check on* that for you” means Okay. Let me ask for a while.

- 1.10 How'd you *get on* the lot?, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “How'd you *get on* the lot?” means how did you get here?
- 1.11 *looked out of* in *Casablanca*, this is phrasal verb. Because it consist verb and Adverb particle. Contextual meaning of “*looked out of* in *Casablanca*” means view from window on casablanca movie.
- 1.12 I *grew up* in Boulder City, Nevada, this is phrasal verb. Because it consist verb and Adverb particle. Contextual meaning of “I *grew up* in Boulder City, Nevada” means from my small stay in Boulder City, Nevada.
- 1.13 And I would *put on* all these plays in my bedroom, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “And I would *put on* all these plays in my bedroom” means and I reenacted the drama in my bedroom.
- 1.14 I should probably tell you something now, just to *get it out of* the way, this is phrasal verb. Because it consist verb and Adverb particle. Contextual meaning of “I should probably tell you something now, just to *get it out of* the way” means there's something I have to tell you, just for you to know.
- 1.15 It's *dying on* the vine, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “It's *dying on* the vine” means would die before the time.
- 1.16 Just *pickin' up* Mia. We'll be there in, like, this is phrasal verb. Because it consist verb and Adverb particle. Contextual meaning of “Just *pickin' up* Mia. We'll be there in, like” means I met with mia, we will arrive.

- 1.17 I don't even know. I can't keep *track of* it, but honestly, it was life-changing, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “I don't even know. I can't keep *track of* it, but honestly, it was life-changing” means I do not remember everything, but it has an effect on me.
- 1.18 He's *saving up*, I think, this is phrasal verb. Because it consist verb and Adverb particle. Contextual meaning of “He's *saving up*, I think” means Bastian saved his money for his future.
- 1.19 But he's *figuring it out*, it's just been a little tricky lately, this is phrasal verb. Because it consist verb and Adverb particle. Contextual meaning of “But he's *figuring it out*, it's just been a little tricky lately” means he was still trying, but the current situation was difficulted.
- 1.20 Sebastian. *Come onin*, man, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “Sebastian. *Come onin*, man” means Sebastian approached him.
- 1.21 To *light up* the skies, this is phrasal verb. Because it consist verb and Adverb particle. Contextual meaning of “To *light up* the skies” means so the sky was not dark.
- 1.22 *Come on*, let it burn, baby!, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “*Come on*, let it burn, baby!” means let's do it, baby!

- 1.23 Because what if people *show up*?, this is phrasal verb. Because it consist verb and Adverb particle. Contextual meaning of “Because what if people *show up*” means because what if many are watching?
- 1.24 Well, it matters, because if you're gonna *give up* your dream, this is phrasal verb. Because it consist verb and Adverb particle. Contextual meaning of “Well, it matters, because if you're gonna *give up* your dream“ means Mia asked Bastian to make dream come true.
- 1.25 Well, whatever, all right?It's just time to *grow up*, you know?, this is phrasal verb. Because it consist verb and Adverb particle. Contextual meaning of “Well, whatever, all right? It's just time to *grow up*, you know?” means it's time to start living.
- 1.26 Before I *signed on* the goddamn dotted line!, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “before I *signed on* the goddamn dotted line!” means before I approve the contract.
- 1.27 Okay, now just move your glasses *down on...* onto the nose, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “Okay, now just move your glasses *down on...* onto the nose” means now lower your glasses to the nose.
- 1.28 Keep your head down, but *look up* at me, this is phrasal verb. Because it consist verb and Adverb particle. Contextual meaning of “Keep your head down, but *look up* at me” means bow your head but look at me.
- 1.29 I'm gonna make it up to you. Let me *make it up* to you, okay?, this is phrasal verb. Because it consist verb and Adverb particle. Contextual

meaning of “I'm gonna make it up to you. Let me *make it up* to you, okay?” means may I corrected my mistake.

1.30 Nobody *showed up*. So what? So what?, this is phrasal verb. Because it consist verb and Adverb particle. Contextual meaning of “Nobody *showed up*. So what? So what?” means no one saw my appearance.

1.31 And she loved it so much that she wants you to *come in* tomorrow, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “And she loved it so much that she wants you to *come in* tomorrow” means present for interview tomorrow.

1.32 you change your dreams, and then you *grow up*, this is phrasal verb. Because it consist verb and Adverb particle. Contextual meaning of “you change your dreams, and then you *grow up*” means make your dreams come true.

1.33 So *bring on* the rebels, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “So *bring on* the rebels” means Then fight for your dreams.

1.34 Do you want to just *pull off* here and get dinner?, this is phrasal verb. Because it consist verb and preposition. Contextual meaning of “Do you want to just *pull off* here and get dinner?” means get out of the car and look for dinner place.

1.35 Do you want to *check it out*?, this is phrasal verb. Because it consist verb and adverb partial. Contextual meaning of “Do you want to *check it out*?” means into the cafe.

## 2. Compound Nouns

There were 4 data of compound nouns found in *La La Land* movie, they are :

1.1 It's a classic *rope-a dope*, this is Compound nouns. Because it consist noun and noun. Contextual meaning of “It's a classic *rope-a dope*” means it's a classic tactic in romance.

1.2 Yeah. They say I have a knack for *word-building*, this is Compound nouns. Because it consist noun and noun. Contextual meaning of “Yeah. They say I have a knack for *word-building*” means has the ability to become a writer.

1.3 through the *smokescreen* of the crowded restaurants, this is Compound nouns. Because it consist noun and noun. Contextual meaning of “through the *smokescreen*” means cloud of smoke.

1.4 but it's like a *pipe dream* for me, you know?, this is Compound nouns. Because it consist noun and noun. Contextual meaning of “but it's like a *pipe dream* for me, you know?” means There is no expectation.

## 5. Figures of Speech

Figure of speech is “a departure from the ordinary form of expression in order to produce a greater effect” (Wren & Martin, 1981: 488). Perrine (1992) also agrees that figures of speech may be defined as any way of saying something other than the ordinary way. Another definition is given by Bain (1967: 21) who states “the figures of speech all conduce to the greater effectiveness of style; they either present a thought more vividly to the intellect, or operate more powerfully

upon the feelings”. The purpose of using figures of speech is to serve elements of clarity and beauty in the language (Tajali, 2003). Little (1985: 164-166) divides figures of speech into three classifications, namely based on comparison (**simile, litotes, personification, and hyperbole**).

There were 22 data of figures of speech found in *La La Land* movie, they were:

**Table 4.6**  
**List of Figures of Speech in *La La Land* Movie Script**

No.	Idiomatic Expressions	Classifications of Figures of Speech	Meaning
1.	We'd sink into our seats right as they dimmed out all the lights.	Personification	We enjoyed the darkness.
2.	all packed into one of those big glass houses.	Personification	Inside a magnificent house.
3.	Because you're living like a hermit. You're driving without insurance!	Simile	Live with loneliness without any future goals.
4.	- Okay, low blow. - With a heart of gold.	Simile	Have a soft heart.
5.	You're acting like life's got me on the ropes.	Simile	You act like I have no hope in life.
6.	- It's a warning. - What planet are you from?	Simile	Your stubborn.
7.	- Don't fire me, Bill. Don't fire me. - You're done. I'm sorry, Seb.	Personification	Bastian was fired from his cooperation with Billy.
8.	What a waste of a lovely night.	Simile	Wasted a wonderful night.

9.	Yeah, but it's such as blanket. statement you don't like jazz.	Simile	But you're too general to dislike jazz.
10.	however we want, as long as it's pure jazz.	Simile	Playing jazz as you like during the jazz genre.
11.	"I got the bullets!"	Personification	I got a chance.
12.	Jazz is dying because of people like you.	Simile	Jazz is almost lost due to Sebastian.
13.	You're holdin' onto the past, but jazz is about the future.	Litotes	you still remember the past but jazz is the future
14.	The other guy, he wasn't as good as you.	Simile	You're a great keyboard player.
15.	To open the world and send it reeling	Personification	Extraordinary gaze from someone.
16.	So it's like the long haul?	Simile	Planned with a long time.
17.	Maybe you just liked me when I was on my ass	Simile	You want to know me when I'm down.
18.	"What's wrong with that one?" It doesn't bloody work, that's what's wrong with it!	Personification	The camera can not be used.
19.	That will kill me.	Personification	That's disappointed me.
20.	I've been to a million auditions, and the same thing happens every time	Hyperbole	I've done it repeatedly, but it always fails.
21.	- You're crying like a baby. - [SNIFFLES] Oh, my God.	Personification	Easy to cry.
22.	"Not too bad" is great.	Litotes	That is quiet good.

## 1. Simile

There were 11 data of simile found in *La La Land* movie, they were:



- 1.1 Because you're living like a hermit. You're driving without insurance!this is simile. Contextual meaning of “Because you're living like a hermit. You're driving without insurance!” means Live with lonelinesswithout any future goals.
- 1.2 “Okay, low blow. With a heart of gold” this is simile.Contextual meaning of “Okay, low blow. With a heart of gold” means Have a soft heart.
- 1.3 “You're acting like life's got me on the ropes”this is simile. Contextual meaning of “ You're acting like life's got me on the ropes” means You act like i have no hope in life.
- 1.4 “It's a warning. What planet are you from?” this is simile. Contextual meaning of “It's a warning. What planet are you from?” means Your stubborn.
- 1.5 “What a waste of a lovely night” this is simile. Contextual meaning of “What a waste of a lovely night” means Wasted a wonderful night.
- 1.6 “Yeah, but it's such as blanket statement you don't like jazz” this is simile. Contextual meaning of “Yeah, but it's such as blanket statement you don't like jazz” means But you're too general to dislike jazz.
- 1.7 “However we want, as long as it's pure jazz” this is simile. Contextual meaning of “However we want, as long as it's pure jazz” means Playing jazz as you like during the jazz genre.
- 1.8 “Jazz is dying because of people like you” this is simile. Contextual meaning of “Jazz is dying because of people like you” means Jazz is almost lost due to Sebastian.

1.9 “The other guy, he wasn't as good as you” this is simile. Contextual meaning of “The other guy, he wasn't as good as you” means You're a great keyboard player.

1.10 “So it's like the long haul?” this is simile. Contextual meaning of “So it's like the long haul?” means Planed with a long time.

1.11 “Maybe you just liked me when I was on my ass” this is simile. Contextual meaning of “Maybe you just liked me when I was on my ass” means You want to know me when I'm down.

## 2. Litotes

There were 2 data of litotes found in *La La Land* movie, they were:

1.1 “You're holdin' onto the past, but jazz is about the future” this is litotes. Contextual meaning of “You're holdin' onto the past, but jazz is about the future” means you still remember the past but jazz is the future.

1.2 “That is quiet good” this is litotes. Contextual meaning of ““Not too bad” is great” means That is quiet good.

## 3. Personification

There were 8 data of personification found in *La La Land* movie, they were:

1.1 “We'd sink into our seats right as they dimmed out all the lights” this is personification. Contextual meaning of “We'd sink into our seats right as they dimmed out all the lights” means We enjoyed the darkness.

- 1.2 “All packed into one of those big glass houses” this is personification. Contextual meaning of “All packed into one of those big glass houses” means Inside a magnificent house.
- 1.3 “Don't fire me, Bill. Don't fire me. You're done. I'm sorry, Seb”this is personification. Contextual meaning of“Don't fire me, Bill. Don't fire me. You're done. I'm sorry, Seb” means Bastian was fired from his cooperation with Billy.
- 1.4 "I got the bullets!”this is personification. Contextual meaning of"I got the bullets!” means I got a chance.
- 1.5 “To open the worldand send it reeling“this is personification. Contextual meaning of”To open the world and send it reeling“ means Extraordinary gaze from someone.
- 1.6 "What’s wrong with that one?" It doesn't bloody work, that's what's wrong with it!”this is personification. Contextual meaning of “What's wrong with that one?" It doesn't bloody work, that's what's wrong with it!” meansThe camera can not be used.
- 1.7 “That will kill me”this is personification. Contextual meaning of“That will kill me” means That's disappointed me.
- 1.8 “You're crying like a baby. [SNIFFLES] Oh, my God” this is personification. Contextual meaning of“You're crying like a baby. [SNIFFLES] Oh, my God” means Easy to cry.

#### 4. Hyperbole

There were 1 data of personification found in *La La Land* movie, they were:

- 1.1 "Not too bad" is great" this is personification. Contextual meaning of "Not too bad" is great" means That is quiet good.

#### 6. Slang

In the relevant literature, most definitions of slang show a tendency towards a sociological view of the phenomenon. This view is accepted by Eble (1996: 11) who regard slang as **“an ever changing set of colloquial words and phrases that speakers use to establish or reinforce a social identity or cohesiveness within a group or with a trend or fashion in the society at large”**.

There were 13 data of slang found in *La La Land* movie, they were:

**Table 4.7**  
**List of Slang in *La La Land* Movie Script**

No	Minutes	Slang	Meaning
1.	00:09:34,370 --> 00:09:38,130	Whoa! Holy shit! You <i>wanna</i> open a window?	You want to open a window?
2.	00:19:34,530 --> 00:19:37,690	didn't get shanghaied.	You are not tricked.
3.	00:27:07,210 --> 00:27:08,890	- I'm <i>gonna</i> grab a drink. - Okay.	I'm go to grab a drink.
4.	00:31:40,650 --> 00:31:42,650	You <i>gotta</i> put that thing	Gotta means got to put that thing to your chin.

		to your chin.	
5.	00:39:41,130 --> 00:39:44,930	What was your <i>Bogart's</i> name?	Bastian asked Mia what is her boyfriend's name.
6.	00:49:33,730 --> 00:49:37,730	- What do you mean...  - Hey, <i>babe</i> . Got a space out front.	Babe means dear call from her boyfriend to Mia.
7.	01:03:28,850 --> 01:03:31,420	- <i>Fuck 'em</i> .  - [LAUGHS] You always say that.	Not care with them.
8.	01:04:44,490 --> 01:04:47,730	But he seemed <i>kinda</i> nice 'cause he did offer you a job.	But he seemed kind of nice 'cause he did offer you a job.
9.	01:17:39,570 --> 01:17:42,490	<i>Gotta</i> leave first thing in the morning, but I just had to see you...	I have to leave tomorrow morning, but I want to meet you.
10.	01:22:13,650 --> 01:22:15,140	before I signed on the <i>goddamn</i> dotted line!	You should have said before I signed the contract.
11.	01:32:39,570 --> 01:32:40,900	<i>Who the hell</i> is that?	Who is it?
12.	01:45:04,730 --> 01:45:06,060	<i>See ya</i> tonight.	See you tonight.
13.	01:48:16,450 --> 01:48:17,890	This place is <i>pretty cool</i> .	This place is interesting.

### C. Research Findings

After analyzing all the data obtained in *La La Land* movie findings were:

1. There were six types of idiomatic expression; they were substitute, proper names, abbreviation/ clipping, English phrasal compound, figure of speech and slang with 103 times. 4 times substitute, 21 times proper

names, 4 times abbreviation/ clipping, 39 times English phrasal compound, 22 times figure of speech and 13 times slang.

2. There were 42 times according to the contextual meaning and 61 were according to idiomatic expression.

## **CHAPTER V**

### **CONCLUSIONS AND SUGGESTIONS**

#### **5.1 Conclusions**

Based on the result of the research, it was concluded:

1. In *La La Land* movie script it was found the use of idiomatic expression and contextual meaning.
2. There were six types of idiomatic expression; they were substitute, proper names, abbreviation/ clipping, English phrasal compound, figure of speech and slang with 103 times. 4 times substitute, 21 times proper names, 4 times abbreviation/ clipping, 39 times English phrasal compound, 22 times figure of speech and 13 times slang.
3. There were 42 times according to the contextual meaning and 61 were according to idiomatic expression.

#### **5.2 Suggestions**

Based on the result of the research, it was suggestions:

1. Lectures; the result of this research could be additional information in studying about idiomatic expression.
2. The students; it was hoped that the result of this research helped them to study contextual meaning and idiomatic expression easier.
3. Other researchers/ readers; as the input to know idiomatic expression and contextual meaning to do the same research of different point of view.

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### PERSONAL DATA

Name : Nur Anggia Sari Ritonga  
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## EDUCATIONAL BACKGROUND

Period	School/Institution	Major
2002-2008	SDN 060923 Medan	-
2008-2011	SMP Negeri 15 Medan	-
2011-2014	SMK Swasta YPK Medan	Office Administration
2014-2018	University of Muhammadiyah North Sumatera	English Education

1  
00:00:01,969 --> 00:00:10,969  
<font color="#ffff80"><b>Fixed & Synced by bozxphd. Enjoy The Flick</b></font>

2  
00:00:11,970 --> 00:00:15,570  
[CAR HORNS HONKING]

3  
00:00:18,970 --> 00:00:21,170  
[CLASSICAL MUSIC  
PLAYING ON RADIO]

4  
00:00:25,290 --> 00:00:26,290  
[TUNING RADIO]

5  
00:00:26,370 --> 00:00:29,060  
[ANNOUNCER] <i>It's another hot, sunny day today here in Southern California.</i>

6  
00:00:29,090 --> 00:00:31,210

<i>Temperature is 84 for downtown Los Angeles,</i>

7  
00:00:31,290 --> 00:00:32,810  
<i>overnight lows of 75.</i>

8  
00:00:32,890 --> 00:00:34,540  
[CAR HORNS CONTINUE HONKING]

9  
00:00:34,610 --> 00:00:38,370  
[ROCK MUSIC PLAYING  
ON CAR 1 RADIO]

10  
00:00:38,450 --> 00:00:40,450  
[LIVELY MUSIC PLAYING  
ON CAR 2 RADIO]

11  
00:00:45,490 --> 00:00:49,170  
[HIP-HOP MUSIC PLAYING ON CAR 3 RADIO]

12  
00:00:49,250 --> 00:00:51,410  
[COMMENTATOR CHATTERING  
ON CAR 4 RADIO]

13  
00:00:51,490 --> 00:00:54,690  
[SMOOTH LISTENING MUSIC PLAYING  
ON CAR 5 RADIO]

14  
00:00:54,770 --> 00:01:00,890  
[ELECTRONIC MUSIC PLAYING ON  
CAR 6 RADIO]

15  
00:01:00,970 --> 00:01:06,130  
[UPBEAT MUSIC PLAYING  
ON CAR 7 RADIO]

16  
00:01:06,210 --> 00:01:07,540  
[FEMALE DRIVER VOCALIZING]

17  
00:01:13,410 --> 00:01:15,060  
<i>♪ I think about that day ♪</i>

18  
00:01:15,130 --> 00:01:18,770  
<i>♪ I left him at a Greyhound station west of Santa Fe ♪</i>

19  
00:01:18,850 --> 00:01:22,490  
<i>♪ We were 17, but he was sweet  
and it was true ♪</i>

20  
00:01:22,610 --> 00:01:26,170  
<i>♪ Still, I knew what I had to do ♪</i>

21  
00:01:26,250 --> 00:01:28,450  
<i>♪ 'Cause I just knew ♪</i>

22  
00:01:28,530 --> 00:01:30,210  
<i>♪ Summer Sunday nights ♪</i>

23  
00:01:30,290 --> 00:01:34,090  
<i>♪ We'd sink into our seats  
right as they dimmed out all  
the lights ♪</i>

24  
00:01:34,170 --> 00:01:37,650  
<i>♪ A technicolor world made  
out of music and machine ♪</i>

25  
00:01:37,730 --> 00:01:41,530  
<i>♪ It called me to be on that screen ♪</i>

26  
00:01:41,610 --> 00:01:43,730  
<i>♪ And live inside each scene ♪</i>

27  
00:01:43,810 --> 00:01:47,490  
<i>♪ Without a nickel to my name,  
hopped a bus, here I came ♪</i>

28  
00:01:47,570 --> 00:01:51,490  
<i>♪ Could be brave or just insane,  
we'll have to see ♪</i>

29  
00:01:51,570 --> 00:01:53,220  
<i>♪ 'Cause maybe  
in that sleepy town ♪</i>

30  
00:01:53,290 --> 00:01:55,050  
<i>♪ He'll sit one day,  
the lights are down ♪</i>

31  
00:01:55,130 --> 00:01:59,100  
<i>♪ He'll see my face and think  
how he used to know me ♪</i>

32  
00:01:59,170 --> 00:02:02,530  
<i>♪ Climb these hills,  
I'm reaching for the heights ♪</i>

33  
00:02:02,650 --> 00:02:06,650  
<i>♪ And chasing  
all the lights that shine ♪</i>

34  
00:02:06,730 --> 00:02:10,530  
<i>♪ And when they let you down ♪</i>

35  
00:02:10,610 --> 00:02:14,050  
<i>♪ You get up off the ground ♪</i>

36  
00:02:14,130 --> 00:02:16,700  
<i>♪ 'Cause morning rolls around ♪</i>

37  
00:02:16,770 --> 00:02:20,010  
<i>♪ And it's another day of sun ♪</i>

38  
00:02:21,770 --> 00:02:23,650  
<i>♪ I hear 'em every day ♪</i>

39  
00:02:23,730 --> 00:02:27,490  
<i>♪ The rhythms in the canyons  
that'll never fade away ♪</i>

40  
00:02:27,570 --> 00:02:31,290  
<i>♪ The ballads in the barrooms  
left by those who came before ♪</i>

41  
00:02:31,370 --> 00:02:34,650  
<i>♪ They say  
"You gotta want it more" ♪</i>

42  
00:02:34,730 --> 00:02:37,010  
<i>♪ So I bang on every door ♪</i>

43  
00:02:37,090 --> 00:02:38,810  
<i>♪ And even when the answer's "no" ♪</i>

44  
00:02:38,890 --> 00:02:40,810  
<i>♪ Or when my money's running low ♪</i>

45  
00:02:40,890 --> 00:02:44,530  
<i>♪ The dusty mic and neon glow  
are all I need ♪</i>

46  
00:02:44,650 --> 00:02:46,570  
<i>♪ And someday  
as I sing my song ♪</i>

47  
00:02:46,650 --> 00:02:48,530

<i>♪ A small-town kid'll come along ♪</i>

48

00:02:48,610 --> 00:02:51,050

<i>♪ That'll be the thing to push him on ♪</i>

49

00:02:51,130 --> 00:02:52,570

<i>♪ And go, go ♪</i>

50

00:02:52,650 --> 00:02:56,050

<i>♪ Climb these hills,  
I'm reaching for the heights ♪</i>

51

00:02:56,130 --> 00:02:59,810

<i>♪ And chasing  
all the lights that shine ♪</i>

52

00:02:59,890 --> 00:03:04,050

<i>♪ And when they let you down ♪</i>

53

00:03:04,170 --> 00:03:07,850

<i>♪ You get up off the ground ♪</i>

54

00:03:07,930 --> 00:03:10,130

<i>♪ 'Cause morning rolls around ♪</i>

55

00:03:10,210 --> 00:03:13,290

<i>♪ And it's another day of sun ♪</i>

56

00:03:15,410 --> 00:03:17,250

[INSTRUMENTAL BREAK]

57

00:03:17,330 --> 00:03:20,090

[ALL CHEERING]

58

00:03:45,890 --> 00:03:49,650

<i>♪ Once they've let you down ♪</i>

59

00:03:49,730 --> 00:03:52,490

<i>♪ And morning rolls around ♪</i>

60

00:03:52,570 --> 00:03:54,410

<i>♪ It's another day of sun ♪</i>

61

00:03:56,490 --> 00:03:58,570

<i>♪ It's another day of sun ♪</i>

62

00:04:00,210 --> 00:04:03,730

<i>♪ It's another day of sun,  
sun, sun, sun, sun, sun ♪</i>

63

00:04:03,810 --> 00:04:06,460

<i>♪ It's another day of sun ♪</i>

64

00:04:07,450 --> 00:04:09,890

<i>♪ Just another day of sun ♪</i>

65

00:04:11,450 --> 00:04:13,610

<i>♪ It's another day of sun ♪</i>

66

00:04:15,010 --> 00:04:17,050

<i>♪ Another day has just begun ♪</i>

67

00:04:20,690 --> 00:04:22,490

<i>♪ It's another day of sun ♪</i>

68

00:04:22,570 --> 00:04:23,810

[INSTRUMENTAL BREAK]

69

00:04:36,930 --> 00:04:39,330

[CAR HORNS HONKING MELODICALY]

70

00:04:39,410 --> 00:04:41,650

<i>♪ It's another day of sun. ♪</i>

71

00:04:46,570 --> 00:04:49,090

[CAR HORNS HONKING]

72

00:04:53,890 --> 00:04:55,900

[ANNOUNCER ON RADIO] <i>...already  
has won three Oscars,</i>

73

00:04:55,930 --> 00:05:00,250

<i>including for the 1998 film</i>  
Shakespeare in Love.

74

00:05:00,370 --> 00:05:01,610

[JAZZ MUSIC PLAYING ON TAPE]

75

00:05:01,690 --> 00:05:03,340

[REWINDS]

76

00:05:23,730 --> 00:05:25,850

[JAZZ MUSIC PLAYING]

77

00:05:25,930 --> 00:05:28,850  
[MIA] I mean, we could not  
believe what was happening.

78  
00:05:28,930 --> 00:05:32,690  
I swear to God, she was wrecked.

79  
00:05:32,770 --> 00:05:35,050  
[LAUGHS]  
She was completely wrecked!

80  
00:05:35,130 --> 00:05:40,730  
I know. I know,  
it was pure insanity.

81  
00:05:40,810 --> 00:05:43,010  
It's insanity...

82  
00:05:43,090 --> 00:05:44,450  
Ah!

83  
00:05:44,530 --> 00:05:47,810  
- "Lunacy! It was pure lunacy."  
- [HORN HONKING INSISTENTLY]

84  
00:05:57,810 --> 00:05:59,690  
What is his prob...  
I should go.

85  
00:06:01,570 --> 00:06:03,570  
[JAZZY CHRISTMAS MUSIC PLAYING]

86  
00:06:08,050 --> 00:06:09,460  
Cappuccino, please.

87  
00:06:09,530 --> 00:06:11,530  
- Right. Of course.  
- On us.

88  
00:06:11,650 --> 00:06:13,410  
Oh, no, thank you. I insist.

89  
00:06:21,650 --> 00:06:23,010  
[DOOR CLOSING]

90  
00:06:26,090 --> 00:06:27,570  
[WHISPERING] Did you see  
who that was?



91  
00:06:39,210 --> 00:06:40,730  
[CELL PHONE CHIMES]

92  
00:06:45,010 --> 00:06:46,250  
Shit!

93  
00:06:47,690 --> 00:06:50,580  
- Mia, where do you think you're going?  
- Oh, it's five after.

94  
00:06:50,650 --> 00:06:52,730  
- You better be here early tomorrow.  
- Okay.

95  
00:06:54,170 --> 00:06:55,690  
Have a good night!

96  
00:06:55,770 --> 00:06:56,810  
Uh!

97  
00:07:03,930 --> 00:07:05,370  
[BOTH EXCLAIM]

98  
00:07:07,050 --> 00:07:09,650  
[LAUGHING]

99  
00:07:09,730 --> 00:07:14,210  
She was wrecked!  
It was pure lunacy, it was...

100  
00:07:14,290 --> 00:07:18,690  
It was so crazy, and I just...  
Oh, you would have died.

101  
00:07:20,570 --> 00:07:25,290  
No, Turner's fine.  
Turner's fine. I just, um...

102  
00:07:25,370 --> 00:07:28,490  
Are you gonna wait 'til Denver  
to tell her, or...?

103  
00:07:32,090 --> 00:07:33,330  
What?

104  
00:07:42,730 --> 00:07:43,970  
Okay.

105  
00:07:48,890 --> 00:07:50,410  
[VOICE BREAKING]  
No, I'm happy for you.

106  
00:07:53,250 --> 00:07:54,930  
I am. I'm happy for you, I just...

107  
00:07:58,410 --> 00:08:00,090  
I just thought...

108  
00:08:03,850 --> 00:08:06,570  
- I don't know, I guess I thought...  
- [CASTING DIRECTOR] One second.

109  
00:08:08,290 --> 00:08:10,940  
- What, Ruby?  
- [RUBY] Jessica's on the phone.

110  
00:08:11,010 --> 00:08:13,170  
[CASTING DIRECTOR] Um, tell her  
I'll call her back.

111  
00:08:13,250 --> 00:08:14,610  
[RUBY] In two minutes?

112  
00:08:14,730 --> 00:08:16,850  
- Less than two minutes.  
- I'll go get your lunch.

113  
00:08:16,930 --> 00:08:18,610  
I'm almost done. Thank you.

114  
00:08:27,770 --> 00:08:31,370  
Oh, you know what? I think we're good.  
Thanks for coming in.

115  
00:08:40,650 --> 00:08:42,060  
[ELEVATOR BELL DINGS]

116  
00:08:47,490 --> 00:08:48,730  
♪♪

117  
00:09:06,890 --> 00:09:08,130  
[SHOWER RUNNING]

118  
00:09:09,250 --> 00:09:10,250  
[TURNS OFF SHOWER]

119

00:09:27,210 --> 00:09:29,410  
[HUMMING]

120  
00:09:34,370 --> 00:09:38,130  
Whoa! Holy shit!  
You wanna open a window?

121  
00:09:38,210 --> 00:09:41,100  
- I was trying to give you an entrance.  
- Thank you.

122  
00:09:41,170 --> 00:09:43,050  
[ALEXIS] Mia!  
How'd the audition go?

123  
00:09:44,130 --> 00:09:45,170  
Eh.

124  
00:09:45,250 --> 00:09:47,650  
Eh, same here.  
Was Jen there or Rachel?

125  
00:09:47,730 --> 00:09:50,210  
- I don't know who Jen and Rachel are.  
- They're the worst.

126  
00:09:50,290 --> 00:09:53,410  
- Well, I don't know if they were there.  
- I bet they were.

127  
00:09:53,490 --> 00:09:56,460  
[CAITLIN] Why is there a convention  
in the bathroom?

128  
00:09:56,530 --> 00:09:59,340  
[TRACY] Two minutes, people.  
Mia, you're coming, right?

129  
00:09:59,410 --> 00:10:01,650  
I can't! I'm working.

130  
00:10:01,730 --> 00:10:02,890  
[TRACY] What?

131  
00:10:03,890 --> 00:10:06,130  
Did she just say "working"?

132

00:10:06,210 --> 00:10:07,730  
- [KNOCKING ON DOOR]  
- What?

133  
00:10:07,810 --> 00:10:09,220  
I'm sorry it didn't go well today,

134  
00:10:09,290 --> 00:10:11,500  
and there's like four things in my inbox  
that you're perfect for,

135  
00:10:11,530 --> 00:10:14,450  
and I will submit you.  
But right now you're coming!

136  
00:10:14,530 --> 00:10:15,810  
It'll be fun.

137  
00:10:15,890 --> 00:10:17,650  
- It's not gonna be fun.  
- It could be.

138  
00:10:17,770 --> 00:10:20,170  
It's not. It's gonna be  
a bunch of social climbers

139  
00:10:20,250 --> 00:10:22,770  
all packed into one of those  
big glass houses.

140  
00:10:22,850 --> 00:10:24,180  
This looks familiar.

141  
00:10:24,250 --> 00:10:26,770  
- I was gonna give that back.  
- How long have you had this?

142  
00:10:26,850 --> 00:10:28,810  
- A long time.  
- Come on, Mia.

143  
00:10:28,890 --> 00:10:30,180  
When else are you gonna get to see

144  
00:10:30,210 --> 00:10:32,210  
every Hollywood cliché crammed  
into the same room?

145

00:10:32,290 --> 00:10:33,810  
We'll make fun of it together!

146  
00:10:33,890 --> 00:10:35,730  
[GASPS]  
I'm disappointed in you, Lex.

147  
00:10:35,810 --> 00:10:37,050  
There's nothing to make fun of.

148  
00:10:37,130 --> 00:10:40,930  
This party's gonna be  
humanity at its finest.

149  
00:10:41,010 --> 00:10:42,810  
<i>♪ You've got the invitation ♪</i>

150  
00:10:42,890 --> 00:10:44,730  
<i>♪ You've got the right address ♪</i>

151  
00:10:44,810 --> 00:10:46,330  
<i>♪ You need some medication? ♪</i>

152  
00:10:46,410 --> 00:10:48,290  
<i>♪ The answer's always "yes" ♪</i>

153  
00:10:48,370 --> 00:10:50,170  
<i>♪ A little chance encounter ♪</i>

154  
00:10:50,250 --> 00:10:53,450  
<i>♪ Could be the one you've waited for ♪</i>

155  
00:10:53,530 --> 00:10:56,130  
<i>♪ Just squeeze a bit more ♪</i>

156  
00:10:56,210 --> 00:10:59,490  
<i>♪ Tonight we're on a mission,  
tonight's the casting call ♪</i>

157  
00:10:59,570 --> 00:11:01,450  
<i>♪ If this is the real audition ♪</i>

158  
00:11:01,530 --> 00:11:03,330  
Oh, God help us all!

159  
00:11:03,410 --> 00:11:05,290  
<i>♪ You make the right impression ♪</i>

160  
00:11:05,370 --> 00:11:08,730  
<i>♪ Then everybody knows your name ♪</i>

161  
00:11:08,810 --> 00:11:11,010  
<i>♪ You're in the fast lane! ♪</i>

162  
00:11:11,090 --> 00:11:14,290  
<i>♪ Someone in the crowd  
could be the one you need to know ♪</i>

163  
00:11:14,410 --> 00:11:18,090  
<i>♪ The one to finally  
lift you off the ground ♪</i>

164  
00:11:18,170 --> 00:11:21,890  
<i>♪ Someone in the crowd  
could take you where you wanna go ♪</i>

165  
00:11:21,970 --> 00:11:25,010  
<i>♪ If you're the someone  
ready to be found ♪</i>

166  
00:11:25,130 --> 00:11:27,250  
<i>♪ If you're the someone  
ready to be ♪</i>

167  
00:11:27,330 --> 00:11:30,730  
<i>♪ Do what you need to do  
'til they discover you ♪</i>

168  
00:11:30,810 --> 00:11:34,490  
<i>♪ And make you more than  
who you're seeing now ♪</i>

169  
00:11:34,570 --> 00:11:36,330  
<i>♪ So with the stars aligned ♪</i>

170  
00:11:36,410 --> 00:11:38,370  
<i>♪ I think I'll stay behind ♪</i>

171  
00:11:38,450 --> 00:11:41,450  
<i>♪ You've got to go and find ♪</i>

172  
00:11:43,290 --> 00:11:44,970  
<i>♪ That someone in the crowd ♪</i>

173

00:11:45,050 --> 00:11:47,050  
[INSTRUMENTAL BREAK]

174  
00:12:11,490 --> 00:12:13,090  
- [ALL EXCLAIM]  
- [TRACY] Hey, girl!

175  
00:12:15,930 --> 00:12:17,930  
<i>♪ That someone in the crowd ♪</i>

176  
00:13:16,730 --> 00:13:18,730  
[INDISTINCT CHEERING]

177  
00:13:27,690 --> 00:13:31,290  
[IN SLOWER TEMPO]  
<i>♪ Is someone in the crowd ♪</i>

178  
00:13:31,370 --> 00:13:34,610  
<i>♪ The only thing you really see? ♪</i>

179  
00:13:36,490 --> 00:13:42,690  
<i>♪ Watching while the world  
keeps spinning 'round ♪</i>

180  
00:13:45,010 --> 00:13:47,660  
<i>♪ Somewhere there's a place ♪</i>

181  
00:13:47,770 --> 00:13:52,490  
<i>♪ Where I find who I'm gonna be ♪</i>

182  
00:13:54,970 --> 00:14:01,660  
<i>♪ A somewhere that's just  
waiting to be found ♪</i>

183  
00:14:07,530 --> 00:14:11,170  
[SLOW TEMPO MUSIC PLAYING]

184  
00:14:34,130 --> 00:14:36,130  
[TEMPO INCREASING]

185  
00:14:49,410 --> 00:14:52,690  
<i>♪ Someone in the crowd  
could be the one you need to know ♪</i>

186  
00:14:52,770 --> 00:14:56,570  
<i>♪ The someone who can lift you  
off the ground ♪</i>

187  
00:14:56,650 --> 00:15:00,370

<i>♪ Someone in the crowd could take you  
where you wanna go ♪</i>

188  
00:15:00,450 --> 00:15:02,210  
<i>♪ Someone in the crowd  
could make you ♪</i>

189  
00:15:02,290 --> 00:15:04,330  
<i>♪ Someone in the crowd will take you ♪</i>

190  
00:15:04,410 --> 00:15:06,930  
<i>♪ Flying off the ground  
if you're the someone ♪</i>

191  
00:15:07,010 --> 00:15:10,610  
<i>♪ Ready to be ♪</i>

192  
00:15:10,730 --> 00:15:14,730  
<i>♪ Found. ♪</i>

193  
00:15:19,610 --> 00:15:21,130  
[MIA] No, no.

194  
00:15:22,130 --> 00:15:24,730  
Oh, come on!  
What?

195  
00:15:27,170 --> 00:15:28,450  
[PHONE BEEPS]

196  
00:15:28,530 --> 00:15:31,370  
Ahh!  
[GROWLS]

197  
00:15:31,450 --> 00:15:32,730  
[SIGHS]

198  
00:16:03,690 --> 00:16:05,810  
[SOFT JAZZ MUSIC PLAYING  
IN THE DISTANCE]

199  
00:16:22,130 --> 00:16:24,450  
[SOFT JAZZ MUSIC PLAYING INSIDE]

200  
00:16:53,450 --> 00:16:54,970  
[SOFT JAZZ MUSIC PLAYING]

201  
00:17:31,690 --> 00:17:32,690



[HONKING LOUDLY]

202

00:18:17,810 --> 00:18:19,610

Please stop  
sneaking into my home.

203

00:18:19,690 --> 00:18:21,420

[LAURA] You think Mom or Dad  
would call this a home?

204

00:18:21,450 --> 00:18:22,730

[SEBASTIAN] What are you doing?

205

00:18:22,810 --> 00:18:24,540

Please don't do that.  
Please don't sit on that.

206

00:18:24,570 --> 00:18:25,610

Are you kidding?

207

00:18:25,690 --> 00:18:26,940

Please don't sit on that.  
Don't sit on that.

208

00:18:26,970 --> 00:18:28,300

Don't sit on that.  
Hoagy Carmichael sat on that!

209

00:18:28,330 --> 00:18:30,770

- Oh, my God!  
- "The Baked Potato" just threw it away.

210

00:18:30,850 --> 00:18:33,450

- I can't imagine why.  
- And now you're just sitting on it.

211

00:18:33,530 --> 00:18:35,650

- I got you a throw rug.  
- I don't need that.

212

00:18:35,730 --> 00:18:38,540

What if I said Miles Davis pissed on it?

213

00:18:38,610 --> 00:18:41,690

It's almost insulting.  
Is it true?

214

00:18:41,770 --> 00:18:44,420

When are you gonna  
unpack these boxes?

215  
00:18:44,490 --> 00:18:46,170  
When I unpack them  
in my own club.

216  
00:18:46,250 --> 00:18:49,770  
Oh, Sebastian! It's like a girl broke up  
with you and you're stalking her.

217  
00:18:49,850 --> 00:18:51,450  
You're not still going  
by there, are you?

218  
00:18:51,530 --> 00:18:54,290  
[SCOFFS]  
That's...

219  
00:18:54,410 --> 00:18:56,620  
You won't believe it. They turned it  
into a samba-tapas place.

220  
00:18:56,650 --> 00:19:00,290  
- Oh, my God, Sebastian!  
- Samba. Tapas.

221  
00:19:00,370 --> 00:19:02,810  
Pick one, you know?  
Do one right.

222  
00:19:02,890 --> 00:19:06,450  
- I have someone I want you to meet.  
- I don't wanna meet anyone.

223  
00:19:06,530 --> 00:19:07,860  
No, no, I don't wanna meet anyone.

224  
00:19:07,890 --> 00:19:10,330  
- Dad gave you this? You'll like her.  
- Yes.

225  
00:19:10,410 --> 00:19:12,730  
I don't think I'm gonna like her.  
Does she like jazz?

226  
00:19:12,810 --> 00:19:14,850  
- Probably not.  
- Then what are we gonna talk about?

227  
00:19:14,890 --> 00:19:16,730  
I don't know!  
It doesn't matter, okay?

228  
00:19:16,850 --> 00:19:19,890  
Because you're living like a hermit.  
You're driving without insurance!

229  
00:19:19,970 --> 00:19:21,340  
- "It doesn't matter"?  
- Yeah, it doesn't matter.

230  
00:19:21,370 --> 00:19:22,860  
- Okay. Well, I know a guy...  
- You need to get serious.

231  
00:19:22,890 --> 00:19:24,060  
with a face tattoo  
that you should see.

232  
00:19:24,090 --> 00:19:25,660  
- Okay, low blow.  
- With a heart of gold.

233  
00:19:25,690 --> 00:19:27,930  
- Get serious!  
- "Get serious"?

234  
00:19:28,010 --> 00:19:32,220  
Laura... I had a very serious plan  
for my future.

235  
00:19:32,290 --> 00:19:34,450  
- I know.  
- It's not my fault I got shanghaied.

236  
00:19:34,530 --> 00:19:37,690  
You didn't get shanghaied.  
You got ripped off!

237  
00:19:37,770 --> 00:19:38,980  
- What's the difference?  
- [GROANS]

238  
00:19:39,010 --> 00:19:42,250  
I don't know.  
It's not as romantic as that.

239  
00:19:42,330 --> 00:19:44,370  
Don't sit...

240  
00:19:44,450 --> 00:19:47,890  
Everybody knew that guy  
was shady except for you.

241  
00:19:47,970 --> 00:19:51,650  
Why do you say "romantic"  
like it's a dirty word?

242  
00:19:51,730 --> 00:19:55,570  
Unpaid bills are not romantic.  
Call her.

243  
00:19:55,650 --> 00:19:56,930  
I'm not gonna call her.

244  
00:19:57,010 --> 00:19:58,340  
And the thing is...  
[STAMMERS]

245  
00:19:58,410 --> 00:20:00,610  
You're acting like life's got me  
on the ropes.

246  
00:20:00,690 --> 00:20:03,340  
I want to be  
on the ropes. Okay?

247  
00:20:03,410 --> 00:20:05,020  
I'm letting life hit me  
'til it gets tired.

248  
00:20:05,050 --> 00:20:07,370  
- Oh?  
- Then I'm gonna hit back.

249  
00:20:07,450 --> 00:20:10,260  
It's a classic rope-a-dope.

250  
00:20:10,330 --> 00:20:13,530  
Okay, Ali. I love you.  
Unpack the boxes.

251  
00:20:13,610 --> 00:20:16,180  
- I'm gonna change the locks.  
- You can't afford it.

252  
00:20:17,490 --> 00:20:20,250  
I'm a phoenix  
rising from the ashes.

253  
00:20:30,130 --> 00:20:32,250  
[JAZZ MUSIC PLAYING]

254  
00:20:37,690 --> 00:20:39,130  
[MUSIC STOPS]

255  
00:20:41,490 --> 00:20:43,490  
[PRACTICING SONG FROM RECORD]

256  
00:21:07,810 --> 00:21:08,810  
- Hey.  
- [CLEARS THROAT]

257  
00:21:08,890 --> 00:21:11,370  
- Bill. Thanks for having me back.  
- You're welcome.

258  
00:21:11,450 --> 00:21:13,100  
I want you to know you're lookin'  
at a new man,

259  
00:21:13,130 --> 00:21:15,250  
- a man that's happy to be here.  
- Good. Excellent.

260  
00:21:15,330 --> 00:21:18,410  
- Very-easy-to-work-with man.  
- And you're going to play the set list?

261  
00:21:18,490 --> 00:21:19,900  
Happy to.

262  
00:21:19,970 --> 00:21:22,700  
Even though I don't think anyone cares  
what I play, but, yeah.

263  
00:21:22,810 --> 00:21:26,330  
Well, if by "anyone" you mean anyone  
other than me, that would be correct.

264  
00:21:26,410 --> 00:21:28,290  
I care, and I don't wanna hear  
the free jazz.

265  
00:21:28,370 --> 00:21:30,490  
Right. Okay.

266

00:21:30,570 --> 00:21:32,170  
Although I thought in this town

267  
00:21:32,250 --> 00:21:35,770  
it worked on a sort of  
"one for you, one for me" type system.

268  
00:21:35,850 --> 00:21:38,890  
How 'bout two for you,  
one for me?

269  
00:21:38,970 --> 00:21:40,690  
How 'bout all for you  
and none for me?

270  
00:21:40,770 --> 00:21:42,180  
- That's perfect, yes.  
- Great.

271  
00:21:42,250 --> 00:21:43,820  
- Okay.  
- Mutual decision, then.

272  
00:21:43,890 --> 00:21:45,380  
Right. Made by me.

273  
00:21:45,450 --> 00:21:47,650  
Right. And I sign off on it, so...

274  
00:21:47,730 --> 00:21:50,490  
Whatever. Tell yourself  
what you wanna know.

275  
00:21:50,570 --> 00:21:53,850  
Well. Welcome back.

276  
00:21:53,930 --> 00:21:55,930  
There's a nice way  
to say that, Karen.

277  
00:21:57,490 --> 00:21:58,530  
[SIGHS]

278  
00:21:58,610 --> 00:22:00,610  
[PLAYING CHRISTMAS CAROL]

279  
00:22:03,010 --> 00:22:05,530

- [DIFFERENT CHRISTMAS SONG PLAYING]  
- [INDISTINCT CHATTERING]

280  
00:22:17,970 --> 00:22:18,970  
[SONG ENDS]

281  
00:22:34,770 --> 00:22:36,770  
[PLAYING CHRISTMAS CAROL]

282  
00:23:09,930 --> 00:23:11,930  
[PLAYING JAZZ MUSIC]

283  
00:24:59,050 --> 00:25:00,380  
[BILL] Seb.

284  
00:25:12,890 --> 00:25:14,260  
[STAMMERS]  
I hear what you're saying,

285  
00:25:14,290 --> 00:25:15,980  
but I don't think you're saying  
what you mean.

286  
00:25:16,010 --> 00:25:17,980  
Yeah, I don't think you hear  
what I'm saying. You're fired.

287  
00:25:18,010 --> 00:25:20,260  
Well, that's what you're saying,  
but it's not what you mean.

288  
00:25:20,290 --> 00:25:22,530  
- What you mean is...  
- You're fired.

289  
00:25:22,610 --> 00:25:25,850  
- "Play the set list."  
- No, I'm saying it's too late.

290  
00:25:25,930 --> 00:25:28,530  
- It's a warning.  
- What planet are you from?

291  
00:25:28,610 --> 00:25:31,580  
- Don't fire me, Bill. Don't fire me.  
- You're done. I'm sorry, Seb.

292  
00:25:31,650 --> 00:25:32,930  
It's Christmas.

293

00:25:33,010 --> 00:25:36,130  
Yeah, I see the decorations.  
Good luck in the new year.

294  
00:25:50,170 --> 00:25:52,650  
I just heard you play,  
and I wanted to...

295  
00:25:57,690 --> 00:25:58,730  
[SCOFFS]

296  
00:26:03,170 --> 00:26:05,410  
[DOOR CLOSES]

297  
00:26:06,770 --> 00:26:11,730  
I don't like the fissure on the GT scan.  
Did you test for achromatopsia?

298  
00:26:11,810 --> 00:26:15,410  
DOA on 23rd. Perp laughin'  
his face off at the PD.

299  
00:26:15,490 --> 00:26:16,900  
Damn Miranda rights.

300  
00:26:16,970 --> 00:26:19,010  
This is my classroom.

301  
00:26:19,090 --> 00:26:20,970  
You don't like it,  
the door's to my left.

302  
00:26:21,050 --> 00:26:23,050  
Lady, why you be trippin' like that?

303  
00:26:24,130 --> 00:26:28,530  
No, Jamal.  
You be trippin'.

304  
00:26:28,610 --> 00:26:30,610  
['80S POP MUSIC PLAYING]

305  
00:26:35,690 --> 00:26:37,610  
[INDISTINCT CONVERSATIONS]

306  
00:26:37,690 --> 00:26:39,050  
[WOMAN] Jump right here!

307  
00:26:42,690 --> 00:26:45,500  
<i>♪ We're talking away ♪</i>



308  
00:26:45,570 --> 00:26:48,890  
<i>♪ I don't know what I'm to say,  
I'll say it anyway... ♪</i>

309  
00:26:49,010 --> 00:26:50,530  
[LAUGHING]  
Oh, Mia!

310  
00:26:50,610 --> 00:26:52,650  
- Hi.  
- Hi.

311  
00:26:52,730 --> 00:26:54,450  
- I want you to meet my friend, Carlo.  
- Hi.

312  
00:26:54,530 --> 00:26:55,700  
- Hi. Carlo.  
- Carlo, this is Mia.

313  
00:26:55,730 --> 00:26:57,810  
- Mia? Hi. How are you?  
- Yes, Mia.

314  
00:26:57,890 --> 00:26:59,460  
Carlo is a writer.

315  
00:26:59,530 --> 00:27:01,450  
Yeah. They say I have a knack  
for world-building.

316  
00:27:01,490 --> 00:27:02,770  
I got a lot of heat right now.

317  
00:27:02,850 --> 00:27:05,260  
There's been a lot of buzz, people talkin'  
about me, which is exciting.

318  
00:27:05,290 --> 00:27:07,180  
I mean, you work so hard,  
and then all that validation.

319  
00:27:07,210 --> 00:27:08,890  
- I'm gonna grab a drink.  
- Okay.

320  
00:27:08,970 --> 00:27:10,850

Nice to meet you.

321  
00:27:10,930 --> 00:27:15,290  
<i>♪ I'll be gone ♪</i>

322  
00:27:15,410 --> 00:27:19,490  
<i>♪ In a day or two ♪</i>

323  
00:27:21,890 --> 00:27:24,930  
<i>♪ So needless to say ♪</i>

324  
00:27:25,010 --> 00:27:26,530  
<i>♪ I'm odds and ends ♪</i>

325  
00:27:26,610 --> 00:27:29,450  
<i>♪ But I'll be stumbling away ♪</i>

326  
00:27:29,530 --> 00:27:30,570  
[LAUGHS]

327  
00:27:30,650 --> 00:27:31,820  
<i>♪ Slowly learning that life is okay ♪</i>

328  
00:27:31,850 --> 00:27:33,650  
Sorry.

329  
00:27:33,730 --> 00:27:36,890  
<i>♪ Say after me ♪</i>

330  
00:27:36,970 --> 00:27:39,130  
<i>♪ It's no better to be safe than sorry ♪</i>

331  
00:27:39,210 --> 00:27:44,850  
<i>♪ Take on me ♪</i>

332  
00:27:44,930 --> 00:27:48,980  
<i>♪ Take me on ♪</i>

333  
00:27:49,050 --> 00:27:50,540  
<i>♪ Take on me ♪</i>

334  
00:27:50,610 --> 00:27:54,850  
<i>♪ I'll be gone ♪</i>

335  
00:27:54,930 --> 00:27:58,850  
<i>♪ In a day or two ♪</i>

336  
00:28:00,210 --> 00:28:01,490  
[MUSIC STOPS]

337  
00:28:01,570 --> 00:28:05,170  
Thank you.  
Any other requests?

338  
00:28:07,250 --> 00:28:08,900  
Girl in the front!

339  
00:28:08,970 --> 00:28:10,170  
"I Ran."

340  
00:28:10,250 --> 00:28:13,570  
[SINGER] "I Ran."  
A fantastic suggestion.

341  
00:28:13,650 --> 00:28:15,570  
All right, piano man,  
tickle those ivories.

342  
00:28:15,650 --> 00:28:17,060  
Let's hit it.

343  
00:28:17,130 --> 00:28:18,890  
One! Two! Three! Four!

344  
00:28:26,130 --> 00:28:27,490  
[GRUNTS]

345  
00:28:30,290 --> 00:28:32,050  
That's right.

346  
00:28:32,130 --> 00:28:34,970  
<i>♪ I walk along the avenue ♪</i>

347  
00:28:35,050 --> 00:28:39,810  
<i>♪ I never thought  
I'd meet a girl like you ♪</i>

348  
00:28:39,890 --> 00:28:42,050  
<i>♪ Meet a girl like you ♪</i>

349  
00:28:42,130 --> 00:28:43,460  
[MOUTHING]  
Me?

350  
00:28:44,810 --> 00:28:46,050

Stop.

351  
00:28:46,130 --> 00:28:48,050

<i>♪ With auburn hair  
and tawny eyes ♪</i>

352  
00:28:48,170 --> 00:28:52,530

<i>♪ The kind of eyes  
that hypnotize me through ♪</i>

353  
00:28:52,610 --> 00:28:56,740

<i>♪ You hypnotize me through ♪</i>

354  
00:28:56,810 --> 00:29:02,020

<i>♪ And I ran, I ran so far away ♪</i>

355  
00:29:03,010 --> 00:29:04,340

<i>♪ I couldn't get away... ♪</i>

356  
00:29:12,930 --> 00:29:14,170

[DIFFERENT POP SONG PLAYING]

357  
00:29:15,650 --> 00:29:20,130

<i>♪ Sometimes I feel I've got to ♪</i>

358  
00:29:20,210 --> 00:29:21,410

<i>♪ Run away ♪</i>

359  
00:29:21,490 --> 00:29:23,450

<i>♪ I've got to ♪</i>

360  
00:29:23,530 --> 00:29:28,820

<i>♪ Get away from the pain  
you drive into the heart of me... ♪</i>

361  
00:29:29,970 --> 00:29:32,010  
All right, I remember you.

362  
00:29:32,130 --> 00:29:34,490  
And I'll admit  
I was a little curt that night.

363  
00:29:34,570 --> 00:29:35,730  
Curt?

364  
00:29:35,810 --> 00:29:37,690  
Okay, I was an asshole.  
I can admit that.

365

00:29:37,770 --> 00:29:38,770  
Okay.

366  
00:29:38,850 --> 00:29:42,090  
But requesting "I Ran" from a serious musician, it's just... It's too far.

367  
00:29:42,170 --> 00:29:45,810  
My Lord! Did you just say "a serious musician"?

368  
00:29:45,890 --> 00:29:48,050  
- I don't think so.  
- Can I borrow what you're wearing?

369  
00:29:48,130 --> 00:29:49,890  
- Why?  
- 'Cause I have an audition next week.

370  
00:29:49,970 --> 00:29:51,970  
I'm playing a "serious" firefighter.

371  
00:29:52,050 --> 00:29:54,090  
So you're an actress.  
I thought you looked familiar.

372  
00:29:54,130 --> 00:29:55,780  
Have I seen you in anything?

373  
00:29:55,850 --> 00:29:59,900  
Uh... coffee shop on the Warner Bros. lot.  
That's a classic.

374  
00:29:59,970 --> 00:30:01,930  
- Oh, I see. You're a barista.  
- Yeah.

375  
00:30:02,010 --> 00:30:05,090  
And I can see how you could then look down on me from all the way up there.

376  
00:30:05,170 --> 00:30:07,170  
Time to do the next set.

377  
00:30:08,330 --> 00:30:11,930  
He doesn't... I don't...  
he doesn't tell me what to do.

378  
00:30:12,010 --> 00:30:13,420  
He just told you what to do.

379  
00:30:13,490 --> 00:30:16,380  
I know. I let him.  
What's your name?

380  
00:30:16,450 --> 00:30:17,490  
- Mia.  
- Mia.

381  
00:30:19,650 --> 00:30:21,530  
Guess I'll see you  
in the movies.

382  
00:30:23,890 --> 00:30:26,020  
- [CARLO] You heard of Joseph Campbell?  
- [MIA] Uh, yeah.

383  
00:30:26,050 --> 00:30:28,540  
I have this idea to do a re-imagining  
of *Goldilocks and The Three Bears*,

384  
00:30:28,570 --> 00:30:30,140  
but from the perspective  
of the bears.

385  
00:30:30,210 --> 00:30:32,140  
- The hero's journey.  
- It could be like a franchise.

386  
00:30:32,170 --> 00:30:33,220  
- Right.  
- So we don't know.

387  
00:30:33,250 --> 00:30:34,980  
There could have been a fourth bear,  
we don't know.

388  
00:30:35,010 --> 00:30:36,850  
George Michael!

389  
00:30:41,450 --> 00:30:42,690  
Hello.

390  
00:30:42,770 --> 00:30:44,100  
- Sorry, it's...  
- Yeah, yeah.

391  
00:30:44,170 --> 00:30:46,650  
I know that guy.  
Did you get your keys?

392

00:30:49,090 --> 00:30:50,740  
Mmm-hmm, yes.

393  
00:30:50,810 --> 00:30:53,050  
- Can you grab mine?  
- Can I what?

394  
00:30:53,170 --> 00:30:54,660  
Would you be able  
to grab mine? My keys?

395  
00:30:54,690 --> 00:30:55,850  
- I can't hear.  
- Sorry.

396  
00:30:55,930 --> 00:30:58,740  
- Can you grab my keys?  
- Oh.

397  
00:30:58,810 --> 00:31:00,050  
- Please?  
- Oh, there we go.

398  
00:31:00,130 --> 00:31:01,930  
- Thank you.  
- You're welcome.

399  
00:31:04,210 --> 00:31:06,170  
- What kind?  
- It's a Prius.

400  
00:31:08,690 --> 00:31:10,180  
That doesn't help me.

401  
00:31:10,250 --> 00:31:12,930  
- With a green ribbon.  
- All right.

402  
00:31:15,890 --> 00:31:20,050  
- Those look, uh, comfortable.  
- They are.

403  
00:31:21,650 --> 00:31:23,810  
Thank you for saving the day  
back there.

404  
00:31:25,970 --> 00:31:28,860  
Well, you didn't really  
give me much of a choice.

405

00:31:29,970 --> 00:31:32,860  
It's pretty strange that we keep running  
into each other.

406  
00:31:32,930 --> 00:31:36,850  
It is strange.  
Maybe it means something.

407  
00:31:36,930 --> 00:31:38,260  
- I doubt it.  
- Yeah, I don't think so.

408  
00:31:38,290 --> 00:31:40,570  
Where's my car?

409  
00:31:40,650 --> 00:31:42,650  
You gotta put that thing  
to your chin.

410  
00:31:42,730 --> 00:31:44,140  
- This?  
- Yeah.

411  
00:31:45,290 --> 00:31:46,940  
Yeah, it makes your head  
into an antenna, so...

412  
00:31:46,970 --> 00:31:48,300  
- Ooh.  
- I think it gives you cancer,

413  
00:31:48,330 --> 00:31:50,130  
- but you find your car faster.  
- What?

414  
00:31:50,210 --> 00:31:53,020  
You don't live as long, but you get where  
you're going quicker, so it all evens out.

415  
00:31:53,050 --> 00:31:54,570  
That sounds terrible.

416  
00:31:54,690 --> 00:31:57,260  
- Just a suggestion.  
- You're a...

417  
00:31:57,330 --> 00:32:00,090  
You're a real, um...  
what's the word I'm looking for?

418  
00:32:00,170 --> 00:32:01,770



"Knight in shining armor"?

419  
00:32:01,850 --> 00:32:04,890  
- Weirdo. That was the word.  
- Okay.

420  
00:32:11,690 --> 00:32:13,100  
Not much to look at, huh?

421  
00:32:14,130 --> 00:32:15,730  
I've seen better.

422  
00:32:23,850 --> 00:32:27,900  
<i>♪ The sun is nearly gone ♪</i>

423  
00:32:27,970 --> 00:32:31,410  
<i>♪ The lights are turning on ♪</i>

424  
00:32:32,890 --> 00:32:38,050  
<i>♪ A silver shine  
that stretches to the sea ♪</i>

425  
00:32:40,690 --> 00:32:43,850  
<i>♪ We've stumbled on a view ♪</i>

426  
00:32:43,930 --> 00:32:47,930  
<i>♪ That's tailor-made for two ♪</i>

427  
00:32:49,170 --> 00:32:53,850  
<i>♪ What a shame  
those two are you and me ♪</i>

428  
00:32:56,250 --> 00:33:00,810  
<i>♪ Some other girl and guy ♪</i>

429  
00:33:00,890 --> 00:33:03,620  
<i>♪ Would love this swirling sky ♪</i>

430  
00:33:03,690 --> 00:33:07,050  
<i>♪ But there's only you and I ♪</i>

431  
00:33:08,050 --> 00:33:11,650  
<i>♪ And we've got no shot ♪</i>

432  
00:33:11,730 --> 00:33:15,090  
<i>♪ This could never be ♪</i>

433  
00:33:15,170 --> 00:33:16,850  
<i>♪ You're not the type for me ♪</i>

434  
00:33:16,930 --> 00:33:18,170  
Really?

435  
00:33:18,250 --> 00:33:22,300  
<i>♪ And there's not a spark in sight ♪</i>

436  
00:33:22,370 --> 00:33:27,050  
<i>♪ What a a waste of a lovely night ♪</i>

437  
00:33:27,130 --> 00:33:29,170  
[CLEARS THROAT]

438  
00:33:29,250 --> 00:33:30,850  
<i>♪ You say there's nothing here? ♪</i>

439  
00:33:30,930 --> 00:33:32,610  
<i>♪ Well, let's make something  
clear ♪</i>

440  
00:33:32,690 --> 00:33:35,010  
<i>♪ I think I'll be the one  
to make that call ♪</i>

441  
00:33:35,090 --> 00:33:36,090  
But you'll call?

442  
00:33:36,170 --> 00:33:38,820  
<i>♪ And though you look so cute  
in your polyester suit ♪</i>

443  
00:33:38,890 --> 00:33:40,020  
- It's wool.  
<i>- ♪ You're right ♪</i>

444  
00:33:40,050 --> 00:33:42,810  
<i>♪ I'd never fall for you at all ♪</i>

445  
00:33:42,890 --> 00:33:46,130  
<i>- ♪ And maybe this appeals ♪</i>  
- [WHISTLING]

446  
00:33:46,210 --> 00:33:49,020  
<i>♪ To someone not in heels ♪</i>

447  
00:33:49,090 --> 00:33:52,980  
<i>♪ Or to any girl who feels ♪</i>

448  
00:33:53,050 --> 00:33:56,730  
<i>♪ There's some chance  
for romance ♪</i>

449  
00:33:56,810 --> 00:33:59,050  
<i>♪ But I'm frankly feeling nothing ♪</i>

450  
00:33:59,130 --> 00:34:00,410  
<i>♪ Is that so? ♪</i>

451  
00:34:00,490 --> 00:34:02,490  
<i>♪ Or it could be less than nothing ♪</i>

452  
00:34:02,610 --> 00:34:05,340  
<i>♪ Good to know, so you agree? ♪</i>

453  
00:34:05,410 --> 00:34:06,410  
<i>♪ That's right ♪</i>

454  
00:34:06,530 --> 00:34:10,690  
<i>♪ What a waste of a lovely night. ♪</i>

455  
00:34:10,770 --> 00:34:12,010  
[INSTRUMENTAL BREAK]

456  
00:36:10,890 --> 00:36:12,490  
[CELL PHONE RINGING]

457  
00:36:17,610 --> 00:36:19,330  
Ah!

458  
00:36:19,410 --> 00:36:23,410  
Hi, Greg.  
Oh, sorry I'm late.

459  
00:36:23,490 --> 00:36:25,890  
Yeah. Be there soon.  
Okay, bye.

460  
00:36:32,090 --> 00:36:33,090  
[CAR LOCK BEEPS]

461  
00:36:46,970 --> 00:36:48,970  
- It was just right there.

- Just right here.  
462  
00:36:54,530 --> 00:36:57,210  
Do you want a ride to your car?

463  
00:36:57,290 --> 00:36:59,570  
No, I'm just right up here.

464  
00:37:02,130 --> 00:37:03,730  
Good night.

465  
00:37:09,970 --> 00:37:11,490  
Good night.

466  
00:37:11,570 --> 00:37:12,850  
[CRICKETS CHIRPING]

467  
00:37:45,010 --> 00:37:46,290  
♪♪

468  
00:37:57,530 --> 00:37:59,100  
[SIGHS]

469  
00:38:01,290 --> 00:38:02,570  
[ENGINE STARTING]

470  
00:38:13,650 --> 00:38:15,060  
[BELL RINGING]

471  
00:38:23,770 --> 00:38:26,130  
Excuse me.  
This is gluten-free, right?

472  
00:38:27,170 --> 00:38:29,050  
- No.  
- What?

473  
00:38:29,130 --> 00:38:30,620  
Mmm-mmm.

474  
00:38:30,690 --> 00:38:32,450  
Ugh!  
I'd like a refund.

475  
00:38:34,250 --> 00:38:37,060  
Okay. Let me check on that for you.

476  
00:38:38,290 --> 00:38:39,330  
Mia...

477  
00:38:39,410 --> 00:38:41,930  
- Hi.  
- You're closing Friday.

478  
00:38:42,010 --> 00:38:44,660  
I can't close on Friday.  
I have an audition, remember?

479  
00:38:44,730 --> 00:38:47,050  
Do I look like I care?  
Reschedule it.

480  
00:38:47,130 --> 00:38:50,210  
Oh, and we need to have a little talk  
tomorrow, okay?

481  
00:38:50,290 --> 00:38:52,010  
Fix your apron, please.

482  
00:38:52,090 --> 00:38:53,330  
Okay.

483  
00:38:58,090 --> 00:38:59,530  
You again!

484  
00:39:01,290 --> 00:39:02,570  
What are you doing here?

485  
00:39:02,650 --> 00:39:05,890  
Oh, you know, just meetings  
and... studio heads and...

486  
00:39:05,970 --> 00:39:07,330  
How'd you get on the lot?

487  
00:39:07,410 --> 00:39:10,970  
[CLEARS THROAT] I basically  
just hauled ass past the guard gates.

488  
00:39:11,050 --> 00:39:12,700  
I think I have 20 minutes  
until they find me.

489  
00:39:12,730 --> 00:39:13,770  
[CLEARS THROAT]

490  
00:39:13,850 --> 00:39:15,570

You don't have a break  
coming up, do you?

491  
00:39:15,650 --> 00:39:17,450  
I'm off in 10 minutes, so...

492  
00:39:18,890 --> 00:39:20,250  
Can I hide in the bathroom?

493  
00:39:20,330 --> 00:39:22,490  
- Yes.  
- Okay.

494  
00:39:23,690 --> 00:39:24,970  
Sorry.

495  
00:39:25,050 --> 00:39:28,020  
Um... I actually do have to check.  
I'm sorry.

496  
00:39:32,210 --> 00:39:34,730  
That's the window that Humphrey Bogart  
and Ingrid Bergman

497  
00:39:34,810 --> 00:39:35,930  
looked out of in *Casablanca.*

498  
00:39:36,010 --> 00:39:37,250  
- [SEBASTIAN] Wow!  
- [MIA] Yeah.

499  
00:39:37,290 --> 00:39:39,260  
I can't believe you work  
right across the street from that.

500  
00:39:39,290 --> 00:39:41,050  
- Yeah.  
- That's amazing.

501  
00:39:41,130 --> 00:39:44,930  
What was your Bogart's name?

502  
00:39:45,010 --> 00:39:47,210  
What's his name?  
Is it Greg?

503  
00:39:47,330 --> 00:39:49,330  
Yeah. Greg.

504  
00:39:49,410 --> 00:39:52,220

Right. How long have you been...

505  
00:39:52,290 --> 00:39:54,130  
We've been seeing each other  
for about a month.

506  
00:39:54,170 --> 00:39:55,740  
Oh, that's great.

507  
00:39:55,810 --> 00:39:57,140  
He's, um... He's sweet.

508  
00:39:57,210 --> 00:39:59,290  
Anyway, I love  
being around this stuff, you know?

509  
00:39:59,370 --> 00:40:00,370  
I know what you mean.

510  
00:40:00,450 --> 00:40:03,690  
I get coffee five miles out of the way  
just so I can be near a jazz club.

511  
00:40:03,770 --> 00:40:05,260  
- Really?  
- Yeah, the Van Beek.

512  
00:40:05,330 --> 00:40:06,410  
- Do you know it?  
- Mmm-mmm.

513  
00:40:06,490 --> 00:40:10,930  
All the big swing bands used to play there. Count Basie, Chick Webb.

514  
00:40:11,010 --> 00:40:13,410  
Anyway, it's a samba-tapas  
place now, so...

515  
00:40:14,930 --> 00:40:16,260  
What's a samba-tapas place?

516  
00:40:16,330 --> 00:40:18,810  
It's just a samba place  
where they serve tapas.

517  
00:40:18,890 --> 00:40:20,850  
- Oh.  
- Yeah, so the joke's on...

518

00:40:20,930 --> 00:40:22,170  
- history?  
- [LAUGHS]

519  
00:40:22,250 --> 00:40:23,530  
I don't know. That's L.A.

520  
00:40:23,610 --> 00:40:27,290  
They just worship everything  
and they value nothing.

521  
00:40:27,410 --> 00:40:29,770  
[MAN] We're about to roll.  
Stop, please, guys.

522  
00:40:29,850 --> 00:40:30,970  
[WHISPERING] Okay.

523  
00:40:31,050 --> 00:40:32,620  
- You're rolling?  
- Yeah.

524  
00:40:32,690 --> 00:40:35,100  
I know. They shoot movies on my street  
all the time, so I know about movies.

525  
00:40:35,130 --> 00:40:36,330  
- Come this way.  
- [MAN] Great.

526  
00:40:36,410 --> 00:40:38,730  
- [SEBASTIAN] It's a lock-down.  
- [MIA GASPS]

527  
00:40:38,810 --> 00:40:40,770  
- I love her!  
- [MAN] And here we go.

528  
00:40:40,850 --> 00:40:42,770  
[WHISPERING] Hey! How'd you get  
into all this?

529  
00:40:42,850 --> 00:40:44,290  
[MAN] And roll!

530  
00:40:44,370 --> 00:40:45,810  
- Get into what?  
- [MAN] Sound speed!

531  
00:40:45,850 --> 00:40:47,370



You know, movies, acting...

532  
00:40:47,450 --> 00:40:49,450  
- [MAN] Action!  
- Oh, um...

533  
00:40:49,530 --> 00:40:52,370  
- My aunt was an actress.  
- Oh, okay.

534  
00:40:52,450 --> 00:40:54,810  
She was in a traveling  
theater company.

535  
00:40:54,890 --> 00:40:57,090  
I grew up in Boulder City, Nevada.

536  
00:40:57,170 --> 00:40:59,770  
So across the street from my house  
there was this little library

537  
00:40:59,850 --> 00:41:01,450  
that had an old movie section.

538  
00:41:01,570 --> 00:41:05,970  
So she took me and we spent an entire day  
watching all these old movies

539  
00:41:06,050 --> 00:41:10,100  
like *Notorious* and *Bringing Up Baby*  
and *Casablanca*.

540  
00:41:10,170 --> 00:41:11,610  
- And...  
- [MAN] Cut it there! Cut!

541  
00:41:11,690 --> 00:41:13,770  
- [CREW MEMBER] Check the gate.  
- So we can talk now.

542  
00:41:13,810 --> 00:41:15,650  
- She sounds incredible.  
- She was incredible.

543  
00:41:15,730 --> 00:41:18,330  
And I would put on all these plays in my bedroom,

544  
00:41:18,410 --> 00:41:23,650  
and it would basically just be she and I re-enacting those scenes from  
the movies.

545  
00:41:23,730 --> 00:41:25,140  
And then I would write my own plays.

546  
00:41:25,210 --> 00:41:26,780  
- Wow.  
- Um... Yeah.

547  
00:41:42,050 --> 00:41:43,290  
[INDISTINCT CHATTER]

548  
00:41:47,930 --> 00:41:49,530  
I love it.

549  
00:41:53,690 --> 00:41:56,730  
So anyway, I left college  
after two years to come here

550  
00:41:56,810 --> 00:41:59,650  
and my last audition was  
for a teen show

551  
00:41:59,730 --> 00:42:01,890  
pitched as *"Dangerous Minds"*  
meets *"The O.C."*

552  
00:42:01,970 --> 00:42:06,050  
So, yeah, should've  
been a lawyer.

553  
00:42:06,130 --> 00:42:08,050  
[SEBASTIAN] 'Cause the world  
needs more lawyers.

554  
00:42:08,130 --> 00:42:10,250  
[MIA, LAUGHING] It doesn't  
need more actresses.

555  
00:42:10,330 --> 00:42:11,740  
You're not just an actress.

556  
00:42:11,810 --> 00:42:14,410  
- What do you mean, "just an actress"?  
- You said it yourself.

557  
00:42:14,490 --> 00:42:16,930  
[STAMMERS] You're a child prodigy  
playwright.

558  
00:42:17,010 --> 00:42:18,450

That is not what I said.

559  
00:42:18,530 --> 00:42:22,050  
Well, you're too modest  
to say it, but it's true.

560  
00:42:22,130 --> 00:42:23,930  
You could just write  
your own roles, you know?

561  
00:42:23,970 --> 00:42:25,890  
Write something that's  
as interesting as you are,

562  
00:42:25,930 --> 00:42:27,460  
and you don't have to audition  
for this...

563  
00:42:27,490 --> 00:42:28,820  
- uh, piece of caca.  
- Yeah.

564  
00:42:28,890 --> 00:42:30,300  
Look at Louis Armstrong.

565  
00:42:30,410 --> 00:42:33,060  
He could've just played the marching band  
charts that he was given.

566  
00:42:33,130 --> 00:42:34,850  
But he didn't do that.  
What did he do?

567  
00:42:34,930 --> 00:42:38,290  
- What did he do?  
- He made history, didn't he?

568  
00:42:38,370 --> 00:42:41,340  
Well, I'm gonna stop auditioning  
and I'm gonna make history instead.

569  
00:42:42,330 --> 00:42:46,090  
Well, my work is done here.

570  
00:42:46,170 --> 00:42:49,330  
I should probably tell you something now,  
just to get it out of the way.

571  
00:42:49,410 --> 00:42:50,650

- Mmm-hmm?  
- I hate jazz.

572  
00:42:53,450 --> 00:42:54,610  
Are you okay?

573  
00:42:54,690 --> 00:42:56,970  
What do you mean, you hate jazz?

574  
00:42:57,050 --> 00:42:58,860  
It just means that when I listen to it,  
I don't like it.

575  
00:42:58,890 --> 00:43:01,810  
Yeah, but it's such a blanket statement  
you don't like jazz.

576  
00:43:01,890 --> 00:43:03,130  
What are you doing right now?

577  
00:43:04,490 --> 00:43:05,900  
Nothing.

578  
00:43:08,650 --> 00:43:10,570  
[JAZZ MUSIC PLAYING]

579  
00:43:22,770 --> 00:43:25,530  
I just think that people,  
when they say that they...

580  
00:43:26,570 --> 00:43:30,090  
you know, hate jazz, they just...

581  
00:43:30,170 --> 00:43:34,010  
They don't have context, they don't know  
where it comes from.

582  
00:43:34,090 --> 00:43:37,730  
Jazz was born in a little  
flophouse in New Orleans,

583  
00:43:37,850 --> 00:43:39,820  
and it's just because people  
were crammed in there,

584  
00:43:39,850 --> 00:43:42,460  
they spoke five different languages,  
they couldn't talk to each other.

585

00:43:42,490 --> 00:43:46,290  
The only way they could communicate  
was with jazz.

586  
00:43:46,370 --> 00:43:47,780  
Yeah, but what about Kenny G?

587  
00:43:49,250 --> 00:43:51,090  
- What?  
- What about Kenny G?

588  
00:43:51,170 --> 00:43:53,010  
I mean, what about elevator music?

589  
00:43:53,090 --> 00:43:55,570  
You know,  
jazz music that I know?

590  
00:43:55,650 --> 00:43:57,410  
- What about it?  
- From my life?

591  
00:43:57,490 --> 00:43:59,810  
- Mmm-hmm?  
- I just find it relaxing.

592  
00:43:59,890 --> 00:44:02,290  
It's not relaxing.  
It's not, it's not.

593  
00:44:02,370 --> 00:44:05,490  
Sidney Bechet shot somebody because  
they told him he played a wrong note.

594  
00:44:05,570 --> 00:44:06,810  
That's hardly relaxing.

595  
00:44:06,890 --> 00:44:11,100  
Yeah, but where I grew up there was  
this station called K-jazz 103.

596  
00:44:11,170 --> 00:44:14,060  
And people would just put on that station  
when they had a cocktail party...

597  
00:44:14,090 --> 00:44:15,330  
Right.

598  
00:44:15,410 --> 00:44:17,570  
And everyone would

kinda just talk over it.

599  
00:44:17,650 --> 00:44:18,650  
I know.

600  
00:44:18,730 --> 00:44:20,220  
- 'Cause it was...  
- That's the prob...

601  
00:44:20,250 --> 00:44:22,610  
Okay, okay. So I think  
that's part of the problem,

602  
00:44:22,730 --> 00:44:24,540  
is that you can't hear it, you know?  
You have to see it.

603  
00:44:24,570 --> 00:44:26,900  
You have to see what's at stake.  
I mean, look at these fellas.

604  
00:44:26,930 --> 00:44:29,210  
Look at the sax player  
right now.

605  
00:44:29,290 --> 00:44:31,530  
He just hijacked the song.  
He's on his own trip.

606  
00:44:31,610 --> 00:44:33,210  
Every one of these guys  
is composing,

607  
00:44:33,290 --> 00:44:35,010  
they're rearranging,  
they're writing.

608  
00:44:35,090 --> 00:44:36,660  
Then they're playing the melody.  
They're just...

609  
00:44:36,690 --> 00:44:38,050  
And now look,  
the trumpet player.

610  
00:44:38,130 --> 00:44:39,620  
He's got his own idea.

611  
00:44:39,690 --> 00:44:44,210

And so, it's conflict,  
and it's compromise, and it's just...

612  
00:44:44,290 --> 00:44:45,650  
It's new every time.

613  
00:44:45,730 --> 00:44:49,210  
It's brand-new every night.  
It's very, very exciting.

614  
00:44:49,290 --> 00:44:50,730  
[MUSIC STOPS]

615  
00:44:56,530 --> 00:44:59,770  
And it's dying.  
It's dying, Mia.

616  
00:44:59,890 --> 00:45:01,330  
It's dying on the vine.

617  
00:45:01,410 --> 00:45:04,730  
And the world says, "Let it die.  
It had its time."

618  
00:45:04,810 --> 00:45:06,610  
Well, not on my watch.

619  
00:45:07,970 --> 00:45:11,490  
- What are you gonna do?  
- I'm gonna have my own club.

620  
00:45:11,610 --> 00:45:13,180  
- Really?  
- Yes.

621  
00:45:13,250 --> 00:45:16,060  
We're gonna play whatever we want,  
whenever we want,

622  
00:45:16,130 --> 00:45:20,370  
however we want,  
as long as it's pure jazz.

623  
00:45:21,490 --> 00:45:22,730  
<i>Hi, this is Mia Dolan.</i>

624  
00:45:23,730 --> 00:45:25,250  
Yeah, I just missed a call.

625  
00:45:25,330 --> 00:45:27,900

♪♪

626  
00:45:32,370 --> 00:45:35,130  
- I got a callback!  
- What? Come on!

627  
00:45:35,210 --> 00:45:36,570  
- [LAUGHS]  
- For what?

628  
00:45:36,650 --> 00:45:39,690  
For a TV show. The one I was  
telling you about earlier.

629  
00:45:39,770 --> 00:45:41,970  
- The <i>"Dangerous Minds</i> meets <i>The O.C."?</i>  
- Yeah.

630  
00:45:42,050 --> 00:45:44,340  
- Congratulations! That's incredible!  
- It's really exciting.

631  
00:45:44,370 --> 00:45:46,370  
I feel like I said negative  
stuff about it before.

632  
00:45:46,450 --> 00:45:48,490  
- What?  
- It's like <i>Rebel Without a Cause.</i>

633  
00:45:49,650 --> 00:45:51,690  
"I got the bullets!"

634  
00:45:51,770 --> 00:45:54,250  
Yes.

635  
00:45:54,330 --> 00:45:56,170  
- You've never seen it!  
- I've never seen it.

636  
00:45:56,250 --> 00:45:58,930  
Oh, my! You know,  
it's playing at the Rialto.

637  
00:45:59,010 --> 00:46:00,130  
- Really?  
- Yes.

638  
00:46:00,210 --> 00:46:03,690  
You should go... I mean,



[STAMMERING] I can take you.

639  
00:46:03,770 --> 00:46:04,770  
Okay.

640  
00:46:04,850 --> 00:46:06,340  
- You know, for research.  
- For research.

641  
00:46:06,370 --> 00:46:08,210  
- Yeah. Okay.  
- Yeah.

642  
00:46:08,290 --> 00:46:10,450  
Um, Monday night, 10:00.

643  
00:46:10,530 --> 00:46:12,330  
- Yeah. Great.  
- Okay.

644  
00:46:12,410 --> 00:46:13,770  
For research.

645  
00:46:15,290 --> 00:46:17,530  
♪♪

646  
00:46:42,170 --> 00:46:44,170  
[WHISTLING]

647  
00:46:56,570 --> 00:46:59,460  
<i>♪ City of stars ♪</i>

648  
00:46:59,530 --> 00:47:06,220  
<i>♪ Are you shining just for me? ♪</i>

649  
00:47:06,290 --> 00:47:09,370  
<i>♪ City of stars ♪</i>

650  
00:47:09,450 --> 00:47:13,210  
<i>♪ There's so much that I can't see ♪</i>

651  
00:47:15,730 --> 00:47:18,810  
<i>♪ Who knows? ♪</i>

652  
00:47:18,890 --> 00:47:25,660  
<i>♪ Is this the start  
of something wonderful and new?♪</i>

653  
00:47:25,730 --> 00:47:30,810

<i>♪ Or one more dream ♪</i>

654

00:47:30,890 --> 00:47:34,290

<i>♪ That I cannot make true. ♪</i>

655

00:47:37,810 --> 00:47:39,810

[WHISTLING]

656

00:47:58,810 --> 00:47:59,810

[CAR LOCK BEEPS]

657

00:48:01,570 --> 00:48:03,690

- Stand right there, please.

- Okay. Nice to meet you.

658

00:48:05,570 --> 00:48:08,810

- Hi.

- [MALE DIRECTOR] Hi.

659

00:48:08,890 --> 00:48:10,130

[VIDEO CAMERA BEEPS]

660

00:48:15,930 --> 00:48:17,450

[KEYPAD BEEPING]

661

00:48:31,610 --> 00:48:32,890

In your own time.

662

00:48:32,970 --> 00:48:34,250

Okay.

663

00:48:38,170 --> 00:48:39,660

Two options.

664

00:48:39,730 --> 00:48:42,050

You either follow my rules

or follow my rules.

665

00:48:42,130 --> 00:48:43,370

- <i>Capisce?</i>

- Thank you.

666

00:48:44,490 --> 00:48:45,930

- Oh...

- Thanks.

667

00:48:46,010 --> 00:48:47,250

I can do it a different way.

668  
00:48:47,330 --> 00:48:49,730  
No, that's fine.  
Thank you very much. Thank you.

669  
00:48:58,210 --> 00:48:59,290  
That was fun. Thanks.

670  
00:48:59,370 --> 00:49:00,610  
- Bye.  
- [DOOR OPENS]

671  
00:49:11,650 --> 00:49:12,930  
♪♪

672  
00:49:29,690 --> 00:49:31,570  
[ALEXIS] Oh, hey, Mia?

673  
00:49:31,650 --> 00:49:33,650  
- Hey.  
- Greg's here.

674  
00:49:33,730 --> 00:49:37,730  
- What do you mean...  
- Hey, babe. Got a space out front.

675  
00:49:37,810 --> 00:49:39,530  
- [CHUCKLES] Great.  
- We should get going.

676  
00:49:39,610 --> 00:49:41,210  
- Okay.  
- My brother landed really early.

677  
00:49:44,170 --> 00:49:46,820  
- Did you forget? You forgot.  
- Shit.

678  
00:49:46,890 --> 00:49:48,610  
That's tonight.

679  
00:49:48,690 --> 00:49:51,010  
- That's okay. You forgot.  
- Yeah. Okay.

680  
00:49:51,090 --> 00:49:52,540  
All right, so then  
I'll just get changed.

681

00:49:52,570 --> 00:49:55,050  
- Okay. Great.  
- Okay. Great.

682  
00:49:55,130 --> 00:49:57,490  
- [CELL PHONE RINGING]  
- [GREG CHUCKLES]

683  
00:49:57,570 --> 00:49:58,850  
- Yeah, that's him.  
- Um...

684  
00:49:58,930 --> 00:50:00,690  
Hey, Josh, yeah. Uh...

685  
00:50:00,770 --> 00:50:03,770  
Just pickin' up Mia.  
We'll be there in, like...

686  
00:50:04,810 --> 00:50:07,260  
[JOSH] *But now we've got this  
surround-sound set-up, so it's like...*

687  
00:50:07,290 --> 00:50:09,650  
- It's like being in a movie theater.  
- Wow.

688  
00:50:09,730 --> 00:50:11,180  
But better than being  
in a theater, really.

689  
00:50:11,210 --> 00:50:13,140  
- [GREG] I can't wait.  
- You know theaters these days.

690  
00:50:13,170 --> 00:50:15,010  
- Yeah.  
- They're so dirty.

691  
00:50:15,090 --> 00:50:16,500  
Yeah, I know.  
And so smelly.

692  
00:50:16,570 --> 00:50:18,220  
[JOSH] And they're either  
too hot or too cold.

693  
00:50:18,250 --> 00:50:19,940  
[GREG] I know. The quality's  
really fallen off.

694

00:50:19,970 --> 00:50:22,460  
[JOSH] The quality's terrible.  
And there's always people talking.

695  
00:50:22,490 --> 00:50:24,100  
- [GREG] Because...  
- Which is just... Oh, it's the worst!

696  
00:50:24,130 --> 00:50:25,540  
- [CELL PHONE BUZZES]  
- Oh, I'm sorry.

697  
00:50:25,570 --> 00:50:27,290  
- Hold on one second.  
- [GREG] The texting.

698  
00:50:28,290 --> 00:50:29,290  
Hello?

699  
00:50:29,370 --> 00:50:30,940  
- Probably work.  
- Mmm.

700  
00:50:31,010 --> 00:50:32,250  
[SPEAKING MANDARIN]

701  
00:50:36,810 --> 00:50:39,810  
- Sorry. So, yeah, we love it.  
- Oh, it's so nice.

702  
00:50:39,890 --> 00:50:43,940  
- [GREG] Well, we have to come. Maybe.  
- [JOSH] You should. Come by.

703  
00:50:49,370 --> 00:50:50,810  
[SIGHS]

704  
00:51:00,890 --> 00:51:02,620  
- [JOSH] I got one word for you, man.  
- [GREG] Mmm-hmm?

705  
00:51:02,650 --> 00:51:05,890  
- Indonesia.  
- Never heard anyone say that.

706  
00:51:05,970 --> 00:51:09,130  
I don't even know. I can't keep track  
of it, but honestly, it was life-changing.

707  
00:51:09,170 --> 00:51:11,410

- Really?  
- Yeah. It affected me.

708  
00:51:11,490 --> 00:51:14,010  
- It was incredible.  
- Is it amazing?

709  
00:51:14,090 --> 00:51:16,290  
- Yes.  
- A 5-star jungle eco-resort

710  
00:51:16,370 --> 00:51:18,170  
- you would not believe.  
- Amazing.

711  
00:51:18,250 --> 00:51:19,580  
We were thinking about Nicaragua.

712  
00:51:19,650 --> 00:51:22,460  
The thing about Nicaragua is it's less developed, it's a little under-developed.

713  
00:51:22,490 --> 00:51:23,490  
Right.

714  
00:51:23,570 --> 00:51:27,250  
I think there's a little more... Yeah, then, I just don't know if it's safe.

715  
00:51:27,330 --> 00:51:29,010  
- Yeah, yeah. It's...  
- You know?

716  
00:51:29,090 --> 00:51:30,260  
fiancée Yeah, you don't want to explore too far.

717  
00:51:30,290 --> 00:51:31,860  
[JOSH] Kind of a "natives are restless" sort of thing.

718  
00:51:31,890 --> 00:51:33,090  
[SLOW JAZZ MUSIC PLAYING]

719  
00:51:33,170 --> 00:51:35,980  
[JOSH] Actually, China's going to build a canal.

720  
00:52:00,690 --> 00:52:02,180  
I'm sorry.

721  
00:53:36,650 --> 00:53:39,010  
[FILM NARRATOR] <i>...the  
immensity of our universe.</i>

722  
00:53:39,090 --> 00:53:41,900  
<i>For many days  
before the end of our earth,</i>

723  
00:53:41,970 --> 00:53:43,690  
<i>people will look into the night sky</i>

724  
00:53:43,770 --> 00:53:48,290  
<i>and notice a star increasingly bright  
and increasingly near.</i>

725  
00:53:48,370 --> 00:53:50,770  
<i>As this star approaches us...</i>

726  
00:53:52,170 --> 00:53:54,570  
[JIM] <i>Jim Stark.</i>

727  
00:53:54,650 --> 00:53:56,450  
<i>I'll go find a place.  
I'm sorry.</i>

728  
00:53:56,530 --> 00:53:58,060  
[FILM NARRATOR]  
<i>As this star approaches us,</i>

729  
00:53:58,090 --> 00:54:00,010  
<i>the weather will change.</i>

730  
00:54:00,090 --> 00:54:04,250  
<i>The great polar fields of the north  
and south will rot and divide,</i>

731  
00:54:04,330 --> 00:54:07,370  
<i>and the seas will turn warm.</i>

732  
00:54:07,450 --> 00:54:10,690  
<i>The last of us search the heavens  
and stand amazed,</i>

733  
00:54:10,770 --> 00:54:13,610  
<i>for the stars will still be there  
and will be...</i>

734

00:54:13,690 --> 00:54:15,340  
[VOICE DISTORTS]

735  
00:54:17,370 --> 00:54:18,650  
[CROWD MURMURING]

736  
00:54:21,410 --> 00:54:23,930  
- [CHUCKLES]  
- [BLOWS RASPBERRY]

737  
00:54:26,410 --> 00:54:27,650  
Mmm...

738  
00:54:31,090 --> 00:54:33,130  
I have an idea.

739  
00:54:33,210 --> 00:54:34,450  
♪♪

740  
00:59:07,690 --> 00:59:09,490  
What is that?  
Is it a script?

741  
00:59:09,570 --> 00:59:10,980  
It's a play.

742  
00:59:11,050 --> 00:59:13,890  
[ALEXIS] A play?  
You better give us all roles!

743  
00:59:13,970 --> 00:59:17,810  
Actually, it's a one-woman show!  
So I can't.

744  
00:59:17,890 --> 00:59:19,460  
[CAR HORN HONKS LOUDLY]

745  
00:59:22,730 --> 00:59:25,620  
Wow. Is that gonna  
happen every time?

746  
00:59:25,690 --> 00:59:27,340  
I think so.

747  
00:59:29,770 --> 00:59:31,770  
♪♪

748  
00:59:42,490 --> 00:59:44,530



- [MIA] Ahh! It's one-way!  
- [TIRES SCREECH]

749  
00:59:49,410 --> 00:59:51,770  
[JAZZ MUSIC PLAYING]

750  
01:00:19,170 --> 01:00:22,370  
[INAUDIBLE]

751  
01:01:50,890 --> 01:01:51,930  
[CHEERING]

752  
01:02:05,810 --> 01:02:07,530  
I love you.

753  
01:02:17,650 --> 01:02:19,370  
[LAUGHING]  
Oh!

754  
01:02:21,610 --> 01:02:23,100  
[MAN] Sebastian?

755  
01:02:26,610 --> 01:02:27,890  
Keith.

756  
01:02:27,970 --> 01:02:29,380  
Come here, man.

757  
01:02:31,210 --> 01:02:32,970  
- How are you?  
- I've been good, man.

758  
01:02:33,050 --> 01:02:34,810  
This is Mia. Mia, Keith.

759  
01:02:34,890 --> 01:02:36,130  
Hi, Mia. Nice to meet you.

760  
01:02:36,210 --> 01:02:38,780  
- Nice to meet you.  
- I used to play with this guy.

761  
01:02:38,850 --> 01:02:40,450  
Went to school together.

762  
01:02:40,530 --> 01:02:42,180  
- So how you been, brother?  
- Great.

763

01:02:42,250 --> 01:02:43,690  
Never been better.  
How 'bout you?

764  
01:02:43,770 --> 01:02:45,530  
I been really good.  
Been very busy.

765  
01:02:45,610 --> 01:02:48,090  
- I got a new combo.  
- Okay. Cool.

766  
01:02:48,170 --> 01:02:49,610  
We're lookin' for keys.

767  
01:02:51,010 --> 01:02:53,530  
- Are you kidding me?  
- No, I'm not kidding you.

768  
01:02:53,610 --> 01:02:55,490  
- No, I'm good.  
- Are you sure? It pays.

769  
01:02:56,690 --> 01:02:58,340  
I'm good.

770  
01:02:58,410 --> 01:03:00,690  
Let's just grab a drink then.  
It's been too long.

771  
01:03:00,770 --> 01:03:02,050  
- Okay.  
- Nice to meet you, Mia.

772  
01:03:02,130 --> 01:03:03,540  
[MIA] Nice to meet you.

773  
01:03:13,210 --> 01:03:14,730  
"The end."

774  
01:03:19,690 --> 01:03:21,690  
- Genius.  
- [CHUCKLES] Really?

775  
01:03:21,770 --> 01:03:23,420  
- Yes. Yes.  
- Really?

776  
01:03:23,490 --> 01:03:24,770  
It feels really nostalgic to me.

777  
01:03:24,810 --> 01:03:26,340  
- Is it too nostalgic?  
- That's the point.

778  
01:03:26,370 --> 01:03:28,770  
Are people gonna like it?

779  
01:03:28,850 --> 01:03:31,420  
- Fuck 'em.  
- [LAUGHS] You always say that.

780  
01:03:31,490 --> 01:03:35,170  
- Well, I truly believe it.  
- I made you something.

781  
01:03:35,250 --> 01:03:37,900  
- For what?  
- For your club.

782  
01:03:39,770 --> 01:03:41,050  
Why does it say "Seb's"?

783  
01:03:41,130 --> 01:03:42,740  
'Cause I think you should call it "Seb's."

784  
01:03:42,770 --> 01:03:43,860  
- What?  
- 'Cause no one will come

785  
01:03:43,890 --> 01:03:45,460  
to "Chicken on a Stick."

786  
01:03:45,530 --> 01:03:47,450  
Is that a music note  
as an apostrophe?

787  
01:03:47,530 --> 01:03:48,850  
- Yes! Yeah.  
- That's pretty cool.

788  
01:03:48,890 --> 01:03:51,010  
It's gotta be "Chicken on a Stick,"

789  
01:03:51,090 --> 01:03:52,930  
because Charlie Parker  
got his nickname...

790

01:03:53,010 --> 01:03:55,330  
I know, because he loved chicken.

791  
01:03:55,410 --> 01:03:58,650  
- [BOTH LAUGH]  
- That's why they called him "Bird."

792  
01:03:58,730 --> 01:04:01,490  
So I'm gonna have chicken, beer, jazz.  
"Chicken on a Stick."

793  
01:04:01,570 --> 01:04:04,850  
I know. You should drop the chicken  
and just have drinks and jazz, and also...

794  
01:04:04,930 --> 01:04:08,010  
- I'm not droppin' the chicken.  
- You could maybe do it somewhere else.

795  
01:04:08,090 --> 01:04:09,420  
- What are you talk...  
- Find a new spot.

796  
01:04:09,450 --> 01:04:10,890  
It's gotta be the Van Beek.

797  
01:04:10,970 --> 01:04:12,340  
Well, it doesn't have to be the Van Beek.

798  
01:04:12,370 --> 01:04:14,810  
I can't let them samba  
all over its history.

799  
01:04:14,890 --> 01:04:16,810  
- [GROANS]  
- I can't do it.

800  
01:04:16,890 --> 01:04:19,210  
You can let them,  
but you refuse to.

801  
01:04:19,290 --> 01:04:21,730  
Your play's incredible.

802  
01:04:21,810 --> 01:04:26,020  
You know, the whole world  
from your bedroom.

803  
01:04:26,090 --> 01:04:29,090  
What else do they want?  
Who's doing that?

804

01:04:30,130 --> 01:04:32,370

- I'm doing that.  
- You're doing that.

805

01:04:33,370 --> 01:04:37,690

Who was that guy at The Lighthouse?  
The guy that offered you the gig?

806

01:04:37,770 --> 01:04:38,890

- Keith.  
- Yeah.

807

01:04:38,970 --> 01:04:43,050

- Why was it so weird between you two?  
- It's always weird with him.

808

01:04:43,130 --> 01:04:44,370

- Really?  
- Yeah.

809

01:04:44,490 --> 01:04:47,730

But he seemed kinda nice  
'cause he did offer you a job.

810

01:04:48,810 --> 01:04:52,940

- Are you gonna call him?  
- No. No.

811

01:04:53,010 --> 01:04:54,930

All right.

812

01:04:55,010 --> 01:04:58,290

So... Here's what we know.

813

01:04:58,370 --> 01:05:00,170

Yeah?

814

01:05:00,250 --> 01:05:03,650

It's definitely  
"Chicken on a Stick,"

815

01:05:03,730 --> 01:05:05,770

and your play  
is gonna be a triumph.

816

01:05:08,770 --> 01:05:11,010

[MIA] It's a one-woman show,  
so it's just me...

817  
01:05:11,090 --> 01:05:13,570  
No, I mean, I'm acting in it, too.

818  
01:05:15,210 --> 01:05:18,890  
No, Mom, I'm not getting paid.  
I'm paying to do it.

819  
01:05:21,170 --> 01:05:23,850  
He's great. He's gonna  
open his own jazz club.

820  
01:05:23,930 --> 01:05:25,580  
Yeah, it's gonna be incredible.

821  
01:05:28,010 --> 01:05:29,770  
No, he hasn't.  
He hasn't opened it yet.

822  
01:05:29,850 --> 01:05:31,090  
He needs some...

823  
01:05:35,250 --> 01:05:36,970  
He's saving up, I think.

824  
01:05:43,130 --> 01:05:45,130  
No, he doesn't have a steady gig.

825  
01:05:45,210 --> 01:05:48,020  
But he's figuring it out,  
it's just been a little tricky lately.

826  
01:05:52,130 --> 01:05:55,290  
Morn, he's gonna find a way to open it  
and you're gonna love it, okay?

827  
01:05:55,370 --> 01:05:56,610  
How's Dad?

828  
01:05:58,890 --> 01:06:02,010  
[BAND PLAYING JAZZ MUSIC]

829  
01:06:04,570 --> 01:06:07,770  
Sebastian.  
Come on in, man.

830  
01:06:09,330 --> 01:06:11,170  
- Thanks for comin'.  
- Thanks for having me.

831  
01:06:11,250 --> 01:06:13,610  
Wasn't sure I'd see you today.

832  
01:06:13,690 --> 01:06:15,570  
- So... Here's the deal.  
- Okay.

833  
01:06:15,650 --> 01:06:18,570  
We got distribution with Universal.  
We've got our own imprint.

834  
01:06:18,650 --> 01:06:20,060  
About to go on the road.

835  
01:06:20,170 --> 01:06:22,210  
Uh, we can pay you 1,000 bucks a week,

836  
01:06:22,290 --> 01:06:25,410  
plus a cut of the ticket revenue  
and merchandising.

837  
01:06:25,490 --> 01:06:27,140  
Sound good?

83801:06:27,210 --> 01:06:29,490  
[CLEARS THROAT]

839  
01:06:29,570 --> 01:06:31,650  
- Sebastian? All right.  
- Yeah.

840  
01:06:31,730 --> 01:06:33,010  
- Let's play-  
- Okay.

841  
01:06:33,090 --> 01:06:34,330  
[PLAYING JAZZ MUSIC]

842  
01:06:54,850 --> 01:06:56,610  
[SCATTING]

843  
01:07:05,330 --> 01:07:07,090  
[ELECTRONIC BEAT PLAYING]

844  
01:07:13,850 --> 01:07:15,570  
[CONTINUES SCATTING]

845  
01:07:27,330 --> 01:07:28,980  
<i>♪ Tonight. ♪</i>

846  
01:07:32,050 --> 01:07:33,130  
I know. It's different.

847  
01:07:35,250 --> 01:07:37,610  
But you say you wanna save jazz.

848  
01:07:37,690 --> 01:07:40,130  
How you gonna save jazz  
if no one's listening?

849  
01:07:40,250 --> 01:07:42,690  
Jazz is dying  
because of people like you.

850  
01:07:42,770 --> 01:07:46,980  
You're playin' to 90-year-olds  
at The Lighthouse.

851  
01:07:47,090 --> 01:07:49,530  
Where are the kids?  
Where are the young people?

852  
01:07:49,610 --> 01:07:54,010  
You're so obsessed with Kenny Clarke  
and Thelonious Monk.

853  
01:07:54,090 --> 01:07:55,740  
These guys were revolutionaries.

854  
01:07:55,850 --> 01:07:59,930  
How are you gonna be a revolutionary  
if you're such a traditionalist?

855  
01:08:00,010 --> 01:08:03,810  
You're holdin' onto the past,  
but jazz is about the future.

856  
01:08:08,770 --> 01:08:10,610  
I know.

857  
01:08:10,690 --> 01:08:13,610  
The other guy,  
he wasn't as good as you.

858  
01:08:15,010 --> 01:08:17,770  
But you're a pain in the ass, man.

859  
01:08:21,450 --> 01:08:24,450  
[SEBASTIAN PLAYING



SLOW JAZZ MUSIC]

860

01:08:57,770 --> 01:09:00,660

<i>♪ City of stars ♪</i>

861

01:09:00,730 --> 01:09:07,050

<i>♪ Are you shining just for me? ♪</i>

862

01:09:07,170 --> 01:09:10,170

<i>♪ City of stars ♪</i>

863

01:09:10,250 --> 01:09:14,170

<i>♪ There's so much that I can't see ♪</i>

864

01:09:16,410 --> 01:09:19,610

<i>♪ Who knows? ♪</i>

865

01:09:19,690 --> 01:09:24,850

<i>♪ I felt it from the first embrace  
I shared with you ♪</i>

866

01:09:26,210 --> 01:09:30,130

<i>♪ That now our dreams ♪</i>

867

01:09:30,210 --> 01:09:33,050

<i>♪ May finally come true ♪</i>

868

01:09:36,250 --> 01:09:38,900

<i>♪ City of stars ♪</i>

869

01:09:38,970 --> 01:09:42,490

<i>♪ Just one thing everybody wants ♪</i>

870

01:09:45,290 --> 01:09:47,940

<i>♪ There in the bars ♪</i>

871

01:09:48,010 --> 01:09:53,890

<i>♪ Or through the smokescreen  
of the crowded restaurants ♪</i>

872

01:09:54,010 --> 01:09:57,050

<i>♪ It's love ♪</i>

873

01:09:57,130 --> 01:09:59,810

<i>♪ Yes, all we're lookin' for is love ♪</i>

874

01:09:59,930 --> 01:10:03,290

<i>♪ From someone else ♪</i>

875  
01:10:03,370 --> 01:10:05,570  
<i>- ♪ A rush ♪  
- ♪ A glance ♪</i>

876  
01:10:05,650 --> 01:10:08,010  
<i>- ♪ A touch ♪  
- ♪ A dance ♪</i>

877  
01:10:08,090 --> 01:10:11,060  
<i>♪ A look in somebody's eyes ♪</i>

878  
01:10:11,130 --> 01:10:13,210  
<i>♪ To light up the skies ♪</i>

879  
01:10:13,290 --> 01:10:16,570  
<i>♪ To open the world  
and send it reeling ♪</i>

880  
01:10:16,650 --> 01:10:19,770  
<i>♪ A voice that says "I'll be here" ♪</i>

881  
01:10:19,850 --> 01:10:22,250  
<i>♪ And you'll be all right ♪</i>

882  
01:10:25,330 --> 01:10:28,140  
<i>♪ I don't care if I know ♪</i>

883  
01:10:28,250 --> 01:10:30,290  
<i>♪ Just where I will go ♪</i>

884  
01:10:30,370 --> 01:10:33,730  
<i>♪ 'Cause all that I need's  
this crazy feeling ♪</i>

885  
01:10:33,810 --> 01:10:37,890  
<i>♪ The rat-tat-tat of my heart ♪</i>

886  
01:10:38,010 --> 01:10:41,250  
<i>♪ Think I want it to stay ♪</i>

887  
01:10:41,330 --> 01:10:43,330  
♪♪

888  
01:11:32,810 --> 01:11:34,810  
[INAUDIBLE]

889  
01:12:31,570 --> 01:12:34,460

[SEBASTIAN]

♪ *<i>City of stars ♪</i>*

890

01:12:34,530 --> 01:12:38,250

*<i>♪ Are you shinin' just for me? ♪</i>*

891

01:12:41,410 --> 01:12:46,170

*<i>♪ City of stars ♪</i>*

892

01:12:46,250 --> 01:12:48,210

*<i>♪ You never shined ♪</i>*

893

01:12:48,290 --> 01:12:51,610

*<i>♪ So brightly. ♪</i>*

894

01:12:54,570 --> 01:12:55,850

[MUSIC STOPS]

895

01:12:58,210 --> 01:13:00,090

[APPLAUSE AND CHEERS]

896

01:13:03,410 --> 01:13:05,890

[PLAYING JAZZ MUSIC]

897

01:13:20,970 --> 01:13:25,570

[KEITH] *<i>♪ I don't know  
why I keep movin' my body ♪</i>*

898

01:13:25,650 --> 01:13:30,490

*<i>♪ I don't know  
if this is wrong or if it's right ♪</i>*

899

01:13:30,570 --> 01:13:32,810

*<i>♪ I don't know if it's the beat ♪</i>*

900

01:13:32,890 --> 01:13:35,570

*<i>♪ But somethings taken over me ♪</i>*

901

01:13:35,690 --> 01:13:40,250

*<i>♪ And I just know I feel so good tonight ♪</i>*

902

01:13:47,650 --> 01:13:52,090

*<i>♪ I don't know what your name is,  
but I like it ♪</i>*

903

01:13:52,170 --> 01:13:56,610

*<i>♪ I've been thinkin' 'bout  
some things I wanna try ♪</i>*

904  
01:13:56,690 --> 01:13:59,170  
<i>♪ I don't know  
what you came to do ♪</i>

905  
01:13:59,250 --> 01:14:01,930  
<i>♪ But I wanna do it with you ♪</i>

906  
01:14:02,010 --> 01:14:05,010  
<i>♪ And I just know I feel so good tonight ♪</i>

907  
01:14:06,850 --> 01:14:10,250  
<i>♪ Oh, if we keep on dancin' ♪</i>

908  
01:14:10,330 --> 01:14:15,250  
<i>♪ Take our rhythm to new heights ♪</i>

909  
01:14:16,250 --> 01:14:20,930  
<i>♪ Feel the heat of passion, baby ♪</i>

910  
01:14:21,010 --> 01:14:24,450  
<i>♪ Light up the night! ♪</i>

911  
01:14:24,570 --> 01:14:26,650  
<i>♪ We can start a fire! ♪</i>

912  
01:14:26,730 --> 01:14:29,210  
<i>♪ Come on, let it burn, baby ♪</i>

913  
01:14:29,290 --> 01:14:31,290  
<i>♪ We can start a fire! ♪</i>

914  
01:14:31,410 --> 01:14:33,690  
<i>♪ Let the tables turn, baby ♪</i>

915  
01:14:33,770 --> 01:14:39,090  
<i>♪ We can start a fire! ♪</i>

916  
01:14:40,090 --> 01:14:42,170  
<i>♪ I just know I feel so good ♪</i>

917  
01:14:42,250 --> 01:14:44,330  
<i>♪ Don't you know I feel so good ♪</i>

918  
01:14:44,410 --> 01:14:48,650  
<i>♪ I just know I feel so good ♪</i>

919  
01:14:48,730 --> 01:14:50,530  
<i>♪ Tonight ♪</i>

920  
01:14:50,610 --> 01:14:53,260  
[AUDIENCE CHEERING]

921  
01:14:53,330 --> 01:14:58,050  
<i>♪ I don't care  
if this turns into a riot ♪</i>

922  
01:14:58,130 --> 01:15:02,490  
<i>♪ Let's get reckless, tear this place  
down to the floor ♪</i>

923  
01:15:02,610 --> 01:15:04,930  
<i>♪ Turn the music way up loud ♪</i>

924  
01:15:05,010 --> 01:15:07,980  
<i>♪ Can't nobody stop us now ♪</i>

925  
01:15:08,050 --> 01:15:11,130  
<i>♪ I just know I feel so good tonight ♪</i>

926  
01:15:12,650 --> 01:15:15,810  
<i>♪ I just know I feel so good tonight ♪</i>

927  
01:15:35,250 --> 01:15:37,450  
<i>♪ We can start a fire! ♪</i>

928  
01:15:37,530 --> 01:15:40,260  
<i>♪ Come on, let it burn, baby! ♪</i>

929  
01:15:40,330 --> 01:15:42,370  
<i>♪ We can start a fire! ♪</i>

930  
01:15:42,450 --> 01:15:44,650  
<i>♪ Let the tables turn, baby! ♪</i>

931  
01:15:44,730 --> 01:15:49,530  
<i>♪ We can start a fire! ♪</i>

932  
01:15:49,610 --> 01:15:52,610  
<i>♪ Oh, I just know I feel so good ♪</i>

933  
01:15:52,690 --> 01:15:55,170  
<i>♪ Don't you know I feel so good ♪</i>

934

01:15:55,250 --> 01:15:59,650  
<i>♪ Don't you know, don't you know ♪</i>

935  
01:15:59,730 --> 01:16:01,250  
<i>♪ Tonight! ♪</i>

936  
01:16:01,330 --> 01:16:02,850  
[AUDIENCE CHEERING]

937  
01:16:23,690 --> 01:16:25,690  
♪♪

938  
01:16:38,170 --> 01:16:39,850  
Hey, it's me.

939  
01:16:39,930 --> 01:16:41,300  
Uh, I'm not sure where you are right now.

940  
01:16:41,330 --> 01:16:45,570  
I think Boston?  
Maybe Dallas, I don't know.

941  
01:16:45,650 --> 01:16:47,530  
Uh...

942  
01:16:47,610 --> 01:16:52,820  
I haven't heard from you in a little while  
and I miss you.

943  
01:16:55,290 --> 01:16:56,890  
All right, bye.

944  
01:17:10,410 --> 01:17:12,170  
[JAZZ MUSIC PLAYING]

945  
01:17:30,770 --> 01:17:32,340  
- [LAUGHS]  
- [SEBASTIAN CLEARS THROAT]

946  
01:17:33,330 --> 01:17:36,530  
I thought...  
Surprise.

947  
01:17:39,570 --> 01:17:42,490  
Gotta leave first thing in the morning,  
but I just had to see you...

948  
01:17:47,930 --> 01:17:49,730  
It's so nice to be home.

949

01:17:52,570 --> 01:17:54,220  
I'm so glad you're home.

950  
01:17:56,610 --> 01:17:58,850  
How's the play goin'?

951  
01:17:58,930 --> 01:18:00,580  
Um... I'm nervous.

952  
01:18:00,650 --> 01:18:02,370  
- You are? Why?  
- Mmm-hmm.

953  
01:18:02,450 --> 01:18:04,450  
Because what if people show up'?

954  
01:18:04,530 --> 01:18:05,810  
Piece of caca.

955  
01:18:05,890 --> 01:18:10,370  
- You nervous about what they think?  
- I'm nervous to do it.

956  
01:18:10,450 --> 01:18:13,420  
I'm nervous to get up on a stage  
and perform for people...

957  
01:18:13,490 --> 01:18:14,900  
I mean, I don't need  
to say that to you.

958  
01:18:14,930 --> 01:18:18,530  
- It's gonna be incredible.  
- You don't get it, but I'm terrified.

959  
01:18:18,610 --> 01:18:22,530  
They should be so lucky to see it.  
I can't wait.

960  
01:18:22,610 --> 01:18:24,100  
I can.

961  
01:18:26,290 --> 01:18:27,530  
When do you leave, the morning?

962  
01:18:27,610 --> 01:18:30,770  
[CLEARS THROAT]  
Yeah. 6:45.

963  
01:18:30,850 --> 01:18:31,890

- Ooh.  
- Boise.

964  
01:18:32,890 --> 01:18:34,970  
- Boy-he?  
- Boyden.

965  
01:18:35,050 --> 01:18:36,700  
To Boise!

966  
01:18:39,570 --> 01:18:40,930  
You should come.

967  
01:18:42,370 --> 01:18:43,610  
To Boise?

968  
01:18:43,690 --> 01:18:45,420  
Yeah, you can knock that  
off your bucket list.

969  
01:18:45,450 --> 01:18:49,450  
Oh, that would be... really exciting.  
I wish I could.

970  
01:18:49,530 --> 01:18:50,890  
What are you doing after the tour?

971  
01:18:52,290 --> 01:18:53,620  
Why can't you?

972  
01:18:53,690 --> 01:18:54,850  
- Come to Boise?  
- Yeah.

973  
01:18:54,930 --> 01:18:56,370  
'Cause I have to rehearse.

974  
01:18:56,450 --> 01:18:58,450  
But can't you rehearse anywhere?

975  
01:19:02,250 --> 01:19:04,530  
Anywhere you are?

976  
01:19:04,610 --> 01:19:06,450  
I mean, I guess.

977  
01:19:07,450 --> 01:19:10,930  
Um... all my stuff is here,



and it's in two weeks,

978

01:19:11,010 --> 01:19:13,770

So I don't really think  
that would be...

979

01:19:13,850 --> 01:19:18,210

- Okay. Well.  
- the best idea right now, but...

980

01:19:18,290 --> 01:19:20,490

- I wish I could.  
- [GRUNTS]

981

01:19:20,570 --> 01:19:23,730

We're just gonna have to try and see  
each other. We never see each other.

982

01:19:23,810 --> 01:19:26,330

I know, but when are you done?

983

01:19:26,410 --> 01:19:29,250

What do you mean? I mean...

984

01:19:29,330 --> 01:19:31,410

When are you finished  
with the whole tour?

985

01:19:31,490 --> 01:19:35,380

After we finish, we're gonna go  
and record, and then we go back on tour.

986

01:19:35,450 --> 01:19:36,940

You know, we tour so we can  
make the record,

987

01:19:36,970 --> 01:19:39,250

so we can go back  
and tour the record.

988

01:19:43,010 --> 01:19:45,980

So it's like the long haul?

989

01:19:48,450 --> 01:19:50,330

What do you mean,  
"the long haul"?

990

01:19:50,410 --> 01:19:54,690

I mean the long haul, like you're gonna  
stay in this band for a long time.

991  
01:19:56,050 --> 01:19:57,460  
On tour.

992  
01:19:59,370 --> 01:20:00,970  
What did you think I was gonna do?

993  
01:20:01,050 --> 01:20:05,260  
I don't... I hadn't really thought it  
through. I didn't know that the band...

994  
01:20:07,090 --> 01:20:09,650  
- was so important.  
- You didn't think it would be successful?

995  
01:20:10,050 --> 01:20:12,810  
Um...

996  
01:20:12,890 --> 01:20:15,570  
No, that's not really what I mean.  
I just mean that you...

997  
01:20:15,650 --> 01:20:19,370  
You're gonna be on tour for,  
what, months now? Years?

998  
01:20:19,450 --> 01:20:21,020  
Yeah. I don't believe...  
This is it.

999  
01:20:21,090 --> 01:20:23,490  
I mean, it could easily be...

1000  
01:20:23,570 --> 01:20:26,300  
I could be on tour with this  
for a couple of years, at least.

1001  
01:20:26,370 --> 01:20:28,570  
Just this record.

1002  
01:20:28,650 --> 01:20:31,410  
Do you like the music you're playing?

1003  
01:20:33,090 --> 01:20:35,050  
I don't...  
[SIGHS]

1004  
01:20:35,130 --> 01:20:38,730  
I don't know what it matters.

1005  
01:20:38,810 --> 01:20:41,890  
Well, it matters, because if you're gonna give up your dream,

1006  
01:20:41,970 --> 01:20:46,890  
I think it matters that you like  
what you're playing on the road for years.

1007  
01:20:49,490 --> 01:20:50,900  
Do you like the music  
I'm playing?

1008  
01:20:50,970 --> 01:20:54,940  
Yeah. I do.

1009  
01:20:55,010 --> 01:20:57,370  
I just didn't think that you did.

1010  
01:20:57,450 --> 01:20:59,850  
- Yeah, well...  
- You always said Keith is the worst,

1011  
01:20:59,930 --> 01:21:03,050  
and now you're gonna be on tour with him  
for years, so I just didn't...

1012  
01:21:03,130 --> 01:21:04,660  
- What are you doing right now?  
- know if you were happy.

1013  
01:21:04,690 --> 01:21:05,780  
- Why are you doing this?  
- I don't...

1014  
01:21:05,810 --> 01:21:08,020  
- What do you mean, why am I doing this?  
- I thought you wanted me to do this.

1015  
01:21:08,050 --> 01:21:09,860  
It just sounds like now  
you don't want me to do it.

1016  
01:21:09,890 --> 01:21:12,370  
What do you mean,  
I wanted you to do this?

1017  
01:21:12,450 --> 01:21:14,570  
This is what you wanted for me.

1018

01:21:14,690 --> 01:21:15,730  
To be in this band?

1019  
01:21:15,810 --> 01:21:18,540  
To be in a band.  
To have a steady job, you know?  
1020  
01:21:18,650 --> 01:21:21,970  
To be... You know.

1021  
01:21:22,050 --> 01:21:24,010  
Of course I wanted you  
to have a steady job,

1022  
01:21:24,090 --> 01:21:26,100  
so that you could take care of yourself  
and your life

1023  
01:21:26,130 --> 01:21:27,410  
and you could start your club.

1024  
01:21:27,490 --> 01:21:29,900  
So I'm doing that, so I don't understand.  
Why aren't we celebrating?

1025  
01:21:29,930 --> 01:21:31,850  
Why aren't you starting your club?

1026  
01:21:31,930 --> 01:21:34,450  
You said yourself no one  
wants to go to that club.

1027  
01:21:34,530 --> 01:21:36,620  
No one wants to go to a club  
called "Chicken on a Stick."

1028  
01:21:36,650 --> 01:21:37,730  
So change the name!

1029  
01:21:37,810 --> 01:21:39,970  
Well, no one likes jazz!  
Not even you!

1030  
01:21:40,090 --> 01:21:41,890  
I do like jazz now because of you!

1031  
01:21:41,970 --> 01:21:44,410  
And this is what I thought  
you wanted me to do!

1032  
01:21:44,490 --> 01:21:47,690  
What am I supposed to do?

Go back to playing "Jingle Bells"?

1033

01:21:47,770 --> 01:21:48,770

I'm not saying that.

1034

01:21:48,890 --> 01:21:50,060

I'm saying why don't you take  
what you've made and start the club?

1035

01:21:50,090 --> 01:21:52,740

Scraping pennies so I can start a club  
no one wants to go to?

1036

01:21:52,850 --> 01:21:55,660

People will want to go to it  
because you're passionate about it,

1037

01:21:55,770 --> 01:21:58,050

and people love what other people  
are passionate about.

1038

01:21:58,130 --> 01:22:00,650

- You remind people of what they forgot.  
- Not in my experience.

1039

01:22:04,170 --> 01:22:07,850

Well, whatever, all right?  
It's just time to grow up, you know?

1040

01:22:07,930 --> 01:22:10,010

I have a steady job,  
this is what I'm doing.

1041

01:22:10,090 --> 01:22:11,820

And now all of a sudden  
if you had these problems,  
s

1042

01:22:11,850 --> 01:22:13,570

I wish you would have said them earlier,

1043

01:22:13,650 --> 01:22:15,140

before I signed  
on the goddamn dotted line!

1044

01:22:15,170 --> 01:22:16,890

I'm pointing out that you had a dream

1045

01:22:16,970 --> 01:22:18,780

that you followed,  
that you were sticking to...

1046  
01:22:18,810 --> 01:22:20,930  
This is the dream!  
This is the dream.

1047  
01:22:21,010 --> 01:22:22,290  
This is not your dream!

1048  
01:22:22,370 --> 01:22:24,610  
Guys like me work their whole lives  
to be in something

1049  
01:22:24,690 --> 01:22:27,770  
that's successful, that people like.  
You know?

1050  
01:22:27,850 --> 01:22:31,690  
I mean, I'm finally in something  
that-that-that people enjoy.

1051  
01:22:31,770 --> 01:22:33,180  
Since when do you care  
about being liked?

1052  
01:22:33,210 --> 01:22:34,780  
Just 'cause I don't enjoy it,  
it doesn't matter.

1053  
01:22:34,810 --> 01:22:36,730  
Why do you care so much  
about being liked?

1054  
01:22:36,810 --> 01:22:38,810  
You're an actress!  
What are you talking about?

1055  
01:22:38,890 --> 01:22:40,730  
- [SCOFFS]  
- [MUSIC STOPS]

1056  
01:22:56,930 --> 01:22:58,650  
Maybe you just liked me  
when I was on my ass

1057  
01:22:58,730 --> 01:23:00,810  
'cause it made you  
feel better about yourself.

1058  
01:23:05,610 --> 01:23:07,850  
- Are you kidding?

- No.

1059

01:23:28,930 --> 01:23:30,170  
I don't know.

1060

01:23:35,610 --> 01:23:36,890  
[SMOKE ALARM BEEPING]

1061

01:24:12,610 --> 01:24:13,940  
[SIGHS]

1062

01:24:40,610 --> 01:24:42,020  
[GRUNTS]

1063

01:24:50,530 --> 01:24:52,890  
Okay, fellas.  
I'll see ya tomorrow.

1064

01:24:52,970 --> 01:24:54,210  
- Sebastian?  
- Yeah?

1065

01:24:54,290 --> 01:24:56,970  
You're good for tonight, right?

1066

01:24:57,050 --> 01:24:58,570  
[SIGHS]  
What are you talking about?

1067

01:24:58,650 --> 01:25:01,220  
7:00, the photo shoot.

1068

01:25:01,330 --> 01:25:03,570  
<i>Mojo.</i> Are you good?

1069

01:25:06,250 --> 01:25:09,650  
- I thought that was next Thursday.  
- No, it's tonight.

1070

01:25:12,250 --> 01:25:13,690  
Is that okay?

1071

01:26:06,290 --> 01:26:07,700  
[CAMERA CLICKING]

1072

01:26:07,770 --> 01:26:10,010  
- [MUSIC PLAYING]  
- [LIP-SYNCHING]

1073  
01:26:10,090 --> 01:26:12,060  
- Give me the other camera!  
- What's wrong with that one?

1074  
01:26:12,090 --> 01:26:15,530  
"What's wrong with that one?" It doesn't  
bloody work, that's what's wrong with it!

1075  
01:26:15,610 --> 01:26:17,290  
All right, trumpet,  
that's lovely.

1076  
01:26:18,730 --> 01:26:21,970  
Lovely! Beautiful, beautiful!

1077  
01:26:22,050 --> 01:26:24,330  
Okay, keyboard.  
Okay, look up.

1078  
01:26:24,410 --> 01:26:27,410  
That's good. That's good,  
that's lovely. Lovely.

1079  
01:26:27,490 --> 01:26:31,330  
Okay, cut the music!  
That is lovely. That's lovely.

1080  
01:26:31,410 --> 01:26:35,210  
Okay, now bite your lip  
like this, sort of like...

1081  
01:26:35,290 --> 01:26:38,930  
like you're concentrating on something,  
I don't know, like a piece of your music.

1082  
01:26:39,010 --> 01:26:40,250  
Bite my what?

1083  
01:26:40,330 --> 01:26:42,210  
Your lip. You know,  
bite your lip...

1084  
01:26:43,330 --> 01:26:46,090  
Yeah, that's good.  
That's great.

1085  
01:26:46,170 --> 01:26:47,410  
Beautiful! Beautiful.



1086  
01:26:47,490 --> 01:26:50,770  
Okay, now just move your glasses  
down on... onto the nose...

1087  
01:26:50,850 --> 01:26:53,450  
A little bit further, just a little bit,  
a touch further.

1088  
01:26:53,570 --> 01:26:55,770  
Keep your head down,  
but look up at me.

1089  
01:26:55,850 --> 01:26:57,530  
Look sort of moody.

1090  
01:26:57,610 --> 01:27:00,210  
Yeah! That's beautiful!  
That is great!

1091  
01:27:00,290 --> 01:27:03,330  
Okay, turn the keyboard on live!

1092  
01:27:03,410 --> 01:27:04,780  
[MUFFLED] Do you wanna hear  
the keyboard then?

1093  
01:27:04,810 --> 01:27:07,460  
You don't have to bite your lip now.

1094  
01:27:07,530 --> 01:27:09,970  
Well, actually play something.

1095  
01:27:10,050 --> 01:27:12,170  
Play something.  
You know? Anything.

1096  
01:27:12,250 --> 01:27:14,980  
You're a pianist, aren't you?  
Play something.

1097  
01:27:18,330 --> 01:27:21,170  
[PLAYING SOFT JAZZ MUSIC]

1098  
01:27:26,330 --> 01:27:29,220  
- [CAMERA CLICKING]  
- That's great, that's beautiful.

1099  
01:27:29,290 --> 01:27:31,130

That's lovely.  
Oh, that's good.

1100  
01:27:31,210 --> 01:27:33,250  
No, don't stop.  
Keep playing.

1101  
01:27:33,330 --> 01:27:35,980  
Go on, just keep playing.  
That was great!

1102  
01:27:56,370 --> 01:27:57,970  
[CHEERS]

1103  
01:28:15,690 --> 01:28:19,130  
[MAN 1] ...shoot myself in the head.  
[CHUCKLING]

1104  
01:28:19,210 --> 01:28:20,780  
She's not even good.

1105  
01:28:20,850 --> 01:28:22,500  
[MAN 2] That whole window thing...

1106  
01:28:22,570 --> 01:28:24,970  
[MAN 1] Yeah, what was  
that shit with the window?

1107  
01:28:25,050 --> 01:28:27,700  
Oh, my God!  
Don't quit your day job.

1108  
01:28:27,770 --> 01:28:29,610  
Oh, well...

1109  
01:28:29,690 --> 01:28:32,580  
Not good. One-woman shows  
are always terrible.

1110  
01:28:32,650 --> 01:28:34,650  
♪♪

1111  
01:28:39,730 --> 01:28:41,410  
[BRAKES SCREECHING]

1112  
01:28:46,010 --> 01:28:47,250  
[KNOB RATTLES]

1113  
01:28:55,850 --> 01:28:57,090

Mia!

1114  
01:28:59,090 --> 01:29:01,770  
Mia. I'm so sorry.

1115  
01:29:04,090 --> 01:29:06,660  
Just tell me how it went.  
How was it?

1116  
01:29:06,730 --> 01:29:09,170  
- Don't help me.  
- I'm sorry.

1117  
01:29:09,250 --> 01:29:11,660  
- I'm sorry I've been such a prick.  
- You're sorry, you're sorry...

1118  
01:29:11,690 --> 01:29:14,450  
[CRYING]  
You're sorry. You're sorry...

1119  
01:29:14,530 --> 01:29:18,370  
I'm gonna make it up to you.  
Let me make it up to you, okay?

1120  
01:29:24,490 --> 01:29:27,970  
- I don't blame you for not wanting...  
- It's over.

1121  
01:29:28,050 --> 01:29:30,050  
- What is?  
- It's over. [SIGHS]

1122  
01:29:30,130 --> 01:29:31,460  
What?

1123  
01:29:33,290 --> 01:29:34,810  
All of this.

1124  
01:29:34,890 --> 01:29:38,450  
I'm done embarrassing myself.  
I'm done, I'm done.

1125  
01:29:39,490 --> 01:29:41,210  
- Nobody showed up.  
- So what? So what?

1126  
01:29:41,290 --> 01:29:43,730

I can't pay back the theater.  
This is so...

1127  
01:29:45,090 --> 01:29:46,890  
I'm gonna go home for a while.

1128  
01:29:46,970 --> 01:29:50,730  
- I'll come see you tomorrow.  
- No, I'm going "home" home.

1129  
01:29:50,810 --> 01:29:53,410  
- This is home.  
- No, it's not anymore.

1130  
01:30:00,090 --> 01:30:01,330  
[KNOCKS ON WINDOW]

1131  
01:30:14,650 --> 01:30:16,690  
♪♪

1132  
01:31:02,530 --> 01:31:04,570  
[SEBASTIAN PLAYING  
SLOW JAZZ MUSIC]

1133  
01:31:43,810 --> 01:31:45,810  
[GUESTS APPLAUDING]

1134  
01:31:51,290 --> 01:31:53,010  
[CELL PHONE RINGING]

1135  
01:32:08,810 --> 01:32:10,090  
Yep?

1136  
01:32:10,170 --> 01:32:11,810  
[JANE] *Hi, I'm trying to reach Mia Dolan.*

1137  
01:32:13,050 --> 01:32:14,290  
Wrong number.

1138  
01:32:14,370 --> 01:32:16,940  
*She's not answering her cell.*  
I was told I might find her here.

1139  
01:32:17,010 --> 01:32:18,250  
Not anymore.

1140  
01:32:18,330 --> 01:32:20,490  
*- Okay, well, if you do talk to her...*  
- I won't.

1141  
01:32:20,570 --> 01:32:24,090  
<i>could you tell her Jane at Amy Brandt Casting is trying to reach  
her?</i>

1142  
01:32:29,770 --> 01:32:31,010  
Casting?

1143  
01:32:35,890 --> 01:32:37,690  
[CAR HORN HONKING LOUDLY]

1144  
01:32:39,570 --> 01:32:40,900  
Who the hell is that?

1145  
01:32:46,530 --> 01:32:47,770  
[MAN] Shut that thing off!

1146  
01:32:47,850 --> 01:32:50,210  
[HONKING CONTINUES]

1147  
01:32:53,250 --> 01:32:54,530  
[HONKING STOPS]

1148  
01:32:58,490 --> 01:32:59,730  
[MIA] <i>Why did you come here?</i>

1149  
01:32:59,850 --> 01:33:02,090  
- Because I have good news.  
- What?

1150  
01:33:02,170 --> 01:33:05,810  
Amy Brandt,  
the casting director?

1151  
01:33:05,890 --> 01:33:09,250  
- Yeah.  
- She was at your play, and she loved it.

1152  
01:33:09,330 --> 01:33:13,250  
And she loved it so much that she wants  
you to come in tomorrow

1153  
01:33:13,330 --> 01:33:16,010  
and audition for this huge movie  
that she's got.

1154  
01:33:18,170 --> 01:33:19,660

I'm not going to that.

1155

01:33:21,890 --> 01:33:23,060

- I'm not going to that.

- What?

1156

01:33:23,090 --> 01:33:25,820

That one's gonna be...

No. That one's gonna be...

1157

01:33:25,890 --> 01:33:27,170

I'm sorry?

1158

01:33:27,250 --> 01:33:29,090

That will kill me.

1159

01:33:30,570 --> 01:33:32,010

- What?!

- What?

1160

01:33:32,090 --> 01:33:33,890

What? Shh! Stop!

1161

01:33:34,010 --> 01:33:35,450

- No!

- [SHUSHING]

1162

01:33:35,530 --> 01:33:37,650

You have to be quiet.

We're in a neighborhood.

1163

01:33:37,730 --> 01:33:39,900

If you want me to be quiet,  
you have to make some goddamn sense!

1164

01:33:39,930 --> 01:33:41,220

- Tell me why you're not going.

- They'll call the police.

1165

01:33:41,250 --> 01:33:42,330

- Because. Because...

- Why?

1166

01:33:42,370 --> 01:33:45,100

I've been to a million auditions,  
and the same thing happens every time

1167

01:33:45,130 --> 01:33:47,970

where I get interrupted because someone  
wants to get a sandwich!

1168  
01:33:48,050 --> 01:33:50,700  
Or I'm crying,  
and they start laughing!

1169  
01:33:50,770 --> 01:33:52,810  
Or there's people  
sitting in the waiting room,

1170  
01:33:52,890 --> 01:33:57,100  
and they're like me, but prettier  
and better at the...

1171  
01:33:57,170 --> 01:33:58,820  
Because maybe  
I'm not good enough!

1172  
01:33:58,890 --> 01:34:01,170  
- Yes, you are.  
- No...

1173  
01:34:01,250 --> 01:34:02,820  
- No, maybe I'm not.  
- Yes, you are.

1174  
01:34:02,890 --> 01:34:05,700  
- Maybe I'm not.  
- You are.

1175  
01:34:08,090 --> 01:34:11,850  
Maybe I'm one of those people  
that has always wanted to do it,

1176  
01:34:11,930 --> 01:34:15,170  
but it's like a pipe dream for me, you know?

1177  
01:34:15,250 --> 01:34:16,690  
And then, you said it,

1178  
01:34:16,770 --> 01:34:19,610  
you change your dreams,  
and then you grow up.

1179  
01:34:19,690 --> 01:34:21,890  
Maybe I'm one of those people,  
and I'm not supposed to.

1180  
01:34:21,970 --> 01:34:24,010  
And I can go back to school,

1181  
01:34:24,090 --> 01:34:26,210

and I can find something else  
I'm supposed to do.

1182  
01:34:26,290 --> 01:34:30,290  
'Cause I left to do that,  
and it's been six years,

1183  
01:34:30,370 --> 01:34:31,970  
and I don't want to do it anymore.

1184  
01:34:35,690 --> 01:34:36,930  
Why?

1185  
01:34:39,210 --> 01:34:42,130  
- Why what?  
- Why don't you want to do it anymore?

1186  
01:34:44,210 --> 01:34:47,100  
'Cause I think it hurts  
a little bit too much.

1187  
01:34:48,930 --> 01:34:50,210  
You're a baby.

1188  
01:34:50,290 --> 01:34:51,570  
[LAUGHS]

1189  
01:34:51,650 --> 01:34:53,220  
- I'm not a baby. I'm trying to grow up.  
- You are.

1190  
01:34:53,250 --> 01:34:54,860  
- You're crying like a baby.  
- [SNIFFLES] Oh, my God.

1191  
01:34:54,890 --> 01:34:58,010  
You have an audition tomorrow at 5:30.

1192  
01:34:58,090 --> 01:35:00,770  
I'll be out front at 8:00 A.M.

1193  
01:35:00,890 --> 01:35:03,250  
You'll be out front or not,  
I don't know.

1194  
01:35:03,330 --> 01:35:04,820  
[ENGINE STARTS]

1195  
01:35:04,890 --> 01:35:06,410  
How'd you find me here?



1196  
01:35:06,490 --> 01:35:09,490  
The house  
in front of the library.

1197  
01:35:30,250 --> 01:35:32,250  
♪♪

1198  
01:35:45,410 --> 01:35:46,900  
[ENGINE STARTING]

1199  
01:35:52,770 --> 01:35:54,770  
- I got coffee.  
- Okay, great.

1200  
01:36:12,850 --> 01:36:14,130  
Mia?

1201  
01:36:20,210 --> 01:36:22,410  
Hi, Mia. I'm Amy  
and this is Frank.

1202  
01:36:22,490 --> 01:36:23,770  
Hi. How are ya?

1203  
01:36:23,890 --> 01:36:26,130  
- Nice to meet you.  
- Glad we found you.

1204  
01:36:26,210 --> 01:36:27,650  
Me, too.

1205  
01:36:28,650 --> 01:36:33,940  
The film shoots in Paris,  
and we don't have a script.

1206  
01:36:34,010 --> 01:36:35,500  
[FRANK]  
It's gonna be a process.

1207  
01:36:35,610 --> 01:36:37,650  
We're gonna build the character  
around the actress.

1208  
01:36:37,730 --> 01:36:40,380  
It's a 3-month rehearsal  
and a 4-month shoot.

1209  
01:36:42,370 --> 01:36:44,130

Okay.

1210  
01:36:44,210 --> 01:36:47,770  
[AMY] And we thought that you  
could just tell us a story.

1211  
01:36:47,850 --> 01:36:49,090  
About?

1212  
01:36:49,170 --> 01:36:52,850  
- You can just tell us anything.  
- Anything?

1213  
01:36:52,930 --> 01:36:55,740  
Yeah, just tell us a story.  
You're a storyteller.

1214  
01:36:55,810 --> 01:36:57,930  
[CHUCKLES] um...

1215  
01:37:01,090 --> 01:37:03,090  
Whenever you're ready.

1216  
01:37:12,930 --> 01:37:15,130  
My aunt used to live in Paris.

1217  
01:37:19,890 --> 01:37:21,170  
I remember she used to come home

1218  
01:37:21,210 --> 01:37:26,500  
and she would tell us these stories  
about being abroad, and...

1219  
01:37:28,890 --> 01:37:30,130  
I remember...

1220  
01:37:31,450 --> 01:37:34,650  
She told us that she jumped  
into the river once.

1221  
01:37:36,850 --> 01:37:39,930  
<i>♪ Barefoot ♪</i>

1222  
01:37:40,010 --> 01:37:42,850  
<i>♪ She smiled ♪</i>

1223  
01:37:42,930 --> 01:37:47,170  
<i>♪ Leapt without looking ♪</i>

1224

01:37:50,250 --> 01:37:54,460  
<i>♪ And tumbled into ♪</i>

1225  
01:37:55,810 --> 01:37:57,050  
<i>♪ The Seine ♪</i>

1226  
01:38:00,210 --> 01:38:04,210  
<i>♪ The water was freezing ♪</i>

1227  
01:38:04,290 --> 01:38:08,810  
<i>♪ She spent a month sneezing ♪</i>

1228  
01:38:08,890 --> 01:38:13,530  
<i>♪ But said  
she would do it again ♪</i>

1229  
01:38:16,490 --> 01:38:21,620  
<i>♪ Here's to the ones who dream ♪</i>

1230  
01:38:24,250 --> 01:38:29,620  
<i>♪ Foolish as they may seem ♪</i>

1231  
01:38:31,730 --> 01:38:37,450  
<i>♪ Here's to the hearts that ache ♪</i>

1232  
01:38:39,290 --> 01:38:44,690  
<i>♪ Here's to the mess we make ♪</i>

1233  
01:38:47,170 --> 01:38:49,820  
<i>♪ She captured a feeling ♪</i>

1234  
01:38:49,890 --> 01:38:53,050  
<i>♪ Sky with no ceiling ♪</i>

1235  
01:38:53,130 --> 01:38:57,260  
<i>♪ The sunset inside a frame ♪</i>

1236  
01:38:59,250 --> 01:39:02,770  
<i>♪ She lived in her liquor ♪</i>

1237  
01:39:02,850 --> 01:39:05,890  
<i>♪ And died with a flicker ♪</i>

1238  
01:39:06,010 --> 01:39:10,140  
<i>♪ I'll always remember the flame ♪</i>

1239  
01:39:12,410 --> 01:39:17,570  
<i>♪ Here's to the ones who dream ♪</i>

1240  
01:39:18,610 --> 01:39:24,450  
<i>♪ Foolish as they may seem ♪</i>

1241  
01:39:24,570 --> 01:39:30,530  
<i>♪ Here's to the hearts that ache ♪</i>

1242  
01:39:30,610 --> 01:39:34,970  
<i>♪ Here's to the mess we make ♪</i>

1243  
01:39:35,050 --> 01:39:38,530  
<i>♪ She told me ♪</i>

1244  
01:39:38,610 --> 01:39:41,450  
<i>♪ A bit of madness is key ♪</i>

1245  
01:39:42,570 --> 01:39:45,810  
<i>♪ To give us new colors to see ♪</i>

1246  
01:39:47,450 --> 01:39:52,090  
<i>♪ Who knows where it will lead us? ♪</i>

1247  
01:39:52,170 --> 01:39:56,570  
<i>♪ And that's why they need us ♪</i>

1248  
01:39:56,650 --> 01:39:59,850  
<i>♪ So bring on the rebels ♪</i>

1249  
01:39:59,930 --> 01:40:02,450  
<i>♪ The ripples from pebbles ♪</i>

1250  
01:40:02,530 --> 01:40:06,850  
<i>♪ The painters and poets and plays ♪</i>

1251  
01:40:06,930 --> 01:40:10,650  
<i>♪ And here's to the fools ♪</i>

1252  
01:40:10,730 --> 01:40:13,540  
<i>♪ Who dream ♪</i>

1253  
01:40:13,610 --> 01:40:18,850  
<i>♪ Crazy as they may seem ♪</i>

1254  
01:40:18,930 --> 01:40:24,060  
<i>♪ Here's to the hearts that break ♪</i>

1255

01:40:24,170 --> 01:40:27,140  
<i>♪ Here's to the mess ♪</i>

1256

01:40:27,210 --> 01:40:29,780  
<i>♪ We make ♪</i>

1257

01:40:33,570 --> 01:40:35,090  
<i>♪ I ♪</i>

1258

01:40:35,170 --> 01:40:38,650  
<i>♪ Trace it all back to then ♪</i>

1259

01:40:41,450 --> 01:40:47,090  
<i>♪ Her and the snow  
and the Seine ♪</i>

1260

01:40:50,210 --> 01:40:53,650  
<i>♪ Smiling through it ♪</i>

1261

01:40:55,210 --> 01:40:59,420  
<i>♪ She said she'd do it ♪</i>

1262

01:41:02,330 --> 01:41:03,770  
<i>♪ Again. ♪</i>

1263

01:41:09,170 --> 01:41:10,930  
[BIRDS CHIRPING]

1264

01:41:18,090 --> 01:41:20,450  
When do you find out'?

1265

01:41:20,530 --> 01:41:23,100  
Oh, they said the next couple days.

1266

01:41:23,170 --> 01:41:25,570  
But I'm not expecting  
to find anything out.

1267

01:41:25,690 --> 01:41:26,930  
You're gonna get it.

1268

01:41:27,010 --> 01:41:28,380  
- I really might not.  
- Yes, you are.

1269

01:41:28,410 --> 01:41:31,090  
- I hope you're not disappointed.

- I know.

1270  
01:41:31,170 --> 01:41:33,820  
I know.  
I know these things.

1271  
01:41:35,890 --> 01:41:37,130  
Where are we?

1272  
01:41:40,770 --> 01:41:43,660  
- Griffith Park.  
<i>- Where... are we?</i>

1273  
01:41:43,730 --> 01:41:46,850  
I know.  
[INHALES DEEPLY]

1274  
01:41:46,930 --> 01:41:48,610  
I don't know.

1275  
01:41:51,330 --> 01:41:53,210  
What do we do?

1276  
01:41:53,290 --> 01:41:56,260  
I don't think  
we can do anything,

1277  
01:41:56,330 --> 01:41:59,250  
- 'cause when you get this...  
- If I get this.

1278  
01:41:59,330 --> 01:42:04,130  
When you get this, you gotta give it  
everything you got.

1279  
01:42:06,010 --> 01:42:07,250  
Everything.

1280  
01:42:08,250 --> 01:42:09,970  
It's your dream.

1281  
01:42:10,050 --> 01:42:12,010  
What are you gonna do?

1282  
01:42:12,090 --> 01:42:13,970  
I gotta follow  
my own plan, you know?

1283  
01:42:14,050 --> 01:42:16,130

Stay here  
and get my own thing goin'.

1284  
01:42:22,210 --> 01:42:26,490  
You're gonna be in Paris.  
Good jazz there.

1285  
01:42:26,570 --> 01:42:31,410  
And you love jazz now.  
Right?

1286  
01:42:33,130 --> 01:42:34,370  
Yes.

1287  
01:42:39,210 --> 01:42:40,620  
[SIGHS]

1288  
01:42:43,730 --> 01:42:46,050  
And I guess we're just gonna  
have to wait and see.

1289  
01:42:48,850 --> 01:42:50,850  
♪♪

1290  
01:42:55,090 --> 01:42:56,930  
I'm always gonna love you.

1291  
01:42:58,610 --> 01:43:00,210  
I'm always gonna love you, too.

1292  
01:43:08,330 --> 01:43:10,330  
- Look at this view!  
- [CHUCKLES]

1293  
01:43:11,690 --> 01:43:14,260  
- I've seen better. Yeah.  
- It's the worst.

1294  
01:43:18,610 --> 01:43:20,610  
I've never been here  
during the day.

1295  
01:44:05,650 --> 01:44:07,370  
[JAZZY CHRISTMAS MUSIC PLAYING]

1296  
01:44:13,210 --> 01:44:14,820  
Hi. Could I have  
two iced coffees, please?

1297  
01:44:14,850 --> 01:44:17,330

- Right. Of course.  
- On us.

1298  
01:44:17,410 --> 01:44:19,330  
Oh, no, thank you, I insist.

1299  
01:44:36,010 --> 01:44:37,610  
[PIANO PLAYING]

1300  
01:44:49,450 --> 01:44:53,290  
[MAN] Sounds good.  
Harris did a good job.

1301  
01:44:53,370 --> 01:44:55,940  
- Took him long enough.  
- It always does.

1302  
01:44:56,010 --> 01:44:57,450  
Signature time.

1303  
01:44:59,730 --> 01:45:01,690  
Not doin' too bad, Seb.

1304  
01:45:01,770 --> 01:45:04,660  
- "Not too bad" is great.  
- See ya tonight.

1305  
01:45:04,730 --> 01:45:06,060  
See ya tonight.

1306  
01:45:26,610 --> 01:45:28,180  
Hi.

1307  
01:45:28,250 --> 01:45:30,330  
- How was your day?  
- Good.

1308  
01:45:34,210 --> 01:45:35,860  
- Hmm. How is she?  
- She's great.

1309  
01:45:35,930 --> 01:45:37,170  
- Yeah?  
- Yeah, come on.

1310  
01:45:37,250 --> 01:45:39,370  
[GASPS]  
Hi, buddy!

1311  
01:45:40,730 --> 01:45:44,450



I didn't think you were gonna  
be home yet.

1312  
01:45:44,530 --> 01:45:46,690  
- Are you drawing?  
- Yeah.

1313  
01:45:46,770 --> 01:45:49,850  
Can I help?  
You know I love to draw.

1314  
01:45:57,410 --> 01:45:59,010  
[JAZZ MUSIC PLAYING]

1315  
01:46:29,450 --> 01:46:32,020  
[MIA] *Okay, Chelsea, we're gonna go.*  
Are you good?

1316  
01:46:32,090 --> 01:46:34,690  
- We're good.  
- You need anything?

1317  
01:46:34,770 --> 01:46:36,770  
Bye, baby.

1318  
01:46:36,850 --> 01:46:38,180  
- Say "bye, Mommy."  
- Sleep well.

1319  
01:46:38,250 --> 01:46:40,410  
- Bye, Mommy.  
- [LAUGHING] Have fun with Chelsea.

1320  
01:46:40,490 --> 01:46:41,850  
Have fun. Bye, Mia.

1321  
01:46:41,930 --> 01:46:43,660  
- Bye. Thank you so much.  
- Good night, guys.

1322  
01:46:43,690 --> 01:46:45,890  
- Night, sweetie. Bye.  
- Good night.

1323  
01:46:55,010 --> 01:46:56,810  
- Oh, boy.  
- [YAWNS]

1324  
01:46:57,850 --> 01:47:00,090  
What if we miss this?  
What do you wanna tell Natalie?

1325  
01:47:00,170 --> 01:47:03,090  
Oh... [SIGHS]  
We'll just see it back in New York.

1326  
01:47:03,170 --> 01:47:04,740  
Okay.

1327  
01:47:06,530 --> 01:47:09,850  
- [MIA] I do not miss this.  
- [DAVID] This is bad.

1328  
01:47:15,930 --> 01:47:18,690  
Do you want to just  
pull off here and get dinner?

1329  
01:47:20,850 --> 01:47:22,890  
- Sure, yeah. Yeah.  
- Yeah?

1330  
01:47:22,970 --> 01:47:24,250  
Okay.

1331  
01:47:33,170 --> 01:47:35,170  
[JAZZ MUSIC PLAYING]

1332  
01:47:52,250 --> 01:47:54,410  
Do you want to check it out?

1333  
01:48:16,450 --> 01:48:17,890  
This place is pretty cool.

1334  
01:48:28,250 --> 01:48:30,010  
[WOMAN] I love them.

1335  
01:49:10,570 --> 01:49:11,850  
[CROWD CHEERING]

1336  
01:49:18,930 --> 01:49:20,930  
Cal Bennett on sax!

1337  
01:49:21,010 --> 01:49:22,730  
Javier Gonzalez on trumpet.

1338  
01:49:22,810 --> 01:49:25,460  
The lovely Nedra Wheeler on bass.

1339  
01:49:25,530 --> 01:49:30,410  
The one and only Clifton  
"Fou-fou" Eddie on drums!

1340  
01:49:30,490 --> 01:49:31,850  
And a little too good on piano,

1341  
01:49:31,930 --> 01:49:34,530  
so good he's gonna own  
this place if I'm not careful,  
1342  
01:49:34,610 --> 01:49:36,180  
Khirye Tyler, everybody.

1343  
01:49:36,250 --> 01:49:38,250  
[CHEERING CONTINUES]

1344  
01:49:46,810 --> 01:49:49,570  
[CLICKS TONGUE] Uh...

1345  
01:49:49,650 --> 01:49:51,570  
Welcome to Seb's.

1346  
01:50:19,130 --> 01:50:20,650  
[PLAYING SLOW JAZZ MUSIC]

1347  
01:51:41,770 --> 01:51:43,890  
I just heard you play  
and I want to...

1348  
01:51:54,650 --> 01:51:56,650  
[UPBEAT JAZZ MUSIC PLAYING]

1349  
01:52:19,650 --> 01:52:21,300  
[INAUDIBLE]

1350  
01:53:38,690 --> 01:53:40,650  
[SOFT MUSIC PLAYING]

1351  
01:54:12,770 --> 01:54:14,610  
[JAZZ MUSIC PLAYING]

1352  
01:56:22,690 --> 01:56:24,690  
[SLOW JAZZ MUSIC PLAYING]

1353  
01:58:31,010 --> 01:58:32,500  
Do you want to stay for another?

1354

01:58:38,570 --> 01:58:41,690  
- No, we should go.  
- All right.

1355  
01:59:19,290 --> 01:59:21,690  
♪♪

1357  
01:59:43,130 --> 01:59:45,530  
One, two.  
One, two, three, four.

1356  
02:00:01,530 --> 02:00:03,570  
♪♪