

SLANG IN THE SCRIPT OF "SAVE THE LAST DANCE" MOVIE

SKRIPSI

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English Education Program*

By

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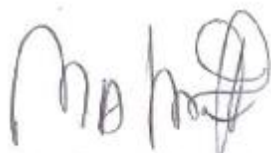
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ABSTRACT

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This study deals with the analysis of slang in the script of “*Save the Last Dance*” movie. The objectives of this research were to describe the types of Slang were used it on the movie “*Save the Last Dance*”. To derive the most dominant slang words on the movie “*Save the Last Dance*”. These research used descriptive qualitative methods was be designed by applying descriptive phenomenon design. The researcher took a full of the total all script performed on the movie “*Save the Last Dance*”. In collecting the data, the scripts found the searching through the international network services and found the types of gesture on the movie “*Save the Last Dance*”. There were 28 slang words that contain 745 dialogues on the movie “*Save the Last Dance*”. There are five slang words that analyzed from on the movie. They percentage of total slang on the movie, Fresh and Creative was 23.63%, Flippant was 5.45%, Imitative was 36.36%, Acronym was 0% and Clipping was 34.54%. The steps of analyzing the data were watching the movie, reading the script, and displaying the slang on the movie “*Save the Last Dance*” by translating each word from Indonesia to English. This research is expected give better knowledge about American slang and better understanding about slang term.

Keywords: Sociolinguistic, language variation, American slang

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CHAPTER I

INTRODUCTION

A. Background of the Study

Language is the most fundamental instrument of human communication. Human have used the language for long time. It is impossible for human being to interact without language. Language is used for any kind of activity of human life. The understanding of language as the social function becomes the main purpose of human life to interact with others. The development of language itself happens through the development of human social life.

For human being, communication is the important part in daily life. Communication is an activity of exchanging and conveying information by speaking or writing among people. Communication may involve conventional or unconventional signals, may be intentional or unintentional, and may take linguistic or nonlinguistic forms. Everyday people need to communicate with each other, whether directly face to face or indirectly over the phone or sending messages through mail, e-mail, sms, and so on.

The important part of communication is language. People live in a world of language. Chomsky said studying human language is approaching some might call “human essence”, the distinctive tool which delivers feeling, ideas and opinions through communication. Fromkin and Rodman (1998) said that any child, born everywhere in the world, of any racial, geographical, social, economic heritage, is capable of learning any language to which he or she is exposed. The

differences found among languages cannot be due to biological reasons. That is why many children are now taught other languages beside their mother tongue in school or course by their parents, so in the future their children will find it easier in applying for an overseas school or a job. Nowadays people with the ability of speaking more than one language like using bahasa Indonesia and English has more advantages than people who can speak one language, such as bahasa Indonesia.

In communication, language is the main element. How people use language for communication is different from one another. When talking to someone who is older from the speaker people use polite ways than when talking to someone who is younger from the speaker. Holmes (2000) added that people's speech reflects not only aspects of their identity such as their ethnicity, age, gender, and social background, it also reflects the contexts in which they are using the language. The way people talk reflects the formality of those context and the social roles people take in them.

Slang becomes the part of language variation because of the need to adapt to new or different aspects of society and factor of social prestige. Although slang is not taught in the curriculum, it does not make its existence fades away. It even becomes popular among young people. Slang is informal words or phrases and commonly used in speech between people from the same social group or who work together, it is not suitable for formal contexts and is often not in use for long. The popularity of slang nowadays makes it an interesting object to study. It will be interesting to find out what types of slang words that students usually use,

what factors or media that influence young people to use slang and also the reason behind the use of slang.

The occurrence of slang can be found in American culture product, for example in American movie, in making films, film makers usually include the social condition of their society. The example is the film about American family lives. The story cannot be separated from their social background of its society. Generally, people know that slang is dominantly used by the teenagers. The phenomenon of this research is based on the movie that will be analyzed. This movie is about an ordinary American family in which children and adults use slang dominantly. Conducting slang research on this movie is essential to be done, since the movie portrays American people. Nowadays many slang used in daily life of American. Therefore, knowing slang will help us avoid misunderstanding when interact with American people. To give a better explanation about the analysis, below is the example.

Lindsay : **Wanna** pray? You're leaving for philly after first period. I won't see you. We should pray.

Sara : (stupefied) Linday ... no. Not here

Lindsay : '**Awesome**, Father, S.J. auditions today. She's ready for them. Please make them ready for her. Even if she screws up. Thanks. Amen.'

The participants of conversation above are Sara and Lindsay. The conversation above is indicated as informal by several aspects. Since they are a classmate, the relation of them is categorized into friendship. Their relationship is categorized into close relationship since they are best friends. The setting is in the sidewalk near Sara's house. The topic of their conversation is an experience of funny accident in their school.

There are two slang words in the conversation above. Howard use slang word *wanna*, while Lindsay uses slang *awesome*. *Wanna* and *awesome* are categorized as imitative slang. Actually this slang word imitated two different words that are awe and some. Lindsay uses slang word *awesome* in purpose to show his impression toward Sara because Sara does wonderful thing by hanging upside down in the school. Lindsay compliments Sara with slang word indicating his impression in order to maintain their relationship. And Lindsay uses slang words *wanna* categorized also as imitative slang. The slang word *wanna* id derived from the word want and to. Since Lindsay and Sara are best friends, they tend to use informal language. Therefore, slang occurs to imitate relax conversation.

From the example of conversation above, it can be concluded that the use of slang can be investigated in sociolinguistics field by classifying slang category and investigating slang function. Having an interest in sociolinguistic study, I willing to conduct slang research in order to present some knowledge of slang based on slang types. For that reason, I have an intention to conduct "SLANG IN THE SCRIPT "SAVE THE LAST DANCE" MOVIE.

B. The Identification of the problem

The problems of this research were identified as follows:

1. Some viewers misunderstanding in American slang especially language style.
2. Many communication problem in interaction with American slang which have different knowledge of cultural and language.

C. The Scope and Limitation

The researcher will focus on the elements of literature and limitation on the types of slang in which the researcher found in Lindsay and Sara characters from on film *Save the Last Dance*. The researcher analyzed the types of slang and dominant types of slang on the movie *Save the Last Dance* by Duane Adler.

D. The Formulation of the Problems

The problems of this research were formulated as follows:

1. What are the types of slang used on the movie *Save the Last Dance*?
2. What is the most dominant type of slang on the movie *Save the Last Dance*?

E. The Objectives of the Study

The objectives of this research were stated below:

1. To describe the types of slang on the movie *Save the Last Dance*?
2. To derive the most dominant types of slang on the movie *Save the Last Dance*?

F. The Significances of the Study

The find out of this research were expected to be theoretically and practically useful and having great contribution for the following respects.

Theoretical:

Theoretically the study gave easier and interesting way for the readers to determine the slang on the movie *Save the Last Dance*.

Practically:

1. To the English students in learning about slang, how to determine an understood of the movie.
2. To the English readers who wants to get more information about the slang.
3. To the English lectures as a material in supporting the teaching learning process.
4. To the English researcher, the finding will be intended to be an input how to conduct a good research and expected to the other researchers to be or interested in analyzing the other English based on the movie in slang of the story which is one of media in English language.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretically Framework

In conducting research, the researcher was used some literature to support the research. Literature review contains some related study to the research and was described in this chapter.

1. Sociolinguistics

Some definition of sociolinguistic can be seen bellow:

Trudgill (1974:32) defines sociolinguistic as a branch of linguistics concerned with language. Language is considered as a social and cultural phenomenon. Sociolinguistics investigates the correlation between fields of language with society. It also has close relation with the social sciences, especially social psychology, anthropology, human geography and sociology.

Chaika (1994:2) defines sociolinguistics as the discipline studying how people use language in their interaction. Sociolinguistics is also related to something which is apparently unimportant thing. The examples are how people talk differently in the street corner or in the classroom; also what people do when they talk or how they signal when they are listening.

Finnegan (1994:4) defines sociolinguistics as the study of language in use. It specially focuses on the relationship between language and society, and its principal concerns address linguistic variation across social group and across the range of communicative situation in which women and men deploy their verbal repertoires.

Based on definition above, sociolinguistics is a large field of knowledge studying the relation between language and its society. Sociolinguistics focuses on how people use languages differently by its region, how individual speaker use language, and how language is used differently between at the school and at home.

2. Language Variation

The second theory was language variation whis started by Chaer & Agustina. According to certain view or aspects, they explained that there are four language variations (2010:62). These aspects or views were; (i) users or social community, (ii) community of practice, (iii) formality, and (iv) type.

The first aspect is users or social community. There are some language variations based on this aspect. The first variation is idiolect. Idiolect means that language variation that is used by person individually. This idiolect was related to voice, diction, language choice, and other special components. The second variation was dialect which means that language variation that is used by few people in certain community. The third variation was cronoelect/temporal dialect which means that language variation that is used by many people at certain community and place. The fourth variation is cronoelect or temporal dialect which means that language variation that is used by people in certain era. The last variation is sosiolect or social dialect which means that language variation which is related to social strata, social class and status.

The second aspect is community of practice. This variation usually called

as register. It is related to field of using, language change, formality and types of user.

The third aspect is formality. There are four types of formality; (i) formal language, (ii) consultative language, (iii) casual language, and (iv) intimate language. Formal language is language variation that is applied at formal situation. Consultative language is language variation that is applied at school, office and other places that is concerned with result or product. Casual language is language variation that is used by people at non-formal situation like at home, friendship, and non-formal education, etc. Intimate language is language variation that used some people who have very close relationship.

Besides, according to the levels of formality in communicative competence, Martin Joos (1967) started five styles: (i) oratorical style, (ii) deliberative style, (iii) consultative style, (iv) casual conversation, and (v) intimate style (cf Brown 2000: 260). Those style/ levels are considered as the classification based on the subject matter, audience, speaker, context, and occasion.

The last aspect is type. There are two types of language; (i) spoken variation and (ii) written variation. Spoken variation is language that used at certain or audio media like telephone, skype, normal conversation, etc. whether written variation is language that used at written media like newspaper, magazine, etc.

3. The Definition Slang

Slang is one of language variant that occurs in American English. Some linguistics define slang as follows:

Walter (2004) defines that slang is words used in very informal conversation, unsuitable for the formal situation. Meanwhile, another definition is from Webster's new international dictionary which states that "slang is words comprising certain widely current but usually ephemeral terms (especially coined or clipped words in a special senses, or phrases usually metaphors or similes) have a forced, fantastic, or grotesque meaning, or exhibiting eccentric or extravagant humor or fancy".

Slang is used in informal situations and the purpose is to get close relationship with others. In social life, there are always certain groups of people who have particular language. It is a symbol of their group which is marked by their creativity toward language. It will make they are different from others. This characteristic is only understood by their groups. One of those groups is teenager. Teenager is creative and productive human being in producing new vocabulary in communication and interaction. If we talk about slang, it means that we also talk about teenagers' creativity. Teenagers tend to use slang language in their daily communication especially in informal situation. According to Richard (1985), slang is used for a very informal speech variety which often serves as an "in group" language such as teenagers, army and pop group. Slang is considered as a result of the rapid growth of the new word or term that is happening. It is such kind of teenagers' creative expression to make the words simpler and efficient to be spoken. It develops more and more until it becomes the common way to say

something. In daily communication, the teenagers often use the slang language rather than the standard language because the function of slang is not only to show the solidarity, humor, fun and intimacy, but also to be used as a mark of the identity of the teenager. Another motive is to simplify the word so it easy to be delivered. This case happened because the young generation wants to be different and have creativity even though traditionally it carried a negative connotation. Akmajian et al (2001) state that the speakers show enormous creativity in their use of slang (it is, indeed, one of the most creative areas of language use), and it is often the source of a good deal of humor. The development of slang language itself always changes from time to time. It makes the people especially the old people confuse when they hear the slang words are spoken by the teenagers. They think that slang words today are different from what they have found in some years ago.

Slang is something that everybody can recognize but nobody can define. The literal meaning of slang according to the Oxford dictionary is a type of language consisting of words and phrases that are regarded as very informal, are more common in speech than writing, and are typically restricted to a particular context or group of people. Finegan (2008) said that slang is particularly popular among teenagers and college students in general. Akmajian et al (1998) also added that slang has some salient features, first slang is part of casual informal styles of language use, second slang is like fashions in clothing and popular music, changes quite rapidly, third specific areas of slang are often associated

with a particular social group, and hence one can speak of teenage slang, underworld (criminal) slang, the slang of the drug culture and so on.

The speaker uses slang in order to achieve social dynamics with the people to whom he/she is speaking and slang outlines social spaces, and attitudes towards slang helps identify and construct social groups and identity (Adams, 2009:57). It means that when someone uses slang, she/he exposes ideas, feeling, attitude as how she/he wants to perceive the people that talk to and how she/he wants those people to perceive her/him, to infer what she/he means. Adams believe that slang can just as well be playful and a joking way of rebelling against standard language to mark the difference between e.g. parents and children (in-crowd versus out-crowd), but the children do not necessarily have wicked intentions with the use of slang. He also mentions that slang is not slang until someone recognizes it to be slang (Adams, 2009:62). It means that the addressee must be able to recognize the speaker's intent and to determine that what they are hearing is slang.

Slang words are formed by linguistic process that is found in morphology study such as: coinage, compounds, acronym, clipping, back-formation, abbreviation, blends, cockney, public-house slang, workmen's slang, commercial, and also standard slang. From that many kinds of slang, this research only focuses on the four kinds of slang words that are usually used and circulated in student college's communication. They are blend, acronym, new insight of the pre-existing word, and aphaeresis. The definition of these four slang words is as follows.

First, blend. Blend is similar to compound but parts of the words that are combined are deleted, for example bittersweet (adj + adj), this one is the example of compound. Beside, smog (smoke + fog), this is the example of blend. So, blend is the process of combining two or more words to create a new words with parts of the words that are combined are deleted.

Second, acronym. Acronym is word derived from the initial of several words, for example ASAP (As Soon As Possible), OMG (Oh My God), BTW (By The Way). Acronym is different from abbreviation. In abbreviation, the short form and the expanded form has the same pronunciation, for example, Mr. is pronounced Mister, etc. is pronounced et cetera.

Third, new insights of pre-existing words. Nearly all slang consists of old words changed in form or, far more often, old words with new meanings or new shades of meaning (Partridge, 1979:22). Partridge also added that Slang is much rather a spoken than a literally language. It originates, nearly always, in speech. The slang that is common to all those who, in less formal moments and good colloquial English, use slang at all. Standard slang is more flexible and picturesque than standard English. So, it's not surprising that the new insights of the pre-existing word appears as part of a kind of slang which develop among students in university.

Lastly, aphaeresis. Aphaeresis is formed from Greek, apo "away" and hairein "to take" which means the loss of an unstressed vowel from the beginning of a word. According to DeMoss it is also called front-clipping. Aphaeresis refers to the shortening of a word by dropping an initial sound or sounds, especially an

unstressed syllable, as when *bout* was formed from earlier *about*, or *fence* from *defence* (Merriam Webster, 1991:19).

The use of English slang words by college students is influenced by many factors. Those factors indirectly affect students in using English slang words, for example social network, song's lyric, movie or TV programs, and social media.

Social network is one of the factors that affects on the use of English slang words. Lesley Milroy mentioned in his study of social network in Belfast concerning some of the advantages of social network: it is a useful tool for studying small, self-contained groups in detail; it is useful in situations (such as school children or immigrant communities) where the concept of social class is either irrelevant or not clear-cut; and it is based on the relationship between individuals rather than subsuming individuals into group averages, and so it is fundamentally inter-subjective. From Milroy's opinion it can be concluded that social network becomes an important part of someone that affects on his or her style of communication. How they communicate each other is influenced by their social network or people around them.

Besides music, TV programs and movies can also be the source of the English slang words acquisition. For example, one of the box office movies entitled *Hangover part III* uses this tagline "*The Epic Finale To The Hangover Trilogy*". *Epic* is one of the new insights of pre-existing word in slang. It has popular synonyms with massive, huge, incredible and awesome. So, the tagline means that the final part of hangover movie is awesome. The tagline makes people curious and can't wait to watch this movie.

4. The History and Development of Slang in American

Allan and Burrige (2006:69) state the first appearance of slang words is about during the eighteen century. Slang word was originally to refer to the pattern of criminals. In this book Eric Partridge suggests a connection with the verb sling, as in the expression sling off at someone, meaning 'give cheek, or abuse; engage in a slanging match'. This source seems appropriate because slang is originally referred to the sublanguage of the underworld.

Furthermore, in discussions of slang, the terms argot and cant appear. Slang originally denoted to the restricted speech of the low and often correlated with the criminal classes of society. O. Ritter in (Mencken, 1982:64) believes that slang may derive from language. The most possible fact that supports this idea is slang language itself probably as a combination of blending and shortening like in thieves' language and beggars' language.

In addition, Flexner (2000:7) states that many slang becomes worlds and expression that used frequently in American public nowadays. However, slang considered inappropriate for formal usage by the majority. Furthermore, American slang words are actually contributed by about thirteen different groups in society. The thirteen different groups in society that become slang source such as immigrant, labors, armies, musicians narcotic addicts, college, etc.

5. The Types of Slang

Allan and Burridge (2006: 69) affirm that there are five different slang types. The explanation of slang type can be seen as follow:

5.1 Fresh and Creative

Fresh and Creative mean that slang language has totally new vocabulary, informal variety, cleverness, imagination, and it also can be an up to date words. Some words which are already familiar with our mind possibly will be slang words as we do not realize it. The reasons why those slang words become familiar in our mind because those slang words appear in long time ago since slang words are already appeared since eighteenth century as stated by Allan and Burridge (ibid: 69). The example is the slang word *daddy*. *Daddy* (noun) used as a term of address for a man, especially an older man.

5.2 Flippant

Flippant means that slang language made by two words or more in which the words composed not correlated with the denotative meaning. The example is *break a leg*. The slang word *break a leg* means good luck for an actor. It is theatrical superstition considers a wish of good luck to be tempting fate. This slang word comes from folk-etymology that offers the example of American actor John Wilkes Booth who assassinated President Abraham Lincoln. The assassin jumped on stage and broke his leg. Unlikely, it is remembered in use in the 1930s, and is suspected to be of English origin; it is certainly widely used in the UK and USA around 1973

5.3 Imitative

Imitative means that slang word imitating the standard English (SE) word; using SE words in different meaning or combining two different words. The example is *wanna*. This slang word is derived from phrase words “want to”. The slang word *wanna* is also widely used in spoken English

5.4 Acronym

Acronym is type of slang constructed by the result of words from the first letters of each word in a phrase or this type is made by the initials from a group of word in a phrase or this type is made by the initials from a group of words or syllables. The example is LOL, used as internet shorthand to mean ‘laughing out loud’, found in US around 1991

5.5 Clipping

Clipping type is one of variety slang made by deleting of some parts of longer word become a shorter form in the same meaning. The example is the use of word “cuz” to mean “because”. The words which commonly used can be clipped into shorter form in addition, clipping from is not appropriate to use in formal conversation.

B. Synopsis of the Film

Sara Johnson, a promising dancer in high school in suburban Chicago, hopes to be admitted to study at Juilliard School and invites her mother to attend the audition. She fails the audition and soon learns that her mother was involved in a fatal car accident in her haste to get to the audition.

Sara is wracked by guilt and gives up on ballet. She moves in with her father and transfers to an urban Chicago school. Her father is a jazz musician who plays the trumpet and usually plays in nightclubs. At her new school, Sara is one of a handful of white students but quickly befriends Chenille, a single teen mother who is having relationship problems. Chenille invites Sara to a dance club called STEPPS, where she has her first experience of dancing to hip hop rhythms. At STEPPS, Sara dances with Derek, Chenille's brother and a student with dreams of ultimately attending Georgetown Medical School. He decides to help Sara develop her dancing skills by incorporating more hip hop into her style. Derek takes a reluctant Sara to the Joffrey Ballet and, afterwards, Sara confides in him about her mother and her dreams. Later, they return to the club and amaze others with their dancing. Having achieved his dream of being accepted at Georgetown University, Derek convinces her to follow her dreams of Juilliard. Eventually, Sara and Derek begin a relationship.

At school, Nikki, Derek's jealous ex-girlfriend, picks a fight with Sara. Chenille tells Sara that she didn't approve of the fight but can understand the bitterness since Sara, a white girl, is seen as stealing one of the few decent black men in the school. Because of this conversation, Sara breaks up with Derek. Meanwhile, Derek deals with his friend Malakai, who is heavily into the gang lifestyle that Derek is trying to leave. Derek accepts Malakai's plea for support in a drive-by for the same time as Sara's audition. Sara's father has a heart-to-heart talk with her and encourages her to audition for Juilliard again.

After hearing what Chenille told Sara, Derek confronts her and admitted his true reasons for dumping Nikki. She admits what she did was wrong and encourages him to be with Sara. Chenille also warns Derek not to support Malakai knowing the consequences and he will lose his chance to attend Georgetown. Derek turns his back on Malakai to attend Sara's audition. He arrives at a crucial point of her performance to offer her encouragement and moral support. After her audition, Sara is accepted and she rekindles her relationship with Derek. Meanwhile, the drive-by becomes botched and Malakai is arrested. The film closes as Sara, Derek, Chenille, and their friends meet at STEPPS to celebrate Sara's successful audition.

C. Related Study

Slang is interesting topic to be explored and investigated since slang as one of the language. Furthermore, knowing the development of language will provide us better knowledge of some language. In conducting this research, I conclude some recent studies of analyzing slang to find gaps in conducting research.

1. An analysis on American slang discovered in Jim Carrey's movie, Paul Perdana Surya 2002.

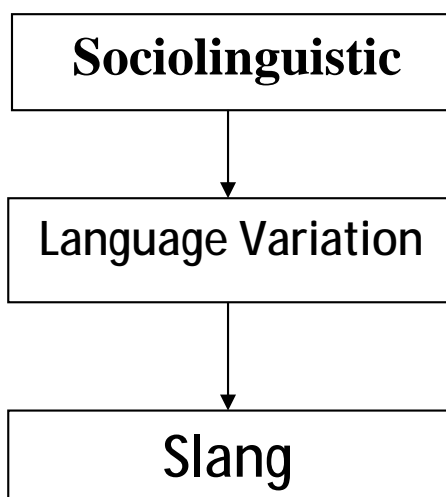
In this research, be focused on the description of slang in social context based on domain theory and the description of social function of slang.

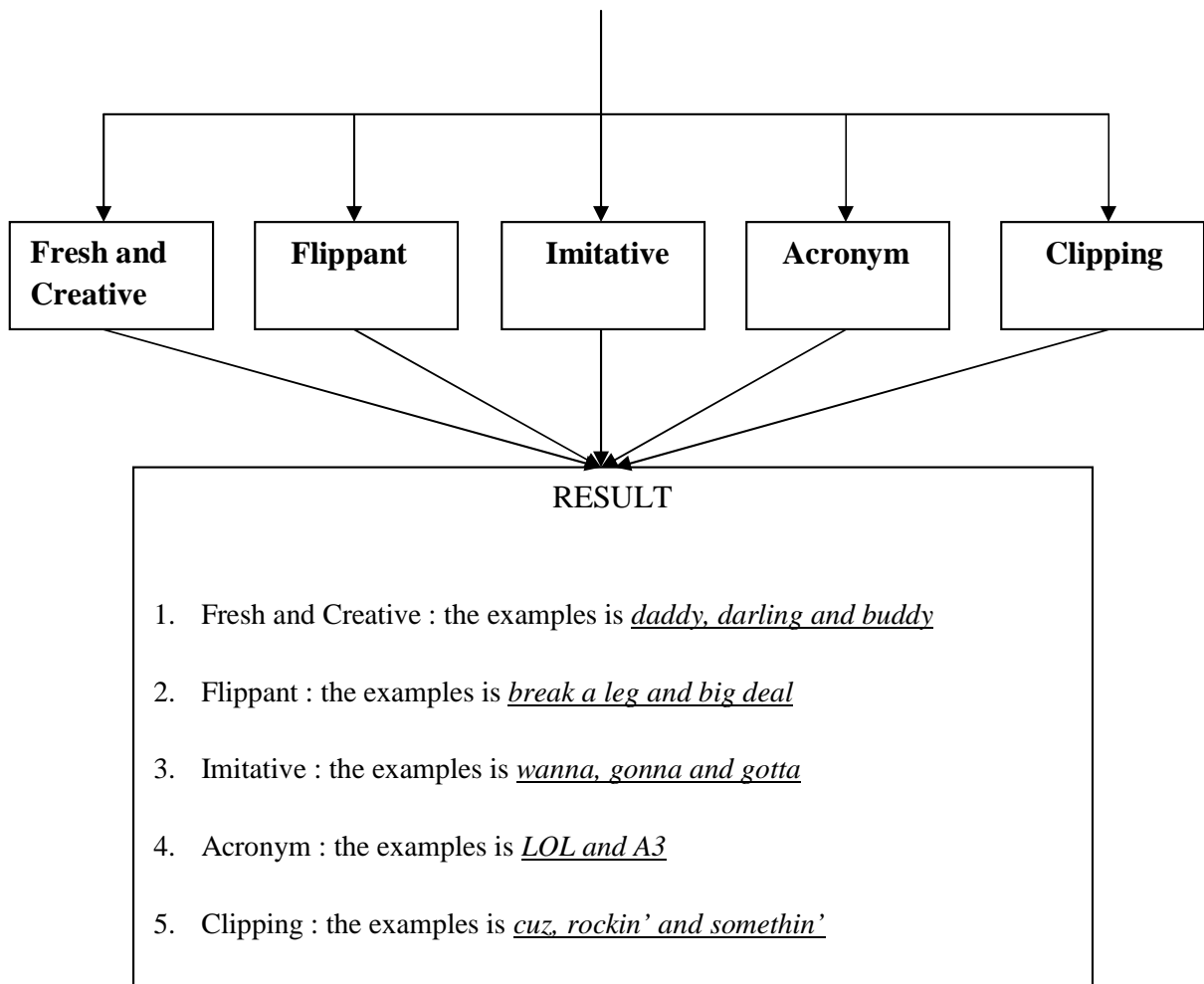
2. A description analysis of slang used by teenager in the film entitled American Pie, Santi Ariastuti 2005

The second researcher above is almost the same in doing research. She focused on description of slang and analyzes the social context and social function. She only took different subject.

The two researchers are almost the same in doing their research. Both of them analyze slang based on domain analysis and take slang in world level as the subject. They only focused on describing social context supporting the use of slang and explaining the function of the use of each slang word that is used by teenagers. By the two recent researches above, I find the gaps. I try to develop the study about slang language by applying another theory, investigating slang in word and phrase level, and using all characters (children, teenagers, and adult).

D. Conceptual Framework





CHAPTER III

METHOD OF RESEARCH

A. Research Design

In these research descriptive qualitative methods was designed by applying descriptive phenomenon design. This methods was be used in order to discover, identify, analyze, and describe about sociolinguistic analysis of slang word. Phenomenon design allows the researcher to analyze the words, sentence, and utterance of the conversation in the movie.

B. Source of the Data

The data in this study was the spoken utterances by the characters containing of the slang words in the script *Save the Last Dance* movie. The researcher was take a full of the total of characters in the movie in analyzing the data.

C. Technique for Collecting Data

The data of this study were collected used documentation method on sentence of the conversations on film entitle *Save the Last Dance* to obtain the data, several steps are:

1. Watching on film entitled *save the last dance*.
2. Reading script to find out types of slang words and the dominant types on the movie.
3. Looked for the conversation of the movie entitled *Save the Last Dance*.

4. Identify the sentence of conversation and the slang words where they used.
5. Underlining the meaning of slang words entitled *save the last dance*.

D. The Technique of Analyzing the Data

The technique that employ in this research is documentary analysis. Documentary analysis (document analysis) is a type of qualitative research in which documents are reviewed by the analyst to assess appraisal theme. Dissecting documents involves coding content into subjects like how focus group of interview transcript are investigated. The systematic procedures in conducting the analysis are as follow:

- 1). The data taken from document from internet or book and from interview
- 2). The data was classified based on the research question and put into the data sheet.
- 3). Each data which had been classified in the data sheet was analyzed based on the research question.
- 4). The data was interpreted to answer the two research question.
- 5). The findings were explained in documentary analysis.
- 6). Finally, the findings were concluded.

CHAPTER IV

DATA AND ANALYSIS DATA

A. Data Collection

The researcher collected the data of this research by taking it from Lindsay and Sara on movie. The researcher analyzed the types of slang and dominant types of slang on the movie. The researcher find 745 dialogue containing slang and find 55 slang words data employed by character in Lindsay and Sara in conducting the research. In referring to the first problem statement, there are 5 types of slang which employed by the character in this movie. They are categorized into fresh and creative type, flippant type, imitative type, acronym type, and clipping type.

B. Analysis Data

The researcher classifies slang data found in *Save the Last Dance* movie based on the type of slang words. It's complete result of the types of slang in which slang words employed by the characters in this movie can be seen as follows.

1. Fresh and Creative type

The researcher finds 13 data that can be categorized into fresh and creative type. Fresh and creative mean that slang language has totally new vocabulary, informal variety, cleverness, imagination, and it also can be an up to date word. In addition, some words which are already familiar with our mind possibly will be slang words as we not realize it. The reasons why those slang words become familiar in our mind because those slang words come about long time ago. The data categorized into fresh and creative type are the slang word such as *goofy*, *Crack*, *Okay*, *Ass*, *Shit*, *Hood*, *Bounce*, *Bitch*, *Rough*. They are data with the following code:

Sentence 1

Lindsay : **goofy**, happy

Meaning : This is slang *goofy* the meaning stupid

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 2

Sara : And, baby, later on at the **crack** of dawn in a Cadillac

Meaning : This is slang *crack* the meaning champion or fighter

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 3

Sara : I'm **okay** with the ballet part,

Meaning : This is slang *okay* the meaning fine or great

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 4

Linsday : I'm bad, **baby**

Meaning : This is slang *baby* the meaning darling or honey

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 5

Linsday : I got dick for days. You got **ass** for weeks

Meaning : This is slang *fool* the meaning fool

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 6

Sara : What is this **shit**?

Meaning : This is slang *shit* the meaning damn

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 7

Sara : Leave you in the **hood**

Meaning : This is slang *hood* the meaning playboy

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 8

Lindsay : Heads **bounce** like fubber

Meaning : This is slang *bounce* the meaning throw or toss

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 9

Sara : It ain't over, **bitch**

Meaning : This is slang *bitch* the meaning damn

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 10

Sara : I know when shit gets **rough**

Meaning : This is slang *rough* the meaning hyper sex

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 11

Sara : Put your **ass** into it

Meaning : This is slang *ass* the meaning fool

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 12

Lindsay : I'm **okay** with the ballet part

Meaning : This is slang *okay* the meaning fine or great

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 13

Lindsay : Watch me squash this **shit**

Meaning : This is slang *shit* the meaning damn

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

The thirteen function of use of slang words in this type is to address, speaker uses slang words to address another speaker in order to maintain their close relationship. Someone who has close relationship usually tends to use informal kind of address because using formal address indicating that the speaker has distant relationship or has specific purpose with other speakers.

2. Flippant type

The researcher 3 finds four data that can be categorized into flippant type. Flippant means slang language made by two words or more in which the words composed not correlated with the denotative meaning. The data categorized into flippant type are the slang word such as *What's up*, *Fuck you*, *Pi*, *Punk out*. They are data with the following code:

Sentence I

Sara : **What's up**, baby?

Meaning : This is slang *what's up* the meaning How are you?

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 2

Linsday : See yourself home. **Fuck you!**

Meaning : This is slang *fuck you* the meaning damn you

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 3

Linsday : you give up and **punk out**

Meaning : This is slang *punk out* the meaning street kids or civilian

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

The third function of use of slang words in this type is to address, speaker uses slang words to address another speaker in order to maintain their close relationship. Someone who has close relationship usually tends to use informal kind of address because using formal address indicating that the speaker has distant relationship or has specific purpose with other speakers.

3. Imitative

The researcher finds 20 imitative type of deriving from Standard English (SE) word; using Standard English words in different meaning or combining two different words.

Sentence 1

Lindsay : You **ain't** acting like it

Meaning : This is slang *ain't* the meaning to be + not (am not, is not, are not)

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 2

Lindsay : Do you **wanna** do it, Sara?

Meaning : This is slang *wanna* the meaning want to

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 3

Sara : But that's not **gonna** happen,

Meaning : This is slang *gonna* the meaning going to

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 4

Lindsay : Hey, **playah**. How you doin', man?

Meaning : This is slang *playah* the meaning said play

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 5

Sara : What I **gotta** do so maybe later

Meaning : This is slang *gotta* the meaning get or got

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 6

Sara : Hey, **whatcha** all doing with my nephew here

Meaning : This is slang *whatcha* the meaning display or watch

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 7

Linsday : This ain't about no **honey**

Meaning : This is slang *honey* the meaning pretty girl or beautiful girl

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 8

Linsday : Next month. That's **cool**

Meaning : This is slang *cool* the meaning good or impressive

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 9

Linsday : **'Cause** you ain't no-o-o-o

Meaning : This is slang '*cause* the meaning because or reason

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 10

Sara : I **oughta** tell you.

Meaning : This is slang *oughta* the meaning ought

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 11

Sara : Get **outta** my face, college boy

Meaning : This is slang *outta* the meaning out of

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 12

Lindsay : Your son **ain't** seen nothing

Meaning : This is slang *ain't* the meaning to be + not (am not, is not, are not)

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 13

Lindsay : They **gonna** handle you

Meaning : This is slang *gonna* the meaning going to

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 14

Sara : Do you **wanna** see my room?

Meaning : This is slang *wanna* the meaning want to

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 15

Lindsay : You **gotta** show 'em

Meaning : She said get or got

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 16

Lindsay : It's one on one tonight **Baby**

Meaning : This is slang *baby* the meaning darling or honey

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 17

Sara : That shit **ain't** funny

Meaning : This is slang *ain't* the meaning to be + not (am not, is not, are not)

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 18

Lindsay : You **wanna** bail out on me

Meaning : This is slang *wanna* the meaning want to

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 19

Sara : I won't take him. I'm **outta** here

Meaning : This is slang *outta* the meaning out of

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 20

Lindsay : he's **gonna** fix it

Meaning : This is slang *gonna* the meaning going to

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

The twenty function of use of slang words in this type is to address, speaker uses slang words to address another speaker in order to maintain their close relationship. Someone who has close relationship usually tends to use

informal kind of address because using formal address indicating that the speaker has distant relationship or has specific purpose with other speakers.

4. Acronym

Acronym type is the slang word composed by the result of the initials from several words. Acronym the result of forming a word from the first letters of each word in a phrase or acronym is made up of initials or syllables from a group of words. There is only one datum of acronym type did not find in *Save the Last Dance* movie.

The function of use of slang words in this type is to address, speaker uses slang words to address another speaker in order to maintain their close relationship. Someone who has close relationship usually tends to use informal kind of address because using formal address indicating that the speaker has distant relationship or has specific purpose with other speakers.

5. Clipping

The last type of slang found in *Save the Last Dance* movie is clipping type. Clipping type is one variety of slang which is deleting of some parts of longer word become a shorter form but it has the same meaning. In this type, the researcher finds 3 data. The data categorized into clipping is clipping type. Clipping type is one variety of slang which is deleting of some parts of longer word become a shorter form but it has the same meaning. In this type, the researcher finds 19 data. The data categorized into clipping are the slang word

such as *Mom, Mama, Dad's, Papa, Billin', Lookin', Lookin', Watchin', Buzzin', Gettin', Rootin', Silkin', Shootin', Livin', Rockin', Takin', Tryin', Talkin'*. They are data with the following code:

Sentence 1

Lindsay : Yeah, hey, **Mama**

Meaning : This is slang *mama* the meaning mother

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 2

Sara : This is my **dad's** music room.

Meaning : This is slang *dad's* the meaning father

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 3

Sara : your tata's **lookin'** at Shada

Meaning : This is slang *lookin'* the meaning looking

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 4

Linsday : don't start **nothin'**

Meaning : This is slang *nothin'* the meaning nothing

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 5

Linsday : **gettin'** all this fly shit

Meaning : This is slang *gettin'* the meaning getting

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 6

Linsday : But keep **talkin'**

Meaning : This is slang *talkin'* the meaning talking

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 7

Sara : I was in the hood **shootin'**

Meaning : This is slang *shootin'* the meaning shooting

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 8

Lindsay : I don't want you **rockin'** them fabrics

Meaning : This is slang *rockin'* the meaning rocking

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 9

Lindsay : Oh, now she's **tryin'**

Meaning : This is slang *tryin'* the meaning trying

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 10

Sara : a carriage **livin'** average

Meaning : This is slang *livin'* the meaning living

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 11

Lindsay : You're **rootin'** and **recruitin'**

Meaning : This is slang *rootin'* and *recruitin'* the meaning rooting and recruiting

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 12

Sara : Top **billin'** **silkin'** pure linen

Meaning : This is slang *billin'* and *silkin'* the meaning billing and silking

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 13

Linsday : nobody **watchin'** you but me.

Meaning : This is slang *watchin'* the meaning watching

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 14

Sara : When they **buzzin'** quick to say

Meaning : This is slang *buzzin'* the meaning buzzing

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 15

Sara : **Triflin'** bitch

Meaning : This is slang *triflin'* the meaning trifling

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 16

Linsday : I saw you **lookin'**

Meaning : This is slang *lookin'* the meaning looking

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 17

Linsday : come here to **Papa**

Meaning : This is slang *papa* the meaning father

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 18

Sara : **Gettin'** it on

Meaning : This is slang *gettin'* the meaning getting

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

Sentence 19

Linsday : How dare you talk about my **mom!**

Meaning : This is slang *mom* the meaning mother

The researcher is looking for in the dictionary of slang word and access in <https://www.thefreedictionary.com/research> as references in this research.

The nineteenth function of use of slang words in this type is to address, speaker uses slang words to address another speaker in order to maintain their close relationship. Someone who has close relationship usually tends to use informal kind of address because using formal address indicating that the speaker has distant relationship or has specific purpose with other speakers.

Show that the total of slang 55 words. They were divided in five types of slang. They are Fresh and Creative : 13 words, Flippant : 3 words, Imitative : 19 words, Acronym : 0 word, Clipping : 20 words. This result shows that the most dominant types used on the movie *Save the last Dance* was Imitative.

From the data collected in the movie *Save the last Dance*, there were 55 words type of slang items roles percentages.

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

1. Fresh and Creative

$$\begin{aligned} P &= \frac{13}{55} \times 100\% \\ &= 23,63\% \end{aligned}$$

2. Flippant

$$\begin{aligned} P &= \frac{3}{55} \times 100\% \\ &= 5,45\% \end{aligned}$$

3. Imitative

$$\begin{aligned} P &= \frac{20}{55} \times 100\% \\ &= 36,36\% \end{aligned}$$

4. Acronym

$$\begin{aligned} P &= \frac{0}{38} \times 100\% \\ &= 0\% \end{aligned}$$

5. Clipping

$$\begin{aligned} P &= \frac{19}{55} \times 100\% \\ &= 34,54\% \end{aligned}$$

After describing all types of slang on the movie *Save the Last Dance*. The

table of percentage of each other gesture devices can be seen as in the following.

Table 4.6
The Percentage of Gesture Item

No	Types of Gesture	Number of Occurrence	Percentage
1.	Fresh and Creative	13	23,63 %
2.	Flippant	3	5,45 %
3.	Imitative	20	36,36 %
4.	Acronym	0	0 %
5.	Clipping	19	34,54 %
SUM		55	100 %

C. Research Finding

The finding of this study showed that:

There were 55 slang words used on film *Save the Last Dance*.

1. The total percentage of Fresh and Creative were 13 (23,63%)
2. The total percentage of Flippant were 3 (5.45%)
3. The total percentage of Imitative 20 (36,36%)
4. The total percentage of Acronym 0 (0%)
5. The total percentage of Clipping 19 (34.54%)

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusion

From the results of data analysis, the conclusions can be taken as follows:

1. There were any slang words on the movie *Save the Last dance*. There were 55 slang words that contain 745 dialogues on the movie *Save the Last Dance*.
2. There were five types of slang that analyzed from on the movie *Save the Last Dance*. They were Fresh and Creative, Flippant, Imitative, Acronym and Clipping. The percentage of total slang words on the movie, where Fresh and Creative was 23.63%, Flippant was 5.45%, Imitative was 36,36%, Acronym was 0% and Clipping was 34,54%.

B. Suggestion

There are some suggestion can be considered in connection with the result of the data analysis as following.

1. I expect students of English Department who is interested in slang research to use this research as a reference.
2. I also expect the other students are capable to develop slang research further to enrich knowledge about slang words since slang is widely use in English language nowadays.

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APPENDIXES

THE SCRIPT OF SAVE THE LAST DANCE

1
00:00:00,041 --> 00:00:02,168
Are you going to
tell me where we're going

2
00:00:02,210 --> 00:00:04,546
- No.
- Why is this a surprise for me?

3
00:00:04,629 --> 00:00:06,548
You're the one
with something to celebrate.

4
00:00:06,631 --> 00:00:09,551
- We can celebrate together.
- Okay.

5
00:00:22,731 --> 00:00:25,859
We have an audience.

6
00:00:28,320 --> 00:00:30,989
Work with me.

7
00:00:32,574 --> 00:00:37,412
<i>I can tell
I can tell you want it</i>

8
00:00:37,495 --> 00:00:42,542
<i>Do you well
Baby, I know, I know</i>

9
00:00:42,584 --> 00:00:48,506

<i>Girl, I'm so into you
Let's do what you want to do</i>

10
00:00:48,590 --> 00:00:54,471
<i>I can tell
I can tell you want me</i>

11
00:00:54,554 --> 00:01:00,352
<i>So much flavor I can't lie
would be nice</i>

12
00:01:00,435 --> 00:01:04,522
<i>Girl, if you would
spend the night by my side</i>

13
00:01:04,606 --> 00:01:07,067
Oh, my God.

14
00:01:08,276 --> 00:01:10,570
<i>There's more
for you to see</i>

15
00:01:10,612 --> 00:01:15,784
<i>'Cause I want you
like you want me</i>

16
00:01:15,867 --> 00:01:18,995
<i>- Tonight we'll go on and on
- Feeling strong</i>

17
00:01:19,079 --> 00:01:23,333
<i>Let's make love
to the break of dawn</i>

18
00:01:24,501 --> 00:01:26,670
That lady was freaking out.

19
00:01:26,753 --> 00:01:29,422

- I know it.
- She was really losing it.

20
00:01:32,425 --> 00:01:34,636

- I'm so excited for you.
- Thank you.

21
00:01:34,719 --> 00:01:37,180

- Are you nervous about Georgetown?
- No.

22
00:01:37,264 --> 00:01:39,975

- Yeah.
- Yes.

23
00:01:50,360 --> 00:01:53,363

I'm sorry.
I- I can't go in there.

24
00:01:53,446 --> 00:01:55,824
What do you mean? This is where
I'm taking you, the ballet.

25
00:01:55,907 --> 00:01:57,826
I know, but-

26
00:01:57,909 --> 00:01:59,995
But what?

27
00:02:05,125 --> 00:02:07,627
Nothing.

28
00:02:07,669 --> 00:02:10,880
- Nothing. Never mind.
- Come on.

29
00:04:02,867 --> 00:04:05,453

I thought
you would like it.

30
00:04:05,537 --> 00:04:08,415

- I did.
- You ain't acting like it.

31
00:04:09,457 --> 00:04:11,418

I'm sorry.

32
00:04:11,459 --> 00:04:14,796

I don't want you to think that I
didn't have a good time. I did.

33
00:04:14,879 --> 00:04:17,173

It's just...

34
00:04:17,257 --> 00:04:20,218

ballet is not a part
of my life anymore.

35
00:04:20,302 --> 00:04:23,096

I don't understand.
What happened?

36
00:04:23,179 --> 00:04:26,600
You just woke up one morning
and decided to waste your talent?

37
00:04:26,683 --> 00:04:30,395
How do you know I have talent?
'Cause you saw me do some leg trick?

38
00:04:30,437 --> 00:04:32,731

I saw the look on your face
when you did it.

39
00:04:32,772 --> 00:04:34,733
The same
as I saw tonight-

40
00:04:34,774 --> 00:04:37,068
goofly, happy.

41
00:04:37,110 --> 00:04:39,696
So, if you're gonna tell me
something about not dancing,

42
00:04:39,779 --> 00:04:42,365
at least tell me
something real.

43
00:04:42,449 --> 00:04:44,659
Well, what if
I don't want it to be real?

44
00:04:46,870 --> 00:04:49,873
What I want is to wake up
and see my mom again;

45
00:04:49,956 --> 00:04:52,584
for things to go back to the way
when my life made sense.

46
00:04:52,626 --> 00:04:54,669
But that's not gonna happen,
and it's all my fault.

47
00:04:54,753 --> 00:04:56,630
- All of it.
- What's your fault?

48
00:04:56,671 --> 00:05:00,383
My mom, the accident,
the fact that she's dead.

49
00:05:00,467 --> 00:05:02,844
She got scraped off
some highway because of me...

50
00:05:02,928 --> 00:05:05,513
because of
my stupid audition.

51
00:05:05,597 --> 00:05:10,477
Because she was rushing because
I made her promise to come.

52
00:05:10,518 --> 00:05:14,648
And when they called my name,
I was mad at her because-

53
00:05:14,731 --> 00:05:18,151
because I needed her
to be there and she wasn't.

54
00:05:18,193 --> 00:05:21,947
She was dying while I was dancing,
and I was mad at her.

55
00:05:21,988 --> 00:05:25,450
And I'm sorry.
I'm sorry.

56
00:05:25,492 --> 00:05:27,911
- I'm so sorry.
- Listen.

57
00:05:27,994 --> 00:05:30,872
It is not your fault
that she died...

58
00:05:30,956 --> 00:05:32,874
or that she was rushing.

59
00:05:32,958 --> 00:05:35,627
She cared about you.
She just wanted to be there for you.

60
00:05:35,710 --> 00:05:40,006
That's what makes it so bad. She
always wanted what was right for me.

61
00:05:40,090 --> 00:05:42,634
I wanted to be the prima ballerina.
I had to be.

62
00:05:42,676 --> 00:05:46,721
And I didn't care if it took all of
her money and all of her spare time.

63
00:05:46,805 --> 00:05:51,685
It was my stupid audition and my
stupid dream, and it killed her.

64
00:05:51,768 --> 00:05:54,813
And all she wanted
was for it to come true.

65
00:05:54,854 --> 00:05:56,815
I bet she would still want it
to come true.

66
00:05:56,856 --> 00:05:58,817

She wouldn't want you
to give that up.

67
00:05:58,858 --> 00:06:03,321
I know. I just- I don't think that
I can do it without her.

68
00:06:08,034 --> 00:06:09,953
What do you want?

69
00:06:11,371 --> 00:06:13,290
Do you wanna do it,
Sara?

70
00:06:13,373 --> 00:06:16,918
I mean you.

71
00:06:17,002 --> 00:06:18,920
Do you want Juilliard?

72
00:06:21,131 --> 00:06:24,009
- Yes.
- All right.

73
00:06:24,050 --> 00:06:26,261
Then, it's on you.

74
00:06:26,344 --> 00:06:30,098
You're the one that's gonna
have to make it happen.

75
00:06:30,181 --> 00:06:34,352
You're the one that's gonna have to
make the dream come true.

76
00:07:16,269 --> 00:07:18,230

So, I'll see you tomorrow?

77

00:07:18,271 --> 00:07:20,482

Yeah.

78

00:07:20,565 --> 00:07:24,069

I promise not to have
a nervous breakdown.

79

00:08:03,858 --> 00:08:06,278

Good night.

80

00:08:07,487 --> 00:08:09,406

Good night.

81

00:09:35,450 --> 00:09:38,453

*Top billin' silkin' pure linen
Me and Little Ceas*

82

00:09:38,495 --> 00:09:41,790

*Malibu sea breeze
Dom P's, palm trees*

83

00:09:41,873 --> 00:09:44,626

*Cat's lay Pablo
in milked out Diablo*

84

00:09:44,709 --> 00:09:46,253

*The williest
bitches be the silliest*

85

00:09:46,336 --> 00:09:48,838

*The more I smoke, the smaller
the Philly gets*

86

00:09:48,922 --> 00:09:51,299

I called Juilliard
for an application.

87

00:09:51,341 --> 00:09:53,426

They're holding auditions
in Chicago next month.

88

00:09:53,468 --> 00:09:55,428

Next month. That's cool.

89

00:09:55,470 --> 00:09:57,430

I'm out of shape, and it hurts.

90

00:09:57,472 --> 00:10:00,183

If that's what you call
out of shape,

91

00:10:00,267 --> 00:10:02,185

what does it take
to get you in shape?

92

00:10:02,269 --> 00:10:05,313

- Practice.

- Okay, jog around the room, then.

93

00:10:05,397 --> 00:10:07,941

Do some push-ups.

I'll sit here, and I'm gonna watch.

94

00:10:07,983 --> 00:10:09,943

That's not how

I get into shape.

95

00:10:09,985 --> 00:10:13,947

- Stretch the leg.

96
00:10:14,030 --> 00:10:17,325
That's it.
Now shoulders down.

97
00:10:17,367 --> 00:10:20,036
And bring the hip down
as you go.

98
00:10:20,120 --> 00:10:23,415
And stretch
through the toes.

99
00:10:23,498 --> 00:10:26,293
Don't wait.

100
00:10:28,169 --> 00:10:30,880
And finish.

101
00:10:30,964 --> 00:10:32,882
Good.

102
00:10:32,966 --> 00:10:35,385
You know,
I'm okay with the ballet part,

103
00:10:35,468 --> 00:10:37,387
but I need help
with my free form.

104
00:10:37,470 --> 00:10:39,848
<i>Yeah, hey, Mama</i>

105
00:10:39,931 --> 00:10:42,851
<i>What I gotta do so maybe
later we can holla</i>

106
00:10:42,934 --> 00:10:45,353
<i>You and your girls
Me and my boys in the impala</i>

107
00:10:45,395 --> 00:10:47,564
<i>Five on five
Ten dimes just like my dollar be</i>

108
00:10:47,647 --> 00:10:50,483
<i>Your body so bad
it's so bad I wanna holler</i>

109
00:10:50,525 --> 00:10:54,237
<i>I'm bad, baby, I ain't lyin '
I'm bad, baby, I ain't lyin'</i>

110
00:10:54,321 --> 00:10:56,823
<i>I see you shake your thing
like professionals</i>

111
00:10:56,907 --> 00:10:59,409
<i>We could take a ride
down the love canal</i>

112
00:10:59,492 --> 00:11:02,495
<i>And, baby, later on at the crack
of dawn in a Cadillac</i>

113
00:11:02,579 --> 00:11:06,082
<i>Yeah, I'm breathing on
Let me know</i>

114
00:11:07,626 --> 00:11:09,878
<i>Oh, yeah, I saw you lookin '
I see you lookin'</i>

115
00:11:09,920 --> 00:11:13,256
<i>- What you want
- What you want, Shorty</i>

116
00:11:13,340 --> 00:11:15,926
<i>It ain't nothin '
but a thing, Shorty</i>

117
00:11:16,009 --> 00:11:20,430
<i>Say my name, holla</i>

118
00:11:20,513 --> 00:11:23,725
<i>It's brand new
Yeah, girl, like you</i>

119
00:11:30,565 --> 00:11:33,568
- What's up?

120
00:11:35,779 --> 00:11:38,240
Girl, who is Snookie
talking to?

121
00:11:38,323 --> 00:11:40,909
I don't know.
Anything with legs.

122
00:11:43,620 --> 00:11:47,040
I think someone got spilled on.
Hey, back off.

123
00:11:47,082 --> 00:11:49,042
Ain't nobody watchin' you
but me.

124
00:11:49,084 --> 00:11:51,711
Yeah, right,

nobody's watching.

125
00:11:51,795 --> 00:11:53,755
Come on. Gotta get ready
for Juilliard.

126
00:11:53,797 --> 00:11:56,758
<i>You can do it
Put your back into it</i>

127
00:11:56,800 --> 00:11:58,760
<i>I can do it
Put your ass into it</i>

128
00:11:58,802 --> 00:12:01,388
<i>- Put your back into it
- Put your ass into it</i>

129
00:12:01,471 --> 00:12:03,431
<i>Tic tic boom hear me bangin '
down these backstreets</i>

130
00:12:03,515 --> 00:12:06,059
<i>Bumpin' Black Street
Fiending like an athlete</i>

131
00:12:06,101 --> 00:12:07,727
<i>Life ain't a track meet
It's a marathon</i>

132
00:12:07,769 --> 00:12:11,398
<i>Fuck the cemetery
that a nigga get buried on</i>

133
00:12:11,481 --> 00:12:12,899
<i>We be clubbin' till
the day we die</i>

134
00:12:12,941 --> 00:12:15,318
<i>You can ask the bartender
if you think we lie</i>

135
00:12:15,402 --> 00:12:17,821
<i>But if you think we high
nigga, think again</i>

136
00:12:17,904 --> 00:12:20,282
<i>'Cause when it's sink or swim
you got to think to win</i>

137
00:12:20,365 --> 00:12:22,617
<i>And if I drink this here
everybody will know it</i>

138
00:12:22,659 --> 00:12:25,161
<i>While I pronounce this shit
baby, bounce them tits</i>

139
00:12:25,245 --> 00:12:27,747
<i>Mama, move them hips
Baby, shake them cheeks</i>

140
00:12:27,831 --> 00:12:29,833
<i>I got dick for days
You got ass for weeks</i>

141
00:12:29,916 --> 00:12:31,751
<i>Don't stop, Get it, get it</i>

142
00:12:31,793 --> 00:12:35,338
<i>- That's real, I'm gonna do it
- Don't stop, nigga, hit it</i>

143
00:12:35,422 --> 00:12:38,425

<i>- Gonna do it, Gonna do it
- You go, girl!</i>

144
00:12:38,466 --> 00:12:41,678
<i>You can do it
Put your back into it</i>

145
00:12:41,761 --> 00:12:44,639
<i>I can do it
Put your ass into it</i>

146
00:12:44,723 --> 00:12:47,350
<i>You can do it
Put your back into it</i>

147
00:12:47,434 --> 00:12:50,312
<i>- I can do it, Put your ass into it
- Put your back into it</i>

148
00:12:50,395 --> 00:12:54,649
<i>Put your ass into it, All I wanna
do is have fun with my loved ones</i>

149
00:12:54,733 --> 00:12:57,360
<i>Thug ones, relatives
and my cousins</i>

150
00:12:57,444 --> 00:13:01,323
<i>And I got 'em by the dozens
When they buzzin' quick to say</i>

151
00:13:01,364 --> 00:13:03,950
<i>This is for my niggas
locked away</i>

152
00:13:03,992 --> 00:13:08,121
Go Derek! Go Derek! Go Derek!

153
00:13:18,340 --> 00:13:20,675
Go, go, go, girl!

154
00:13:20,759 --> 00:13:23,178
<i>You can do it
do it, do it</i>

155
00:13:23,261 --> 00:13:25,639
<i>You can do it
Put your back into it</i>

156
00:13:25,680 --> 00:13:27,807
<i>I can do it
Put your ass into it</i>

157
00:13:27,891 --> 00:13:30,685
<i>Watch me squash this shit.</i>

158
00:13:30,769 --> 00:13:32,687
<i>I can do it
Put your ass into it</i>

159
00:13:32,771 --> 00:13:34,689
<i>- Put your back into it
- Put your ass into it</i>

160
00:13:34,773 --> 00:13:37,609
<i>I do hard-core rhymes
hard-time grinding</i>

161
00:13:37,692 --> 00:13:40,320
<i>With will I pimp hoes
other niggas wine and dine them</i>

162

00:13:40,362 --> 00:13:42,322
<i>Gotta love this thug shit
Passing the mud shit</i>

163
00:13:42,364 --> 00:13:44,699
<i>Pockets on flood shit
OG lyrical blood shit</i>

164
00:13:44,783 --> 00:13:46,993
<i>I don't rent I buy shit
Niggas jealous of my shit</i>

165
00:13:47,035 --> 00:13:49,663
<i>You unaware this young nigga
gettin' all this fly shit</i>

166
00:13:49,704 --> 00:13:51,831
<i>You're rootin' and recruitin '
nigga six-eight whoopin'</i>

167
00:13:51,915 --> 00:13:54,000
<i>I was in the hood shootin '
'cause I come from padres gold</i>

168
00:13:54,084 --> 00:13:55,794
<i>In oversized jars</i>

169
00:13:55,877 --> 00:13:57,879
<i>I passed up strife
I got stars and bars</i>

170
00:13:57,963 --> 00:14:00,215
<i>No time for playa hating
Mack paper chasing</i>

171
00:14:00,257 --> 00:14:03,218
<i>Kicked out the substation

to the hip-hop nation</i>

172
00:14:03,301 --> 00:14:05,387
<i>The mo' hits the mo' bigga
with illegal weight figga</i>

173
00:14:05,470 --> 00:14:08,056
<i>Tryin' to develop the status
of a platinum plus nigga</i>

174
00:14:08,139 --> 00:14:10,141
<i>Bust the first asshole
to show I can hit it</i>

175
00:14:10,225 --> 00:14:12,602
<i>I keep pushing, don't quit it
Don't stop till I get it</i>

176
00:14:12,686 --> 00:14:14,604
<i>- Don't stop, Get it, get it
- That's real</i>

177
00:14:14,688 --> 00:14:16,856
<i>- Don't stop, Nigga hit it
- I will</i>

178
00:14:16,898 --> 00:14:22,028
<i>Gon' do it, gon' do it
Gon' do it, do it, do it</i>

179
00:14:22,070 --> 00:14:24,281
<i>You can do it
Put your back into it</i>

180
00:14:24,364 --> 00:14:27,075
<i>I can do it
Put your ass into it</i>

181
00:14:27,158 --> 00:14:29,202
<i>You can do it
Put your back into it</i>

182
00:14:29,286 --> 00:14:31,329
<i>I can do it
Put your ass into it</i>

183
00:14:31,413 --> 00:14:33,748
<i>- Put your back into it
- Put your ass into it</i>

184
00:14:33,790 --> 00:14:36,293
<i>I do hard-core rhymes
hard time grinding</i>

185
00:14:36,376 --> 00:14:38,878
<i>With will I pump hoes while other
niggas wine and dine them</i>

186
00:14:38,920 --> 00:14:41,214
<i>Gotta love this thug shit
Passing the mud shit</i>

187
00:14:41,256 --> 00:14:44,092
<i>Pockets on flood shit
OG lyrical blood shit</i>

188
00:14:44,175 --> 00:14:46,219
<i>I don't rent, I buy shit
Niggas jealous of my shit</i>

189
00:14:46,303 --> 00:14:48,305
<i>You unaware this young nigga
getting all the fly shit</i>

190
00:14:48,388 --> 00:14:50,974
<i>You're rootin' and recruitin '
nigga six-eight whooping</i>

191
00:14:51,057 --> 00:14:53,518
<i>I was in the hood shootin '
I had the wife whoopin'</i>

192
00:14:53,602 --> 00:14:57,939
<i>Tell me what you want from me
Take a look at what you see</i>

193
00:14:58,023 --> 00:15:02,903
<i>Let me know if this right here is
something you can have for years</i>

194
00:15:02,944 --> 00:15:08,325
<i>Tell me what you want for me
Take a look at what you see</i>

195
00:15:08,408 --> 00:15:13,288
<i>Let me know if this right here is
something you can have for years</i>

196
00:15:13,330 --> 00:15:16,166
<i>Now, Mase, be the man
Wanna see you doing good</i>

197
00:15:16,249 --> 00:15:18,710
<i>I don't wanna get rich
Leave you in the hood</i>

198
00:15:18,793 --> 00:15:20,754
<i>Girl, in my eyes
you the baddest</i>

199
00:15:20,795 --> 00:15:23,381
<i>The reason why I love you
you don't like me cuz my status</i>

200
00:15:23,465 --> 00:15:26,426
<i>I don't wanna see you with
a carriage livin' average</i>

201
00:15:26,509 --> 00:15:28,803
<i>I wanna do my thing
so we be established</i>

202
00:15:28,887 --> 00:15:30,931
<i>And I don't want you
rockin' them fabrics</i>

203
00:15:31,014 --> 00:15:34,476
<i>Girl, I wanna give you karats
till you feel you a rabbit</i>

204
00:15:34,559 --> 00:15:37,145
<i>Anything in your path you want
you can have it</i>

205
00:15:37,229 --> 00:15:39,147
You never look as good
as she does with him.

206
00:15:39,231 --> 00:15:42,234
That's oil. You're milk.

207
00:15:42,317 --> 00:15:45,487
Ain't no point
trying to mix.

208
00:15:45,570 --> 00:15:49,282
<i>Tell me what you want from me

Take a look at what you see</i>

209

00:15:49,324 --> 00:15:54,037

<i>Let me know if this right here is something you can have for years</i>

210

00:15:54,120 --> 00:16:00,043

<i>Tell me what you want for me
Take a look at what you see</i>

211

00:16:00,126 --> 00:16:04,214

<i>Let me know if this right here is something you can have for years</i>

212

00:16:04,297 --> 00:16:06,967

<i>Hey, Mama, won't you
come here to Papa</i>

213

00:16:07,008 --> 00:16:10,136

<i>You don't like the way
your tata's lookin' at Shada</i>

214

00:16:10,178 --> 00:16:12,347

<i>In a 600, there ain't
no smokin' cigada</i>

215

00:16:12,430 --> 00:16:15,892

<i>Come over here, I think
I see your baby faddah</i>

216

00:16:16,017 --> 00:16:17,561

<i>Here ya go the number
to my casa</i>

217

00:16:17,644 --> 00:16:20,355

<i>If you in a rush
you call me manana</i>

218

00:16:20,438 --> 00:16:23,775

Hey, what's up?

219

00:16:23,817 --> 00:16:25,652

Look, we were just dancing.

220

00:16:25,735 --> 00:16:27,946

And what, her ass just happened
to fall into your hands?

221

00:16:28,029 --> 00:16:32,284

No, it was- You were dancing with
Snookie, I was dancing with Nikki.

222

00:16:32,367 --> 00:16:34,286

The music was going and-

223

00:16:36,705 --> 00:16:38,623

I thought we were
having a good time.

224

00:16:38,665 --> 00:16:40,542

Please, girlfriend
don't start nothin'

225

00:16:40,625 --> 00:16:44,588

Look. There's nothing
between me and Nikki anymore.

226

00:16:44,671 --> 00:16:46,631

I didn't mean to hurt you.

227

00:16:46,673 --> 00:16:48,633

<i>And I ain't gonna ask
who smashed the E-Class</i>

228
00:16:48,717 --> 00:16:53,680
Sara, I would never do
anything to hurt you.

229
00:16:53,763 --> 00:16:55,682
I'm sorry.

230
00:16:57,475 --> 00:17:00,896
I really am sorry.

231
00:17:00,979 --> 00:17:06,234
<i>Let me know if this right here is
something you can have for years</i>

232
00:17:06,318 --> 00:17:09,779
- You wanna go?
- Yeah.

233
00:17:09,863 --> 00:17:12,073
Come on. Let's go.

234
00:17:12,157 --> 00:17:16,870
<i>Let me know if this right here is
something you can have for years</i>

235
00:17:20,040 --> 00:17:22,042
This is it.
This is where I live.

236
00:17:22,125 --> 00:17:24,419
This is my dad's music room.

237
00:17:24,502 --> 00:17:26,963
- He plays the trumpet.
- No shit.

238
00:17:27,005 --> 00:17:30,842
He's actually
pretty good if you like jazz.

239
00:17:30,884 --> 00:17:32,844
No.

240
00:17:32,886 --> 00:17:35,055
He's got some nice stereo equipment.
It's off the hook.

241
00:17:35,138 --> 00:17:37,057
Huh.

242
00:17:44,606 --> 00:17:46,524
And this is
our living room.

243
00:17:46,608 --> 00:17:50,320
- It's not anything special.
- It's all right.

244
00:17:50,362 --> 00:17:55,075
I see your true colors
shining through

245
00:17:55,158 --> 00:17:58,036
My dad's gonna fix that.
It's kind of messy in there.

246
00:17:58,078 --> 00:18:00,747
True colors and that's why
I love you

247
00:18:00,830 --> 00:18:02,749

- Do you wanna see my room?
- Uh, yeah.

248
00:18:02,832 --> 00:18:06,086
- This is it. I sleep on the couch.

249
00:18:06,169 --> 00:18:08,546
There's a bed underneath,
but it gets stuck,

250
00:18:08,588 --> 00:18:12,259
and my dad says he's gonna
fix it, but I don't know.

251
00:18:12,342 --> 00:18:15,637
He's, um,
at work right now.

252
00:18:15,720 --> 00:18:18,557
He'll... be gone
all night.

253
00:18:23,520 --> 00:18:25,605
Yeah, um-

254
00:18:57,637 --> 00:19:01,057
I see your true colors

255
00:19:01,099 --> 00:19:03,435
- Shining through
- Straight up

256
00:19:03,518 --> 00:19:07,188
I see your true colors

257
00:19:07,272 --> 00:19:09,608

That's why I love you

258
00:19:09,649 --> 00:19:12,277
I see your true colors

259
00:19:15,113 --> 00:19:18,867
I'd sleep in a dresser too
if I had six brothers to sleep with.

260
00:19:18,950 --> 00:19:20,869
Hey, fellas, what's up?

261
00:19:20,952 --> 00:19:22,871
- Look at this stud.
- What's up, man?

262
00:19:22,954 --> 00:19:24,789
Hey, playah.
How you doin', man?

263
00:19:24,873 --> 00:19:27,375
Whas sup, baby?

264
00:19:27,459 --> 00:19:30,795
Oh, no love. No love.

265
00:19:30,837 --> 00:19:34,674
I hear you been traveling in
new circles. What's up with that?

266
00:19:34,758 --> 00:19:37,135
- You tappin' that white girl?

267
00:19:37,219 --> 00:19:40,972
That's why you ain't got more time
for your boys? Too busy fronting?

268
00:19:41,056 --> 00:19:46,061
Too busy snow flaking. If that's the
case, you best be watching your back.

269
00:19:46,144 --> 00:19:49,564
'Cause white women
don't bring nothin' but trouble.

270
00:19:49,648 --> 00:19:51,483
That ain't white women, man.
That's women.

271
00:19:51,524 --> 00:19:53,860
- That's your women.
- Yo, are we gonna check out...

272
00:19:53,944 --> 00:19:55,654
some honeys on the west side?

273
00:19:55,695 --> 00:19:58,073
- You riding?
- Hell, no.

274
00:19:58,156 --> 00:20:01,326
This ain't about no honeys.
I know what it's about.

275
00:20:01,368 --> 00:20:05,664
Those fools we stomped at Stepps
hit my corner four strong last week.

276
00:20:05,747 --> 00:20:08,166
- I gotta handle myself.
- You slide out that side of town,

277

00:20:08,250 --> 00:20:13,004
- they gonna handle you.
- They can bring it. I got my heat.

278
00:20:13,088 --> 00:20:15,507
All that gat's gonna do is create
some unnecessary mayhem, man.

279
00:20:15,548 --> 00:20:17,509
That's the black man's life-

280
00:20:17,550 --> 00:20:19,719
- madness and mayhem.
- How do you know?

281
00:20:19,803 --> 00:20:22,055
You just got out of juvee,
and now you're talking about...

282
00:20:22,138 --> 00:20:24,140
going out there trying to
start some more shit?

283
00:20:24,224 --> 00:20:27,811
- That shit ain't funny.

284
00:20:27,894 --> 00:20:30,689
You act like you don't know
who you are anymore, Derek.

285
00:20:30,772 --> 00:20:33,817
And what's up out there
for anybody who ain't you?

286
00:20:33,900 --> 00:20:37,195
I'm still from
this neighborhood, but you?

287
00:20:37,237 --> 00:20:39,906
I guess that's what happens
when a white girl goes to your head.

288
00:20:39,990 --> 00:20:42,701
- Or gives you some.
- Shut up, Lip.

289
00:20:42,784 --> 00:20:44,119
Sorry.

290
00:20:44,202 --> 00:20:47,289
I know what's out there.
Ain't like you can't get past it,

291
00:20:47,372 --> 00:20:49,291
but you're too busy getting
in your own way to see that.

292
00:20:49,374 --> 00:20:52,377
I had some help getting
in my own way, didn't I?

293
00:21:11,605 --> 00:21:13,648
Hey, was sup?

294
00:21:13,732 --> 00:21:16,276
What the hell was that?

295
00:21:16,359 --> 00:21:18,278
I was trying to
block the ball.

296
00:21:45,805 --> 00:21:48,183
Stupid bitch!

297
00:21:50,352 --> 00:21:53,313
Good going, Sara!

298
00:22:00,695 --> 00:22:03,990
Get off! That's it!
Nikki, back off!

299
00:22:07,369 --> 00:22:09,120
Oh, yeah!
Oh, yeah!

300
00:22:09,204 --> 00:22:11,164
- Yeah, yeah!
- I like that!

301
00:22:33,728 --> 00:22:36,481
- What is this shit?

302
00:22:40,318 --> 00:22:43,572
- Malakai? Are you all right?
- Yeah, yeah, man.

303
00:22:45,949 --> 00:22:48,076
Any body catch one?

304
00:23:01,590 --> 00:23:04,009
It ain't over, bitch.

305
00:23:04,092 --> 00:23:06,011
I don't even know why
it started, bitch.

306
00:23:07,679 --> 00:23:09,598
'Cause you always
in my way.

307
00:23:09,681 --> 00:23:13,435
I'm only in your way when it comes
to Derek. That's what this is about.

308
00:23:13,560 --> 00:23:18,148
No, it's about you.
White girls like you.

309
00:23:18,189 --> 00:23:21,318
Creepin' up,
takin' our men.

310
00:23:21,401 --> 00:23:24,905
The whole world ain't enough,
you got to conquer ours too.

311
00:23:24,988 --> 00:23:27,699
Whatever, Nikki.
Derek and I like each other,

312
00:23:27,782 --> 00:23:30,035
and if you have a problem
with that, screw you.

313
00:23:42,589 --> 00:23:44,549
I'll get it.

314
00:23:46,927 --> 00:23:49,763
- Yeah, I'm coming.

315
00:23:52,807 --> 00:23:56,061
- Oh, hi.
- Shit!

316
00:23:56,102 --> 00:23:58,730

- I'm okay.
- Wait. Let me see.

317
00:23:58,813 --> 00:24:01,149
I'm really okay.
I'm fine.

318
00:24:01,233 --> 00:24:03,235
Well,
what did she do?

319
00:24:04,903 --> 00:24:07,864
Um, now is really not
a good time to talk.

320
00:24:07,906 --> 00:24:10,408
- Okay. Well-
- I'll call you.

321
00:24:14,537 --> 00:24:16,456
Oh, no.

322
00:24:21,503 --> 00:24:23,421
Here, let me see.

323
00:24:24,673 --> 00:24:26,591
- Here.
- God, that stinks.

324
00:24:26,675 --> 00:24:29,636
Yeah, but it's gonna keep your face
from swelling up like a pumpkin.

325
00:24:29,719 --> 00:24:34,057
Hold it. Here.
Hold it on there.

326
00:24:39,145 --> 00:24:42,607
It was midnight
at the party

327
00:24:42,649 --> 00:24:44,985
So, whatcha gonna do?

328
00:24:45,068 --> 00:24:48,071
As you walk in
looking nice

329
00:24:48,154 --> 00:24:51,491
It's payback time.
Either you down or you not.

330
00:24:51,575 --> 00:24:53,785
Either you my boy or you ain't.
Simple as that.

331
00:24:53,868 --> 00:24:58,123
Oh, ha! Hey, baby,
we lit it up out there.

332
00:24:58,206 --> 00:25:00,125
I am serious.
Did you see us, "D" man?

333
00:25:00,208 --> 00:25:03,086
Do you see us?
We're talking.

334
00:25:03,128 --> 00:25:06,923
Anyway. Hey, baby,
we lit it up.

335
00:25:06,965 --> 00:25:11,011

- Oh, man, come on, man!
- That shit ain't funny, man.

336
00:25:11,094 --> 00:25:14,639
- You damn right it ain't funny.
- It hought you liked it down there.

337
00:25:14,723 --> 00:25:17,767
That's your specialty, ain't it?
Crawling on the floor like a bitch.

338
00:25:17,851 --> 00:25:20,353
That was a reflex action
in the heat of the moment.

339
00:25:20,437 --> 00:25:24,316
You're just plain rude and wrong to
bring that shit up in mixed company.

340
00:25:24,357 --> 00:25:27,360
- I'm gonna go home. Are you ready?
- No, he's not ready.

341
00:25:27,444 --> 00:25:30,363
He's talking to me.
It's an "A" and "B" conversation.

342
00:25:30,447 --> 00:25:33,158
- You gotta go? See yourself home.
- Fuck you!

343
00:25:33,241 --> 00:25:36,036
- Bitch, I'm gonna-
- What the hell is your problem?

344
00:25:36,119 --> 00:25:40,165
You seem to lie about all

the things you're gonna do

345

00:25:40,248 --> 00:25:43,627
You gonna take that bitch's back
and won't even cover mine?

346

00:25:43,668 --> 00:25:46,796
- 'Cause you wrong, Malakai.
- No, you're wrong.

347

00:25:46,880 --> 00:25:50,842
You been wrong.
You ain't even worth shit no more.

348

00:25:50,926 --> 00:25:54,638
Get outta my face, college boy, and
take that trailer trash ho with you.

349

00:25:54,679 --> 00:25:58,016
Little shorts like rubber
Heads bounce like fubber

350

00:25:58,099 --> 00:26:01,311
See your mind's in the gutter
Wanna bag another lover

351

00:26:01,353 --> 00:26:03,730
No way, now that I'm blowin '
the spots, you're afer me like

352

00:26:03,813 --> 00:26:05,315
"Hey, Kool-Aid"

353

00:26:05,357 --> 00:26:07,984
All you get is shade, You think
I'm gonna back up the Brinks

354

00:26:08,026 --> 00:26:10,654
From the Miller's
Gold blatt' sand chinchillas

355

00:26:10,695 --> 00:26:14,157
End of conversation, Move around
'cause some shortys wanna get down

356

00:26:14,241 --> 00:26:18,870
I ain't got no time
for no sillyho

357

00:26:18,954 --> 00:26:23,833
There was the blow of Arsenio
and be all up in my video

358

00:26:23,875 --> 00:26:26,336
You're not lying
about what you're doing

359

00:26:26,378 --> 00:26:30,090
I'll trade that ass like Patrick
Ewing, so you better come at me

360

00:26:30,507 --> 00:26:33,510
Honey, his blue pajamas
are at the bottom of the bag.

361

00:26:33,593 --> 00:26:36,596
If it's as cold as it was today,
put those on him.

362

00:26:36,680 --> 00:26:39,516
Hey, whatcha all doing with
my nephew here? Come on now.

363

00:26:39,558 --> 00:26:43,144
There we go.
It's okay. It's okay.

364
00:26:43,228 --> 00:26:46,106
- What's wrong with him?
- He don't know you, Kenny.

365
00:26:46,189 --> 00:26:51,069
I'm his father, he knows me.
What should I do?

366
00:26:51,111 --> 00:26:53,697
- Come around more often.
- See, I can't talk to you.

367
00:26:53,738 --> 00:26:56,616
And I can't depend on you.

368
00:26:56,700 --> 00:26:58,952
- Shh.

369
00:26:59,035 --> 00:27:03,415
What do you think I use
to raise this baby, oxygen?

370
00:27:03,498 --> 00:27:07,419
He has needs, Kenny,
and his needs require money.

371
00:27:07,502 --> 00:27:10,630
- Here we go.
- And we're gonna keep going...

372
00:27:10,714 --> 00:27:12,883
until I get what I need from you
to raise your son.

373
00:27:12,924 --> 00:27:14,885
I'm doing the best that I can.

374
00:27:14,926 --> 00:27:17,304
But do you think your mouth
helps the situation?

375
00:27:17,387 --> 00:27:21,266
I'm just trying to deal with
this shit. I didn't ask for this.

376
00:27:21,349 --> 00:27:23,643
What, and I did?

377
00:27:23,727 --> 00:27:26,271
I climbed on top of myself
and got pregnant?

378
00:27:26,354 --> 00:27:29,149
You want me to take him
to my mother's?

379
00:27:29,232 --> 00:27:33,653
I'll take him.
Get his shit ready. Get him ready!

380
00:27:33,737 --> 00:27:37,616
Oh, no. You're not going
nowhere with my son tonight.

381
00:27:37,657 --> 00:27:39,951
Not on that temper,
and not with that attitude.

382
00:27:39,993 --> 00:27:42,913

Look, you know what? Fine. Then,
I won't take him. I'm outta here.

383

00:27:42,954 --> 00:27:46,666
Go ahead, leave.
That's what you're good at!

384

00:27:46,750 --> 00:27:49,544
Your son ain't seen nothing
but your back since he was born!

385

00:27:55,467 --> 00:27:59,846
Shawana Clarke.

386

00:28:03,266 --> 00:28:05,185
Do you want me
to take him?

387

00:28:05,268 --> 00:28:07,187
No.

388

00:28:07,270 --> 00:28:09,272
Travis, come here.
Come here, Travis.

389

00:28:09,356 --> 00:28:11,316
Travis, put that down.

390

00:28:14,486 --> 00:28:16,947
Excuse me. I have been here
for an hour and a half.

391

00:28:16,988 --> 00:28:19,324
Am I gonna be able
to see a doctor anytime soon?

392

00:28:19,366 --> 00:28:23,161
I've already told you, we'll
get you in as soon as we can.

393

00:28:23,203 --> 00:28:25,664
My appointment was an hour ago.
I already got here early.

394

00:28:25,705 --> 00:28:28,333
We are doing the best we can.
We have a lot of people.

395

00:28:28,416 --> 00:28:30,335
Is there somebody
else I can talk to?

396

00:28:42,931 --> 00:28:44,891
Wench. I gotta stand over her...

397

00:28:44,975 --> 00:28:47,143
to make sure she puts your name
on the damn list.

398

00:28:47,185 --> 00:28:49,145
Triflin' bitch.

399

00:28:50,772 --> 00:28:55,610
Okay. Ooo-kay.

400

00:28:55,694 --> 00:28:59,322
Yeah. Da da da da
da da da da.

401

00:28:59,406 --> 00:29:01,575
- I'll get that.

402

00:29:01,658 --> 00:29:03,577
Da da!

403
00:29:05,912 --> 00:29:08,498
I know. I know.
I know. I know.

404
00:29:09,708 --> 00:29:12,377
So, your dad's trippin'
about the fight.

405
00:29:12,460 --> 00:29:16,172
- Yeah.
- Probably thinks it's Derek's fault.

406
00:29:16,214 --> 00:29:19,050
No, I explained
about Nikki.

407
00:29:19,092 --> 00:29:23,054
So, you put it all on her.
None of it's on you.

408
00:29:26,224 --> 00:29:29,394
She started it.
I told you what she said.

409
00:29:29,477 --> 00:29:32,230
Maybe she didn't have no business
getting up in your face,

410
00:29:32,314 --> 00:29:34,733
but she had reason
to say what she said.

411
00:29:34,774 --> 00:29:37,611
Wait a minute.

You agree with her?

412
00:29:37,694 --> 00:29:41,489
You and Derek act like it don't
bother people to see you together.

413
00:29:41,573 --> 00:29:43,700
Like it don't
hurt people to see.

414
00:29:43,783 --> 00:29:46,912
Well, we like each other.

415
00:29:46,995 --> 00:29:51,708
What is the big damn deal? It's me
and him, not us and other people.

416
00:29:51,750 --> 00:29:55,253
Black people, Sara.
Black women.

417
00:29:55,337 --> 00:29:57,380
Derek's about something.

418
00:29:57,464 --> 00:30:00,342
He's smart. He's motivated.
He's for real.

419
00:30:00,425 --> 00:30:02,761
He's not gonna make babies
and not take care of them,

420
00:30:02,802 --> 00:30:04,888
or run the streets
messing up his life.

421

00:30:04,930 --> 00:30:07,515
He's gonna make something
of himself. And here you come-

422
00:30:07,599 --> 00:30:09,809
white, so you gotta be right-
and take one of the few...

423
00:30:09,893 --> 00:30:12,812
decent men we have left
after jail, drugs and drive-by.

424
00:30:12,896 --> 00:30:17,442
That is what Nikki meant
about you up in our world.

425
00:30:17,525 --> 00:30:19,486
There's only one world,
Chenille.

426
00:30:19,611 --> 00:30:22,948
That is what they teach you.
We know different.

427
00:30:23,031 --> 00:30:26,451
I- I don't understand.
I thought we were friends.

428
00:30:26,534 --> 00:30:31,373
You wanna be a friend?
Don't just be here to be here.

429
00:30:31,414 --> 00:30:35,252
Open up your pretty brown eyes
and look the hell around.

430
00:31:00,902 --> 00:31:02,821

Excuse me.

431
00:31:09,536 --> 00:31:12,956
Come on, Sara,
this is for your audition.

432
00:31:13,039 --> 00:31:17,043
Come on. No, no, no.
You're not attacking it.

433
00:31:17,127 --> 00:31:19,713
You're not working it, okay?
Come on now.

434
00:31:19,796 --> 00:31:21,715
I'll get it right
the next time.

435
00:31:21,798 --> 00:31:24,593
You don't have time.
You gotta get it right now.

436
00:31:24,676 --> 00:31:27,012
- I can't work like this.
- Like what?

437
00:31:27,095 --> 00:31:29,598
Like this, with you
dictating to me.

438
00:31:32,350 --> 00:31:35,478
Allright.
Let's take a break.

439
00:31:39,649 --> 00:31:43,069
I'm sorry. It's just that
the audition's next week,

440
00:31:43,153 --> 00:31:45,196
and everything
is so messed up at school.

441
00:31:45,280 --> 00:31:47,616
I don't know. I'm feeling
a little bit weird.

442
00:31:50,785 --> 00:31:52,954
You know everything's
going to be okay.

443
00:31:52,996 --> 00:31:55,999
I feel it.

444
00:31:56,082 --> 00:31:58,710
So, you pick out
a dress yet?

445
00:31:58,793 --> 00:32:00,795
Dress?

446
00:32:00,879 --> 00:32:02,964
Yeah, you know, girls
wear those sometimes.

447
00:32:03,048 --> 00:32:06,218
Stepps.
Main Squeeze Night.

448
00:32:06,301 --> 00:32:09,346
Couples only Saturday night.

449
00:32:09,429 --> 00:32:11,348
We already talked

about this, remember?

450
00:32:11,431 --> 00:32:13,808
Yeah.

451
00:32:13,892 --> 00:32:16,478
We talked about it,
but I didn't know we decided on it.

452
00:32:16,561 --> 00:32:18,730
Well, it's Stepps.
What is there to decide on it?

453
00:32:20,398 --> 00:32:24,653
I don't know. I just thought that
with the fight and everything...

454
00:32:24,736 --> 00:32:27,322
that maybe we should cool it
for a little while.

455
00:32:27,364 --> 00:32:29,324
What?

456
00:32:32,577 --> 00:32:35,330
Well, uh,
what are you saying?

457
00:32:35,372 --> 00:32:37,749
Are you saying that
you don't wanna be with me?

458
00:32:37,832 --> 00:32:40,168
You don't wanna be seen with me?
What are you saying?

459

00:32:40,210 --> 00:32:42,170

I'm just saying

I'm confused, that's all.

460

00:32:42,212 --> 00:32:44,381

Confused about what?

Me?

461

00:32:44,464 --> 00:32:47,175

A little bit.

462

00:32:47,259 --> 00:32:50,679

I don't know.

Yeah... no... maybe.

463

00:32:50,720 --> 00:32:52,681

Maybe?

464

00:32:52,722 --> 00:32:55,767

So, hold on. What? Are we talking about Steps and school,

465

00:32:55,850 --> 00:33:00,146

or are you talking about the grocery store, the sidewalk and museums?

466

00:33:00,230 --> 00:33:03,024

Break it down a little bit better for me, 'cause I don't get it.

467

00:33:03,108 --> 00:33:06,069

When is it okay for us to be together? To be seen together?

468

00:33:06,111 --> 00:33:08,280

Why are you getting mad?

I'm just being honest.

469

00:33:08,363 --> 00:33:10,448

Nobody wants to see us together.

470

00:33:10,532 --> 00:33:13,493

We spend more time defending our relationship than having one.

471

00:33:13,577 --> 00:33:15,537

It's just... so hard.

472

00:33:15,579 --> 00:33:18,748

Everything's gotta be easy? That's the story of your life, not mine.

473

00:33:18,832 --> 00:33:20,709

You know this much about my life.

474

00:33:20,750 --> 00:33:23,253

I know when shit gets rough, you give up and punk out.

475

00:33:23,295 --> 00:33:25,714

Just the way you punked out on ballet when your mom died.

476

00:33:25,755 --> 00:33:30,051

You don't know shit about my mother. How dare you talk about my mom!

477

00:33:30,093 --> 00:33:32,053

God!

478

00:33:33,597 --> 00:33:35,932

I'm sorry.

479

00:33:37,517 --> 00:33:39,436

I shouldn't have
said that.

480

00:33:41,187 --> 00:33:42,814

It's just that...

481

00:33:42,898 --> 00:33:45,275

all this shit just kind of
caught me off guard.

482

00:33:46,943 --> 00:33:50,280

I mean, it's, like, damn,
you don't wanna be with me.

483

00:33:51,364 --> 00:33:54,242

Is that
what you're saying,

484

00:33:54,284 --> 00:33:56,244

that you don't
want to be with me?

485

00:33:56,286 --> 00:33:58,246

No, it's not like that.

486

00:33:58,288 --> 00:34:00,582

I'm trying to tell you how I feel,
and you're taking it personal.

487

00:34:00,624 --> 00:34:02,626

Let me tell you
something, Sara.

488

00:34:02,709 --> 00:34:06,087

I just hit the best friend I have
in the world in the face over you.

489

00:34:06,171 --> 00:34:08,381

I've been taking shit
from people I've known all my life.

490

00:34:08,465 --> 00:34:11,259

People I care about, that care
about me so I could be with you.

491

00:34:11,343 --> 00:34:13,595

Telling myself that
we are in this together.

492

00:34:13,678 --> 00:34:16,514

So, don't give me this "nothing
personal." I don't wanna hear it.

493

00:34:16,598 --> 00:34:19,893

Fine. If I'm messing up
your life so much,

494

00:34:19,976 --> 00:34:22,604

then maybe we
shouldn't be together.

495

00:34:25,273 --> 00:34:28,151

You know what?
I don't need this shit.

496

00:34:29,736 --> 00:34:31,655

I don't even know
why I bother.

497

00:34:31,738 --> 00:34:34,616

I'm out.

498

00:34:34,658 --> 00:34:36,618

The hell with it.

499

00:34:36,660 --> 00:34:38,620

The hell with you.

500

00:34:41,665 --> 00:34:46,419

<i>I don't know
what I'm doing</i>

501

00:34:46,503 --> 00:34:51,758

<i>See, baby, I apologize</i>

502

00:34:51,841 --> 00:34:56,263

<i>For all the things that I've done
that I've done</i>

503

00:34:56,346 --> 00:35:00,100

<i>See, I know
that I've been a fool</i>

504

00:35:00,183 --> 00:35:04,312

<i>For far too long, oh</i>

505

00:35:04,354 --> 00:35:08,316

<i>And maybe you'll have
a rumor on the way</i>

506

00:35:08,358 --> 00:35:12,904

<i>That comes back, Papa
Please baby, baby, stay</i>

507

00:35:12,988 --> 00:35:19,452

<i>If you really love me

then why are you leaving me</i>

508

00:35:19,536 --> 00:35:22,080

<i>I can't think</i>

509

00:35:22,163 --> 00:35:24,124

- Hey, man.

510

00:35:24,207 --> 00:35:27,669

Uh, you know, about the other night.
I don't want there to be-

511

00:35:27,752 --> 00:35:31,381

Don't even worry about it, man.
My jaw's not made out of glass.

512

00:35:32,883 --> 00:35:36,094

Yeah, well, you know,
blood's thicker than blonds, right?

513

00:35:36,177 --> 00:35:38,513

So, you got my back
on Saturday?

514

00:35:40,098 --> 00:35:43,560

Derek... I ain't got
nobody else, man.

515

00:35:43,602 --> 00:35:45,562

- You got Lip.
- Lip?

516

00:35:45,645 --> 00:35:48,732

Man, that fool will get
a nigger killed quick, man.

517

00:35:48,815 --> 00:35:53,028
No, I need you there.

518
00:35:53,111 --> 00:35:55,238
47th Street,
under the El.

519
00:35:55,322 --> 00:35:57,908
I'll call you, man.

520
00:35:57,991 --> 00:35:59,868
Are you down?

521
00:36:01,286 --> 00:36:03,204
- Yeah, I'm down.
- All right, man.

522
00:36:04,998 --> 00:36:07,459
Let me get to class,
get some education like you.

523
00:36:07,542 --> 00:36:09,461
All right.

524
00:36:16,509 --> 00:36:21,556
<i>I don't care about
how much that you got</i>

525
00:36:21,640 --> 00:36:26,061
<i>'Cause your cigs, your lips
your jigs don't ever start it</i>

526
00:36:26,144 --> 00:36:30,190
<i>Oh, you're just another</i>

527
00:36:30,273 --> 00:36:34,236

<i>Undercover poser, loser</i>

528
00:36:34,319 --> 00:36:36,238
<i>Acting like a boy</i>

529
00:36:36,321 --> 00:36:40,492
<i>So, if you got dough, I ain't
hearing you got a bad Joe</i>

530
00:36:40,575 --> 00:36:44,287
<i>But I ain't hearing that bona fide
code, That ain't good enough</i>

531
00:36:44,371 --> 00:36:47,040
<i>'Cause you ain't no-o-o-o</i>

532
00:36:47,123 --> 00:36:52,087
<i>Ain't no place in the game
Ain't no way that children play</i>

533
00:36:58,260 --> 00:37:01,096
Uh...

534
00:37:01,179 --> 00:37:05,976
I don't wanna bug you. I just
came in here to say good luck.

535
00:37:07,978 --> 00:37:09,938
So, tomorrow's
the big day, huh?

536
00:37:09,980 --> 00:37:12,774
Yeah.

537
00:37:12,816 --> 00:37:16,695
- You scared?

- Shitless.

538
00:37:19,197 --> 00:37:23,201
You got a minute for your old man?
I wanna show you something.

539
00:37:23,326 --> 00:37:25,078
Sure.

540
00:37:45,348 --> 00:37:48,977
Be careful.
That wall, it's, uh,

541
00:37:49,060 --> 00:37:51,021
still wet.

542
00:38:08,371 --> 00:38:10,832
That's your mother
when she was 19,

543
00:38:10,874 --> 00:38:13,460
when I first met her.

544
00:38:13,543 --> 00:38:16,296
I know.

545
00:38:16,379 --> 00:38:20,508
It's just a start. I mean, I know
you're too old for a twin bed.

546
00:38:20,550 --> 00:38:24,137
It's a nice bed, Roy.

547
00:38:27,557 --> 00:38:30,560
You know, I-I didn't mean
to mess up your life.

548
00:38:32,270 --> 00:38:34,189
Or your mother's.

549
00:38:35,857 --> 00:38:40,946
And I don't deserve a second chance
to be your father,

550
00:38:41,029 --> 00:38:43,698
but I'm hoping
you'll give me one anyway.

551
00:38:45,575 --> 00:38:47,661
You know, way back when...

552
00:38:49,913 --> 00:38:53,208
I thought I had all the time
in the world to get to know you,

553
00:38:53,291 --> 00:38:55,585
for you to get to know me.

554
00:38:57,546 --> 00:39:01,132
But... one day...

555
00:39:01,216 --> 00:39:03,218
wake up, you look around.

556
00:39:04,761 --> 00:39:08,390
All you got to show
for yourself is a...

557
00:39:08,431 --> 00:39:11,226
beautiful, talented,
little girl.

558
00:39:12,686 --> 00:39:14,604
Young woman...

559
00:39:15,939 --> 00:39:17,899
who hates you.

560
00:39:17,941 --> 00:39:20,110
I don't hate you.

561
00:39:21,987 --> 00:39:23,947
I miss her.

562
00:39:32,622 --> 00:39:35,584
I miss her so much.

563
00:39:44,301 --> 00:39:47,304
God, everything
is so screwed up.

564
00:39:49,306 --> 00:39:51,725
Derek is mad at me.

565
00:39:51,808 --> 00:39:53,810
He's not gonna come
tomorrow.

566
00:39:55,520 --> 00:39:57,439
I want him to be there.

567
00:39:58,607 --> 00:40:00,692
I need him to be there.

568
00:40:03,361 --> 00:40:06,448
I just want someone there
who loves me.

569
00:40:09,159 --> 00:40:11,453
I love you.

570
00:40:25,842 --> 00:40:28,678
Whoa! Hey.

571
00:40:36,228 --> 00:40:38,980
Why are you so quiet?

572
00:40:39,064 --> 00:40:41,024
I don't feel like talking.

573
00:40:41,066 --> 00:40:43,777
Derek, there's something
I oughta tell you.

574
00:40:43,860 --> 00:40:46,988
I said something to Sara.

575
00:40:47,030 --> 00:40:49,824
What?
What did you say?

576
00:40:49,908 --> 00:40:52,661
Stuff.

577
00:40:52,744 --> 00:40:56,539
About how maybe Nikki had a point
about black men and white women.

578
00:40:56,623 --> 00:40:58,959
What?
You said what?

579

00:40:59,042 --> 00:41:02,837

I'm sorry.

I- I don't even like Nikki.

580

00:41:02,921 --> 00:41:04,839

I was trippin' off Kenny.

581

00:41:06,466 --> 00:41:11,054

You can't help who you love, Derek.

You're not supposed to.

582

00:41:11,137 --> 00:41:14,140

When you love somebody,
you love them.

583

00:41:14,224 --> 00:41:17,227

Look at me.

584

00:41:17,269 --> 00:41:20,647

At least you found somebody
who loves you back.

585

00:41:20,730 --> 00:41:22,857

I gotta go.

586

00:41:22,899 --> 00:41:25,193

Where you going?

587

00:41:25,235 --> 00:41:28,530

Stay out of my business,
Chenille.

588

00:41:28,572 --> 00:41:31,700

I know what Malakai
wants you to do.

589

00:41:31,783 --> 00:41:33,702

Why are you trippin'
off him, Derek?

590

00:41:33,785 --> 00:41:36,204

All you're trying to do
is get the hell up out of here.

591

00:41:36,288 --> 00:41:38,540

Ain't no shame or blame in that.

592

00:41:38,623 --> 00:41:42,002

It's getting cold out here.
Take that baby inside.

593

00:42:08,278 --> 00:42:12,365

Hey.

594

00:42:25,170 --> 00:42:27,631

Kai, I've been trying
to catch up with you.

595

00:42:28,924 --> 00:42:30,842

I gotta talk to you.

596

00:42:30,926 --> 00:42:32,844

- Ready to roll?

- I gotta talk to you.

597

00:42:34,554 --> 00:42:36,765

- Wassup?

- Look, man. I ain't going with you.

598

00:42:36,848 --> 00:42:39,059

What you mean
you're not going?

599
00:42:39,142 --> 00:42:42,229
- You know what I mean.
- Did you come here to waste my time?

600
00:42:42,312 --> 00:42:46,191
This shit is nonsense, Kai.
It's dangerous nonsense.

601
00:42:46,274 --> 00:42:49,986
Just back up off it, man. Come on.
I'll go with you if you go home.

602
00:42:50,070 --> 00:42:53,823
Go home? Get the hell away from me,
you punk-ass bitch.

603
00:42:53,907 --> 00:42:57,410
You're the one don't have the balls.
to walk away from this shit.

604
00:42:57,494 --> 00:43:00,455
I should have took your ass
to jail along with mine, man.

605
00:43:00,497 --> 00:43:03,124
But you didn't, so you do not
have to get in that car.

606
00:43:03,208 --> 00:43:07,629
Malakai, you are so much
smarter than this shit.

607
00:43:07,671 --> 00:43:10,966
I know what you can be.
I know what you're capable of.

608

00:43:11,049 --> 00:43:12,968
Let's just walk away.

609
00:43:13,051 --> 00:43:15,845
Walk away to what?
I'm not you, Derek.

610
00:43:15,929 --> 00:43:17,973
I can't do nothing
but what I'm doing.

611
00:43:18,056 --> 00:43:20,475
I can't go to Georgetown
with a 10.0 G.P.A.,

612
00:43:20,517 --> 00:43:22,811
operating on people,
doing brain surgery...

613
00:43:22,894 --> 00:43:25,230
- or whatever you're gonna be doing.
- You can, man.

614
00:43:25,313 --> 00:43:28,441
- If I can do it, you can do it.
- All I have is my respect.

615
00:43:28,525 --> 00:43:31,361
And that's what I gotta
go take care of.

616
00:43:31,444 --> 00:43:34,364
You wanna bail out
on me, man? That's fine.

617
00:43:34,447 --> 00:43:37,951
But you can kiss my ass

with all your future bullshit.

618
00:43:38,034 --> 00:43:41,621
I know who the hell I am...
right now.

619
00:43:43,373 --> 00:43:45,500
Kai, man, wait, man.

620
00:43:48,545 --> 00:43:50,463
Let's go, man.

621
00:44:15,405 --> 00:44:17,198
Sara?

622
00:44:21,328 --> 00:44:23,163
Ready to go?

623
00:44:23,246 --> 00:44:25,248
Um-

624
00:44:27,834 --> 00:44:29,753
Yes. Yes.

625
00:44:45,769 --> 00:44:47,646
Sara!

626
00:44:51,566 --> 00:44:53,526
Sara Johnson?

627
00:46:52,312 --> 00:46:54,272
Aah!

628
00:47:22,050 --> 00:47:24,844
Miss Johnson,

we meet again.

629
00:47:24,886 --> 00:47:27,514
I assume you prepared
a contemporary piece.

630
00:47:27,597 --> 00:47:31,017
Yes, sir. They have my music.

631
00:47:57,544 --> 00:48:00,213
Hold it. Hold it. Cut the music.

632
00:48:00,297 --> 00:48:02,674
I'm sorry, sir.
I wasn't ready.

633
00:48:05,135 --> 00:48:07,846
Are you ready now?

634
00:48:17,814 --> 00:48:19,733
Yes, sir, she's ready!

635
00:48:22,277 --> 00:48:25,196
Youngman, excuse me.
This is an audition.

636
00:48:26,698 --> 00:48:29,576
Who let him in here?

637
00:48:29,659 --> 00:48:32,370
How did he get in here?
He's not supposed to be there.

638
00:48:34,289 --> 00:48:36,249
- Youngman!
- You can do this.

639
00:48:36,291 --> 00:48:39,461
- I messed up. It's too late.
- It is not too late.

640
00:48:39,544 --> 00:48:42,714
- Miss Johnson.
- You can do it.

641
00:48:42,756 --> 00:48:45,967
- Sara, you were born to do it.

642
00:48:46,051 --> 00:48:50,263
- That judge hates me.
- Forget him.

643
00:48:51,848 --> 00:48:54,434
Ain't nobody watching you
but me.

644
00:48:54,517 --> 00:48:56,436
All right?

645
00:48:59,064 --> 00:49:01,775
Now show me some attitude.

646
00:49:03,985 --> 00:49:05,946
Miss Johnson,
we don't have time for this.

647
00:49:07,739 --> 00:49:09,824
Are you ready to continue?

648
00:49:09,908 --> 00:49:12,744
- Miss Johnson!
- I'm ready.

649
00:50:08,300 --> 00:50:12,304
<i>Live your dreams
It's not as hard as it may seem</i>

650
00:50:12,387 --> 00:50:18,476
<i>Gotta work to get the cream
on your hopes you must lean</i>

651
00:50:18,518 --> 00:50:22,564
<i>From your fears
you have to wean yourself</i>

652
00:50:22,647 --> 00:50:28,194
<i>It's all or nothing
Give your everything</i>

653
00:50:28,278 --> 00:50:31,323
<i>Here's the chance of life</i>

654
00:50:31,406 --> 00:50:34,492
<i>Get ready, set, fly high</i>

655
00:50:34,576 --> 00:50:38,747
<i>But the fear of your mind
go for it</i>

656
00:50:38,830 --> 00:50:41,166
<i>It' shit or miss</i>

657
00:50:41,208 --> 00:50:44,669
<i>Too late for you to quit</i>

658
00:50:44,753 --> 00:50:47,881
<i>You gotta show 'em
how bad you really want this</i>

659
00:50:47,964 --> 00:50:52,510
<i>Live your dreams
It's not as hard as it may seem</i>

660
00:50:52,552 --> 00:50:58,225
<i>Gotta work to get the cream
On your hopes you must lean</i>

661
00:50:58,266 --> 00:51:03,438
<i>From your fears
you have to wean yourself</i>

662
00:51:03,521 --> 00:51:08,026
<i>It's all or nothing
Give your everything</i>

663
00:51:08,109 --> 00:51:10,237
<i>Oh</i>

664
00:51:27,420 --> 00:51:33,426
<i>Are what you believe
You got to bring the heat</i>

665
00:51:33,510 --> 00:51:37,347
<i>Set the pace
Competitions take the lead</i>

666
00:51:37,389 --> 00:51:40,850
<i>This is it
All eyes on you</i>

667
00:51:40,892 --> 00:51:43,520
<i>So stay on point and prove</i>

668
00:51:43,603 --> 00:51:48,275

<i>That you deserve
what's long overdue</i>

669
00:51:48,358 --> 00:51:53,071
<i>Live your dreams
It's not as hard as it may seem</i>

670
00:51:53,154 --> 00:51:57,576
<i>Oh, you gotta give
your everything</i>

671
00:51:57,617 --> 00:52:01,580
Whooh! Yeah! That's what
I'm talkin' about, baby.

672
00:52:01,663 --> 00:52:04,291
Look, all due respect, if you don't
let this girl in, you're crazy.

673
00:52:07,210 --> 00:52:09,713
Thank you, sir.
Thank you very much.

674
00:52:09,796 --> 00:52:12,549
Miss Johnson,

675
00:52:12,632 --> 00:52:15,635
I can't say this
on the record yet,

676
00:52:15,719 --> 00:52:17,637
but welcome to Juilliard.

677
00:52:30,692 --> 00:52:34,779
Thank you. Thank you.

678

00:52:52,297 --> 00:52:55,008
Oh, yeah, hype it up.
Hype it up, everybody.

679
00:52:55,091 --> 00:52:57,928
because it's
Main Squeeze Night.

680
00:53:00,180 --> 00:53:03,558
Hey, I heard
you got into Juilliard.

681
00:53:03,642 --> 00:53:06,686
That's like the hottest school
on the planet, right?

682
00:53:06,770 --> 00:53:08,939
Yeah, it's pretty good.

683
00:53:09,022 --> 00:53:12,275
Well, I know they got all these
famous dance teachers and shit,

684
00:53:12,317 --> 00:53:17,155
but if you need some new moves,
you know, some real flavor,

685
00:53:17,239 --> 00:53:19,532
you know who to call.

686
00:53:19,616 --> 00:53:21,534
All right?

687
00:53:21,618 --> 00:53:24,162
All right.

688

00:53:24,246 --> 00:53:27,374
- Congratulations!
- Thank you.

689
00:53:28,708 --> 00:53:31,169
Hold it. Hold it.
Hold it. Hold it.

690
00:53:31,253 --> 00:53:35,173
- Say, "Thank you, Snookie. "
- Thank you, Snookie.

691
00:53:35,257 --> 00:53:38,426
Get your ass on the floor.

692
00:53:38,593 --> 00:53:43,098
<i>Oh, let's go somewhere
and get it on tonight</i>

693
00:53:43,181 --> 00:53:44,391
<i>Let's get it on</i>

694
00:53:44,432 --> 00:53:47,978
<i>I've got a girl
but you look good tonight</i>

695
00:53:48,061 --> 00:53:50,021
<i>You look so good, baby</i>

696
00:53:50,105 --> 00:53:54,150
<i>- It's one on one tonight
- Baby</i>

697
00:53:54,234 --> 00:53:56,528
<i>- Tonight
- Whoa</i>

698
00:53:56,611 --> 00:53:58,863
<i>Girl, if it's all right</i>

699
00:53:58,947 --> 00:54:02,576
<i>Let's go somewhere
and get it on tonight</i>

700
00:54:02,617 --> 00:54:04,327
<i>Gettin' it on</i>

701
00:54:04,411 --> 00:54:08,623
<i>You shouldn't have to
be alone tonight</i>

702
00:54:08,665 --> 00:54:10,834
<i>- Tonight
- Whoa</i>

703
00:54:10,917 --> 00:54:13,420
<i>- But if it's all right
- All right</i>

704
00:54:13,461 --> 00:54:16,882
<i>Let's go somewhere
and get it on tonight</i>

705
00:54:16,965 --> 00:54:18,425
<i>Gettin' it on</i>

706
00:54:18,466 --> 00:54:23,305
<i>You shouldn't have to
be alone tonight</i>

707
00:54:23,346 --> 00:54:26,558
<i>It's one on one tonight</i>

708
00:54:26,641 --> 00:54:30,562
<i>One on one
This is the way</i>

709
00:54:30,645 --> 00:54:32,731
<i>Now she's looking at me</i>

710
00:54:32,814 --> 00:54:34,733
<i>But keep talkin'</i>

711
00:54:34,816 --> 00:54:38,361
<i>Oh, now she's tryin '
to ice you</i>

712
00:54:38,445 --> 00:54:42,365
<i>Let's start walkin '
over on the dance floor</i>

713
00:54:42,449 --> 00:54:47,454
<i>It's her fault
but what can she do</i>

714
00:54:47,495 --> 00:54:49,789
<i>Tell me baby, yeah</i>

715
00:54:49,831 --> 00:54:52,959
<i>- Girl, if you're ready
- I'm ready</i>

716
00:54:53,001 --> 00:54:58,173
<i>We can get it on</i>

717
00:54:58,256 --> 00:55:00,175
<i>I know where I went wrong</i>

718

00:55:00,258 --> 00:55:02,177
<i>She's where you went wrong</i>

719
00:55:02,260 --> 00:55:06,932
<i>With you
is where I belong</i>

720
00:55:07,015 --> 00:55:09,309
<i>Belong</i>

721
00:55:09,351 --> 00:55:11,686
<i>If I</i>

722
00:55:11,770 --> 00:55:15,357
<i>Could find the words
to say</i>

723
00:55:15,440 --> 00:55:17,359
<i>To say</i>

724
00:55:17,442 --> 00:55:20,237
<i>I gotta get away</i>

725
00:55:20,320 --> 00:55:25,450
<i>From a love
that kills me everyday</i>

726
00:55:25,533 --> 00:55:30,872
<i>- Everyday
- I'd gladly say to you</i>

727
00:55:30,914 --> 00:55:35,710
<i>Let's go somewhere
and get it on tonight</i>

728
00:55:35,752 --> 00:55:39,047

<i>I gotta ravage you
You look good tonight</i>

729
00:55:39,089 --> 00:55:41,508
<i>Oh, you look so good</i>

730
00:55:41,550 --> 00:55:44,594
<i>It's one on one tonight</i>

731
00:55:44,678 --> 00:55:46,596
<i>- Tonight
- Tonight</i>

732
00:55:46,680 --> 00:55:50,183
<i>- Yeah
- Well, if it's all right</i>

733
00:55:50,267 --> 00:55:55,146
<i>Let's go somewhere
and get it on tonight</i>

734
00:55:55,230 --> 00:55:58,650
<i>You shouldn't have to
be alone tonight</i>

735
00:55:58,733 --> 00:56:04,030
<i>- You look so good
- It's one on one tonight</i>

736
00:56:04,072 --> 00:56:08,827
<i>- Me and you Baby, tonight
- Tonight</i>

737
00:56:08,910 --> 00:56:11,329
<i>Girl, yeah</i>

738

00:56:11,413 --> 00:56:13,874
<i>Oh</i>

739
00:56:16,501 --> 00:56:20,255
<i>Ooh, hey, girl</i>

740
00:56:23,842 --> 00:56:27,762
<i>One on one</i>

741
00:56:29,681 --> 00:56:33,685
<i>Oh, yeah, whoa
From a love</i>

742
00:56:36,688 --> 00:56:40,775
<i>That kills me everyday</i>

743
00:56:40,859 --> 00:56:45,989
<i>- Everyday
- I'd gladly say to you</i>

744
00:56:46,072 --> 00:56:49,784
<i>Let's go somewhere
and get it on tonight</i>

745
00:56:49,868 --> 00:56:51,912
<i>Tonight</i>

CURRICULUM VITAE

DATA PERSONAL

Name : siti hardyanti

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Sex : Female

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Partial Status : Single

Hobbies : Reading and Singing

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EDUCATION

1. Elementary School at SD Negeri 060940 Titipapan, Kecamatan Medan Deli
from 2006 - 2008
2. Junior High Scholl at SMP Swasta Nurani Belawan , Kecamatan Medan
Belawan from 2008 - 2011
3. Senior High School at SMA Negeri 20 Medan, Kecamatan Medan Belawan
from 2011 - 2014
4. Student of English Education Program of Faculty of Teacher's Training and
Education, UMSU 2014 until reaching the degree of Sarjana Pendidikan

Medan, Oktober 2018

SITI HARDYANTI