

**CONTEXTUAL MEANING ON THE IDIOMATIC EXPRESSION IN PARENT TRAP
SCRIPT FILM**

SKRIPSI

Submitted in Partial Fulfillment of the Requirement

For the Degree Of Sarjana Pendidikan (S.P.d)

English Education Program

By;

SUCI SYUHADA
NPM.1302050216



**FACULTY OF TEACHER TRAINING AND EDUCATION UNIVERSITY OF
MUHAMMADIYAH OF SUMATRA UTARA**

MEDAN

2017



**MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jalan Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

BERITA ACARA

Ujian Mempertahankan Skripsi Sarjana Bagi Mahasiswa Program Strata I
Fakultas keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Panitia Ujian Sarjana Strata-1 Fakultas Keguruan dan Ilmu Pendidikan dalam Sidangnya yang diselenggarakan pada hari Jumat, 27 Oktober 2017 pada pukul 08.30 WIB sampai dengan selesai. Setelah mendengar, memperhatikan dan memutuskan bahwa :

Nama Lengkap : Suci Syuhada
NPM : 1302050216
Program studi : Pendidikan Bahasa Inggris
Judul Skripsi : Contextual Meaning on the Idiomatic Expression In Parent Trap Script Film

Ditetapkan : Lulus Yudisium
 Lulus Bersyarat
 Memperbaiki Skripsi
 Tidak Lulus

Dengan diterimanya skripsi ini, sudah lulus dari ujian komprehensif, berhak memakai gelar Sarjana Pendidikan (S.Pd.)

PANITIA PELAKSANA

Ketua,

Sekretaris,

Dr. Elfrianto Nasution, S.Pd., M.Pd.

Dra. Hj. Syamsuyurnita, M.Pd.

ANGGOTA PENGUJI:

1. Dra. Diani Syahputri, M.Hum.
2. Drs. Ali Amran, M.Hum
3. Halimah Tussa'diah, SS, M.A

1.

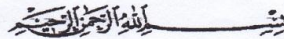
2.

3.



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

LEMBAR PENGESAHAN SKRIPSI



Skripsi ini diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Suci Syuhada
N.P.M : 1302050216
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Contextual Meaning on the Idiomatic Expression in Parent Trap Script
Film

sudah layak disidangkan.

Medan, 21 Oktober 2017

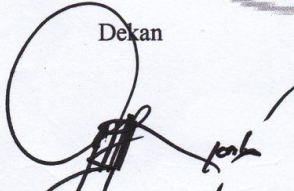
Disetujui oleh:
Pembimbing

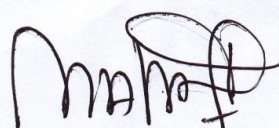
Halimah Tussa'adah, SS, MA

Diketahui oleh:

Dekan

Ketua Program Studi


Dr. Elfrianto Nasution, S.Pd, M.Pd.


Mandra Saragih, S.Pd, M.Hum

ABSTRACT

Suci Syuhada. NPM. 1302050216. Contextual Meaning On The Idiomatic Expression In Parent Trap Script Film. Skripsi. The Faculty Of Teacher Training And Education, University Of Muhammadiyah Sumatera Utara (UMSU).2017.

This research dealt with contextual meaning on the idiomatic expression in parent trap movie. It applied descriptive qualitative research. The data were taken from parent trap movie script. There were 6 types of idiomatic expression and after analyzing the script it was found that totally there were 97 idioms but only 32 idioms which contained contextual meaning: phrasal verb 13 times, prepositional phrase 3 times, idiom with verb 3 times, idiom with noun 4 times and idiom with adjective 9 times.

Keyword : contextual meaning, idiomatic, Parent Trap script film

ACKNOWLEDGMENTS



Praises be to Allah SWT for His Great Blessing, Health and Luck that have been continuously poured to the writer in the process of completing her studies and this piece of academic writing. Praises are also addressed to the Prophet Muhammad SAW who has guided people to the better life of today. In the process of completing this research, the researcher has to confess her profound thankfulness for the generous guidance and assistance which has been rendered to her by many people. It would be impossible to list all names but on this very special opportunity she would like to express her gratitude to the following people.

During the process of writing this research, the researcher realized that she has to learn more about this research. First of all, she would like to express her deepest appreciation and gratitude to her beloved mother, **Maimunah Sitorus** for her endless love and pray. And her beloved sister and brother, **Wita Sari Hasibuan** and **Ramadhani Hasibuan** for the support, love and spirit.

The researcher also would like to deliver her thanks to the people mentioned below :

1. Dr. Agussani, M.AP., Rector of University of Muhammadiyah of Sumatera Utara.
2. Dr. Elfrianto Nasution, M.Pd, Dean of Faculty of Teacher Training and Education who has allowed this research.
3. Mandra Saragih, S.Pd, M.Pd, the Head and Pirman Ginting, S.Pd, M.Hum the Secretary of English Education Program of FKIP UMSU, who have allowed and guided her to carry out the research.
4. Halimah Tussa'diah, SS, MA who have given her guidance and valuable suggestions and advice to complete the ideas of this research.

5. All lecturers for their invaluable counsel and the knowledge they shared to her with all of the Faculty staffs for all the facilities given to her throughout the academic years at the university.
6. Her best friends Suci Ramadhani Sihotang, Suci Arafah, Winda Aktaviani, Zakiah Pertiwi, Fahmi Anggia Rizky, Ira Angraini, Olga Meytri Pangestika, Trisna Hardiningrum, And Kiki Nurfadillah who have given support each other in finishing this research.

Medan, 27 October 2017
The Researcher,

SUCI SYUHADA
NPM 1302050216

TABLE OF CONTENTS

ABSTRACK	i
ACKNOWLEDGMENT	ii
TABLE OF CONTENT.....	iv
LIST OF APPENDICES	
CHAPTER I INTRODUCTIONS	1
A. Background of Study	1
B. Identifications of the problem.....	3
C. Scope and limitation	4
D. Formulation of the study.....	4
E. Objective of the study	4
F. Significance of the study.....	4
CHAPTER II REVIEW OF LITERATURE	6
A. Theoritical Framework.....	6
1. Meaning	6
1.1 Type of Meaning.....	6
1.1.1 Lexical Meaning	7
1.1.2 Grammatical Meaning	7
1.1.3 Referential and Non-Referential Meaning.....	8

1.1.4	Denotative Meaning.....	8
1.1.5	Connotative Meaning.....	8
1.1.6	Conceptual Meaning.....	9
1.1.7	Assosiatif Meaning.....	9
1.1.8	Words of Meaning.....	11
1.1.9	Term of Meaning.....	12
1.1.10	Idioms of Meaning.....	12
1.1.11	Proverbs Meaning.....	13
2.	Contextual Meaning.....	13
3.	Idioms.....	16
4.	Film.....	25
5.	Parent Trap.....	26
B.	Previous of study.....	28
C.	Conceptual Framework.....	30
CHAPTER III METHOD OF RESEARCH		31
A.	Research Design.....	31
B.	Source of the Data.....	31
C.	Technique for Collecting Data.....	31
D.	Technique for Analyzing Data.....	32
CHAPTER IV DATA AND DATA ANALYSIS		34
A.	Data.....	34
B.	Data Analysis.....	34

C. Research Finding..... 41

CHAPTER V CONCLUSION AND SUGGESTIONS..... 42

A. Conclusion 42

B. Suggestion 42

REFERENCES

APPENDICES

CHAPTER I

INTRODUCTION

A. Background of the Study

Language is a communication system which is very important for humans. As a dynamic element, language is analyzed and assessed by using various approaches to study it. The approach that can be used to assess a language is a meaning approach. According to Abdul Chaer, (2009) meaning can be distinguished based on several criteria and point of view. The type of semantic, can be distinguished into lexical meaning and grammatical meaning, whether based on the other criteria or other point of view, it can be mentioned that there are associative meaning, reflexive meaning, and idiomatic meaning.

Idiomatic meaning is a unit of speech in which the meaning is not predictable from the meaning elements, both lexical and grammatical. According to Abdul Chaer (2009) in his book *Introduction to Semantic* idiom is divided into two, full idiom and partially idiom. Full idiom is idioms that all elements have merged into a single unit that owned the meaning comes from the unity of the whole. Examples: busting his gut means 'hard work', green table means 'court'. While the partially idiom is idiom that one of the elements still have their own lexical meaning. Example: a black list means 'list that contains the name of the people suspected or is found guilty'. On the other hand, the meaning of the idiomatic phrase can be understood contextually.

The reason why it can be understood contextually because some idioms have various meanings depending on the context. In short, the contextual meaning is the meaning according to the context.

In this research, film becomes an object of the study. In life, people often watch film. Film is a piece of literary work where the function is to entertain and to gain information. As with books or other printed works like photographs, sound recordings, paintings or other artwork, film is a conductor of information to the society. Whatever the genre, or the theme, film is hoped to leave a moral message to people that can be absorbed easily. Also, understanding a film can be easier than reading a written text like a book. So, film is strategically used for communication tools for many people. But in fact, the film was supposed to be a medium of information and is expected to leave a message and entertainment to the audience, but because the use of idioms in conversation in a movie makes the audience does not fully understand the story and the message conveyed in a film. Use of idioms in conversation in a movie raises an error in the interpretation of the intent in a conversation spoken in a movie.

According to Biran in his book *Teknik Menulis Skenario Film Cerita, Sesuai Pengantar Praktis* (2006, 29) language in a film has very important role and function. Without language, film will lost its “strength” because language is an effective element in conveying that information. Moreover, film often applies an idiom in at, of course, each idiom that appears on the conversations have a certain meaning and it is hoped that the meaning is understood by the audience.

Based on the explanation above, the researcher chose *the parent trap* film to analyze which is focused on contextual meaning of the idioms found on that script. The researcher chooses this film because there are many idioms found in the film script, both American and British idioms. A lot of cultural knowledge gives an impact to the statement of conversations in the film, so they need contextual explanation to interpret the meaning contained in it. Due to the reason above, this research is conducted and the researcher intends to give the title “*Contextual Meaning on the Idiomatic Expression in Parent Trap Script Film*”.

B. Identification of the Problem

The identification of the study will be identified as follows:

1. Language in a film has a very important role and function.
2. The contextual meaning of the idioms are found in *Parent Trap* script film.
3. Each idiom that appears on the conversation has a certain meaning.
4. The use of idioms in conversation in a movie makes the audience does not fully understand the story and the message conveyed in a film.
5. Use of idiom of conversation in a movie causes misunderstanding in the interpretation of the conversation spoken in the movie.

C. Scope and Limitation

This research scope is semantics, and it is limited to contextual meaning that exists in the idiomatic expression in *Parent Trap* film script.

D. The Formulation of the Study

The problems of research is formulated as the following:

1. What idiomatic expressions are found in *Parent Trap* script film?

E. The Objectives of Study

The objective of study is follows:

1. To find out types of idiomatic expression found in *Parent Trap* script film

F. The significance of the Study

The researcher is intended to give some advantage, there were:

1. Theoretically

The researcher hopes this findings are able to making lights of understanding the idioms meaning in communications and can contribute information or feedback to improve the linguistic semantic knowledge.

2. Practically

1. For the teacher these findings are expected to be a source of knowledge and add information to facilitate the teaching.
2. For the students these findings are expected to be a source and add information in mastering subjects
3. For the readers these findings are expected to add information and assist the reader in understanding idiomatic expressions, to easily understand the story in a film contained there in idiomatic expr

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

In conducting a research theories are needed to explain some concept explanation applied in the research concerned. In this following part, theoretical frame work on the term will be presented.

1. Meaning

Language is an important tools of human being to communicate one another. The language, which is used by the human being as tools of communication, indicate a certain meaning. The word “meaning” is simply derived from the word “mean”.

By paying attention to definition above, the word “meaning” has a number different notions and varieties since speaker, in expressing their ideas, mind, feeling, use a word to mean something different from what it denotes.

1.1 Type of Meaning

Because language is used for various activities and needs in society, the meaning of the language it becomes various terms of, or a different view. Various types of meaning names have been put forward by the various books of linguistics or semantics.

Abdul Chaer (2009) divide the types of meaning as follows, the Meaning of Lexical, Grammatical, Referential and Non-Referential, Denotative, Connotative, Conceptual, Assosiatif, Words, Term, Idioms and Proverbs Meaning, and Contextual.

1.1.1 Lexical Meaning

Lexical meaning is the real meaning, the meaning of which is in accordance with the observation of our senses, it is what it is, or the meaning in the dictionary.

For example, lexeme “horse” has a lexical meaning a kind of four-legged animals are commonly driven, ‘pencil’ meaningful lexical type of liquids used for everyday purposes.

1.1.2 Grammatical Meaning

The new grammatical meaning if there is no grammatical processes such as affixation, reduplication, composition. For example, in the application process prefix ber- with childbirth clothes grammatical meaning ‘wearing or wear’, on the basis of horse bore grammatical meaning ‘horse riding’. Another example, the basic composition process that gave birth satay with basic grammatical meaning ‘origin’, with the basic cake bore grammatical meaning ‘mixed’. Making syntax of words sister, kicked, and kicked the ball into sentences sister gave birth ball grammatical meaning; sister means ‘actor’, kicking means ‘active’, and the ball meaningful ‘target’.

1.1.3 Referential Meaning

A word is called referential meaningful if there is a reference, or benchmark.

Words such as 'horse', called referential meaningful if there is a reference, or benchmark. Word such as 'horse', 'red' and 'image' is included words that meaningful referential. Words such as and, or and therefore are included words that are not meaningful referential because the words do not have the reference.

1.1.4 Denotative Meaning

Denotative is the original meaning, the meaning of origin, or the true meaning which is owned by a word. For example, said thin meaningful denotatif which means "the state of one's body that is smaller than normal size ; said significant interest denotatif namely 'interest as us in the flower garden.

1.1.5 Connotative Meaning

Connotative meaning is another meaning that is added to the denotative meaning was related to the value of sense of the person or group of people who use the word. For example the word thin in the above example, connotes a neutral, meaning that it has no value flavor reassure. But the slender, which is actually synonymous with the thin word has positive connotations, value flavor reassure; people would to say slim. Instead, said wiry, who was also synonymous with the word thin and slender, has a negative connotation, the value of bad taste, people would be uncomfortable to say his body emaciated. And also said interest such as the above example, if it says "the ida is the flower of our village", it turns out the meaning of flowers is not the same anymore with

the original meaning. Nature beautiful flower was moved to the beautiful Ida. In other words, others depict the beauty of the Ida is like a flower.

1.1.6 Conceptual Meaning

Conceptual meaning is the meaning of which is owned by a lexeme regardless of context or any association. The word horse has a conceptual meaning ‘a kind of quadrupeds usually driven; and the word house has conceptual meaning including human habitation.

1.1.7 Associative Meaning

Associative meaning is the meaning possessed a lexeme or word regarding the association of the word with something that is outside of language. For example, the word jasmine associated with something holy or sanctity, associated with a bold red words and words associated with evil crocodile or crime. Associative meaning is the same with the symbols or symbolism used by a community of user of language to express other concepts, which have similarity to the nature of the state, or the characteristics of the existing concepts of the origin of the word.

So, the word jasmine meaningful conceptual ‘a kind of flower –white and fragratif’ used separately declared symbol of purity, said red meaningful conceptual ‘a kind of bright colors striking’ used separately symbol of courage, and the crocodile said crocodile meaningful conceptual ‘kind reptiles wild animals that eat anything, including the carcassss is used to denote a crime or criminals.

Abdul Chaer (1994; 294) about the meaning of the association stated that, “in the meaning of these associations are also included also called connotative meaning, meaning stilistika, effectively meaning and significance collacative”. Stylistic meaning with regard to the distinction with respect to the said social differences or field of activity. For example, the doctor said the disease will be lifted, the question is inoperable. The man in the shop said the car’s engine was removed, then the questions is rectified. Effectively meaning that cause a sense of meaning for the listener. If someone scolded us even with ordinary words we certainly feel something a little different if the words were spoken in a normal tone.

Example,

- a. Sit! (softly)
- b. Sit! (aloud)

Collective meaning with respect to certain characteristics possessed meaning of a word from a number of synonyms, so that the word is only suitable for use in pairs with certain other words. For example, the word handsome indeed synonymous with beautiful words and beautiful, just perfect or just collaborate with words that have characteristics of men. So, we can say a handsome young man, but can not say good- looking girl. So handsome does not collaborate the girl said.

1.1.8 Words of Meaning

Each word or lexeme have meaning. At first, the meaning of which is owned by a word is a lexical meaning, denotative or conceptual meaning. However, the use of the word meaning only became clear when the word was in the context of the sentence or the

context of the situation. We do not yet know the meaning of words fall before the word was in the context. Therefore, it can be said that the meaning of the word is still common, coarse, and unclear. Said hands and arms as said, meaning commonly considered to be the same, as in the example (a) and (b) below;

- a. His hand injury by broken glass.
- b. Arm injury by broken glass.

Thus, according to the hand and arm on the second word in the sentence above is synonymous or equal meaning.

1.1.9 Term of Meaning

the so-called term is to have a definite meaning, obviously, and not dubious, even without the context of the sentence. That needs to be remembered is that a term used only in the field of science or specific activities. For example, said arms and said arm that became the example above. Both of the word in the medical field have a different meaning. Hand meaningful 'part of the wrist to the finger'. While the arm is 'part of the wrist to the base of shoulder'. Thus, according to the hand and arm as term in medical science is not synonymous, because its meaning is different.

In language development there are a number of terms, that is because it is often used, and it became a common vocabulary. That is, the term was not only used in the scientific field, but also has been used generally, outside the field. In Indonesian, for example, the term spiral, viruses, akomodasi has become common vocabulary, but the term allomorph, allophone, morpheme still remained as term in the field, has not become a common vocabulary.

1.1.10 Idiom of Meaning

Idiom is unit of speech whose meaning can not be foreseen of meaning its elements, both lexical and grammatical basis. For example. In the grammatical form of selling a home means that sells receive money and who bought accept his house, but the indonesian form of selling tooth has no meaning as such, but ather means “laugh out loud”. Thus, the meaning of which is owned as selling tooth form that is called meaning idiomatical. Another example of the idiom is slaved to the meaning of “work hard”. Green table with the meaning of “court”.

1.1.11 Proverb of Meaning

Unlike the idiom whose meaning can not be predicted with lexical or grammatical, then called the proverb meaning that they can be traced or tracked from the meaning of its elements. Because of the association with the original between meaning as the proverb meaning. For example, the proverb as a dog and cats which means ‘the particular of two people who never got along’. This meaning associations, that animal whose name dogs and cats if have sound always fighting, never peaceful. another example, the proverb barret empty, shrink meaningful sound that many people saying usually unknowledgeable. That meaning can be drawn from the barrel containing the association not produce sound when struck, but the kegs were empty will emit a loud sound.

1.1.12 Contextual Meaning

Contextual meaning is the meaning of a word laxeme or inside a context. For example, the meaning of context of the word head in the following sentences:

1. Hair on the head there is no white grandmother.
2. As head of the school he had reprimand the student.
3. The phone number is on the letter head.
4. The nail and the head of the needle is not the same shape.

Meaning of context can also regard to the situation that is the place, time, and environmental use that language. For example: “three times for what?” if thrown in front of the third grade mathematics course while in progress. Naturally answer probably twelve or thirteen. But when question was posed to the photo, then the question may be asked two hundred or three hundred, why so? For question it refers to the cost of making photographs measuring three by four centimeters. Contextual meaning is the type of meaning which is determine by the context in which the word is used.

Construction of meaning, contextual meaning, and the meaning of conceptual Widyawati, sarwiji (2008) explains that the contextual meaning emerged as a result of the relationship between speech and speech situation at the time of used.

Types of Contextual Meaning

According Pateda. M (2010) “Contextual meaning appears as a result of the relationship between speech and context”. Contextual meaning could be regarded as a situational meaning. It arised as a result of the relationship between speech and context. It took the form of a lot of things. Contextual meaning can be also the situation of the place, time, and environmental use that language. There are some contexts in here is the first Context Organs, the second Context of the Situation, the third Context Purposes,

the fourth Context of Whether or not a formal Conversation. The fifth context of the speaker or the listener's mood. The sixth time context, seventh context place, eighth object context, ninth context fittings speak or hear the speaker or the listener. Tenth linguistic context that does meet the rules of the language used by both sides.

1. Context Organs, including those relating to gender, position the speaker, the speaker or the listener age, socio-economic, background speaker or the listener. Example: it is difficult for us expect an understanding of the word of authority for someone who had elementary education.
2. Context of the Situation, for example the situation is safe, noisy situations.

Example: people will say "I am sorry i cant hear you" when get calling in noisy situation.

3. Context Purposes, such as asking, expecting something. Example: "I asked for water" is the goal line to ask for something.
4. Context of Whether or not a Formal Conversation. Example: the word is rejected. Said the situation was not formally rejected, people can say "answer refused", but in formal situation, people should say "answer needs to be clarified".
5. Context of the speaker of the listener's mood, for example, fear, joy exasperated. Example: "shit" when in a state of annoyance.
6. Place Context on the market for example, in a hospital, it will also influence the words used or influence the meaning of the words used.

7. Time Context such as time going to sleep, when people will be dining. Example: “sorry visiting hours have been exhausted” can be found in situations of schools or hospitals, night or day.
8. Object Context means what the focus of the talks. Example: when talking about the Bank, then the focus of discussion about the Bank and all associated with the bank.
9. Fittings speak or hear the speaker or the listener. Example: people who are not normal speech tool pronounce the word “long” in the phrase “the long way”. The word is pronounced long be “log”, so that the sentence had been pronounced “the long way”. Consequently comrades talk do not understand the contents of the sentence. For the fulcrum meaning is not understand.
10. Linguistic Context, that does meet the rules of the language used by both sides. Example: the punctuation, “run?” is the question, while the “run!” is a command.

2. Idioms

One of the most important aspects of language is idioms. They are frequently used in a wide variety of situations, from friendly conversations to more formal conversations and written contexts. According Keraf (2005: 109) calls idiom is structural patterns that deviate from the rules of a common language, usually a phrase, while meaning it can not be explained logically or grammatically, with the rest on the meanings of words that make it up.

Similarly with the opinion above, Abdul Chaer (2009: 74) suggested that idioms are units of language (can be a word, phrase, or sentence) that its meaning can not be "predicted" from the lexical meaning of its elements and grammatical meaning those

entities. It should not be analyzed into its constituents; it is unchangeable and always carries figurative meaning.

Djajasudarma (2009: 20) revealed that the idiomatic meaning is formed lexical meaning of a few words. The words are arranged in combination with other words it can also produce different meanings. In other words, the combination of the words already has special meaning in contrast to the meaning of its constituent words, and when combined with other words, the meaning will be changed.

An idiom allows no variation in form under normal circumstances. Unless the speaker is consciously making a joke or attempting a play on words. A speaker or writer cannot normally do any of the following with an idiom.

1. Addition: adding any word to an idiomatic expressions would alter its meaning, or remove its idiomatic sense. Thus, adding the adverb 'very' to the adjective 'red' in 'red herring' (very red herring) affects the figurativeness of its meaning completely.
2. Deletion: deleting the adjective 'sweet' and the article 'the' from the expressions 'have a sweet thooth' and 'spill the beans' would totally change their meanings. Hence, (have a tooth) and (spill beans) have no idiomatic sense.
3. Substitution: idioms accept no replacement of words even if those words are synonyms. For example, 'the long and short of it' means the basic facts of a situation. The adjective 'long' cannot be substituted by another adjective, like tall, despite they have nearly the same meaning.
4. Changing the words order: any changing in the order of the words of an idiom leads to the destruction of the idiom's meaning. For instance, the order of the words in the

expression ‘the long and the short of it’ cannot be changed into ‘the short and the long of it’.

5. Changing the grammatical structure: the passive form ‘some beans were spilled’ has different meaning from its active form ‘they spilled the beans’ meaning ‘they reveal a secret’.

From the definitions above it can be concluded that an idiomatic expression or an idiom is an expression (i.e. term or phrase) whose meaning cannot be deduced from the literal definition and the arrangement of its parts. An idiom can be in the form of phrase, clause

or sentence. In addition, the source and the target cultures have a great influence on the comprehensibility as well as the translatability of idioms. Hence, better understanding and using idioms needs both knowing their historical background and familiarity with both the source and the target cultures, and having a clear idea about their different situational context.

It should be quite clear by now, the concept of idiom has been interpreted differently by different people. The scope of idiomatic and the view of different types of idioms are quite extensive. Since idioms differ greatly both in their character and composition, it is indeed important to provide categorizations for different types of idioms. In this research, some classifications of English idioms from some experts will be introduced by the researcher.

Lim (2004: i) says that generally speaking, English idioms consist of the following six types:

- b. phrasal verb, as in *call on, put off, do away with*,
- c. prepositional phrases, as in *in a nutshell, from time to time, with a view to*,
- d. idioms with verbs as keywords, as in *come in handy, fight shy of, leave much to bedesired*,
- e. idioms with nouns as keywords, as in *a blessing disguise, child's play, food for thought*,
- f. idioms with adjectives as keywords, as in *cold comfort, wishful thinking, plan sailing, and*
- g. idiomatic pairs, as in *safe and sound, aches and pains, sink or swim*.

Moreover, Seidl and McMordie (1980) also classify idioms into the following groups.

- a. Key words with idiomatic uses
 - 1) Adjective and adverb, e.g. *bad news, a big mouth, in short, it is high time*
 - 2) Noun, e.g. *by the way, in the end, the bottom line*
 - 3) Miscellaneous, e.g. *after all, how in the world, it is too bad*
- b. Idioms with nouns and adjectives
 - 1) Noun phrases, e.g. *a blessing in disguise, a breath of fresh air*
 - 2) Adjectives + noun, e.g. *a blind date, a close call, a narrow escape*
- c. Idiomatic pairs

This kind of idiom consists of some combination. Five different types are given as

follows:

- 1) pairs of adjectives, *e.g. safe and sound*,
 - 2) pairs of nouns, *e.g. flesh and blood*,
 - 3) pairs of adverbs, *e.g. in and out*,
 - 4) pairs of verbs, *e.g. sink or swim*,
 - 5) identical pairs, *e.g. all in all*.
- d. Idioms with prepositions, *e.g. at ease, behind the scenes, in a flash, out of bounds*
- e. Phrasal verbs, *e.g. break up, go on, get out, settle down, get up*
- f. Verbal idiom;
1. Verb + noun, *e.g. throw a party*
 2. Verb + prepositional phrase, *e.g. keep in touch*
- g. Idioms of comparison , *e.g. as black as coal, as dumb as a statue, to eat like a horse, to go like the wind*

McCarthy and O'Dell (2003: 6) give another classification to the English idiom types focusing on their combinations, as it is shown in the following table.

Table 1. Fixed Aspect of Idioms (McCarthy and O'Dell, 2003)

Forms	Examples	Meanings
Verb+object/complement (and or adverbial)	Kill two birds with one stone	Produce two useful results by just doing one action
Prepositional phrase In an	In the blink of an eye	extremely short time
Compound	A bone of contention	Something which people argue and disagree over
Simile (as+adjectives+as or like+a noun)	As dry as a bone	Very dry indeed
Binominal (word +and + word)	Rough and ready	Crude and lacking sophistication
Trinomial (word+word+ and word)	Cool, calm and collected	Relaxed, in control, not nervous
Whole clause or sentences	To cut a long story short	To tell the main points, but not all the

		fine details
--	--	--------------

The types of idioms in Bahasa Indonesia and English are different. English has more types of idioms than Bahasa Indonesia. In this research, the researcher provides the classification based on an expert. According to Khak (2006) there are three types of idiom in Bahasa Indonesia, they are as follows:

1. complex idiom

a. affixation

1) prefix + noun or verb, as in *mengekor, tersemat*

2) affix (combination) + noun, as in *bersemuka, bersebadan*

b. reduplication, e.g. *mata-mata, kuda-kuda*

2. phrasal idiom

a. verba idiom

1) verb + noun, as in *naik darah*

2) adverb + verb, as in *sudah berpulang ke rahmatullah*

b. nomina idiom

1) noun+ noun, e.g. *buaya darat*

2) noun + adjective, e.g. *kuda hitam, air besar*

3. proverb (peribahasa),e.g. *sambil menyelam minum air, gali lubang tutup lubang.*

This research uses Seidl and McMordie's classification of English idiom to determine the types of idiom in the source text and the target text. It is because the types of English idiom and Bahasa Indonesia idiom in this research overlap each other. The table of the classification of the types of English and Bahasa Indonesia idiom that overlap each other can be seen in the following table.

Table 2. The Overlap Classification between English and Bahasa Indonesia

Types of Idiom

No.	Types / Forms	English	Bahasa Indonesia
1.	Noun phrase	A piece of cake	Buaya darat
2.	Adjective + noun	A bitter pill	Kuda hitam, air besar
3.	Pairs of nouns	Flesh and blood	Mata-mata, kuda-kuda
4.	Verbal idiom (verb + noun, verb + prepositional phrase)	Break the ice, stand on ceremony	Naik darah, berubah pikiran
5.	Idiom with comparisons	Go like the wind	Melesat seperti panah

3. Film

Film is a media to transfer a message. Functions of film are as entertain and the most important thing to gain or to deliver the information to the society. Moreover, according to Imanjaya (2006: 29) film as social archives catches a spirit of the era of the society in that time.

According to Nurgiantoro (2007: 40) film is a work of art and cultural products that have value for because it aims to provide entertainment for spectators and inner satisfaction. Through means of the story, the audience can indirectly learn to feel and live the life issues that the author deliberately offered so that the works of art and cultural products can make the audience be human are some discerning and can humanize humans.

1. Genre of Film

Genre according to Pratista (2008: 10) is a type or classification of a bunch of movies that have the same pattern as the characteristic or setting / background, content, and the subject of the story, theme, story structure, actions or events, periods, styles, situations, icons, mood, character. The classification bring a movie into various types of genres such as horror, thriller, romance, comedy, musical, adventure, and drama, animation, cartoons, etc.

Based on these theories, films composed of various types such as comedy, horror, documentary, animation, cartoons, etc. Based on pattern, background, location, content, subject of the story, and the events that occurred.

4. Parent Trap

“The Parent Trap” is a 1998 remake of the 1961 family film of the same name. It was directed and co-written by Nancy Meyers, and produced and co-written by Charles Shyer. It stars Dennis Quaid and Natasha Richardson as a couple who divorce soon after marrying, and Lindsay Lohan in a dual role as their twin daughters, Hallie Parker and Annie James who are accidentally reunited after being separated at birth. Both films are based on Erich Kästner’s novel *Lottie and Lisa (Das doppelte Lottchen)*. The novel and the 1936 Deanna Durbin film *Three Smart Girls* are the basis of the screenplay written by David Swift for the 1961 and 1998 film, only the novel is credited however Meyers and Shyer are credited as co-writers of the 1998 version along with Swift.

The cast/characters of the Parent Trap film are Lindsay Lohan as Hallie Parker and Annie James, Dennis Quaid as Nick Parker, Natasha Richardson as Elizabeth “Lizzie” James, Elaine Hendrix as Meredith Blake, Laise Ann Warner as Chessy, Simon Kunz as Martin, Polly Holliday as Marva Kulp, Maggie Wheeler as Marva Kulp Jr, Ronnie

Stevens as Charles James, Joanne Barnes as Vicki Blake, J.Patrick McCormack as Les Blake, Erin Mackey as Hallie Annie double.

The Parent Trap tells the story of two identical twins who have been separated and administered by each of their parents who are divorced. On one occasion in the summer camp they met. Realizing they are twins they become excited, they made plans to meet with the parents of their previously unknown. Every girl train yourself

to imitate one another, with the intention to switch places at the end of the summer camp. In addition to trade places, they plan to reunite their parents and plan ways that parents can be reunited.

This film is full with idiomatic expressions both of American and British. The statement in the conversations in the film is full with cultural influence and need contextual explanation to interpret the meaning contained in it.

B. Previous Related Research

1. **An Analysis of English Idiomatic Expressions in Transformers III Dark of The Moon by Leonardus Winarto, Prodi Linguistik Terapan PPs UNY, Yogyakarta State University**, this research aimed at describing (1) the types of English idiomatic expressions found in the movie Transformers III–Dark of The Moon; (2) explain the translation strategies used to translate movie’s idioms into Bahasa Indonesia; and (3) evaluating the degree of meaning equivalence of the translated idioms. This research used a descriptive–qualitative method with complementary quantitative data.
2. **An Analysis of Lexical and Contextual Meaning on The Idiomatic Expressions Found in Jalalluddin Rumi’s Poems by Siti Maimunah, English Letters and Language Department Faculty of Humanities and Culture The State Islamic University of Malang, 2008**, this study conducted to (1) identify the lexical meaning of the idiomatic expression are found in jallaludin rumi’s poem (2) identify the contextual meaning of the idiomatic expression are found in jallaludin rumi’s poem. The purpose of the study is to find out the idiomatic expression of the poem then to describe the meaning of the lexically and

contextually. This study focused only on the idiomatic expression used in jallaluddin poems.

3. **Contextual Meaning in Motivation Words by Mario Teguh by Siti Madinah, Faculty of Teacher Training and Education , University of Muhammadiyah of Sumatra Utara , 2016**, the research is aimed to described contex of contextual meaning from book life changer by mario teguh. The method of the research is descriptive approach in terms collecting data. In this research, the information were collected by reading some reference book and googling to obtain the required data.

C. Conceptual Framework

Idiomatic expressions are often used by people when they are communicating. An idiom is an expression which can be a term or a group of words whose meaning cannot be deduced from literal definitions. The meaning of an idiomatic expression can be defined by contextual meaning, whereas contextual meaning is the meaning of a word according to the situation in which they are used. In clarifying the meaning of an idiom, it is not only finding the word from the dictionary, but also understanding with the speaker's condition when uttering the message. So, contextual theory is used in analyzing the idiomatic meaning. This study analyzed the contextual meaning of the idiomatic expressions found in *The Parent Trap's* film script as an object of the study. The researcher attempted to answer the research question, that is: 1) what idiomatic expressions are found in *Parent Trap* script film? In conducting the research, the researcher applied descriptive qualitative method to analyze all the selected samples in order to classify and interpret them. To understand the meaning of idioms, in addition to seeing the original meaning, it also needs to see the context when the idioms are uttered/spoken. The researcher hopes that there will be more students of the English department who are interested in analyzing idiomatic expressions in the film to increase their knowledge such as literature, linguistics, and translation study.

CHAPTER III

METHOD OF RESEARCH

1. Research Design

This research applied Descriptive Qualitative Method. Qualitative research is used to understand the phenomenon of what is experienced by the subject to the example behaviors, perceptions, motivations, actions, and others, holistically, and by means of the description in the form of words and language of special natural context and by utilizing a variety of natural method. Descriptive qualitative method would be conducted in collecting the data, which were relevant to the subject matter, in order to analyze the Contextual Meaning on the Idiomatic Expression in Parent Trap Script Film.

1. Source of Data

The source of the data was taken from *The Parent Trap script*, a drama comedy film which was directed by Nancy Meyern. In the film script, there were found 64 acts and 50 scenes.

Technique of Collecting the Data

The data of the research were collected as the following following steps:

1. Watching “The Parent Trap” movie to comprehend the whole story.
2. Reading and understand all The Parent Trap film script which was transcribed by Drew’s Script-O-Rama

2. Technique of Analyzing the Data

The data were analyzed based on Matthew B. Miles, Michael Huberman and Johnny Saldana (1984 : 133) as the following:

1. Data Reducing

Data reduction means: summarizing, choose things that are basic, focusing on things that are important, look for themes and patterns and discard unnecessary. Reduced data will provide a clear and facilitate researchers to conduct the next data collection, and look for it when necessary.

2. Data Display (Data Presentation)

After the data is reduced, then the next step is display data . Display data in qualitative research can be done in the form of: a short description, chart, relations between categories, flowcharts, and so on.

3. Conclusion Drawing / Verification

The third step is the conclusion and verification. Preliminary conclusion expressed still provisional, and will change if no strong evidence supporting the next phase of data collection. However, if the conclusion is already supported by the evidence valid and consistent when researchers returned to the field to collect data, the conclusions put forward a credible conclusion (trustworthy).

Conclusions in qualitative research may be able to answer the problem formulation formulated from the beginning, but maybe not, because of the problem and

the problem in qualitative research is still tentative and will be developed after research in the field.

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data

The data of research study were taken from Parent Trap script film. It was obtained contextual meaning on idiomatic expressions collected from Parent Trap script film, in the form of utterances. There were 32 idioms which were showed in Parent Trap film to be analyzed which related to the theory. The data of this research were taken from scene 2,4,5,7,11,18,24,38,and 47.

B. Data Analysis

1. Kinds of Idiomatic Expression Found in Parent Trap Film

Theoretically, there were 6 types of idiomatic expression, namely phrase verb, propositional phrase, idiom with verb, idiom with noun, idiom with adjective, and idiomatic pairs. But, there were only 5 types of idiomatic expression found in Parent Trap film, namely phrase verb, propositional phrase, idiom with verb, idiom with noun, idiom with adjective as follows:

a. Phrase Verb

Theoretically, phrase verb is a combination of words a [verb](#), a [preposition](#) or verb, [adverb](#) that when used together, usually take on a different meaning to that of the original verb. In this research, the researcher found 13 times the use data of phrasal verb in Parent Trap film:

SCENE 2

1. Halli : Could you give me an hand with my duffle? It's the yellow one... **buried way in there.**
2. Halli : No? Gee, **what a shame.** So, ah, how much cash did you guys bring with you this summer? How much?

SCENE 4

1. Marva Jr : Do we have any challengers? Oh, come on. Ladies, let's not be damsels in distresshere.

Anni : I'll **take a whack at** it.

SCENE 5

Anni : **Take a seat,** Parker.

SCENE 11

1. Halli : Annie, we can **pull it off.** We're twins, aren't we?

Anni : Hallie, we're totally and completely 100% different.

Halli : So, what's the problem? I'll teach you to be me, and you teach me to be you. Look, I can do you already. Yes, you want to know the difference between us? I have class and you don't. Come on, Ann. I got to meet my ma.

SCENE 32

2. Halli : Then, I say we fly to Napa, see Annie and Dad... and work this whole thing out. And I say you're right.

3. Mother : Not to worry, darling. I'll **take care of** everything. You're not to worry.
Okay?

SCENE 27

1. Dad : No, no. I'll **take care of** it. – Pull up. Give that horse a rest. **I beg your pardon.**

SCENE 40

4. Halli/Anni : Sure. Fine. - **Take your time.** We go back to Dad's house, pack our stuff...
5. Meredith :I can't...I can't help wondering if the absence of Jeb Bush Well, and – and the way that – the way that Rubio said that thing about Trump I **hated the way**, last night, they were acting like, “Oh, these guys are – you know, we – we put them together like cocks in a cockfight, and then, my God—”

b. Propositional Phrase

Theoretically, prepositional phrases are groups of words containing [prepositions](#). Remember that prepositions are words that indicate the relationships between various elements within a sentence. In this research, there were 3 times the use of Parent Trap movie.

SCENE 2

1. Halli : Yes! Come on, you guys. So, ah, either of you, **by any chance**, know how to play poker?

Nicol : No. Never played it before.

SCENE 18

2. Cassy : The nurses all gathered 'round. And they gazed **in a wide wonder**. At the joy they had found. The head nurse spoke up, Said leave this one alone.
3. Mqrtn : Step out on the spacious balcony where you can smoke a cig—I mean, **enjoy the ocean air**.

c. Idiom with Verb

Theoretically, idiom with verb refers to one or more words together have a particular meaning which contain verb. In this research, there were 3 times of idiomatic with verb found in Parent Trap film.

SCENE 2

1. Marva Sr : Now, girls, let's find our duffles as quickly as we can. We have a big first day ahead of us. I'm going to **turn the bullhorn over now** to my daughter... and right-hand man, Marva, Jr. Marva, bunk assignments, if you please.

SCENE 24

2. Cassy :She could tell **right away that I was bad** to the bone
3. Halli : Well, we **pooled our allowances**. .

d. Idiom with Noun

Theoretically, idiom with noun refers to one or more words together have a particular meaning which contain noun. In this research, there were 4 times idiomatic with noun found in Parent Trap film.

SCENE 5

1. Martin : Oh, and, um, Here's a little something from your grandfather. A spanking-new deck of cards. Maybe you'll actually find somebody on this continent who can whip your tush at poker.

SCENE 7

2. Zoe : I swear I heard your evil clone sneaking all the way up toward the mess hall this morning.
Halli : I am so tired. I'm going back into bed and sleeping till lunch.

SCENE 38

3. Meredith : oh, there are. Oh, no, there are – **plenty of conservatives** watch this
4. Meredith : if you had – **if you had nine**, you could do – every 18 years, you could cycle people out. And, **you'd have a much bigger variety**

C. Idiom with Adjective

Theoretically, idiom with noun refers to one or more words together have a particular meaning which contain noun. In this research, there were 4 time idiomatic expression found in Parent Trap film.

SCENE 2

1. Marva : Now, girls, let's find our duffles as quickly as we can. We **have a big first day ahead of us**. I'm going to turn the bullhorn over now to my daughter... and right-hand man, Marva, Jr. Marva, bunk assignments, if you please.

SCENE 4

2. Halli : Resemblance? Between you and me? Let me see. Turn sideways. Now the other way. Well, your eyes are much closer together than mine. Your ears, well, don't worry, you'll grow into them. **Your teeth are a little crooked**. Ah! And that nose! Well, don't worry, dear, those things can be fixed.

SCENE 25

3. Chassy : Eggs **sunny-side up, bacon, side of toast**... He seems extremely content with his leggy, **tight-skirted, bare-backed fiancée. Nice outfit.** - Oh. Thanks.

SCENE 24

4. Father : Honey, we have kind of a sticky situation.
Meredith : I mean, **trust me, I'm not a big nature girl.**

SCENE 47

5. Halli : We've been punished to the end of the century. Starting now. Go! Where's Meredith? **We played a couple of harmless tricks on her and she kind of freaked out a little.**

2. The Reason Used Idiom in Parent Trap Film

In this section, for elaborating the answer from the first problem that is why idiomatic expression used in Parent Trap film. It has been explained previously that idiomatic always give meaning based on the context. Therefore, contextual meaning needs to be understood by using an approach context, and situation. It means that the context of situation has significantly effect towards of the utterances such idiomatic expression, which is related the basic notion of contextual meaning through expressing of mood, context of situation, and context of speaker and listener.

D. Research Finding

After analysis of the data obtained in this research, it can be explained some of findings as follows:

There were 32 times of the use of idiomatic expression found in Parent Trap film. Specifically 13 for Phrasal verb, 3 for propositional phrase, 3 for idiom with verb, and 4 idiom with noun, and 9 for idiom with adjective.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter was about the conclusion of the result that has been discussed in chapter IV. The conclusion was drawn as follows:

A. Conclusion

It can be concluded based on the data that parent trap movie contained various idiomatic expression. There were 32 times of idiomatic expression found in parent trap movie. Specially there were 13 times of the use of phrasal verb, 3 propositional phrase, 3 idiom with verb, 4 idiom with noun, and 9 idiom with adjective.

B. SUGGESTION

After analyzing the data analysis, it is suggested to:

- a. Students : to have more information about the application of contextual meaning on idiomatic expression.
- b. Teacher : to be the source of information of the use of contextual meaning on the idiomatic expression in a movie.
- c. Readers : to take the of this research as the research as the source of knowledge to be more familiar of the use of contextual meaning on the idiomatic expression.

REFERENCES

Chaer, Abdul. 2009. *Introduction to Semantic edisi revisi*. Jakarta: Rineka Cipta

Chaer, Abdul. 2007. *Linguistic Umum edisi revisi*. Jakarta: Rineka Cipta

Chaer, Abdul. 1994. *Pengantar Semantic*. Jakarta: Rineka Cipta

<https://www.google.co.id/search?q=widyawati+sarwiji+2008>

Tan, Cheng Lim. 2004. *Advanced English idioms : for effective communication* Jakarta: Erlangga

Biran, Misbach Yusa. 2006. *Teknik Menulis Skenario Film Cerita, Sesuai Pengantar Praktis*. Jakarta: PT. Dunia Pustaka Jaya.

Emzir. 2010. *Metodologi Penelitian Kualitatif: Analisis Data*. Jakarta: Raja Grafindo.

Keraf. 2005. <http://en.Wikipedia.org/wiki/film.com>

Djajasudarma. 2009. eprints.ums.ac.id

SURAT PERNYATAAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Saya yang bertandatangan dibawah ini :

Nama Lengkap : Suci Syuhada
N.P.M : 1302050216
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Contextual Meaning on the Idiomatic Expression in Parent Trap Script Film

Dengan ini saya menyatakan bahwa:

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, 01 Februari 2017
Hormat saya
Yang membuat pernyataan,




Suci Syuhada

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris



Mandra Saragih, S.Pd, M.Hum



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id



BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
Nama Lengkap : Suci Syuhada
N.P.M : 1302050216
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Contextual Meaning on the Idiomatic Expression in Parent Trap Script Film

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
1.1-2-2017	Chapter I and II	
2.16-2-2017	Chapter III and IV	
3.15-6-2017	Chapter III	
4.23-9-2017	Chapter IV and V	
5.20-10-2017	All chapters in general Abstract Table of Content Acknowledgement ACC 20/10/2017	

Diketahui oleh:
Ketua Prodi

(Mandra Saragih, S.Pd., M.Hum)

Medan, 20 Oktober 2017

Dosen Pembimbing

(Halimah Tussa'diah, SS, MA)

APPENDIX I

Kinds of Idiom found in Parent Trap script film

No	Data	Kinds of Speech Disfluency					
		Phrasal Verbs	Prepositional Phrase	Idiom with Verb	Idiom with Noun	Idiom with Adjective	Idiomatic Pairs
1.	We have a big first day ahead of us.					√	
2.	I'm going to turn the bullhorn over now to my daughter...			√			
3.	buried way in there. - Sure.	√					
4.	So, ah, either of you, by any chance, know how to play poker?		√				
5.	No? Gee, what a shame.	√					
6.	A spanking-new deck of cards.				√		
7.	I'll take a whack at it.	√					
8.	Your teeth are a little crooked.					√	
9.	Take a seat, Parker.	√					
10.	And they gazed in		√				

	a wide wonder						
11.	She could tell right away that I was bad to the bone			√			
12.	I swear I heard your evil clone sneaking all the way up toward the mess hall this morning.				√		
13.	What? - Annie, we can pull it off. We're twins, aren't we?	√					
14.	No, no. I'll take care of it. -	√					
15.	Eggs sunny-side up, bacon, side of toast...					√	
16.	Pull up. Give that horse a rest.	√					
17.	Not to worry, darling. I'll take care of everything.	√					
18.	He seems extremely content with his leggy, tight-skirted, bare-backed fiancee.					√	

19.	Nice outfit. - Oh. Thanks.					√	
20.	I beg your pardon.	√					
21.	Sure. Fine. - Take your time.	√					
22.	Well, we pooled our allowances. - Yeah. Right, Annie.			√			
23.	We go back to Dad's house, pack our stuff...	√					
24.	Honey, we have kind of a sticky situation.					√	
25.	I mean, trust me, I'm not a big nature girl.					√	
26.	I can't...I can't help wondering if the absence of Jeb Bush Well, and – and the way that – the way that Rubio said that thing about Trump	√					
27.	—oh, there are. Oh, no, there are – plenty of conservatives				√		

	watch this						
28.	They have to cheat to win elections— — they have to cheat on this.					√	
29.	—if you had – if you had nine, you could do – every 18 years, you could cycle people out. And, you’d have a much bigger variety—				√		
30.	He’s just another – this idea that he was a brilliant mind – he was just another old, white Republican guy living in the bubble. He even said—					√	
31.	Step out on the spacious balcony where you can smoke a cig—I mean, enjoy the ocean air.		√				
32.	I hated the way,	√					

last night, they were acting like, “Oh, these guys are – you know, we – we put them together like cocks in a cockfight, and then, my God—”						
--	--	--	--	--	--	--

APPENDIX II

THE PARENT TRAP SCRIPT

SCENE 1

Photographer : How 'bout a souvenir picture? Turn towards each other.

SCENE 2

Ext. Mountain Road - Southern Maine - Day

A caravan of three camp buses with the name Camp Walden For Girls emblazoned on their sides climb a tree-lined road. The Buses turn down a narrow lane and pass through a freshly painted wooden gate as the camera rises giving us a sweeping view of beautiful camp walden. A magnificent lake sparkles in the distance with red canoes lined up on its shores. over this quiet serenity we hear the bus horns honking to announce the first day of camp has officially begun.

Girl 1 : My God! My phone just does not work out here.

Girl 2 : Oh, my God! How are we ever gonna live?

Counselor : Uh! Thanks.

Girl 3 : There's a counselor. Oh, excuse me. Um, can you tell me where the Navajo bunk is?

Counselor : It's right over there.

Girl 3 : Thanks.

Marva Sr : Now, girls, let's find our duffles as quickly as we can. We have a big first day ahead of us. I'm going to turn the bullhorn over now to my daughter... and right-hand man, Marva, Jr. Marva, bunk assignments, if you please.

[Whistle Blowing]

Marva Jr : All right, ladies, here we go. Listen up.

[Continues, Indistinct]

Boy : Wait a minute. I thought this was a boys' camp.

Halli : Okay, found my duffle. Now the question is... how do I get it out? Okay, I can do it. Okay... no, I can't.

Zoe : You must be new.

Halli : How could you tell?

[Scoffs]

Zoe : You didn't know how to grab your duffle... before the aides tossed it into the heap. I would say you need some serious help.

Halli : Thanks. It's the big, yellow one. Whoa! Now, that's my kinda woman

Zoe : Y o, tie-dye girl!

Nicole : Hmm?

Halli : Could you give me an hand with my duffle? It's the yellow one... buried way in there.

Nicole : Sure. Oh, that? No problem. Hey, you're from California?

Zoe : Do you, like, live in Hollywood?

Nicole : Do you, like, live next door to a movie star?

Halli : What are you two, Lucy and Ethel? I've never even been to Hollywood. I live in Napa. That's northern California. And I live next door to a vineyard.

Nicole : A what-yard?

Halli : A vineyard. It's where you grow grapes to make wine. That's what we do. Me and my dad, we own a vineyard.

Marva Jr : Parker, Hallie!

Halli : Right here.

Marva Jr : Arapaho.

Girls : Same as me. That's where I am.

Halli : Yes! Come on, you guys.

[Marva, Jr. Continues, Indistinct]

Halli : So, ah, either of you, by any chance, know how to play poker?

Girls : No. Never played it before.

Halli : No? Gee, what a shame. So, ah, how much cash did you guys bring with you this summer? How much?

[Horn Honking]

Girls : A lot.

Halli : Whoa! Who is in there?

Marva, Jr. : Come on. Let's go.

Martin : Well, here we are. Camp Walden for Girls. We traveled all the way from London for this?

Anni : Well, it's rather picturesque. Don't you think?

Martin : Eh, um not exactly the term I think I would have used. All right. Shall we review your mother's list?

Anni : Mm-hmm.

Martin : Now, let's see. Vitamins?

Anni : Check.

Martin : Minerals?

Anni : Check.

Martin : List of daily fruits and vegetables.

Anni : Check. Check. Check.

for fruits, check for vegetables. Go on.

Martin : Sun block, lip balm, insect repellent... stationery, stamps, photograph of your mother, grandfather... and, of course, your trusty butler, me.

Anni : Got it all, I think.

Martin : Oh, and, um, Here's a little something from your grandfather. A spanking-new deck of cards. Maybe you'll actually find somebody on this continent who can whip your tush at poker.

Anni : Well, I doubt it. But, thanks. And thanks for bringing me here, Martin.

Martin : Now, you remember, if you change your mind... and want me to come here and collect you at the end of camp, I'm only a phone call away.

Anni : Thanks, but I'll be fine. Really. See you in eight weeks, Marty ol' pal.

Martin : Missing you already, queen of my heart. Have fun, old bean.

Anni : I will.

Martin : Toodle loo.

Anni : Toodle loo.

[Engine Starting]

Martin : Airport, please.

SCENE 3

[Rock]

Such a feeling coming over me

There is wonder in the things I see

[Continues, Indistinct]

Boy : She brought a date. She didn't. Mom! Mom! Are you there? Pick up! Mom!

Marva Sr : Whoa! Whoa! Whoa! Slow down. Thank you.

Anni : Have some too, okay?

[Giggles]

Halli : It's something. It smells good.

Girl 1 : I'll save ya a seat, Annie.

Anni : Okay, thanks.

Marva Sr : Excuse me, girls. I've just got to have a scoop of these gorgeous strawberries. Would you care for some, dear?

Halli : Oh, no thanks. Can't. I'm-- I'm allergic.

Marva Sr : Oh, that's too bad. How 'bout you, dear? Strawberries?

Anni : Oh, sorry, wish I could, but I can't. I'm-I'm allergic.

Marva Sr : Yes, allergic. You just... told me that. How did you get over there? Oh, well. First day of camp. You'll have to excuse the old girl. At least I'm not putting salt in the sugar shakers. Ah, well, I mean, you know. Sugar in the salt shak..Now where did she go?

SCENE 4

[Clanking]

[Shouts, Indistinct]

[All Cheering]

Halli : Touche. Good job

[Clapping, Cheering]

Marva Sr : All right! Excellent, kids. The winner, and still undefeated champ from Napa, California... Miss Hallie Parker.

Girls : Yeah, Hallie.

Marva Jr : Do we have any challengers? Oh, come on. Ladies, let's not be damsels in distress here.

[Laughing, Chattering]

Anni : I'll take a whack at it.

Marva Jr : Okay. We've got ourselves a chal-len-ger. Suit up.

Anni : Cool. Ooh, thanks.

Halli : Here I go.

Anni : Thanks.

Girl : You're welcome.

Girl : Go, Annie. Whoa!

[Applause]

Marva Jr : Fencers ready?

Halli : Ready.

Anni : All set.

[Giggling]

Marva, Jr : En garde! Fence!

[Grunting]

Anni : Oops. Ah!

[Kids Screaming]

[Huffing]

[Yawning]

Halli : Touche!

Anni : Nice catch.

Halli : Thanks.

[Screaming]

Anni : Sorry, let me help you.

Halli : No, let me help you!

Anni : What'd ya do that for?

Halli : Me? You pushed me in.

[All Laughing]

Anni : I did not.

Marva Jr : Okay, that was quite a show. All right. I think we've got ourselves a new camp champ from London, England... Miss Annie James. All right, girls. Shake hands.

[Cheering, Clapping]

[Gasps]

[Gasping]

[All Gasping, Muttering]

Marva, Jr : Oh, my!

Halli : Why's everyone staring?

Anni : Don't you see it?

Halli : See what?

Anni : The resemblance between us.

haalli : Resemblance? Between you and me? Let me see. Turn sideways. Now the other way. Well, your eyes are much closer together than mine. Your ears, well, don't worry, you'll grow into them. Your teeth are a little crooked. Ah! And that nose! Well, don't worry, dear, those things can be fixed.

Girl 1 : Want me to deck her for ya?

Halli : Hold on. I'm not quite finished yet. You wanna know the real difference between us?

Anni : Let me see. I know how to fence and you don't? Or, I have class and you don't. Take your pick.

Halli : Why, I oughta...

Marva Jr : Ladies, it's time to break up this little lovefest. Annie, Hallie. I mean, Hallie, Annie. I-I-I mean-- Whoa!

Anni : Sorry, ladies. Two pair. Read 'em and weep.

Girl : Aah! I'm out.

SCENE 5

[All Groaning]

Anni : So that's it? No more takers?

Girl : I have nothing left.

Halli : I'll take a whack at it.

[Change Jingling]

Anni : Take a seat, Parker.

Halli : Deal me in.

Now, on the day I was born

The nurses all gathered 'round

And they gazed in a wide wonder

At the joy they had found

The head nurse spoke up

Said leave this one alone

She could tell right away that I was bad to the bone

Bad to the bone #

Halli : Tell you what I'm gonna do. I'll make you a little deal.
Loser jumps into the lake after the game.

Anni : Excellent.

Halli : Butt naked.

Anni : Even more excellent. Start unzipping, Parker. Straight. In diamonds.

Halli : You're good, James. But, you're just not good enough.
In your honor, a royal flush.

SCENE 6

[Laughter]

Girl #1 : Love the birthday suit.

Girl #2 : Lookin' good.

Girl #3 : Oww, baby!

[Wolf Whistle]

[All Laughing, Chattering]

[Sighs]

[Laughing Continues]

[Screaming, Cheering]

Girl : Grab her clothes.

[Gasping]

Anni : Oh, right. Fine. If that's the way you want it, then let the games begin.

SCENE 7

Zoe : I swear I heard your evil clone sneaking all the way up toward the mess hall
this morning.

Halli : I am so tired. I'm going back into bed and sleeping till lunch.

[Chuckles] - [Exhausted Sigh]

Nicole : That does not seem like a possibility, babe.

Halli : Why not?

Nicole : That's why not.

Halli : No... way.

[Owl Hooting] - [Crickets Chirping]

SCENE 8

[Girl Giggling] - [Girl] Shh.

[Whispering]

Halli : Be quiet. Oh, I hope they're sleeping. The coast is clear. Okay, let's go in.
Payback time. Don't wake her. Careful. Shh. Got milk?

[Laughing] [Giggling]

SCENE 9

[Soft Moaning]

[Gasps]

[Screaming]

[All Screaming]

Girls : Ooh! Ooh! Ooh! Oh, my God.

[Screaming]

[All Screaming]

Anni : She didn't get me.

[Screaming]

Anni : Ah! That girl is without a doubt... the lowest, most awful creature that ever
walked the planet!

[Imitating Elvis]

Halli : Thank you. Thank you very much.

Marva Sr : Morning, girls.

All : Morning, Marvas.

All : Marvas!

Marva Sr : Surprise inspection. Attention! Navajos...

Halli : No, no, Marva. Do not go in there. One of the girls got sick last night, and it
is a big, big mess. Save yourself the aggravation. It's really disgusting.

Marva : Oh, well, if someone's sick, dear, then I must go in. Move aside, dear.

Halli : No, no, really. I insist. I can't let you go in there. She's highly contagious.
Honest.

Anni : Actually, we're all quite fine in here... unless Hallie Parker knows something
we don't know. Really. I insist. Open the door and come see for yourself,
ma'am.

Marva Sr : Stand aside, Hallie.

[Gasps]

[Screaming]

[All Screaming]

Marva Sr : Whoa!

[Screaming]

Marva Jr : Mommy!

[Squeaking]

anni : No! No!

[Marva Crying]

[Marva Sputtering, Coughing]

Halli : I told you it was a mess in here.

Anni : She should know. She did it!

Marva Sr : You! [Sputters] And you! Pack your bags!

[Blows Whistle]

Marva s.r : Okay, girls. The rest of you... back to your activities.

[All Screaming] you two... the isolation cabin

SCENE 10

[Girls Screaming]

[Gasps]

[Grunting]

Anni : Oh! Oh, gosh, it's stuck.

Halli : Thanks.

Anni : You're welcome.

Halli : Ah! Oh, man!

[Thunder Rumbling]

Anni : Oh, here's your-- -

[Laughs]

Halli : Cuppy.

Anni : Any of your pictures ruined?

Halli : Only the beautiful Leo DiCaprio.

Anni : Who?

Halli : You've never heard of Leonardo DiCaprio? How far away is London anyway?

Anni : Well, from here it's 3,000 miles... but sometimes it seems much further. How far away is your home?

Halli : Oh, California is way at the other end of the country. Actually, here's a picture of my house.

[Thunder Rumbling]

Anni : Wow! It's beautiful.

Halli : Yeah. We built it when I was little. We've got this incredible porch... hat looks over the entire vineyard.

Anni : And then-- - Who-- Who's that?

Halli : Oh, that's my dad. He didn't know I was taking the picture then... or else he would have turned around.

He's kinda like my best friend. We do everything together. What's the matter?

Anni : Oh, it's chilly in here, that's all.

[Thunder Rumbling]

Halli : Want one?

Anni : Oh, sure, I love Oreos. At home I eat them with-- I eat them with peanut butter.

Halli : You do? That is so weird. So do I.

Anni : You're kidding. Most people find that totally disgusting

Halli : I know. I don't get it.

Anni : Me either.

[Laughing]

Halli : What's your dad like? I mean, is he the kind of father you can talk to... or is he one of those workaholic types who says, "I'll talk to ya later, honey..." but, you know, never really does? I hate that.

Anni : I don't have a father, actually. I mean, I had one once, I suppose. But my parents divorced years ago. My mother never even mentions him. It's like he evaporated into thin air or something.

Halli : It's scary the way nobody stays together anymore.

Anni : Tell me about it.

Halli : How old are you?

Anni : I'll be 12 on October 11.

[Coughing, Choking]

Halli : So will I.

Anni : Your birthday's on October 11?

Halli : Yeah.

Anni : How weird is that?

Halli : Extremely. Oh, hey. It stopped raining. You wanna go get a Popsicle or something? What's the matter?

Anni : what's your mother like?

Halli : I never met her. She and my dad split up when I was a baby, maybe even before. I'm not sure. He doesn't like to talk about her. But I know she was really, really beautiful.

Anni : How do you know that?

Halli : Well, because my dad had this old picture of her hidden in his sock drawer and he caught me looking at it, like, all the time, so he gave it to me to keep. Look, I'm-I'm really thirsty. Sure you don't want to go to the mess hall and get a lemonade?

Anni : Will you stop thinking about your stomach at a time like this?

Halli : At a time like what?

Anni : Don't you realize what's happening? I mean, think about it. I only have a mother... and you only have a father. You've never seen your mom... and I've never seen my dad. You have one old picture of your mom... and I have one old picture of my dad. But at least yours is probably a whole picture. Mine is a pathetic little thing... all crinkled and ripped right down the middle and-- What are you rummaging in your trunk for?

Halli : This. It's a picture of my mom... and it's ripped too.

Anni : Right down the middle?

Halli : Right down the middle.

Anni : This is so... freaky. Okay. On the count of three, we'll show them to each other, okay?

Halli : Okay. One. Two.

All : Three. Three.

[Gasps]

Halli : That's my dad.

Anni : That's my mom.

[Bell Ringing]

Annie : That's the lunch bell.

Halli : I'm not so hungry anymore. So if-- if your mom...

[Chuckling] is my mom... and my dad is your dad... and we're both born on October 11... then you and I are like-- like sisters.

Anni : Sisters? Hallie, we're like twins.

[Sighing]

[Exhales]

Halli : [Nervous Chuckle] I just don't know what to say.

Anni : What's that you're holding?

Halli : My locket. I got it when I was born. It has an "H" on it.

Anni : [Chuckles] I got mine when I was born, too... except mine has an "on it.

Halli : [Sighs] Ooh, now I've got goose bumps. My God, so I'm not an only child. I'm a twin. I'm a twin. there's two of me. I mean, two of us. This is like...

Anni : Mind boggling.

Halli : Totally.

Anni : Completely.

Halli : [Giggling] Oh, my God.

Anni : Oh, my God.

SCENE 11

Hallie : Tell me, what's Mom like?

Annie : Well, she designs wedding gowns.

Halli : Really?

Anni : She's becoming quite famous, actually. A princess in Greece just bought one of her gowns.

Halli : Wow.

Anni : Y-You know what's interesting? Neither one of our parents ever got married again. Has Dad ever been close to getting remarried?

Halli : Never. He always says I'm the only girl in his life.

Anni : Yeah, Mom's never come close either.

[Owl Hooting]

Halli : I have a brilliant, beyond brilliant idea. I'm serious. I am a total genius. You want to know what Dad is like, right?

Anni : Right.

Halli : And I'm dying to know Mom. So what I'm thinking is, don't freak out, okay? I think we should switch places. When camp's over I'll go back to London as you... and you go back to California as me.

[Gasps]

Anni : What?

Halli : Annie, we can pull it off. We're twins, aren't we?

Anni : Hallie, we're totally and completely 100% different.

Halli : So, what's the problem? I'll teach you to be me, and you teach me to be you. Look, I can do you already. Yes, you want to know the difference between us? I have class and you don't. Come on, Ann. I got to meet my ma.

[Amused Sigh]

Anni : The truth is, you know, if we switch, sooner or later they'll have to unswitch us.

Halli : And when they do, they'll have to meet again... face to face.

Halli : After all these years.

Anni : Thank you.

Halli : I told you I'm brilliant.

[Laughing]

SCENE 12

Anni : Okay. 'Tis grandfather.

Halli : He's so cute. What do we call him?

Anni : Grandfather.

Halli : Why didn't I think of that?

Anni : This is Martin, he's our butler.

Halli : We have a butler?

Anni : Mm-hmm.

[Laughs]

Halli : Okay. Living room's first. Then over here is the dining room. But we never eat in there except for Thanksgiving... and Christmas and, of course, October 11.

Believe in the magic that can set you free

Ahh-hh-hh

Talkin' 'bout the magic

Do you believe in magic

Do you believe, believe

Do you believe in magic

SCENE 13

Anni : Okay. I-I'm ready. [Resigned Sigh]

[Sighs]

[Scissors Snipping]

[Whimpers]

Anni : Don't shut your eyes!

Halli : Oh. Okay. Right. Sorry. Just got a little nervous.

Anni : You're nervous? An 11-year-old is cutting my hair.

Halli : [Scoffs] Hey, you sounded just like me.

Anni : Well, I'm supposed to, aren't I? Go on, just do it.

[Whimpers]

Halli : Don't panic. You look great. Looking good

[Annie Crying] .

Anni : [Gasps] This is so... scary.

Halli : Honey, you never looked better. [Gasps] Oh, my God!

[Chuckles]

Anni : What?

Halli : I have pierced ears.

Anni : [Scoffs] No. No, no and no. Not happening. Sorry, wrong number.
I won't. I refuse.

Halli : Then cutting your hair was a total waste... 'cause, I mean, there's no way I
can go to camp... with pierced ears and come home without 'em. I mean, come
on. Get real.

[Sighs]

[Whimpers]

[Blowing]

Halli : Needle sterilized.

Anni : Y-You-- You sure you know what you're doing?

Halli : Relax. I've gone with all my friends to get their ears pierced. It's nothing.
Just close your eyes... and it will be over before you know it. Earring ready?

Anni : Yes.

Halli : Good. Hand me the apple.

[Whimpers] Thank you. Just relax. I'm telling you, this is not a big deal. On the count of
three, remove the ice. One... two... three.

[Inhales Deeply]

[Screaming]

[Screaming]

[Screaming Continues]

SCENE 14

[Whistle Blows]

Marva SR : Girls, time to say your last good-byes. The busses are loading.

Woman : Busses one and two leaving.

Boy : I'll see you guys next summer, I promise.

[Girls Moaning Sorrowfully]

Moans : Okay, so call me every single day.

Girl : All right. And write me. Don't forget.

Moans : I won't.

Halli : [Sighs] Okay. This is it.

Anni : So remember, you're going to find out how Mom and Dad met.

Halli : And you're going to find out why they broke up.

Marva, Jr : Annie James... your car is here.

Anni : That's you. Here's your ticket and passport. Martin will pick you up at the airport tomorrow morning.

Halli : What time do you leave?

Anni : Oh, not for a couple of hours. Give Mom a kiss for me.

Halli : Give Dad one for me.

Marva, Jr : Annie James, front and center.

Halli : Bye.

[Vehicle Honking]

Anni : Bye.

Marva, Jr : Last call, Annie James.

Anni : Bye-bye.

Halli : Bye.

[Horn Honking]

Anni : Good luck.

SCENE 15

[Sighs]

Halli : [Whispering] Okay. This is it. God, I hope she likes me. Please like me.
Please.

SCENE 16

[Man On Speaker, Indistinct] - [Crowd Chattering, Indistinct]

Marti : Annie!

Halli : Martin.

Martin : Missed you.

Halli : Missed you.

Martin : What have you done to your hair?

Halli : Cut it. Do you like it?

Martin : Love it. It's the new you. [Sighs] And you've had your ears pierced.
Give me five, girlfriend. [Relieved Sigh]

There she goes

There she goes again

Racing through my brain

And I just can't contain

This feeling that remains

There she goes

There she goes again

She calls my name #

SCENE 17

Martin : Home again.

Halli : Thank you. This is it. 7 Primbrook Lane. Hello . Grandfather?
I'm home. [Nervous Sigh]

[Man Clearing Throat]

Granfather : Is that my little girl? That tall, gangly thing?

Granfather : Yes, it's me. Oh, welcome home. [Chuckles] Did you have a good time,
sweet pea?

Halli : Uh-huh, great. [Sniffing]

Granfa : What are you doing?

Halli : Just smelling.

Granfa : Smelling?

Halli : I'm making a memory.

Granfa : Oh.

Halli : Years from now, when I'm all grown up... I'll always remember my
grandfather... and how he always smelt of... peppermint and pipe tobacco.

Granfa : [Laughing] Good to have you back.

Mother : Annie? Annie?

Halli : Mother.

Mother : You're back.

Halli : I can't believe it's you.

Mother : And I can't believe it's you. And with short hair. Who cut it for you?

Halli : A girl I met at camp. Do you hate it?

Mother : No, I absolutely love it. [Gasps] You got your ears pierced? [Sighing]
Well, are there any other surprises? Belly button rings, tattoos? Ah, darling,
what is it?

Halli : I'm sorry. It's just...I've missed you so much.

Mother : Oh. I know. It seems like it's been forever.

Halli : You have no idea.

[Long Exhale]

[Bicycle Bell Ringing]

[Birds Chirping]

SCENE 18

Mom : So, come on. Tell me, did you like everyone? Was it fun? Ah, Martin.

Martin : I found a stowaway in your suitcase.

Halli : [Whispering] Oh, my God. Cuppy!

Mom : Cuppy?

Halli : He-- He belongs to my friend... the one I was, umm, telling you about.
I can't imagine how he got into my suitcase.

Martin : Well, since he's not our Cuppy, shall we dispose of the little creature? .

Halli : No! I mean, no. I'll-- I'll mail him to her. She loves this thing a lot-- a lot, a lot. And she's, like, slept with this thing her entire life... And she could never be, like, say, in a foreign country without him. No, no. I'll take care of it. [Phone Ringing] That will be all, Martin. Thank you.

Mother : Hello. Oh, hi. How's the photo shoot going? Hmm. Well, can't you manage without me? I mean, Annie just got home from camp. Hmm... Yeah. Okay. Hold on a moment. Annie, would you hate very much running down to the studio with me?

Halli : No, I'd love it.

Scene

SCENE 19

Halli : Wow. That's incredible. You designed that?

Mother : Well, I had to do something while you were at camp. You don't think it's too...

Halli : No, it's gorgeous. I love it. You know who would look really beautiful in that gown? I mean, like, really beautiful?

Mother : Who?

Halli : You.

Mother : Me? You know what? I think that time change has made you a little loopy. Come on. Let's see what all the fuss is about.

Okay. I'm here.

Man : Ah, we're saved.

Mother : Hi, Angela.

Woman : Hi. Sorry, we don't know what to do with the veil.

Man : If she wears it, it covers the back of the dress, and if she doesn't... the dress looks...

Mom : Incomplete, you're right. Can you try turning sideways with your chin up? Yeah, I see the problem. Can I have the veil? Annie, darling... pass me one of those hats on display in the window.

Halli : [Whispering] Me?

Mother : Yes. Which one do you like?

Halli : The white one.

Mother : Me too. Now, throw the veil straight back. That's it. Now spin around. I want to see the back of the dress. That's beautiful. Did you get that? Just how it falls. Just down there. Don't worry about the bouquet. You're married now. You've got to learn to juggle. Don't forget you look happy. It is your wedding day.

Halli : My mom is too cool.

SCENE 20

Hallie : So, doesn't designing all these wedding gowns ever make you think ... getting married again, or at least make you think about the "F" word.

Mother : The "F" word?

Halli : My father.

Mother : Oh! Oh, that "F" word.

halli : Well, no, actually..because I didn't even wear a wedding gown when married the "F" word.

Mother : You didn't? Why not? Why the sudden curiosity... about your dad, huh?

Halli ? Well, maybe because he's never mentioned. And you can't blame a kid for wondering.

Halli : Mother, you can't avoid the subject forever. At least tell me what he was like.

Mother : Okay. He was quite lovely, to tell you the truth.

Halli : When we met he was... actually, entirely lovely. All right?

Mother : All right.

Halli : So, did you meet him here in London?

Mother : We met on the Q.E. 2.

Halli : Q.E. what?

Mother : The Queen Elizabeth II. It's an ocean liner that sails from London to New York... 'cause I wasn't keen on flying then and neither was your father. We met our first night on board ship. We were seated next to each other at dinner. He's an American, you know.

Halli : No kidding? So, was it love at first sight?

Mother : I knew you were going to ask me all these questions one day. Taxi!

Hallie : Dear ol' Dad. I wonder what he's doing at this very moment.

SCENE 21

Anni : Thanks. Oh, gosh. It's him.

Father : Hey, Hal! Welcome home, kiddo. Get into these arms, you little punk.

Anni : Dad. Finally.

Father : Oh, I hope you had a lousy time at that camp, because you are not going back. I missed you too much. What happened to you, Hal? Something's changed. Are you getting taller?

Anni : So, what's up, Dad? I mean, how's Chessy and everybody?

Father : Great. Everybody's great. Can't wait to see you. Eight weeks really is too long, Hal. A lot's been happening around here.

Anni : A lot's happened to me too, Dad. I mean, I feel like I'm practically a new woman.

Father : What's the matter? I cut myself shaving?

Anni : No, it's just... just seeing you for the first time. I mean, you know, in so long. You look taller to me, too, Dad.

Father : Come on, squirt. Let's get home. Oh, by the way, thanks for all those newsy letters. I'm really glad I bought you that personalized stationery... you just had to have.

Anni : Well, we meant to write, Dad, but we just got so...

Father : We?

Anni : Oh! Oh, me and my friend. I-I met this girl at camp and we got really close.

Father : Great.

Anni : Practically like sisters. She was a lovely girl.

Father : Lovely girl? All of sudden you're so proper? You're still biting those nails, I see.

Anni : Dad, you noticed.

Father : What do you mean noticed? You've been biting them since you could chew.

Anni : But I've decided to stop, Dad. It's a horrid habit.

Father : Lovely girl, horrid habit. What did I do, send you to summer or finishing school? And why do you keep saying "Dad" at the end of every sentence?

Anni : I'm sorry. I didn't realize I was doing it, Dad. Sorry, Dad. Do you want to know why I keep saying "dad"?

Father : The truth? Because you missed your old man so much, right?

Anni : Exactly. It's because in my whole life... I mean, you know, for the past eight weeks... I was never able to say the word "dad." Never. Not once. And if you ask me, I mean... a dad is an irreplaceable person in a girl's life. Think about it. There's a whole day devoted to celebrating fathers. Just imagine someone's life without a father...never buying a Father's Day card, never sitting on their father's lap... never being able to say, "Hi, Dad" or

"What's up, Dad" or "Catch you later, Dad." I mean, a baby's first words are always "dada," aren't they?

Father : Let me see if I get this, you miss being able to call me dad?

Anni : Yeah. I really have, Dad. Oh, my God. Oh, my God.

Father : Now you're starting to sound like your old self.

SCENE 22

Chessy : [Screaming] Hello, gorgeous! Oh, look at you! Oh, you grew. Oh, we missed you so much. Hey, don't you dare let your old man talk you out of going back to camp. Okay? You're a growing girl. You need adventure.

Anni : Okay.

Chessy : Oh, you hungry? I made corn bread and chili. Why are you so quiet? What's wrong?

Anni : Nothing, it's just...I'm so happy to be home.

Father : Hey, did I hear somethin' about corn bread and chili?

Chessy : Yeah, it's on the stove. So... something's changed about you, Hal. Umm, I can't put my finger on it...but something about you is def

Anni : Well, it's just the same old me. Honest. [Dog Barking] Hi, Sammy.

Chessy : What is wrong with you, you goofball? It's Hallie.

Anni : Oh, I-I probably just smell like camp, that's all.

Chessy : What's the matter with you? It's like you didn't even recognize her.

Anni : [Whispering] Wow! It's even better than the pictures.

Chessy : Okay, kiddo. What do ya wanna do first, huh? You wanna eat and then unpack? Or, uh, we could unpack and then eat. Or we could eat while we unpack.

Anni : Do you mean I can eat in my room?

Chessy : Yeah, I'd say it's a definite possibility. [Chuckles]

Father : Hey, Hal, when you're done, come on down. There's someone I want you to meet.

Anni : Okay, Dad.

Father : Okay, Hal.

Meredith : Look at you. Always eating. [Laughing] - [Laughing] Did you tell her?

Father : No.

Meredith : Nicky.

Father : I will. I will.

Anni : Tell me what?

Chessy : Hal, it is none of my business how your father makes a fool out of himself. Okay? He's a big boy. He can do what he wants.

Anni : Okay. Okay. So, who is she?

Chessy : Her name's Meredith Blake. She's a publicist from San Francisco. Your father hired her at the beginning of the summer... to do some publicity for the vineyard. If you ask me, she's doin' a better job of sellin' herself than the grapes.

Anni : What do you mean?

Chessy : Oy. Look, you and I both know your father's... not some kind of suave, debonaire bachelor-of-the-month type. So, I gotta ask myself, "What does a hot, young thing like that... "see in a guy who walks around with his shirttail hangin' out... and his cereal bowl full of chili? Then, I realized there's about a million reasons why that girl's gigglin'. And all of them are sitting at the Napa Valley Community Bank.

Anni : You mean, you don't think she even really likes him?

Chessy : Eh, what do I know? But I'll tell you one thing. This one's got your father eating out of the palm of her hand. They do everything together. They ride together. They swim together. They go out to eat dinner every night. But, you know what? Meet her. See for yourself. Don't let me influence you.

Father : There's my girl. Honey, I want you to meet a friend of mine. Hal, this is Meredith Blake.

SCENE 23

Meredith : Hi.

Anni : Hi, Meredith Blake.

Meredith : Wow. I can't believe I'm finally meeting the famous Hallie. I have looked forward to this all summer.

Anni : Really? Well, here I am.

Meredith : Oh, Nicky, she's adorable! You know, the way your father talked about you... I expected to meet a little girl, but you are so grown up.

Anni : I'll be 12 soon. How old are you?

Meredith : Twenty-six.

Anni : Only 15 years older than me. How old are you, again, Dad?

Father : Wow! Suddenly, you're so interested in math. Look, I'm gonna go inside. I'm gonna get some more chili... maybe a bottle of champagne to celebrate.

Anni : What are we celebrating?

Meredith : Your homecoming, of course.

[Cell Phone Beeping]

Father : Be right back.

Meredith : Meredith Blake. Hello, Reverend Mosby. Mm-hmm. Of course. No, I understand it's for a local charity? Oh, yes. I am writing it all down. Okay, it sounds very worthwhile, I agree. But, unfortunately, I see that Mr. Parker... is going to be out of the country on those days. Yes. Absolutely. I will be sure to mention it to him. Thank you. So, how was camp, Hal? Was it fabulous?

Anni : My dad's going out of the country?

Meredith : Oh, no. I just had to tell a little white lie to get him out of something. You know, I have never heard a man talk about his daughter... the way Nicky talks about you. You two are obviously incredibly close.

Anni : Well, you know, we're closer than close. We're all each other has.

Meredith : [Screams] Ohh!

Anni : Sorry. Did I get you wet, Mer?

Meredith : Just a little, Hal. [Sighs] Mm. Hey. Guess what? Your daddy took me riding the other day, and he let me ride your horse. I hope that's okay with you.

Anni : Oh, sure. She's probably used to strange women riding her. Not that you're strange or anything. Actually, compared to the others, you are relatively normal.

Meredith : Others? What others?

Anni : Do you want the 411?

Meredith : What's the 411?

Anni : The information, the lowdown on other women. Can't say I blame you. I'd wanna know if I was number 28, I mean, 29 in a man's life.

Meredith : I'm number 29?

Anni : Yeah. It's always the same routine-, horseback riding through the vineyards... romantic dinners with his special reserved-label wine... moonlight swims

Father : Here we go... a bottle of my special reserve-label. So, did you girls find something to talk about while I was gone? Does that mean yes?

Meredith : It sure does.

SCENE 24

[Phone Ringing]

Mom : Will somebody grab that, please?

Martin : James residence. Annie?

Anni : Yes, Martin. –

Martin : Oh, dear. It sounds just like you on the phone. I'm sorry. To whom did you wish to speak? Annie? Of course. One moment, please. A Mildred Plotker for you. Sounds just like your twin.

Halli : My twin? Very funny. Good one, Martin. Hello. Oh, Mildred, darling. Hi. How are you? [Chuckles]

Anni : Hey, how's it going over there?

Halli : Oh, everything's quite lovely here. W-We're expecting a bit of rain today. But, Mildred, can you..can you hold on for a moment?

Anni : Okay, but hurry, Hal. I've got to talk to you.

Halli : [Light Switch Clicks] Okay. Now I can talk. Oh, my God! Mom's incredible. I cannot believe I lived my entire life without knowing her. Sh-She's beautiful and fun... and smart, and I love the gowns she designs. But..And I got her talking about how she and Dad first met. And, if you ask me... there's like a whole possibility, like...

Anni : Hallie, stop! We've got a major problem. You're going to have to bring mother out here immediately.

Halli : Immediately? Are you nuts? I've only had one day with her. I'm just getting to know her. I can't. I won't.

Anni : But this is an emergency! Dad's in love. Get out of here!

Halli : Dad doesn't fall in love. I mean, at least not seriously.

Anni : Trust me. He's serious about this one. He's always holding her hand and kissing her neck... and waiting on her hand and foot.

Halli : He is?

Anni : It's disgusting. Well, you'll just have to break 'em up. Sabotage her. Do whatever you have to.

Halli : I'm trying, but, I mean, I'm at a slight disadvantage. I only met the man 12 hours ago.

Anni : Hal, you've got to get back here to help me.

Halli : Annie, I can't. I want more time with Mom.

[Paper Crackling]

Anni : What's going on?

Halli : Ann, are you still there? I can barely hear you. Ann.

Anni : I'm here.

Halli : What do you... Operator. Operator. I think I lost you, Ann.

Anni : Hello? Thanks for all the help, Hal. [Receiver Clicks]

Halli : Hi. I had a phone call from a friend at camp. Y eah. I-It's an old camp tradition. Talk to your friend from inside a closet. Kinda stupid, I know, but, So, breakfast anyone?

SCENE 25

Chessy : Okay. Here we go. Most important meal of the day. Eggs sunny-side up, bacon, side of toast... and, in case you're really hungry... a stack of humongous chocolate chip pancakes, which smell incredible... if I do say so myself.

Anni : Thanks, Chessy.

Chessy : You're not hungry again? You hardly touched your chili, your favorite food in the world. And now you don't want breakfast? Are you sick, honey?

Anni : I'm fine. I promise. Where's Dad?

Chessy : Oh. He and Miss "I'll Just Have Half A Grapefruit, Thank You..." left about an hour ago. You overslept, and he didn't want to wake you. Of course, I'd probably oversleep, too, if I were up until midnight...making mysterious phone calls from my bathroom.

Aanni : Um. Oh. Oh. That. I was calling a friend from camp, Mildred. She lives in New York.

Chessy : Oh, I see. So, you wanted to wait and call Mildred... at a time that was convenient for her because of the time difference.

Anni : Exactly. Because-- Because of the time difference.

Chessy : Uh-huh. So, you waited until it was 3:00 in the morning her time? That makes perfect sense.

Anni : [British Accent] Actually, It was 7:00 at night her time. You see, she lives in New York, but she was on vacation... with her family in Bora Bora. Mm-hmm.

Chessy : Very smooth. Okay, look, smarty pants, your father wants you... to meet him at his office as soon as you're done with breakfast.

Anni : He does? Thanks. I'm done. That dog has gotten so weird. Bye, Chessy. Thanks again for breakfast. It was great.

Chessy : Push, Hal.

Anni : Sorry. I... forgot. [Laughs]

[Door Slams]

SCENE 26

Father : Honey, I'm really glad you're here... 'cause there's something really important I want to talk to you about.

Anni : That's funny, because there's something really important that I want to talk to you about.

Fathe : Y eah? Well, you go first.

Anni : No, you.

Father : Okay. I want to talk to you about Meredith.

Anni : And I want to talk to you about my mother. What about Meredith?

Father : Well, what about your mother?

Anni : Dad, I'm almost 12. How long do you expect me... to buy that story that the stork dropped me on your doorstep?

Father : Oh, come on, Hal. We've talked about your mother.

Anni : No, we haven't. Not really. A girl needs more in life than a half a crumpled old photograph. Dad, I'm almost a teenager. Face it. I need a mother.

Father : You know what? You're right. You're absolutely right. You do need a mother. Which brings me to... Meredith.

Meredithh : Hi. Hello, Hal.

Anni : Hi.

Meredith : Hallie, this is my assistant, Richard. Richard, this is Nick's daughter, the one I've been telling you so much about.

Richard : Oh, hello. How are you?

Anni : Hi there.

Meredith : Did you tell her?

Father : AlmostHey, if you're free later...

Meredith : why don't we all have lunch on the terrace?

Father : Well, actually, I promised Hal we'd hang out together this afternoon.

Meredith : Oh, no problem. I've got plenty to do. I'm working on a new label design, Nicky, featuring Y-O-U. You're gonna love it. See you for dinner, darling. Bye, Hal.

Anni : Bye.

Meredith : The first change I make is to send that two-faced little brat... off to boarding school in Timbuktu.

Richard : Ooh. Ice Woman!

SCENE 27

Father : And proud of it, babe.

Anni : [Laughs] Come on, Dad.

Father : Okay. Okay. You win. Pull up. Give that horse a rest.

Anni : Whoa, Sprout.

Father : So, honey, are you excited about our camping trip?

Anni : What camping trip?

Father : What camping trip? The one we take every summer... before you go back to school.

Anni : Oh. Oh. That camping trip. Y eah. Sure. I can't wait.

Father : So, uh, Hal. [Clears Throat] What do you think of Meredith?

Anni : As what, Dad?

Father : Your-

Anni : Your publicist, your friend, your--

Father : No. Just what do you think of her as a person?

Anni : Oh. She's cute. She has nice hair, good teeth. She can spell the word "you." Honestly, Dad, the woman is a complete stranger to me.

Father : Why do you want my opinion, anyway? Well, I'll tell you why, Hal. Because, believe it or not-- -

Anni : Race you back to the ranch, Dad.

Father : H-Hal. - [Whinnies] Hal, I'm trying to tell you something. Hey! Slow down.

[Breathing Heavily]

SCENE 28

anni : I'm in so over my head, here. I-I can't handle this. I-I just can't. I'm only one kid.

Chessy : You got something you want to share with the class, there, Hal?

Anni :Chessy, you-- you gave me a fright.

Chessy :I gave you a fright?

Anni :You scared me. I didn't know you were like-- like in here.

Chessy : Are you sure there isn't anything you want to talk to me about? Like, why Sammy never comes near you anymore. Or why your appetite's changed. Or why, all of a sudden, you're neat as a pin... and using expressions like, "You gave me a fright."

Anni : Chessy, I... changed a lot over the summer, that's all.

Chessy : Okay. Boy, if I didn't know any better, I'd say it's almost like you were-- Forget it. It's impossible.

Anni : Almost as if I were who, Chessy?

Chessy : Nobody. Nobody. Forget I mentioned it.

Anni : Almost as if I were... Annie?

Chessy : You know about Annie?

Anni : I am Annie.

Chessy : [Gasps] Oh.

Father : Hal. Hal, why did you take off on me like that? I told you I wanted to talk to you about something. Chessy, why are you looking at her like that?

Chessy : Like what? [Scoffs] I'm not looking at her any special way. I'm looking at her like I've looked at her for 11 years. Since the day she came home from the hospital-- Six pounds, 11 ounces, 21 inches long-- This is how I look at her. [Sobs] Can I hug her? Oh, she's so beautiful... [Laughs] and so big. [Sniffs] I'm gonna make you something special to eat. What would you like? Anything? You know what? It doesn't matter. I'm just gonna go whip up everything we've got. Okay? Okay.

Father : Hal, come here. Now, we have to talk.

Anni : Okay. Shoot.

Father : Okay. Honey... I wanna know what you think about making Meredith...

part of the family.

Anni : Part of our family?

Father : Yeah.

Anni : I think it's an awesome idea. Inspired.

Father : Yeah? You do?

Anni : Brilliant. Really.

Father : Really? You do?

Anni : Totally. I mean, like it's a dream come true. I've always wanted a big sister.
Oh. [Chuckles]

Father : Um. Honey, I think you're kinda missin' the point.

Anni : No, I'm not. You're going to adopt Meredith. That is so sweet, Dad.

Father : No, I'm not going to adopt her. I'm... going to marry her.

Anni : Marry her! That's insane! How can you marry a woman young enough to be my big sister? [Speaking French]

Father : Hal. Hal. Hal, calm down. Hal. Are you speaking French?

Anni : I-I learned it at camp. Okay. I'm-I'm sorry. Let-Let's discuss this calmly-- calmly and rationally.

Father : Yeah, and in English, if you don't mind. All right?

Anni : Okay.

Father : Sweetheart, what has gotten into you?

Anni : Nothing. Nothing. Just-- Just-- Dad, you can't get married. It'll totally ruin completely everything.

Father : [Groans] - Hal. Hal. Hallie.

Chassy : Don't look at me. I don't know a thing.

Father : [Whispering] She thought I was going to adopt her?

Meredith : Hi, doll.

Father : Hi.

Meredith : Oh, you look stressed, baby. How about a martini? How about a double? Coming right up. Chessy. Don't you love it? It's just what we need. It's such a big house. Chessy!

Chessy : You rang?

meredith : Two martinis, please. And make Mr. Parker's a double.
Father : Chess, please. I'm getting a migraine.
Chessy : [Clears Throat] Mm-hmm.
Father : I told Hallie.
Meredith : You did? And?
Father : She went ballistic. She started yelling in French. I didn't even know she spoke French. I don't know what's gotten into her.
Meredith : Oh, Nicky. This reaction is totally classic. It's "Daddy's Getting Remarried 101."
Father : I'd be worried if she didn't act this way.
Meredith : Look. Why don't I go talk to her? You know, woman to woman.
Father : I-I think she's a little sensitive about you right now.
Meredith : That's why I need to do it. We've got to break the ice sometime. Wear your shirt like this. I like it when I can see a little chest hair.
Father : Hm.

Scene 29

Meredith : Knock, knock. Can I join you?
Anni : Sure.
Meredith : Guess the news of the engagement... came as a bit of a shock, huh? – anni : Basic
Meredith : You know, I remember what it was like to be 11. I had my first beau at 11. It's a wonderful age. You're just starting to feel like a woman... and, believe it or not, soon, you'll understand... what it's like to be in love.
Anni : Me? I don't think so. I don't even have my 12-year-old molars yet.
Meredith : Oh, well. Take it from someone... who got their molars very early in life... being in love is a fantastic mystery... that takes a man and a woman
Anni : I don't mean to be jerky when you're trying to be all mushy and everything... but I know what mystery my dad sees in you.
Meredith : You do?
Anni : You're young and beautiful and sexy. And, hey. The guy's only human. But, if you ask me, marriage is supposed to be... based on something more than just sex, right?

Meredith : Boy. Your father underestimates you.

Anni : But you won't, will you, Meredith? Being young and beautiful is not a crime, you know.

Meredith : And for your 411, I adore your father. He's exactly the kind of man I always planned on marrying. This is the real deal, honey... and nothing you do is going to come between us. Hate to break it to you, angel... but you are no longer the only girl in Nick Parker's life. Get over it.

Anni : If this is the real deal... then my dad's money... has nothing to do with you wanting to marry him, right?

Meredith : Okay, puss. You listen, and you listen good. I am marrying your father in two weeks, whether you like it or not. So I suggest you do not tangle with me anymore. You are in way over your head. Is that clear?

Anni : Crystal.

Scene 30

Granfa : [Laughter, Indistinct] Martin, a refill, please.

Mother : You must have grown three inches, I swear... in six weeks.

Grandfa : Lovely choice of wine, by the way, Martin.

Martin : Thank you, sir.

Halli : May I have a sip?

Mother : I don't think you're gonna like it.

[Smacks Lips]

Halli : Well, if you ask me, the bouquet is a little too robust for a merlot... but, then again, I'm partial to the softer California grape.

Granfa : [Laughs] She learned about wine at this summer camp?

Mother : She must have. Darling, are you all right?

Halli : I had one sip too many, I guess. You know, Mother, I feel like I could use a bit of fresh air. W-Would it be okay if I stepped outside for a moment?

Mother : Are-Are you okay? Would you like me to go with you?

Halli : Oh, no, no, no. I'll be fine. Just got a touch woozy, that's all.

Granfa : Woozy, huh?

Scene 31

Halli : [Exhales] Um, yes, I'd like to place a collect call to America, please.

Anni : [Ringing] - Hello.

Halli : What's up?

Anni : Hal, I'm desperate. Dad's getting married.

Halli : What do you mean, getting married?

Anni : I mean black tie, white gown-- the whole enchilada.

Halli : What?

Anni : The wedding's in two weeks. So, if there's any hope of getting Mom and Dad back together... we've got to do it fast, and I mean really fast.

Halli : Okay. So, Mom and I are going out to the theater tonight. I'll-I'll drop the bomb on her first thing in the morning.

Anni : Okay. Thanks. And, Hallie, hurry!

Halli : Okay, I will. Oh, excuse me, sir.

Granfa : Uh-oh. - Uh-oh. [Chuckles] Yes. Now, what say you and I take a little stroll... in the park, eh, young lady?

Halli : Okay. Um. - [Whispers] Now--

Granfa : Come on. What's this all about?

Halli : Well, it's a long story.

Granfa : Well, it's a very big park, and we've got plenty of time, you know.

Halli : Well, first of all--

[Mom Speaking French]

Scene 32

Granfa : Just do it, sweet pea.

Mother : Darling, come in. I just have to finish this sketch... and Fedex it off to Paris. And then, how about you and I go out to lunch... and spend the rest of the day getting lost in Harrod's, huh?

Halli : I can't, Mother.

Mother : Sorry.

Halli : I-I have to go out of town today.

Mother : Oh, you have to go out of town? And where, may I ask, are you going?

Halli : Annie. Annie. [Laughs] That's where I have to go. I have to go see Annie.

Mother : I see. And where might Annie be?

Halli : In Napa with her father, Nick Parker.

Mother : [Gasps] You're not Annie?

Halli : That would be correct.

Mother : You're Hallie?

Halli : I am. Annie and I met at the camp... and-and we decided to switch places. I'm sorry, but I've never seen you... and-and I dreamt of meeting you my whole life. And Annie felt the exact same way about Dad, so-- so, we sorta just switched lives. I hope you're not mad... because I love you so much, and I just hope that one day... you could love me as me and not as Annie.

Mother : Oh, darling. I've loved you your whole life.

Martin : [Martin Sobbing] I've never been so happy in my entire life.

[Crying]

Halli : So, I-- I guess you have to switch us back now, huh? Well, technically, you belong to your dad... and Annie belongs to me.

Mother : His-and-hers kids.

Halli : No offense, Mom, but this arrangement really sucks.

Mother : I agree, it totally sucks.

Halli : Then, I say we fly to Napa, see Annie and Dad... and work this whole thing out. And I say you're right.

Mother : Not to worry, darling. I'll take care of everything. You're not to worry. Okay?

Scene 33

Mother : I 'm sorry. I can't handle this. I mean, I haven't seen or heard from Nick Parker in over 11 years...and suddenly I'm flying halfway across the world to- - [Inhales] I'm not mature enough for this. If the man didn't make me so nuts, I'd still be married to him. I mean, we came up with this arrangement so that

we'd never have to see each other again. I mean, look at me, Martin. Have you ever seen me like this?

Martin : We—

Mother : I-- - Don't answer that. I mean, what if he doesn't recognize me? No, don't answer that, either. So, Hallie said he was a-- a hunk? He was rather dishy. He had a smile that made me go weak at the knees, if you can imagine that.

Halli : Okay, I'm all set, Mom.

Mother : Great. Me too. Almost.

Halli : Mom, your-your suitcase is like totally empty.

Mother : Oh, right. Sorry. Um, did you speak to your father, dear?

Halli : Um, yeah. Yeah. I just hung up with him, actually. He said he's really anxious to see you.

Mother : Anxious-nervous, like he's totally, completely dreading it?

Halli : Or anxious-excited, like he's looking forward to it? - Anxious-excited, definitely. Oh. - He said he'll meet us tomorrow at noon... at the Stafford Hotel in San Francisco.

Mother : My, my, my. That's incredibly soon. Isn't it? Well, um, why don't you run downstairs and-- and gather up our tickets... from your grandfather while I finish up here.

Halli : Okay

Martin : [Whispering] Liar, liar. Pants on fire.

Mother : Shh! - Oh, Martin. I have a really ridiculous... somewhat childish request to make. Martin, you know that you're more than a butler to me. You're more like a lovable brother who just happens to wait on us, and, anyway... I was wondering if

Martin : I would accompany you on the trip? Make it a bit easier for you?

Mother : Would you, Martin? Thank you so much. I'd be so grateful and you don't even have to come as our butler. Just as a friend.

Martin : Madam, I'd be honored. And may I say-- as a friend-- if I were seeing my ex... after 11 years and I had your legs... I'd wear this little baby. You'll kill in it!

Granfa : Bye, darling.

Mother : Wish me luck.

Granfa : Good luck

Halli : Bye, Pop.

Granfa : Bye, Hal.

halli : So you're coming to Napa for Thanksgiving. Right?

Granfa : I wouldn't miss it for the world.

Halli : Bye.

Granfa : Oh, and say hello to your father for me.

Halli : I will.

Mother : Airport, please.

Scene 34

Meredith : Okay. They'll be here any minute. Now, be nice, Daddy. He's everything you ever wanted... for your little girl, plus millions more.

Meredith's dad : Then you know I'll be nice.

[All Laughing]

Meredith : Oh! Okay. There he is... with the whole motley crew. Hi, darling.

Father : Hi.

Meredith : Hallie, Chessy and Sammy! What in the world are you doing here? Honey, a dog at the Stafford?

Father : Hal begged me to bring him. - Oh, you're such a softy.

Meredith : Oh!

Chessy : Good doggy. So, Meredith. These the folks?

Meredith : Yes. Mom, Dad. You finally meet. This is my fiance and the love of my life, Nicholas Parker.

Meredith's mom : Hello, Nicholas. I'm so pleased to meet you. I'm Vicki.

Father : Hi.

Meredits : And this is Nick's adorable daughter, Hallie. This entire prenuptial get together was her idea, I'll have you know.

Meredit's dad : How are you, young lady? We've heard nothing... but wonderful things about you.

Meredit's mom : Hello, pet. You may call me Aunt Vicki.

Scene 35

Martin : Other end, madam.

Mother : Oops!

Martin : Yopes!

Mother : That was a great flight. Wasn't it? I mean, it was so quick.

Martin : I've never seen you quite so thirsty before, madam.

Mother : Well, would you believe, Martin darling, I've never tasted vodka before this trip.

Martin : You could have fooled me, ma'am.

Mother : Come on. Let's rock and roll.

Halli : I am in such major trouble here.

Scene 36

Meredith : If the hotel can do it, I think that room is perfect for the wedding. Not too big. Not too cramped. And not that... I don't like the idea of having the wedding at the house... it's just that this could be amazing.

Annie : Sammy!

Meredith : So, I've already checked us in. Why don't we go upstairs...
: freshen up and then rendezvous for lunch?

Meredith's mom : Great!

Meredits dad : Meet you in the bar in ten. Okay?

Meredits mom : Oh! Perf.

Meredith : Sweetheart, now that we're here... why don't we go check out the honeymoon suite? I bet it is to die for.

Scene 37

Mother : Ooh. Oops! I forgot my bag.

Chessy : Hey, hang on. Sammy!

Chassy : Sammy!

Hally : Sammy.

Mother : Excuse me. Did you find a beige... Thank you. Oop!

Anni : Mom!

Mother : Darling, you didn't have to wait for me. I could have found the room by myself. Besides, I need to get a little fresh air. Go on, sweetie. I'll meet you up "thairs. I like that jacket, by the way. Were you wearing that the whole time we were on the plane?

Anni : Mom, watch out!

Mother : Sorry.

Anni : She's drunk. She's never had more than one glass of wine... in her entire life, and she chooses today to show up totally zonked.

Chassy : Yeah, well, just do what the woman says... and meet her up "thairs."

Meredith : Maybe that's why they; make "do not disturb" signs. Alone at last. Mother

Anni : It's me, Mom, Annie.

Mother : Oh, darling. You look wonderful. Oh, my girls. I can't believe you're together. But how could you do this to me?

Chasy : Excuse me. I hate to interrupt but... might I suggest that we continue... this little powwow inside? Hi. You probably don't remember me.

Mother : Chessy!

Chassy : I knew I always liked her.

Mother : One of you, I'm not sure which one at the moment... but one of you told me your father knew I was arriving here today. And I'm here to tell you the man I just saw in the elevator... had absolutely no idea he and I were on the same planet, let alone in the same hotel.

Anni : You saw Dad already?

Mother : Yes, I did. Oh! The man went completely ashen like I was... the bloody ghost of Christmas past. Can one of you get something cold for my head?

I mean, don't you think I pondered what it was going to be like to see... your father after all these years? Well, let me tell you. Me waving like a mindless idiot... while Nick Parker's wrapped around another woman's arms... is not exactly the scenario I had in mind. No, sirree. [Gasps] Martin! What are you doing?

- Martin : Going for a dip, madam. Do you mind?
- Mother : Uh? No, no. No, that's-- that's perfectly perfect. Have fun.
- Chassy : Someone ought to. Hello.
- Martin : Hello. Hello to you.
- Mother : Chessy, this is our butler Martin.
- Chassy : How do you do? I'm her butler.
- Martin : [Speaking French]
- Chassy : Gee! The pleasure is all mine, monsieur.
- Mother : Girls, you were going to tell me why you lied... and brought me here without telling your father.
- Chessy : Were they? Okay, that's good. Uh, well, then I'm just gonna go back to my room and check out... the old mini-bar situation.
- Martin : Allow me to assist you.
- Mother : Wait! Does everyone here know something I don't know?
- Anni : Mom. Daddy's getting married. To Cruella de Vil. She's awful, Mom. We can't let him go through with it.
- Halli : She's all wrong for him, Mom. And the only way he won't marry her is if-- You tell her. She knows you better. Is if he sees you again.
- Mother : Wait a minute! You're not trying to set me up with your father?
- Hallie : Actually, we are. You're perfect for each other.
- Mother : Hold it. You two knew about this?
- Martin/chessy : What? Oh, no.
- Martin/chessy : No! Madam, no. Absolutely no idea. - No, no, no, no. I had no idea.
- Martin : Yes. I did know something.
- Chessy : Yes. Technically, yes. I had tinkling anyway.

Marti/chessy : Hallie told me the story. - It's their idea. It's so sweet.

Martin /chessy : I'm an old romantic, you know. You know me. - So am I.

Mother : Okay, okay. Let me say this... loud and clear.

Nick Parker and I have absolutely nothing in common... anymore. Plus, in case you haven't noticed... he seems extremely content with his leggy, tight-skirted, bare-backed fiancée. And I want the two of you to explain to your father that I am here for one purpose only. And that is to switch the two of you back. Now, let's do what we have to do and be done with it. Understood?

Anni : Hey, Dad. What's up?

Father : Hi. Just running down to the lobby. Hey, Hal!

Anni : Huh?

Father : Do me a favor, will you, while I'm gone. Will you just look after Meredith for me?

Anni : Mm-hmm.

Father : Huh? Thanks. Hallie, Hallie.

Anni : Yeah?

Father : How do I look? Like presentable and everything?

Anni : Not too old? You look fab, Dad. Young and fab.

SCENE 38

[Elevator Bell Dings]

Halli : Dad.

Father : I thought you were going to keep Meredith company.

Halli : i was?

Father : Yeah.

Halli : I mean, I am, yeah. I was just looking for her, actually. Great to see you, Dad.

Father : It's great to see you too, squirt. Nice outfit.

Halli : Oh. Thanks.

Father : Well, go on. Get up there. Come on.

Halli : (Halli singing) #Let's get together Yeah, yeah, yeah #
Why don't you and I combine # - [Elevator Bell Dings]
Let's get together What do you say

Meredith : Have you seen your father?

Halli : You talkin' to me?

Meredith : What are you? Robert De Niro? Yes, I am talking to you.

Halli : Oh, Meredith. Uh, yeah. I just saw him. Well, hello! Where was he? Uh, he went that-a-way. I think.

Meredith : What are you staring at?

Halli : Oh, nothing, nothing. You're just really very pretty. That's all.

Meredith : Oh. Don't tell me you're gonna break your rotten streak... and suddenly be nice to me? If you see your father, tell him he's late and I'm waiting.

Halli : Whatever you say, Cruella.

Scene 39

Bartender : Here you go. This will cure anything you've got. Just don't ask what
In it.

Mother : Okay. Here's to-- Here's to you. May your life be far less complicate than
mine.

Meredith : Thank you. Martini, dry, please.

[Burps]

Mother : I beg your pardon. I. I think I just drank tar.

Bartender : Here's your martini and your bill, Ms. James.

Mother : Thank you.

Meredith : You're Elizabeth James?

Mother : Guilty.

Meredith : Ah! I just saw a wedding dress you designed in Vogue and fell completely in
love with it. I faxed your office just yesterday and they said you were out of
town... and didn't know if you could make another. I can't believe it. It's fate.
I'm Meredith Blake.

Mother : How do you do?

Scene 40

Father : Sorry. Excuse me. Excuse me.

Meredith's mom : Where have you been? We've been looking all over for you.

Nicholas, I think this hotel is perfect for the wedding. The more I see of it, the more I like it. - Me too.

Father : Absolutely.

Meredith's mom : Now, tell me, dear. How many are we expecting from your side of the family? Just a guestimate. Can I get back to you on that? I'm-- I'm not sure at the moment. Excuse me. Pardon me. Sorry.

Cassy : Oh, boss, are you okay?

Father : Yeah, I'm fine.

Man : Uh, sir?

Father : Oh!

Halli : Dad, watch out!

People : Oh! - Oh, careful!

Father : Hello, Liz.

Mother : Hello, Nick. Well, gosh. There you are. What do you know?

Father : Uh... is there something going on here that I should know about... because I'm stunned to see you. But, uh, you don't seem as stunned to see me. I mean, I haven't seen or heard from you in what-- ten, eleven years? All of a sudden on the very day that

Anni : Dad... I can explain why she's here.

Father : Hallie. You know who this is?

Anni : Actually, yes. And actually, I'm not Hallie.

Halli : Actually, I am.

Father : Both of them? Annie? Hallie?

Anni : I guess you and Mom kind of think alike 'cause you both sent us... to the same camp and we met there. And the whole thing just sort of spilled out.

Mother : They switched places on us, Nick.

Father : You mean I've had Annie with me all this time?

Anni : Well, I wanted to know what you were like, and Hallie wanted to know Mom. And... are you angry?

Father : Oh, honey. Of course not. I just can't believe it's you. Last time I saw you, you had diaper rash. Oh, squirt, you're all wet.

Anni : [Chuckling] It's all right.

Father : Look at you.

Anni : Well, I'm grown up now and quite without a father.

Halli : And I'm headed into my crazy, mixed-up teenage years... and I'll be the only girl I know without a mother to fight with.

Father : Hallie, you've been in London all this time? Come here, squirt.

Halli : Mom's amazing, Dad. I don't know how you ever let her go.

Mother : Girls, why-- why don't you let your father and I... talk alone for a couple of minutes, okay?

Halli/anni : Sure. Fine. - Take your time.

Father : I don't believe this. Seeing them together. And seeing you. Ow! - Ooh!

Mother : Let me help you with that. Oh, excuse me. Do you have a first aid kit?

Woman : Yeah, of course.

Mother : Why don't you lie down?

Woman : Here you go.

Mother : Thanks.

Father : So, how are you, Lizzy? Or does everyone call you Elizabeth now?

Mother : Oh, no, no. Lizzy's-Lizzy's fine. [Chuckles] My dad still calls me Lizzy. Yeah. I've been, uh, been terrific. - Y eah.

Father : You know, you haven't changed a bit.

Meredith : Finally. There you are. Oh! Uh... oh, good. You've met. Honey, Elizabeth designs... wedding gowns and she's going to make my...Wait, um... I-- I don't understand. How did you two meet? And Nicky, why are you all wet?

Father : You're making my fiancee's wedding gown.

Mother : Well, I-I didn't know she was your fiancée. Well, how did we meet? How did you two meet?

Meredith : Am I missing something here?

Father : You know what? This is one small world. Um, how small?

Anni : Hi, Mer.

Meredith : Hello.

Halli : How ya doin'?

Meredith : Oh! Oh! Oh!

Father : Honey, did I ever mention to you that Hallie was a twin?

Meredith : No. I'm afraid you forgot that little detail.

Halli : Don't feel bad, Mer. He never mentioned it to me either. By the way, I'm the real Hallie. This is Annie. She was pretending to be me while I was pretending to be her. And this is our mother, Elizabeth James.

Meredith : This is your mother?

Halli/anni : Yes. - yes.

Meredith : You were married to him?

Mother : eah. - Guilty again.

Meredith : Oh, well. This is a small world.

Father : And getting smaller.

Meredith : And what a coincidence... that we're all here on the exact same weekend. My, my, my. How sweet.

Scene 41

Father : Hal, I've had enough surprises for one day. Will you please just tell me where we're going?

Halli : You're gonna love it, Dad. Trust me.

Mother : Hello.

Father : Hey.

Mother : [Whispering] So, uh... do you have any idea where they're taking us?

Father : Not a clue.

Mother : Right.

Scene

Mother : Where are we?

Father : This is where we're eating?

Halli : No. Actually, that's where we're eating.

Annie : It's ours for the night.

Fathher : Wow! So, how exactly are we paying for this?

Anni : Well, we pooled our allowances.

Father : Yeah. Right, Annie.

Anni : Okay. Grandfather chipped in a bit.

Mother : Annie.

Anni : Okay. He chipped in a lot.

Halli : Come on. You guys are gonna love it.

Father : Pretty snazzy.

Halli : Elizabeth and Nick, your dinner awaits you.

Mother : Girls.

Father : The table is only set for two.

Anni : Oh, that's the other part of the surprise. We're not joining you.

Mother : You're not?

Chessy : No, but I am. Good evening. I'm Chessy, and I'll be your server this evening.

Martin : No wisecracks, please. And I'm Martin your sommelier. May I offer you both a taste of the bubbly... n the hope that you get a bit shnockerred... and not fire this lovely lady and myself... for following the orders of these audacious 11-year-olds.

Cassy : Annie, mood music, please.

Anni : Just relax. Sail though time back to yesteryear.

Cassy : You do get all this, don't you?

Mother : Yes, I'm beginning to

Father : They're recreating the night we met-- the boat, the music

Cassy : The help

Mother : It's so sweet.

Father : Martin, I think I'll take that drink. Thank you, Martin.
Martin : Oh! Y eah.
Father : To tell you the truth...I haven't been on a boat since the Q.E. 2. – mother : Neithe
Father : Hmm? Well, then, here's to, uh-- Our daughters.
Mother : Our daughters. [Clinking]
Father : Now I know how a goldfish feels.
Mother : Ugh!
Father : You know, sometime if we're ever really alone... maybe we could... talk
about... what happened between us. It all feels a bit hazy to me now. It ended
so fast. It started so fast. Well, that part I remember perfectly.

[Both Laughing]

Maartin : It looks like things are heating up quite nicely. I'd say it's safe to serve the
vichyssoise.
Cassy : You ladle, I'll serve.
Martin : I'm sorry. Yes, I'll... uh, ladle.
Cassy : Right. And then I'll--
Martin : Serve? Right.
Cassy : Right.
Mother : So... you've done fantastically well. Um... your dream of owning your own
vineyard actually came true.
Father : Mm-hmm. What about you? You were always drawing...on napkins and
corners of newspapers. Now you're this major designer.
Mother : Yeah, it's great.
Father : We both actually got where we wanted to go.
Mother : Yeah, we did. Anyway, what are we going to do about the girls?
Father : Well, now that they met, we can't very well keep them apart.
Mother : Well, I could keep them for half of the year, and then you could keep them.
Cassy : Well-- - Guys. They can't go to two different schools every year. That's
nuts.
Father : I agree.

Mother : Well, then, I could keep them both for a whole year, and you could keep them...

Father : Liz.,

Mother : Hmm. Mm-mm.

Father : That's why we came up with-- - Mm-hmm.

Cassy : [Clears Throat] - Oh, G-- Sorry. Ignore me. Enjoy your soup. father

Father : That's why we came up with the solution that we have.

Mother : Really? I thought it was because... we decided never to see each other again.

Father : Not we, Liz.

Mother : Well, you know, that part's become a bit hazy to me, too, over the years.

Father : You don't remember the day you packed? - No, that day I remember perfectly.

Mother : Did I hurt you when I threw that, um-- What was it?

Faather : Uh, uh-- - It was... a hair dryer.

Mother : Oh, right. [Laughs] Sorry. - [Laughs]

Father : You know, I may never be alone with you again. o, about that day that you packed-- Why'd you do it?

Mother :Oh, Nick. We were so young... and we both had tempers. We said stupid things and so I packed. Got on my very first 747... and... you didn't come after me.

Father : I didn't know that you wanted me to.

Mother : Well, it doesn't really matter anymore. So, let's just put a good face on... for the girls and get the show on the road, huh? Yeah, sure. Let's... get the show on the road.

Recepcionost : Your passport, Ms. James. Have a safe trip home.

Mother: : Thank you. - [Telephone Ringing] set then. Where's Annie? - I just rang up. She's on her way down. motherAlRight.

Anni : So, I'll send Hallie back to you over Christmas.

Halli : And Annie will spend Easter with you.

Mm-hmm.

[Elevator Bell Dings]

Mother honey : Honey, what are you doing in those clothes?
Anni : We've got a plane to catch. Here's the deal, Mom. We thought it over, and we decided we're being totally gypped.
Halli : Dad promised we'd go on our camping trip. And we want to go... together.
Father : What camping trip?
Anni : The one we go on every summer before school starts.
Mother : Annie, this is ridiculous. Go upstairs and put your clothes on.
Halli : Are you sure I'm Annie?
Mother : Well, of course, I'm sure.
Anni : But, it's kind of hard to be 100% positive, isn't it?
Father : Girls, this is totally unfunny. You're gonna make your mother miss her airplane.
Mother : Annie!
Both : Yes!
Father : This one's Hallie. I'm positive.
Halli : You know, I hope you're right, Dad. Because you wouldn't want to send the wrong kid all the way back to England.
Anni : Would you? Here's our proposition. We go back to Dad's house, pack our stuff... and the four of us leave on the camping trip.
Mother : The four of us?
Halli : And when you bring us back... we'll tell you who's Annie and who's Hallie.
Mother : Or you do as we say... and I take one of you back with me to London whether you like it or not.

SCENE 42

Meredith : And what am I supposed to do for three days? Sit home and knit?
Father : Honey, we have kind of a sticky situation.

Meredith : Sticky situation? What do you mean, "sticky situation"? What exactly--
mother : Hmm-hmm.
meredith : Excuse me. What is she doing here?
Father : You see, that's part of the deal. The four of us... we... go together.
Meredith : What are you suddenly, the Brady Bunch? This is ridic-- -
Mother : Hello, Everything all right?
Meredith : Well, no. Actually it isn't. I didn't realize that you were going on this little
outing. And to tell you the truth, I'm not so sure that I'm okay with it.
Mother : I agree. I think the ex-wife in the next sleeping bag is a little weird.
Meredith : Thank you.
Mother : I absolutely insist that you come with us. Really.
Father : liz...
Mother : No, honestly Nick. I've messed up your entire weekend.
It's the least I can do. Really, please.
Halli : Dad, what's Meredith doing here?
Father : Your mother invited her.
Anni : What?
Fattther : Be nice.
Mother : Okay. All set? Have fun, everyone.
Halli : What?
Father : what are you doing?
Mother : Well, I really think that you and Meredith need some time alone before the
big day.
Anni : Mom, come on! That's not the plan.
Mother : Ah, honestly, you'll have much more fun without me.
Meredith : Wait, wait. If you're not going, I certainly don't have to go. I mean, trust me,
I'm not a big nature girl.
Mother : But this is your chance to really get to know the girls. I mean, after all,
starting next week, they're-- they're half yours. Have fun, all of you! Bye-bye!
Cassy : Oh, I would pay big money to see that woman climb a mountain.

SCENE 43

[All Chattering, Indistinct]

[Laughs, Squeals]

Halli : Whoa! Come on, you guys.

Anni : Whoa! Oh!

[Laughing]

[Grunting]

Meredith : Oh, I'm gonna kill my trainer. He says I'm in such great shape. I can't believe people actually do this for fun.

Father : Hold on. We're stopping.

Anni : Again? Dad, at this rate, it'll take us... three days just to get to the lake.

Father : Meredith isn't used to the altitude. Just chill, okay?

Meredith : Ooh. Ah, I'm in serious pain. Somebody hand me my Evian. I can't move.

Halli : Sure. Brilliant. Here you go, Mer.

[Screaming]

Father : Honey, you okay? What happened?

Halli : This little guy was on her Evian bottle.

Father : Oh, he won't hurt you, Meredith.

Meredith : Oh, right, right, right. Right. I know. You, uh, go ahead. I'll be fine.

[Screams] Get that thing away from me. I hate things that crawl. Aagh! How can you touch that? Just put it down.

Halli : Okay. Okay. I'll put it down.

Father : Girls? - What?

Both : What?

Father : I'm going to take the lead. The two of you help Meredith. All right?

Meredith : Sure, you'll help me. Right over a cliff, you'll help me.

Halli : Not a bad idea.

Anni : Yeah. See any cliffs?

Meredith : Aah, my backpack.

Halli : Need a hand, Mer?

Meredith : Not from you, thank you. Don't think I can't see right past those angelic faces. One more trick from you two, and I promise... I will make your lives miserable from the day I say "I do." Got it?

Anni : Got it, Cruella.

Meredith : What did you call me?

Hallie : Nothing, nothing. Not a thing, Cruella.

Anni : Oh, by the way, Mer, I think there's something on your head.

[Laughing]

[Screams]

[Coughing]

Father : Are you all right? Aah! [Whining] What... happened?

Meredith : [Gasping] Ask... them.

Halli : What did we do, Dad? We were right behind you.

SCENE 44

[Hallie, Annie Chattering, Indistinct]

Father : Here we go, girls. This will hold us for a while.

Anni : Sure you don't want some trout, Mom? Is that okay, by the way, if we start calling you mom?

Meredith : I think your mother would prefer if you called me Meredith.
And no thank you. I do not eat... trout... for the thousandth time.
I will wait until breakfast. What are we having?

Together : Trout.

Father : Come on. It's part of the experience.

Meredith : Mmm. And what's the other part? Being eaten to death by mosquitoes? God, you'd think they actually like this stuff.

Father : Well, what's that you're using? Let me see that. Well, you're gonna attract every mosquito in the state with this stuff. It's sugar and water. Where'd you get it?

Meredith : That's it. I am taking one large sleeping pill... and going to bed.

Father : Meredith, what are you doing?

Meredith : I don't want the mountain lions to There are no mountain lions up here, are there?

Father : No.

Meredith : Good night.

Faather : Girls, I'm telling you. Lay off. This isn't her thing, okay? I'm not marrying her because she's Annie Oakley.

Anni : Who's Annie Oakley?

Father : Just cool it.

[Animal Howling] - [Crickets Chirping]

SCENE 45

[Owl Hooting] - [Whispering]

Halli : Come on. Come on.

Anni : Okay.

Hallie : I hope that one large sleeping pill worked.

[Annie Snickering]

[Snoring]

[Hallie Snickering]

Halli : You take that side.

Annie : All right.

Halli : Gosh, she's heavy.

Anni : She's also like... snoring.

[Both Snickering, Grunting]

[Gasps]

Meredith : Nicky?

[Laughing]

[Soft Moaning]

[Grunting]

[Both Snickering]

Halli : Sweet dreams, Mommie Dearest. [Laughing]

SCENE 46

Merredith : Mmm. That feels nice. [Screaming] [Echoing] Nicky!

[Screaming Continues]

Father : Oh, man.

Merredith : Ooh! Ugh! Ugh! Ugh!

Father : What's goin' on?

Merredith : Here's what's going on, buddy! The day we get married is the day I ship those brats off to Switzerland. Get the picture? It's me or them. Take your pick.

Father : Them. [Amazed Sigh]

Merredith : Excuse me?

Father : T-H-E-M, them. Get the picture?

[Screaming]

SCENE 47

Mother : Hello. You're back so soon. Did you have fun?

Halli : Well, I wouldn't go right to fun.

Mother : You wouldn't?

Anni : We've been punished to the end of the century.

Father : Starting now. Go!

Mother : Where's Meredith?

Halli : We played a couple of harmless tricks on her and she kind of freaked out a little.

Father : A little? Hmm. She threw this at my head. At least it's smaller than a hair dryer.

Mother : Oh, Nick, it's all my fault. If I hadn't suggested she go--

Father : Or tricked! Tricked would be more like it. Like mother, like daughters.

Mother : I-I really am sorry.

Anni : We are too, Dad. Really. Yeah.

Father : Up to your room... now. I gotta remember to thank them one day. So, where's Chessy? I'm starving.

Mother : Well, she and Martin went off on a picnic around noon... yesterday.

Father : Really! Who would have thought-- my nanny, your butler!

Mother : Hmm. - [Laughing]

Father : Well, what do you say I whip us up something to eat?

Mother : You can cook now? –

Father : Oh, yeah. I can, uh, make pasta and pasta and, uh--

Mother : Mmm, pasta sounds good.

Father : Well, pasta it is.

SCENE

Annie : Okay, I'll take two. Hey, Dad! - Wow! You look so nice!

Hallie : Where are you going?

Father : Good night, ladies.

SCENE 48

Mother : Oh, wow!

Father : This is where I keep my private stash. Did you know I also collect wine?

Mother : Really?

Father : Mm-hmm. I'm a man of limited interest. Come here. This... is a 1921 Burgundy. They say the rain that year made this the best Burgundy ever harvested.

Mother : Oh.

Father : Now, you will appreciate this. Come here. Look.

Mother : "VJ day, 1945." That's incredible.

Father : I love that. Now, this is the same wine that was served at my parents' wedding. A Bordeaux-- '52.

Mother : Aww.

Father : I think my sister was conceived on this baby.

Mother : What's this one? "Where dreams have no end, 1983.""

Father : That one actually took me years to track down.

Mother : Why? Where's it from?

Father : It's the wine that we drank at our wedding. I now have every bottle ever made.

Moother : You do.
Father : I do.
Mother : Can we open one?
Father : You're the only one I'd drink it with.
Father : You okay?
Mother : Oh, yeah. I just got a little dust in my eye.
Father : Hmm? I can offer you a clean sleeve.
Mther : No, no. I'm fine really. All better.
Father : You don't always have to be so brave, you know.
Mother : Oh, but I do actually.

[Vehicle Approaching]

[Whispering]

Mother : That will be Chessy.
Father : She has a key.

[Door Opens, Closes]

Chessy : Hello. Anybody home?
Father : We'll be right up.

SCENE 49

father : Take care of yourself.
Moother : Y eah, I will. You too. I love you.
Halli : I love you too.

SCENE 50

mother : hello. we're home.
anni : grandfather?
Mother : i'll check the study. Hey, stranger.
Halli : Hey, Mom, did you know the Concord gets you here in half the time?
Mother : Yes, l-I've heard that.
Anni : Huh! What are you doing here?

Halli : It took us around 30 seconds after you guys left... for us to realize we didn't want to lose you two again.

Mother : We?

Father : We. I made the mistake of not coming after you once, Lizzy. I'm not going to do that again no matter how brave you are.

Mother : And I suppose you just expect me to go weak at the knees... and fall into your arms and cry hysterically... and say we'll just figure this whole thing out-- a bicontinental relationship... with our daughters being raised here an-and there and... and you and I just... picking up where we left off, and-- and growing old together and-- and Come on, Nick. What do you expect? To live happily ever after?

Father : Yes... to all the above. Except you don't have to cry hysterically.

Mother : Oh, yes, I do.

Halli : We actually did it

This will be an everlasting love

This will be the one I've waited for

This will be the first time

Anyone has loved me

I'm so glad you found me in time

And I'm so glad that you rectified my mind

This will be an everlasting love

For me Yeah, whoa-oa

Loving you is some kind of wonderful

Because you've shown me just how much you care

You've given me the thrill of a lifetime

And made me believe you've got more thrills to spare, oh

This will be an everlasting love

Oh, yes, it will now

You've brought a lot of sunshine into my life

You've filled me with happiness I never knew

You gave me more joy than I ever dreamed of

And no one, no one can take the place of you

This will be you and me

Yes, sirree, eternally

Hugging and squeezing and kissing and pleasing

Together forever Through rain and whatever

Yeah, yeah, yeah, yeah You and me

So long as I'm living true love I'll be giving

To you I'll be serving 'cause you're so deserving

Hey, you're so deserving

From now on From now on, yeah

From now on From now on

From now on