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# English in Movies: Using Scenes From Movies to Teach English

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ENGLISH IN MOVIES:  
USING SCENES FROM MOVIES TO TEACH ENGLISH

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Submitted in partial fulfillment of the requirements for  
the Master of Arts in Teaching degree  
at the School for International Training,  
Brattleboro, Vermont  
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This project by Timothy M. Cook is accepted in its present form.

Date Jan. 11, 1985

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# ABSTRACT

This project consists of a videotape and an accompanying manual. Various scenes from American movies are put on videotape to offer students of English as a foreign language material for studying spoken English. The manual consists of transcriptions of the dialog in each scene, vocabulary lists of words and expressions common only to spoken English, plus aids and suggestions for classroom use of the material. Scenes are categorized by situations.

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The videotape for this material is located in the Audio-Visual Room of the School for International Training.



## INTRODUCTION

The material in this manual is designed to teach English through one of the language's most popular media: American movies. Throughout the world, English is the most widely taught foreign language, yet the English taught in schools rarely affords students the opportunity to speak it, much less understand movies. Many foreign English teachers, through no fault of their own, have little or no training in spoken English and limit their teaching to written translations and grammatical explanations. By this so-called "grammar-translation method," still so common throughout the world, students rarely learn to understand those popular Hollywood movies they go to see, and which are often their only exposure to spoken English in actual use.

Despite perhaps years of hard and serious study of English, most of these moviegoers must leave their comprehension level to the translation abilities of the subtitle writers. Linguists know there can never be one hundred percent accurate translations from one language to another because of the subtleties and cultural roots each language possesses. These linguistic aspects are often lost in translation, especially between English and a non-European language. Even if the subtitle translations are accurate, having to depend on reading one's way through a movie creates a feeling of distance from the story and the characters. Furthermore, the mere physical distraction of reading lines along the bottom or side of a movie takes one's eyes off the movie itself.

Systematically using American movies to teach English is an ideaborn of the current age of high technology. More new and creative ways to teach are being opened by this trend, and innovative educators are trying to take advantage of it. Currently in many countries, television and radio

programs teach English through dialogs acted out in skits. This enables students to hear native English and see its physical context set on a stage. These developments increase students' possibilities for learning English. However, such skits never completely reproduce native English as it is actually spoken in the English-speaking world. It is language specifically produced for students of English instead of for native English speakers themselves. Such skits lack an element of realism in both the acting and in the unnaturally clear and contrived English of the speakers.

Using American movies in the same way that English teaching programs use their skits is one way to bridge the gap between English in teaching and English in use. Many people are familiar with scenes from movies, but do not know what they are saying. Movies are meant to entertain and stimulate, but this alone can serve as motivation to study the language in them. Movies, although themselves only a portrayal of reality, come closer to reality than audio-visual English teaching programs. Even pure fantasy in movies reflects some of the hopes and fears of the society that produced those movies. Good movies can reveal not only the language of English-speaking people, but also their gestures, physical surroundings, emotions, beliefs, and values, all of which reveal the culture that is so inseparable from the language. By becoming familiar with these, one can become more comfortable with using English, especially the spoken language. The natural contractions, interjections, colloquialisms, vulgarisms, regional accents, "bad" grammar, stops, stutters, and repetitions that are a part of any language also come out in movies.

This manual uses 35 different scenes from 22 famous movies. Each movie is about native English-speaking characters. All but one scene are

set within a native English-speaking environment. As each movie is American-produced, most of the scenes are about Americans in the United States, although a few scenes feature British people in British settings. Some of the scenes are about ordinary people in ordinary situations, and some are about heroes or villains in extraordinary situations. They all are about how English-speaking people as a whole cope in situations, or would idealistically like to be able to do so.

In these times, many homes and classrooms are equipped with television sets and videocassette recorders (VCR's), and they are rapidly becoming more and more common every day. Use of this manual and the accompanying videotape is possible in many more schools now than would have been possible just a few years ago. Much of educational videotape recording equipment is rarely, if ever, used because teachers think it is difficult. This equipment is continually becoming easier to use as home use of VCR's grows in popularity. With a little practice, one can use videotape in many creative and motivating ways. Familiarity with the equipment will perhaps give the teacher his or her own ideas on how this material can be used.

#### COPYRIGHT LAW

When working with copyrighted movies, it is important to know the legal rights of the copyright owners as well as the limitations of those rights. The accompanying videotape cannot be legally copied and even the use of legally made videotapes has certain restrictions for its use.

Section 110 of Title 17, U.S. Code, allows the use of copyrighted videotape material under certain circumstances. Section 110 states in part as follows:

"Notwithstanding the provisions of section 106, the following are not infringements of copyright:

(1) performance or display of a work by instructors or pupils in the course of face-to-face teaching activities of a nonprofit educational institution, in a classroom or similar place devoted to instruction, unless, in the case of a motion picture or other audio-visual work, the performance, or the display of individual images, is given by means of a copy that was not legally made under this title, and that the person responsible for the performance knew or had reason to believe was not legally made."

The Motion Picture Association of America, Inc., in a letter to the Experiment in International Living dated March 5, 1984, interpreted this to mean "it is permissible to use home videocassettes in a classroom for face-to-face teaching or instruction, but it would not be permissible to use a home videocassette as entertainment at a student assembly regardless of whether or not admission was charged."

#### USE OF THIS MANUAL

The material in this manual is intended for intermediate and advanced students of English. Both students as well as teachers, whether native English speakers, foreign speakers, or complete non-speakers, can use this manual along with the videotape. Introductory notes talk briefly about the movie and the importance of the scene. Within the dialog, common but non-standard grammatical forms are followed by the standard form and put in parentheses ( ). An asterisk \* next to a word or expression means that an explanation for it can be found following the dialog. Such words and expressions are those that might not be found or adequately explained in dictionaries or other references, but will be useful to students and teachers who are not familiar with colloquial or special terms. At the end of the manual are several appendices. Appendix A gives common words and

expressions frequently used throughout the dialogs. Many of these are not considered words and have no standard spelling. However, they appear in almost any conversation by native English speakers, and consequently appear in almost every dialog in this manual. Common contractions in spoken English are in Appendix B. These contractions can be heard in the spoken dialogs, but are given the standard written spelling in the manual. Appendix C indicates the year in which each movie was made and Appendix D, the time period in which each takes place.

When using the videotape for classroom use, prepare the equipment before the class begins. The minimum amount of equipment will be one VCR, one television set, and the proper line between the two. Find the scene to be used and make a note of the number where it starts on the VCR counter. The videotape can be quickly forwarded or reversed to that number so the scene can be played from its beginning.

Suggestions for use with a VCR and television set:

1. Have students read a dialog first. Make sure they understand the written dialog, then listen to the soundtrack of the dialog, following along with the text. Do this enough times so they can understand the scene without reading along. Finally, watch that particular scene on videotape.
2. Play a scene on the videotape first. See how much students can understand after one or two viewings. Then have them read the dialog and check any unfamiliar words or expressions.
3. After students have become familiar with the written dialog, but before they view the scene on videotape, discuss the background of the scene. Have students act out the scene as they would imagine it is in the movie. Then play the videotape.

4. After students are familiar with both the written dialog and the videotape portrayal of a scene, have students act out the scene in imitation of the movie.
5. Play the videotape one line at a time and have students repeat after each line.
6. Play the videotape and have students take the part of one of the characters. When the scene comes to that character's part, turn down the sound so students can fill in verbally for the character.
7. Play a scene from the videotape without the soundtrack. Ask students how much they could understand from the scene with no language at all, and also what questions they have that the dialog would answer. Then play the videotape with the soundtrack to see what questions have been answered.
8. After students have viewed and studied a scene, have them write a summary of it.
9. Play a scene from the videotape and discuss with students where and when they think the scene takes place.
10. Divide a class into two groups. To one group, hand out the written dialog of a scene and play the soundtrack only. To the other group, play the videotape without the soundtrack. Have each group prepare questions that they have for not having seen the videotape or not having heard the soundtrack. Each group can find answers for its questions from the other group. Discuss with students how much they know about the scene, then play it for the whole class.
11. Compare different scenes for the same aspects. For example, after students are familiar with several scenes, compare the clothing of an old movie with the clothing of a new one, or compare how anger is expressed in

different movies. Discuss with students how these differences compare to their own culture.

Suggestion for use with two VCR's and a television set:

12. Have students practice speaking the parts in a scene, then record students dubbing in their voices to replace the voices of the actors and actresses. The students can either dub in the dialog of the movie or create their own dialog to replace it. This will require recording onto one VCR only the picture from a second VCR. At the same time one VCR is recording the picture, it must also be recording the students' voices. Attach a line from the "video out" of the VCR playing the scene to the "video in" of the VCR recording the scene. Connect a microphone to the recording VCR. Push simultaneously the "play" button of the playing VCR and the "record" button of the recording VCR. As students see the scene on the television, they fill in the lines by speaking into the microphone.

Suggestion for use with two VCR's, a television set, and videocamera:

13. Videotape students acting out a scene, but fill in the sound with the soundtrack of the video. To do this, one VCR must record the students acting and another must play the sound for them to listen to as they act. Connect the videocamera to the recording VCR without attaching the microphone. Attach a line from the "audio out" of the playing VCR to the "audio in" of the recording VCR. As you begin recording with the videocamera, simultaneously push the "play" button of the playing VCR.

Situations: Self-Introduction, Sarcasm

### MOONRAKER

This is one of the famous "007" spy movies with the British playboy spy, James Bond and American spy, Holly Goodhead.!

Mr. Bond speaks with a slight British accent.

#### Dialog

Bond:.. Good afternoon.

Goodhead:.. Can I help you?

Bond:.. Yes.. My name is Bond..James Bond. I'm looking for Doctor Goodhead.

Goodhead:.. You just found her..

Bond:.. A woman.

Goodhead:.. Your powers of observation do you credit, Mr. Bond.

Bond:.. James, to my friends.

Goodhead:.. Holly Goodhead..

Bond:.. Are you training to be an astronaut?

Goodhead:.. I'm fully trained, on loan from NASA,\* the space administration. Well, Mr. Bond, I guess we'd better get started. You don't want to lose time as well as the space shuttle,\* do you?

#### \*Words and Expressions

NASA:.. National Aeronautics and Space Administration.

space shuttle:..

The NASA spaceship that returns to Earth to be used again.



Situations: Self-Introduction, Sympathy

### THE WIZARD OF OZ

A farm girl from Kansas runs away from home and ends up in a dreamland.

This classic children's fantasy has become an old favorite, even among adults, and is shown on American television every spring. When the movie was made in 1939, color was a new and modern technique, and it was used for the dream sequence only.

### Dialog

Dorothy: Follow the Yellow Brick Road? Follow the Yellow. . . Now which way do we go?

Scarecrow: Pardon me. That way is a very nice way.

Dorothy: Who said that?

Dorothy's dog, Toto, barks.

Dorothy: Don't be silly, Toto. Scarecrows don't talk.

Scarecrow: It's pleasant down that way too.

Dorothy: That's funny. Wasn't he pointing the other way?

Scarecrow: Of course, people do go both ways.

Dorothy: Why, you did s...say something, didn't you? Are you doing that on purpose or can't you make up your mind?

Scarecrow: That's the trouble. I can't make up my mind. I haven't got a brain. Only straw.

Dorothy: How can you talk if you haven't got a brain?

Scarecrow: I don't know. But some people without brains do an awful lot

of talking, don't they?

Dorothy: Yes, I guess you're right. Well, we haven't really met properly, have we?

Scarecrow: Why, no.

Dorothy: How do you do?

Scarecrow: How do you do?

Dorothy: Very well, thank you.

Scarecrow: Oh, I'm not feeling at all well. You see, it's very tedious being stuck up here all day long with a pole up your back.

Dorothy: Oh, dear. That must be terribly uncomfortable. Can't you get down?

Scarecrow: Down? No. You see, I'm...well...I'm...

Dorothy: Oh, well. Here,\* let me help you.

Scarecrow: Oh, that's very kind of you, very kind.

Dorothy: Well... Oh, dear, I don't quite see how I can...

Scarecrow: Of course, I'm not bright about doing things,...but if you'll just bend the nail down in the back, maybe I'll slip off and come..

Dorothy: Oh, yes.

Scarecrow: Oh! There goes some of me again.

#### \*Words and Expressions

here: An interjection used to get attention or give comfort.

Situation: Introduction, Making an Impression, Shock

HAROLD AND MAUDE

An over-protected teenage boy quietly takes up morbid hobbies. He meets Maude, an eccentric eighty year-old lady, and they develop a very close relationship. This movie is full of social commentary and is popular among young people, especially on college campuses, even today.

Dialog

Sandy:. Hello. I'm Sandy Galt.

Mrs. Chason:. How do you do? I'm Mrs. Chason. Do come in. Harold is out in the garden, Candy, but he'll be here in a moment. Shall we, uh, sit down? Oh, there's Harold. Hello.

Sandy:. Oh, he seems very nice.

Mrs. Chason:. Oh, thank you. You are at the university.

Sandy:. Yes, I am.

Mrs. Chason:. And what are you studying?

Sandy:. Poli. sci.,\* with a minor in home ec.\*

Mrs. Chason:. Poli. sci.?

Sandy:. Political science.

Mrs. Chason:. Oh.

Sandy:. It's all about what's going on. Is Harold interested in... what's going on? I just think it's such a super thing to study. And...and then, of course, I can always fall back on my home ec.

Mrs. Chason:. Oh, now, that's good planning.

Sandy: Yes.

Mrs. Chason: Tell me, Candy. Are you a regular with this computer club?

Sandy: Oh, heavens\* no. I don't have to worry about dates.

Mrs. Chason: Oh.

Sandy: You see, some of the other girls in my sorority\* decided that somebody ought to try it, so we drew straws\* and I lost. Oh, but I...I'm looking forward to meeting Harold.

Mrs. Chason: Well, I think I should mention, Candy, Harold does have his little eccentric moments.

Sandy: That's all right. I have a brother who's a real cut-up,\* too. Oh, I will never forget the time. We had this old television set with no parts in it. Tommy stuck his head behind it and started giving a whole newscast before the entire family.

Mrs. Chason: Must've been very funny.

Sandy: Harold!

Mrs. Chason: Oh, yes, dear. Here is Harold now. Harold, this is Candy. Candy's just been telling us such a funny little story about... Walter Cronkite.\*

\*Words and Expressions

poli. sci.: Academic abbreviation for "political science."

home ec.: Academic abbreviation for "home economics," which is the study of domestic skills.

heavens: A polite exclamation of surprise.

sorority: A society or club of college women usually living together in

one house. (fraternity: the same thing for college men.)

to draw straws:

To pull straws of different lengths out of someone's hand,  
the person with the shortest straw losing.

cut-up: A funny person (slang, not very common).

Walter Cronkite:

One of the most famous news announcers in the United  
States, now retired.

Situations: Directions, Concern, Appreciation

### THE BIRDS

A San Francisco woman becomes interested in a man and goes to his California seaport village to look for him. Her present of two love birds for the man's little sister is a sign of the coming disaster the town has from bird attacks. This movie is one of the thrillers of the famous movie director, Alfred Hitchcock.

#### Dialog

Miss Daniels: Good morning.

Storekeeper: Good morning.

Miss Daniels: I wonder if you could help me.

Storekeeper: Well, I'll try my best.

Miss Daniels: I'm looking for a man named Mitchell Brenner.

Storekeeper: Yeah.

Miss Daniels: Do you know him?

Storekeeper: Yeah.

Miss Daniels: Where does he live?

Storekeeper: Right here, Bodega Bay.

Miss Daniels: Oh, yes, I know. But where?

Storekeeper: Right across the bay there.

Miss Daniels: Where?

Storekeeper: Now, see where I'm pointing?

Miss Daniels: Yes.

Storekeeper: Uh, see them (those) two big trees across there?

Miss Daniels: You mean on the other side of the bay? Yes.

Storekeeper: And the white house?

Miss Daniels: Yes.

Storekeeper: That's where the Brenners live.

Miss Daniels: The Brenners. Mrs. and Mrs. Brenner?

Storekeeper: Uh. no, just Lydia and the two kids.

Miss Daniels: The two kids?

Storekeeper: Yeah, Mitch and the little girl.

Miss Daniels: Oh, I see. How do I get down there?

Storekeeper: Well, you follow the road around the bay, and that'll take you right to their front door.

Miss Daniels: The front door. Is there a back road I can take?

Storekeeper: No. That's the only road.

Miss Daniels: You see, I want to surprise them.

Storekeeper: Oh?

Miss Daniels: I don't want them to see me arrive.

Storekeeper: Oh.

Miss Daniels: It's a surprise, you see.

Storekeeper: Well, you could get yourself a boat and cut right across the bay to their dock.

Miss Daniels: Where would I get a boat?

Storekeeper: Well, down by the Tides Restaurant. Uh, did you ever handle an outboard boat?\*

Miss Daniels: Oh, of course.

Storekeeper: Want me to order one for you?

Miss Daniels: Well, thank you.

Storekeeper: What name?

Miss Daniels: Daniels.

Storekeeper: O.K.

\*Words and Expressions

outboard boat:

A boat with the motor outside of the boat.



Situations: Request, Deception

### MALTESE FALCON

Sam Spade is a private investigator who becomes involved in the search for the Maltese Falcon, an ancient statue worth thousands of dollars. He must fight against and cooperate with several dishonest characters, but in the end, he wins over them.

### Dialog

Cairo: Oh. May I please have my gun now?

Spade: Oh, sure. I'd...forgotten all about it.

Cairo: Will you please clasp your hands together at the back of your neck? I intend to search your offices.

Spade: Well, I'll be... Why, sure. Go...go...go ahead. I won't stop you.

Situations: Request, Supposition

### CLOSE ENCOUNTERS OF THE THIRD KIND

Reports of UFO's (unidentified flying objects) alarm people in central Indiana. Roy Neary, an ordinary person with an ordinary family, is one of the people visited by the UFO's, and his curiosity leads him to find out what this is all about.

#### Dialog

Brad: Dad, do my problems for me.

Roy: I don't have to do your problems for you. You do your problems for you (yourself). That's why I graduated - so I don't have to do problems.

Brad: I don't understand these fractions.

Roy: All right. What's one-third of sixty?

Brad: That's a fraction. I don't understand it.

Roy: All right, look. Let's say that this boxcar\* is sixty feet long. O.K.?

Brad: O.K.

Roy: And one-third of it is across this switch here. All right? O.K.? And now, another train is coming. Now, how far do you have to move this boxcar off the track so that the other train doesn't smash it. Quickly, Brad, there are thousands of lives at stake. Brad, any answer.

#### \*Words and Expressions

boxcar: A box-shaped freight car on a train.

Situations: Refusal, Despair

## ROCKY II

Rocky Balboa, a champion boxer, tries to get a good job and live a normal life for himself and his new wife, Adrian. One difficulty after another finally leads him to another boxing match for the world championship.

Rocky II is a sequel to the first Rocky movie, and was just as popular. Rocky speaks with a rough Philadelphia accent.

### Dialog

Employer 1: And how far did you go in high school, Mr. Balboa?

Rocky: Uh, ninth.\*

Employer 1: And one last question: do you have a criminal record?

Rocky: Nothing worth bragging about.

Employer 1: Would you be interested in some sort of manual labor?

Rocky: Well, I ('ve) got nothing against honest manual labor. It's just I'd like to see if I could make a living sitting down like you're doing over there.

Employer 1: Can I be honest. No one's going to offer you an office job. There's too much competition. Why don't you fight? I've read somewhere you're a very good fighter.

Rocky: Yeah? Well...was (were) you ever punched in the face five hundred times a night? You know, it s... it stings after a while, you know. Well, thank you very much for your time. I appreciate it.

Employer 2: Mr. Balboa?

Rocky: Yeah?

Employer 2: I'm very sorry. We have nothing.

Rocky: Are you sure?

Employer 2: Next.

Employer 3: Hey, look, pal.\* You ('ve) got to be realistsic. You ('ve) got no high school diploma. No qualifications. Wouldn't you be more content with a good-paying menial labor job?

Rocky: Thanks.

\*Words and Expressions

ninth: Ninth grade in school, ages 14 and 15.

pal: Friend (slang), often said sarcastically when angry or impatient.

Situations: Refusal, Nervousness

### SUPERMAN

Superman is a super-human from the planet Krypton. In daily life, he disguises himself as Clark Kent, the "mild-mannered news reporter" who is kind and honest, but not very smart in social situations. He works for "The Daily Planet" newspaper, as does Lois Lane, a successful working woman who is not really interested in Clark Kent. She is, however, very interested in Superman, the famous crime fighter.

Taken from the old Superman radio and TV shows of the 1940's and 50's, this story and its characters are familiar nostalgia to Americans.

### Dialog

Mr. White: Oh, the sex maniac profile.

Lois: Right. Look. Nine to five it's a Pulitzer Prize\* winner.  
What do you bet?\*

Mr. White: There's no "z" in brassiere.

Hey, nice job on that Julian scandal, Kent.

Clark: Oh, gosh, thanks, Mr. White.

Uh...

Lois: Oh, hi, Clark. Good night.

Clark: Uh...here, let me, uh, carry that for you.

Lois: Oh, thanks a lot.

Clark: Uh, Lois? Have you, have you, have you got a minute? Uh,  
excuse me, please. Uh, Lois?

Lois: And, uh, these two go to the addresses on the envelope, O.K.?

Clark: Good night.

Lois, I was wondering if maybe you'd like to have a little dinner with me tonight.

Lois: Oh, gosh, Clark. I'm sorry, I'm booked.\*

Clark: Oh.

Lois: Yeah, Air Force One's\* landing at the airport, and this kid's\* going to be there to make sure that you know...goodnight... who\* answers a few questions he'd rather duck.

Clark: But, my goodness.\* Don't you ever let up?\*

Lois: What for? Remember, I mean I've seen how the other half\* lives. My sister, for instance: three kids, two cats, and one mortgage. Yuck.\* I would go bananas\* in a week.

Clark: Oh, uh, can I, uh, take you to the airport?

Lois: Not unless you can fly. Uh, Clark.

Clark: Hmm?

Lois: Ladies?

Clark: Sorry.

Lois: ...change my clothes, thank you.

Clark: Oh, wait, Lois? Maybe we can... Wait. Hmm. Um, uh, Lois?

Lois: Would you be a pet\* and mail that for me? Thanks.

Clark: Oh, sure, uh...good night.

Oh, uh, going...going down,\* please? Going down? Uh...

Uh, going down?

Man: Going up, up, up.

Clark: Good night.

\*Words and Expressions

Pulitzer Prize:

A famous prize given every year for American journalism, literature, drama, and music.

what do you bet?:

What do you think?

to be booked:

To have one's appointment book full, to be busy.

Air Force One:

The official airplane of the President of the United States.

this kid: I, me (used with boastful statements).

you know who:

The person whom one is talking about, in this case, the President.

my goodness: A polite exclamation of surprise.

to let up: To rest or slow down.

the other half:

That half of society that is the poor half or the rich half, depending on which half the speaker is from.

yuck: An informal exclamation expressing disgust or bad taste.

to go bananas:

To become crazy (slang).

pet: A cute and agreeable person, like an animal pet.

going down/going up:

Used to tell which way an elevator is going.

Situations: Refusal, Avoidance

### NINE TO FIVE

The lives of three women working in the same office express much of the difficulties of American working women. The title, "Nine to Five," refers to the time of day people are usually at work.

Dora Lee speaks with an American southern accent. Notice how "i's" sound like "ah's". Also, southerners pronounce "Italian" differently.

#### Dialog

Dora Lee: Hi, Judy. How's everything going?\*

Judy: Fine, thanks.

Dora Lee: Hey, how would you like to have lunch with me today?

Judy: W... I'm afraid\* I...I can't, thanks.

Dora Lee: W...well, maybe tomorrow. I know the cutest little Italian restaurant just a hop, skip, and a jump\* from here.

Judy: Well, I think I should stay in the office and, and get to know the routine, uh, but thanks anyway.

Dora Lee: Yeah, sure.

#### \*Words and Expressions

how's everything going?:

How are you? (informal greeting).

I'm afraid...:

Unfortunately...

a hop, skip, and a jump:

A short distance.



Situations: Hatred, Discrimination, Ridicule

### DUMBO

This Walt Disney classic animation is full of tears and is about a baby circus elephant with big ears. The other elephants think he looks dumb (stupid) so they call him Dumbo. Dumbo's mother, Mrs. Jumbo, was taken away and put in a cage because of trouble that started when children were teasing her baby. Poor Dumbo must stay in the circus with no mother and only the help of Timothy, the Mouse.

Timothy speaks with a New York accent. Notice how the "er" sound comes out like "oi" and the soft "th" sound sounds more like "d".

### Dialog

Timothy: Gab, gab, gab. Always gossiping.

Elephants: Girls, girls, listen. Have I got a trunkful\* of dirt.\*

Well, darling, go on, go on.

Well, I heard today that they have put her in solitary confinement.\*

No.

You don't mean it.

Oh. How awful for her.

Well, I, I must say, I, I don't blame her for anything.

You're absolutely right. It's all the fault of that little

F R E A K.

Yes, and with those ears that only a mother could love.

Timothy: What's the matter with his ears. I don't see nothing

(anything) wrong with them. I think they're cute.

Elephants: Ladies, ladies. It's no laughing matter\* at all.

Oh, but she's right, girls.

Don't forget that we elephants had always walked with dignity.

His disgrace is our own shame.

Yes, that's true.

Oh, indeed it is, yes.

Well, frankly, I wouldn't eat at the same bail of hay with him.\*

Nor I.

Me neither, dearie.\*

I should say.\*

Nor I.

That's just how I feel about him.

Here he comes now.

Hmm. Pretend you don't see him.

Shh.

Timothy: How do you like that?\* Giving him the cold shoulder.\* Poor little guy. There he goes, without a friend in the world. Nobody to turn to.

#### \*Words and Expressions

trunkful: A full trunk, which is a large, strong box; a trunk is also the nose of an elephant.

dirt: Mean gossip.

solitary confinement:

The room in a prison where a prisoner must be completely alone.

It's no laughing matter:

This is serious.

to eat at the same table with someone:

To share what one has with someone else (but elephants don't eat at tables).

dearie:        dear, darling (informal).

I should say:

I agree.

How do you like that?:

An expression showing disgust or frustration.

to give someone the cold shoulder:

To coldly ignore someone.

Situations: Grief, Despair, Anger, Confrontation

### THE GRAPES OF WRATH

Based on John Steinbeck's book by the same name, this movie told a common story during the 1930's, when poor farming families were forced off their land by wealthy landowners. As in the movie, a mass migration of poor, landless farmers from Oklahoma headed west to California, where they heard there was work. The suffering and grief of these people told a political message which was unheard of in movies at that time.

The farmers speak with a strong rural Oklahoma accent.

### Dialog

Land officer: Fact of the matter, Muley, after what them (those) dusters (have) done to the land, the tenant system don't (doesn't) work no more (anymore). They don't even break even,\* much less\* show a profit. Why, one man and a tractor can handle twelve or fourteen of these places. You just pay him a wage and take all the crop.

Muley: Yeah, but, uh, we couldn't do on\* any less than what our share is now. Why, the children ain't (aren't) getting enough to eat as it is. And they're so ragged. We'd be ashamed if everybody else's children wasn't (weren't) the same way.

Land officer: I can't help that. All I know is I ('ve) got my orders. They told me to tell you to get off, and that's what I'm telling you.

Muley: You mean get off my own land?

Land officer: Now don't go into\* blaming me. It aint (isn't) my fault.

Muley's son: Who's fault is it?

Land officer: You know who owns the land: the Shawnee Land and Cattle Company.

Muley: And whose the Shawnee Land and Cattle Company?

Land officer: It ain't nobody (isn't anybody). It's a company.

Muley's son: They got a president, ain't (don't) they?

Land officer: Well, son,\* it ain't (isn't) his fault because the bank tells him what to do.

Muley's son: All right. Where's the bank?

Land officer: Tulsa. And what's the use of picking on him? He ain't (isn't) nothing (anything) but the manager. And he's half crazy his self (himself) trying to keep up with his orders from the East.

Muley: Then wo do we shoot?

Land officer: Brother,\* I don't know. If I did, I'd tell you. I just don't know who's to blame.

Muley: Well, I'm here to tell you, Mister, there ain't (isn't) nobody (anybody)(who is) going to push me off my land. My grandpa took up this land seventy years ago. My pa was born here. We was (were) all born on it. And some of us was (were) killed on it. And some of us died on it. That's what makes it our'n\* (ours): being born on it, and working on it, and dying...dying on it. And not no (any) piece of paper with writing on it.

\*Words and Expressions

the tenant system:

The system of owning land and leasing it out to tenant farmers who farm the land and give the landowner either money or a share of the crop.

to break even:

To have neither profit nor loss in a business.

much less: An expression used to show that what follows is taken for granted.

to do on: To survive with or manage with.

to go into: To develop an interest in.

son: A form of address that older people often use with boys or young men ("daughter" is never used in this way).

brother/sister:

An informal form of address used to express friendliness.

our'n: Contraction of "our own" (a rare contraction used in certain southern and rural dialects).

Situations: Grief, Anger, Confrontation

THE WIZARD OF OZ

Elmyra Gulch, the rich woman who hates children and dogs (and everyone else), becomes the witch in Dorothy's dream.

Dialog

Mrs. Gulch: That dog's a menace to the community. I'm taking him to the sheriff and make sure he's destroyed.

Dorothy: Destroyed? Toto? Oh, you can't. You mustn't. Auntie Em.\* Uncle Henry. You won't let her, will you?

Uncle Henry: Of course we won't, will we, Em?

Dorothy: Please, Aunt Em. Toto didn't mean to. He didn't know he was doing anything wrong. I'm the one that ought to be punished. I let him go in her garden. You can send me to bed without supper.

Mrs. Gulch: If you don't hand over that dog, I'll bring a damage suit\* that'll take your whole farm. There's a law protecting folks against dogs that bite.

Aunt Em: How would it be if she keeps him tied up? He's really gentle, with gentle people, that is.

Mrs. Gulch: Well, that's for the sheriff to decide. Here's his order allowing me to take him...unless you want to go against the law.

Uncle Henry: Hmm, yeah.

Aunt Em: I, we can't go against the law, Dorothy. I'm afraid poor Toto

will have to go.

Mrs. Gulch: Now you're seeing reason.\* Here's what I'm taking him in, so he can't attack me again.

Dorothy: Oh, no, no! I won't let you take him. You go away or I'll bite you myself!

Aunt Em: Dorothy!

Dorothy: Oh, you wicked old witch.

Uncle Henry, Auntie Em, don't let them take Toto. Don't let her take him. Please. Stop her.

Aunt Em: Put him in the basket, Henry.

Mrs. Gulch: The idea.\*

Dorothy: Don't, Uncle Henry.

Oh, Toto.

Aunt Em: Elmyra Gulch, just because you own half the county doesn't mean you have the power to run the rest of us. For 23 years, I've been dying to tell you what I've thought of you. And now...well, being a Christian\* woman, I can't say it.

#### \*Words and Expressions

Auntie Em: "auntie" is an intimate form of address for aunt and is most commonly used by rural people; "Em" is short for Emily.

damage suit: A legal action to compensate for damages.

you're seeing reason:

You're thinking correctly.

the idea: How ridiculous.

Christian: Often used to mean "morally good."



Situations: Confrontation, Pleading, Refusal, Defeat

FAME

The New York Metropolitan High School for the Performing Arts is the scene for this movie. Although the movie is especially about a school for performing artists, the teachers' control and the students' competition for popularity shows how life can be in any American high school.

Dialog

Miss Berg: Come in.

Lisa: Miss Berg, you wanted to see me?

Miss Berg: Oh, come and sit down, Lisa. You're not working hard enough, Lisa.

Lisa: Well...I've been sick.

Miss Berg: Dancers don't get sick.

Lisa: Well, my doctor told me to take it easy for a week or two... until I feel O.K.

Miss Berg: So now it's the doctor's fault.

Lisa: Don't you believe me?

Miss Berg: I believe you, Lisa. But I don't think I have room for you in this class anymore.

Lisa: But I brought a doctor's note.

Miss Berg: There are too many other girls...who take dance seriously to waste time and space on someone who isn't dedicated.

Lisa: But I am dedicated.

Miss Berg: I'm sorry, Lisa. I don't see it.

Lisa: I got into this school, didn't I?

Miss Berg: We made a mistake. Sometimes it just doesn't work out.  
You'll get over it.\*

Lisa: I'll work harder.

Miss Berg: Maybe.

Lisa: I promise I'll be better.

Miss Berg: Better isn't good enough.\* I don't think you'll ever be good enough, Lisa. You don't have it. Well, now, that's a hard thing to hear. And it's not a pleasant thing to say. But it's the truth. And I'm saving you a lot of time and pain by saying it to you now.

Lisa: I don't want to be the best.

Miss Berg: Well, you won't be.

Lisa: I just want to dance.

Miss Berg: Well. You'll never be a Macarva, Lisa.

Lisa: I can't fail, Miss Berg. I only ever wanted to be a dancer.

Miss Berg: You'll get over it.

Lisa: What do I tell my mother?

Miss Berg: You just ask her to give me a call and I'll explain.

\*Words and Expressions

to get over it:

To gradually stop being upset by something.

Better isn't good enough:

An expression used by angry, impatient people.

Situations: Confrontation, Anger, Authority

### AMERICAN GRAFFITI

The year is 1962 and the kids are out driving through the streets in an activity Americans call "cruising."

When the movie was made eleven years later, this era was already considered nostalgia, perhaps because of the social difficulties the United States felt during the 1960's.

In this scene, the policeman is already very familiar with John Milner, who has "the fastest car in the Valley."

#### Dialog

Policeman: Where're you going, Milner?

Milner: Oh, I'm going home, sir.

Policeman: Uh-huh. Well, where've you been?

Milner: Uh...we were...I...uh...at the movies, sir.

Policeman: Milner, you didn't happen to be around the corner of Twelfth and G\* about 8:30 tonight, did you?

Milner: No, no, sir. No, we were at the movies, like I said.

Policeman: Uh-huh. Milner, the reason I stopped you is because the light on your licence plate's\* out. I'm going to have to cite you for that. And Milner, the front end of this, this, this thing you're driving looks a little low.

Milner: Oh, no, sir. No, no, it's twelve and a half inches, regulation size. Now, uh, it's been checked several times. You can check it if you like, sir.

Policeman: Look, Milner.

Milner: Yes, sir.

Policeman: You can't fool with the law.

Milner: Yes, sir.

Policeman: Now, we know that was you tonight. We have an excellent discription of this car. I could run you in\* right now and I could make it stick. But I'm not going to do that, Milner. You know why? I want to catch you in the act, and when I do, I'm going to nail\* you but\* good.\* Happy Birthday, Milner.

Milner: Thank you...asshole.\*

\*Words and Expressions

Twelfth and G:

The intersection of Twelfth Street and G Street.

licence plate:

The numbered plate that each state government requires to be attached to a car.

to run someone in:

To arrest someone and take him to the police station.

to nail someone:

To catch and punish someone.

but: Definitely, positively (slang).

good: Well (slang).

asshole: Bad, stupid person (slang, very vulgar).

Situations: Anger, Disappointment, Ridicule

BUTCH CASSIDY AND THE SUNDANCE KID

Two famous outlaws go through the West robbing banks and trains until the danger of being caught forces them to leave the country. They end up in Bolivia where they again start their gunfighting activities. Etta Place, the onetime school teacher, quits teaching and goes with them on their adventure. This movie is based on the true story of these outlaws of the late nineteenth century.

Dialog

Butch: Well. You know, it could be worse. You get a lot more for your money in Bolivia. I, I checked on it.

The Kid: What could they have here that you could possibly want to buy?

Butch: Gees, all Bolivia can't look like this.

The Kid: How do you know? This might be the garden spot of the whole country. People may travel hundreds of miles just to get to this spot where we're standing now. This might be the Atlantic City, New Jersey\* of all Bolivia, for all you know.\*

Butch: Look. I know a lot more about Bolivia than you know about Atlantic City, New Jersey. I can tell you that.

The Kid: Aha!\* You do, huh? I was born there. I was born in New Jersey. Brought up there. So...

Butch: You're from the East? I didn't know that.

The Kid: The total tonnage of what you don't know is enough to sh...

Etta: I'm not sure we're accomplishing as much as we might here.

The Kid: Listen. Your job is to back me up because you'd starve without me.

And you, your job is to shut up.\*

Butch: Maybe he'll feel a lot better after he's robbed a couple of banks.

The Kid: Bolivia!

\*Words and Expressions

Atlantic City, New Jersey:

A famous beach resort city.

for all someone knows:

The limit of what someone knows.

Aha!: An interjection to express certainty or victory.

to shut up: To be quiet (impolite).

Situations: Anger, Confrontation, Discipline, Concern

### LIFE WITH FATHER

An upper-class New York family living around 1900 copes with life with their eccentric father.

#### Dialog

Father: Harlan? How's that finger? Come here, let me see it.

Harlan: Yes, Father.

Father: Oh, yes. That's healing nicely. I guess you'll know the next time that cats don't like to be hugged. It's all right to stroke them, but don't squeeze them. Now go back and finish your oatmeal.\*

Harlan: I don't like oatmeal.

Father: Go on and finish it. It's good for you.

Harlan: But I don't like it.

Father: I'll tell you what you like and what you don't like. You're not old enough to know about such things. You've no business not to like oatmeal. It's good.

Harlan: I hate it.

Father: That's enough. We won't discuss it. Eat that oatmeal at once.

#### \*Words and Expressions

oatmeal: A hot cereal that is a common breakfast food.

Situations: Anger, Discipline, Pretending

### BRIGHT EYES

One of many movies starring the famous child actress Shirley Temple, Bright Eyes is about an orphan girl who finds happiness with an adopted family. The cute, blond-haired Shirley Temple is on the left of this scene. The two girls are playing "mother," something girls in every country do. They reveal how American parents behave as seen through the eyes of children.

### Dialog

Friend: Do you have much trouble with your little girl?  
Girl: Oh, no. She's very good. She sleeps all the time.  
Friend: Well, I have to spank mine every day, and give her castor oil.\* Now just listen to her. She's crying again.  
Stop crying. Stop this minute.

### \*Words and Expressions

castor oil: a bad-tasting oil that certain parents make their children drink for medicine (or as a punishment).



Situations: Anger, Confrontation

NINE TO FIVE

Dialog

Violet: What?

The boss: Now let me finish, O.K.? And don't go flying off the handle.\*

Violet: You gave that promotion to Bob Enright instead of me? I've got five years seniority over him.

The boss: I know that.

Violet: For Christ's sake,\* I trained him.

The boss: I know that. But see, the, the company feels...

Violet: Oh, the company! Bullshit!\* It's your decision. You promoted him. You tell me why.

The boss: Well, in the first place,\* see, Bob does have a college degree.

Violet: Oh, brilliant, brilliant. While he's away at college getting his precious, useless degree, I'm working my butt off\* at this company.

The boss: And in the second place, he does have a family to support.

Violet: And I don't? What has that got to do with anything?

The boss: Violet. Look. My hands are tied\* here. The company needs a man in this position. Clients would rather deal with men when it comes to figures.

Violet: Oh, now we're getting at\* it. I lose a promotion because of some idiot prejudice. The boys in the club are threatened, and you're so intimidated by any woman that won't sit at the

back of the bus.\*

The boss: Spare me the Women's Lib\* crap,\* O.K.? Now, I know how you feel, and I understand it.

Violet: You understand zilch.\*

The boss: I understand I'm still the boss here. And even though you might be pretty valuable out there, you'd better get a hold of yourself.\* I'm not going to sit here and take this.  
God damn it. Dora Lee, get in here.

Violet: O.K.

The boss: I told you six weeks ago to have this chair fixed.

Violet: O.K., O.K. I'm going to leave, but I'm going to tell you one thing before I go. Don't you ever refer to me as your girl again.

The boss: What in God's name\* are you talking about?

Dora Lee, now, what are we going to do about this chair?

Violet: I'll tell you what I'm talking about. I'm no girl. I'm a woman. Do you hear me? I'm not your wife, or your mother... or even your mistress.

Dora Lee: What?

Violet: M-m. I am your employee, and as such, I expect to be treated equally, with a little dignity and a little respect.

Dora Lee: What do you mean, "mistress?"

The boss: Never mind. She's just a little upset. Pay no attention.

Violet: Dora Lee, just come off it,\* for God's sake. The whole company knows you two are having an affair.\*

Dora Lee: Who's been saying we're having an affair?

Violet: Who's been saying it? He has.

\*Words and Expressions

to fly off the handle:

To become crazy, angry or mad.

for Christ's sake (God's sake):

An expression that adds force and anger to a sentence.

(vulgar)

bullshit: False, wrong, pretentious (very vulgar).

in the first place:

Expression used to introduce the first reason.

to work one's butt off:

To work very hard, until one has no more energy.

butt: A person's behind (a little vulgar).

one's hands are tied:

There is nothing one can do differently.

to get at: To come to an understanding.

the back of the bus:

The place for discriminated people; the part of the bus where black people had to sit in many areas of the American South before 1963.

Women's Lib: The Women's Liberation Movement, the movement to make women and men equal.

crap: Like "bullshit," but less vulgar.

zilch: zero, nothing (slang).

to get a hold of oneself:

To control oneself in times of anger or brief.

What (how, who, etc.) in God's name...:

Used to strengthen the meaning of a question (vulgar).

come off it: Stop pretending.

affair: Love affair.

Situations: Deception, Introductions

### THE STING

Small-time thieves trick professional criminals in this story set in Chicago during the 1930's when organized crime controlled that city.

Lonnigan speaks with an Irish accent.

#### Dialog

Eddie: Let's go.

Excuse us, ma'am, uh...we're looking for Mr., uh...

J.J.: Harman.

Eddie: Uh, Mr. Harman's office.

Clerk #1: Mr. Harman?

Eddie: Yeah. Got a work order here for a painting job.

Clerk #1: For Mr. Harman's office?

Eddie: That's right, ma'am.

Clerk #1: Well, uh, hold on,\* just a sec.\*

Hooker: Hi, you.\*

Lonnigan: Where to?

Hooker: 110 South Wabash.

Lonnigan: A hundred and ten South Wabash. Get going.

What happened to your face?

Hooker: Ahh. Got into a fight with a raggle\* down on Thirteenth. Cut me with a ring.

Lonnigan: You ought to lay off\* the scuff.\* You don't find any of my boys messing around\* with that kind of trash.

Clerk #2: Brigham signed it, all right. I can't understand why he didn't tell me.

J.J.: Ahh. Why, he's just like all them (those) other supervisors. They think they're too good for regular people. He says he was in here awhile ago and the place was a mess.

Eddie: We'll hurry so we don't keep you out of your office for too long.

Clerk #2: Well, why can't I work with you in here?

J.J.: Look, pal.\* We ('ve) got to cover the floor, the furniture, everything, so we don't spill or nothing (anything). Now, if you want to sit in here with a tarp over your head, you're welcome to it.

Clerk #2: All right. How long will you be?

Eddie: Oh, an hour or two at the most. It's a small job.

Hooker: Go in the side door here.

Hi, you, Les. Uh, Les, this is Doyle Lonnigan.

Mr. Lonnigan, this is Les Harman.

Eddie: How do you do, Mr. Lonnigan.

Hooker: Could we, uh...?

Eddie: What did you bring him here for? Kelly! We ('ve) got to talk at the club.

Hooker: I thought it would be a good idea for him to see the operation.

Eddie: Kelly, I'm having the place painted. We can't talk in here now.

Hooker: Oh.

Eddie: We'll have to find some place else.

Excuse me, Mr. Lonnigan.

Yeah, Miss Barnes. I'm going home a little early. Uh, look, if there're any calls, tell them they can reach me here tomorrow morning. Thank you.

Mr. Lonnigan?

\*Words and Expressions

to hold on: To wait.

sec: A second, short time (slang).

hi you: Hello (informal, friendly; in this case, "you" is always pronounced "ya.").

raggle: Rough person (old slang, rarely used today).

to lay off: To avoid, to quit.

scuff (or scruff):

Rough people (British slang).

to mess around:

To waste time.

pal: Friend (slang, often said sarcastically when angry or impatient).

Situations: Deception, Fear

### HIGH NOON

Will Caine, the marshall of a late nineteenth century cowboy town defends himself and his town against a returning criminal in this classic western movie. He goes through the town looking for help with this unwanted job.

### Dialog

Mr. Fuller: Mildred? Mildred. He's coming. Now, you do like I told you. I'm not home. Don't let him in. No matter what he says, I'm not home.

Mrs. Fuller: Sam, he's your friend.

Mr. Fuller: Now, don't argue with me. He'll be here in a second.

Mrs. Fuller: He won't believe me. He'll know I'm lying.

Mr. Fuller: You do like I tell you.

Marshall: Hello, Mrs. Fuller. Is Sam in?

Mrs. Fuller: No...no, he isn't.

Marshall: Do you know where he is, Mrs. Fuller? It's important to me that I find him.

Mrs. Fuller: I think... He's in church, Will. He's gone to church.

Marshall: Without you?

Mrs. Fuller: I'm going to go in a little while, as soon as I dress.

Marshall: Thank you, Mrs. Fuller. Good-bye.

Mr. Fuller: Now what do you want? Do you want me to get killed? Do you want to be a widow? Is that what you want?

Mrs. Fuller: No, Sam.



Situations: Dilemma, Anger, Ridicule

BUTCH CASSIDY AND THE SUNDANCE KID

Dialog

The Kid: Damn it.

Butch: Well, the way I figure it, we can either fight or give.\* If we give, we go to jail.

The Kid: I've been there already.

Butch: But if we fight, they can stay right where they are and starve us out. Or go for position. Shoot us. Might even get a rock slide started and get us that way. What else can they do?

The Kid: They could surrender to us, but I wouldn't count on\* that. They're going for position, all right.\* Better get ready.

Butch: Kid? The next time I say let's go some place like Bolivia, let's go some place like Bolivia.

The Kid: Next time. Ready?

Butch: No. We'll jump.

The Kid: Like hell,\* we will.

Butch: No. It'll be O.K. If the water's deep enough, we don't get squished to death. They'll never follow us.

The Kid: How do you know?

Butch: Would you make a jump like that you didn't have to?

The Kid: I have to and I'm not going to.

Butch: Well, we ('ve) got to. Otherwise, we're dead. They're just going to have to go back down the same way they come (came).  
Come on.

The Kid: Just one clear shot, that's all I want.

Butch: Come on.

The Kid: Uh-uh.

Butch: We ('ve) got to.

The Kid: Nope. Get away from me.

Butch: Why?

The Kid: I want to fight them.

Butch: They'll kill us.

The Kid: Maybe.

Butch: You want to die?

The Kid: Do you?

Butch: All right. I'll jump first.

The Kid: Nope.

Butch: Then you jump first.

The Kid: No, I said.

Butch: What's the matter with you?

The Kid: I can't swim.

Butch: Why, are you crazy? The fall will probably kill you.

The Kid: Oh, shit.\*

\*Words and Expressions

to give: To give up, give in.

to count on: To rely on.

all right: Certainly.

like hell: No way, of course not (vulgar).

shit: Exclamation of anger (very vulgar).

Situations: Dilemma, Deception, Requests

### AMERICAN GRAFFITI

Although the legal drinking age in the United States is different from state to state, nowhere is it legal for high school age people to buy or drink alcohol. In this scene, Terry must get around that problem. In the movie, Terry, whose nickname is Toad, is the typical "nerd," which is the common teenage slang for an unpopular person.

#### Dialog

Terry: Hi.

Man #1: Hi.

Terry: Excuse me, sir.

Man #1: Yes, son?\*

Terry: I was wondering, um...could you...give me the time?

Man #1: Oh, sure. It's, uh, quarter to twelve.

Terry: Yeah. Quarter to twelve. Good. Thanks a lot.

Man #1: O.K.

Terry: Oh, excuse me, sir. I ('ve) got a problem. See, I lost my ID\* in, uh, in a flood, and I was wondering, since you're going in there anyway, could you pick me up some Old Harper?\* Some hard\* stuff?\* Would you, would you buy me a bottle?

Man #2: Why, certainly. I lost my wife, too. Her name wasn't Idie, though. And it wasn't in a flood. But I know what you...

Terry: Yeah, good. Um, here's, here's some money. Old Harper. Great.

Hi.

Man #1: Hi.

Terry: Quarter to twelve.

Man #1: Righto.\*

Terry: Yeah.

Man #1: Good night.

Terry: Good night.

Hey, no, not wine. Sss, hey.

Storekeeper: Hi.

Terry: Hi. Um...say, was there an old man in here a minute ago?

Storekeeper: Yeah, he just went out the back. Want something?

Terry: Um, yeah. Let me have, O.K., yeah, let me have a, a Three Musketeers,\* and a ball-point pen, one of those combs there, a pint of Old Harper, a couple of flashlight batteries, and some beef jerky.\*

Storekeeper: O.K., got an ID for the liquor?

Terry: Oh...um...yeah. Oh... Nuts,\* I left it in the car.

Storekeeper: Sorry. You'll have to get it before.

Terry: Oh, well, I...I also...forgot the car.

Debby: Hey, did you get it? Did you get it? Did you get it? Did you get it? You got it. You got it. You didn't get it. Why didn't you get it?

Terry: Uh, well, I needed some things and I thought as long as I was in there... Look, Debby, um, could you loan me a dollar?

Debby: Are you for real?\* Come on. Girls don't pay, guys pay.

Terry: Yeah, well, see, I've only got a fifty\* and he doesn't have change.

Debby: Well. I can't believe this, I really cannot believe this. Here.

Terry: Uh...hi. Excuse me. I'm wondering. Could you, uh...

Man #3 Buy you a bottle of booze?\* Yeah, I know. You lost your ID. What kind do you want?

Terry: Gee, that's terrific. Um, just...some, uh, Old, uh, Harper.

\*Words and Expressions

ID: Identification.

Old Harper: A brand of whisky.

hard: Strong in alcoholic content (slang).

stuff: Slang used for non-countable or mass nouns.

hard stuff: Strong liquor.

righto: Right (mostly British slang).

Three Musketeers:  
A brand of chocolate candy bar.

beef jerky: Strip of dried beef.

nuts: Interjection used for expressing disappointment or displeasure (slang).

Are you for real?:  
Are you serious? (expression of ridicule).

fifty: Fifty-dollar bill.

booze: Alcohol, liquor (slang).

Situations: Dilemma, Confrontation, Requests

### HIGH NOON

Only in the West during frontier days could a law officer stop church to ask for help in a gunfight, as Will Caine does in this scene.

#### Dialog

- Parson: Our text today is from Malachi, chapter four, or the whole.  
"The day cometh that shall burn as an oven, and all the proud, yea, and all that do wickedly shall be at..."  
Yes?
- Marshall: I'm sorry, Parson. I don't want to disturb the services.\*
- Parson: You already have. You don't come to this church very often, Marshall. And when you got married today, you didn't see fit to be married here. What could be so important to bring you here now?
- Marshall: I need help. It's true I haven't been a church-going man, and maybe that's a bad thing. And I didn't get married here today because...because my wife's a Quaker.\* But I came here for help because...because there are people here.
- Parson: I'm sorry, Marshall. Say what you have to say.
- Will: Maybe some of you already know it, but it looks like Frank Miller's coming back on the noon train. I need all the special deputies\* I can get.
- Man #1: Well, what are we waiting for? Let's go.
- Man #2: Hold it a minute. Hold it. Before we go rushing out into

something that ain't (isn't) going to be so pleasant, let's be sure we know what this is all about. What I want to know is this: ain't it true that Caine ain't no longer marshall? And ain't it true that there's personal trouble between him and Miller?

Man #3: All right. Quiet everybody. If there's a difference of opinion, let everybody have a say. But let's do it like grown-up people. And let's get all the kids out of the building.

\*Words and Expressions

services: Ceremony of Protestant churches.  
Quaker: A small, but well-kown religious group.  
deputy: Assistant to a marshall or sheriff.

Situations: Credibility, Confrontation

HAROLD AND MAUDE

Dialog

Policeman: Your licence,\* lady?

Maude: I don't have one. I don't believe in them.

Policeman: How long've you been driving, lady?

Maude: About, uh, forty-five minutes. Wouldn't you say, Harold? We were hoping to start sooner, but you see, it's rather hard to find a truck.

Policeman: Is this your truck?

Maude: Uh, oh no, I just took it. Yes, you see, I have to plant my tree. Well, it's not mine really, but...we would like to get it into soil as soon as possible.

Policeman: Yeah, let me get this straight, lady.

Maude: All right, then, we'll be off. Nice chatting with you.  
He was very nice.

Harold: Oh, yeah.

\*Words and Expressions

licence: driver's licence.



Situations: Credibility, Ridicule, Surprise

SUPERMAN

In this scene, the policeman speaks with an Irish accent.

Dialog

Policeman: You don't believe me. I swear. Flying. With a big red cape and bright red boots as well. Quick as a wink,\* he was gone. Flew up in the air again, he did, like a big blue bird.

Sergeant: Like a big blue bird.

Policeman: You don't believe me.

Sergeant: With bright red boots.

Policeman: Flying.

Sergeant: Why don't you take the night off and go back to Murphy's Bar and continue what you started. I'll be off in a few minutes and I'll meet you there myself. Mooney, first bottle's on me. Let me get my hat.

\*Words and Expressions

quick as a wink:

Very quickly.

Situations: Credibility, Confrontation

CLOSE ENCOUNTERS OF THE THIRD KIND

Dialog

Receptionist: Room 3655.

Officer #1: Ladies and gentleman, this is a flying saucer.\* It's made of pewter, made in Japan, and thrown across the lawn by one of my children. I just wanted to point that out to you to show that we're not all polished brass\* about these things, and also to make a point that, last year, Americans shot more than seven billion photographs, at a record of six point six\* billion dollars, for film equipment and processing. Now with all those shutters\* clicking, where is the indisputable photographic evidence...?

Newsman: Mr. Benchley. I've been in the news business a long time, and our cameras have never been able to take a picture of a plane crash as it actually happened, or an automobile accident and get it on the six o'clock news.

Officer #2: Now, there're all kinds of ideas that would be fun to believe in: mental telepathy, time travel, immortality, even Santa Claus. Now, I know it's no fun to go home and say, "Guess what happened today. I was in the shopping center, there was this tremendously bright light, and I rushed outside...and it was an airplane.

Roy: Excuse me, sir, uh. I didn't want to see this.

Officer #2: I sure wish I had. You know, for fifteen years, I've been

looking for these damn silly lights in the night sky. I've never found any. I'd like to, because I believe in life elsewhere.

Man #1: Why don't you guys just admit that the Air Force\* is conducting secret tests in the Foothills area?

Officer #2: It would be easy to say yes to that. But I'm not going to mislead you. This is not the case. To tell you the truth,\* I don't know what you saw.

Roy: You can't fool us by agreeing with us. No, no, hey, no, no, come on, come on, no.

Man #2: I saw Bigfoot\* once. 1951. Back in Sequoia National Park.\* Had a foot on her...thirty-seven inches, heel to toe.

Children: Wow,\* wow.

Man #2: Made a sound I would not want to hear twice in my life.

#### \*Words and Expressions

flying saucer:

Spaceship, shaped like a dish, from outer space.

polished brass:

People with a serious military attitude (colloquial expression).

six point six:

6.6.

shutters: Camera shutters.

Air Force: The United States air military.

to tell you the truth:

Expression to introduce an honest statement.

Bigfoot: The legendary hairy monster of the American Northwest forest.

Sequoia National Park:

A park in the high mountains of California.

wow: Exclamation of surprise and pleasure.

Situations: Compliments, Interest, Request

FAME

Signing yearbooks is a major activity at the end of the school year in American high schools, as it is for Doris in this scene.

Dialog

Doris: Hey, Michael. Congratulations. I heard.

Michael: Oh, thank you.

Doris: You don't have to thank me. You deserve the award...and the scholarship. You are the best actor in this school. Well, I mean, you were the best actor in this school. I mean, we'll miss you.

Michael: Well, uh, I'll miss you too.

Doris: You will?

Michael: Yeah, sure.

Doris: Well, we'll keep in touch, I guess, huh?

Michael: Yeah.

Doris: Listen. Would you sign my yearbook?

Michael: Yeah, all right. Oh, uh, you want me to, uh, sign my picture?

Doris: That'd be great.

Michael: Oh, O.K. I forgot. What's your name?

Doris: Doris Finsecker.

Michael: Oh, right. Doris.

Doris: But Doris is enough.

Michael: Oh, O.K.

Doris: Have you decided where you're going?

Michael: Yeah, I'm going to California.

Doris: I mean to college, the scholarship.

Michael: Oh, I can't use it.

Doris: How come?\*

Michael: Well, Willy Morris has got big plans for me. See, they, uh, saw me in that Senior Day show.

Doris: You're kidding.\*

Michael: Yeah, and they want to represent.

Doris: Willy Morris is one of the biggest agents\* in the business.

Michael: Yeah.

Doris: Well, that's great.

Micheal: There's a couple of series\* they think I'm right for. I've had a lot of really good meetings. Everyone's very excited.

Doris: That is so great. I mean, Hollywood. That's like what...

Michael: Yeah. Well, here I go...off into the sunset.\*

Doris: Hey, good luck. Oh, sorry. I mean break a leg,\* or whatever they say.

Michael: See you.

Doris: Hey. We'll see you at Schwab's.

\*Words and Expressions

How come?: Why?

you're kidding:

Really? That's incredible!

agent: Business agent for actors and actresses.

series:       Television series.

off into the sunset:

Off to adventure, like a cowboy does in Western movies.

break a leg: Do your best (Hollywood slang).

Situations: Success, Authority

### MARY POPPINS

Set in London in the early 1900's, this children's fantasy is about a magical woman who comes down from the clouds to be a nanny for the children of a proper, rigid English family. Mary Poppins, and her friend, Bert, take the children on wonderful adventures.

Various British accents can be heard in this movie.

### Dialog

Jane: Michael, look.

Michael: Perhaps it's a witch.

Jane: Of course, not. Witches have brooms. It's her. It's the person. She's answered our advertisement.

Michael: Rosy cheeks and everything.\*

Mr. Banks: Ellen, you may now show them in, one at a time.

Ellen: Yes, sir.

You may come in one at a time.

Mary: Thank you.

Ellen: Oh.

Mary: You are the father of Jane and Michael Banks, are you not? I said, you are the father of Jane and Michael Banks.

Mr. Banks: Well...well, yes, of course. I mean, uh... You brought your references, I presume. May I see them?

Mary: Oh, I make it a point\* never to give references. A very old-fashioned idea to my mind.



Mr. Banks: Is that so? We'll have to see about that, then, won't we?

Mary: Now, then. The qualifications. Item one: a cheery disposition. I am never cross. Item two: rosy cheeks. Obviously. Item three: play games, all sorts. Well, I'm sure the children will find my games extremely diverting.

Mr. Banks: May I... This paper, where did you get it from? I thought I tore it up.

Mary: Excuse me. Item four: you must be kind. I am kind, but extremely firm.. Have you lost something?

Mr. Banks: That, that paper, you see. I thought that I...

Mary: You are George Banks, are you not?

Mr. Banks: What?

Mary: And you did advertise for a nanny, did you not?

Mr. Banks: George Banks.

Mary: Very well, then.

Mr. Banks: I tore it up, turned it over, tore it up again, threw it away, yes.

Mary: I beg your pardon.\* Are you ill?

Mr. Banks: I hope not.

Mary: Now, about my wages. The reference here is very obscure.

Mr. Banks: Very obscure.

Mary: We must be very clear on that point, mustn't we.

Mr. Banks: Yes, we must indeed.

Mary: I shall require every second Tuesday off.

Mr. Banks: Every Tuesday.

Mary:           On second thoughts,\* I believe a trial period would be wise.  
                  Hmm. I'll give you one week. I'll know by then. I'll see  
                  the children now. Thank you.

\*Words and Expressions

and everything:

Etc. (commonly used in conversation).

to make it a point to:

To be sure to.

I beg your pardon:

What? (polite expression).

on second thought(s):

After thinking again.

Situations: Success, Ambition, Confrontation

### KRAMER VERSUS KRAMER

Ted Kramer's wife leaves him suddenly, and he is left shocked and with his son, whom he must raise by himself. The mother wants the custody of their son, Billy, but also wants a divorce. The father does his best to take care of his son alone, but his professional life suffers.

### Dialog

Receptionist: Good afternoon.

Ted: Hi, I'm Mr. Kramer. I have an appointment to see Mr. Ackerman.

I did all of the copy on that.

Ackerman: M-hm.

Ted: That was the most successful ad campaign they ever had. And I did the, uh, idea of the layout and most of the copy on that.

Ackerman: Well, Mr. Kramer, I must say, this is very impressive.

Ted: Thanks.

Ackerman: I would like to think about it and get back to you.

Ted: Is there someone I should see, Mr. Ackerman, before you come to your decision?

Ackerman: Mr. Spencer, our creative director.

Ted: Why don't you let me see him right away?

Ackerman: Oh, I'm sorry, but he's, uh, leaving this evening on a two week vacation, but I'll set something up the moment he gets back.

Ted: I think that, uh...

Ackerman: Have a nice holiday and, uh...

Ted: I tell you.\* I'd like to see him right away before he leaves.

Ackerman: Well, Mr. Kramer, I don't...

Ted: I want this position very much.

Ackerman: Wait here.  
Mr. Kramer, Mr. Spencer.

Ted: How do you do?

Spencer: All right, you ('ve) got ten minutes.  
You do understand that the salary is uh, forty-eight hundred\*  
dollars a year less than you were making at Roth, Caine, and  
Donovan?

Ted: Yes, I understand.

Spencer: Mr. Kramer, do you mind if I ask you why you're interested in  
a position for which you're clearly over-qualified?

Ted: I need the job.

Spencer: Uh, let me think about it. I'll let Jack know and he'll get  
in touch.

Ted: No. This is a one-day-only offer, gentleman. You saw my  
book. You know I can handle the work. I'm willing to take a  
salary cut. The only thing is you're going to have to let me  
know today, not tomorrow, not next week, not at the...the end  
of the holidays. If you really want me, you make a decision  
right now.

Spencer: Um, Mr. Kramer, can we talk, uh, privately for a moment?

Ted: Certainly.

Ackerman: Mr. Kramer.

Spencer: Mr. Kramer. You've got yourself a job. Congratulations.

Ted: Really? Is he kidding?

Ackerman: Not at all. Welcome aboard.\*

Ted: Thank you. Thank you very much. Thanks.

\*Words and Expressions

I tell you: Expression used to emphasize or warn.

forty-eight hundred:

Four thousand eight hundred (4,800).

welcome aboard:

A welcome greeting that ship captains and train conductors say to their passengers.

Situations: Hope, Encouragement, Love

ROCKY II

Dialog

Rocky: You know, I was thinking. If this kid has your good looks,\* you know, and your good brains,\* and my good left hook, he's really going to be something. Oh, no, what if...boy,\* a girl? What if it's a girl? Oh, I didn't think about that.

Adrian: Well, she'll be everything I'm not. She won't have to be shy.

Rocky: Oh, no.

Adrian: We could give her singing and dancing lessons.

Rocky: Yeah, yeah. How about a new dress everyday? Would you like that? Have to have her a body guard when she starts going to school to keep all the boys away. You know how them (those) little boys can be - real pests in general, can't they?

Adrian: And if it's a boy, I'd like him to be just like the father.

Rocky: Don't you think one dumbbell\* in the family's enough, huh? I tell you one thing - this kid ain't (isn't) going to get no (any) tattoos. It ain't (isn't) going to be hanging around no (any) corners. It ain't (isn't) going to dress like no (any) wise guy\* like me, I tell you that. He's going to be a good somebody, like you.

Adrian: Like you.

Rocky: No, no, no. Like you.

Adrian: Like you.

Rocky: No, no. Like you.

Adrian: Like you.

Rocky: You always win.

\*Words and Expressions

looks: Appearance.

brains: Intelligence (slang).

boy: Interjection to express surprise.

dumbbell: A stupid person (slang).

wise guy: Someone who thinks he know everything.

Situations: Encouragement, Concern, Sadness

MARY POPPINS

The character of Bert is played by the American actor, Dick Van Dyke, who in this movie, speaks with a Cockney accent from the poorer East Side of London.

Dialog

Man: Stop those children.

Old Lady: Come with me, my dears, Granny'll\* hide you.

Michael: Leave her alone. Leave my sister alone.

Bert: Easy, now. Your old friend ain't (isn't) going to hurt you.

Jane: Burt, it's you.

Bert: In the flesh\* and at your service.\*

Michael: You're filthy.

Bert: Oh, perhaps a smudge or two. It so happens that today, I'm a chimney sweep.

Jane: Oh, Bert, we're so frightened.

Bert: Now, now, don't take on\* so. Burt'll take care of you, like I was your own father. Now, who's after\* you?

Jane: Father is.

Bert: What?

Michael: He brought us to see his bank.

Jane: I don't know what we did, but it must've been something dreadful.

Michael: He sent the police after us, and the army and everything.\*



Jane: Michael, don't exaggerate.

Bert: Well, now, there must be some mistake. Your dad's a fine gentleman and he loves you.

Jane: I don't think so.

Michael: You should've seen the look on his face. He doesn't like us at all.

Bert: Well. Now, that don't (doesn't) seem likely, does it?

Jane: It's true.

Bert: Let's sit down. You know, begging your pardon,\* but the one my heart goes out to is your father. There he is, in that cold, heartless bank, day after day, hemmed in by mounds of cold, heartless money. I don't like to see any living thing caged up.

Jane: Father, in a cage?

Bert: They makes (make) cages in all sizes and shapes, you know. Bank shapes, some of them, carpets and all.

Jane: Father's not in trouble. We are.

Bert: Oh, sure about that, are you? Look at it this way. You've got your mother to look after you, and Mary Poppins, and Constable Jones, and me. Who looks after your father? Tell me that. When something terrible happens, what does he do? Fends for himself, he does. Who does he tell about it? No one. Don't blab his troubles at home. He just pushes on at his job, uncomplaining and alone and silent.

Michael: He's not very silent.

Jane: Michael, be quiet.

Bert, do you think Father really needs our help?

Burt: Well, not my place to say. I only observe that a father can always do with a bit of help. Come on, I'll take you home.

\*Words and Expressions

granny: Old lady, grandmother (slang).

in the flesh:

Actually present.

at your service:

Here to help you.

to take on: To complain, to worry (mostly British).

to be after: To be out looking for.

and everything:

Etc. (commonly used in conversation).

begging your pardon:

Excuse me (interjection, mostly British).

Situations: Love, Joking, Confrontation, Anger

THE GOODBYE GIRL

A housing mistake results in two complete strangers, actor Elliott Garfield and dancer Paula McFadden, sharing an apartment. Their hostile relationship gradually melts and turns the movie into a love story. In this scene, Elliot tries to win the heart of Lucy, Paula's daughter by a divorced husband. Lucy had liked Elliot all along until she found out he had slept with her mother.

Dialog

Elliot: Lady Ann,\* Lady Ann. The Black Prince\* is dead. England is yours. You don't want England? Would you take Spain? Spain I can get you cheap.\*

Lucy: What are you doing in that thing?

Elliot: Come on, get in, quick. Horse's got a meter on him.

Lucy: Where to?

Elliot: We're going home - to Tara.\* Get in.  
Cynthia Fein, right? I think you ('ve) got charisma, too.

Cynthia: Lucy, did you tell him? I never said that. I'm going to get you, Lucy, you big fink.\*

Elliot: You want to go to my opening\* tonight? I owe you a good time after the last one.

Lucy: I have homework.

Elliot: What are you sore\* about? Me and your mom?

Lucy: It's none of my business.

it to you anyway. I am certifiably nuts about\* you, and your  
dipsy\* mom. So blow that into your handkerchief.

Lucy: I don't have a handkerchief.

Elliot: So cry on the horsy.\* O.K.?

### \*Words and Expressions

Lady Ann and the Black Prince:

Characters in English history.

cheap: Cheaply (adjectives often replace adverbs in colloquial  
speech).

Tara: The home of Scarlet O'Hara in Gone With The Wind.

fink: Contemptible person (slang).

opening: Stage opening, the first performance of a stage event.

sore: Angry (slang).

old lady: Mother, sometimes wife (slang, disrespectful); the male  
equivalent is "old man."

one-one thousandth:

1/1,000.

to swear to God:

To tell the honest truth.

to be nuts about:

To be enthusiastic, to be infatuated with (slang).

dipsy: Crazy, silly.

horsy: Horse (small children's word).

Elliot: Well. Since you and I are exchanging rooms tonight, I think it is. Only I'm a little old-fashined - I want your approval.

Lucy: Me? I'm only ten years old. I'm not allowed to vote yet.

Elliot: I like your style, kid. I really do. I'm sorry. I hear you don't like to be called "kid."

Lucy: I'm a kid. It fits.

Elliot: You like me?

Lucy: You're wasting a lot of money. I'm not enjoying this ride.

Elliot: Answer my question. You like me?

Lucy: Ask Cynthia Fein. She's crazy about you.

Elliot: I'm going to keep asking you until you answer me. Do you like me?

Lucy: Can I get out of this thing? I'm getting nauseous.

Elliot: Answer my question, God damn it. Yes or no? Lucy, it makes no difference to me one way or the other, because I'm moving in with your old lady\* anyway. I just want to hear it from your own lips. Now, yes or no?

Lucy: No... Yes.

Elliot: Is that a "yes?"

Lucy: Yes.

Elliot: A really, really, really lot?

Lucy: Yes, yes, all right?

Elliot: O.K. In as much as you like me, it's not one-one thousandth\* as much as I'm crazy about you. I swear to God,\* Lucy. You can cry all over yourself. I don't care. I'm going to tell

Situations: Love, Doubt, Dilemma, Shame, Interest, Reassurance

### EAST OF EDEN

This is perhaps James Dean's most famous movie in his short, but celebrated career. He plays Cal, the son of a religious man who is always finding fault with him no matter how hard he tries. Cal's brother, Aaron, can do no wrong in his father's eyes. He is engaged to marry Sabra.

### Dialog

Cal: That's Castorville.

Sabra: Everything looks so small down there. What? What are you talking about?

Cal: Hmm. I'll tell you sometime.

Sabra: Cal. Does Aaron really love me? I seem to have sort of lost him. I mean, well...we're going to be married some day, but...well, if he does love me, he doesn't... I can't tell anymore. Cal, can I ask you something?

Cal: Yeah. Go ahead.

Sabra: Well, these girls that you always go around with.\* You know, remember there was that little Mexican girl one? What are girls like that like? I mean, you don't really love them, do you? Well, then why do you go out with them? Is it because you're bad? You're not angry, are you? Well, why do you then? Are you bad, Cal?

Cal: Do you think I'm bad?

Sabra: I don't know. Well, I guess I don't know what is good and

what's bad. I mean, well, Aaron is so good, and...and I'm not. Not good enough for Aaron, anyway. I mean, because sometimes when I'm with Aaron... Well, Aaron likes to talk about our being in love, and think about it, and that's all right, but... Well, these girls that you go out with, do they...? Well, maybe I don't know what love is exactly. I know love is good, the way...the way Aaron says, but...it's more than that. It's got to be. Oh, I shouldn't talk to you this way, Cal, I shouldn't. But I don't know who else to talk to, and...and sometimes I think I'm really bad. Sometimes, I don't know what to think.

Cal: Well, Aaron will knock that out of you.

Sabra: Will he?

Cal: He's got to.

Sabra: Well, the way I figure it out...Aaron never having had a mother...well, he's made her everything good that he can think of, and...and that's what he thinks I am...and that's who he's in love with. It's not me at all. Because...I'm not a bit like that Mae Hapwell, not a bit. I don't think I mean I'm really bad. Look at that star. It must be a planet, it's so bright.

Cal: Probably.

Sabra: Bet that girl's waiting for you down there somewhere.

Cal: Yeah. She can just wait.

Sabra: She was pretty. You've been awfully nice, Cal, taking care of me. I love Aaron. I do, really I do. I do. I do.

\*Words and Expressions

to go around with (or to go out with) someone:

To be friends with or keep company with someone, usually  
someone of the opposite sex.!



Situations: Love, Pain, Fear, Emergency, Encouragement

KRAMER VERSUS KRAMER

Dialog

Ted: Billy!

Billy: Daddy.

Ted: Hold it, hold it.

Billy: Daddy. I can't see, Daddy.

Ted: Rest your head.

Watch it.\*

We're almost there.

Billy: My eye, Daddy.

Ted: Let me see, let me see.

Where's the emergency room?

Surgeon: Why don't you tell me how this happened, huh?

Ted: He, he, he fell off the jungle jims.\*

Surgeon: Oh, the jungle jims.

Ted: Well, he had a plane.

Surgeon: It's just about through.

Ted: Don't hurt him.

Surgeon: I won't hurt him. Please. Uh, Mr. Kramer, uh, can I talk to you for, uh, for a second outside?

Ted: Uh, yeah, Can, can she come in here?

Surgeon: Absolutely.\*

Ted: Margaret, you want to come in here?

Surgeon: Will you come in here, please?

Ted: O.K.

Billy: Stay, Daddy.

Ted: I'll be right back.

Margaret: Billy, it's all right.

Ted: All right?

Billy: Daddy, stay.

Ted: I'm just outside.

Billy: Daddy.

Margaret: Yes, Daddy'll be right back.

Ted: I'm just outside.

Margaret: It's all right, darling.

Billy: Stay, Daddy.

Ted: I'm just talking with the doctor. O.K.?

Margaret: He'll be back. He'll be right back.

Ted: I'm right, I'm right here. I'm right here.

Is he going to lose his eye?

Surgeon: No, he's not going to lose it. But I'm going to have to, uh, take some stitches.\*

Ted: What do you mean? How many?

Surgeon: About ten.

Ted: What?

Surgeon: But don't worry about it, because of the position of the wound and the boy's age, there won't be much of a scar.

Ted: O.K.

Surgeon: Now, this'll take, um, about fifteen minutes, so will you just step over here?

Ted: No. If you're going to do something, I want to be in there with him.

Surgeon: There's no reason for you to be in there, Mr...

Ted: Yeah, there is. He, he's my son. If you're going to do something to him, I'm going to be with him.  
That's a good boy. You're really brave, you know that? O.K.  
That was a big one, huh? That was a big one.

Billy: Stop it. No, no.

Ted: O.K. O.K., we're almost done here. We're almost done now.  
We're almost done now.

\*Words and Expressions

watch it: Be careful.

jungle jims: Bars at the playground on which children play.

absolutely: Of course.

take some stitches:

To sew a wound with thread.

Situations: Love, Encouragement, Affection, Sadness

DUMBO

This scene remains one of the most emotional in movie history. Notice again the mouse's New York accent.

Timothy: See? They're drinking a toast to you. Yeah. You're a big hit. Look at you. You're terrific. Well, you're colossal stupendous. Come on. Allioop\*. I ('ve) got to wash behind your ears. You ought to be proud. You're a success. Look. A peanut. Come on, eat it. Got lots of vitamins. Give you a lot of uh, pep. Oh, ho, ho. I forgot to tell you. Why, we're going over to see your mother. I made an appointment for you. Didn't I tell you? Huh. Just like me. I must've forgot. Come on. Get your hat.

Oh, right over there. Cozy little place, ain't it? Mrs. Jumbo. I hope she's in. Someone to see you.

\*Words and Expressions

allioop: Let's go, let's do it (interjection).

## APPENDIX A

## Common Words and Expressions Found Throughout The Dialogs

- ahh: An exclamation which makes something seem unimportant.
- ain't: Another form of contraction for "am not," "aren't," "isn't," "haven't," "hasn't," and sometimes "don't" and "doesn't" (informal, usually used by uneducated people).
- come on: An expression used with commands.
- damn; damn it; God damn it:  
A vulgar curse.
- gee; gosh; gees:  
An exclamation of surprise.
- go ahead: A command used to give permission to someone to procede or continue.
- hey: An exclamation to call attention.
- hmm; huh: An exclamation of mild surprise or difficulty (spoken with falling intonation).
- hmm?; huh?: Yes? What did you say? (spoken with rising intonation).
- huh?: An informal tag question marker, turning a statement into a question (spoken with falling intonation).
- I bet: I surely think.
- I guess: I suppose, I think.
- I mean: Used by the speaker to change or modify what has already been said.
- like: An interjection used for showing that the speaker cannot find the exact words to express what he means.

- look: An interjection used for making someone listen.
- nope: No; an informal negative response.
- now: An interjection used to strengthen a sentence.
- see; you see:  
An interjection used for eliciting understanding or sympathy.
- uh-uh; m-m: No; a very informal negative response (spoken with falling intonation).
- uh-huh; m-hm:  
Yes; a very informal affirmative response (spoken with rising intonation).
- uh-oh: An exclamation of worried surprise.
- well: An interjection used to introduce a sentence or resume a conversation.
- why: An interjection used for emphasis.
- yeah: Yes; an informal affirmative response.
- you know?: An interjection used to keep the attention of the listener, or to ask for agreement.

## APPENDIX B

## Common Speech Contraction Not Accepted In Standard Written English

because: 'cause.

going to: gonna.

have got to: gotta (=have to).

them: 'em.

want to: wanna.

you: ya.

...d you: ja (eg. did you?: di' ja?).

...t you: cha (eg. won't you?: won' cha?).

## APPENDIX C

## Chronological Order Of Movies By Year of Production

1. Bright Eyes	1934
2. The Wizard of Oz	1939
3. The Grapes of Wrath	1940
4. Dumbo	1941
5. The Maltese Falcon	1941
6. Life With Father	1947
7. High Noon	1952
8. East of Eden	1955
9. The Birds	1963
10. Mary Poppins	1964
11. Butch Cassidy and The Sundance Kid	1969
12. Harold and Maude	1971
13. American Graffiti	1973
14. The Sting	1973
15. Close Encounters of the Third Kind	1977
16. Goodbye Girl	1977
17. Superman	1978
18. Moonraker	1979
19. Rocky II	1979
20. Kramer versus Kramer	1979
21. Fame	1980
22. Nine To Five	1980



## APPENDIX D

## Chronological Order Of Movies By Time Period In Which Each Movie Is Set

1. Butch Cassidy and The Sundance Kid	1880's
2. High Noon	late nineteenth century
3. Life With Father	around 1900
4. Mary Poppins	1910
5. East of Eden	1920's
6. Bright Eyes	1934
7. The Grapes of Wrath	1930's
8. The Sting	around 1936
9. The Wizard of Oz	1939
10. Dumbo	1941
11. The Maltese Falcon	1941
12. American Graffiti	1962
13. The Birds	1963
14. Harold and Maude	1971
15. Close Encounters of The Third Kind	1977
16. Goodbye Girl	1977
17. Superman	1978
18. Rocky II	1979
19. Kramer versus Kramer	1979
20. Fame	1980
21. Nine To Five	1980
22. Moonraker	the future (relative to 1979)

## References

- Ashby, Hal, dir. Harold and Maude. With Ruth Gordan, Bud Cort, Vivian Pickles, and Ellen Geer. Paramount, 1971.
- Benton, Robert, dir. Kramer versus Kramer. With Dustin Hoffman, Jane Alexander, Meryl Streep, and Justin Henry. Columbia, 1979.
- Butler, David, dir. Bright Eyes. With Shirley Temple and Jane Withers. Twentieth Century-Fox, 1934.
- Curtiz, Michael, dir. Life With Father. With William Powell, Irene Dunne, Elizabeth Taylor, Edmund Gwenn, Zazu Pitts, and Martin Milner. Warner, 1947.
- Donner, Richard, dir. Superman. With Christopher Reeve, Marlon Brando, Valerie Perrine, Glenn Ford, Gene Hackman, and Margot Kidder. Warner, 1978.
- Fleming, Victor, dir. The Wizard of Oz. With Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, and Jack Haley. MGM, 1939.
- Ford, John, dir. The Grapes of Wrath. With Henry Fonda and Jane Darwell. Twentieth Century-Fox, 1940.
- Gilbert, Lewis, dir. Moonraker. With Roger Moore, Lois Chiles, and Richard Kiel. United Artists, 1979.
- Higgins, Colin, dir. Nine To Five. With Jane Fonda, Lily Tomlin, Dolly Parton, and Dabney Coleman. Twentieth Century-Fox, 1980.
- Hill, George Roy, dir. Butch Cassidy and the Sundance Kid. With Paul Newman, Robert Redford, and Katherine Ross. Twentieth Century-Fox, 1969.

- Hill, George Roy, dir. The Sting. With Paul Newman, Robert Redford, and Robert Shaw. Universal, 1973.
- Hitchcock, Alfred, dir. The Birds. With Tippi Hedren, Rod Taylor, Suzanne Pleshette, and Jessica Tandy.
- Huston, John, dir. The Maltese Falcon. With Humphrey Bogart, Mary Astor, Peter Lorre, Sidney Greenstreet, and Walter Huston. Warner, 1941.
- Kazan, Elia, dir. East of Eden. With James Dean, Julie Harris, Raymond Massey, and Jo Van Fleet. Warner, 1955.
- Lucas, George, dir. American Graffiti. With Ronny Howard, Cindy Williams, Charlie Martin Smith, Richard Dreyfuss, Mackenzie Phillips, and Candy Clark. Universal, 1973.
- Parker, Alan, dir. Fame. With Irene Cara, Eddie Barth, Maureen Teefy, Lee Curreri, and Anne Meara. MGM, 1980.
- Ross, Herbert, dir. The Goodbye Girl. With Richard Dreyfuss, Marsha Mason, Quinn Cummings. Warner, 1977.
- Sharpsteen, Ben, dir. Dumbo. Disney, 1941.
- Spielberg, Steven, dir. Close Encounters of The Third Kind. With Richard Dreyfuss, François Truffant, and Teri Garr. Columbia, 1977.
- Stallone, Sylvester, dir. Rocky II. With Sylvester Stallone, Talia Shire, Burt Young, Burgess Meredith, and Carl Weathers. United Artists, 1979.
- Stevenson, Robert, dir. Mary Poppins. With Julie Andrews, Dick Van Dyke, and David Tomlinson. Disney, 1964.
- Zinnemann, Fred, dir. High Noon. With Gary Cooper and Grace Kelly. Stanley Kramer, 1959.