

A STUDY OF SLANG USED IN *SAVE THE LAST DANCE* FILM

THESIS

**Presented to
the State Islamic University of Malang
in partial fulfillment of the requirements for the degree of *Sarjana Sastra***

By

**IKA MAR'ATUS SHOLIKHAH
NIM. 03320024**

**THE STATE ISLAMIC UNIVERSITY OF MALANG
FACULTY OF HUMANITY AND CULTURE
ENGLISH LETTERS AND LANGUAGE DEPARTMENT
NOVEMBER 2007**

APPROVAL SHEET

This is to certify that the Sarjana thesis written by Ika Mar'atus Sholikhah entitled *A Study of Slang Used in Save the Last Dance Film* has been approved by the advisor for further approval by the Board of Examiners as one of the requirements for the Degree of *Sarjana Sastra (S.S)* in English Letters and Language Department.

Approved by Advisor

Malang, 22 September 2007

Acknowledged by
the Head of English Letters and
Language Department

Drs. H. Djoko Susanto, M.Ed, Ph.D
NIP. 150299503

Dra. Hj. Syafiyah. M.A
NIP. 150246406

Acknowledged by
the Dean of the Faculty of Humanity and Culture

Drs. H. Dimjati Ahmadin. M.Pd
NIP. 150035072

LEGITIMATION SHEET

This is to certify that the Sarjana thesis written by Ika Mar'atus Sholikhah, entitled *A Study of Slang Used in Save the Last Dance Film* has been approved by the Board of Examiners as one of the requirements for the Degree of *Sarjana Sastra (S.S)* in English Letters and Language Department, Faculty of Humanity and Culture, the State Islamic University of Malang.

The Board of Examiners

1. Drs. H. Djoko Susanto, M.Ed, Ph.D (Advisor) 1.
NIP. 150299503

2. DR.H.A. Habib.M.A. (Main examiner) 2.
NIP. 130902073

3. Galuh Nur Rohmah, M.Pd, M.Ed. (Chair) 3.
NIP. 150289814

Acknowledged by

the Dean of the Faculty of
Humanity and Culture

Drs.H.Dimyati Ahmadin, M.Pd
NIP.150035072

MOTTO

A difference is not a sin, it is a positive reality. It exists to be a pride
because a difference can wipe many weaknesses.

(Putu Wijaya)

DEDICATION

This thesis is dedicated to my family,
a great miracle that makes me really *on cloud nine*.

Mondo love you....

ACKNOWLEDGMENT

Praise be to Allah SWT, The most merciful, who has given me a great miracle in every struggle, so that I can finish completing my thesis entitled *Study of Slang Used in Save the Last Dance Film*. Peace be upon the Prophet Muhammad SAW who has brought us into Islam to reach a better life.

I should like to thank to those who helped me in completing this thesis. My first sincere goes to my advisor, Drs.H.Djoko Susanto, M.Ed, Ph.D and my co-advisor, Lina Hanifiyah, S.S. Great thank for their great patience, guidance, and great idea, which help me in finishing my thesis smoothly.

Special thanks to my happy family: My dad, the most patient person in the world, who always makes me cry when I write your name. It is a great gift from Allah to be your daughter. I love you, Dad. My mom, who always be my advisor, my sister, and my friend. I am happy in facing my days because of your support, advice, smile, and joke. My handsome brothers: de' afif and de' fajar, who always bring me to the happiness. To my sister, mbak Nurul, who never hurts, my elder brothers, my little-cute cousins and all of my family for a love, share, joke, and togetherness. They are the biggest inspirator in my life. Their big love makes me sure that there is no happy family except mine!

I would like to give my sincere gratitude to the Rector of UIN Malang, Prof. DR. H.Imam Suprayogo, the Dean of Faculty of Humanity and Culture, Drs.H. Dimiyati Ahmadin, M.Pd, the Head of English Letters and Language Department, Dra. Hj. Syafiyah Fattah,MA, and all of lecturers in Faculty of

Humanity and Culture. My sincere gratitude also goes to the director of UIN Malang Press, Pak In'am Esha and all of his staffs, who make me clever.

Special care for my friends in *NSS*: T Noer, Hesty, Kiky, Atun, Atin, Atik, Dzikra, Utie, Ncob, Azizah, Ita, teh Nina, Aai, and Mba Enset for the best friendship I have ever found. Thank to my best friend in 2011 community, and all of my friends in English Department 2003: Mima, Hilda, Icko, Zulfi, Ifa, Mba Siro, Dahlia, Nelly, Mba Yeni, Mba Wiwin, Dian Zahrowardoyo, Lify, Thoyib, Ghozy, Uphitz, nDaru, Nanda, etc..I' ll be missing you.....The last, for my friends in *Indah Family* : I'm glad to take a photograph together....

ABSTRACT

Sholikhah, Ika Mar'atus. 2007. *A Study of Slang Used in Save the Last Dance Film*. Thesis, English Language and Letters Department, Faculty of Humanity and Culture. The State Islamic University of Malang. Advisor: (I) Drs. H. Djoko Susanto, M.Ed, Ph.D. (II): Lina Hanifiyah, S.S.

Key words: slang, nonstandard English, teenagers

To make a conversation easier, teenager make a new language, which is simple and ungrammatical. The new language they made is known by slang. It is unconventional words or phrases express either something new or something old in a new way. Slang firstly used by criminal classes and Black communities in London. Criminal classes used slang as a secret language whereas Black communities used slang as to protest the White community who became the majority.

Nowadays, slang terms and expressions become very popular and spread all over the world. All people in the world know slang terms and expressions from television, mass media, newspaper, and magazine. The reason for using slang is not only to create a secret language or to against the majority, but also to show someone's identity, to be popular, to be familiar or relax in making conversation, or to show someone's group or community. Although slang has commonly used, it is considered as a nonstandard language, which is inappropriate to be used in formal situation.

Slang is considered as nonstandard language that refers to a variety of language, which is more familiar, lively, colorful, and sometimes the sentences are shorter. One of movies, which contain several slang expressions, is *Save the Last Dance*. This film contains several slang terms and expressions because it is a story about Black community, a place where slang comes from. The researcher used the descriptive qualitative method to analyze slang terms and expressions that are found in *Save the Last Dance* film.

Study of slang may investigate its characteristics, its kinds, and its linguistic processes of forming slang. In this research, the researcher focused on investigating slang terms and expressions and its linguistic processes. From this research, the researcher found that there are seven linguistic processes in forming slang, they are: compounding, blending, clipping, use of the existing word, acronym, creating new words, and repeating the word.

TABLE OF CONTENTS

APPROVAL SHEET	i
LEGITIMATION SHEET	ii
MOTTO	iii
DEDICATION	iv
ACKNOWLEDGEMENT	v
ABSTRACT	vii
TABLE OF CONTENTS	viii
CHAPTER I: INTRODUCTION	
1.1. Background of the Study.....	1
1.2. Research Problems.....	4
1.3. Objective of the Study.....	5
1.4. Scope and Limitation.....	5
1.5. Significance of the Study.....	5
1.6. Synopsis.....	5
1.7. Definition of Key Terms.....	7
CHAPTER II: REVIEW OF RELATED LITERATURE	
2.1. Language Variety.....	8
2.2. Language and Age.....	11
2.2.1. Standard English.....	12
2.2.2. Non standard English.....	13
2.3. Slang	
2.3.1. Definition of Slang.....	14

2.3.2. The reason for Using Slang.....	16
2.3.3. Characteristics of Slang.....	18
2.3.4. Linguistic Processes of Forming Slang.....	20
a. Compounding.....	21
b. Blending.....	22
c. Conversion.....	22
d. Clipping.....	22
e. Acronym.....	23
f. Creating a New Word.....	24
g. Repeating a Word.....	24
h. Use of the Existing Word.....	24

CHAPTER III : RESEARCH METHOD

3.1. Research Design.....	25
3.2. Data Sources.....	25
3.3. Data Collection.....	25
3.4. Research Instrument.....	26
3.5. Data Analysis.....	26

CHAPTER IV : FINDING AND DISCUSSION

4.1. Finding.....	27
4.2. Discussion.....	76

CHAPTER V : CONCLUSION AND SUGGESTION..... 89

BIBLIOGRAPHY 91

APPENDIX

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Slang is unconventional words or phrases that are used to express either something new or something old in a new way. Maurer (2003) stated that “slang creates based on such forms as metaphor, simile, folk etymology, distortion of sounds in words, generalization, specialization, clipping, the use of acronyms, elevation and degeneration, metonymy, synecdoche, hyperbole, and borrowings from foreign languages” (p. 3). While in Webster’s Dictionary (2004) slang is also described as a currently widely used and understood language, consisting of new meanings attributed to existing words or of wholly words, generally accepted as lying outside standard polite usage. (p.1208).

Slang changes over time and disappears quickly. As what Goodword (2006) stated that slang refers to a simple and ungrammatical language, which is commonly used nowadays, especially by teenagers. It can be said that slang is only used by teenagers in their community in informal situation, not to speak to the older people or in a formal situation. (p. 2)

For example, teenagers may use the sentence *Catch ya later* , *What’s up*, and *pigheaded* to speak with their friends, but if they speak to their teacher it is better to speak *see you later*, *What happen*, and *obstinate*.

Yusroh (2002) investigated Javanese slang used in Kepanjen, Malang. Malang slang is known as *back slang*, the users pronounce the word from back,

for example: *Malang* is pronounced as *ngalam*, and *mas* (means: *brother*) pronounced as *sam*. She stated that the users of Javanese slang in Kepanjen are not only teenagers but also adult, old people, and sometimes children.

Nurjannah (2003) investigated word formation processes of slang used by Arjosari-Tidar (AT) drivers in Tidar Station. She concluded that there are six kinds of word formation processes of slang: (1) *Back slang*, for instance: *sepi* (means: *quiet*) becomes *isep* and *pulang* (means: *go home*) becomes *ngalup*. (2) *Creating new words*, for example: *ebes* that means *orang tua* (*parents*) and *ojir*, which means *uang* (*money*). (3) *Metathesis*, such as *tomor*, means *motor* (*motorcycle*) and *racapan* that means *pacaran* (*dating*). (4) *Using the existing words* with a different meaning, such as *panas*, the original meaning is *hot* but it express to say *emotion*. (5) *Clipping*, for example *polisi* (means: *police*) becomes *polis*. (6) *Borrowing from other languages*, for instance *asrop*, which is taken from the Arabic *asrob* that means *drink*.

Ulfa (2004) who conducted *Study of Slang Language used by Announcer of Malangkecewara FM (MFM) ABM Malang*, found the reason for using slang is to make the listeners feel familiar and intimate with the listeners. Besides, using Indonesian slang makes the announcers more relax.

Faruq (2004) examined Indonesian slang, which is commonly used by Indonesian teenagers in expressing their feeling, for example: *makan gengsi* (*obstinate*), *udah* (*finish*), *PDKT* (*approach*), *naksir* (*love*).

From several previous studies above, we obtain a conclusion that the researches of Yusroh's (2002) and Nurjannah's (2003) study reveal the same

result, it is *back slang*. Ulfa (2004) concluded that slang is used to make listeners feel intimate and relax, whereas Faruq (2004) listed slang and style of word used by teenagers in newspaper.

Study on slang used in *Save the Last Dance* has several differences from previous studies. The previous studies analyzed Javanese and Indonesian Slang, whereas this study describes English Slang. Besides, the previous studies used society, magazine, and announcer of radio as the object, while this study uses a film. Film is not only a motion picture where we can enjoy the visualization of written material into a complete moving image on screen, but also deals with several concerns of art such as, plot, characters, setting, story, acting, and so on which indicate how film exists in human life. In analyzing magazine, we just can look at written expression and on the radio, we just can hear the announcers' speech. While in the film, we can look at the characters' speech and hear their conversation.

Slang spreads quickly because it is used in several television programs, especially teenager's programs such as music and movie. One of teenager's movies, which used several slang terms, is *Save the Last Dance*. It is a romantic-drama film, which is contextualized in teenagers' life, social condition, racial, politic, and violence. It is starred by Julia Stiles, Sean Patrick Thomas, Kerry Washington, and Bianca Lawson.

This film won several awards. In 2001, it won *MTV Movie Award* for the best male and female performances, and best dance sequence. It also won *2001 Teen Choice Award* for *Choice Actress* and *Choice Breakout Performance*. Besides, it

won 2001 *Young Hollywood Awards* in the category of *Standout Performance – Male*. In 2002, it was nominated for the *Black Reel Awards* in the category *Theatrical - Best Supporting Actress* and the *Golden Reel Awards* in the category *Best Sound Editing - Music, Musical Feature Film*. This film is continued by its sequence *Save the Last Dance 2* that was released in October 2006. It tells about Sara, a 17 years old high school student, who wants to be a professional ballerina, but she has to delay her plans when her mother was died in a car accident and she is forced to move to her father's black Chicago neighborhood. One day, she meets a young black man who shares her love for dancing. He helps her realize her dream to attend a prestigious dance school.

The first reason of choosing this film as an object of study is because it expresses teenagers' life that often use slang in their conversation. Another reason is because this is a story about negro-black community, the place where slang comes from. This film also describes a story of teenagers' community and criminal classes that become certain reason of using slang. Therefore, we can also know the different reason of using slang. Based on the explanation above, the researcher is interested to conduct A Study on Slang used in *Save the Last Dance* film.

1.2. Research Problems

This research is conducted to answer the following questions:

1. what are slang expression used in *Save the Last Dance* Film?
2. what are the linguistic processes of forming slang used in *Save*

the Last Dance Film?

1.3.Objectives of the Study

The objectives of the research are:

1. to describe slang expressions and their meaning used in *Save the Last Dance* Film
2. to explain the linguistic processes of forming slang used in *Save the Last Dance* Film?

1.4.Significance of the Study

This study is expected to enrich the study of Sociolinguistics, especially slang. Besides, this research is expected to make a contribution to the next researchers who are interested in the study on slang. For the teacher or lecturer, the result of this study is expected to improve their knowledge about slang. While for the students, may this research can help them in learning slang and the processes of forming it.

1.5.Scope and Limitation

This study is conducted in sociolinguistic study, which deals with slang. There are many kinds of slang because every region has its own slang, such as Indonesian slang, Dutch Slang, France slang, English slang. This study is limited on English slang, particularly English slang used in *Save the Last Dance* Film.

1.6. Synopsis of the Film

This film tells about Sara Johnson, 17 year old girl who wants to be a professional Ballerina. She loves Ballet and decides to join Julliard, the best Ballet School. When she is attending an audition of Julliard, her mother is killed in a car accident while rushing to attend Sara's audition to Juilliard School.

Sara blames herself for the death of her mother and gives up to ballet dancing. After the death of her mother, Sara moves to her father's home, in a run-down area of Chicago, a place where is mostly populated by African-American people or Negro-Black people. She finds racial difference in her father's community. The presence of Sara in Black majority becomes stranger since Black majority think that white people is a conqueror. She needs a hard adaptation to be accepted in her new community. She finds that white teenage girl is very uncertain of her future.

At the first school day, Sara meets Chenille Reynolds, a black single mom struggling with her child, Diggy, Tanisha, and Alyssa. All of them are black girls. She becomes close to Chenille's brother, Derek Patrick Reynolds. He is a smart and thoughtful future college student who wants to become a doctor at Georgetown University in order to get out of the *ghetto* gangster lifestyle embodied by his best friend, Malakai.

Soon, Sara is attracted to Derek and so is Derek. Nevertheless, her love is a hurt for Nikki, a black girl who also loves Derek. Sara is a big enemy for Nikki. Times by, Derek knows the reason why Sara tries to forget Ballet. He motivates Sara to become a Ballerina again by attending Julliard audition. With the help of Derek's coaching, Sara mixes Ballet with hip-hop music. Derek convinces her that her mother always wants to look Sara struggles in realizing her dream to be a

professional Ballerina. Supported by Derek and her father, Sara starts to follow her dream again. Finally, because of her beautiful dance, she is accepted in Julliard. She realizes that she is born to dance.

1.7. Definition of Key Terms

1. Slang

Currently widely used and understood language, consisting of new meanings attributed to existing words or of wholly words, generally accepted as lying outside standard polite usage. (Webster's dictionary: 2004)

2. Save the Last Dance

A film by Thomas Carter that tells about Sara, who wants to be a professional ballerina, but everything has changed when her mother was died in a car accident. She moves to her father's black Chicago, where she meets Derek, a young black man who shares her love for dancing.

http://en.wikipedia.org/wiki/Save_the_Last_Dance

3. Standard English

Standard English is that variety of English which is usually used in print, and which is normally taught in school and to non-native speakers learning the language. (Wardhaugh: 1986)

4. Nonstandard English

Variety of English, which is commonly used in many books, magazines, and other writing. The words are more familiar, often lively, colorful and sometimes the sentences are shorter with fewer clauses. (Bryant: 1962)

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1. Language Variety

Language variety appears as the result of heterogeneous people and regions. People who live in different region may speak different language. People who live in Indonesia, speak Indonesian, people who live in China speak Chinese, and people who live in Egypt speak Arabic. Chaer and Agustina (1995) stated that language variety could be analyzed from the aspect of speaker, aspect of formality, aspect of use, and aspect of means. The most important aspect that defines language variety is the aspect of speaker (p. 80).

Fishman (1972) stated that from the aspect of speaker, language variety is divided into four parts: *dialect*, *idiolect*, *temporal dialect*, and *sociolect*. Dialect is language variety that initially represents different geographical location (p. 22). *Dialect* is a part of language; language is more general, and *dialect* is more specific. The easy way to differentiate between language and *dialect* is based on a situation in which we speak. If we meet a person who speaks different from us, and we absolutely cannot understand him, it means we speak different languages. But, if we meet a person who speaks different from us and we are still able to understand him, it means we speak different *dialects*. For example, we live in East Java and speak Javanese. When we go to Central Java, we find the native people speak different dialect from ours. Although we feel strange, we can understand what they are talking about. Therefore, we can conclude that we speak the same language but different *dialect*. On the contrary, when we go to China, we cannot

understand what the Chinese speak because we come from Indonesia and we speak Indonesian. Both Chinese and Indonesian cannot understand each other. It means, they speak different languages, not different *dialects*.

Every language may have more than one *dialect*. People in some countries speak English, but because of different geographical location, there are *dialect* varieties of English such as British English, American English, Australian English, Canadian English, New Zealand English, Black English, and West Country English.

Wardhaugh (1986) defined *idiolect* is a language variety due to individual speak in certain circumstances (p.125) Everyone may speak different in the aspect of voices, choice of words, styles, and the order of words.

Temporal dialect refers to a language variety used by a certain community in a certain period. For example, the differences between old English and modern English. The differences are found in syntactical structure, spelling, uttering, sound, or morphological structure. That variety is caused by social and cultural changes, the advance of knowledge, and higher technology, for example:

Table 2.1
Temporal dialect

	Old English	Modern English
house	hu:s	haws
wife	wi:f	wayf
spoon	spo:n	spu:n
break	brɛ:k	bre:k
home	ho:m	hom

(Taken from: *the Study of Language*, Yule, 1985:174)

The last is language variety that is caused by social condition, which is called by *sociolect*. Two people who live in the same area in the same time may speak differently. They speak differently because of several things. First, it is because of their educational background. All of people in this world have different educational backgrounds. There are high-educated person and low-educated person. It feels easier if we speak to people who have similar educational background. Students of elementary school of course will have different ways of speech from the students of university. A farmer, who only graduates from elementary school, will speak differently from a teacher, doctor, and engineer.

Second, is social class. For example, American low class society speaks differently from high class society. They usually use a non standard English, while high class society use standard English. In Bali, there is social stratification, which is known by caste. Each caste speaks differently as will be illustrated in the table below.

Table 2.2
Language Variety caused by Social Stratification (caste) in Bali

Indonesian	Tabanan		Klungkung	
	Brahmana	Sudra	Brahmana	Sudra
kemana	kij	kij	kij	kij
sudah	sampun	sub	sampun	sub

(Taken from *Sosiolinguistik*, Sumarsono and Partana, 1999:47)

Third, is occupation. Each occupation has a special name or symbol in its working area. In a school, we call someone who teaches *the teacher* but in university, we call *lecturer*. In Indonesia, we use *dealer* refers to a place of selling

vehicles, *shop* as a place of selling clothes or book, *counter* as a place of selling mobile phone

The next is sex. Because of their different characteristics, female speaks different from male. Wardhaugh (1986) investigated that in the way of speech, females tend to use low and soft voice. It makes females seem more polite than male. Females prefer using more prestigious form to male. Females are more interested in such topics as fashion and life style, social life, book, food and drink. Whereas male, are interested in talking about sport, business, politic, and taxes. (p.308).

The fifth is ethnic background. In Indonesia, there are many ethnics. Each ethnic has its own language. A Javanese will speak different language from Balinese, or Sumatrans. People in Central Java who live near West Java may combine Javanese and Sundanese.

The last factors causing language diversity is an age. Children, youth, and man have a special term to say something. While our grandfather or grandmother still talks about radio and tape, we will say that it is very out of date. Now, we have *walkman* (radio-cassette player), *discman* (MP3 player), or *boom box*.

2.2. Language and Age

One factor causing language diversity that will be explained deeply in this research is language and age, which caused slang. Adult speak different from children and men. They tend to use simple language that obeys grammatical structures. Adult like to live with a certain community. Adult who are interested

in music will find a friend who has the same hobby. They usually like creating new terms used in their community. That is called slang. Firstly, slang is used only by certain community, but it spreads to other places. Slang is considered as a nonstandard language, which is only used in informal conversation with a certain community.

Yusroh (2002) who studied on Javanese slang in Kepanjen, Malang, found that slang was used by teenagers, adult, old people, and sometimes children.

2.2.1. Standard English

Standard and non-standard languages indicate the speaker's social level. One of them is not better than the others. A language is considered as acceptable expressions if they are used in an appropriate condition. Wardhaugh (1986) said that standard English is that variety of English which is usually used in print and which is normally taught in school and to non-native speakers learning the language. It is also the variety normally spoken by educated people and used in news broadcast and other similar situations. Standard English needs standardization that refers to the process by which a language has been codified in some ways (p. 31).

Standardization normally fulfills four stages: selection, acceptance, elaboration, and codification. Selection refers to the process of choosing a language, which has the greatest influence in the society. Acceptance is the situation where the language can be accepted by all people. Elaboration means the standard language, which can be used in every condition and places: domain administration, government, school, and church. While codification is the process

of arranging standard language. (*Standard English* .<http://www.wikipedia.org/wiki/standard> English)

Standard English is also can be described as a language, which is more common in writing than speaking. Redman (1977) wrote, “It is commonly found in notices, business, letters, and legal English” (p. 202). It expresses pure English with appropriate grammar, vocabulary, and pronunciation. Standard English is the type of language employed by leaders, journalists, and politicians. We can conclude that standard English is a language which is used in a formal situation.

2.2.2. Non standard English

Non standard English is used in casual conversation such as at home, with close friend, or in the shopping area. It is simpler and easier to speak. It can also be used in songs, films, and teenage novels or magazines. Non standard English refers to the system of rules governing spoken English that departs significantly from the rules of standard written English. (<http://www.arts.gla.ac.uk/SESL/EngLang/LILT/nonstandlang.htm>). Non standard expressions are more familiar, popular, and sometimes shorter with few clauses. Here are some differences between standard English and non-standard English.

Table 2.3
Standard and Non Standard English

Standard English	Non-standard English
I apprehended	I stopped
The play will commence	The play will start
I regret to inform you	I'm sorry to say
If you require	If you need

Most of the students are intelligent	Most of the students are bright
I am unable to	I can't
The meeting will resume	The meeting will start again
When you get	When you arrive
Purchase	Bought
I am not coming	I ain't coming

(Taken from *English Vocabulary in Use*, Redman, 1997:202)

2.3. Slang

2.3.1. Definition of Slang

Slang is a specific word, phrase, or utterance, which is commonly used by young people in their community. It refers to unconventional words, so it is not appropriate to be spoken in a formal situation, such as in the school, university, or in the office. Frommer and Finegan (2004) wrote "Slang terms are often found in movies and music reviews, lifestyle pieces, and people columns" (p.243). While Anderson and Trudgill in Ulfa (2003) wrote that actually, slang is not language or *dialect*, it can be said as a code that produced by changing the existing language to the common one. Every language has a vocabulary, pronunciation, and grammar, whereas slang has not. It just has vocabulary which is not profanity and ungrammatical. *Dialect* refers to the different language caused by geographical area, whereas slang is not restricted to one region or country (p. 24)

Slang that was widely used in the early twentieth century, firstly appeared in 1800's when it was used by criminal classes in London (Maurer:2003). It was produced largely by social group, such as criminal classes, narcotic addicts, sexual deviant community, racial minority community, political organization, armed

forces, rapper, etc, rather than by individual speakers. The first reason why they used slang was to make the expressions secret. Nowadays, teenagers often use it in their daily communication with their community. By using slang, teenagers feel free in conversation with their community, every time and everywhere without anyone who understands the meaning.

Recently, slang is not only used by certain communities as secret expressions but also used commonly by teenagers. It is considered as a simple word or phrase which is not profanity and ungrammatical. Goodword (2006) stated that slang is a crucial part of a young person “coming of age,” one of the first detectable signs of their breaking away from their parents and their parents’ values. It is a cheap second language that express as the differences between young people who are about to enter adulthood from his or her parents’ generation (p.1).

Whereas Mulyana (2001) said that “slang are words or phrases, which have specific, meaning, unique, deviate, even opposite with the real meaning used by certain community” (p. 280). However, some slang may be accepted as a standard speech, although in its original meaning, for example, *bus* from *omnibus*, *jazz*, which originally had sexual connotation, and *VIP* (*Very Important Person*).

Whereas some expressions of Indonesian slang are *makan gengsi* (*obstinate*), *udah* (*finish*), *PDKT* (*approach*), *naksir* (*love*) as Faruq (2004) examined in his research *A Study of Play of Words and Slang on “The ABG Problem” Section in Jawa Pos daily newspaper*

2.3.2. The Reason for Using Slang

Ulfa (2004) who conducted a study of slang used by announcer of Malangkecewara FM (MFM) ABM Malang found that the reason why radio announcers use slang is to make the listeners feel familiar and intimate with the listeners. Besides, using Indonesian slang makes the announcers more relax.

The reason for using English slang is different from Indonesian slang as what have been explained above. Maurer (2002) wrote that English slang was firstly used to be secret by deviated community, such as criminal class and narcotic addicts (p.1). Now, there are several reasons for using slang as what Mulyana (2001) stated: *First*, it is used as secret expressions. In this case, slang is used in the certain society, such as drug addicts, sexual deviants, or criminal classes. They need a secret language to speak with their community freely without being known by other community. *Second*, it is used by the minority to against the majority. They use slang because they realize that they are a minority. If they speak something about the majority using the language that they understood, it will be dangerous for the minority. *Third*, it is to show the identity. People use slang to show that they come from a certain society, school, profession, or social class (p. 280).

Slang is used for many purposes, but generally, it is used to express a certain emotional attitude since most of slang words or phrases are used for derogatory, disparaging, and critical. Besides, slang is used to freshen the language, to vitalize, to make the language, sharper," hotter," more pungent and picturesque. It is also used to increase the store of terse and striking words, or to

provide new vocabularies. When it is used in the spoken level, slang may be used unconsciously and naturally produced. Nevertheless, according to Maurer (2003), for the writer, the use of slang is consciously and carefully chosen to achieve a specific effect (p.7).

Whereas according to Patridge (1978) there are several reasons for using slang: 1. in exuberance of the spirit and the sheer joy of living or the exhilaration of the moment, 2. Either as conscious exercise or as a wholly or mainly spontaneous expression of ingenuity, of wit and humor, 3. to show, perhaps to prove that one is different to be novel, 4. to be picturesque, either positively or creatively, or as in the natural desire to avoid insipidity and negatively, 5. to achieve an arresting, even a startling rather shocking effect, 6. to escape from clichés (an intention usually arising from impatience with existing words and phrases), 7. to be brief, terse, and concise, 8. to enrich the language, 9. to invest the abstract with concreteness, the idealistic with realism, and earthiness, 10. to mitigate or to render unmistakable a refusal or rejection, 11. to reduce or to dispel the solemnity or pomposity of a conversation, conference, essay, or article, 12. to alleviate the starkness and soften the tragedy of death or madness, 13. to entertain and amuse a superior public, to speak down, or to write down, 14. For ease of social intercourse (a motive not to be confused, much less to be merged), 15. to induce or to promote a deep lasting friendliness or intimacy, 16. to intimate and to prove that one belong to certain school or university, trade or profession, social class, literary or musical set, 17. Conversely, to be intimate that someone else does not “belong”, 18. to avoid being understood by one’s companion, 19. to

mask the ugliness of rank ingratitude of treachery and thus enable both speaker and hearer to endure the pain (p.16).

2.3.3. Characteristics of Slang

Some of slang expressions are acceptable and the others are a rude and impolite. Words or phrases may be considered as slang if they fulfill one or more these characteristics (*Slang of Duke*.<http://www.epinions.com>):

1. Creative

Slang is created from a new term, so it needs the creativity of the creator. The creator is encouraged to produce new terms, which are imaginative, innovative, productive, even shocking, and amusing. The example of teenagers' creativity is creating slang terms from the existing words. In this case, teenagers still use the original words, but acquire a new meaning, which is different from its original meaning. Some of them is constructed from the kind of colors, animals, and numbers, which are modified into a new form, such as:

Table 2.4
Slang Terms

	Slang term	Meaning
Slang terms made from kind of colors	black out greenbacks in the pink red hot	unconscious money healthy special, extraordinary
Slang terms constructed from kind of animals	antsy batty bug pussy cat	nervous, restless crazy disturb, annoy honey, a gentle
Slang terms constructed from the numbers	eighty- six eighty eight seven heaven twenty-three skidoo	to get rid piano happy, wonderful let's leave

2. *Flippant*

It means, slang produced has irrelevant meaning with the context. That makes this term considered as a rude, for instance, *fucking chicken, bitch, motherfucker, and shit*.

3. *Fresh*

It refers to slang expressions that are produced by new words, which are different from the existing word. For example, *homie* means close friend, *walkie-talkie* means a portable two-way radio, and *moola* means money

4. *Onomatopoeic*

Slang produced by imitating certain sounds. For example, *boo hoo, buzz, icky, yucky, dweeb, etc.* *boo hoo* uses to express sadness. It is adapted from a sound of crying.

5. *Short lived*

Burke (2002) wrote “years ago, criminal classes produced the word *let’s scam* when the police came. For the first time, the police did not know if it meant *let’s leave*. That language was never used anymore by criminal classes when the police had already known the meaning. They change the word into *let’s amscray* for *let’s leave*. After having already been known by the police, they changed it again” (p. 77). That indicates that slang they used is short live. It is only used when everybody do not know the meaning. After having already been known, that language is not used anymore.

Whereas according to Dumass and Lighter (2006), there are four characteristics of slang. *Firstly*, it is lower in prestige than standard English.

Secondly, it appears in a certain community with low status, little power and responsibility. *Thirdly*, it is often taboo and unlikely to be used by people of high status. *Fourthly*, it tends to displace conventional terms (p.1).

2.3.4. Linguistic Processes Forming Slang

Yusroh (2002), who investigated Javanese slang used in Kepanjen, Malang found that Malang slang is known by *back slang*, which pronounces the word from back, for example: *malang* is pronounced by *ngalam*, and *mas* (means: *brother*) pronounced by *sam*.

While Nurjannah (2003), who investigated word formation processes of slang used by Arjosari-Tidar (AT) drivers in Tidar Station, concluded that there are six kinds of word formation processes of slang. Firstly is back slang, for instance: *sepi* (means: *quiet*) becomes *isep* and *pulang* (means: *go home*) becomes *ngalup*. Secondly is creating new words, for example: *ebes* that means *orang tua* (*parents*) and *ojir*, which means *uang* (*money*). Thirdly is metathesis, such as *tomor*, means *motor* (*motorcycle*) and *racapan* that means *pacaran* (*dating*). The next, is the use of existing words with different meanings, such as *panas*, the original meaning is *hot* but it express to say *emotion*. Fifthly is clipping, for example *polisi* (means: *police*) becomes *polis*. The last is borrowing from other languages, for instance *asrop*, which is taken from the Arabic *asrob* that means *drink*.

Whereas Plag (2003) stated “English word formation is constructed as the following processes” (12):

a. Compounding

Compounding is combining two or more words to produce a single form that denotes one thing. For example, *flowerpot*, *postcard textbook*, *mother in law*, and *bookcase*, that are constructed from two or more words (*flower* and *pot*, *post* and *card*, etc) but it refers to one object. Commonly, compounding consist of words with the similar part of speech, such as *flowerpot*, which is constructed from two noun: *flower* and *pot*. But, compounding may consists of various combination of the part of speech, for example:

**Table 2.5
Compounding**

<p><u>Noun and noun</u> flowerpot postcard textbook</p>	<p><u>Adjective and noun</u> redneck greenhouse big mama</p>
<p><u>Preposition and noun</u> on the flip flop on the die in the raw</p>	<p><u>Verb and noun</u> motherfuck cat call dog do</p>
<p><u>Adjective and adjective</u> little black red faced red hot</p>	<p><u>Noun and adjective</u> stuffed shirt white lie gray area</p>
<p><u>Preposition and adjective</u> black out out of blue in the black</p>	<p><u>Preposition and verb</u> call for on hit going on</p>

b. Blending

It is similar to compounding, but it is characterized by taking only parts of words and joining them, not the whole word. Typically, the beginning of word is joined to the end of the other word. The examples of blending are:

Smog → *smoke and fog*
motel → *motor and hotel*
brunch → *breakfast and lunch*
modem → *modulator-demodulator*

c. Conversion

Conversion is the most common word formation in English. It is a process in which a part of speech is converted into another one without changing its form. Adjective may convert to verb or noun, noun converts to verb, etc.

Some examples of conversion are:

dirty → *to dirty* : *adjective becomes verb*
water → *to water* : *noun becomes verb*
to walk → *take a walk* : *verb becomes noun*
crazy → *a crazy* : *adjective becomes noun*

d. Clipping

Another word formation process is clipping. It refers to shortening, cutting, or reducing long words. Clipping may occur in front or back part of a word. Besides, in clipping process, it may be replaced with certain new spelling, for example:

Cutting off the front part of words

cause → *because*
bus → *omnibus*
phone → *telephone*
burger → *hamburger*

Cutting off the back part of words

rep → *reputation*
gas → *gasoline*
exam → *examination*
cam → *camera*

Cutting of words and replacing with certain new spelling

bicycle → *bic + [e]* → *bike*
microfon → *mic + [e]* → *mike*
afternoon → *after + [y]* → *afty*
want to → *want + [a]* → *wanna*

e. Acronym

Acronym refers to the linguistic process by taking the initial letter of several words.

OJ → *Orange Juice*
VIP → *Very Important Person*
VMB → *Video Music Box*

SWASS → *Some Wild-Ass Silly Shit*

f. Creating new word

It means forming slang by creating a new term or expression, which is different from the existing word, such as:

van → *kinds of car*

buddy → *pal*

motherfucker → *contemptible person*

moobs → *male*

d. Repeating a word

The next is repeating single word, for example:

bye-bye → *good bye*

chit-chat → *casual chatting/ conversation*

hip-hop → *rap music*

muu-muu → *long- one piece dress*

e. Use of the Existing Word

The last process is by using the existing word. It means, slang expressions are derived from the existing word with acquiring new meaning. For example, the word *cool*. The original meaning is *not warm*, but the meaning will change if it expresses in *that man is cool*. It does not mean *not warm man*, but *excellent* or *great man*.

CHAPTER III

RESEARCH METHOD

3.1. Research Design

This research is a library research, which is done based on literary study. Library research is included in descriptive-qualitative method. That is because the research is aimed to describe slang and the form of data is in the word form rather than number. The study is designed to get information concerning with the slang used in *Save the Last Dance* film. It includes what slang expressions are used and the processes of forming them.

3.2. Data Sources

The researcher got the data of this study by watching *Save the Last Dance* film and reading its script. Besides, the researcher searched the appropriate meaning from slang dictionary to judge whether it is slang expression or not. The researcher also searched for supporting data from internet in the form of articles that contain comments, opinions, and other research findings related to this study.

3.3. Research Instrument

Research instrument is important in obtaining the data of the thesis. The key instrument of the study is the researcher herself. Besides, the researcher also used another instrument to help her research, namely field note to capture the collected data.

3.4. Data Collection

The data were collected through some steps. Firstly, it was started by watching *Save the Last Dance* film and reading the film script while searching for slang expressions in that film. The film script was gotten from internet access at *www.simplyscripts.com*. Besides, the researcher read the articles related to this study to get a complete and well understanding of both the film and slang. Then, she found the data from the data sources and finally arranged the data systematically in accordance to the problems of the study.

3.5. Data Analysis

After gathering the data, the researcher began to classify and analyze them. In analysis the data, the researcher applied the following steps: first, she identified the slang used in *Save the Last Dance* film by watching the film and reading the script. The researcher judged whether it is slang or not by matching the word with slang dictionaries: *Oxford dictionary, a dictionary of slang, and hip-hop slang dictionary*. Then, the researcher explained the meaning of slang used in that film by using those dictionaries. After analyzing the slang, she took the last step to describe and explain the linguistic process of forming slang.

CHAPTER IV

FINDING AND DISCUSSION

Save the Last Dance consists of 78 scenes. Not all of scenes produce conversation, some of them just an act without conversation and the others consist of one up to nine slang terms and expressions. Slang terms and expressions, which are found in *Save the Last Dance*, will be presented and discussed in the following explanation. The explanation includes slang expressions and the linguistic processes of forming them.

4.1. FINDING

SCENE 2

FLASH BACK:

GLYNN : I've got something for you. Come on. Sit.

Mouth closed, eyes shut. No pouting. No peeking. Sara flops down on the sofa beside her. Closes her eyes. Glynn removes the clover chain from her neck, fastens it around Sara's.

GLYNN : It is for love, not luck because you don't need luck, **coz** you dance like an angel

The necklace is Glynn's talisman. Sara knows what it means to her. She throws her arms around Glynn, holds onto her tightly.

SARA : Mom

GLYNN : You're the best luck I've ever had

Glynn, not one to choke up, chokes up. They cling to each other.

FLASHBACK - INT./EXT. BUS/RURAL ROAD - MORNING

A sea of young white faces. A jock entertains the troops with two straws up his nose. Sara sits next to her best friend, LINDSAY, 17. Lindsay, chomping on a wad of gum, turns from the jock to Sara with a bubble in bloom, bursts it with her teeth.

LINDSAY : Are you O.K.?

SARA : I couldn't do the hard twisting. And I'll be O.K my mom will be there and drive after lunch

LINDSAY : You don't need to worry, you'll absolutely fine. You're the

	best dancer in Lemont
SARA	: This is not Lemont, this is Julliard, New York City
LINDSAY	: <u>Wanna</u> pray? You're leaving for St. Louis after first period. I won't see you. We should pray.
SARA	: (stupefied) Lindsay... no. Not here.
<i>Lindsay grabs Sara's hand and bows her head. Sara, embarrassed, aligns her head with Lindsay's. She's praying nobody sees them.</i>	
LINDSAY	: ' <u>Awesome</u> , Father, S.J. auditions today. She's ready for them. Please make them ready for her, even if she <u>screws up</u> . Amen.' (sure shrug; another bubble) God's gotten me <u>outta</u> all kinds ofshit. He <u>oughta</u> be able to get you into Juilliard.

Slang found in scene 2 are:

1. **coz**

The word *coz* is originally *because*. It is formed by clipping the beginning of the word and replacing it with a new spelling. The process is: *because* → *cause* → *coz*

2. **wanna**

Wanna means want to. It is formed by clipping the end of the word and replacing with a new spelling. The process is *want to* → *want* + [a] → *wanna*

3. **screws up**

Screw originally means *a metal peg with a spiral groove (noun), to fasten one thing to another, to make something tight with a screw (verb)*. It becomes slang when its meaning and form are changed. It is constructed by compounding the word *screw* (verb) and *up* (adverb). *Screw* can be compounded into several slang expressions.

Screw	to copulate, to cheat, to swindle, and act of sexual intercourse, a prison officer
-------	--

screwed	in trouble, in a hopeless situation, cheated, tricked
Screw around	be sexually promiscuous, to idle away time
screw loose	to be a little insane or eccentric.
screw the arse off	fuck the arse off
screw up	to ruin, mess up, a failure, anxious
screw you!	an offensive way to show that you are in annoyed or do not care

Based on the explanation above, the word *screw up* in the sentence *Please make them ready for her, even if she screws up* means, *anxious, not to fasten or tighten something.*

4. **‘awesome**

It is a slang expression, which means great! or excellent!

5. **outta**

Outta is constructed from two words *out* and *of*. It is clipped into the shorter one by cutting the end of the word and replacing it with a new spelling. The process is *out of* → *out* + [a] → *outta*

6. **oughta**

Oughta has a same process as the word *outta*. It is derived from *ought to* → *ought* + [a] → *oughta*

SCENE 8

INT. JURASINSKI'S CLASSROOM - MORNING

The room's seen better days. Probably better teachers too. Mr. Jurasinski looks out at his American Literature class and sees nothing but tenure.

JURASINSKI : In Cold Blood represents a turning point in our country's literature. Take the cap off and tell me why that is, Mr. Ricard. WIDER to include the class. FAVOR "SNOOKIE" RICARD. We recognize him

from the hallway kids wrapped up in Patrick. Snookie, a flagrant Patrick wannabe, sits next to him now. He removes his baseball cap. Thoughtfully twirls it on a finger. He truly believes he's being profound.

SNOOKIE : **Gay** rights. That Compote dude who wrote it? Sweet tooth. Straight up fag, Mr. J.

JURASINSKI : Thank you, Mr. Ricard. Your genius grant is in the mail. We cannot promote you up to kindergarten Anybody else?

No volunteers. Jurasinski looks for someone to put on the spot. Sees the new girl in a back corner. Johnson. He gets into her line of sight. The class shifts in their seats, peeping her.

JURASINSKI : Ms... Johnson. You can catch up later. If this is over your head.

Everyone looks at her. The way kids look at new kids.

SARA : It's a non-fiction novel. The first of its kind. Capote mixed true events with things he couldn't know, so he made them up.

A small murmur goes up. Over this, the voice of a dissenter.

PATRICK : White folks back then felt safe. Capote scared 'em. He took hard core crime out the ghetto and dropped it in America's back yard. That's what makes the book special.

Sara cranes to see him. God. It's pretty-boy. He's sitting on the other side of the classroom. Looking...pretty. Looking at her. He has nice eyes. Not that she noticed.

SARA : Yeah. That is part of it.

PATRICK : That's all of it. Capote wasn't first. Richard Wright and James Baldwin did the same thing. Wasn't nobody tryin' to read them though.

SARA : Lots of people read them.

A defensive save. Patrick sees right through it.

PATRICK : Lots of people like who? You? Didn't think so.

SNOOKIE : Mr. J.! Girl needs **to bone up**. Give her a pass to the lib'ary. *The room erupts in laughter. On Sara flushed in the face. Embarrassed. Pissed. Angle widens as Jurasinski quiets the class. Then.*

JURASINSKI : She can have your pass, Mr. Ricard. Since you Obviously never use it.

Slang found in scene 8:

1. **gay**

It means a homosexual male. It was firstly made by homosexual

community by creating a new word. Although this term is usually used in

a pejorative sense, nowadays it has widely used.

2. **bone up**

Bone (noun) originally means a part of human's body, while *bone up* means *to take bone out of meat*. It becomes slang expression when it is used in the sentence "Mr. J.! Girl needs to bone up. Give her a pass to the lib'ary" It does not mean *to take bone out of meat*, but it means *to study hard*. Snookie says that the girl (Sara) needs to study hard and go to library because she can answer the lecturer's question.

SCENE 9

AT SARA'S LOCKER - LATER

Sara's back is to a black girl striding purposefully toward her. CHENILLE -- tall, pretty, with about a million braids in her hair -- swoops Sara's backpack from the floor. Thrusts it at her.

CHENILLE : That's how easy it is to give to charity around here.
Don't put your **shit** on the floor.

SARA : (cautions a smile) Thanks.
She closes her locker, starts to say something else. She's eager to make a friend. One friend. But Chenille's gone.

INT. HALLWAY OUTSIDE OF CAFETERIA - NOON

Lunchtime. Pick up Sara among a cattle drive of boisterous students.

Slang found in scene 9

1. **shit**

***Shit* has several meanings, such as: faeces, an act of defecation, a contemptible person, rubbish, nonsense, a bad thing, cannabis or marijuana, miscellaneous items, and an exclamation of frustration or anger. In this**

film, *shit* is used to denote *bag*. In this scene, Chenille asks Sara to put her bag, because they are in a public area, which is dangerous to put a bag on the floor. She does not say “*Don’t put your bag on the floor*” but she says “*Don’t put your shit on the floor*”

SCENE 10

CAFETERIA - FOOD LINE - LATER

Hundreds of voices unleashed in pure, unadulterated teenage cacophony. Sara’s in a queue of kids, working her way down the line.

She’s as invisible and anonymous as ever. Camera tracks her from the line, to the cashier, into the heart of the dining hall. She stands with a food tray, looking for a place to sit. Her pov Table cliques of the cafeteria.

SERIES OF SWEEPING SHOTS

JOCK TABLE Two tables pushed together. Full.

NERD TABLE Barely, pathetically populated but surprisingly diverse.

HIP-HOP TABLE Loud, overflowing, fun. King Patrick and his loyal subjects horse around.

POPULAR TABLE Over which a glacial beauty we will come to know as Nikki Davis presides. Girls only.

WHITE TABLE Notable for its glaring absence of color. A girl we will come to know as Toni sits there. And then pushing in on --

CHENILLE’S TABLE. She’s there with a group of girls who eschew pretense. They, like Chenille, are rugged and regular. They know who they are.

ANGLE ON SARA

Eyeing Chenille’s table. Screwing up courage as she approaches it. She gets there but two black girls are faster. They sit down in the only empty seats. Sara backs off, invisible again. On Chenille glimpsing Sara from the corner of her eye as Sara walks away.

AT NERDS’ TABLE - LATER

Time has passed. The cafeteria is half as full, half as noisy. Sara sits among the NERDS, a friendly if verbose group. She’s trying to eat but a snooze button is talking her to death...

WONK : I know you're new to the table, but think about it. We're the Y2K generation and nobody takes us seriously. We don't take ourselves seriously. Just look around. Half the student body is D.O.A. -- and that's from the neck up, Clara.

SARA : Sara. It's Sara.

CHENILLE : Yeah. It's Sara. And you're boring her from the ears down. Sara looks up, surprised to see Chenille standing there. She flashes a knowing smile at her, indicates Sara's tray.

CHENILLE : You finished?

Sara leaps up with a quick, grateful nod. Beats a hasty retreat from the table. As she and Chenille walk through the cafeteria, Sara shudders with relief. She feels rescued.

SARA : God! Thank you so much

CHENILLE : No problem, you need to watch where you sit, girl. Don't never **lemme** look you in that table again, And it's Chenille. Would you throw down here and let me introduce you to some ladies that are with me

lemme

In this scene, there is just one slang expression, *lemme*. It is originally *let me*, which is derived from the words *let* and *me*. *Lemme* is created by blending. It is mixed by taking the beginning of syllable and joining to the end of another word.

SCENE 11

EXT. QUAD - MOMENTS LATER

Sara follows Chenille into the "QUAD," four squared off sections outside the cafeteria. There are a few dryrotted picnic tables scattered around. Other kids – and they run the gamut -- are seen in clots, sneaking smokes... horsing around... making out. Sara's pov - KIDS OF QUAD And over the sound of hip-hop MUSIC, a pair of feet. Moving. Dancing. Camera pans up to reveal Nikki. She's demonstrating some moves to the girls from the popular table. Nikki's dancing her ass off, showing off.

CHENILLE : Slow **hip-hop**. C'mon, Hello...It's Sara, Sara, Its Portia and Tanisha and this is Diggy. thinks she's down

DIGGY : egg-cuse me, I am down, OK....

SARA (a look; knows that) *She trails off as she catches someone in the corner*

of her eye. She turns away from Chenille, gradually focusing on Patrick playing cards with Snookie at one of the picnic tables. He glances up to see Sara. Glowering at him. He grins. Sara rolls her eyes, turns away. Mutters loudly to herself.

SARA : **Asshole.**

CHENILLE : Who? In this crowd, you **gotta** be more specific.

SARA : (covertly indicates Patrick) A **guy** in a window with a blue sweater. He's my English class. Thinks he's so..smart. So cute.

CHENILLE : Derek Reynold?

SARA : So you know him?

CHENILLE : Hell yeah, I know him. He's my brother.

SARA : Oh..He's not asshole as perceive....

Chenille waits for Sara to swallow her tongue. Enjoys a laugh.

PATRICK : Why you sweatin' me, Snookie?

SNOOKIE : (pounding his heart) 'Cause I'm about you, man. I want a happy ending. Aww, shit. Tuck an' duck. Here he comes. The hood of the **'hood**, up to no good.

THEIR POV

MALAKAI RHINEHART, 17, heading toward them. Powerfully built and edgy with insolence, Malakai is like a tightlywound coil -- you never know when he's going to snap. ANGLE WIDENS and we see Patrick is happy to see him. He and Malakai grin at each other. Knock handshakes.

MALAKAI : Derek, Medicine man...

PATRICK : Hey...

SNOOKIE : (interjecting himself) Did I tell you, Malakai, man, how chill it is to have you back? We ain't been bad without cha.

MALAKAI : Shut the **fuck** up and step your lame ass off, Snookie. You heard me. Give me Space.

Snookie haughtily, comedically obliges.

SNOOKIE : You look good man, where is you stealin' from. nice jacket

PATRICK : How about Mrs. Gwynn

MALAKAI : As usual. You're smart boy, who learns from mistake. I'm here to you

PATRICK : She had to know that you feel strong

MALAKAI : Strong about what? Fist week I back a high school? Judge says it's school or JuVee and I sure **as hell** ain't goin' back there. Shit. I never knew a year could be such a long time.

A flash of commiseration, of guilt, crosses Patrick's face. They're at the doors now. Most of the kids have gone. Malakai puts his cigarette out on the floor as they step in.

PATRICK : Yeah, but a fucking home sweet high school, jail away from Jail.

MALAKAI	: There are many <u>chicks</u> here
PATRICK	: You're right

There are several slang expressions in this scene, such as:

1. hip-hop

Hip-hop means a dance music genre with rapping that originates from Black American. It is derived from repeating the word *hop*, which means a dance. This process of forming slang namely *repeating a word (hop)*.

2. asshole

Asshole means an idiot or contemptible person. It also can be used as an exclamation of annoyance. It is created from the process of *creating a new word*. In this scene, the main character, Sara, says *asshole* as an exclamation of her annoyance to Derek Patrick Reynold, her classmate who made her shy in literature class.

3. gotta

Gotta is originally *have got to*. It is constructed by clipping process, where the words are cut into the shorter one and changed by a new spelling. The process is *got to* → *got [a]* → *gotta*

4. guy

Guy means a man. It is created by creating a new word. We can look an example in this scene *a guy in a window with a blue sweater*. The word *guy*

in this sentence means *a man*

5. 'hood

'Hood is created by clipping the *brotherhood*. It is simplified into the shorter one to be easy to say.

6. **fuck**

The word *fuck* is said as an exclamation of annoyance. This word is used by Malakai when he shouts to Snookie to shut up, he says “*Shut the fuck up!*” It is derived by creating a new word.

7. **as hell**

It means extremely, to convince the hearer. For example, as Malakai said “*I sure as hell*” means “*I extremely sure*”. The process of making this word is compounding, that compounds the word *as* (*adverb*) and *hell* (*noun*), which denotes a meaning.

8. **chicks**

Chick originally means a *baby chicken*. It is considered as slang when used to denote a cute girl. In this scene, Malakai says that he is happy of his freedom from jail because he can find many chicks who cheer him up, unlike in the jail. This slang expression is made by using the existing word.

SCENE 12

INT. ROY'S APARTMENT - SARA'S "ROOM" - NIGHT

Sara's moving the partition around, trying to make her room more like a room. Trying to build another wall between her and Roy.

ROY (O.S.) :Hey, Sara. C'mere a minute.
Sara lets out a heavy sigh. What does he want?
SARA : What?
ROY (O.S.) : Just come here.

She walks into the kitchen. Roy's in front of the open freezer door. Grinning from ear to ear. He motions her over. Sara crosses to the freezer. Looks inside.

INSERT - INSIDE FREEZER

It's full of frozen dinners. They're in unruly, lopsided stacks.

BACK TO SCENE

Roy regards her expectantly.

ROY : Hungry and Healthys. I asked at the market. They're the best. So. What do you feel like? (whimsically) Lamb Chop Suey? Tropical Tuna? Primavera Paradise?

SARA : I had a big lunch.

ROY : All right, well. Here, if you change your mind. Except if you plan to starve to die

SARA : It isn't no plan if I'm not hungry.

Roy, deflated, closes the freezer door, trails her into the living area. Sara's clenching again. There's no escaping him.

ROY : What do you **wanna** do? You **wanna hang out** with me? Go to my **gig**. You can if you want.

SARA : It's a school night, Roy.

ROY : Right. School night. I forget. Well I lets go. And I'll be back if you're back

The slang produced in scene 12 are:

1. hang out

Hang out is created from the process of compounding. It is compounded from the word *hang* (verb) and *out* (preposition) which denotes a new meaning, *to reside, to loiter, or to pass the time*. In this scene, Roy tell to Sara “What do you wanna do? You wanna *hang out* with me” It means, “*Do you want to pass the time with me?*”

2. gig

Gig originally means a lance. It becomes slang when such community use this word to denote a musical performance, especially jazz. When Roy says in this film “*go to my gig*”, it does not mean *a lance* but a musical performance. Because the user make slang expression by changing the

meaning of existing word, the process of forming slang called *use of the existing word*.

SCENE 15

INT./EXT CITY BUS/BALTIMORE STREETS - MORNING

The bus is crammed with kids. Sara, seated by a window, doesn't bother looking out. Inside's more interesting. The kids cut up. Singing, rapping, and jousting with each other. Some even manage to read. Sara watches with immunity. She's invisible to them.

EXT. BUS STOP (NEAR PATTERSON HIGH) - MORNING

Sara alights just as Patrick, Chenille, and Snookie walk past. Patrick's the only one to see her and their eyes briefly connect.

CHENILLE : Hey girl..

SARA : Hey...

CHENILLE : Hey, it's my brother, Derek. Ha, maybe you're already known

PATRICK : Hey...

SARA : Hey...

SNOOKIE : Oh, You not **gonna** introduce me, You seems to forget my name

CHENILLE : you don't need to know him

SNOOKIE : excuse me, you need to know me, everybody needs to know me they call me Snook-G from C.G, So don't you forget it!

CHENILLE : They called Snookie because "who was taken"

gonna

Slang expression that is found in this scene is *gonna*. It is made by cutting end the word and replacing it with a certain spelling like the process of making the word *gotta*, and *wanna*. It is originally *going to*.

SCENE 18

Sara sees Snookie... then Patrick... loping her way. She steels herself. He's going to say something, crack some joke about her nearly blowing him up. But Patrick just stares at her with a twinkle in his eyes. A nice twinkle. Sara's not entirely immune to it. Chenille breaks their eye play, pushes Patrick aside. She

grabs Snookie's arm, indicates Sara.

CHENILLE : She needs to get hooked up for Feetz. All the way up. Sara, give Snook twenty dollars.

SARA : For what?

SNOOKIE : I.D. Eye-dee. How you think you gettin' in? On your looks? (rolling his eyes) Chenille, your girl is weak. Shit. I got my **rep** to watch. I can't just be gettin' any green in.

Sara glares. Regards Snookie with a sweeping scowl. Look closer. And if I still look green, I think maybe you should wipe the crust from your eyes.

SARA : you talk a lot to some who never say more
Snookie's jaw drops. Patrick cracks up. Diggy too. Chenille's stays on point. She's about solving the problem.

CHENILLE : You **gonna** pay the man or what?
Sara, put on the spot, pulls out the money. Snookie snatches it.

SARA : I don't even know where it is.

CHENILLE : So we'll hook up at my house. Go together. I will have your I.D.

Snookie shrugs affirmatively. Patrick looks directly at Sara. The twinkle in his eye is gone, replaced by fair warning.

PATRICK : Feetz ain't no square dance.

SARA : That's okay. I dance in circles. Probably around you.

PATRICK : All right...

In this scene, we find several words, which are considered as slang.

1. rep

rep is the short form of reputation. It is made by cutting the end of the word, which is called by clipping.

SCENE 20

EXT./INT. REYNOLDS APARTMENT/HALLWAY - NIGHT

Chenille triple unlocks the door, lets Sara in. Sara's surprised -- the apartment is surprisingly quaint and extremely neat. It looks a helluva lot better than Roy's place. Chenille is dressed in hugely baggy militarystyle pants and a tube top with a form-fitting, short-cut leather coat over it. Sara takes it in.

CHENILLE : Hey girl, come in. Is find my place OK?
 SARA : Yeah, OK
 CHENILLE : I'm taking my coat and we'll be out
 SARA : Cool outfit.
 CHENILLE : Slammin'. Slammin' outfit.
 CHENILLE : Moma Dean. I'm leavin'.

SARA : ... I look okay? All right?
Chenille gives her the once over. Decides to lie.
 CHENILLE : Yeah. You look okay.

FROM ANOTHER ANGLE GRANDMOMMA DEAN enters with a toddler ("CHRISTOPHER") in her arms. She sports snow white, waist-length dreads and she's wearing a dashiki lounge. Despite her white locks, she doesn't look old enough to be a grandmother. She hands Christopher to Chenille. Inspects Sara. Her eyes are open, kind.

CHENILLE : (fussing over Christopher)Grandmom, Sara. Sara, Grandmom.
 Also known as Momma Dean. And handsome here is Christopher.

SARA : Hi.
 MOMMA DEAN : Hello. Now don't get him all riled up, Chenille. I want to get some sleep tonight. Glad to meet you
 SARA : Right...
 CHENILLE : I'll be home at 1 at late

Chenille kisses Christopher, hands him off to Momma Dean. They exit. Sara looks tentatively at Chenille.

SARA : Is that... is he... yours?
 CHENILLE : He sure **ain't** Momma Dean's.

ain't

Slang found in this scene is *ain't*, which is used for replacing the words *am not, are not, or is not*. This term is considered as a rude and informal expression. It was firstly used by a low-educated community of mountain range of South America. Nowadays, this term becomes very popular. The example of the difference use of *ain't* are:

- *He sure ain't Mama Dean's*

→ *ain't* means *is not*

- *I ain't walking on eggshells just cause you brought The Brady Bunch to Negro club*
→ *ain't* means *am not*
- *You ain't actin' like you did*
→ *ain't* means *are not*

SCENE 21

EXT. 6TH AND BROADWAY (EAST BALTIMORE) - NIGHT

A curbed cab. Sara and Chenille get out. Chenille digs into her pocketbook, hands Sara her I.D. PUSH IN ON photo of obese white girl with an untamed trailer trash perm. Sara's eyes go wide.

CHENILLE : Your ID

SARA : Chenille. She's ugly. She's fat!

CHENILLE : She's twenty-one too. I ain't got all night. Let's **hop**.

SARA : Wait. I have to ask you something. (hard for her) Do I really look alright?

An unspoken thing passes between them. Chenille suddenly whips off her coat. Gestures at Sara with her head.

CHENILLE : **Gimme** that '89 Madonna **shit**. Your jacket. Give it here.
C.mon, get in

Sara takes off the bolero. Chenille ties it around her neck, then yanks Sara's miniskirt down around her hips. Sara's torso is clad in a long-sleeved cotton tee. Chenille frown at it.

SARA : It's from GAP

CHENILLE : It's country. You look country in it. Take it off

SARA : I'm not walking in there in my bra

Chenille thrusts her leather coat at her. Sara can't believe what she's doing, getting (un)dressed on a public street! She pulls off the tee, slips on Chenille's coat. Buttons it as far as the buttons go. Looks down. Half her chest is exposed.

Slang found in scene 21 are:

1. hop

hop means dance. It's original meaning is a jump. In this scene, Chenille asks Sara go dance in Feetz club. The process of forming slang is called the use of the existing word.

2. **gimme**

Gimme is derived from the words *give* and *me*. It is made by combining the beginning of the word with the end of the word. The process is named by blending.

3. **shit**

As what have explained in the scene 9, the word *shit* has several meanings. In this scene, *shit* is used to denote *a jacket*. Chenille said to Sara “*Gimme that '89 Madonna shit. Your jacket. Give it here*” She uses *shit* to denote *jacket*, it can be seen from the sentence followed, she repeats by uttering the word *jacket*. That is because Sara is white girl who is unfamiliar with slang, so she explains it.

22. INT. FEETZ CLUB - CONTINUOUS ACTION

A smoky hole in the wall, filled to the brim with kids. Mostly black kids with a few whites and Latinos melting in. They share a common goal: To clog the dance floor, flaunt their outfits and get nasty with the music of the masters: Tupac Shakur, NAS, Lauryn Hill, Puff Daddy, etc. Here, the boundaries of dirty dancing are pushed, from erotic to vulgar; loving to lascivious.

ANOTHER ANGLE

Sara and Chenille. Sara's excited. She loves that she has to shout to be heard over the music.

CHENILLE : Let's get our table **'fore** it gets crashed and I **hafta** hurt somebody.

Sara's bewildered. She doesn't see any tables. She follows Chenille to the back of FEETZ. Sees six or seven tables. All of them have reserved signs. Most of them are filled.

SARA : What are you, some kind of **V.I.P.**?

Chenille indicates the deejay booth. Snookie's in it.

CHENILLE : Snook hooks me up whenever he dees.

They walk past a SLACKER in lycra pants and a big Army shirt. He licks his tongue at Chenille, grabs at her protruding butt. She swirls around, grabs his crotch hard enough to get his attention. The Slacker is squirming in her clutch.

SLACKER : Aw'right, aw'right. You got it.

CHENILLE : Got what?

CHENILLE (as he can't think of anything but the squeeze on his balls) The right to walk past your greasy, tickle dick self without your paws on my ass? 'S'that how I got it?

Chenille bobs her head right in his face. Sara can't believe it. A few people have stopped and are looking. The Slacker nods hastily. Chenille releases him, gently smooths out his shirt.

CHENILLE :That's how I thought I had it. (a fly wave) See ya.

Slang that is found in scene 22 will be listed below:

1. 'fore

'fore is a shortened form of the word *before*. Its process of cutting off the beginning of the word is called by clipping.

2. hafta

The process of making this word is called by clipping. This word is changed by cutting the end of the word and replacing it with a new spelling. The original word is *have to*, then the end of the word is cut off becomes *have*, and added a new spelling [*a*] becomes *hafta*.

3. VIP

Teenagers like simplifying language. Beside clipping and blending, a way to simplify the language is by abbreviating a long sentence. One example of abbreviated slang is *VIP*, which stands for *Very Important Person*. Nowadays, this term is accepted and used by many people.

SCENE 23

She and Sara continue on to back-of-the-club tables. Stop at a reserved one. An adjacent table sports Nikki, her three girl crew... and Diggy. All nurse drinks. Nikki snake-eyes Sara.

NIKKI : What is up with this place? Seems like they're lettin' anybody in.
CHENILLE : Yeah. And they started with you.

The three girls and Diggy snicker. Nikki gives Chenille a look. Turns back to Sara with a snide smirk. Points out her crew.

NIKKI : I'm Nikki. Alyssa. Jasmin. Tiff'nee. You know Diggy, right, Marsha?
SARA : Sara. It's Sara. And I know you. We have a class together.
NIKKI : That don't mean you know me.
CHENILLE : Quit it, Nikki.
NIKKI : Quit what? I **ain't** walkin' on eggshells just 'cause you brought the Brady Bunch to the Negro Club.
SARA : (kiss-my-ass polite) Maybe you came to the wrong spot, Nikki. I'm pretty sure this one doesn't have any Negroes.

Chenille cracks up mainly to back Sara up. Nikki glowers at her.

NIKKI : I'm pretty sure you came with one.
CHENILLE : Oh, no. Uh-uh, wench. You did not just call me a Negro.

As Chenille bucks, Diggy springs up from her seat, runs her arm in the space between Chenille and Nikki like a referee.

DIGGY : Alright, y'all. Chill.
NIKKI : Tell her to chill. She always got somethin' to say.
CHENILLE : I can say a lot more. Keep runnin' your mouth, Nikki. I'll lay all your **shit** bare.

Whatever shit it is, Nikki's not taking any chances. She ejects herself from the table, walks off. The three girls scoot loyally after her. Diggy gets up. Sits down

at Sara's and Chenille's table. Diggy goes with the flow. That's why she always fits in.

DIGGY : Why you gotta burn her like that, Chenille?

CHENILLE : 'Cause I can't stand her ass and the way she played my brother

Slang expression of scene 23 will be explained in the description below

1. ain't

In scene 20, it has explained that ain't is used to replace the words *am not*, *are not* and *is not*. The word *ain't* is used in the sentence "*I ain't walkin' on eggshells just 'cause you brought the Brady Bunch to the Negro Club*" is used to replace the word *am not*.

2. shit

Shit has several meaning (see scene 9). In this scene, *shit* means a bad thing.

3. 'cause

cause is created by cutting of the beginning of the word. It is called by clipping.

SCENE 25

He walks off. CAMERA TRACKS him going deep inside the club. He wants a drink. He's almost at the bar when he sees Chenille on the dance floor with Kenny. She shrugs a smile, then cocks her head over at the bar. Toward Sara. The look is like, help me out. Don't let me leave her hangin'. Patrick rolls his eyes as he glances at Sara, before he really sees her. She looks fly. Hugely fly. He ambles up as she shouts into the bartender's ear.

SARA : Rum and Coke, straight up. And a beer. I don't care. Anything.

PATRICK :Bad choice. 'Anything.'

The closeness of his voice startles her. She turns into his smile. That cocksure, leave'em-weak-in-the-knees smile.

SARA : It's just a beer.
 PATRICK : Then it should be the best beer. You'd know that if you really drank.
Sara's knees straighten, her spine stiffens. The asshole's back.
 SARA : Whatever.
 PATRICK : What's that mean? Whatever.
 SARA : Whatever you want it to mean. You're the **whiz kid**, right? You know everything.
 PATRICK : (chuckles at this, at her) Not everything. Like I don't know why we're standin' still. (closer with a teasing whisper) I'm supposed to be dizzy by now. Remember? From all those circles you danced around me.

Sara leans against the bar. The knees are going again.
 SARA : I don't feel like dancing.
 PATRICK : But you do know how...?
 SARA : Would I be here if I didn't?
 PATRICK : ... Let's do it then. C'mon.

whiz kid

Slang expression in this scene is *whiz kid*. It is derived from two words, *whiz* and *kid*, which denotes a meaning, *a successful young girl*. We can see this word in the sentence: *You're the whiz girl, right?*. It means, *you're the successful young woman?*

SCENE 26

He coaxes her onto the dance floor. PARLIAMENT'S funk classic "Flashlight" is playing. The dance crowd is robustly singing the refrain to the song. There's a party on the floor. FAVOR Sara and Patrick, facing each other. He's moving already. She starts to dance, stiffly, tentatively. Patrick smiles at her. Shakes his head. He grabs her hands, swings them in time to the music.

PATRICK : Now move your hips. Not so fast. (as Sara looks lost) Sara! Just like our hands. (singing, in sync with the crowd)

'Flashlight! Neon light! Stop light! Everybody got a little light under the sun.'
The music's beginning to feel good to Sara. Patrick lets go of her hands. Starts to dance. Sara watches him intensely, her body follows his stiffly. Patrick's a good teacher. He leads without leaving her. Whenever she misses a complicated move, he smoothly segues into another less-complicated one.

Sara begins to pick-up on Patrick's rhythm. Her eyes never wander from his. And then she starts to feel something else. They both do. A rising beat. A quickening heart. And not from the dancing. She smiles bashfully at him. Patrick suddenly grabs her around the waist, pulls her to him in a sexy spoon dance. All Sara can do is try to keep up and hang on.

FROM ANOTHER ANGLE

Nikki avidly watching Sara and Patrick with Jasmin and Tiff'ny.

JASMIN : She's all up in your **nut**, Nikki... Oh, that's right. It ain't your **nut** anymore.

NIKKI : It is if I want it to be. He is if I want him to be. That bitch **ain't** got shit on me.

The girls regard her in conspicuous, dubious silence. Nikki maintains her cool but inside her pride is pricking.

Slang that are found in scene 26:

1. nut

Nut originally means fruit with a hard shell enclosing a kernel that can be eaten. In this stage, nut is not used to denote that fruit, but to describe a problem that faced by Nikki. The sentence "It ain't your nut anymore" does not mean It ain't your fruit anymore, but It ain't your problem anymore.

2. ain't

In this scene, *ain't* is used to replace *is not*. *That bitch ain't got shit on me* means *That bitch is not got shit on me*.

SCENE 28

EXT. FEETZ - OUTSIDE VESTIBULE - CONTINUOUS ACTION

The exit door bursts open and Patrick and Malakai tumble out. Patrick bends over, cups his knees as he catches his breath.

PATRICK : Man, **what the hell** are you doin'? Tryin' to get sent back up?

MALAKAI : They the ones tryin' shit. Comin' here. Squarin' off in my shit.

PATRICK : You couldn't let it slide?

MALAKAI : Let it slide tonight, they come back strong tomorrow. You know that.

what the hell

what the hell is taken from the combination of the word *hell*. There are many slang expressions made from the word *hell*, such as:

Slang expression	Meaning
As hell	Extremely. <i>I'm mad as hell, means I'm mad extremely</i>
Come hell or high water	No matter what happens <i>I'm going to get a raise come hell or high water</i>
Go to hell	Go away
Hell if I know	I certainly don't know
Hell, yes/ hell, no	Absolutely yes, absolutely no
Like hell	That's absolutely incorrect <i>He thinks I actually like doing all this work?</i> <i>Like hell!</i>
Trough hell	Has a great difficulty <i>I went through hell finding the care I wanted</i>
What the hell	What is that?/ I don't care!
When hell freezes over	Never!

(Taken from *Street Talk 2B*, Burke, 2002:14)

What the hell has two meanings. If it is spoken in a question form, it means *What is that?* But if it is spoken in a statement form, it means *I don't care about you!* In this stage, *what the hell* is spoken in a question form, so it means *What is that?*

SCENE 30

They round a corner bordering the Heights. Stop in front of it. Chenille,

disconcerted with Patrick, looks dourly at Sara.

SARA : It's too night, I should be home
CHENILLE : O..not alone
PATRICK : I walk
SARA : o, don't worry about me, It's no problem
PATRICK : I should walk you
SARA : How about you
CHENILLE : I stay in the corner. So you working nicely this night girl
SARA : you're right,
CHENILLE : See ya later
SARA : Bye..
PATRICK : Come on, Braveheart.

EXT. STREET - SARA AND PATRICK - NIGHT

Walking. Sara keeps stealing glances of him. Or so she thinks.

PATRICK : Maybe we could hook up later. After school or somethin'.
Work on some of your moves. If you want.
SARA : Yeah, sure, if you want
PATRICK : So you'd like Steps after listening to the music
SARA : It wasn't the music I wasn't used to, Derek. I mean, it's not the
first time I heard hip-hop
PATRICK : Uh-huh. Bet you listen to it all the time.

Patrick regards her with a sly, knowing smile. His stare is significant, unsettling. Sara's face flushes. She turns from him, hoping he didn't see it.

PATRICK : We gettin' any closer to your crib or should we stop for food
and water?
Sara snaps out of it. Looks around. Shit. First the flush and now this. She looks at him. She could kick herself.

SARA : We passed it.
PATRICK : You passed it.
A look. They double back to her front door. Pause on the stoop.

SARA : Thanks for walking me home
PATRICK : No problem.
SARA : So. I'll see ya.
PATRICK : Is that 'see ya' like **gee-whiz**, had a great time, can't wait to see
you again? Or is it like 'see ya,' I'll **bust** a cap in your ass if
you ever darken my doorstep again?

He makes it impossible not to smile. So damned charming.

SARA : No, I never bust a cap in your ass

PATRICK : Okay. Just check, so are you here, at home. So see ya, se ya in a school
SARA : OK, see ya, thanks for the dance

She enters the rowhouse. Patrick waits until the lights go on inside before he turns around and starts home.

The words listed below are slang expression that is found in scene 30.

1. gee-whiz

The term *gee whiz* in a sentence: *Is that “see ya like gee-whiz”* refers to the exclamation of surprise. It is made through the process of compounding, which compounds the word *gee* and *whiz*

2. bust

Its original meaning is *head and shoulders of person made in stone or woman breast*, for example :”*The dress is too tight across the bust*”. If we look a sentence in this scene “*I’ll bust a cap in your ass even darken my doorstep again*” it does not mean a head of person made from stone or a woman breast, but it acquires a new meaning break, to quarrel.

SCENE 32

EXT. O’DONNELL HEIGHTS - ROOFTOP - LATE DAY

A low sun over the cityscape of Baltimore. PUSH IN ON Patrick and Sara, two dots that grow larger. He clicks on a boom-box resting on the roof’s ledge. A hip-hop track blasts.

PATRICK : Feel the groove. Don’t let the music mess with you.

He starts to move with the music. Sara tries to emulate him. They dance throughout the conversation.

SARA : Did you always want to be a doctor?

PATRICK : Who said I **wanna** be a doctor?

SARA : Chenille. Everybody.

He cinches her waist, pushes in her ass.

PATRICK : Yes, I want to be a doctor, but **gotta** get a college first

SARA : What kind of doctor do you want to be?

PATRICK : Pediatrics. I like kids.

SARA : Do you have any? Kids.

PATRICK : No. Do you?
SARA : I wasn't being smart, Patrick.
PATRICK : Wouldn't be the first time.

She stops. Regards him. He stops. Regards her. Stalemate.

SARA : **Screw you**. I'm brilliant and cool

He goes into a spin, a half-split, comes out of it swaggering and half-stepping around her. Sara gives him an impish look. Rises up on full pointe, turns out her

legs and lifts one of them in a spiral just below his head. It happens in two blinks. So fast Patrick thinks it was a mirage. He stares at her, dumbfounded. Sara smiles. The look on his face is worth the pain in her joints. She blows some stray hair out of her face, puts her hands on her hips. Looks appropriately hapless.

SARA : I didn't get it. That thing you just did. Show me again?

PATRICK : What was that **shit** you just did?

He mimes the move -- badly. Sara can't help it. She laughs.

SARA : Rond de jambe. Ballet. I used to dance, Patrick.

PATRICK : You used to dance?

SARA : Uh-huh. Used to as in don't any more. And don't ask me why. She sounds suddenly defensive. Patrick's suddenly intrigued.

PATRICK : Why not?

SARA : Because I don't want to talk about it.

PATRICK : That's why you brought it up. Did that whole relieve thing. **'Cause** you don't **wanna** talk about it?

SARA : Because it's not a big deal.

PATRICK : I think it is

Sara shakes her head adamantly. He nods his head emphatically. Another stalemate. They dance coyly, seductively around it.

In this stage, we can find two slang expressions:

1. screw you

Based on the explanation of scene 2, *screw* originally means *a metal peg with a spiral groove (noun), to fasten one thing to another, to make something tight with a screw*. In this scene, *screw* means an offensive way to show that you are annoyed or do not care. This word is expressed by

Sara when she has a little fight to Derek Patrick, She says “*Screw you*” It means, “*I don’t care about you!*”

2. shit

The word *shit* in “*What was that shit you just did?*” means a bad thing.

This is used by Derek to indicate the dance of Sara, which seems so strange. It is derived by creating a new word

SCENE 33

INT. ROY’S APARTMENT - KITCHEN - NIGHT

Sara. Doing stretching exercises as she talks on the phone.

SARA : It was so... **slamming**, Lindsay. The dancing! I’m going again.

LINDSAY : You are, have you seen anybody get shot yet

SARA : What? No, I haven’t seen anybody get shot yet. God, I didn’t move to Bosnia.

LINDSAY : I’m still gonna pray for you. Jesus, Sara, you’re in the freaking ghetto. Forget the riots. How are you supposed to meet anybody?

Sara slides down the wall, hugs her knees.

SARA : I have met somebody. Sort of. I think. I mean, there’s this guy...

LINDSAY : There’s some white guy in your school?

SARA : No, I think no

slam

Basically, *slam* means to shut, making a loud noise. For example, *I heard the door slam behind him*. It means *the door is shut*. But the meaning is change when we use slam in this sentence “*The dance was so slamming*” of course we cannot say that we shut the dance. The new meaning of *slam*, which is considered as slang is *an aggressive or attractive*. This term firstly used by punk community in the early 1980’s. Because they made slang by acquiring meaning of the existing word, its process is called by *using the existing word*.

SCENE 34

INT. PATTERSON HIGH - GIRLS' LAVATORY - MORNING

Dripping, out-of-order faucets, graffiti-laced stalls, litter-strewn floors are underscored by the spooky flicker of fluorescent lights. Sara walks in. The bathroom appears to be empty. She's about to enter a stall when she hears the murmur of a voice. A guy's voice. Then a girl's whimper. She eases forward a bit.

GIRL (O.S.) : I don't get paid 'til next week.

MALE (O.S.) : **Boo the fuck hoo**. You can't put my bizness up your nose on no layaway plan. C'mon now. You know what you **gotta** do.

Sara ventures carefully forward to the edge of the stall's open door. She cranes her neck trying to see without being seen. A GIRL is seated on the toilet. A man straddles her, his crotch in her face. The Girl sees Sara. Something in her face gives this away. The "man" glances out past his shoulder. He looks right down our throat straight into Sara's eyes. Malakai.

SARA : Stop! What are you doing?

Malakai backs up. The Girl jumps up, runs out the lavatory. Malakai zips up his pants. Sara's frozen, staring at him.

MALAKAI : You didn't see nothin', you don't say nothin'. Not unless you want a taste for yourself. And that can be arranged.

He leaves. Sara waits a moment. Exits.

Slang expressions that is found in scene 34 are:

1. boo hoo

It uses to express sadness. It is an onomatopoeic word, which is made from adapting certain sound. *Boo hoo* is adapting from the sound of crying, so it is used to express sadness. For example, *We can't go to the park today because it's raining. Boo hoo!*. Because *boo hoo* is a new term, the process is called by *creating a new word*.

2. fuck

fuck means several things, such as:

- a. to copulate.

- b. to tire out, to break, to ruin, to destroy.
- c. an exclamation of annoyance, frustration or surprise.
- d. a contemptible person.
- e. to do something badly, make a mistake
- f. expression of annoyance, frustration, and anger

The word *boo* in *boo the fuck hoo* is used to express an annoyance and anger. That is made by *creating a new word*.

SCENE 35

EXT. PARK - SARA AND PATRICK - LATER

They lay on their bellies in the grass. Close to each other.

PATRICK : I stole a **bike** here once.

SARA : Why'd you do that?

PATRICK : '**Cause** I didn't have one.

SARA : That's a good reason.

PATRICK : I used to do wild **shit** like that.

SARA : You and Malakai?

PATRICK : Yep. Most of the time.

SARA : I don't get you guys. You seem so... different.

PATRICK : We're not.

SARA : Maybe you weren't then but you are now. You said you changed.

PATRICK : Doesn't make me different from him. Not the way you think it does.

SARA : I think Malakai's scary. And I know you're not.

PATRICK : What you mean by scary? 'Kai's tough. He has to be. He still got a good heart. I know.

Sara stares at the ground, struggling to tell him what she saw.

SARA : Maybe you think you know

PATRICK : Maybe Malakai gave up. But he's still m'boy and he still got a chance.

SARA : That means you owe him something?

PATRICK : Listen. Me and him got into some shit awhile back. Real bad shit. We held up a gas station off 95. I bailed the ride -- jumped out the car. 'Kai kept goin', got caught. (pauses) I knew what he was gonna do that night. Knew the car was hot. I **woulda**

been guilty as him if they had caught me, if Malakai had served my name up. But he didn't.

He looks at her and she doesn't have the heart -- or the nerve -- to tell him. A long moment. She plucks a dandelion from the grass, twirls it thoughtfully in her fingers.

SARA : I stole a hat once. When I was twelve. My mom found it under my mattress, made me take it back.

PATRICK : **Gangsta'** Sara. Stole a hat. Call the F.B.I.

She looks at him. Smiles. Twirls the dandelion under his nose.

SARA : You **gonna** turn me in?

PATRICK : I think I'll wait for you to surrender.

(pauses) Were you tight with your mom, Sara? I mean, y'all get along and shit?

SARA : (guardedly) Yeah...tight... got along and shit

PATRICK : So she meant something to you. How come you never talk about her?

SARA : There's nothing to say.

PATRICK : (studying her face) Know why there's nothing to say? Because you don't talk about her. You won't talk about her.

SARA : I'm sorry she's dead. God! What do you want me to do? Run through the streets screaming?

PATRICK : Why not? If it helps.

SARA : (tersely) Well, it won't. So drop it.

PATRICK : Get tight with your , Dad? y'all get along and shit?

SARA : Ya, we are tight and shit, our DNA matches

Slang expressions that are found in scene 35 will be explained below.

1. **bike**

bike is made by cutting off the end of the word. It is originally *bicycle*, and simplified by clipping it.

2. **shit**

The word *shit* in this scene is used to express *a bad thing*. Patrick says, "*I used to do wild shit like that.*" It indicates a stealing, a bad thing that forbidden to do

3. **woulda and gangsta**

woulda, and gangsta are originally would to and gangster. They are made by cutting of the end of the word (to and er) and replacing them with a new spelling [a]. This process is called by clipping.

SCENE 41

EXT. STREET (SOMEWHERE IN BALTIMORE) - NIGHT

Post-ballet, Sara and Patrick walk. She's quiet, introspective. Patrick's at a loss. He can't decipher her mood and, which is more, he's disappointed by it.

PATRICK : I thought you would like it.

SARA : I did.

PATRICK : You **ain't** actin' like you did. She looks over at him, tries to smile.

SARA : I'm sorry.

They come to a small, secluded bridge. Sara sits down on the edge of it. Patrick follows suit. A long moment.

SARA : I don't want you to think I didn't have a good time tonight, Patrick, I did. But ballet isn't a part of my life anymore.

PATRICK : I don't understand. Why not? What happened? You just woke up one day and decided to waste your talent.

SARA : (without rancor) How do you know I have talent? Because I did some stupid leg trick.

PATRICK : I saw the look on your face when you did it, Sara. The same look I saw tonight. **Goofy** happy. So if you're **gonna** tell me somethin' about not dancing, at least tell me somethin' real.

A long, difficult moment wherein Sara attempts to find the words, face the pain that comes with them. Finally, she looks at him.

SARA : Maybe I don't want it to be real.

She stares out at the water, the moon reflected off of it. It's hard to reconcile that beauty and the turmoil she's feeling. But she goes on.

SARA : What I want is to wake up and see my mom. For things to go back to the way they were. When they made sense. When my life made sense. And it's all my fault. She got **scraped off** the highway for me, for my **fucking** audition. She was rushing. It was raining. It was raining... (a torrent) ... But she promised to be there. I made her promise. And then I didn't wait for her. I should have but they called my name and I didn't say anything. I just went out and danced. I was mad. I needed her and she wasn't there.

She buries her face in her hands, breaking down, racked with tears and guilt.

Patrick puts his arms around her.

SARA : (inconsolable) She was dying while I was dancing and I was mad at her and I'm sorry. I'm sorry...

PATRICK : It's not your fault it rained or she died. Or that you danced. That's what you were there for. Your mom would've expected you to do what you did.

Sara, choking on tears, regards him forlornly.

SARA : That's what makes it so bad. She always did what was right for me. I wanted to be a prima ballerina -- had to be. And I don't care even if it took most of our money, all of her spare time. It was my stupid audition, stupid dream and it killed her. All she wanted was for it to come true.

PATRICK : You still got whatever you had when your mom was alive, Sara. She wouldn't want you to give up.

Sara swipes at her face, looks up at him, still crying.

SARA : I know... but she... I just don't think I can do it without her.

PATRICK : (holding her) Do you want to do it, Sara? I mean you. Do you want Juilliard?

SARA : Yeah. I do.

PATRICK : Then it's on you to make the dream come true.

1. ain't

Ain't in *You ain't actin' like you did* is used to replace the word *are not*

2. Goofy

Goofy means *silly* or *ridiculous*. It is used to express the happiness. The

word *goofy* is taken from the cartoon film's character *who* is always

happy. This process is called by *creating a new word*.

3. scrapped off

scrapped off is made by compounding two words *scrapped* and *off*. *Scrap*

is originally means *a small piece*. It becomes slang when it is added by *off*

that makes this word acquires a new meaning, *to fight or to quarrel*.

4. fucking

In this scene, *fucking* is used to express anger. Sara uses this word to indicate *an audition of dance* that causes her mother's death.

SCENE 55

ANOTHER ANGLE - NIKKI

Standing with her crew dourly observing Patrick and Sara.

NIKKI : Watch me **squash** their **shit**. Hard.

ON NIKKI

Shoving, pushing, and barging her way up to Patrick. Without preamble or regard for Sara, she starts dancing with him. Patrick looks at Sara but he's somehow dancing with Nikki. Sara retreats with daggers in her eyes. Pissed. Patrick (and Nikki) unresponsive as she grinds her body into his, raw and wild.

Squash

It is originally means to press (for beverage). It becomes slang when it is used to said *to defeat or to fight*. The process called *using the existing word*. That is because slang is produced by acquiring a new meaning from the existing word. This word is spoken by Nikki, when she wants to defeat Sara and Patrick.

SCENE 58

INT. ROY'S ROWHOUSE - HALLWAY/FRONT DOOR - THAT NIGHT

Sara unlocks the door. She and Patrick enter. She turnson the lights. Looks at him. Answers the unspoken question.

SARA : This is my room. My dad's music room, he plays trumpet. Its **gonna** be good if you like **jazz**

SARA : This is my living room, its not anything special

PATRICK : It's all right

SARA : My dad gonna fix that

Sara crosses to the stereo, turns it on. A sax solo begins playing.

SARA : Wanna see my room? This is it, I sleep on a chair

Patrick looks at her, nods. He gets up, follows Sara behind the partition into her "room." They stand there for a moment. He cups her face with his hands.

Kisses her. They begin to take off each other's clothes, alternately sure and fumbling; a bit awkward, a bit urgent. Sara unzips Patrick's pants, catches something other than his clothes. Patrick winces in pain. She looks at him with an embarrassed grimace.

jazz

Jazz is originally slang. Firstly, it is used to denote something related to sexual connotation. Now, jazz used for mentioning a kind of music with a strong rhythm.

SCENE 59

INT. RIB JOINT (SOMEWHERE IN BALTIMORE) - NIGHT

Malakai, along with Snookie and two brain donors, Arvel and Lip, eat at a booth. Patrick strolls in gritty from work. Tired from work. He slides in next to

MALAKAI : The mood is light, jovial.

ARVEL : You smell, boy.

MALAKAI : You been scarce lately, man. Where you been?

ARVEL : Somewhere dreamin' of a White Christmas...

LIP : And Christmas ain't even for 'nother six months.

SNOOKIE : Lip. It's a so-to-speak **thang**, you ignorant fuck.

SNOOKIE : (looks at Patrick) Snatch, Baby. I hear you got a new girlfriend

PATRICK (snatching up one ribs)

MALAKAI : (watching Patrick keenly) you tappin' that white girl, man?
(half joking) That's why you ain't got time for your boyz no more, you too busy frontin'.

ARVEL : Too busy snowflakin'.

Patrick lifts one of Malakai's ribs, responds coolly.

PATRICK : How am I frontin', 'Kai? I made time for this **bullshit**, didn't I?

LIP : Aww, man. You busted. That's why your jaws are gettin' so tight.

SNOOKIE : You the one need his jaws tightened with your pork-ass out instigatin' self.

ARVEL : Order somethin', Patrick. This **ain't** no **goddamn** soup line.

Patrick grabs some of Arvel's fries, chews them in his face.

PATRICK : Y'all hangin' tonight or what?

MALAKAI : We thinkin' about slidin' through that new rec center opened up on the Eastside. You ridin'?

PATRICK : Eastside? That's the wrong side. I ain't messin' with those

fools over there. You know how they are.

MALAKAI : I ain't pressed. I got my own shit.

Shorthand. The table stops. Malakai glances around, lifts his shirt to expose a gun. Patrick stares at Malakai with disbelief.

MALAKAI : What you think? I'ma keep walkin' around waitin' for some **chump** to cap me? I'ma protect myself.

PATRICK : That **ain't** protection. It's an excuse for some unnecessary mayhem.

MALAKAI : **Ain't** nothin' unnecessary 'bout it. Shit. Mayhem and madness. That's a black man's life.

PATRICK : How you know? You ain't tried nothing else. Now you sittin' up here **strapped for** no good reason. You askin' for trouble, *Malakai. (as Malakai laughs) You think this shit's funny?*

Snookie shifts uncomfortably. Arvel and Lip look at Malakai. Malakai looks at Patrick, coldly drops his smile.

MALAKAI : I think it's funny you think it ain't necessary. You act like you don't know where you are no more, Patrick, and **whassup** out there for anybody who ain't you. Maybe that's what happens when a white girl goes to your head.

LIP : -- Or gives you some.

PATRICK : Fuck you, Lip. (looks at Malakai) I know what's out there. I also know you can get past it. But that ain't gonna happen, 'Kai, as long as you keep gettin' in your own way.

ARVEL : (peacemaker) Aw'ight. Y'all said what you had to say. We back to bein' boyz. *Patrick. Chill. Have some ribs.*

1. thang

Thang means *thing*. It is created to express someone who is glamorous and like attracting someone, like what South American girls do. South American have a certain accent which different from standard American English. The one example is, they pronounce *thang*, not *thing*. So, *thang* is used to denote someone who is like South American: aggressive and glamorous.

2. **bullshit**

Bullshit is created from two words, *bull* and *shit* that denotes one meaning: *nonsense*. It is derived from compounding process, from noun and exclamation. This word is considered as an impolite term. Making slang term or expression from the name of animal is a common thing. Beside the word *bullshit*, there are some slang expressions, which constructed from the name of animal, such as *a bird*, which means *a girl*; *buffalo*, means *lie*; *butterfly*, means *nervous*; and *chicken shit*, that means *coward*.

3. **goddam**

Goddam is slang that is formed through the process of *creating a new word*. It refers to a swear word that many people find offensive to show that he is angry.

4. **chump**

Chump means a fool or a disliked person. In this scene, we find *chump* in Malakai's speech "*I'ma keep walkin' around waitin' for some chump to cap me?*" It means Malakai does not want to waste his time of waiting a fool or dislike person.

5. **strapped for**

Strapped for is produced from the process of compounding. It consists of *strapped* (noun) and *for* (preposition). The word *strapped for* in sentence: *Now, you sittin' up here, strapped for no good reason* means *lacking (of a good reason)*

6. **whassup**

Whassup that is originally *What's up*, means *what happen*. It is derived from two words, *what* (*adjective*) and (*up*) *adverb*, which is called compounding.

SCENE 63

INT. MRS. GWYNN'S OFFICE - SARA AND NIKKI - DAY

In adjacent chairs across from Mrs. Gwynn's empty one.

NIKKI : (a hiss, under her breath) It **ain't** over, **bitch**.
SARA : Over? I don't even know why it started... bitch.
NIKKI : **Coz** you always on my way
SARA : I'm only in your way when I come with Derek. And that is about
NIKKI : No. It's about you. White girls like you. **Creepin' up**, takin' our men. The whole world **ain't** enough. You gotta conquer ours too.
SARA : I like him, he likes me. And if you don't like that, **screw you**.

Slang expression that are found in this scene are:

1. ain't

ain't in sentences *It ain't over* and *The word ain't enough* are used to replace is not. They are derived from *creating a new word process*.

2. bitch

The original meaning of *bitch* is a female dog. It becomes slang when it acquires several new meanings below:

1. a contemptible woman
2. a woman
3. a girlfriend
4. something difficult or unpleasant.

→*It's such a bitch, having nowhere warm and dry to sleep*

5. a complaint or disparaging tirade, to speak disparagingly,

→*Have you been having a bitch about me behind my back?*

6. as an exclamation: Excellent! Wonderful! Cool!

7. Excellent, cool (adjective)

→*She was wearing a bitchin' pair of shoes, but that hat was just awful*

The meaning of *bitch* in *It ain't over, bitch* is a contemptible woman. This word is said by Sara and Nikki to mock each other. The process of making slang namely *use of the existing word*

3. creepin' up

Creepin up is constructed from two words, *creep* (verb) and *up* (preposition). It means to *conquer*. The word *creep* originally means *crawl on hands and knees*. The process of making slang is compounding.

4. screw you

Based on explanation of scene 32, *Screw you* means, "*I don't care about you!*"

SCENE 64

INT. ROY'S ROWHOUSE - HALLWAY - NIGHT

Patrick rings the doorbell. Sara opens the door slightly, just enough for Patrick to see her face. It pisses him off.

SARA : I will get it

PATRICK : **Shit!**

SARA : It's alright. I'm okay.

Roy appears in the space behind her, looking out. Sara can feel his presence. Her eyes implore Patrick.

SARA : It's not a good time to talk (gently shutting the door) I'll call you

shit

Shit means an exclamation of annoyance or anger. (See scene 9)

SCENE 65

INT. FEETZ - BAR - NIGHT

Patrick and Malakai nurse drinks. The MUSIC fails to move them. They have too much on their minds. Malakai fires up a cigarette.

MALAKAI : So what you **gonna** do?

PATRICK : How many times you gonna ask me that?

MALAKAI : It's payback time. Either you down or you **ain't**. Either you m'boy or you not. Simple as that.

Patrick takes a long moment. The choice is simple. It's the decision that's complicated. He downs his drink. Hedges.

PATRICK : Even if I did ride, you ain't got nobody but Lip and Lip will get a nigger's ass killed. Quick.

MALAKAI : Eastside **ain't** got no firepower. I got some shit, man. AK-47. We go in, get out with one spray down.

Just then Snookie and Sara walk toward them from the dance floor. Something in their faces unsettles Sara but Snookie, oblivious, dances up to the bar, snapping his fingers and bobbing his head.

SNOOKIE : You see us, Patrick?

MALAKAI : (a storm warning) You see us, man? We're rappin'.

Snookie rebuffs him, keeps talking to Patrick...

SNOOKIE : Me and Sara lit it up! Y-e-o-w!

... bumps his butt against Sarah's hip, does a very ungainly half split. Sara and Patrick exchange smiles. Malakai isn't amused. He flattens Snookie's ass with the

business end of his foot. Snookie sprawls flat on his face to the floor. Now Malakai's amused. Sara looks at Patrick. Patrick scowls at Malakai.

PATRICK : That **shit ain't** funny.

SNOOKIE : (springing up) Damn right it ain't funny.

MALAKAI : I thought you liked it down there. That's your specialty, ain't it? Crawling like a bitch?

SNOOKIE : That was a reflex action, man. And you just plain rude and wrong to bring the shit up in mixed company.

Sara's not quite sure what they're alluding to but she doesn't want the displeasure of Malakai's company. She taps Patrick.

SARA : I **gotta** get home. Ready?
Malakai's eyes slice into her. First Snookie, now this bitch. Steppin' all over his conversation with Patrick.

MALAKAI : No, he **ain't** ready. He's talkin'. To me. **A-B conversation.**
Gotta go? C yourself the fuck home.

SARA : (a real reflex action) **Fuck you.**

Malakai lunges for her. The move is so swift and sudden Patrick overturns his stool to dive between them. He sweeps Sara behind him, into the path of a startled Snookie. Stands there nose-to-nose with Malakai, staring him down, furious with him.

PATRICK : Have you lost your **motherfuckin'** mind, man? Huh? Have you! Sara, frightened and frozen, doesn't know what to do. Snookie's voice weakly creaks out. He's trying to rise to the occasion.

SNOOKIE : Patrick, man, c'mon.

But Malakai and Patrick stay where they stand. Too close for comfort. Both in the danger zone. Malakai regards Patrick with a combination of cruel anger and deep, genuine hurt.

MALAKAI : You take that bitch's back and won't even cover mine?

PATRICK : **'Cause** you wrong, Malakai!

MALAKAI : No! You wrong. You been wrong. You **ain't** worth shit no more. (venomously) Get out my face, and take that **ho** with you.

Patrick bucks up. Sara walks over to him, gently clutches his sleeve. It's no easier to turn away from Malakai than it is to walk away from a lifetime of friendship. But Patrick does. With Sara holding onto his arm, at his side, he turns and walks away.

1. ain't

ain't in *No, he ain't ready, Eastside ain't got no firepower, and That shit*

ain't funny means *is not*. Whereas in *Either you down or you ain't* and *You*

ain't worth shit no more means *are not*.

2. shit

shit can be used to denote several things. In this scene, *shit* is used to denote a chat (See scene 9)

3. A-B conversation

It is slang made by creating a new word. It means a private conversation. The letters A and B express how close they are.

4. fuck you

Fuck denotes several things (see scene 34). In this scene, *fuck you* is used as an exclamation of annoyance

5. motherfuckin'

motherfucking is a new term compounded from two words, *mother* and *fucking* that means contemptible. *Motherfucking* is also considered as a rude term. The process of forming slang called by *compounding*.

6. ho

Ho means *a prostitute or a whore*. The term was used by Malakai when he is angry to Derek because he chooses his girlfriend, Sara, not him. He says *Get out my face, and take that ho with you*. The word *ho* is used to denote Sara.

SCENE 67

INT. FREE CLINIC (SOUTH BALTIMORE) - DAY

The lowest common denominator for misery. The room is filled with young women, most them black, and children of all ages. They are piled up like cars on a freeway, waiting to be seen. The noise level is at a peak when Chenille and Sara walk in. Chenille's carrying a fussy Christopher, his diaper bag and her backpack. Sara, wanting to be helpful, reaches for Christopher.

SARA : Want me to take him?

Chenille shakes her head. Walks to reception to sign herself in. Sara takes in

the faces of girls younger than herself, the grime and gloom of the room. It's incomprehensible that this is a place where sick children are brought to get well. Chenille finishes at the desk. Returns to Sara. They cross to a corner of the clinic where they sit -- on the floor. Chenille indicates the receptionist bitterly.

CHENILLE : That wench. You **gotta** stand over her to make sure she puts your name on the damn list. Triflin' bitch.

Chenille starts to change Christopher's diaper. He starts to wail and flail. Chenille can't placate him. One of his kicks connects with Chenille's open backpack, sends books and papers flying. Sara can see the veins stand up on Chenille's neck.

SARA : I'll get 'em.

She does. Chenille's finally got control of Christopher but he's still crying. Chenille slips off his dirty diaper. When Sara hands her a clean one, Chenille regards her strangely, as if just remembering that she's there.

CHENILLE : So your old man **flipped** about the fight.(with some animus) Probably thinks it's all Patrick's fault.

SARA : No. I explained about Nikki.

CHENILLE : Right. You put it all on her. None of it's on you.

SARA : She started it, Chenille. She wanted to start it. I told you what she said.

Chenille flashes a look, finishes up with Christopher. She picks him up, puts a bottle in his mouth. Cradles him.

CHENILLE : Maybe she didn't have no business gettin' in your face. But she had a reason to say what she said.

A reason? Sara studies her, trying to fathom the remark.

SARA : Wait a minutes So you agree with her? You think I don't belong with Patrick.

CHENILLE : What I think don't matter. But you and him act like it don't bother people that you're together. Like it don't hurt people to see.

SARA : (her Irish up) We like each other. What is the big **fucking deal**? It's him and me. Not us and other 'people.'

The white girl with the rose-colored reasoning. Chenille glares at Sara, her voice designed to snatch the blinders off.

CHENILLE : Black people, Sara. Black women. (passionately). Patrick's about somethin'. He's smart. He's motivated. He's for real. He **ain't gonna** make nobabies and not take care of 'em or run the

streets, **fuck up** his life. He's **gonna** do somethin' with himself. Here you come, white and right, and you take one of the few decent men left after jail, drugs and **drive-bys**. That's what Nikki meant about you up in our world.

Sara sits there, stupefied. Understanding. Not understanding.

SARA : There's only one world, Chenille. (pauses) I thought we were friends. Guess I was wrong.

She gets up, walks out. Something in Chenille wants to call after her, but she's too miserable, too torn up inside to do it.

Slang expressions that are found in scene 67

1. flipped

Flip originally means *to turn over into different position with a sudden quick movement*. For example: *The plane flipped and crashed*. In this scene, we find *flip* in the sentence “*So your old man flipped about the fight*” It does not mean the old man turn over, but it means the old man is angry. The slang *flip* is used as:

- a. an exclamation, to express an annoyance, a very mild euphemism for *fuck*
- b. to become mentally unstable, become angry, or excited.

2. deal

The company deals in computer software. The word *deal* in this sentence means *sell something*. It also means to give cards to each player in a game. While *deal* is found in this scene “*What is the big fucking deal? It's him and me. Not us and other people*”. It means *a problem*. The word *deal* with its new meaning is considered as slang. In this case, slang is made by using the existing word.

3. fuck up

fuck up in this scene means *make a mistake or do something badly*

4. drive by

This word is derived from the process of compounding, from the word *drive* (verb) *and by* (preposition). It means the crime where the criminal shoot the guns at a particular target from inside a car. It is commonly done by street gangsters in United States

SCENE 68

INT. DANCE STUDIO - SARA AND PATRICK - MORNING

Practice her free form, a hip-hop ballet hybrid. They're both tired, irritable, beaten down. They've been there awhile. Sara makes a misstep. Patrick stops. Cold. Sara grits on him.

SARA : We should keep going.

PATRICK : You messed up.

SARA : I know I messed up. I'll get it right the next time.

PATRICK : No. You **gonna** get it right now so you can do it perfect next time. She glares at him, exasperated. So many things bottled up

SARA : I can't work like this. I can't dance like this.

PATRICK : Like what?

SARA : Like this. You dictating to me.

PATRICK : All right, it's take a brek?

He crosses the room, CUTS OFF the MUSIC. Looks at her. Sara walks over to a window seat near him. Flops down.

PATRICK : What's wrong, Sara?

SARA : Nothing's wrong. (except) I can't figure things out.

PATRICK : What things? The audition? You **ain't** got nothin' to worry about. I told you. I'll be there.

SARA : Things, Patrick. Things between us. Things between us and them.

PATRICK : I didn't know there was a 'them.'

SARA : Well, open your pretty brown eyes, look the hell around.

SARA : (he's so nonplussed) Everything's **screwed up**. Nobody wants to see us together . I don't know why they feel that way. How can I know? Maybe they have a point, Patrick.

PATRICK : They only got a point if you believe they got a point, Sara.

She looks at him... and loves him... and doesn't know what to do.

SARA : I'm just saying that we should think about this, that's all.

PATRICK : That's a **fuckin'** 'nough.

SARA : Why are you getting mad?

PATRICK : Because I like to think for myself, run my own life, and I thought you did too.

Sara looks at him. Now she's getting mad.

SARA : You're never **gonna** run your own life as long as you keep running back to Malakai every time he **fucks up** or fucks you over.

She's crossed the line. But Patrick responds so deliberately, so calmly prosaic, that she doesn't immediately realize it...

PATRICK : First of all, Malakai ain't never fucked me over. Second of all, you don't know him, Sara, what he been through. Matter of fact, you don't know **shit** about none of it. So don't come off to me like you do.

SARA : I know he's lost, Patrick! Everybody but you can see that. And if you keep reaching back for him, you're **gonna wind up** lost too. ...until he erupts.

PATRICK : Who the fuck are you to say he's lost? Malakai had my back when you were busy gee-whizzin' in the woods with your backward-ass, **redneck** friends.

SARA : They weren't rednecks!

Patrick yanks his boombox off the floor, glares at her.

PATRICK : You know what? **The hell with you.**

Sara yells after him. Her voice echoes in the empty studio.

SARA : The hell with you too!

1. redneck

Redneck is compounded from two words, *red* and *neck*. It means *a bigot, a narrow-minded person*. This term is used by the Black community to call for White people, whose skin (and neck) is always red if they get sunburn.

They assume that White people have a narrow minded, who cannot

confess the existence of Black community in their world. Besides, they are intolerant to other communities. (Burke, 2001:37)

2. The hell with you

As what have explained in scene 28, *What the hell* has two meanings. If it is spoken in a question form, it means *What is that?* But if it is spoken in a statement form, it means *I don't care about you!* In this stage, *what the hell* is spoken in a statement form, so it means *I don't care about you!*

SCENE 71

INT. SARA'S ROOM - NIGHT

Sara's on the futon, flipping through a photo album. Pictures of her and Glynn. Roy knocks on the partition. Waits a beat before he comes in. He looks at Sara. She keeps flipping.

ROY : I don't **wanna bug** you. I just came in to say good luck.

Sara regards him quizzically. She's clutching the photo album. Roy sits down next to her.

ROY : Tomorrow's the big day?

SARA : Uh-huh. The big day.

ROY : You scared?

SARA : _____

ROY : You gonna get a minute for your father, I'm gonna show you some

SARA : Sure

ROY : Be careful, that wall is still wet. That your mother when she was nineteen. I first met her

SARA : I know

ROY : I know it's too old to get a twin bed

SARA : It's a nice bed, Roy

ROY : I am not mean to disturb your life or your mother and I don't deserve to get a second chance to be your father, but I hope you give me one anyway. But time flies. You look up one day and all you got to show for yourself is a pretty-talented little girl who hates your guts and won't talk to you because too much time went by.

Sara's eyes well up. Before she can stop herself, she's crying.

SARA : I don't hate you. I miss her. I miss her so much (as Roy takes

her in his arms, tries to console her) Everything so **screwed up** ... Derek is mad at me. He's not coming tomorrow and I want him there. I need him to be there. I wanted somebody there who loves me.

Roy regards her softly, significantly, the irony implicit.

ROY : I love you.

Sara looks up. For the first time in her life, she believes him.

1. bug

Its original meaning is a small insect, e.g.: *There are bugs in the garden.* *bug* may become slang expression which denotes several meanings such as:

1. to annoy, to bother

→ *Stop bugging me, means Stop annoying me!*

2. to spy on via a concealed microphone

3. very comfortable

→ *I was as snug as a bug in a rug*

4. virus, influenza

→ *I can't come to the party 'cause she I caught a bug*

5. solving problem

→ *I just need a few more hours to work out all the bugs*

The term *bug* in this scene "*I don't wanna bug you*" means *I don't wanna annoy you*

2. screw up

As what has explained in scene 2, *screw* means many things. In this scene, *screw up* in "*Everything so screw up*" means *everything is mess up*.

SCENE 72

EXT. PLAYGROUND (O'DONNELL HEIGHTS PARK)

Groups of children scatter around worn-out playground equipment. The gleeful squeal of them is everywhere. Patrick guides Christopher down a slide; Chenille catches him at the bottom. Christopher can't get enough of this ride and Patrick and Chenille repeat the routine throughout their conversation.

CHENILLE : Why you so quiet? (off Patrick's brooding look)

PATRICK : **ain't** got nothin' to say?

CHENILLE : Derek I'm **gonna** tell something to you. I say something to Sara

PATRICK : What? What do you say?

CHENILLE : Stuff, about Nikki said about black man and white woman

PATRICK : What do you say?

CHENILLE : I'm sorry, I don't even like Nikki. I'm sayin' you can't help who you love, Patrick. Look at me, at least you found somebody who loves you back.

Patrick regards Chenille impassively. Hands Christopher to her.

PATRICK : I **gotta** go.

CHENILLE : To where? To who? Malakai? (sucks her teeth) No. You think you let Malakai down and all you did was try to pull yourself up. **Ain't** no blame or shame in that.

Holding Christopher, Chenille watches Patrick walk out of the playground. Disappear. She and Christopher move on to a seesaw. Chenille bobs him up and down on one end of it. She's snuggling in Christopher's face when the other end suddenly drops to the ground. Chenille looks up. Sees Kenny.

SCENE 77

INT. BALTIMORE SCHOOL OF PERFORMING ARTS

- AUDITORIUM – NIGHT

Pince-Nez leads Sara to the stage. Announces her. Sara walks onstage. She nods down at the judges, looks out into the audience. Her eyes anxiously search for Patrick... hoping. Her MUSIC begins. Grieg's Peer Gynt (Morning). Sara starts to sway, moving like an angel through the soft cloud of this music. Her line, proportion and balance are impeccable. Tchaikovsky's Swan Lake (Tanz der Schwane) begins and Sara slowly blossoms, opening herself up to the music like a flower. She completes every turn and twist and leap with confidence, energy and persuasion. She is doing what a dancer should do -- engaging the audience, igniting their imagination, drawing them in.

Angle – judges perking up, taking notes, attentive to her. Sara finishes with a

flawless arabesque. Looks out.

REVERSE ANGLE - JUDGES

One of the more imperious-appearing JUDGES removes his glasses, speaks to her. Sara's still trying to catch her breath.

STERN JUDGE : Miss Johnson, we meet again? You prepared a free-form?

SARA : Yes... sir... they have... my music.

MUSIC UP: A remix of hip-hop (e.g., LAURYN'S HILL'S doo wop; NAS'S "We Will Survive" and JAY Z's latest) and snatches of CLASSICAL. SARA stands there. Doesn't move. Can't. She finally walks up to the edge of the stage. Looks down at the judges, her eyes filled with trepidation. Her voice is a shaky whisper.

STERN JUDGE : Stop the music

SARA : I'm sorry, sir. I wasn't ready. Can you start it over again?

The judge waving off the music. It stops. He regards Sara impatiently.

STERN JUDGE : Are you ready now?

Before she can respond, Patrick's voice booms from the back of the auditorium.

PATRICK (O.S.) : Yes, sir. She's ready.

ANGLE WIDENS to reveal him coming forward. Rushing for the stage. He pauses at the apron of it. Looks up at Sara. She peers down at him, astounded. Shaken. He smiles at her. She smiles back. Patrick's eyes softly take her in.

STERN JUDGE : Young man, excuse me, this is not audition

PATRICK : You can do it. Its not too late. You can do it, Sra you born to do it

SARA : The judge hates me

PATRICK : Forget him (because)ain't nobody watchin' you but me.

Sara's eyes focus on him. She nods. Turns to the judges.

STERN JUDGE : Miss Johnson, we don't have anytime for do this. Are you ready to continue

SARA : I'm ready.

As her MUSIC cues up, Patrick slowly backs away from the stage. Sara begins to dance. She starts out strong and gets stronger. Every emotion she feels, every experience she's had, comes to life in a way that we've never seen before, not even when she was practicing with Patrick. Her body has finally found a way to get inside this kind of music, to elevate its meaning and transform her dance.

The MUSIC ENDS. The lights go up. Sara stands in the middle of the stage breathless, sweating. She lifts her head slowly and the ANGLE WIDENS to

reveal

*Patrick letting out a giant whoop... The judges react and the audience gasps...
... as he bounds onto the stage and... Roy jumps to his feet. Proudly and loudly
clapping. Just like Glynn.*

ANGLE - SARA

*Overwhelmed beyond belief. Patrick's coming toward her. She flies into his
arms, free and happy, overjoyed. But the triumph of her performance and the
sheer bliss of the moment are transcended by something deeper and clearer,
which is her love for Patrick. Judges struggling to maintain their and the
proceeding's decorum, since the audience, caught up in the throes of this
excitement, has begun to loudly, enthusiastically react.*

Wider to reveal the room. Patrick hugging Sara, looks down at the judges.

PATRICK : All due respect, if **ya'll** don't let this girl in, you're crazy!

*Sara pulls Patrick back. Walks alone to the edge of the stage, composed and
professional again. She regards the judges with a beaming resolve and a
ballerina's curtsy, then simply says:*

SARA : Thank you. Very much.

STERN JUDGE : Ms. Johnson!

Sara stops. Turns back to him. The Judge smiles.

STERN JUDGE : I can't say this on the record yet. But welcome to
Juilliard.

SARA : (Surprising) Thank you

*SARA'S FACE lovely and radiant as it breaks into a cheek-to-cheek smile.
WIDER as she walks slowly, deliberately back to Patrick. Stops. Looks at him.
Just looks. And then she throws her arms around his neck, kissing and hugging
him. Emotional. Patrick swings her into the air, twirls her around and around,
as we.*

Slang expressions found in stage 77

1. ain't

ain't in "forget him (because) ain't nobody watchin' you but me" is used
to replace the word *is not* .

2. ya'll

Blending process can be found in the word *ya'll*. The word *ya'll* is made from the word *you* and *all*. Those are mixed by taking the beginning of syllable and joining to the end of another word.

4.2. DISCUSSION

Save the Last Dance is a film that tells about Negro-Black teenagers who use slang in their casual conversation. Their reason for using slang is to be familiar and intimate in conversing with their community. Some slang terms and expression, which are produced in this film, are rude and the others were acceptable in a certain situation. Slang terms that are produced are constructed from several linguistic processes such as:

4.2.1. Compounding

Compounding in *Save the Last Dance* can be found in the words *bullshit*, *whassup*, *boom box*, *motherfucking*, *screw up*, *screw you*, *bone up*, *redneck*, *as hell*, *what the hell*, *hang out*, *whiz kid*, *scrapped for*, *strapped for*, *creeping up*, and *drive by*.

Bullshit is created from two words, *bull* and *shit* that denotes one meaning: *nonsense*. It is compounded from noun and exclamation. This word is considered as an impolite expression. Making slang term or expression from the name of animal is a common thing. Beside the word *bullshit*, there are some slang expressions which constructed from the name of animal, such as *a bird*, which means *a girl*; *buffalo*, means *lie*; *butterfly*, means *nervous*; and *chicken shit*, that means *coward*.

Whassup that is originally *What's up*, means *what happen*. It is derived from two words, adjective and noun. *Boom box* also constructed from compounding process, from the word *boom* and *box*. It denotes one-new

meaning, a stereo radio-tape. Whereas *motherfucking* is compounded from two words, *mother* and *fucking* that means contemptible. *Motherfucking* is also considered as a rude term.

Screw is originally means *a metal peg with a spiral groove*. It becomes slang when its meaning and form are changed. *Screw* can be compounded into several forms; all of them are slang expression.

Screw	to copulate, to cheat, to swindle, and act of sexual intercourse, a prison officer
screwed	in trouble, in a hopeless situation, cheated, tricked
Screw around	be sexually promiscuous, to idle away time
screw loose	to be a little insane or eccentric.
screw the arse off	fuck the arse off
screw up	to ruin, mess up, a failure
screw you!	an offensive way to show that you are annoyed or do not care

Based on the explanation above, the word *screw* in a sentences:

Everything's so screw up (stage 71) means *mess up*, and

Even if she screws up (stage 2), means *failed*

While the word *screw you* in a sentence:

Screw you! I'm brilliant and cool (stage 32), refers to the exclamation *I don't care about you!*

Redneck is compounded form two words, *red* and *neck*. It means *a bigot, a narrow-minded person*. Based on Burke (2001) This term is used by the Black community to call for White people, whose skin (and neck) is always

red if they get sunburn. They assume that White people have a narrow minded, who cannot confess the existence of Black community in their world. Besides, they are intolerant to other community. (p. 37)

The next is the word *bone up*. It is constructed from two words, *bone* (noun) and *up* (preposition) which denotes one meaning, *to study hard* (verb). After that, *as hell* and *what the hell*, which are taken from the combination of the word *hell*. There are many slang expression made from the word *hell*, such as:

Slang expression	Meaning
As hell	Extremely. <i>I'm mad as hell, means I'm mad extremely</i>
Come hell or high water	No matter what happens <i>I'm going to get a raise come hell or high water</i>
Go to hell	Go away
Hell if I know	I certainly don't know
Hell, yes/ hell, no	Absolutely yes, absolutely no
Like hell	That's absolutely incorrect <i>He thinks I actually like doing all this work? Like hell!</i>
Trough hell	Has a great difficulty <i>I went through hell finding the care I wanted</i>
What the hell	What is that?/ I don't care!
When hell freezes over	Never!

In this film, *I sure as hell!* (stage 11), means *I extremely sure*. Whereas a sentence *What the hell with you!* (stage 68) means *I don't care about you!*.

Slang expression *What the hell with you* has two meanings. If it is spoken in a

question form, it means *What is that?* But if it is spoken in a statement form, it means *I don't care about you!*

The next is *hang out*, which consists of two words, *hang* (noun) and *out* (preposition). It means *to reside, to loiter*, and *to pass the time* (verb) or *a place to pass the time* (noun). Another compounding word is *scrapped for* that derived from *scrapped* (verb) and *for* (preposition). It means *quarrel* or *fight*.

After that is the word *whiz kid*. It is made by compounding the word *whiz* and *kid* which denotes a meaning, *a successful young girl*. We can see this word in the sentence: *You're the whiz girl, right?* (stage 25). It means, *you're the successful young woman?*

While *strapped for* in sentence: *Now, you sittin' up here, strapped for no good reason* (stage 59), means *lacking (of a good reason)*. It consists of *strapped* (noun) and *for* (preposition). The next word is *creeping up*, which is constructed from two words, *creep* (verb) *up* (preposition). It means *to conquer*. The last example of compounding is *drive by* that arranged from the word *drive* (verb) *and by* (preposition). It means the crime where the criminal shoot the guns at a particular target from inside a car. It is commonly done by street gangsters in United States

4.2.2. Blending

Blending process can be found in the words *lemme*, *gimme*, and *ya'll*. The word *lemme* is made from the word *let* and *me*. Those are mixed by taking the beginning of syllable and joining to the end of another word. That process also

occurs in *gimme*, that is arranged from the words *give* and *me*; and *ya'll*, from the words *you* and *all*.

4.2.3. Clipping

Clipping is a process where the word is cutting into the shorten one. It may be cut off in the beginning or the end of the words. Some slang terms which is cut off at the beginning of the word in *Save the Last Dance* are: *cause* from the word *because*, *'fore* from the word *before*, and *'hood* from the word *brotherhood*. As what have explained in chapter two, teenagers like using a simple word in conversing to their community. That is the reason why they tend to shorten and simplify the words. While the words that cut off at the end is *rep* from the original word *reputation*.

Beside two kinds of clipping processes above, there are still two more processes. The words which are cut off at the beginning and replaced with another syllable, are: *coz*, from the word *because*. *Coz* is originally *cause*, but it is replaced by a new spelling. While the words that are created from the process of clipping the end of the word and replacing with the new spelling are:

<i>gangster</i>	→	<i>gang</i> + [a]	→	<i>gangsta</i>
<i>going to</i>	→	<i>going</i> + [a]	→	<i>gonna</i>
<i>got to</i>	→	<i>got</i> + [a]	→	<i>gotta</i>
<i>ought to</i>	→	<i>ought</i> + [a]	→	<i>oughta</i>
<i>out of</i>	→	<i>out</i> + [a]	→	<i>outta</i>

want to → want + [a] → wanna

would have → would + [a] → woulda

Wanna, outta, outta, oughta, gotta, gonna, woulda, and gangsta are made by cutting of the end of the word (*to, of, have, and er*) and replacing them with a new spelling [a].

4.2.4. Use of the existing word

It refers to forming slang by acquiring new meaning from the existing word. The following words are examples of this process.

Words	Original and new meanings
bitch	<p>Original meaning female dog</p>
	<p>New meaning (which is considered as Slang)</p> <ol style="list-style-type: none"> 1. a contemptible woman 2. a woman, a girlfriend 3. something difficult or unpleasant. → <i>It's such a bitch, having nowhere warm and dry to sleep</i> 4. a complaint or disparaging tirade, to speak disparagingly, → <i>Have you been having a bitch about me behind my back?</i> 5. as an exclamation: Excellent! Wonderful! Cool! 6. Excellent, cool (adjective) → <i>She was wearing a bitchin' pair of shoes, but that hat was just awful</i> <p>The meaning of <i>bitch</i> in <i>It ain't over, bitch</i> (stage 63) is a <i>contemptible woman</i>.</p>

Words	Original and new meanings
bug	<p>Original meaning Small insect, e.g.: <i>There are bugs in the garden</i></p>
	<p>New meaning (which is considered as Slang) 6. to annoy, to bother → <i>Stop bugging me, means Stop annoying me!</i> 7. to spy on via a concealed microphone 8. very comfortable → <i>I was as snug as a bug in a rug</i> 9. virus, influenza → <i>I can't come to the party 'cause she I caught a bug</i> 10. solving problem → <i>I just need a few more hours to work out all the bugs</i></p> <p>In this film, we can find the term <i>bug</i> in stage 77: <i>I don't wanna bug you. It means I don't wanna annoy you.</i></p>
bust	<p>Original meaning head and shoulders of person made in stone, woman breast <i>The dress is too tight across the bust</i></p>
	<p>New meaning (which is considered as Slang) to break, to quarrel, the example is on stage 30: <i>I'll bust a cap in your ass even darken my doorstep again</i></p>
chicks	<p>Original meaning baby chicken <i>My mother keeps a chick in the backyard</i></p>
	<p>New meaning (which is considered as Slang) (cute) girl <i>There are many chicks here (stage 11)</i></p>

deal	<p>Original meaning</p> <p>to give cards to each player in a game, to buy and sell something.</p> <p><i>The company deals in computer software. deal means sell something.</i></p>
	<p>New meaning (which is considered as Slang)</p> <p>a problem, e.g:</p> <p><i>What is the big fuckin' deal? (stage 67), means What's the big problem?</i></p>
flipped	<p>Original meaning</p> <p>Turn over into different position with a sudden quick movement. For example:</p> <p><i>The plane flipped and crashed</i></p>
	<p>New meaning (which is considered as Slang)</p> <p>1. an exclamation, to express an annoyance, a very mild euphemism for 'fuck'.</p> <p>2. to become mentally unstable, become angry, or excited.</p> <p><i>The word flipped in So, your old man flipped about this fight? (67) means become angry.</i></p>
gig	<p>Original meaning</p> <p>a lance</p>
	<p>New meaning (which is considered as Slang)</p> <p>musical performance</p> <ul style="list-style-type: none"> ● <i>I was asked to perform tomorrow but the gig doesn't pay enough</i> ● <i>Go to my gig (stage 20)</i>

hop	<p>Original meaning</p> <p>to jump</p> <p><i>the kid hops over puddle</i></p>
	<p>New meaning (which is considered as Slang)</p> <p>to dance</p> <p><i>Let's! hop (stage 21) means let's! dance</i></p>
jazz	<p>Original meaning</p> <p>Something related to sexual connotation</p>
	<p>New meaning (which is considered as Slang)</p> <p>a type of music with a strong rhythm</p>
nut	<p>Original meaning</p> <p>fruit with a hard shell enclosing a kernel that can be eaten.</p> <p><i>I buy nut, cashew, and bread</i></p>
	<p>New meaning (which is considered as Slang)</p> <p>insane, mad, crazy, a strange/ crazy person</p> <p><i>It aint your nut anymore (stage 26). Nut means a crazy man</i></p>
slamming	<p>Original meaning</p> <p>to shut, making a loud noise.</p> <p><i>I heard the door slam behind him</i></p>
	<p>New meaning (which is considered as Slang)</p> <p>aggressive (for the dance). This term firstly used by punk community in the early 1980's.</p> <p><i>It was so slamming, Lindsay, the dancing. (stage 33)</i></p>
squash	<p>Original meaning</p> <p>kind of sport, to press (usually used for beverage)</p>
	<p>New meaning (which is considered as Slang)</p> <p>to defeat</p> <p><i>Watch me squash their shit (stage 55)</i></p>

4.2.5. Acronym

Teenagers like simplifying language. Beside clipping and blending, a way to simplify the language is by abbreviating a long sentence. One example of abbreviated slang is *VIP*, which stands for *Very Important Person*. Nowadays, this term is accepted and used by many people.

4.2.6. Creating new words

A-B conversation	It means a private conversation. The letters A and B express how close they are.
ain't	<p><i>ain't</i> is made for replacing the words <i>am not</i>, <i>are not</i> and <i>is not</i>. For example:</p> <ul style="list-style-type: none">● <i>He sure ain't Mama Dean's (stage 20)</i> → <i>ain't</i> means <i>is not</i>● <i>I ain't walking on eggshells just cause you brought The Brady Bunch to Negro club (stage 23)</i> → <i>ain't</i> means <i>am not</i>● <i>You ain't actin' like you did (stage41)</i> → <i>ain't</i> means <i>are not</i> <p>This term is considered as a rude and informal expression. It was firstly used by a low-educated community of mountain range of South America. Nowadays, this term becomes very popular.</p>

asshole	It means an idiot or contemptible person. It is also can be used as an exclamation for annoyance
boo hoo	It uses to express sadness. It is an onomatopoeic word, which is made from adapting certain sound. <i>Boo hoo</i> is adapting from the sound of crying, so it is used to express sadness. For example, <i>We can't go to the park today because it's raining. Boo hoo!</i>
chump	chump means a fool or a disliked person, e.g. <i>I'ma keep walkin' around waitin' for some chump to cap me? (59)</i>
fuck	<ol style="list-style-type: none"> 1. to copulate. 2. to tire out, to break, to ruin, to destroy. 3. an exclamation of annoyance, frustration or surprise. 4. a contemptible person. 5. to do something badly, make a mistake <p>This term is used in several stages, such as:</p> <ul style="list-style-type: none"> ● <i>Fuck you!</i> (stage 65) ● <i>Boo the fuck hoo</i> (stage 34) ● <i>Shut the fuck up!</i> (stage 11) <p>All of them refer to the third meaning: an exclamation of annoyance and frustration.</p> <ul style="list-style-type: none"> ● <i>Fuck up his life</i> (stage 67)

	Refers to the last meaning, <i>do something badly</i> (in his life)
gay	Means a homosexual male. It firstly made by homosexual community. Although this term is usually used in a pejorative sense, it has widely used.
gee-whiz	The term <i>gee whiz</i> in a sentence: <i>Is that "see ya" like gee-whiz</i> (stage 30), refers to the exclamation of surprise.
goddam	a swear word that many people find offensive to show that he is angry, e.g. <i>This ain't no goddam soup line</i> (stage 59)
goofy	Silly, ridiculous. It is used to express the happiness. The word <i>goofy</i> is taken from the cartoon film's character <i>who</i> is always happy.
guy	<i>guy</i> means a man. For example is <i>A guy in a window with a blue sweater</i> (stage 11). It means <i>a man in a window with a blue sweater</i> .
ho	<i>Ho</i> means <i>a prostitute or a whore</i> , the term can be found on stage 65: <i>Get out of my face and take that ho with you</i>
shit	<i>shit</i> has several meanings: 1. faeces.

	<p>2. an act of defecation.</p> <p>3. a contemptible person.</p> <p>4. rubbish, nonsense, a bad thing.</p> <ul style="list-style-type: none"> ● <i>I'll lay all your shit bare (stage 23)</i> ● <i>Let him handle his own shit before he drags you down (stage 29)</i> ● <i>What was that shit you just did (stage 32)</i> ● <i>I used to do wild shit like that (stage 35)</i> <p>Those terms mean <i>a bad thing</i></p> <p>5. cannabis or marijuana.</p> <p>6. miscellaneous items, e.g.</p> <ul style="list-style-type: none"> ● <i>Don't put your shit on the floor (stage 9).</i> → <i>Shit means bag</i> ● <i>Gimme that '89 Madonna shit (stage 21)</i> → <i>Shit means a jacket</i> <p>7. an exclamation of frustration or anger. → <i>Shit! (64)</i></p>
thang	<p><i>thang</i> means <i>thing</i>. It is created to express a girl who is glamorous and like attracting man, like what South American girls do. They have a certain accent which different from standard American English. The one example is, they pronounce <i>thang</i>, not <i>thing</i></p>

CHAPTER V

CONCLUSION AND SUGGESTION

5.1. Conclusion

From the explanation of the previous chapter, it can be concluded that Slang mostly spoken by the teenagers. It refers to a simple and ungrammatical language, which is very popular in teenagers' life. Firstly, slang is used as a secret language of drug addicted communities and criminal classes. Nowadays, slang becomes popular and widely used. Its simplicity, ungrammaticality, and easiness make teenagers tend to use it in their daily conversation. Slang varies into several forms, some of them are proper and acceptable, and the others are rude and obscene. Some of acceptable slang terms and considered as a standard language are *jazz*, *VIP*, and *bus*. Besides, there are also slang terms which is considered as a non standard, informal, even rude language although they are widely used, like *gonna*, *ain't*, *shit*, and *what's up*.

The object of this study is film entitled *Save the Last Dance*. It refers to teenagers' film that tells about Black youth life which is contextualized in a social context and racial discrimination. This film contents many slang expressions because it tells a Negro-Black community, where slang comes from. They use slang to show their identity. Slang is made from several processes: (1) compounding, such as the words *bullshit*, *whassup*, *motherfucking*, *screw up*, *screw you*, *bone up*, *redneck*, *as hell*, *what the hell*, *hang out*, *whiz kid*, *scrapped for*, *strapped for*, *creeping up*, and *drive by*, (2) blending, such as *lemme and gimme*, (3) clipping, such as *'fore*, *coz*, *rep*, and *bike*, (4) creating a new word, such

as *ain't* and *boo hoo*, (5) use the existing word, such as *chick*, *deal*, and *bug*, (6) acronym, such as *VIP* which stands for *Very Important Person*, and repeating a new word, such as *hip-hop*.

5.2. Suggestion

People need language in their interaction. Every region has its own language, which may be different each other. The variety of language is not only caused by different region but also caused by different age. Teenagers tend to use a language which is simple, easy, and ungrammatical. That caused them create a new language to speak in their community, which is known by Slang. Study slang is enjoyable, entertained, and amused for someone who is interesting in it. Slang can be explored by studying its characteristic, its reason for using it, its kinds, or its linguistic process. In this study, the researcher tries to find out several slang terms in movie and investigates linguistic processes of forming slang.

There are many interested things to be researched in slang area, one of them is kinds of slang. Slang varies into several kinds. It means, each community has its own slang, which is different each other. For instance, there is a special slang used by an ocean surfer, rapper, hip hopper, students, college student, criminal class, gay community, etc. The researcher suggests to the next researchers to investigate them deeply and compare each kind of slang.

BIBLIOGRAPHY

- Bryant, Margaret M. *Current American Usage*. New York: Funk and Wagnalls Company. 1962
- Burke, David. *Bahasa Gaul Remaja Amerika: Street Talk*. Jakarta: Lingkaran Pustaka. 2002
- Chaer, Abdul and Leonie Agustina. *Sosiolinguistik: Perkenalan Awal*. Jakarta: Rineka Cipta. 1995
- Fishman, Joshua A. *Sociolinguistics: A Brief Introduction*. Massachusetts: Newbury House Publisher. 1972
- Frommer, Paul R. and Edward Finegan. *Looking at Language: A Workbook in Elementary Linguistics*. USA: University of Southern California. 2006
- Goodword, Dr. *What is Slang?*, (online), (http://www.alphadictionary.com/articles/what_is_slang.html), accessed on June, 25, 2006)
- Fishman, Joshua A. . *Sociolinguistics: A Brief Introduction*. Massachusetts: Newbury House Publisher. 1972
- Maurer, D.W. Slang . *Britannica Encyclopedia*. (Britannica Encyclopedia, 2003)
- Mulyana, Deddy, MA, Ph.D. *Ilmu Komunikasi: Suatu Pengantar*. Bandung: Remaja Rosdakarya. 2001
- Plag, Ingo. *Word Formation in English*. New York: Cambridge University Press. 2003
- Redman, Stuart. *English Vocabulary in Use*. Cambridge: Cambridge University Press. 1977
- Ulfa, Maria. *A study on Word Formation Process of Slang Language Used by the Broadcaster of MFM-ABM Malang*. Thesis unpublished. Malang: Universitas Islam Negeri Malang. 2003
- Wardhaugh, Ronald. *An Introduction to Sociolinguistics*. New York : Basil Blackwell. 1986
- Yule, George. *The Study of Language: an Introduction*.
- _____ *Nonstandard English* .(online) (<http://www.arts.gla.ac.uk/SESL/EngLang/LILT/nonstandlang.htm>). Accessed on March, 19 2007

_____ *Save the Last Dance*. (online) ([http://en.Wikipedia.org/wiki/Save the Last Dance](http://en.Wikipedia.org/wiki/Save_the_Last_Dance)). Accessed on April, 4, 2007

_____ Slang. *Britannica Encyclopedia*. (CD-ROM: *Britannica Encyclopedia-Digital*, 2003)

_____ Slang. (online) (http://en.Wikipedia.org/wiki/English_slang, accessed on June, 25, 2006)

_____ Slang. *Encarta Encyclopedia*. (CD-ROM: *Encarta Encyclopedia-Digital*, 2002)

_____ *Slang of Duke*. (online) (<http://www.epinions.com.2001>, accessed on March, 11, 2007)

_____ *Standard English* (online), ([http://www.wikipedia.org/wiki/standard English 2006](http://www.wikipedia.org/wiki/standard_English_2006), accessed on March, 16, 2007)

_____ *The Encyclopedia Americana*. USA: Americana Corporation. 1978

_____ *The new Lexicon : Webster's dictionary of the English Language*. USA: Lexicon Publisher. 2004

LIST OF APPENDIXES

Appendix 1 : Film Script

Appendix 2 : Certificate of Authorship

Appendix 1

SAVE THE LAST DANCE

**Written by
Duane G. Adler**

1. FADE IN:

EXT. PENNSYLVANIA COUNTRYSIDE - LONG SHOT –

Of an empty stretch of land parted down the middle by railroad tracks. An Amtrak Commuter crests the horizon, heads toward us. As it gets closer, we go in tighter to see --

FACE OF SARA JOHNSON

17, pressed at one of its windows.

REVERSE ANGLE - REFLECTION IN TRAIN'S WINDOW

Sara's face distant, lovely, and sad. Superimposed against an endless stream of sky and trees. The train speeds up and Sara's face flies by, disappearing from frame.

INT. AMTRAK TRAIN - MOVING - DUSK

A zaftig black woman clumsily negotiates the aisle. Stops at the first of a few empty seats left in the car.

WOMAN :Excuse me, this seat taken?

SARA : Oh, no...

(Looking up around. She shakes her head, clears her backpack and magazines from the seat beside her. The Woman drops down, settles in. A long silence. The Woman glances at the American Ballet magazine on Sara's lap. Tries to make conversation.)

WOMAN :I love ballet. Never had the body for it. Are you dance?

Sara folds her arms, turns away mumbling under breath.

SARA : I used to.

Sara gazes out the window. The world outside begins to dissolve melting into images from another time, another place. Her eyes stare blankly out at us, blinded by her memories.

2. FLASH BACK:

GLYNN : I've got something for you. Come on. Sit.

Mouth closed, eyes shut. No pouting. No peeking. Sara flops down on the sofa beside her. Closes her eyes. Glynn removes the clover chain from her neck, fastens it around Sara's.

GLYNN : It is for love, not luck because you don't need luck, coz you dance like an angel

The necklace is Glynn's talisman. Sara knows what it means to her. She throws her arms around Glynn, holds onto her tightly.

SARA : Mom

GLYNN : You're the best luck I've ever had

Glynn, not one to choke up, chokes up. They cling to each other.

FLASHBACK - INT./EXT. BUS/RURAL ROAD - MORNING

A sea of young white faces. A jock entertains the troops with two straws up his nose. Sara sits next to her best friend, LINDSAY, 17. Lindsay, chomping on a wad of gum, turns from the jock to Sara with a bubble in bloom, bursts it with her teeth.

LINDSAY : Are you O.K?

SARA : I couldn't do the hard twisting. And I'll be O.K my mom will be there and drive after lunch

LINDSAY : You don't need to worry , you'll absolutely fine. You're the best dancer in Lemont

SARA : This is not Lemont, this is Julliard, New York City

LINDSAY : Wanna pray? You're leaving for St. Louis after first period. Iwon't see you. We should pray.

SARA : (stupefied) Lindsay... no. Not here.

Lindsay grabs Sara's hand and bows her head. Sara, embarrassed, aligns her head with Lindsay's. She's praying nobody sees them.

LINDSAY : 'Awesome, Father, S.J. auditions today. She's ready for them. Please make them ready for her. Even if she screws up. Amen.'
(sure shrug; another bubble) God's gotten me outta all kinds ofshit. He oughta be able to get you into Juilliard.

3. INT./EXT. FLOWER VAN (DRIVING)/RESIDENTIAL STREETS

Sara and Glynn. The back of the van is filled with flower arrangements. Glynn takes note of the roses in Sara's hand.

GLYNN : Carson Wedding, the Dankowski party, two funerals, and Jill is sick today. Sara I'm sorry, I have to handle this stuff. Isn't anybody else

SARA : Mom, what about....

Sara looks at her and Glynn instantly feels guilty.

SARA : Mom. This is the hardest, most important day of my life. You have to be there. You promise

GLYNN : I know

4. FLASHBACK -INT. UNIVERSITY OF PENNSYLVANIA- WAITING ROOM

Sara, in costume, flips through a magazine. She taps her toes, checks her watch. A phalanx of parents and dancers are clustered around a sign posted on the door: JULLIARD SCHOOL OF DANCE AUDITIONS. Sara stares at it. Re-checks her watch. An official with a clipboard walks toward her. Where's her mother?

INT. UNIV. OF PENNSYLVANIA - STAGE/AUDITORIUM –

JUDGE : Are you Sara Johnson?

SARA : Yes

JUDGE : You're next

Sara on stage. She looks past a row of Juilliard JUDGES into the audience. No glint of gold. MOZART'S "Elvira Madigan" (Andante) CUES UP. Sara begins her technical. She transforms her nervousness into a notable, powerful performance. The Judges are mutely but clearly impressed. One of them looks directly at her.

JUDGE : Is there anything you'd like to share about your free form before you begin?

Sara's stomach drops to her feet. Her mother's not there and her free form sucks and she doesn't have a theme. Shit!

SARA : Well, it's um, pretty selfexplanatory.

The Judges exchange a look. New MUSIC CUES UP. Some driving, CLASSICAL NUMBER. Sara tries to elevate her body above the music, but she's nervous, unsure on her feet. She keeps glancing in the back of the auditorium for Glynn. Searching for her port in the storm.

Wondering where her mother is and knowing how badly she's dancing. Knowing but somehow continuing, stumbling, recovering, and finally finishing with those damned knocking knees. The Judges, eyes like stones, perfunctorily nod. Their equivalent of maybe next year. Sara chokes two words out...

INT. AUDITORIUM - BACKSTAGE

Rushes backstage. Fighting tears, she hurries past waiting dancers angrily unhooking the clover leaf chain from her neck.

INT. DRESSING ROOM

Sara in street clothes. Cramming her ballet gear into a duffle bag when the official (of the clipboard) approaches her. She touches Sara's shoulder gently. Says something we do not hear.

Shooting through office window. A state trooper in a rain slicker offers Sara a chair. She sits. The trooper talks. As he does, dread and disbelief spread over Sara's face. She shakes her head, attempts to stand. Her legs buckle beneath her. The trooper and the official catch her as she falls.

INT. AMTRAK TRAIN - NIGHT

Sara. Holding her breath, clenching her fists. Waiting for the sound to stop, oblivious to the stare of the Woman beside her.

EXT. PENN STATION (BALTIMORE) - PLATFORM -

ROY JOHNSON, 37, a handsome, laconic man of uncertain style, takes a last drag from his cigarette, drops and stomps it. Passengers disembark from the train. Roy searches their faces. They all look like strangers.

5. EXT. AMTRAK TRAIN - SAME TIME

A conductor helps Sara to the platform. Steam from the train's engine is sucked into the fog. She walks through it. Sees him. They see each other. Roy weakly waves. Walks toward her. Sara watches his bow legs stiffly advance. She wants to run. Can't.

ROY :Hi.

SARA :Hi.

ROY :Have a good ride?

Sara self-consciously tucks her hair behind an ear.

SARA :Slept through most of it.

A beat. Roy looks at her.

ROY :Guess you got stuff. Baggage.

SARA :Two suitcases. One big one.

Looks like they're unloading. Roy takes her backpack. They walk.

ROY : I didn't like leavin' you so soon after the funeral. I wouldn't have if you hadn't ask me to go to the South Bend Guess you need a pretty tough, leaving all of your friends

SARA : Uh-huh.

ROY : Fell through. Not much of what you're used to. But the water's hot and the mice are friendly. Bathroom, kitchen, big kitchen. I sleep here

SARA : Where I sleep?

ROY : Nixon is working in the office. Put your clothes here, and put the dirty one in a closet. I know it is open but I didn't get a chance to finish your room. I will fix that, working progress

Sara walks around the partition. Her "room" is an old futon, an ancient set of drawers. She stands in the middle of nothing, wanting something to do. She

removes framed photos of Glynn from her backpack, places them around the room.

6. FROM ANOTHER ANGLE - PARKING LOT

SARA : You don't have to go in with me. Since I'm all set.
ROY : I'm your father, I must to come with you I have to know what you
wanna go, what to see
SARA : It's OK. I mean, I have done this before. Gone to school.
ROY : This is the name they give me, Mrs. Gwynn, main officer. I Pick
you up. Three-thirty.
SARA : (over a shoulder) Yeah. Sure. Whatever.

EXT./INT. PATTERSON HIGH - MORNING

Sara moving TOWARD us PAST a floating mosaic of black faces. This is a near out-of-body experience for her. She walks like a well-rehearsed soldier in a stiff straight line to the school's entrance. It's clogged with students. Inside the doorway, two security guards flank a metal detector. When it's Sara's turn to pass through, one of the guards grabs her backpack and wordlessly begins searching it. He hands it back to her on the other side of the detector where Sara stands obtusely and mutely amazed.

7. INT. ADMINISTRATION BUILDING - MORNING

THROUGH a window, Sara seated across from an ADMINISTRATOR. We PUSH IN. ADMINISTRATOR It's no fun being uprooted in the middle of your senior year. We realize that and we'll do what we can to help with the transition. There's a KNOCK at door. MRS. GWYNN, the Guidance Counselor, steps in. The Administrator introduces her to Sara. Sara regards Mrs. Gwynn with polite petulance.

MRS. GWYNN : My door is always open, you can talk to me. Any
questions? Concerns?
SARA : No. Not really.
MRS. GWYNN : No question, no answer. Now, Tn. Campbel class, he's
expecting you

Mrs. Gwynn looks at her squarely. But the brick wall doesn't move an inch. Sara feels too safe behind it.

8. INT. JURASINSKI'S CLASSROOM - MORNING

The room's seen better days. Probably better teachers too. Mr. Jurasinski looks out at his American Literature class and sees nothing but tenure.

JURASINSKI : In Cold Blood represents a turning point in our country's
literature. Take the cap off and tell me why that is, Mr. Ricard.

WIDER to include the class. FAVOR "SNOOKIE" RICARD. We recognize him from the hallway kids wrapped up in Patrick. Snookie, a flagrant Patrick wannabe, sits next to him now. He removes his baseball cap. Thoughtfully twirls it on a finger. He truly believes he's being profound.

SNOOKIE : Gay rights. That Compote dude who wrote it? Sweet tooth. Straight up fag, Mr. J.

JURASINSKI : Thank you, Mr. Ricard. Your genius grant is in the mail. We cannot promote you up to kindergarten Anybody else?

No volunteers. Jurasinski looks for someone to put on the spot. Sees the new girl in a back corner. Johnson. He gets into her line of sight. The class shifts in their seats, peeping her.

JURASINSKI : Ms... Johnson. You can catch up later. If this is over your head.

Everyone looks at her. The way kids look at new kids.

SARA : It's a non-fiction novel. The first of its kind. Capote mixed true events with things he couldn't know, so he made them up. A small murmur goes up. Over this, the voice of a dissenter.

PATRICK : White folks back then felt safe. Capote scared 'em. He took hard core crime out the ghetto and dropped it in America's back yard. That's what makes the book special.

Sara cranes to see him. God. It's pretty-boy. He's sitting on the other side of the classroom. Looking...pretty. Looking at her. He has nice eyes. Not that she noticed.

SARA : Yeah. That is part of it.

PATRICK : That's all of it. Capote wasn't first. Richard Wright and James Baldwin did the same thing. Wasn't nobody tryin' to read them though.

SARA : Lots of people read them.

A defensive save. Patrick sees right through it.

PATRICK : Lots of people like who? You? Didn't think so.

SNOOKIE : Mr. J.! Girl needs to bone up. Give her a pass to the lib'ary.

The room erupts in laughter. On Sara flushed in the face. Embarrassed. Pissed. Angle widens as Jurasinski quiets the class. Then.

JURASINSKI : She can have your pass, Mr. Ricard. Since you obviously never use it.

9. AT SARA'S LOCKER - LATER

Sara's back is to a black girl striding purposefully toward her. CHENILLE -- tall, pretty, with about a million braids in her hair -- swoops Sara's backpack from the floor. Thrusts it at her.

CHENILLE : That's how easy it is to give to charity around here. Don't put your shit on the floor.

SARA : (cautions a smile) Thanks.
She closes her locker, starts to say something else. She's eager to make a friend. One friend. But Chenille's gone.

INT. HALLWAY OUTSIDE OF CAFETERIA - NOON

Lunchtime. Pick up Sara among a cattle drive of boisterous students.

10. CAFETERIA - FOOD LINE - LATER

Hundreds of voices unleashed in pure, unadulterated teenage cacophony. Sara's in a queue of kids, working her way down the line.

She's as invisible and anonymous as ever. Camera tracks her from the line, to the cashier, into the heart of the dining hall. She stands with a food tray, looking for a place to sit. Her pov Table cliques of the cafeteria.

SERIES OF SWEEPING SHOTS

JOCK TABLE Two tables pushed together. Full.

NERD TABLE Barely, pathetically populated but surprisingly diverse.

HIP-HOP TABLE Loud, overflowing, fun. King Patrick and his loyal subjects horse around.

POPULAR TABLE Over which a glacial beauty we will come to know as Nikki Davis presides. Girls only.

WHITE TABLE Notable for its glaring absence of color. A girl we will come to know as Toni sits there. And then pushing in on --

CHENILLE'S TABLE. She's there with a group of girls who eschew pretense. They, like Chenille, are rugged and regular. They know who they are.

ANGLE ON SARA

Eyeing Chenille's table. Screwing up courage as she approaches it. She gets there but two black girls are faster. They sit down in the only empty seats. Sara backs off, invisible again. On Chenille glimpsing Sara from the corner of her eye as Sara walks away.

AT NERDS' TABLE - LATER

Time has passed. The cafeteria is half as full, half as noisy. Sara sits among the NERDS, a friendly if verbose group. She's trying to eat but a snooze button is talking her to death...

WONK : I know you're new to the table, but think about it. We're the Y2K generation and nobody takes us seriously. We don't take ourselves seriously. Just look around. Half the student body is D.O.A. -- and that's from the neck up, Clara.

SARA : Sara. It's Sara.

CHENILLE : Yeah. It's Sara. And you're boring her from the ears down. Sara looks up, surprised to see Chenille standing there. She flashes a knowing smile at her, indicates Sara's tray.

CHENILLE : You finished?

Sara leaps up with a quick, grateful nod. Beats a hasty retreat from the table. As she and Chenille walk through the cafeteria, Sara shudders with relief. She feels rescued.

SARA : God! Thank you so much

CHENILLE : No problem, you need to watch where you sit, girl. Don't never lemme look you in that table again, And it's Chenille. Would you throw down here and let me introduce you to some ladies that are with me

11. EXT. QUAD - MOMENTS LATER

Sara follows Chenille into the "QUAD," four squared off sections outside the cafeteria. There are a few dryrotted picnic tables scattered around. Other kids -- and they run the gamut -- are seen in clots, sneaking smokes... horsing around... making out. Sara's pov - KIDS OF QUAD And over the sound of hip-hop MUSIC, a pair of feet. Moving. Dancing. Camera pans up to reveal Nikki. She's demonstrating some moves to the girls from the popular table. Nikki's dancing her ass off, showing off.

CHENILLE : Slow hip hop. C'mon, Hello...It's Sara, Sara, Its Portia and Tanisha and this is Diggy. thinks she's down

DIGGY : egg-cuse me, I am down, OK....

SARA (a look; knows that) She trails off as she catches someone in the corner of her eye. She turns away from Chenille, gradually focusing on Patrick playing cards with Snookie at one of the picnic tables. He glances up to see Sara. Glowering at him. He grins. Sara rolls her eyes, turns away. Mutters loudly to herself.

SARA : Asshole.

CHENILLE : Who? In this crowd, you gotta be more specific.

SARA : (covertly indicates Patrick) A guy in a window with a blue sweater. He's my English class. Thinks he's so... smart. So cute.

CHENILLE : Derek Reynold?
SARA : So you know him?
CHENILLE : Hell yeah, I know him. He's my brother.
SARA : Oh..He's not asshole as perceive....

Chenille waits for Sara to swallow her tongue. Enjoys a laugh.

PATRICK :Why you sweatin' me, Snookie?
SNOOKIE : (pounding his heart) 'Cause I'm about you, man. I want a happy ending. Aww, shit. Tuck an' duck. Here he comes. The hood of the 'hood, up to no good.

THEIR POV

MALAKAI RHINEHART, 17, heading toward them. Powerfully built and edgy with insolence, Malakai is like a tightlywound coil -- you never know when he's going to snap. ANGLE WIDENS and we see Patrick is happy to see him. He and Malakai grin at each other. Knock handshakes.

MALAKAI : Derek, Medicine man...
PATRICK : Hey...
SNOOKIE : (interjecting himself) Did I tell you, Malakai, man, how chill it is to have you back? We ain't been bad without cha.
MALAKAI : Shut the fuck up and step your lame ass off, Snookie. You heard me. Give me Space.
Snookie haughtily, comedically obliges.
SNOKIE : You look good man, where is you stealin' from. nice jacket
PATRICK : How about Mrs. Gwynn
MALAKAI : As usual. You're smart boy, who learns from mistake. I'm here to you
PATRICK : She had to know that you feel strong
MALAKAI : Strong about what? Fist week I back a high school? Judge says it's school or JuVee and I sure as hell ain't goin' back there. Shit. I never knew a year could be such a long time.

A flash of commiseration, of guilt, crosses Patrick's face. They're at the doors now. Most of the kids have gone. Malakai puts his cigarette out on the floor as they step in.

PATRICK : Yeah, but a fucking home sweet high school, jail away from Jail.
MALAKAI : There are many chicks here
PATRICK : You're right

12. INT. ROY'S APARTMENT - SARA'S "ROOM" - NIGHT

Sara's moving the partition around, trying to make her room more like a room. Trying to build another wall between her and Roy.

ROY (O.S.) :Hey, Sara. C'mere a minute.

Sara lets out a heavy sigh. What does he want?

SARA : What?

ROY (O.S.) : Just come here.

She walks into the kitchen. Roy's in front of the open freezer door. Grinning from ear to ear. He motions her over. Sara crosses to the freezer. Looks inside.

INSERT - INSIDE FREEZER

It's full of frozen dinners. They're in unruly, lopsided stacks.

BACK TO SCENE

Roy regards her expectantly.

ROY : Hungry and Healthys. I asked at the market. They're the best. So. What do you feel like? (whimsically) Lamb Chop Suey? Tropical Tuna? Primavera Paradise?

SARA : I had a big lunch.

ROY : All right, well. Here, if you change your mind. Except if you plan to starve to die

SARA : It isn't no plan if I'm not hungry.

Roy, deflated, closes the freezer door, trails her into the living area. Sara's clenching again. There's no escaping him.

ROY : What do you wanna do? You wanna hang out with me? Go to my gig. You can if you want.

SARA : It's a school night, Roy.

ROY : Right. School night. I forget. Well I lets go. And I'll be back if you're back

13.INT. ROY'S APARTMENT - LIVING ROOM - SARA - LATER

Roy's gone. Sara takes her first good look around. A mess. It drives home where she is. What she's lost. It's overwhelming.

Sara in a whirlwind, cleaning the apartment. Wall to wall. Scrubbing away what's churned up inside. The dervish ends in her "room," where she finishes unpacking. Several layers into a suitcase, she comes to her ballet shoes. The sight hits her like a slap in the face. Sara stares at the shoes until her eyes blur. Then she snatches them up and entombs them deep inside her closet.

14. EXT. O'DONNELL HEIGHTS PUBLIC HOUSING PROJECTS -

Patrick, Chenille, Snookie straggle through the dreary jungle of concrete lawns and blighted high rises on the way to school. It's quiet now but the scars of past battles, like the bombed out police substation on one of its corners, are evident everywhere.

SNOOKIE : I need a date --

CHENILLE : Why? Your hand busy?

SNOOKIE : For the prom. And if it wasn't for that kinda undue attitude, you

could be the lucky girl, Chenille. My personal prom queen. I can see us now.

CHENILLE : You must be lookin' in your dreams.

Snookie glances at Patrick. He's somewhere else.

SNOOKIE : Help me, man. Defend me.

PATRICK : I got my own problems, Snook.

SNOOKIE : What problems? You goin' to college. Doctor college after that. You large, man.

PATRICK : I ain't gonna be doctor nothin' if I don't get in and I'm not in 'til I get my letter.

CHENILLE : It's in the mail, Patrick. Okay?

SNOOKIE : (wishfully thinking) I probably coulda been a doctor too. If I hadn't got left back that time.

CHENILLE : That time? What? Fifth and sixth grade don't count?

Patrick finally laughs. Then his face changes. Becomes serious. He hops a low wall, keeps in stride above them. They continue on like this, the ruins of their world in the b.g. behind them.

15. INT./EXT CITY BUS/BALTIMORE STREETS - MORNING

The bus is crammed with kids. Sara, seated by a window, doesn't bother looking out. Inside's more interesting. The kids cut up. Singing, rapping, and jousting with each other. Some even manage to read. Sara watches with immunity. She's invisible to them.

EXT. BUS STOP (NEAR PATTERSON HIGH) - MORNING

Sara alights just as Patrick, Chenille, and Snookie walk past. Patrick's the only one to see her and their eyes briefly connect.

CHENILLE : Hey girl..

SARA : Hey...

CHENILLE : Hey, it's my brother, Derek. Ha, maybe you're already known

PATRICK : Hey...

SARA : Hey...

SNOOKIE : Oh, You not gonna introduce me, You seems to forget my name

CHENILLE : you don't need to know him

SNOOKIE : excuse me, you need to know me, everybody needs to know me they call me Snook-G from C.G, So don't you forget it!

CHENILLE : They called Snookie because "who was taken"

16. INT. GYMNASIUM - NIGHT

Over the sound of grunting... open close on a girl's plump ass. Squirming in too-tight gym shorts that hug the cheeks. ANGLE WIDENS to reveal a stout white girl on a balance beam. Trying to get her legs to stand up on it. Hanging on for dear life. From somewhere around her, a whistle blows.

TEACHER (O.S.) : OK, Lets see her everybody...Next..next..the upper part

Widen to see the teacher and her class (Favor. Sara, Chenille, and Nikki). Amid snickers, the stout girl ("DIGGY") slides off the beam, walks past the teacher with her head demurely cast down. Clearing the teacher, Diggy pivots around, both middle fingers in the air. Gives up the double bird with much attitude. The class loves it. Cheers it. Until the teacher swerves around.

SERIES OF CLOSE CUTS

Chenille on balance beam. competent but average.

TEACHER : Good Chenille, point to toes. All right Sara, you're up.

Nikki on balance beam. Agile. Self-assured. Good. ... And then tighter still on Sara. Tentatively approaching the balance beam. Mindful of all the eyes on her, all the bated breaths. All waiting to see the new girl fall on her ass. Sara swings herself onto the beam with aplomb. Her legs and body are strong, supple, pliable rubber bands. She flounces across it on her tiptoes. Does a flawless split. Hops off. Looks out.

SARA'S POV - TEACHER AND CLASS

Reacting with shock and surprise. Awed. Except for Nikki. She stands there with her arms folded. Simmering. Envious.

CHENILLE : Excuse me.....

17. PATTERSON HIGH - END OF SCHOOL THAT DAY

Sara. Heading down the steps with other students. Chenille and Diggy break through the logjam, catch up to her.

CHENILLE : Girl, how you get your legs to twist like that?

DIGGY : (wildly gesticulating) Yeah. What was all that doublejointed cheerleader shit?

SARA : (awkwardly) Nothing's up with it. I used to kind of dance. Ballet. Mostly.

Chenille makes an impressed face. Regards Sara curiously.

CHENILLE : You should hit Feetz with us tomorrow night. It's a club. Sorta members only.

DIGGY : Un-der-ground.

SARA : I don't know...

DIGGY : You should go

CHENILLE : Come on and hang out. Snook dee's sometime. He can get you in.

SARA : Who?

18. Sara sees Snookie... then Patrick... loping her way. She steels herself. He's going to say something, crack some joke about her nearly blowing him up. But Patrick just stares at her with a twinkle in his eyes. A nice twinkle. Sara's not

entirely immune to it. Chenille breaks their eye play, pushes Patrick aside. She grabs Snookie's arm, indicates Sara.

CHENILLE : She needs to get hooked up for Feetz. All the way up. Sara, give Snook twenty dollars.

SARA : For what?

SNOOKIE : I.D. Eye-dee. How you think you gettin' in? On your looks? (rolling his eyes) Chenille, your girl is weak. Shit. I got my rep to watch. I can't just be gettin' any green in.

Sara glares. Regards Snookie with a sweeping scowl. Look closer. And if I still look green, I think maybe you should wipe the crust from your eyes.

SARA : you talk a lot to some who never say more
Snookie's jaw drops. Patrick cracks up. Diggy too. Chenille's stays on point. She's about solving the problem.

CHENILLE : You gonna pay the man or what?
Sara, put on the spot, pulls out the money. Snookie snatches it.

SARA : I don't even know where it is.

CHENILLE : So we'll hook up at my house. Go together. I will have your I.D.

Snookie shrugs affirmatively. Patrick looks directly at Sara. The twinkle in his eye is gone, replaced by fair warning.

PATRICK : Feetz ain't no square dance.

SARA : That's okay. I dance in circles. Probably around you.

PATRICK : All right...

19. EXT. "BLACK" STREET (SOUTH BALTIMORE) - NIGHT

Sara. In a skin-tight miniskirt and a bolero jacket. Looking more eighties than nineties, more cute than cool. She walks with tentative, jittery purpose down this poverty stricken street. Doesn't meet anyone's eye. But can feel the eyes on her. She keeps going. She's walked too far to turn back.

EXT. O'DONNELL HEIGHTS PROJECTS - SARA - NIGHT

Approaching the malignant edifices as the Heights begin to come to life... or death, depending how luck's running. Sara walks into this world of shadows and despite a trepidation, finds something fascinating about the possibility of real danger.

20. EXT./INT. REYNOLDS APARTMENT/HALLWAY - NIGHT

Chenille triple unlocks the door, lets Sara in. Sara's surprised -- the apartment is surprisingly quaint and extremely neat. It looks a helluva lot better than Roy's place. Chenille is dressed in hugely baggy militarystyle pants and a tube top with a form-fitting, short-cut leather coat over it. Sara takes it in.

CHENILLE : Hey girl, come in. Is find my place OK?
SARA : Yeah, OK
CHENILLE : I'm taking my coat and we'll be out
SARA : Cool outfit.
CHENILLE : Slammin'. Slammin' outfit.
CHENILLE : Moma Dean. I'm leavin'.

SARA : ... I look okay? All right?
Chenille gives her the once over. Decides to lie.
CHENILLE :Yeah. You look okay.

FROM ANOTHER ANGLE GRANDMOMMA DEAN enters with a toddler ("CHRISTOPHER") in her arms. She sports snow white, waist-length dreads and she's wearing a dashiki lounge. Despite her white locks, she doesn't look old enough to be a grandmother. She hands Christopher to Chenille. Inspects Sara. Her eyes are open, kind.

CHENILLE : (fussing over Christopher)Grandmom, Sara. Sara,
Grandmom. Also known as Momma Dean. And handsome
here is Christopher.
SARA : Hi.
MOMMA DEAN : Hello. Now don't get him all riled up, Chenille. I want to
get some sleep tonight. Glad to meet you
SARA : Right...
CHENILLE : I'll be home at 1 at late

Chenille kisses Christopher, hands him off to Momma Dean. They exit. Sara looks tentatively at Chenille.

SARA : Is that... is he... yours?
CHENILLE : He sure ain't Momma Dean's.

21. EXT. 6TH AND BROADWAY (EAST BALTIMORE) - NIGHT

A curbed cab. Sara and Chenille get out. Chenille digs into her pocketbook, hands Sara her I.D. PUSH IN ON photo of obese white girl with an untamed trailer trash perm. Sara's eyes go wide.

CHENILLE : Your ID
SARA : Chenille. She's ugly. She's fat!
CHENILLE : She's twenty-one too. I ain't got all night. Let's hop.
SARA : Wait. I have to ask you something. (hard for her) Do I really look
alright?

An unspoken thing passes between them. Chenille suddenly whips off her coat. Gestures at Sara with her head.

CHENILLE : Gimme that '89 Madonna shit. Your jacket. Give it here. C.mon, get in

Sara takes off the bolero. Chenille ties it around her own neck, then yanks Sara's miniskirt down around her hips. Sara's torso is clad in a long-sleeved cotton tee. Chenille frowns at it.

SARA : It's from the GAP.

CHENILLE : It's country. You look country in it. Take it off.

SARA : I'm not walking in there in my bra.

Chenille thrusts her leather coat at her. Sara can't believe what she's doing, getting (un)dressed on a public street! She pulls off the tee, slips on Chenille's coat. Buttons it as far as the buttons go. Looks down. Half her chest is exposed.

EXT. ALLEY (EAST BALTIMORE) - SARA AND CHENILLE - NIGHT

Gaining on what looks like an abandoned warehouse. Chenille snorts at the roped off queue of kids waiting to get inside.

22. INT. FEETZ CLUB - CONTINUOUS ACTION

A smoky hole in the wall, filled to the brim with kids. Mostly black kids with a few whites and Latinos melting in. They share a common goal: To clog the dance floor, flaunt their outfits and get nasty with the music of the masters: Tupac Shakur, NAS, Lauryn Hill, Puff Daddy, etc. Here, the boundaries of dirty dancing are pushed, from erotic to vulgar; loving to lascivious.

ANOTHER ANGLE

Sara and Chenille. Sara's excited. She loves that she has to shout to be head over the music.

CHENILLE : Let's get our table 'fore it gets crashed and I hafta hurt somebody.

Sara's bewildered. She doesn't see any tables. She follows Chenille to the back of FEETZ. Sees six or seven tables. All of them have reserved signs. Most of them are filled.

SARA : What are you, some kind of V.I.P.?

Chenille indicates the deejay booth. Snookie's in it.

CHENILLE : Snook hooks me up whenever he dees.

They walk past a SLACKER in lycra pants and a big Army shirt. He licks his tongue at Chenille, grabs at her protruding butt. She swirls around, grabs his crotch hard enough to get his attention. The Slacker is squirming in her clutch.

SLACKER : Aw'right, aw'right. You got it.

CHENILLE : Got what?

CHENILLE (as he can't think of anything but the squeeze on his balls) The right to walk past your greasy, tickle dick self without your paws on my ass? 'S' that how I got it?

Chenille bobs her head right in his face. Sara can't believe it. A few people have stopped and are looking. The Slacker nods hastily. Chenille releases him, gently smooths out his shirt.

CHENILLE : That's how I thought I had it. (a fly wave) See ya.

23. She and Sara continue on to back-of-the-club tables. Stop at a reserved one. An adjacent table sports Nikki, her three girl crew... and Diggy. All nurse drinks. Nikki snake-eyes Sara.

NIKKI : What is up with this place? Seems like they're lettin' anybody in.

CHENILLE : Yeah. And they started with you.

The three girls and Diggy snicker. Nikki gives Chenille a look. Turns back to Sara with a snide smirk. Points out her crew.

NIKKI : I'm Nikki. Alyssa. Jasmin. Tiff'nee. You know Diggy, right, Marsha?

SARA : Sara. It's Sara. And I know you. We have a class together.

NIKKI : That don't mean you know me.

CHENILLE : Quit it, Nikki.

NIKKI : Quit what? I ain't walkin' on eggshells just 'cause you brought the Brady Bunch to the Negro Club.

SARA : (kiss-my-ass polite) Maybe you came to the wrong spot, Nikki. I'm pretty sure this one doesn't have any Negroes.

Chenille cracks up mainly to back Sara up. Nikki glowers at her.

NIKKI : I'm pretty sure you came with one.

CHENILLE : Oh, no. Uh-uh, wench. You did not just call me a Negro.

As Chenille bucks, Diggy springs up from her seat, runs her arm in the space between Chenille and Nikki like a referee.

DIGGY : Alright, y'all. Chill.

NIKKI : Tell her to chill. She always got somethin' to say.

CHENILLE : I can say a lot more. Keep runnin' your mouth, Nikki. I'll lay all your shit bare.

Whatever shit it is, Nikki's not taking any chances. She ejects herself from the table, walks off. The three girls scoot loyally after her. Diggy gets up. Sits down at Sara's and Chenille's table. Diggy goes with the flow. That's why she always fits in.

DIGGY : Why you gotta burn her like that, Chenille?

CHENILLE : 'Cause I can't stand her ass and the way she played my brother.

24. INT. FEETZ - ENTRANCE - SAME TIME

Patrick and Malakai enter with two high school dropouts we will learn are ARVEL and LIP. Females flock to flirt with Patrick and Malakai, who both swell like sponges, soaking up the attention.

INT. FEETZ - BAR - SAME TIME

Chenille pushes her way to the bar, tugging Sara along. A tall, angular twenty-something MAN on the far side of the bar sees her. She sees him. Sucks her teeth, nudges Sara.

ON PATRICK

Splitting off from Malakai and a girl clinging to him. He's walking through when Nikki appears from nowhere, grabs his arm.

NIKKI : Let's dance.
PATRICK : (pulling away) Let's not.
NIKKI : Oh? It's gonna be like that.
PATRICK : How'd you think it was gonna be? That you was gonna drop me and pick me up whenever you felt like it?
NIKKI : I miss you
PATRICK : After your boyfriend dismissing you
NIKKI : Ain't nobody goes dismisses me, Derek, I let him off
PATRICK : Fight me, you let him off

25. He walks off. CAMERA TRACKS him going deep inside the club. He wants a drink. He's almost at the bar when he sees Chenille on the dance floor with Kenny. She shrugs a smile, then cocks her head over at the bar. Toward Sara. The look is like, help me out. Don't let me leave her hangin'. Patrick rolls his eyes as he glances at Sara, before he really sees her. She looks fly. Hugely fly. He ambles up as she shouts into the bartender's ear.

SARA : Rum and Coke, straight up. And a beer. I don't care. Anything.
PATRICK :Bad choice. 'Anything.'

The closeness of his voice startles her. She turns into his smile. That cocksure, leave'em-weak-in-the-knees smile.

SARA : It's just a beer.
PATRICK : Then it should be the best beer. You'd know that if you really drank.
Sara's knees straighten, her spine stiffens. The asshole's back.
SARA :Whatever.
PATRICK :What's that mean? Whatever.
SARA : Whatever you want it to mean. You're the whiz kid, right? You know everything.
PATRICK : (chuckles at this, at her) Not everything. Like I don't know

why we're standin' still. (closer with a teasing whisper) I'm supposed to be dizzy by now. Remember? From all those circles you danced around me.

Sara leans against the bar. The knees are going again.

SARA : I don't feel like dancing.
PATRICK : But you do know how...?
SARA : Would I be here if I didn't?
PATRICK : ... Let's do it then. C'mon.

26. He coaxes her onto the dance floor. PARLIAMENT'S funk classic "Flashlight" is playing. The dance crowd is robustly singing the refrain to the song. There's a party on the floor. FAVOR Sara and Patrick, facing each other. He's moving already. She starts to dance, stiffly, tentatively. Patrick smiles at her. Shakes his head. He grabs her hands, swings them in time to the music.

PATRICK : Now move your hips. Not so fast. (as Sara looks lost) Sara! Just like our hands. (singing, in sync with the crowd)

'Flashlight! Neon light! Stop light! Everybody got a little light under the sun.'
The music's beginning to feel good to Sara. Patrick lets go of her hands. Starts to dance. Sara watches him intensely, her body follows his stiffly. Patrick's a good teacher. He leads without leaving her. Whenever she misses a complicated move, he smoothly segues into another less-complicated one.

Sara begins to pick-up on Patrick's rhythm. Her eyes never wander from his. And then she starts to feel something else. They both do. A rising beat. A quickening heart. And not from the dancing. She smiles bashfully at him. Patrick suddenly grabs her around the waist, pulls her to him in a sexy spoon dance. All Sara can do is try to keep up and hang on.

27. FROM ANOTHER ANGLE

Nikki avidly watching Sara and Patrick with Jasmin and Tiff'ny.

JASMIN : She's all up in your nut, Nikki... Oh, that's right. It ain't your nut anymore.

NIKKI : It is if I want it to be. He is if I want him to be. That bitch ain't got shit on me.

The girls regard her in conspicuous, dubious silence. Nikki maintains her cool but inside her pride is pricking.

27. INT. FEETZ - SAME TIME

Malakai and the clinging girl nuzzle in a back corner. She licks his ear, whispers into it. Malakai laughs. Then his expression abruptly darkens. A storm cloud comes over it. He gets up.

MALAKAI'S POV - WALKING TOWARD

... two dealers a few feet away. They're talking to an Asian guy with a multi-colored Mohawk. One slips Mohawk a packet of coke, the other takes his money. WIDER as Malakai reaches the dealers. He doesn't explain, doesn't complain. He just starts swinging.

SARA AND PATRICK

The MUSIC changes and their dance ends. They stand there for a moment, a little caught up in each other. A little unsure of the moment. And then there's a scream! Several of them actually. Patrick reacts to it instinctively. Looking around. In a small pocket of the club he sees Malakai.

PATRICK'S POV – MALAKAI in full fisticuffs with the two dealers. Holding his own.

ON PATRICK

leaving Sara, slicing through a clot of looky-loos until he reaches Malakai. He jumps into the fray.

INT. FEETZ - FIGHT - PATRICK AND MALAKAI

A thick crowd around them, proceed to beat the living shit out of the two dealers.

ANGLE ON SARA AND CHENILLE

Wrangling their way to the front line of the crowd, Diggy not far behind them. Sara looks on, dumbfounded and dazzled by what she sees, which is --

PATRICK pummeling his dealer into cowering submission. Only then does he look over at Malakai who, eyes engorged with rage, is standing over his opponent, kicking and stomping him with no signs of letting up. Patrick can see Malakai's too far gone for talk. He rushes him from behind, nearly lifts Malakai off his feet to swing him away from the dealer's writhing body on the floor.

28.EXT. FEETZ - OUTSIDE VESTIBULE - CONTINUOUS ACTION

The exit door bursts open and Patrick and Malakai tumble out. Patrick bends over, cups his knees as he catches his breath.

PATRICK : Man, what the hell are you doin'? Tryin' to get sent back up?

MALAKAI : They the ones tryin' shit. Comin' here. Squarin' off in my shit.

PATRICK : You couldn't let it slide?

MALAKAI : Let it slide tonight, they come back strong tomorrow. You know that.

29.EXT. STREET (O'DONNELL HEIGHTS) - NIGHT

Sara, Patrick and Chenille. Walking home. Chenille's preaching to Patrick. He's not in the mood.

DIGGY : Its about to get real out here. Cops and shit. I'm gone

CHENILLE : Yeah, I'ma tell you. Tell you like I keep tellin' you, Patrick. You need to let Malakai alone. Let him handle his own shit before he drags you down in it.

PATRICK : Chenille. I heard you the first five hundred times.

30. They round a corner bordering the Heights. Stop in front of it. Chenille, disconcerted with Patrick, looks dourly at Sara.

SARA : It's too night, I should be home

CHENILLE : O..not alone

PATRICK : I walk

SARA : o, don't worry about me, It's no problem

PATRICK : I should walk you

SARA : How about you

CHENILLE : I stay in the corner. So you working nicely this night girl

SARA : you're right,

CHENILLE : See ya later

SARA : Bye..

PATRICK : Come on, Braveheart.

EXT. STREET - SARA AND PATRICK - NIGHT

Walking. Sara keeps stealing glances of him. Or so she thinks.

PATRICK : Maybe we could hook up later. After school or somethin'. Work on some of your moves. If you want.

SARA : Yeah, sure, if you want

PATRICK : So you'd like Steps after listening to the music

SARA : It wasn't the music I wasn't used to, Derek. I mean, it's not the first time I heard hip-hop

PATRICK : Uh-huh. Bet you listen to it all the time.

Patrick regards her with a sly, knowing smile. His stare is significant, unsettling. Sara's face flushes. She turns from him, hoping he didn't see it.

PATRICK : We gettin' any closer to your crib or should we stop for food and water?

Sara snaps out of it. Looks around. Shit. First the flush and now this. She looks at him. She could kick herself.

SARA : We passed it.

PATRICK : You passed it.

A look. They double back to her front door. Pause on the stoop.

SARA : Thanks for walking me home

PATRICK : No problem.

SARA : So. I'll see ya.

PATRICK : Is that 'see ya' like gee-whiz, had a great time, can't wait to see you again? Or is it like 'see ya,' I'll bust a cap in your ass if you ever darken my doorstep again?

He makes it impossible not to smile. So damned charming.

SARA : No, I never bust a cap in your ass

PATRICK : Okay. Just check, so are you here, at home. So see ya, se ya in a school

SARA : OK, see ya, thanks for the dance

She enters the rowhouse. Patrick waits until the lights go on inside before he turns around and starts home.

31. INT. ROY'S APARTMENT NEXT MORNING

ROY : Morning...

SARA : Oh, you scared me, I don't know you're at home, I don't see you car, right

ROY : Yeah, night full surprises. I came home on my break. Where are you Sara

SARA : I walk, just walk with some friends

ROY : I hope just when I work, and you have fun

SARA : I did, I have a great time

ROY : Look. You're seventeen years old. If you wanna go out, go out. But don't lie to me. On top of everything else, don't make me worry like that about you.

SARA : Now, You're worry about me, now that I mostly take care of myself, perfect time you want

ROY : The rules to go out is simple, Sara, I wanna know when and where and go home in addition hour, end of discussion

SARA : Fine, end of discussion..

32.EXT. O'DONNELL HEIGHTS - ROOFTOP - LATE DAY

A low sun over the cityscape of Baltimore. PUSH IN ON Patrick and Sara, two dots that grow larger. He clicks on a boom-box resting on the roof's ledge. A hip-hop track blasts.

PATRICK : Feel the groove. Don't let the music mess with you.

He starts to move with the music. Sara tries to emulate him. They dance throughout the conversation.

SARA : Did you always want to be a doctor?

PATRICK :Who said I wanna be a doctor?

SARA : Chenille. Everybody.

He cinches her waist, pushes in her ass.

PATRICK : Yes, I want to be a doctor, but gotta get a college first

SARA : What kind of doctor do you want to be?
PATRICK : Pediatrics. I like kids.
SARA : Do you have any? Kids.
PATRICK : No. Do you?
SARA : I wasn't being smart, Patrick.
PATRICK : Wouldn't be the first time.

She stops. Regards him. He stops. Regards her. Stalemate.

SARA : Screw you. I'm brilliant and cool

He goes into a spin, a half-split, comes out of it swaggering and half-stepping around her. Sara gives him an impish look. Rises up on full pointe, turns out her legs and lifts one of them in a spiral just below his head. It happens in two blinks. So fast Patrick thinks it was a mirage. He stares at her, dumbfounded. Sara smiles. The look on his face is worth the pain in her joints. She blows some stray hair out of her face, puts her hands on her hips. Looks appropriately hapless.

SARA : I didn't get it. That thing you just did. Show me again?
PATRICK : What was that shit you just did?
He mimes the move -- badly. Sara can't help it. She laughs.
SARA : Rond de jambe. Ballet. I used to dance, Patrick.
PATRICK : You used to dance?
SARA : Uh-huh. Used to as in don't any more. And don't ask me why.
She sounds suddenly defensive. Patrick's suddenly intrigued.
PATRICK : Why not?
SARA : Because I don't want to talk about it.
PATRICK : That's why you brought it up. Did that whole relieve thing.
'Cause you don't wanna talk about it?
SARA : Because it's not a big deal.
PATRICK : I think it is

Sara shakes her head adamantly. He nods his head emphatically. Another stalemate. They dance coyly, seductively around it.

33.INT. ROY'S APARTMENT - KITCHEN - NIGHT

Sara. Doing stretching exercises as she talks on the phone.

SARA : It was so... slamming, Lindsay. The dancing! I'm going again.
LINDSAY : You are, have you seen anybody get shot yet
SARA : What? No, I haven't seen anybody get shot yet. God, I didn't
move to Bosnia.
LINDSAY : I'm still gonna pray for you. Jesus, Sara, you're in the freaking
ghetto. Forget the riots. How are you supposed to meet anybody?
Sara slides down the wall, hugs her knees.

SARA : I have met somebody. Sort of. I think. I mean, there's this guy...
LINDSAY : There's some white guy in your school?

SARA : No, I think no

34.INT. PATTERSON HIGH - GIRLS' LAVATORY - MORNING

Dripping, out-of-order faucets, graffiti-laced stalls, litter-strewn floors are underscored by the spooky flicker of fluorescent lights. Sara walks in. The bathroom appears to be empty. She's about to enter a stall when she hears the murmur of a voice. A guy's voice. Then a girl's whimper. She eases forward a bit.

GIRL (O.S.) : I don't get paid 'til next week.

MALE (O.S.) : Boo the fuck hoo. You can't put my bizness up your nose on no layaway plan. C'mon now. You know what you gotta do.

Sara ventures carefully forward to the edge of the stall's open door. She cranes her neck trying to see without being seen. A GIRL is seated on the toilet. A man straddles her, his crotch in her face. The Girl sees Sara. Something in her face gives this away. The "man" glances out past his shoulder. He looks right down our throat straight into Sara's eyes. Malakai.

SARA : Stop! What are you doing?

Malakai backs up. The Girl jumps up, runs out the lavatory. Malakai zips up his pants. Sara's frozen, staring at him.

MALAKAI : You didn't see nothin', you don't say nothin'. Not unless you want a taste for yourself. And that can be arranged.

He leaves. Sara waits a moment. Exits.

35. EXT. PARK - SARA AND PATRICK - LATER

They lay on their bellies in the grass. Close to each other.

PATRICK : I stole a bike here once.

SARA : Why'd you do that?

PATRICK : 'Cause I didn't have one.

SARA : That's a good reason.

PATRICK : I used to do wild shit like that.

SARA : You and Malakai?

PATRICK : Yep. Most of the time.

SARA : I don't get you guys. You seem so... different.

PATRICK : We're not.

SARA : Maybe you weren't then but you are now. You said you changed.

PATRICK : Doesn't make me different from him. Not the way you think it does.

SARA : I think Malakai's scary. And I know you're not.

PATRICK : What you mean by scary? 'Kai's tough. He has to be. He still got a good heart. I know.

Sara stares at the ground, struggling to tell him what she saw.

SARA : Maybe you think you know

PATRICK : Maybe Malakai gave up. But he's still m'boy and he still got a chance.

SARA : That means you owe him something?

PATRICK : Listen. Me and him got into some shit awhile back. Real bad shit. We held up a gas station off 95. I bailed the ride -- jumped out the car. 'Kai kept goin', got caught. (pauses) I knew what he was gonna do that night. Knew the car was hot. I woulda been guilty as him if they had caught me, if Malakai had served my name up. But he didn't.

He looks at her and she doesn't have the heart -- or the nerve -- to tell him. A long moment. She plucks a dandelion from the grass, twirls it thoughtfully in her fingers.

SARA : I stole a hat once. When I was twelve. My mom found it under my mattress, made me take it back.

PATRICK : Gangsta' Sara. Stole a hat. Call the F.B.I.

She looks at him. Smiles. Twirls the dandelion under his nose.

SARA : You gonna turn me in?

PATRICK : I think I'll wait for you to surrender.
(pauses) Were you tight with your mom, Sara? I mean, y'all get along and shit?

SARA : (guardedly) Yeah...tight... got along and shit

PATRICK : So she meant something to you. How come you never talk about her?

SARA : There's nothing to say.

PATRICK : (studying her face) Know why there's nothing to say? Because you don't talk about her. You won't talk about her.

SARA : I'm sorry she's dead. God! What do you want me to do? Run through the streets screaming?

PATRICK : Why not? If it helps.

SARA : (tersely) Well, it won't. So drop it.

PATRICK : Get tight with your , Dad? y'all get along and shit?

SARA : Ya, we are tight and shit, our DNA matches

36.CHENILLE'S ROOM

SARA : You make this? It's really nice

CHENILLE : It's Tanisha's she's paid my way in design school

SARA : What about your mam, Where is she?

CHENILLE : She was in jail, for drugs

SARA : Maybe should come back

CHENILLE : That is what Derek used to say when he was kid, when mama Dean used to passes us all. But he grew up, he know it. You like Derek, Don't you?

SARA : no

37.INT. PATRICK'S HOUSE - KITCHEN - NIGHT

Momma Dean's fixing dinner. Patrick enters with the mail in his teeth, a load of books in his arms. He dumps the books on the counter, busses Momma Dean's check on the way to the 'fridge.

CHENILLE : Hey..what's goin on

PATRICK : Check it out

CHENILLE : This is Georgetown

SARA : Congratulation

PATRICK : Thank you

Chenille appears in the doorway. Patrick takes the letter. He's almost afraid to open it. But he does. And as he reads the letter, a slyly relieved smile spreads across his face. He tosses the letter in the air. Grabs Chenille and Momma Dean. And the three of them jump up and down together with joy.

38. INT./EXT. CITY BUS (MOVING) - SARA AND PATRICK - NIGHT

Dressed to the nines. They look happy and relaxed, more so than we've ever seen. They sit close to each other. Very close.

SARA : Are you gonna tell me where we're going?

PATRICK : no (as he grins, shakes his head)

SARA : Why is the surprise for me? You're the one with something to celebrate.

PATRICK : We can celebrate together.

SARA : We have an audience, work with me

The bus makes a stop and an older white woman gets on. Sits across from Sara and Patrick who have moved even closer to each other. Patrick's arm is around Sara's shoulder. He whispers something in Sara's ear. She laughs and looks up to see the white woman staring at them with a muted but obvious repugnance. Watching the woman from the corner of her eye, Sara drapes her arms around Patrick's neck, nuzzles at his ear. Patrick's eyes widen. Sara, playing this for all it's worth, folds one of her legs between his and whispers.

He grabs her ass -- what else is there? -- runs his hand along her side. The white woman, thoroughly disgusted, gets up and moves to the back of the bus. Patrick and Sara look at each other, burst out laughing.

SARA : Are you nervous about Georgetown?

PATRICK : No

39.EXT. BALTIMORE HALL - NIGHT

The equivalent of D.C.'s Kennedy Center, the hall is awash in lights and activity. Men and women are donned in formal attire. Parking valets hover on the sidewalks waiting for cars. Into this, Sara and Patrick walk. She looks at the crowd, then sees the overhead banner -- "Boston Ballet, A Command Performance." Sara's heart stops. Her feet freeze. Patrick looks at her. She looks positively catatonic.

PATRICK : Surprise... Sara?

SARA : (quietly urgent) I can't. I can't go in.

PATRICK : (doesn't understand) You have to go in. This is where I'm bringing you. The ballet.

SARA : (beside herself) I know, but --

PATRICK : (crestfallen) But what?

Sara looks at him, feeling bad. Feeling stupid for ruining the evening. She bites her lip, shakes her head ("but nothing"). Patrick takes her and they go in.

40.INT. BALTIMORE HALL - AUDITORIUM - NIGHT

Sara and Patrick watch the Boston Company perform Igor Stravinsky's "Scenes De Ballet" as choreographed by Christopher Wheeldon. They're both enraptured. But while Patrick keeps sneaking excited glimpses of Sara, her eyes remain fixed on the dancers, the dance. She is utterly, totally engaged and amazed. The yearning that never really left her returns to tug at her heart and project her soul onto the stage.

41.EXT. STREET (SOMEWHERE IN BALTIMORE) - NIGHT

Post-ballet, Sara and Patrick walk. She's quiet, introspective. Patrick's at a loss. He can't decipher her mood and, which is more, he's disappointed by it.

PATRICK : I thought you would like it.

SARA : I did.

PATRICK : You ain't actin' like you did. She looks over at him, tries to smile.

SARA : I'm sorry.

They come to a small, secluded bridge. Sara sits down on the edge of it. Patrick follows suit. A long moment.

SARA : I don't want you to think I didn't have a good time tonight, Patrick, I did. But ballet isn't a part of my life anymore.

PATRICK : I don't understand. Why not? What happened? You just woke up one day and decided to waste your talent.

SARA : (without rancor) How do you know I have talent? Because I did some stupid leg trick.

PATRICK : I saw the look on your face when you did it, Sara. The same look I saw tonight. Goofy happy. So if you're gonna tell me somethin' about not dancing, at least tell me somethin' real.

A long, difficult moment wherein Sara attempts to find the words, face the pain that comes with them. Finally, she looks at him.

SARA : Maybe I don't want it to be real.

She stares out at the water, the moon reflected off of it. It's hard to reconcile that beauty and the turmoil she's feeling. But she goes on.

SARA : What I want is to wake up and see my mom. For things to go back to the way they were. When they made sense. When my life made sense. And it's all my fault. She got scraped off the highway for me, for my fucking audition. She was rushing. It was raining. It was raining... (a torrent) ... But she promised to be there. I made her promise. And then I didn't wait for her. I should have but they called my name and I didn't say anything. I just went out and danced. I was mad. I needed her and she wasn't there.

She buries her face in her hands, breaking down, racked with tears and guilt. Patrick puts his arms around her.

SARA : (inconsolable) She was dying while I was dancing and I was mad at her and I'm sorry. I'm sorry...

PATRICK : It's not your fault it rained or she died. Or that you danced. That's what you were there for. Your mom would've expected you to do what you did.

Sara, choking on tears, regards him forlornly.

SARA : That's what makes it so bad. She always did what was right for me. I wanted to be a prima ballerina -- had to be. And I don't care even if it took most of our money, all of her spare time. It was my stupid audition, stupid dream and it killed her. All she wanted was for it to come true.

PATRICK : You still got whatever you had when your mom was alive, Sara. She wouldn't want you to give up.

Sara swipes at her face, looks up at him, still crying.

SARA : I know... but she... I just don't think I can do it without her.

PATRICK : (holding her) Do you want to do it, Sara? I mean you. Do you want Juilliard?

SARA : Yeah. I do.

PATRICK : Then it's on you to make the dream come true.

42.EXT. ROY'S APARTMENT/STREET - THAT NIGHT

Patrick walks Sara to the front door. They pause on the stoop. Neither of them wants the night to end.

SARA : See you tomorrow? I promise I never had a break down
A rhetorical question under the circumstances. Patrick regards her tenderly, moves her hair from her eyes. Stares deeply into them. Sara smiles wanly, certain she looks like shit. But it doesn't matter. The moment has named itself. And so, with more certainty than passion, they kiss.

INT. SARA'S ROOM - NIGHT

Camera pans the room, picking up small touches from Sara's past life, her previous bedroom -- more on display than we've seen before. Hold on closet door. A beat before Sara emerges from behind it, ballet slippers in hand. She takes a deep breath. Slides them on. Peers down at her feet. Wiggles them. Nothing magical or mystical but simply wonderful. Gleefully wonderful. Like the end of a long day's journey to home.

43.EXT. INNER HARBOR COMPLEX (DOWNTOWN BALTIMORE)

Sara and Patrick negotiate the heavy pedestrian traffic, exit the complex. He leads her to a mall of trees and bike paths.

SARA : I got my application for Juilliard. Just in time too. They're holding auditions in Chicago next month.
PATRICK : Next month, That's great!
SARA : (hates to admit this) It hurts! I'm out of shape and it hurts.
PATRICK : (admiring her) That's what you call outta shape, what's it take to get you in shape?
SARA : Practice.
PATRICK : This is the perfect spot for that. You can run around and I can sit under the trees and watch you.
SARA : I don't get in shape like that. But it's still a good spot.

44.MONTAGE SEQUENCE BEGINS OVER THEME MUSIC.

INT. ROY'S APARTMENT - SARA'S ROOM - NIGHT

Sara in the mirror dressed in leotards and tights. She bends forward from the hip, extends a leg, a corresponding arm. As she tries to complete the arabesque, the backward-most leg buckles. She steadies herself. Starts over.

SARA - IN VARIOUS STAGES OF GETTING BUSY

45.PATTERSON FOOTBALL FIELD

Hip-hop hybrid with Patrick.

46.DANCE STUDIO

In class. Struggling to keep up.

47.STREET

On way to and from bus stop. Practicing as she walks.

48.DANCE STUDIO

Alone with her instructor. Looking good.

49.DANCE STUDIO - LATER

Alone with her instructor. Looking better.

50.ROY'S BATHROOM

Soaking and tending her bleeding feet.

MONTAGE ENDS.

51.INT. FEETZ - BAR - NIGHT

Usual suspects, usual music. Patrick hands Sara a callbrand beer. Leans in with his drink, openly and contently with her.

52. ANOTHER ANGLE

Nikki and her crew (Jasmin, Tiff'nee, Alyssa). Nikki hasn't seen Patrick and Sara. She's showing her crew a dance.

53. ANOTHER ANGLE

Chenille, Diggy and another black girl. Fraternizing.

54.ANOTHER ANGLE - DEEJAY BOOTH

A chrome-domed deejay with a Barry White baritone bellows into his mike as he changes the music.

DEEJAY

Master P with the 'Ghetto D'. Showmesomethin', showmesomethin', give up that cruel. Eyes on you! wider as the dance floor swells with kids. Pick up Sara and Patrick among them. She looks at him nervously. He smiles.

PATRICK : Nobody's watchin' you but me.

A gallant lie. Sara tries to believe it. They dance. Practice has made her near perfect. Their movements are ambitious, nimble, better than anyone else on the floor. They move so well together that Snookie, dancing nearby, starts chanting:

SNOOKIE : Go, Patrick! Go, Patrick!

FROM ANOTHER ANGLE OF DANCE FLOOR

Diggy. Jiggling and wildly gyrating. Chiming in --

DIGGY : Go, Sara! Go, Sara!

PATRICK AND SARA building up a sweat; confidently dancing at fever pitch.

DEEJAY (V.O.) : Everybody have funk, funk, funk!

INT. FEETZ - DANCE FLOOR

Sara and Patrick, still going at it. Snookie, Diggy and others prance around them like backup dancers.

55.ANOTHER ANGLE - NIKKI

Standing with her crew dourly observing Patrick and Sara.

NIKKI : Watch me squash their shit. Hard.

ON NIKKI

Shoving, pushing, and barging her way up to Patrick. Without preamble or regard for Sara, she starts dancing with him. Patrick looks at Sara but he's somehow dancing with Nikki. Sara retreats with daggers in her eyes. Pissed. Patrick (and Nikki) unresponsive as she grinds her body into his, raw and wild.

56.Sara standing where she can see but can't be seen from the dance floor. From a curtain of kids, Malakai suddenly appears at her side. Sara can't move. She's boxed in. Malakai indicates Nikki and Patrick with slick satisfaction, whispers derisively:

MALAKAI : You ain't never gonna look as good as she does with him. That's oil. You're milk. Ain't no point in tryin' to mix.

He evaporates into the crowd. Sara stands there.

Patrick and Nikki as a slow dance begins. Nikki starts to press herself against Patrick. Patrick holds her off with both arms. walks away.

57.WIDER ANGLE - DANCE FLOOR - FAVOR PATRICK

Moving toward Sara. A stark, apologetic expression on his face. He takes her hand. Sara fiercely jerks away. Patrick grabs her hand again, more emphatically this time. But Sara won't budge from the spot where she's standing. So Patrick slides his arms around her, holds her without moving. They remain like this for a moment or two until they slowly begin to dance. We PUSH IN ON them in this little space. Patrick's lips brush Sara's ear.

PATRICK : Hey, whats up, look we just dance

SARA : What?

PATRICK : No, you dance with Snokie and I dance with Nikki, music was go on and Look, there was nothing between me and Nikki anymore

PATRICK : Sara, I don't wanna do anything that hurt you, I'm sorry, wanna go?

SARA : Ya

PATRICK : C'mon lets go...

ANGLE PAST THEM ON MALAKAI

Slow dancing with his flavor of the night. Eyes on Sara and Patrick. Both underwhelmed and resentful of what he sees.

58.INT. ROY'S ROWHOUSE - HALLWAY/FRONT DOOR - THAT NIGHT

Sara unlocks the door. She and Patrick enter. She turns on the lights. Looks at him. Answers the unspoken question.

SARA : This is my room. My dad's music room, he plays trumpet. Its gonna be good if you like jazz
SARA : This is my living room, its not anything special
PATRICK : It's all right
SARA : My dad gonna fix that

Sara crosses to the stereo, turns it on. A sax solo begins playing.

SARA : Wanna see my room? This is it, I sleep on a chair

Patrick looks at her, nods. He gets up, follows Sara behind the partition into her "room." They stand there for a moment. He cups her face with his hands. Kisses her. They begin to take off each other's clothes, alternately sure and fumbling; a bit awkward, a bit urgent. Sara unzips Patrick's pants, catches something other than his clothes. Patrick winces in pain. She looks at him with an embarrassed grimace.

59.INT. RIB JOINT (SOMEWHERE IN BALTIMORE) - NIGHT

Malakai, along with Snookie and two brain donors, Arvel and Lip, eat at a booth. Patrick strolls in gritty from work. Tired from work. He slides in next to Malakai. :The mood is light, jovial.

ARVEL : You smell, boy.
MALAKAI : You been scarce lately, man. Where you been?
ARVEL : Somewhere dreamin' of a White Christmas...
LIP : And Christmas ain't even for 'nother six months.
SNOOKIE : Lip. It's a so-to-speak thang, you ignorant fuck.
SNOOKIE : (looks at Patrick) Snatch, Baby. I hear you got a new girlfriend
PATRICK(snatching up one of his ribs)

MALAKAI : (watching Patrick keenly) you tappin' that white girl, man?
(half joking) That's why you ain't got time for your boyz no more, you too busy frontin'.

ARVEL : Too busy snowflakin'.
Patrick lifts one of Malakai's ribs, responds coolly.

PATRICK : How am I frontin', 'Kai? I made time for this bullshit, didn't I?
LIP : Aww, man. You busted. That's why your jaws are gettin' so tight.

SNOOKIE : You the one need his jaws tightened with your pork-ass out
instigatin' self.
ARVEL : Order somethin', Patrick. This ain't no goddamn soup line.

Patrick grabs some of Arvel's fries, chews them in his face.

PATRICK : Y'all hangin' tonight or what?
MALAKAI : We thinkin' about slidin' through that new rec center opened up
on the Eastside. You ridin'?
PATRICK : Eastside? That's the wrong side. I ain't messin' with those fools
over there. You know how they are.
MALAKAI : I ain't pressed. I got my own shit.

*Shorthand. The table stops. Malakai glances around, lifts his shirt to expose a
gun. Patrick stares at Malakai with disbelief.*

MALAKAI : What you think? I'ma keep walkin' around waitin' for some
chump to cap me? I'ma protect myself.
PATRICK : That ain't protection. It's an excuse for some unnecessary
mayhem.
MALAKAI : Ain't nothin' unnecessary 'bout it. Shit. Mayhem and madness.
That's a black man's life.
PATRICK : How you know? You ain't tried nothing else. Now you sittin' up
here strapped for no good reason. You askin' for trouble,
Malakai. (as Malakai laughs) You think this shit's funny?

*Snookie shifts uncomfortably. Arvel and Lip look at Malakai. Malakai looks at
Patrick, coldly drops his smile.*

MALAKAI : I think it's funny you think it ain't necessary. You act like you
don't know where you are no more, Patrick, and whassup out
there for anybody who ain't you. Maybe that's what happens
when a white girl goes to your head.
LIP : -- Or gives you some.
PATRICK : Fuck you, Lip. (looks at Malakai) I know what's out there. I also
know you can get past it. But that ain't gonna happen, 'Kai,
long as you keep gettin' in your own way.
ARVEL : (peacemaker) Aw'ight. Y'all said what you had to say. We back
to bein' boyz.

Patrick. Chill. Have some ribs.

60.INT. GYM (PATTERSON) - DAY

*A girls' basketball game in progress. Sara's playing defense. She's on Nikki's
team. She blocks a shot but Chenille, on the opposing team, gets it on the
rebound. Basket. Nikki shoots Sara a murderous look. Stupid, uncoordinated
bitch.*

61.EXT. DRUID HILL PLAYGROUND - BASKETBALL COURT

A four-on-four game in progress. Patrick, Malakai, Snookie and Arvel versus the Druid Hill Two Deuces. An unseen boom box blasts the music of JAY-Z throughout. Patrick has the ball. He passes it to Malakai. They ADLIB insults to the Two Deuces. This is heaven for them. Talking shit and playing ball. The best time.

62.INTERCUT WITH:

INT. PATTERSON HIGH - GYM

Sara takes her defensive position against an opposing player, successfully blocks the shot, tries to slam the ball to Nikki. It clips Nikki's head, bounces out of bounds. Nikki, her dignity stunned, her patience out, walks up to Sara, shoves her to the floor. Sara looks up at her as some disembodied voice calls out:

FEMALE VOICE : Don't start nothin', won't be nothin'! Stay down, girl!

EXT. DRUID HILL - BASKETBALL COURT

Malakai dribbles the ball around one of the Two Deuces, skies it. Misses the hoop. Patrick rebounds. Passes it back to 'Kai. He takes the shot. Makes it. Patrick and Arvel strut victoriously.

INT. PATTERSON HIGH - GYM

Sara jumps up, shoves Nikki back. And the fight is on.

EXT. DRUID HILL - BASKETBALL COURT

As the dejected Deuces look on, Malakai high-fives Patrick and Snookie. Arvel's moving into their circle when SHOTS RING OUT. Everybody on the court instantly dives to the ground for cover.

INT. PATTERSON HIGH - GYM

Sara and Nikki tumble to the gym floor. The surprise is Sara. She matches Nikki blow for blow. It's a punishing fight for both of them and it only ends when the gym teacher separates them.

EXT. DRUID HILL - BASKETBALL COURT

A car speeds off. Patrick raises up, looks around. Malakai nods. He's okay. Snookie's crawling to the exit, snot-nosed and crying. He's okay. Then they see Arvel. Sprawled on the ground. Covered in blood. He seems lifeless.

63.INT. MRS. GWYNN'S OFFICE - SARA AND NIKKI - DAY

In adjacent chairs across from Mrs. Gwynn's empty one.

NIKKI : (a hiss, under her breath) It ain't over, bitch.

SARA : Over? I don't even know why it started... bitch.

NIKKI : Coz you always on my way

SARA : I'M ONLY IN YOUR WAY WHEN I come with Derek. And that is about

NIKKI : No. It's about you. White girls like you. Creepin' up, takin' our men. The whole world ain't enough. You gotta conquer ours too.
SARA : I like him, he likes me. And if you don't like that, screw you.

64.INT. ROY'S ROWHOUSE - HALLWAY - NIGHT

Patrick rings the doorbell. Sara opens the door slightly, just enough for Patrick to see her face. It pisses him off.

SARA : I will get it

PATRICK : Shit!

SARA : It's alright. I'm okay.

Roy appears in the space behind her, looking out. Sara can feel his presence. Her eyes implore Patrick.

SARA : It's not a good time to talk (gently shutting the door) I'll call you

65.INT. FEETZ - BAR - NIGHT

Patrick and Malakai nurse drinks. The MUSIC fails to move them. They have too much on their minds. Malakai fires up a cigarette.

MALAKAI : So what you gonna do?

PATRICK : How many times you gonna ask me that?

MALAKAI : It's payback time. Either you down or you ain't. Either you m'boy or you not. Simple as that.

Patrick takes a long moment. The choice is simple. It's the decision that's complicated. He downs his drink. Hedges.

PATRICK : Even if I did ride, you ain't got nobody but Lip and Lip will get a nigger's ass killed. Quick.

MALAKAI : Eastside ain't got no firepower. I got some shit, man. AK-47. We go in, get out with one spray down.

Just then Snookie and Sara walk toward them from the dance floor. Something in their faces unsettles Sara but Snookie, oblivious, dances up to the bar, snapping his fingers and bobbing his head.

SNOOKIE : You see us, Patrick?

MALAKAI : (a storm warning) You see us, man? We're rappin'.

Snookie rebuffs him, keeps talking to Patrick...

SNOOKIE : Me and Sara lit it up! Y-e-o-w!

... bumps his butt against Sarah's hip, does a very ungainly half split. Sara and Patrick exchange smiles. Malakai isn't amused. He flattens Snookie's ass with the

business end of his foot. Snookie sprawls flat on his face to the floor. Now Malakai's amused. Sara looks at Patrick. Patrick scowls at Malakai.

PATRICK : That shit ain't funny.
SNOOKIE : (springing up) Damn right it ain't funny.
MALAKAI : I thought you liked it down there. That's your specialty, ain't it?
Crawling like a bitch?
SNOOKIE : That was a reflex action, man. And you just plain rude and wrong
to bring the shit up in mixed company.

Sara's not quite sure what they're alluding to but she doesn't want the displeasure of Malakai's company. She taps Patrick.

SARA : I gotta get home. Ready?

Malakai's eyes slice into her. First Snookie, now this bitch. Steppin' all over his conversation with Patrick.

MALAKAI : No, he ain't ready. He's talkin'. To me. A-B conversation. Gotta go? C yourself the fuck home.

SARA : (a real reflex action) Fuck you.

Malakai lunges for her. The move is so swift and sudden Patrick overturns his stool to dive between them. He sweeps Sara behind him, into the path of a startled Snookie. Stands there nose-to-nose with Malakai, staring him down, furious with him.

PATRICK : Have you lost your motherfuckin' mind, man? Huh? Have you!
Sara, frightened and frozen, doesn't know what to do. Snookie's voice weakly creaks out. He's trying to rise to the occasion.

SNOOKIE : Patrick, man, c'mon.

But Malakai and Patrick stay where they stand. Too close for comfort. Both in the danger zone. Malakai regards Patrick with a combination of cruel anger and deep, genuine hurt.

MALAKAI : You take that bitch's back and won't even cover mine?

PATRICK : 'Cause you wrong, Malakai!

MALAKAI : No! You wrong. You BEEN wrong. You ain't worth shit no more. (venomously) Get out my face, and take that ho with you.

Patrick bucks up. Sara walks over to him, gently clutches his sleeve. It's no easier to turn away from Malakai than it is to walk away from a lifetime of friendship. But Patrick does. With Sara holding onto his arm, at his side, he turns and walks away.

**66.INT. REYNOLDS' APARTMENT - LIVING ROOM/CHENILLE'S
BEDROOM - NIGHT**

Patrick enters to hear CHRISTOPHER SCREAMING his lungs out. He passes down the hall to Chenille's room to find Christopher squirming in Kenny's arms. Kenny doesn't know what to do.

PATRICK : (walking in) What y'all doin' to my nephew?

Patrick takes Christopher, holds him and consoles him until he settles down. Patrick pointedly hands the baby to Chenille, glares accusingly at her and Kenny as he quits the room. Kenny regards his son haplessly. Looks at Chenille.

KENNY : Why's he do that?

CHENILLE : He's a baby. They cry.

KENNY : He was screaming, Chenille.

CHENILLE : He don't know you, Kenny.

KENNY : I'm his father. He knows me. (meaning now)... What should I do?

CHENILLE : Come around more often.

KENNY : See? I can't talk to you.

CHENILLE : And I can't depend on you! Am I askin' you to do anything for him you ain't supposed to do?

KENNY : You don't ask, Chenille. You make demands. You want money, you --

CHENILLE : -- I want you to pick up some of the slack. You always have an excuse.

KENNY : It's not like that. I get tied up.

CHENILLE : You wanna talk about tied up? Try gettin' up in the middle of the night to change diapers and give him bottles or stayin' up with him when he's sick and havin' to drag your ass to school the next day.

KENNY : Look. I'm doin' the best I can. What do you think that your mouth helps this situation?

CHENILLE : It ain't good enough, Kenny!

67. INT. FREE CLINIC (SOUTH BALTIMORE) - DAY

The lowest common denominator for misery. The room is filled with young women, most them black, and children of all ages. They are piled up like cars on a freeway, waiting to be seen. The noise level is at a peak when Chenille and Sara walk in. Chenille's carrying a fussy Christopher, his diaper bag and her backpack. Sara, wanting to be helpful, reaches for Christopher.

SARA : Want me to take him?

Chenille shakes her head. Walks to reception to sign herself in. Sara takes in the faces of girls younger than herself, the grime and gloom of the room. It's incomprehensible that this is a place where sick children are brought to get well. Chenille finishes at the desk. Returns to Sara. They cross to a corner of the clinic where they sit -- on the floor. Chenille indicates the receptionist bitterly.

CHENILLE : That wench. You gotta stand over her to make sure she puts your name on the damn list. Triflin' bitch.

Chenille starts to change Christopher's diaper. He starts to wail and flail. Chenille can't placate him. One of his kicks connects with Chenille's open backpack, sends books and papers flying. Sara can see the veins stand up on Chenille's neck.

SARA : I'll get 'em.

She does. Chenille's finally got control of Christopher but he's still crying. Chenille slips off his dirty diaper. When Sara hands her a clean one, Chenille regards her strangely, as if just remembering that she's there.

CHENILLE : So your old man flipped about the fight.(with some animus)
Probably thinks it's all Patrick's fault.

SARA : No. I explained about Nikki.

CHENILLE : Right. You put it all on her. None of it's on you.

SARA : She started it, Chenille. She wanted to start it. I told you what she said.

Chenille flashes a look, finishes up with Christopher. She picks him up, puts a bottle in his mouth. Cradles him.

CHENILLE : Maybe she didn't have no business gettin' in your face. But she had a reason to say what she said.

A reason? Sara studies her, trying to fathom the remark.

SARA : Wait a minutes So you agree with her? You think I don't belong with Patrick.

CHENILLE : What I think don't matter. But you and him act like it don't bother people that you're together. Like it don't hurt people to see.

SARA : (her Irish up) We like each other. What is the big fucking deal? It's him and me. Not us and other 'people.'

The white girl with the rose-colored reasoning. Chenille glares at Sara, her voice designed to snatch the blinders off.

CHENILLE : Black people, Sara. Black women. (passionately). Patrick's about somethin'. He's smart. He's motivated. He's for real. He ain't gonna make nobabies and not take care of 'em or run the streets, fuck up his life. He's gonna do somethin' with himself. Here you come, white and right, and you take one of the few decent men left after jail, drugs and drive-bys. That's what Nikki meant about you up in our world.

Sara sits there, stupefied. Understanding. Not understanding.

SARA : There's only one world, Chenille. (pauses) I thought we were friends. Guess I was wrong.

She gets up, walks out. Something in Chenille wants to call after her, but she's too miserable, too torn up inside to do it.

68.INT. DANCE STUDIO - SARA AND PATRICK - MORNING

Practice her free form, a hip-hop ballet hybrid. They're both tired, irritable, beaten down. They've been there awhile. Sara makes a misstep. Patrick stops. Cold. Sara grits on him.

SARA : We should keep going.
PATRICK : You messed up.
SARA : I know I messed up. I'll get it right the next time.
PATRICK : No. You gonna get it right now so you can do it perfect next time. She glares at him, exasperated. So many things bottled up.
SARA : I can't work like this. I can't dance like this.
PATRICK : Like what?
SARA : Like this. You dictating to me.
PATRICK : All right, it's take a brek?

He crosses the room, CUTS OFF the MUSIC. Looks at her. Sara walks over to a window seat near him. Flops down.

PATRICK : What's wrong, Sara?
SARA : Nothing's wrong. (except) I can't figure things out.
PATRICK : What things? The audition? You ain't got nothin' to worry about. I told you. I'll be there.
SARA : Things, Patrick. Things between us. Things between us and them.
PATRICK : I didn't know there was a 'them.'
SARA : Well, open your pretty brown eyes, look the hell around.

SARA : (he's so nonplussed) Everything's screwed up. Nobody wants to see us together . I don't know why they feel that way. How can I know? Maybe they have a point, Patrick.
PATRICK : They only got a point if you believe they got a point, Sara.

She looks at him... and loves him... and doesn't know what to do.

SARA : I'm just saying that we should think about this, that's all.
PATRICK : That's a fuckin' 'nough.
SARA : Why are you getting mad?
PATRICK : Because I like to think for myself, run my own life, and I thought you did too.

Sara looks at him. Now she's getting mad.

SARA : You're never gonna run your own life as long as you keep running back to Malakai every time he fucks up or fucks you over.

She's crossed the line. But Patrick responds so deliberately, so calmly prosaic, that she doesn't immediately realize it...

PATRICK : First of all, Malakai ain't never fucked me over. Second of all, you don't know him, Sara, what he been through. Matter of fact, you don't know shit about none of it. So don't come off to me like you do.

SARA : I know he's lost, Patrick! Everybody but you can see that. And if you keep reaching back for him, you're gonna wind up lost too. ... until he erupts.

PATRICK : Who the fuck are you to say he's lost? Malakai had my back when you were busy gee-whizzin' in the woods with your backward-ass, redneck friends.

SARA : They weren't rednecks!

Patrick yanks his boombox off the floor, glares at her.

PATRICK : You know what? The hell with you.

Sara yells after him. Her voice echoes in the empty studio.

SARA : The hell with you too!

69. EXT. PATTERSON HIGH - HALLWAY OUTSIDE SARA'S CLASSROOM

Sara exits, looking pretty much like she feels. Like shit. She walks a few paces. Sees Patrick. Their eyes connect for a brief, awful moment before they continue on their respective ways.

INT. PATTERSON HIGH - SARA'S LOCKER/HALLWAY - LATER

Sara's at her locker. Patrick walks up to her. She looks at him, tries to smile past the dour expression on his face.

PATRICK : Hey, about the night, I don't want to

MALAKAI : OK, my face isn't made from glass

PATRICK : Blood is tighter than friend, right

MALAKAI : So you come back on Saturday? Derek, I got nobody else

PATRICK : You got Lip

MALAKAI : I need you in 47El street

PATRICK : I'll you

MALAKAI : Are you down?

PATRICK : Ya, I'am down

MALAKAI : I want to class and be smart kids like you

70.INT. DANCE STUDIO

Sara. Alone. She pushes the tape from Patrick into an ancient recorder. The music comes on. She takes to the floor. Her face is like a pinched nerve. She wants to cry. She tries to dance.

71. INT. SARA'S ROOM - NIGHT

Sara's on the futon, flipping through a photo album. Pictures of her and Glynn. Roy knocks on the partition. Waits a beat before he comes in. He looks at Sara. She keeps flipping.

ROY : I don't wanna bug you. I just came in to say good luck.

Sara regards him quizzically. She's clutching the photo album. Roy sits down next to her.

ROY : Tomorrow's the big day?

SARA : Uh-huh. The big day.

ROY : You scared?

SARA : _____

ROY : You gonna get a minute for your father, I'm gonna show you some

SARA : Sure

ROY : Be careful, that wall is still wet. That your mother when she was nineteen. I first met her

SARA : I know

ROY : I know it's too old to get a twin bed

SARA : It's a nice bed, Roy

ROY : I am not mean to disturb your life or your mother and I don't deserve to get a second chance to be your father, but I hope you give me one anyway. But time flies. You look up one day and all you got to show for yourself is a pretty-talented little girl who hates your guts and won't talk to you because too much time went by.

Sara's eyes well up. Before she can stop herself, she's crying.

SARA : I don't hate you. I miss her. I miss her so much (as Roy takes her in his arms, tries to console her) Everything so screwed up ... Derek is mad at me. He's not coming tomorrow and I want him there. I need him to be there. I wanted somebody there who loves me.

Roy regards her softly, significantly, the irony implicit.

ROY : I love you.

Sara looks up. For the first time in her life, she believes him.

72.EXT. PLAYGROUND (O'DONNELL HEIGHTS PARK)

Groups of children scatter around worn-out playground equipment. The gleeful squeal of them is everywhere. Patrick guides Christopher down a slide; Chenille catches him at the bottom. Christopher can't get enough of this ride and Patrick and Chenille repeat the routine throughout their conversation.

CHENILLE : Why you so quiet? (off Patrick's brooding look)
PATRICK : ain't got nothin' to say?
CHENILLE : Derek I'm gonna tell something to you. I say something to Sara
PATRICK : What? What do you say?
CHENILLE : Stuff, about Nikki said about black man and white woman
PATRICK : What do you say?
CHENILLE : I'm sorry, I don't even like Nikki. I'm sayin' you can't help who you love, Patrick. Look at me, at least you found somebody who loves you back.

Patrick regards Chenille impassively. Hands Christopher to her.

PATRICK : I gotta go.
CHENILLE : To where? To who? Malakai? (sucks her teeth) No. You think you let Malakai down and all you did was try to pull yourself up. Ain't no blame or shame in that.

Holding Christopher, Chenille watches Patrick walk out of the playground. Disappear. She and Christopher move on to a seesaw. Chenille bobs him up and down on one end of it. She's snuggling in Christopher's face when the other end suddenly drops to the ground. Chenille looks up. Sees Kenny.

73.EXT. BALTIMORE SCHOOL OF PERFORMING ARTS - ESTABLISHING SHOT - SATURDAY EVENING

Of the building, the downtown skyline, etc.

INT. BALTIMORE SCHOOL OF PERFORMING ARTS - AUDITORIUM - SAME TIME

The house lights are on. several seats in the front row are taken up by judges for Juilliard. further back are the families and friends of other dancers. Push in and favor Roy among them.

74.INT. BACKSTAGE AREA - SARA

Warming up, other dancers, all in costume, around her. Her eyes wander from the clock to the stage door. A sign on it reads: "JUILLIARD SCHOOL OF DANCE - BALTIMORE AUDITIONS." She stares at it, fingers the clover leaf necklace with an unsettling sense of déjà vu.

ANGLE – WOMAN with a PINCE-NEZ with a clipboard, navigating among the dancers with a clipboard. She calls out:

PINCE-NEZ : Johnson. Sara Johnson...

75.EXT. STREET (O'DONNELL HEIGHTS) - NIGHT

Patrick's waiting on the sidewalk. Malakai pulls up in Tute's BMW. Lip's in the backseat. Patrick gets into the car. It takes off down the street.

76.EXT./INT. STREET - BMW - DRIVING - NIGHT

Rap music blasts on the radio. No one in the car is saying anything. Malakai has a "40" between his legs. He sips from it, passes it to Patrick. Patrick takes a short swig, passes it back to Lip. As he does this, a set of keys fall out of his jacket into his lap. Patrick picks them up. Looks at the key chain, his present from Sara. He looks at Malakai.

Patrick heads down the street. As he walks, he can hear the sound of GUNFIRE behind him, and then the sound like an EXPLOSION. A CAR HORN goes off in a persistent drone. Patrick stops. Stands there for a moment. Then he's walking again. Without looking back. And then he's running away from the mayhem behind him.

EXT. STREET - SAME TIME

The BMW's tangled around a street lamp. Inside Malakai slumps over the steering wheel, a bullet through his head.

**77.INT. BALTIMORE SCHOOL OF PERFORMING ARTS
- AUDITORIUM – NIGHT**

Pince-Nez leads Sara to the stage. Announces her. Sara walks onstage. She nods down at the judges, looks out into the audience. Her eyes anxiously search for Patrick... hoping. Her MUSIC begins. Grieg's Peer Gynt (Morning). Sara starts to sway, moving like an angel through the soft cloud of this music. Her line, proportion and balance are impeccable. Tchaikovsky's Swan Lake (Tanz der Schwane) begins and Sara slowly blossoms, opening herself up to the music like a flower. She completes every turn and twist and leap with confidence, energy and persuasion. She is doing what a dancer should do -- engaging the audience, igniting their imagination, drawing them in.

Angle – judges perking up, taking notes, attentive to her. Sara finishes with a flawless arabesque. Looks out.

REVERSE ANGLE - JUDGES

One of the more imperious-appearing JUDGES removes his glasses, speaks to her. Sara's still trying to catch her breath.

STERN JUDGE : Miss Johnson, we meet again? You prepared a free-form?

SARA : Yes... sir... they have... my music.

MUSIC UP: A remix of hip-hop (e.g., LAURYN'S HILL'S doo wop; NAS'S "We Will Survive" and JAY Z's latest) and snatches of CLASSICAL. SARA stands

there. Doesn't move. Can't. She finally walks up to the edge of the stage. Looks down at the judges, her eyes filled with trepidation. Her voice is a shaky whisper.

STERN JUDGE : Stop the music

SARA : I'm sorry, sir. I wasn't ready. Can you start it over again?

The judge waving off the music. It stops. He regards Sara impatiently.

STERN JUDGE : Are you ready now?

Before she can respond, Patrick's voice booms from the back of the auditorium.

PATRICK (O.S.) : Yes, sir. She's ready.

ANGLE WIDENS to reveal him coming forward. Rushing for the stage. He pauses at the apron of it. Looks up at Sara. She peers down at him, astounded. Shaken. He smiles at her. She smiles back. Patrick's eyes softly take her in.

STERN JUDGE : Young man, excuse me, this is not audition

PATRICK : You can do it. Its not too late. You can do it, Sra you born to do it

SARA : The judge hates me

PATRICK : Forget him (because)Ain't nobody watchin' you but me. Sara's eyes focus on him. She nods. Turns to the judges.

STERN JUDGE : Miss Johnson, we don't have anytime for do this. Are you ready to continue

SARA : I'm ready.

As her MUSIC cues up, Patrick slowly backs away from the stage. Sara begins to dance. She starts out strong and gets stronger. Every emotion she feels, every experience she's had, comes to life in a way that we've never seen before, not even when she was practicing with Patrick. Her body has finally found a way to get inside this kind of music, to elevate its meaning and transform her dance. The MUSIC ENDS. The lights go up. Sara stands in the middle of the stage breathless, sweating. She lifts her head slowly and the ANGLE WIDENS to reveal

Patrick letting out a giant whoop... The judges react and the audience gasps... ... as he bounds onto the stage and... Roy jumps to his feet. Proudly and loudly clapping. Just like Glynn.

ANGLE - SARA

Overwhelmed beyond belief. Patrick's coming toward her. She flies into his arms, free and happy, overjoyed. But the triumph of her performance and the sheer bliss of the moment are transcended by something deeper and clearer, which is her love for Patrick. Judges struggling to maintain their and the proceeding's decorum, since the audience, caught up in the throes of this excitement, has begun to loudly, enthusiastically react.

Wider to reveal the room. Patrick hugging Sara, looks down at the judges.

PATRICK : All due respect, if ya'll don't let this girl in, you're crazy!

Sara pulls Patrick back. Walks alone to the edge of the stage, composed and professional again. She regards the judges with a beaming resolve and a ballerina's curtsy, then simply says:

SARA : Thank you. Very much.

STERN JUDGE : Ms. Johnson!

Sara stops. Turns back to him. The Judge smiles.

STERN JUDGE : I can't say this on the record yet. But welcome to Juilliard.

SARA : (Surprising) Thank you

SARA'S FACE lovely and radiant as it breaks into a cheek-to-cheek smile. WIDER as she walks slowly, deliberately back to Patrick. Stops. Looks at him. Just looks. And then she throws her arms around his neck, kissing and hugging him. Emotional. Patrick swings her into the air, twirls her around and around, as we:

78. INT. HOTEL BALLROOM - SENIOR PROM - NIGHT

Sara (in a gown) and Patrick (in a tux). Dancing (as if they had danced from the last frame into this one). They are beautiful. Wider to reveal the entire dance floor... And we see that it's the senior prom. The room's dressed up like a dreamy, futuristic romantic illusion. The ceiling's ablaze with tiny, star-like lights; under them large puffs of cotton clouds hang. Glittering, mirrored balls dangle over the main floor. Seniors dance in traditional and cutting edge tuxes and mouth-watering, eye-popping versions of dresses and gowns. Camera pans the floor, picking up:

A surprisingly dashing Snookie and the fly girl. As they dance, he bravely but rather too abruptly dips her... Diggy (in a glitter tuxedo and spiked hair) and her date... Nikki with whom we shall perceive to be the Howard University guy. In any event, he looks slightly bored. Chenille with Kenny, smiles at Sara as she and Patrick dance by.

CAMERA FAVORS and PUSHES IN ON...

Sara and Patrick. Gazing at each other. The song ends with them in each other's arms.

FADE OUT.

THE END

Appendix 2

CERTIFICATE OF AUTHORSHIP

The undersigned

Name : Ika Mar'atus Sholikhah

Student number : 03320024

Faculty/ Department : Humanity and Culture/ English Letters and Language

Certify that the thesis I wrote to fulfill one of the requirements for the Degree of *Sarjana Sastra* in English Letters and Language Department, Faculty of Humanity and Culture, State Islamic University of Malang entitled *A Study of Slang Used in "Save the Last Dance" Film* is truly my original work. It does not incorporate any material previously written or published by another person except those indicated in quotations and bibliography. Due to this fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, 2 November 2007

Researcher

Ika Mar'atus Sholikhah

