

**A SOCIOLINGUISTIC ANALYSIS OF DISPREFERRED ACT ON THE  
SECOND PAIR PART BY THE MAIN CHARACTER IN THE MOVIE**

***BEAUTY AND THE BRIEFCASE***

**A THESIS**

Presented as Partial Fulfillment of the Requirements for the Attainment of the  
*Sarjana Sastra* Degree in English Language and Literature



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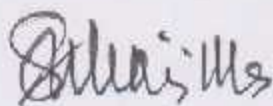
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Accepted by the Board of Examiners of Faculty of Languages and Arts of Yogyakarta State University on 18 August 2014 and declared to have fulfilled the requirements for attainment of the *Sarjana Sastra* degree in English Language and Literature.

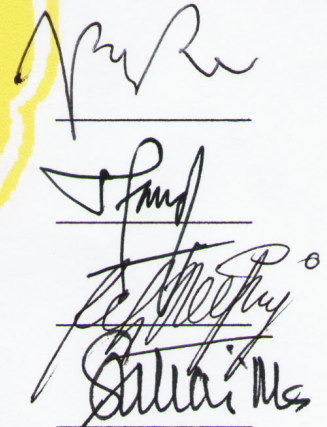
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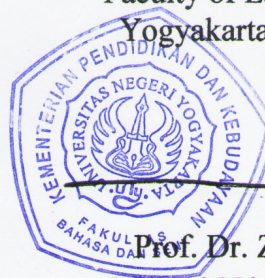
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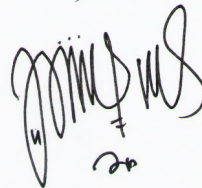
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DISPREFERRED ACT ON THE SECOND PAIR PART  
BY THE MAIN CHARACTER IN THE MOVIE *BEAUTY  
AND THE BRIEFCASE*

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Penulis,



Irma Krisna Murti

## MOTTOS

Indeed, Allah will not change the condition of people until they change what is  
in themselves.

***(Al-Quran, 13:11)***

After asking Allah to guide you to the straight path, don't just stand there, start  
walking!

***(Albaz Poetry)***

Then when you have taken a decision, put your trust in Allah.

***(Al-Qur'an, 3: 159)***

Life is not about finding yourself. Life is about creating yourself.

***(George Bernard Shaw)***

There are only two ways to live your life. One is as though nothing is a miracle.

The other is as though everything is a miracle.

***(Albert Einstein)***

## DEDICATIONS

This thesis is dedicated to the wonderful people in my life:

♥ my beloved parents, *Mama Asih* and *Papa Gozali*

♥ my older sister, *Mbak Ika*

♥ my older brother, *Mas Wiwit*.

I will not stop loving you..

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Yogyakarta, August 2014

Irma Krisna Murti



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## **LIST OF ABBREVIATIONS**

- AD : Assesment – Disagreement
- BD : Blame – Denial
- IR : Invitation – Refusal
- OR : Offer – Rejection
- PD : Proposal – Disagreement
- QU : Question – Unexpected Answer
- RR : Request – Refusal

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**ABSTRACT**

This research aims at analysing the phenomena of adjacency pairs particularly in term of dispreferred social act on the second pair part which are portrayed by the main character in the movie *Beauty and the Briefcase*. The phenomena which are presented and analyzed in this paper are the types of dispreferred act on the second pair part which are uttered by the main character, the ways of doing dispreferred social act on the second pair part, and also social factors which influence the main character to do dispreferred act on the second pair part.

This research employed descriptive qualitative research to conduct the research because it analyzes the data based on the scholar's theory. The theory which was applied in this study was Levinson's theory about preference structure. In addition, this research also applied descriptive quantitative research to show the occurrence of the emergence of the data in frequency. The data were collected by categorizing the utterances into every single of parameter in the data sheet. Then, those data were analyzed by applying referential analysis technique. It means that the theories played an important role because it was as a reference to analyze the data.

Based on the analysis of the data, the results of the research can be stated as follows. (1) There are seven types of dispreferred act on the second pair part which is used by the main character in *Beauty and the Briefcase*. Those types are assesment – disagreement, blame – denial, invitation – refusal, request – refusal, offer – rejection, question – unexepected answer, and proposal – disagreement. (2) There are 12 ways of doing dispreferred act on the second pair part which were applied by the main character in *Beauty and the Briefcase*. They are prefacing, delaying, ignoring and changing the topic, using a mitigator, hedging the negative, making it non – personal, appealing for understanding, token yes, giving an account, mentioning obligation, saying an appology, and expressing doubt. (3) Social factors also influence the main character to do dispreferred social act on the second pair part. Those social factors are the participants, the topic of conversation, function of the speaking, and the social context of interaction.

*Keywords: adjacency pairs, dispreferred social act on the second pair part, Beauty and the Briefcase, Levinson's theory*

# CHAPTER I

## INTRODUCTION

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

Conversation is one of the most important things to sustain social interactions in society. Through conversation, people can communicate their minds to each other, can socialize and at the same time they can develop and maintain their relationship to each other. Thus, by conducting a conversation, people can interact with their social community.

In a conversation, a greeting is conventionally followed by another greeting, a farewell by farewell and question by an answer. These pairs are a sequence of two related utterances which are produced by two different speakers which is called as adjacency pairs. Schegloff and Sacks (1973) define adjacency pairs as the basic unit which plays an important role in sequential organization of conversation, because in a conversation there will always be two sequences which is occurred as a pair that contains an exchange of one turn each by the two speakers.

Yule explains further that adjacency pairs are the sequence of utterances between two people when they are talking (1996:76). Based on Yule's idea, it means that when one of them talks, then the other one gives the response after the one who speaks before him finish his talk. It is also clear that adjacency pairs are produced by two different speakers, and each of them have different part and turn in a conversation. The production of



the first speaker (first pair part) of adjacency pairs create a context for the second pair part by making it conditionally relevant.

As previously mentioned, there are, at least, two participants or speakers who participate and contribute in a conversation. The two participants are divided into two part, the first pair part and then the second pair part. Therefore, the way of doing conversation will always be ordered and well-organized. Due to the two participants who are contributed in a conversation, the first participant or the first turn is designed to initiate the next action, while the other participant or the second turn is designed to complete the next turn in the conversation.

Below is the example of the adjacency pairs:

**A** : *Is that a new hair style?* (First pair part)  
**B** : *Yeah, It was time for a new look.* (Second pair part)

(Levinson, 1983)

According to Levinson (1983), there is an element in adjacency pairs which is called as preference structure, which are divided into preferred structure and dispreferred structure. The first structure is preferred action, which is the action of the second pair part which gives an expected respond to the first pair parts. The second one is dispreferred action, which is the action of the second pair part which gives an unexpected respond to the first pair part. In addition, Liddicoat (2007:110) claims that in daily conversation, a speaker can choose among alternative ways which can give a contribution to the conversation. This concept is

well-known as a term preference.

In line with Liddicoat, Atkinson and Heritage (1984) give the examples as follows. For instance, in an invitation, someone who accept the invitation, called as doing the preferred action. On the other hand, when she/she declines the invitation, it means that he is doing the dispreferred action. The example of dispreferred second act in conversation can be seen through the below example:

- A** : Want to go to the movie tonight?  
**B** : I can't. Sorry. I've got to study. (**Dispreferred second**)

(Levinson, 1983:307)

However, dispreferred act on the second pair part actually is not as simple as it is seen in daily conversations because it brings some personal reasons or factors of the interlocutor or the second pair part why they do dispreferred in the conversation. Sometimes, people say something in opposite way or doing dispreferred social act in the conversation to emphasize their statement, question, argument, assesment, etc.

Society has an important role which influence people to do dispreferred social act in their conversation. As stated by Holmes (1995:12), there are four components which influence people in communication. Those components are: the people who take part in the conversation, the place or surroundings (social context) where the conversation takes place, the topic and also the function of the conversation. Thus, dispreferred act on the second pair part deals with

sociolinguistic approach because it emphasizes on the use of language in society.

Fundamentally, dispreferred act on the second pair part is commonly found in daily conversation when people want to interact and share their ideas to each other. This phenomenon can easily be found in a movie. Many people see the movie as a set of moving images that tells a story. Arnheim states that up to a certain degree movie gives the impression of the real humans' life (1957:26). Therefore, it can portray humans' real life in real surroundings, where people can find conversation appears as in daily life. In fact, the phenomenon of dispreferred act is illustrated very well in a movie entitled *Beauty and the Briefcase*.

In this research, the researcher uses *Beauty and the Briefcase* as the object of the study. This movie is an ABC Family television film which is produced by Image Entertainment that originally aired on April 18, 2010. This movie is based on the novel entitled *Diary of a Working Girl* by Daniella Brodsky, and was adapted for TV by the writer Mike Horowitz. The genre of this movie is romantic-comedy, which is starred by a well-known Hollywood actress, Hillary Duff. The general story of this movie is about Lane Daniel (Hillary Duff), an aspiring writer who has always dreamt of penning a cover story for *Cosmopolitan* magazine.

The main character in this movie has an important role. Due to her important role, besides as the main character in the movie, she takes most of the parts of conversations in the movie. Many types of dispreferred act

on the second pair part are uttered by the main character while doing conversation with the other characters in this movie. Below is one of the example of a conversation between the main character with the other characters which contains dispreferred second act:

**Lane** : Should I be the one buying you a drink?

**Liam** : No, I'm rather enjoying things in the current state.

(SC 14/18/OR)

In this research, the researcher wants to analyze the dispreferred action on the second pair parts or the second turn in the movie *Beauty and the Briefcase*. In this movie, there are many types of dispreferred on the second pair parts that can be found in the conversation among the main character and the other characters. From the types that has been found, the researcher also tries to describe how do the main character doing the dispreferred action in the conversation and also explains some social factors that influence it.

## **B. Focus of the Research**

Adjacency pairs are the basic part in the conversation that commonly used by two participants. Based on Levinson (1983), there is an element in adjacency pairs which is called as preference structure, that are divided into preferred and dispreferred. This research focuses on dispreferred second pair part, which is an unexpected responds from the second pair part to the first pair part. Some focuses of the problem are:

1. The insertion sequence of adjacency pairs

According to Schegloff (1972) an insertion sequence is a sequence of turns in which there is a change of the time interval between the first pair part and the second pair part of adjacency pairs in a conversation. It means that when the first pair part asking something to the second pair part, the second turn does not directly give an answer but they give an additional respond first to the first turn to make sure that the second pair parts clearly understand about what the first turn wants;

2. The preference structure of adjacency pairs

Yule (1996:78) claims that the adjacency pairs represent social actions between the first pair part and the second pair part. It means that when the first pair part ask the second pair part, typically it is made in the expectation that the second pair part will give the expected answer. Therefore, this structure is called as a preference structure. This preference structure serves as an observed pattern in talk and not a personal wish of the speaker. According to Yule (1996:79), preference structures are divided into preferred action (an expected respond on the second turn) and dispreferred action (an unexpected respond on the second turn);

3. The social factors that influence the preference of adjacency pairs

As stated by Holmes (1995:12), there are four components of social factors that can influence a communication process. Those elements are the participants who contribute in a conversation, the setting or

social context where the conversation takes place, the topic of the conversation, and also the speaking functions.

### **C. Formulation of the Problem**

Based on the focus of the research, the problem of this study are formulated as follows.

1. What are the types of dispreferred social act on the second turn that are uttered by the main character in the movie *Beauty and the Briefcase*?
2. How does the main character in the movie *Beauty and the Briefcase* utter her utterances that contain dispreferred act on the second pair part in her conversation?
3. What are the social factors that influence the main character while doing dispreferred act on the second pair part in the conversation?

### **D. Objectives of the Research**

Based on the formulation of the problem above, the objectives of the research are:

1. to explain the types of dispreferred social act on the second turn that are uttered by the main character in the movie *Beauty and the Briefcase*,
2. to describe the ways of doing dispreferred social act on the second turn by the main character in the movie *Beauty and the Briefcase*, and

3. to describe the social factors that influence the main character while doing dispreferred act on the second turn in the conversation.

#### **E. Significance of the Research**

The result of this research will bring some benefits to the theoretical and practical uses of language. Theoretically, the research findings are expected to add more information to the current studies that are related to the discussion of adjacency pairs and dispreferred act on the second turn in a daily conversation. Practically, the research findings are expected to be useful for:

1. The students

The research is expected to give more information and additional knowledge about adjacency pairs and also about dispreferred act on the second turn. The students can learn about the types, the way of doing dispreferred and also the social factors that influence it from this research;

2. All readers

The research is expected to motivate readers not only watching the movie to gain pleasure, but also increasing their awareness and knowledge about the elements of conversation in daily life particularly about adjacency pairs and dispreferred on the second pair part. The readers may also add their knowledge about the types and also the way to do dispreferred social act on the second pair part.

## **CHAPTER II**

### **LITERATURE REVIEW AND ANALYTICAL CONSTRUCT**

This chapter discusses about the theories that are related to the objectives of the research. Therefore, this chapter consists of four sub-chapter. The first part covers the theoretical background, the theories which are employed in the objectives of the research. The second part is about the previous research, which is the research that has been conducted before. The third part is the conceptual framework, and then the last part is the analytical construct.

#### **A. Theoretical Background**

##### **1. Sociolinguistics**

Language has an important role in human's life since it can be seen as a medium for people to conduct social interactions. Wardaugh states that language is a tool that is used by a particular member in society to interact to each other (2006:1). In linguistics, some experts see that there is a connection between language and society. Thus, they study this phenomenon under the umbrella of sociolinguistics. Therefore, sociolinguistics focuses on how language is used by speakers in its social context. It also studies the effect of the society on the language from different aspects.



Etymologically, the term sociolinguistics comes from the word *sociology* and *linguistics*. Based on Hornby (1995:1128), sociology means the scientific study of the nature and development of society and social behaviour. Hornby also defines linguistics as the scientific study of language or of particular language. Crystal (1985:440) also adds that sociolinguistics has been broadly defined as a branch of linguistics which studies all aspects between language and society.

Meanwhile, the term sociolinguistics itself is the field that studies the relationship between language and society, between the use of language and the social structures in which the users of language live. Spolsky (1998:3) argues that sociolinguistics is the field of study that assumes that human society is made up of many related patterns and behaviours, some of which are linguistics. It means that one of the principal uses of language is not only to communicate meaning, but it is also used to establish and maintain social relationship.

Furthermore, Trudgill (1992:68) gives a clear explanation about sociolinguistics that it is intended to achieve a better understanding of the nature of the relationship between language and society. He explains that sociolinguistics is the study that analyzes about the relationship between language and its society. This study is intended to achieve a better understanding about the nature of human language in its social context and the nature of the interaction between language and society. It is clearly seen that Trudgill does not consider sociolinguistics as an independent

subject, rather he takes it as a part of linguistic, a sub-discipline within linguistics. Based on Trudgill's theory, sociolinguistics is a part of linguistics which is concerned with language as a social and cultural phenomenon.

Chaika (1994:3) also gives another definition about sociolinguistics. She states that sociolinguistics is a study of language use in social interaction. It means that this study focuses on the way people talk naturally in everyday communication in their social environment. In addition, Wardaugh (2006:13) explains that sociolinguistics is concerned in observing the relationship between language and society. The focus of the study is to obtain the understanding of the structure of language and the function of language in the social environment. Moreover, by studying sociolinguistics, people can learn more and understand deeper about the social structure through the use of language.

Identically, the notion of sociolinguistics is also emphasized by Holmes (1997:1). He points out that sociolinguistics is the study between language and society. Society plays as an important role because in society, there are many different people who are lived there. Sociolinguistics are interested in explaining why people speak differently in a society, and it concerns to identify the social functions and the ways it is used to convey social meaning.

Sociolinguistics affects and is affected by social relations and culture. It studies how language varieties differ between groups separated

by certain social variables, such as ethnicity, religion, status, gender, level of education, and age. People will select and choose different language for different condition and situation. They will choose appropriate language to the situation in which they are speaking. People from two different communities may speak differently although they use the same language.

From the explanation above, it can be concluded that sociolinguistics is the sub-dicipline of linguistics which studies about language and society. It concerns with the phenomenon of language use in all kind of social interactions, why people use language differently in different social context and how they can establish and maintain social relationship by language that they choose. This phenomenon occurs because they have different culture and background.

## 2. Ethnography of Communication and Social Factors

According to Hymes (in Wardaugh, 2006:242), ethnography of communication comes from the term ethnography of speaking, which means the study to learn how people speak. Trudgill explains further that as the branch of sociolinguistics, ethnography of communication studies the rules and the norms of communication in different culture (1992:53). It means that people need to understand how to use a certain language properly.

According to Finch (2000:222), ethnography is the study of the relationship between language, social and cultural variables which

influence communication. Based on Finch's idea, it means that all societies have their own rules, or conventions, about how to address someone's title, first name, or surname, and rules about degree of politeness and deference.

Ethnography of communication is an approach developed by Hymes for analyzing language, which has been designed to sharpen awareness of culture-bound assumptions. Hymes (in Wardaugh, 2006:242) proposes an ethnographic framework which takes into account the various factors that are involved in **S\_P\_E\_A\_K\_I\_N\_G**.

- a. **S** refers to the setting and scene. The term of setting is related to the time and place which the talk takes place. On the other hand, scene refers to the abstract psychological setting or the cultural definition of the occasion.
- b. **P** refers to the participants. It includes various combinations of speaker-listener, addressor-addressee, and sender-receiver.
- c. **E** refers to the ends. It is related to the conventionally recognized and expected outcomes of an exchange as well as to the personal goals that participants seek to accomplish on particular occasions.
- d. **A** refers to the act sequence. It is related to the actual form and content of what is said by the speaker.
- e. **K** refers to the key. It is related to the tone, manner, or spirit in which a particular message is conveyed.

- f. **I** refers to the instrumentalities. It is related to the choice of channel. For examples: oral, written, or telegraphic, and to the actual forms of speech employed.
- g. **N** refers to the norms of interaction and interpretation. It is related to the specific behaviours of people who conduct a conversation.
- h. **G** refers to the genre, specifically to the type of utterances.

In addition, Holmes (1995:12) points out that there are four components of social factor in **S\_P\_E\_A\_K\_I\_N\_G** which affect communication.

- a. The participant. This component refers to the people who are participating in the communication, and also their relationship to each other.
- b. The setting or social context is the place, time, and context of the talk that happened.
- c. The topic is about something which are the participants talking about.
- d. The function is the aim and the reason why the participants do the conversation.

### 3. Conversation Analysis

Conversation is one of the most prevalent uses of human language. According to Goodwin and Heritage (in Liddicoat, 2007:12), all people

must build communication through conversational interaction. In fact, the existence of a certain society depends on this type of interaction.

Chomsky (in Liddicoat, 2007:13) states that the use of language in everyday communication is an instance of spontaneous communication which is influenced by non-linguistics factors. Nunan (1993:8) defines those non-linguistics factors into six, there are the types of communicative event (such as joke, story, conversation, lecture), the topic, the purpose of communicative event, the setting, the participants, and the background knowledge.

As stated by Sacks (1992), conversation analysis is a unique approach to the study of language use. He develops this approach with his colleagues Emmanuel Schegloff and Gail Jefferson in 1960s. He passes his original ideas through his lectures for many years. Conversation analysis represents a sociological approach rather than linguistics orientation to language. It seeks conversational regularity in terms of social order rather than in linguistics act.

However, Holtgraves (2001:90) explains that as a sociological approach, conversation analysis is quite unlike and in fact, is directly opposed to most other sociological traditions. Hutchby and Wooffitt (2008) also give a brief explanation that conversation analysis is the study of recorded, naturally occurring conversational. The aim of this study is to discover how participants understand and response to one another when they are engaged in conversation.

Based on Sacks and Schegloff (1979), a key idea in conversation analysis is the notion of recipient design, that characterized as the most general principle of conversational interaction. Recipient design refers to the idea that participants in talk design their talk in such a way as to be understood by an interlocutor, in terms of the knowledge that participants assume they share. In line with Sacks and Schegloff's idea, Arnoff and Miller (2003:437) assert that the main idea behind the analysis of conversation is based on three mechanisms of collaboration from the participants. Those mechanisms are turn-taking, repair organization, and adjacency pairs.

Thus, conversation analysis can be used as a mean of studying the interaction among members of specific speech community by those three mechanisms. Furthermore, this research deals with the analysis of adjacency pairs in term of dispreferred social act structure that will be explained further in the below section.

#### 4. Adjacency Pairs

In conversation, it can be noticed that many turns at talk occur as pairs. A greeting is conventionally followed by another greeting, a farewell by a farewell, a question by an answer. Schegloff and Sacks (in Liddicoat, 2007:106) called this sorts of paired utterances as adjacency pairs and these adjacency pairs are the basic unit in which sequences in conversation are built. Malmkjaer (2006) states that adjacency pairs or utterance pairs

have two pair parts in a sequence or utterances in a conversation; a first and second pair part, with the second being conditionally relevant on the first.

In addition, Yule (1996:77) explains further that adjacency pairs are one of the most significant contributions in conversation analysis. It always consist of a first part and second part, produced by different speakers. The utterance of a first part immediately creates an expectation of the utterance of a second part of the same pair. The examples of adjacency pairs can be seen in the following section:

*A : Is that a new hair style?*

*B : Yeah. It was time for a new look.*

(Yule, 1996:77)

From the example above, it can be seen that the first speaker (A) asks a question to the second speaker (B). The first speaker (A) anticipates an expected response from the second speaker (B). Indeed, the second speaker gives an expected response to the first speaker.

The above example is typically found in the opening sequences of a conversation. There are also the example of adjacency pairs of question - answer sequence, thanking - acceptance response, and request - acceptance response.

First Part

Second Part

*A : What time is it?*

*B : About eight-thirty.*

*A : Thank you.*

*B : You're welcome.*



A : *Close the door, please.*                      B : *Okay.*

(Yule, 1996:77)

The first example is the example of adjacency pairs question – answer. The first part asks “what time is that?” to the second part, and then the second part gives a response by giving an answer that related to the question by saying “about eight – thirty.” Then, the second example is the type of adjacency pairs of thanking – acceptance. When the first pair part says “thank you”, the suitable response that have to be given by the second part is “you’re welcome.” The third example is request – acceptance. The first part asks a request to the second part to close the door. The second part accepts the first part’s request by saying “okay.”

According to Chaika (1982:76), there are conversational sequences in which one utterance elicits another of a spesific kind, for examples: greeting – greeting, question – answer, complain – excuse; apology; or denial, request/command – acceptance or rejection, compliment – acknowledgement, and farewell – farewell.

Schegloff and Sacks (1973) add that adjacency pairs has several features. Those features are:

- a. Two utterances length.
- b. The components of adjacent utterances.
- c. Different speakers will produce different utterances.
- d. The first pair part stars the conversation first, then continued by the second pair part.

- e. The first pair part and the second pair part's utterances must be relevant to each other.

Levinson (1983:303) states that adjacency pairs are a sequence of paired utterance that are prototypical. Those pairs of utterances are characterized by type. He proposes some types of adjacency pairs as some types, they are: (a) question-answer, (b) greeting-greeting, (c) offer-acceptance, and (d) apology-minimization.

Thus, based on some scholars' ideas that are mentioned above, it can be concluded that adjacency pairs are the most significant element in conversation. Conversation must consist of two participants or more, and their utterances must be related to each other with the same idea behind the conversation.

## 5. Preference Structure

Adjacency pairs are not simply contentless noises in sequence. They represent social actions, and not all social actions are equal when they occur as second part of some pairs. Basically, a first part that contains a request or an offer is typically made in the expectation that the second part will be an acceptance. An acceptance is structurally more likely than refusal. This structural likelihood is called preference. The term is used to indicate a socially determined structural pattern and does not refer to any individual's mental or emotional desires. In this technical use of the word, preference is an observed pattern in talk and not a personal wish.

Based on Yule (1996:79), preference structure divides second part into preferred and dispreferred social acts. The preferred is the structurally expected next act and the dispreferred is the structurally unexpected next act. Levinson (1983) sets out to discover that there is a relationship between the parts of particular type of a pair that could be responsible for whether the response (the second pair part) would be labelled preferred or dispreferred. Levinson finds out a number of recurrent and reliable patterns of preference structure contains of preferred act and dispreferred act as seen in the following table.

**Table 1: Preference Structure**

First Part	Second Part	
	Preferred Act	Dispreferred Act
Assessment	Agree	Disagree
Invitation	Accept	Refuse
Offer	Accept	Decline
Request	Accept	Refuse
Question	Expected Answer	Unexpected Answer
Blame	Admittance	Denial
Apology	Accept	Refuse

There are some examples of preferred on second turn in part of response to a request.

First Part

Second Part

A : *Can you help me?*

B : *Sure*

A : *Want some coffee?*

B : *Yes, please.*

There is also a case of dispreferred on second turn which the first speaker has made a statement that the second speaker appears to disagree with.

A : *So, chiropodists do hands I guess*

B : *Em-well-out there-they, they mostly work on people's feet.*

(Levinson, 1983:302)

According to Levinson (1983:336), refusal of request or invitation are nearly always in dispreferred format, and the acceptance is in preferred format. He describes that a dispreferred action might threaten the speaker's face whether it is the first pair part or the second pair part in a conversation. He also explains that in a society, there are always a topic in a conversation that indicates an offensive message on it, and the participants must be able to recognize the presence of some various of dispreferred markers.

The second speaker's dispreferred is marked with initial hesitations, as if it is difficult to perform this action (essentially correcting the other). There is a delay ('em plus pause) in getting started and the actual statement which indicates disagreement only comes after a preface ('well), an appeal to the views of others ('out there'), and a stumbling repetition ('they they'). They may also occur in conjunction with silences, and also with other talk which further delays production of the second pair part. It can be seen in the following example:

*Will* : *So is Kaye gonna be able to make it?*

*Andi* : *(...) uh well, she's gotta lotta things to do just now. I dunno, sh-she prob'ly won't be able to do it.*

(Levinson, 1983)

According to Levinson (1983:307), preferred second is unmarked, they occur as structurally simpler turns while dispreferred second is marked by various kinds of structural complexity. For examples:

(1) *A* : *Would you shut the door on your way out, please?*

*B* : *Sure thing. (Preferred Second)*

(2) *A* : *Want to go to the movie tonight?*

*B* : *I can't. Sorry. I've got to study. (Dispreferred Second)*

(Levinson, 1983:307)

In addition, Ping (2007) indicates that a preferred or dispreferred second pair part cannot be identified merely by its linguistics structure. The speaker's meaning and communication context also play a significant role in the preference organization of adjacency pairs. The disagreement hereupon may count as a preferred second. Below is the example.

*Jimmy* : *I haven't done well, have I? (Assessment)*

*Mary* : *Nonsense, of course you did well! (Disagreement, yet it is a preferred second pair part)*

(Ping, 2007)

Ping argues that in spite of the view held by some conversation analysts that preferred, and particularly dispreferred responses often have

certain linguistics structures, i.e., preferred responses tend to be short and straightforward while dispreferred responses are normally marked in long and complex forms. However, it is misleading to insist that preference organization has certain linguistics forms or structures. As in the following example:

A : *Can you play guitar?*

B1 : *Yes. (Preferred, short and no marked arises)*

B2 : *Uh, yeah. Well, actually, kind of. (Preferred, yet long and marked)*

(Ping, 2007)

According to Bouton (1986), there are several principles related to the discussion of dispreferred act on the second pair part that people have to consider. They are:

- a. Normally dispreferred responses are marked as such in English spoken language which is performed in everyday interactions.
- b. What constitutes a dispreferred response and how it can be marked in different contexts must be identified, modeled, and explained to the learner with appropriate exercises.
- c. People should not use unmarked dispreferred responses in the conversation unless contained within a justifying context which is explained in some way.

In addition, Levinson (1983:334) suggests four main categories of dispreferred markers:

- a. A significant delay which includes silences preceding the delivery of response, such as “well...” or “uh... er” or the displacement of the second over a number of repair initiators of other sorts of embedding.
- b. Prefaces, such as the following “uh... er”, “well...” or “hmmm...”; token agreements before disagreements; apologies; hesitations, and qualifiers “I don’t think that...”
- c. Some accounts which refer to explanations for the disagreement or rejection.
- d. Declination component which are marked as uncertain, conditional, or indirect.

According to Yule (1996:81), there is a pattern associated with a dispreferred social act on the second turn in English that is presented as a series of optional elements. Those patterns of dispreferred social act on the second pair part are some of ways that are used by people to do dispreferred social act on the second pair part which are commonly found in daily conversation. Below is the table of the ways of doing dispreferred social act on the second pair part based on Yule.

**Table 2: Ways of Doing Dispreferred Second Turn**

<b>How to do a dispreferred second pair part</b>	<b>Examples</b>
Delay/hesitate	Pause; er; em; ah
Preface	Well; oh
Express doubt	I'm not sure; I don't know
Token Yes	That's great; I'd love to
Apology	I'm sorry; what a pity
Mention obligation	I must do... ; I'm expected...
Appeal for understanding	You see; you know
Make it non-personal	Everybody else; out there
Give an account	Too much work; no time left
Use mitigators	Really; mostly; sort of; kinda
Hedge the negative	I guess not; impossible

Thus, dispreferred act on the second pair part can be concluded as the unexpected response or answer from the second-turn to the first part in a conversation. The unexpected response can be given by doing some elements or pattern that have been mentioned above. This research deals with the adjacency pairs that contains dispreferred social act on the second pair part in the conversation.



## 6. *Beauty and The Briefcase* Movie

*Beauty and The Briefcase* is an ABC Family television film which is produced by Image Entertainment that originally aired on April 18, 2010. This movie is based on the novel entitled *Diary of a Working Girl* by Daniella Brodsky, and was adapted for TV by the writer Mike Horowitz. This movie is a romantic-comedy genre, which is starred by a well-known Hollywood actress, Hillary Duff.

The general story of this movie is about Lane Daniel (Hillary Duff), an aspiring writer who has always dreamt of penning a cover story for *Cosmopolitan* magazine. Joanne (Amanda Walsh) helps Lane, her bestfriend, to reach her dream by giving her a chance to meet Kate White (Jaimme Pressly), a primary editor at *Cosmopolitan Magazine*, to pitch a story idea. Unfortunately, when Lane gives all her idea about pitching a story in *Cosmo*, Kate does not interested with it.

When Lane and Kate leave their office after having some conversations about a pitch story, they discuss about their ideal men. They say that it is hard to find their ideal men based on their list. Kate and Lane actually have the same idea on how to find their ideal men. They have a list of criteria that their future men must have, for examples their future men must be on business world, but it is very difficult to find them.

Suddenly, Lane has an amazing idea. She says to Kate that she can make a pitch story entitled *Switching Careers to Find Love*. Lane explains that she will write a story about finding love on a business world.

Incredibly, Kate agrees with Lane's idea. Then, Kate assigns Lane to look for a job on a business field, and then she has to take her list about her ideal type. Lane has to be able to find her ideal man on her job based on her list. Then, Lane starts to find men as many as she can date.

This movie is interesting to be watched and there are many dialogues and utterances which can be observed in this research, particularly in terms of dispreferred act on the second pair part. In addition, there is no one who uses this movie as an object of the research. Therefore, the researcher uses this movie as the main object and also the main source of her research, and apply it with the theories which are appropriate with the objectives of the research.

## **B. Previous Researches**

There are many researches that have been conducted related to dispreferred social act on the second pair part phenomenon. One of researches on this linguistics phenomenon is done by A.R Jalilifar and R. Dinarvand (2008). They analyze dispreferred social act on the second pair part phenomenon. In their article entitled "An Analysis of Iranian EFL Learners' Dispreferred Responses in Interactional Discourse", they provide an analysis of the comparison between two measures in making dispreferred responses in conversation. Those measures are: oral interaction and discourse completion test (DCT). Those measures are conducted by the Iranian students which is learned about English, and this

research is concerned on cross-cultural linguistics.

Another research dealing with dispreferred social act on the second pair part is a research entitled “Application of Levinson’s Concept of Dispreferred Seconds to the Review of Iran’s High School English Text Book” conducted by Sondos Mansouri and Atefesadat Mirsaedi (2012). The research intends to investigate the application and presentation of dispreferred on the second pair part in English text book at Iranian’s High School. The results of the research reveals that there are many dispreferred types which are presented based on some relevant principles, and then comparing them by the way they used with native speakers since it is an English text book which are used by the Iranian students.

The similarity between those two researches and this research is lying on the investigation of dispreferred social act on the second pair part. However, there are also some differences. The objects of the researches, approaches, and the theories applied in those researches are quite different. As they all are discussing about dispreferred social act on the second pair part, therefore, it is interesting to add them as sources of knowledge in order to complete each other.

### **C. Conceptual Framework**

Conversation is seen as the use of language in everyday nature of talk which is used in social interaction between two people or more and aimed to share some ideas to the other which is occurred in the society.

That is why conversation analysis is under the umbrella of sociolinguistics approach, because conversation is related to language and its society. The society which is meant in this research appears in the movie *Beauty and the Briefcase*.

Conversation always occurs between two part, the first pair part and the second pair part. Some elements in a conversation often come in pairs and it means that the utterance of one speaker makes a particular kind of response by the other conversation partner. Those elements in conversation which often come in pairs are defined into three, there are turn-taking, adjacency pairs, and repair organization.

It is assured that conversation often comes in pairs, such as greeting is conventionally followed by another greeting, a farewell by farewell, and question must be followed by a response. This term defines as an adjacency pairs. There is a relationship between the parts of particular type of a pair that could be responsible for whether the response (the second pair part) would be labelled as preferred or dispreferred. This structure is known as preference structure which is defined into preferred act and dispreferred act (request-acceptance/rejection, offer-acceptance/refusal, invitation-acceptance/refusal, assessment-agreement/disagreement, question-expected/unexpected answer, request-refuse, apology-refuse and then blame-denial/admittance).

Thus, in conversation not all of the second pair part will give an expected answer to the first pair part. This kind of pattern is known as

dispreferred act which is defined in Levinson's theory (1983) of preference structure. There are eight types of dispreferred structure based on preference structure:

1. Request-rejection, when the first part makes a request but the second part gives a rejection on the request.

*A : Would you shut the door on your way out, please?*

*B : I can't, sorry. I've got to study.*

2. Offer-refusal, the first part gives an offer to the second part but the second part refuses it.

*A : Do you want a cup of hot chocolate?*

*B : No thanks, I'm not thirsty.*

3. Invitation-refusal, the first part invites something to the second part, but the second part refuses the invitation.

*A : Please come to my party tonight.*

*B : Oh, I'm so sorry, I've got another appointment for tonight.*

4. Assessment-disagreement, the second pair part disagrees with something that is assessed by the first pair part.

*A : I have done this job well, haven't I?*

*B : Nonsense, there are still many mistakes on your job.*

5. Question-unexpected answer, when the second part gives an unexpected answer to the question which is asked by the first part.

*A : So, chiropodists do hands I guess, don't they?*

*B : Em-well-out there-they, they mostly work on people's feet.*

6. Blame-denial, when the second pair part denies the mistakes that he has done.

*A : Why did you broke this vase?*

*B : It's actually not my fault. The cat did it.*

7. Apology-refuse, the first part makes an apology but the second part refuse to give his/her apology to the first part.

*A : I'm sorry for what I've done to you last day.*

*B : Well, it's not entirely your fault.*

8. Proposal-disagreement, the second pair part disagrees with something which is proposed by the first pair part.

*A : What do you think about my plan of moving to the new house at the countryside?*

*B : Ummm, well, I think it's a nice idea, but I don't think that the atmosphere there is suitable for our children's health.*

There will be also some possibly new found of the types of dispreferred act that will be obtained from the source of the data and also based on some scholars' theories.

Therefore, there are eleven ways to do dispreferred act on the second turn which are commonly used by the second pair part or the interlocutor in a conversation. Those eleven ways are:

1. Delay/hesitate : (pause); er..; em..; ah..
2. Preface : well; oh
3. Express doubt : I'm not sure; I don't know

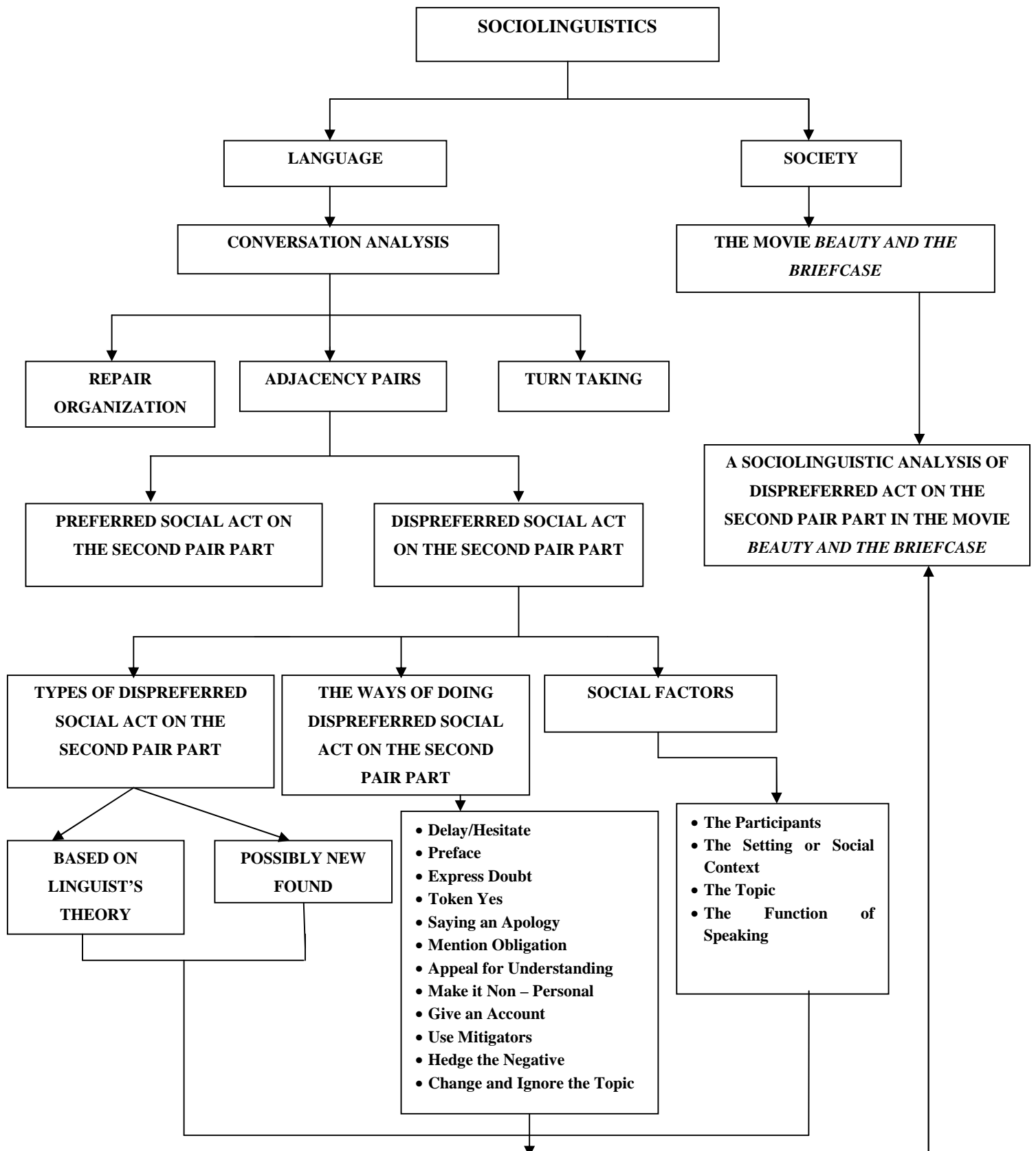
4. Token yes : That's great; I'd love to
5. Apology : I'm sorry; what a pity
6. Mention obligation : I must do..; I'm expected..
7. Appeal for understanding : You see..; you know..
8. Make it non-personal : Everybody else; out there
9. Give an account : Too much work; no time left
10. Use mitigators : Really; mostly; sort of; kinda
11. Hedge the negative : I guess not; impossible

In terms of dispreferred second pair part, society also affects the occurrence of dispreferred act on the second turn in communication. There are four social factors which influence the people while doing dispreferred second act.

1. The participants are the people who participate in the communication and their relationship each other.
2. The setting or social context is the place, time, and context of the talk that happened.
3. The topic is about something which are talking about by the participant.
4. The function is the aim and the reason of why they do conversation.

## D. Analytical Construct

Figure 1. Analytical Construct





## **CHAPTER III**

### **RESEARCH METHOD**

This chapter consists of six sub-chapters. Those sub-chapters are: type of the study, source, form, and context of the data, data collecting technique, technique of data analysis, research instrument, and triangulation of the data. Each sub-chapter will be explained clearly below.

#### **A. Type of the Study**

This research applied descriptive qualitative method because it analyzes the data descriptively based on the scholars' theories. The theory which was employed in this study was Levinson's theory (1983) about dispreferred social act on the second pair part. According to Vanderstoep and Johnston (2009:167), qualitative research aims to be more descriptive, so that the research can be in-depth and understandable. They also add that qualitative research produces narrative or textual description of the phenomena under the study (2009:7). Thus, this research, indeed, illustrated the phenomena of the use of dispreferred social act on the second pair part in the movie *Beauty and the Briefcase* in the form of textual description.

However, to put into consideration, this study also employed descriptive quantitative method to collect the data. This study applied descriptive quantitative method to show the occurrence of the data's

emergence in frequency and percentage to strengthen the explanation that has been made in the textual description. Moreover, descriptive quantitative method was only an additional method to help the researcher to provide the data findings in the forms of measures and numbers. This method only appeared in the findings section, so it was not the main method that was employed in this research, and descriptive qualitative method is still the main focus.

The goals of the study were to describe the types, and the way of doing dispreferred by the second turn in the conversation of the movie *Beauty and the Briefcase* that were uttered by the main character. The researcher applied the types of dispreferred second pair part and also the way of doing dispreferred second pair part as the parameters to reach the goal of this study. The researcher also utilized sociolinguistics and conversation analysis since the study dealt with the analysis of oral languages which were portrayed in the society. The society here was portrayed in the movie *Beauty and the Briefcase*.

The analysis of the study was based on the classification on the data sheets. The data sheets included the classification in the form of sentences or utterances which contain the aspects of the types and the way of doing dispreferred of the second turn in conversation. The result of the study was in the form of description at revealing the inferences.

## **B. Source, Form, and Context of the Data**

According to Lofland and Lofland (in Moleong, 2004: 112), the main data of a qualitative research are language and action or behavior. The source of the data of this research were the movie *Beauty and the Briefcase* and its transcription. The form of the data were sentences, and the context of the data were the utterances that was uttered by the main character in the movie *Beauty and the Briefcase*.

## **C. Data Collecting Technique**

Read and write technique were applied in this research to collect the data. The data of the study were in the form of sentences. The data collecting technique was performed by watching the movie, reading the transcript and taking note. Afterwards, it was noted in data sheets and followed by data analysis. The steps of collecting data in this study were formulated below:

1. Watching the movie *Beauty and The Briefcase*.
2. Downloading the movie's transcription.
3. Watching the movie one more time while checking the accuracy of the transcription.
4. Applying purposive-sampling technique by categorizing the utterances into every single of parameter (types and the way of doing dispreferred)
5. Recording the categorized utterances in the data sheet.

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

The next step after data collecting technique was data analysis. Patton (in Moleong, 2003:103) claims that data analysis is a process of organizing and classifying data into certain pattern, category, and basic units of analysis, so that the theme can be found and the data will be easier to be interpreted and formulated. Data analysis is the most important step in qualitative research, a well-done data analysis will make the research successful, and as the result the description and interpretation of the phenomenon will be accurate.

Moreover, this study employed referential analysis technique to analyze the data. The theories which were presented in the previous chapter related to the issue of this study was as a reference for analyzing the data from the main source. The data were categorized firstly on the data sheet based on the theories which are related, and afterwards, the data were analyzed by referencing them to the theories of each categorization. It means that the theories play as the guidance in analyzing the data.

Therefore, data sheet was applied in this research in order to categorize every datum which were found in the movie *Beauty and the Briefcase*. The data sheet or table was used to classify the types of dispreferred on the second turn, the ways of doing dispreferred, and also the explanation of social context. The format of data sheet was illustrated below with one example attached.

**Table 3: Table of Data Analysis**

No	Data Code	Data	Types of Adjacency Pairs Containing Dispreferred Act on the Second Pair Part							The Ways of Doing Dispreferred Act	Social Context of the Interaction
			AD	BD	IR	OR	PD	QU	RR		
1	SC 14/16/ AD	Joanne : Is he spontaneous? Does he take exotic trips on a whim? Lane : Mmm, I don't know, yet.								Delaying/hesitating	Participants: Lane and Joanne. Setting: At a cafe.

**Notes :**

AD	: Assesment – Disagreement	PD	: Proposal - Disagree
BD	: Blame – Denial	OR	: Offer - Rejection
IR	: Invitation – Refusal	RR	: Request – Refusal
QU	: Question – Unexpected Answer		

**E. Research Instrument**

According to Hornby (1995:619), instrument is an equipment that is applied in a certain work, study or research for a scientific purpose. The researcher worked as a human instrument. She planed the research, collected the data, analyzed and interpreted it, and also made conclusion and reported the result. Moreover, data sheets were an additional instrument which were employed in this study. Data sheets were functioned to write down the classified data. The data were chosen by the

application of a purposive-sampling technique and then organized by classifying them into every single parameter mentioned before.

#### **F. Triangulation of the Data**

To confirm the trustworthiness of the data, data check is needed to test the data analysis. According to Moleong (2001:173), the criteria to check validity and reliability of research are credibility, transferability, and confirmability. Credibility aims at achieving the validity of the data. Credibility of the data is achieved through triangulation technique. Triangulation is a way of assuring the validity of research results through the use of a variety of research methods and approaches. It is a mean of overcoming the weaknesses and biases which can arise from the use of only one of the methods that has described by the researcher, such as observation.

In this research, the data validation was achieved by repeating the observation of the data. Re-watched the movie and re-checked the accuracy of the transcription were conducted to check the validity and trustworthiness of the data. Meanwhile, the data investigation was employed by gathering a number of different sources in forms of books, journals, and some others written sources from internet related to sociolinguistics, conversation analysis, and dispreferred social act on the second pair part. Afterwards, the results of data triangulation were discussed and consulted to the supervisor.

## CHAPTER IV

### FINDINGS AND DISCUSSION

This chapter consists of two parts: findings and discussion. The first part presents the findings that the researcher got from the analysis of the movie *Beauty and the Briefcase*, which contains the dispreferred social act of the second pair part and the way of the main character doing the dispreferred social act on the second pair part. However, this part only shows the findings for the first two objectives: the types of dispreferred second pair part which emerge in the main character's utterance and the way of the main character doing the dispreferred social act of the second pair part.

Meanwhile, the third objective, the social factors that influence the emergence of the dispreferred social act on the second pair part, will be discussed in the second sub-chapter, the discussion section. Then, the second sub-chapter covers the findings more briefly and deeply by presenting some examples for each phenomenon as well as highlighting the important part of the presented examples.

#### **A. Findings**

This sub-chapter focuses on the first two objectives of the research. Those two objectives are the types of dispreferred second act that are uttered by the main character in the movie *Beauty and the Briefcase*, and then the way of doing dispreferred second pair part that are illustrated in

the main character's utterances. The major finding of the data concerns on the first two objectives that have been collected and it is shown clearly on the table below.

The first table explains about the frequency and percentages of the types of dispreferred second act which are emerged in the conversation between the main character and the other characters. The result of the data analysis reveals that there are five types of dispreferred social act on the second pair part. They are assesment – disagreement, question – unexpected answer, request – refusal, offer – rejection, blame – denial, proposal – disagree, and invitation – refusal. The findings are presented in the table below.

**Table 4: Types of Dispreferred Social Act on the Second Pair Part Applied by the Main Character in the movie *Beauty and the Briefcase***

No	Types of Dispreferred Social Act on the Second Pair Part	Frequency of Emergence	Percentage
1	Question – Unexpected Answer	13	31.7%
2	Assesment – Disagreement	7	17%
3	Offer – Rejection	6	14.6%
4	Request – Refusal	5	12.2%
5	Blame – Denial	4	9.8%
6	Invitation – Refusal	2	4.9%
7	Proposal – Disagreement	4	9.8%
<b>Total</b>		<b>41</b>	<b>100%</b>

Table 4 clearly shows that the frequency of the occurences was never the same one to the others. The main character applies five types of



dispreferred social act on the second pair part. They are assesment – disagreement, request – refusal, offer – rejection, blame – denial, question – unexpected answer, invitation – refusal, and proposal – disagreement.

The most appearing phenomenon is question – unexpected answer. It occurs 13 times out of the total 41 data. In other words, from the total 100%, its percentage is 31.7%. The second most often appearing phenomenon after question – unexpected answer, there is assesment – disagreement. It appears seven times with the percentage of 17%. After that, offer – rejection type ranks the third. Its number of occurrences is six times out of 41 data, or the same as 14.6% of the total 100%. The next rank is possessed by request – refusal, which the number of occurrences is only five times with its percentage 12.2%. Then, blame – denial and proposal – disagreement type appear with the same time occurences with four times out from 41 data with the percentage 9.8%. Finally, the phenomenon of invitation – refusal type emerges as the last rank which is only occured two times with the percentage 4.9% from the total 31 data.

The second table reveals about the ways of doing dispreferred social act on the second pair part which are emerge in the conversation between the main character and the other characters. Based on the data analysis, there are 12 ways of doing dispreferred social act on the second pair part which are applied by the main character in the movie *Beauty and the Briefcase*. The findings of the data analysis are presented in the table below.

**Table 5: The Ways of Doing Dispreferred Social Act on the Second Pair Part Applied by the Main Character in *Beauty and the Briefcase***

No	The Ways of Doing Dispreferred Social Act on the Second Pair Part	Frequency of Emergence	Percentage
1	Prefacing.	9	22%
2	Appealing for Understanding.	6	14.6%
3	Hedging the Negative.	4	9.8%
4	Saying an Apology	4	9.8%
5	Delaying or Hesitating	3	7.3%
6	Expressing Doubt	3	7.3%
7	Token Yes	3	7.3%
8	Giving an Account	2	4.9%
9	Mentioning Obligation.	2	4.9%
10	Making it Non – Personal	1	2.4%
11	Using a Mitigator	1	2.4%
12	Ignoring and Changing the Topic	3	7.3%
<b>Total</b>		<b>41</b>	<b>100%</b>

From the analyzed utterances, 41 data contain dispreferred social act on the second pair part. The findings clearly show that there are 12 ways of doing dispreferred social act on the second pair part. They are delaying/hesitating, prefacing, appealing for understanding, taking yes, giving an account, using a mitigator, making it non – personal, hedging the negative, and ignoring and changing the topic of conversation.

Based on the table of data analysis, the most appearing phenomenon is prefacing. The number of emergences is nine times from

the total of 41 data. The percentage is 22% out of 100%. The second most appearing ways of doing dispreferred social act on the second pair part is appealing for understanding. Its number of occurrences is six out of 41 data with the percentage 14.6%. Hedging the negative and saying an apology appear four times out of 41 data as the third rank with the percentage 9.8%. Then, there are four ways of doing dispreferred social act on the second pair part that have the same time of occurrences, they are: delaying/hesitating, ignoring and changing the topic, taking yes, and expressing doubt. They appear three times in the conversation with the same percentage 7.3%.

Giving an account and mentioning obligation also have the same number of occurrences and percentage. They are two out of 41 data with the percentage 4.9%. Again, the same number of occurrences and percentage also appear in using mitigator and making it non – personal. They only emerge one time from 41 or 2.4%. It means that those ways are rarely used by the main character to do dispreferred social act in her conversation with the other characters.

## **B. Discussion**

Unlike the previous part of this chapter which only answers the first two objectives of this study by giving a brief explanation on the two tables, this part is the one which discusses the third objective. However, not only does this part answer and discuss the third objective, this part also

discusses the first two objectives in a different way. This part provides a deeper discussion by presenting some examples of each phenomenon.

### 1. Types of Dispreferred Second Act that are Uttered by the Main Character in the movie *Beauty and the Briefcase*

There are five types of dispreferred act of the second pair part which are emerged in the conversation between the main character and the other characters in the movie *Beauty and the Briefcase*:

#### a. Assesment-Disagreement

Assesment is a judgement or decision over amount, value, quality, or the importance of something. An assesment toward something or someone will lead to an agreement or disagreement. An agreement leads to the expression which is given by the second pair part who has the same opinion with the first pair part, while a disagreement is given when people do not have the same opinion. The type of dispreferred second turn of assesment-disagreement is illustrated in the conversation below.

Joanne	: <u>Is he spontaneous? Does he take exotic trips on a whim?</u>
Lane	: <u>Mmm, I don't know yet.</u>
Joanne	: <u>Does he put passion above common sense? Witty statements on the tip of his tongue?</u>
Lane	: <u>Sort of, yeah.</u>

(SC 14/16/AD)

In this scene, Joanne asks many things to Lane about the guy who Lane has met. That guy looks like Lane's ideal man, and then Joanne starts to ask an assesment to Lane about that guy, whether that guy matches with Lane's criteria or not. However, Lane gives an unclear answer that indicates she is quite unsure and doubtful. She answers it by saying **"Mmm, I don't know yet"** which indicates that Lane is still quite confused about Joanne's assesment related to that guy, yet she shows her unsure respond which emphasizes her utterances that she is actually quite disagree with Joanne's assesment.

In the next utterances, Joanne asks more detail questions to Lane, wondering that Lane will give an expected answer to her assesment. However, Lane shows her dispreferred second turn by giving an unsure answer by saying **"Sort of, yeah.."** The term "*sort of*" here indicates that actually Lane is still confused about her respond to Joanne. Lane wants to show her agreement Joanne's assesment, but she is not sure whether that guy is on her criteria or not. Therefore, she uses the term "*sort of*".

#### **b. Question-Unexpected Answer**

Question is a sentence or phrase used to find out information. A question will usually need an answer. The answer given by the second turn can be categorized as preferred answer or dispreferred answer. Preferred answer happens when the answer given is as

expected by the questioner. On the contrary, dispreferred answer happens when the answer is not in line with the questioner's expectation socially or pragmatically. Below is the example of conversation that contains the type of dispreferred second pair part question-unexpected answer:

Lane	: <u>Well, how do I go back?</u>
Aspiring Assistant	: <u>You can't. You either know this stuff or you don't. And my guess is you don't.</u>
Lane	: Somebody has low blood sugar. Here, have some candy.
Aspiring Assistant	: I don't eat sugar!

(SC 05/11/QU)

The context of the conversation above is when Lane is having a computer test after she did an interview in her company. Actually, Lane does not know there will be a computer test before she can do her jobdesk in that company. Lane feels nervous because she is not good with statistics software in computer.

At the same time, there is another new employer that has to do the same test. Lane tries to cheat and ask her for a help, but she always gives an unexpected respond to Lane that makes Lane feels embarassed because she looks stupid in front of that woman.

The answer which is given by that woman is not in line with Lane's question pragmatically, because actually Lane wants that woman to help her doing the test. Instead of helping her, that woman mocks her since she cannot do the test properly.

### c. Request-Refusal

Request is a sentence to ask something politely or officially. It will lead to an acceptance or a refusal. An acceptance is an expression which the second pair part decides to accept the request that is asked by the first turn, while a refusal is an expression that occurs when the second turn decides not to accept the request. The types of dispreferred second pair part of request-refusal can be seen clearly on the conversation below between Lane as the first turn with an aspiring assistant in her new office.

- Lane : Hey, hey. You've got to help me. I could get you free Laura Merceir samples.
- Aspiring Assistant : (whispering) Can you please be quiet?
- Lane : Hey, you like these shoes? 'Cause I can tell you where to get them on sale.
- Aspiring Assistant : I'm not gonna help you cheat.

(SC 05/10/RR)

The conversation above is a conversation between Lane and an aspiring assistant in a Thompson's office. It happens when Lane has to do a software test related to her new job desk in her new job. This test aims to decide whether Lane is appropriate to do her job or not. However, Lane does not understand well about a software test, and she tries to cheat to an aspiring assistant who has the same test with Lane. Lane tries to persuade the woman to lend her a hand by giving her the answer of the test. Lane even tries to offer interesting stuffs to

the woman.

Meanwhile, the aspiring assistant does not want to help her out by giving her a cheat. She refuses Lane's request and even she feels disturbed by Lane's action since both of them are working on the test in order to pass the software test. The aspiring assistant refuses Lane's request by saying, "**I'm not gonna help you cheat.**" means that she absolutely refuses Lane's request for giving her a cheat.

#### **d. Blame-Denial**

A blame oftenly happens when someone does something wrong to someone else whether he/she has an intention to do that or unintentionly. A blame usually pointed out by the speaker to the listener when they have a conversation in a certain situation. The listener or the second pair part can admit the denial or can also deny that. An admittance is an expression when the second pair part admit his/her mistake while a denial is an expression when the second turn deny his/her mistake. Below is the example of the types of dispreferred act on the second turn of blame-denial which are uttered by the main character and the other character.

- Joanne : I'm sorry, I'm sorry. You yelled at her in the middle of a restaurant?
- Lane : It was not in the middle of restaurant, okay? It was towards the back, facing a window, and second of all, I didn't yell at her. It was— It was more of a blurt. I—I blured at her. I couldn't help it. She was being serenaded by her famous tennis star boyfr— Her gorgeous, famous, tennis-star boyfriend who has a foreign accent,



and whisks her away to exotic places, and has passion and has the cutest little dimples you've ever seen. I have to add that onto my checklist.

Joanne : Lane, stop it!

**(SC 04/04/BD)**

The conversation above is the conversation between the main character (Lane Daniel) and her bestfriend (Joanne). Joanne hears Lane's story about a commotion that has just happened between Lane and Alicia in the restaurant, and Joanne thinks that the commotion happened because Lane yelled at Alicia whom she has just met in the restaurant. Joanne starts to blame her, because she thinks, it is kind of an embarrassing situation, and it may embarrass her in public.

Lane, as the second turn in this conversation, gives her respond to Joanne by making a denial. Lane shows her denial by giving some arguments even though her arguments are nonsense and unreasonable to be heard. Lane tries to conceal her envy toward Alicia by denying everything. She feels jealous to Alicia because Alicia has a boyfriend who can fulfill all of her criteria of her ideal future man. Therefore, she shows her denial by saying her arguments in order to cover her jealousy toward Alicia so Joanne can accept with all of her nonsense reasons.

#### **e. Offer-Rejection**

An offer happens when someone asks somebody else if he/she would like to have something or if he/she would like others to do

something. It leads to an acceptance or a rejection. A rejection happens when someone refuses to accept, use, or believe someone or something. The type of dispreferred second pair part by using offer-rejection is best illustrated in the conversation below.

Joanne : Oh, hey, I'm going out tonight, and his roommate is crazy cute. You wanna join?  
 Lane : Sssh, not in front of the cosmo.

(SC 01/02/OR)

The conversation above is a conversation between Lane and Joanne. Joanne is a photographer while Lane is a journalist. In addition, Lane really loves to read *Cosmo* magazine and she really wants to be a journalist in that magazine. This scene tells about the condition of Lane who is being frustrated because she has not got a boyfriend yet. As Lane's bestfriend, Joanne feels sorry to see Lane's condition. Trying to console her, Joanne invites Lane to go out and she intends to introduce Lane to her friend. However, Lane rejects Joanne's offer because she has no desire to go out that night.

From the conversation above, it can be seen that Lane's utterance intends to reject Joanne's offer without making any offense to Joanne. Lane rejects Joanne's offer by saying "**Sssh, not in front of the Cosmo.**" means that she prefer to stay at home while reading *Cosmo* magazine rather than going out with Joanne and acquainted with her friends.

Another example of the types of dispreferred on the second pair part that contains offer-rejection structure in the conversation between the main character and the other character can be seen in the below section.

Seth : Do you wanna go for a nightcap?  
 Lane : You know what? I shouldn't. I-I have a busy day tomorrow.

(SC 19/25/OR)

The above conversation is a conversation between Lane and Seth, her co-worker in the office. At first, Lane likes and has an intention to Seth, and she tries to make Seth attracted to her. After Lane does all of her efforts to ask Seth for having a date, finally they have a dinner after the work is finished.

In the middle of their conversation when they have a date, Seth offers Lane to have a nightcap. Because of her interest to Seth is gone, and she has had another man, named Liam in her heart, Lane rejects Seth's offering to have a nightcap. Lane takes their turn in the conversation by giving a dispreferred action as her answer to Seth's offering. She rejects that by making a white lie in her utterance, "**You know what? I shouldn't. I-I have a busy day tomorrow.**" She says that she will have a busy day tomorrow in order not to make Seth feels disappointed and upset because Lane is rejecting his offering.

### f. Invitation – Refusal

An invitation is an action when someone asks his/her friends to join or to go to an event or something that is happening at that time. It usually leads to an acceptance or a refusal. An acceptance emerges when someone who is invited wants to join. On the other hand, a refusal happens when someone which is invited does not want to join or to go to an event. The phenomenon of invitation – refusal type can be seen in the illustration below.

Liam : Oh, are you okay, Love?  
 Lane : No. I just got fired from my job, and ruined everything. I want you to just come over and hold me, and cheer me up.  
 Liam : I'd love to, Lane, I really would, but I'm actually out of town.

(SC 34/40/IR)

The conversation above happens when Lane is not in a good condition because she has just got fired from her company. The best thing that she can do to make her feeling gets better is calling Liam via telephone. Liam asks Lane's condition and she tells that she has just got fired and it ruins everything.

Therefore, Lane requests Liam to come to her house. She wants it because she thinks that only Liam who can heal her pain after she got fired. Unfortunately, Liam refuses Lane's request by saying that he is out of town. Liam refuses Lane's request intentionally, by saying a white lie, since he does not want to make Lane feels disappointed.

### g. Proposal – Disagreement

A proposal happens when someone proposes a suggestion or an idea about something to someone else. The second pair part can decide whether he/she agrees with the proposal or disagree with it. An agreement lead to an expression when the second pair part agrees with the first pair part's suggestion. On the contrary, a disagreement arises when the second pair part disagree with the proposal which is submitted by the first pair part. The proposal – disagreement type of dispreferred social act on the second pair can be seen in the following illustration.

Lane	: <u>Because you never know when your magic man is gonna find you. It's good, right?</u>
Kate	: <u>Lane, this is not your college paper. This is not some crappy blog that you can write in your pajamas. And it sure as hell isn't an article on shoes for For Her magazine.</u>
Lane	: It's Her Style, but that's okay.
Kate	: Lane, this is a cover story for Cosmo.

(SC 20/27/PD)

This datum is to highlight an occurrence of disagreement. The conversation takes place in the office when Lane meets Kate, her boss in *Cosmo* magazine. Lane tries to propose her idea about changing the topic of her writing that will be published as an article in that magazine. Lane wants to change her idea because she feels she stuck in developing her idea, and suddenly she finds another idea that may come as a better story.

However, Kate disagrees with Lane's proposal. She says that Lane's writing will be a cover story. Therefore, it has to be sophisticated and can attract people's attention so that they will be interested to read it. Kate shows her disagreement by saying some reasons why she does not agree with Lane's new idea of her article. Her reasons indicates that she does not agree with Lane's proposal.

## **2. The Way of Doing Dispreferred Second Act that are Used by the Main Character in the Movie *Beauty and the Briefcase***

There are nine types of the way of doing dispreferred act on the second pair part which are emerged in the conversation that contains dispreferred act between the main character and the other characters in the movie *Beauty and the Briefcase*:

### **a. Delaying or Hesitating**

Delaying or hesitating is used by someone when he/she wants to make something happen at a later time than originally planned or expected. He/she can delay the conversation by pausing the speech, delaying the answer, saying err; emm; ah; etc. The way of doing dispreferred second pair part by using delaying or hesitating are illustrated in the following example:

Joanne : Is he spontaneous? Does he take exotic trips on a whim?  
Lane : Mmm, I don't know yet.

(SC 14/16/AD)

The above utterance contains a phenomenon of delaying or hesitating. Joanne asks some assessments to Lane about the guy that she has met. However, Lane takes her turn in the conversation by giving a dispreferred respond to Joanne. Lane shows her unsure respond, and she shows it by delaying or hesitating her dispreferred respond.

Lane shows her dispreferred respond by saying, “**Mmm, I don’t know yet.**” The utterance “*mmm*” indicates that Lane wants to delay her utterances before she says her unsure respond to the first pair part in the conversation. Therefore, by using delay or hesitate strategies to dispreferred second pair part, the first pair part or in this situation is Joanne as the first pair part knows that Lane is in doubt.

#### **b. Prefacing**

Prefacing is a word that is used to start a sentence. It has a function as the introduction of the sentence. Prefacing can be used as a way to make dispreferred second pair part not too rough to be heard. Below is the example of conversation between the main character and the other character that contain dispreferred second pair part by using prefacing to do dispreferred second turn.

Liam : I love Paris. Do you visit often?  
 Lane : Well, yeah, in my dreams.

(SC 17/23/QU)

This conversation takes place in a cafe when Liam and Lane meet. This scene tells that finally Lane and Liam are in a relationship. Liam is a guy whom she met at a restaurant, and suddenly she falls in love with him at the first sight. After having a date, when Liam wants to hail a cab for Lane, he asks something to Lane whether Lane have ever been visited Paris or not. Liam says that he has ever visited Paris and he loves it so much. Yet, in fact, Lane has never visited Paris at all, and she feels embarrassed if Liam knows that she has not got any chance to go there yet.

The use of “*well*” here is to indicate that Lane expresses a *preface*. It means that she never goes to Paris. She uses a preface as an indicator that she feels a little bit uneasy and embarrassed that she has not got any chance to go there. However, she does not want to tell a lie to Liam, then she decided to use a preface “*well*” here so that her answer will not be looked embarrassing. This kind of strategy is commonly used in daily life as people do not want to look embarrassing and in the same time they want to keep their prestiges.

### **c. Appealing for Understanding**

Appealing for understanding is the way that is used in a conversation particularly to do dispreferred second turn in order to avoid getting a harsh feedback or respond to the interlocutor or to the first pair part. It will make the second pair part understand the second



pair part's feeling and thought. The way of doing dispreferred second turn by using appealing for understanding illustrated below in the conversation between the main character and the other characters.

- Joanne : I'm sorry, I'm sorry. You yelled at her in the middle of a restaurant?
- Lane : It was not in the middle of restaurant, okay? It was towards the back, facing a window, and second of all, I didn't yell at her. It was— It was more of a blurt. I—I blured at her. I couldn't help it. She was being serenaded by her famous tennis star boyfr— Her gorgeous, famous, tennis-star boyfriend who has a foreign accent, and whisks her away to exotic places, and has passion and has the cutest little dimples you've ever seen. I have to add that onto my checklist.
- Joanne : Lane, stop it!

**(SC 04/04/BD)**

From the conversation above, it can be seen that Lane tries to deny a mistake that she has made in a restaurant. She denies that when Joanne starts to blame her after she hears a rumour that Lane has an argument with Alicia in that restaurant. Joanne starts the conversation by asking a question. She wants to know the truth whether Lane has just yelled to Alicia in the middle of the restaurant or not.

Therefore, Lane takes her turn in the conversation to give her respond to Joanne's accusation. Lane denies that accusation by giving so many reasons that will make Joanne understands her situation. The second pair part denies her mistakes by giving her reasons. It is called as an appealing for understanding strategy to do dispreferred act on the second pair part in conversation.

#### d. Taking Yes

When someone uses taking yes' strategy as his/her respond to other people's statement, generally his/her statement will be considered as a preferred second pair part. However, sometimes to make a rejection, denial, or other negative respond sound not too harsh, people tend to start the sentence by taking yes. Taking yes is not only used to make the respond sounds not too harsh, but also can be used to make the statement come after it has a stronger effect, more synical, more hurtful, or more harsh. The strategy of taking yes to do dispreferred act on the second pair is illustrated in the conversation below.

Liam : Oh, are you okay, Love?  
 Lane : No. I just got fired from my job, and ruined everything. I want you to just come over and hold me, and cheer me up.  
 Liam : I'd love to, Lane, I really would, but I'm actually out of town.

(SC 34/40/IR)

The conversation above is a conversation between Liam and Lane. Lane tells Liam, her boyfriend, that she is not in a good condition because she has just got fired from her company. Liam calls her on the phone and asks her condition. Lane wants Liam to accompany her since she believes that his presence is a comfort to her in her grief.

However, Liam gives an answer that makes Lane feels little bit disappointed. Liam says that he cannot come to her house because he is actually out of town. Liam shows her dispreferred respond by using taking yes strategy. He says **“I’d love to Lane, I really would, but I’m actually out of town.”** The utterances **“I’d love to Lane, I really would..”** indicates that he refuses Lane’s request.

The strategy of taking yes can also be seen as a white lie. It means that Liam says that he wants to grant his girlfriend’s invitation, but on the other hand, the second pair really does not want to come to her house. This strategy is used as a way to avoid the possibility of hurting the feeling of the first pair part since her invitation is refused by the second pair part.

#### **e. Making It Non-Personal**

To deny an accusation, assessment, or complaint, someone can use a statement that shows as if he/she is not the one who is being accused, assessed, or complained. This kind of statement is used to express that the speakers talk about somebody else. The expression of making it non-personal is illustrated in the below conversation.

Lane : Those are nice flowers. Your birthday?  
 Diana : No. The doorman sends them to me every Monday for four years now. Can you blame him?

(SC 02/03/QU)

The conversation above occurs when Lane has a meeting with Alice, her coordinator on her work in *Her Style* magazine. They have a meeting in a cafe to discuss about the article that will be written by Lane in the next edition of *Her Style* magazine. In the middle of their conversation, a doorman sends a big flower bouquet to Diana. Lane amazes with that bouquet, and she asks to Diana whether today is her birthday or not. Diana tries to clarify that today is not her birthday and actually, she always receives those flowers every Monday since four years ago. The subject of “*the doorman*” indicates that Diana points out to another man as a person who always gives her a bouquet rather than agreeing with Lane’s statement that today is her birthday. It means that Diana uses the strategy of making it non – personal to show her dispreferred social act in this conversation.

#### **f. Giving an Account**

Giving an account is the common way to do a dispreferred second pair part that lessen a negative response. It will invite the second pair part’s understanding so that he/she will not give a negative respond. The illustration of giving an account strategy to do dispreferred second pair part is best illustrated in the conversation below.

Seth : Do you wanna go for a nightcap?  
 Lane : You know what? I shouldn't. I-I have a busy day tomorrow.

(SC 19/25/OR)

In this scene, Seth gives an offering to Lane for having a nightcap. Actually, Lane wants to accept Seth's offering, but she remembers that she already has a boyfriend, Liam, so she decides to reject Seth's offering for having a nightcap. In fact, Lane has a date with Liam in order to accomplish her job on *Cosmo Magazine* as a journalist about finding a magic man on a business world.

Lane rejects Seth's offering by using giving an account strategy to do dispreferred second pair part. She shows her strategy by uttering, "**You know what? I shouldn't. I-I have a busy day tomorrow.**" The strategy of giving any account is emphasized on Lane's utterance "**I-I have a busy day tomorrow.**" Her utterance indicates that she wants to reject it without offending Seth's feeling and making him disappointed. This strategy is another strategy to express a white lie.

#### **g. Hedging the Negative**

Hedging the negative response is one way to do the dispreferred second pair part to show the defensive act slowly. It aims to avoid giving an answer, response, or taking any action. The use of this strategy can be seen in the illustration below.

- Lane : Hey, hey. You've got to help me. I could get you free Laura Merceir samples.
- Aspiring Assistant : (whispering) Can you please be quiet?
- Lane : Hey, you like these shoes? 'Cause I can tell you where to get them on sale.
- Aspiring Assistant : I'm not gonna help you cheat.

(SC 05/10/RR)

Based on the conversation above, it is clearly seen that the aspiring assistant, who is doing the same test as Lane does, does not want to help Lane to do the test. Lane, who is confused to do the test, tries to give her an interesting offer, but still, the aspiring assistant refuses to help Lane to cheat the test.

The aspiring assistant gives a respond to Lane by hedging the negative to do dispreferred act on the second pair part. The strategy of hedging the negative indicates that she does not want to help Lane literally, and it means that she also does not want to give any response and action to Lane. The strategy of hedging the negative is emphasized on the aspiring assistant's utterance "**I'm not gonna help you cheat.**" means that she avoids to give any answers to her.

#### **h. Ignoring and Changing the Topic**

When doing dispreferred second pair part, ignoring and changing the topic are the way that always go together unconsciously. When someone does not want to continue the conversation because he/she does not like the topic, surely he/she will ignore the utterance

that is uttered by the first pair part and then turn the topic into another one. The example can be illustrated in the following conversation.

Lane : Okay. So, what kind of music do you produce?  
 Liam : Oh, no, no, no, Lane. Let's talk about you. I'm sure it's much more interesting.  
 Lane : Okay, but I don't know how interesting you're gonna—  
 Liam : Nonsense. Who is Lane Daniels?

(SC 17/22/QU)

That is a conversation between Liam and Lane. This conversation occurs when they are having a dinner in a restaurant as their first date after their first accidental meeting in a cafe. Since their first meeting, Liam introduced himself as a music producer, and Lane is curious about what kind of music that he produced.

Liam has no word to explain what kind of music that he produced because he does not tell the truth about his profession to Lane in order to impress her so she wants to have a date with him. He diverts Lane's attention of her question by ignoring it and then changing the topic of conversation. Liam uses the strategy of ignoring and changing the topic of conversation because he does not want Lane to find out about his lie and then turns to hate him. Therefore, he shows his dispreferred act by ignoring and changing the topic that indicates he does not want to continue the topic of the conversation.

### i. Using a Mitigator

Using a mitigator is one of the strategy of doing dispreferred act on the second pair part which is commonly found in daily conversation. When someone uses a mitigator to do dispreferred act, they will use *really, mostly, sort of, kinda* in their utterances. Those indicators aim to show that the second pair part is unsure about the statement that is given by the first pair part. The example of this linguistic phenomenon of using a mitigator to do dispreferred act on the second pair part is:

Joanne : Does he put passion above common sense?  
Witty statements on the tip of his tongue?  
 Lane : Sort of, yeah.

(SC 14/17/AD)

This is a conversation between Joanne and Lane. They talk about a man whom Lane has met. Joanne starts to ask and show her assesment about that man to Lane whether he is included as Lane's type or not. Joanne shows her assesment by asking many questions to Lane which indicate that Joanne feels very curious to find out the truth.

However, Lane gives a brief respond and makes Joanne feels disappointed because Lane does not give a clear answer. From the conversation above, it can be seen that Joanne wants an amazing answer from Lane. On the other hand, Lane says. **“Sort of, yeah..”** It indicates that she feels unsure about the assesment that is given by



Joanne. Here, Lane uses the strategy of using a mitigator as a mark that she is doing dispreferred act on the second pair part to respond to Joanne's assesment or statement.

#### **j. Expressing Doubt**

Expressing a doubt is one of the way to do dispreferred act on the second pair part in a conversation. It is used to show the defensive act between the second pair part to the first turn. The indicator when someone expresses his/her doubt to show his/her dispreferred act is by saying "*I'm not sure*"; "*I don't know.*" This strategy is used to avoid giving a next respond to the interlocutor. The phenomenon of expressing a doubt is illustrated in the following conversation.

Lane	: Oh, she's so helpful. Oh, that's not right. Oh, that's not right. Go back. Go back. God! You stupid thing. Come on.
Aspiring Assistant	: Sshh!
Lane	: <u>Well, how do I go back?</u>
Aspiring Assistant	: <u>You can't. You either know this stuff or you don't. And my guess is you don't.</u>
Lane	: Somebody has low blood sugar. Here, have some candy.
Aspiring Assistant	: I don't eat sugar.

**(SC 05/11/RR)**

The conversation above occurs when Lane is doing a software test after she did an interview at her new company. This test aims to decide whether Lane is qualified in her new job desk or not. Yet, Lane does not really understand about what kind of test is that, and she is

not familiar with a software which is related to her job as a deal – reporter. Lane tries all of her efforts to pass this test.

On the other hand, there is another new employer, an aspiring assistant, who has to do the same test as Lane. Lane wants to cheat, but this woman refuses to help her. Lane makes some noises because she is stuck with that test and she does not know what to do with the software. Lane asks the aspiring assistant to teach her the step to work with the software. However, the aspiring assistant shows her doubt that Lane cannot work well with the software. The aspiring assistant says, **”You can’t. You either know this stuff or you don’t. And my guess is you don’t.”** indicates that she shows her dispreferred social act by employing the strategy of expressing a doubt.

#### **k. Saying an Apology**

Saying an apology can be categorized as the most well-mannered way to do dispreferred social act on the second pair part in a conversation. When someone does not interested with the talk that has been discussed in a conversation, it is commonly found that he/she will say an apology in order to avoid continuing the conversation. People usually say *I’m sorry* or *what a pity* which indicate that he/she aims to avoid to continue the conversation without hurting people’s feeling. The illustration can be seen in the conversation below.

Tom : Lane. Lane. Lane!  
 Lane : Yes?  
 Tom : This is the document we're sending to Paris. You don't speak French, do you?  
 Lane : It depends on how you define "speak."  
 Tom : I'm really disappointed in you, Lane. This would have been disastrous if I'd sent this out.  
 Lane : I'm sorry.

(SC 20/26/QU)

The conversation happens when Tom realizes that there is something wrong with his document that has been sent to Paris. He calls Lane and wants to ask for her explanation. He knows that in Lane's curriculum vitae, it is written that she is fluent in French. He feels furious with Lane, because finally he knows that Lane has just lied to him about her ability in speaking French.

Lane feels afraid that Tom will dismiss her from the company since she does not tell the truth when she makes her curriculum vitae. Lane can not find any suitable word to respond to Tom's utterances, then she chooses to say "**I'm sorry**" in order to avoid Tom's anger. On the other hand, behind Lane's apology, she feels that it is not fair for her because Tom does not give her a chance to explain her reasons. Thus, it is clear that Lane expresses an apology to show her dispreferred act which aims to avoid Tom's anger.

### **1. Mentioning Obligation**

When someone does not like and at the same time does not interested in discussing a certain topic in a conversation, mentioning

an obligation is one of the ways to do dispreferred act in order to avoid the conversation. By using this strategy, this person's utterance will not sound too harsh when he/she gives a feedback to the first pair part, and avoids to give the next respond so that the conversation will not be continued any more. The example of this phenomenon is as follows.

Liam	: Lovely to see you, Lane.
Lane	: <u>Hello, Liam. How was London?</u>
Liam	: <u>It was rather—Let's talk outside.</u>
Lane	: <u>Ah, just one second, love. Let me tell you how this works. This, uh, waiter has a great British accent, and he's gonna tell you all of these fantastic stories about his exciting life in England. And he's smooth, so you're gonna fall for it. And it's gonna turn out to be one big cheap lie.</u>
Liam	: <u>I just wanted to impress you.</u>
Lane	: You just wanted to get laid.

(SC 35/41/QU)

The conversation above is a conversation between Liam and Lane. Lane realizes that she has been deceived by Liam. Before they are in a relationship, Liam admits to Lane that he is a Britishman. Lane believes it because she loves how the way Liam speaks using British accent. Liam also tells Lane that his family is in London and he goes to New York because he works as a well-known producer here.

However, when Lane and Joanne have a dinner in a restaurant, inadvertently, Lane sees Liam is working as a waiter in that restaurant. Yet, Liam says to Lane that he has to go to London because he has

something urgent to do which is related to his job. Here, Lane feels that Liam has been lied to her, and she feels so angry.

At that restaurant, Lane goes to Liam and gives him a nice greeting. She asks Liam about London. Liam looks so awkward when he sees Lane in front of him, and he tries to explain it by ignoring Lane's question and changing the topic so he can ignore the conversation that makes him feel so awful. Ignoring and changing the topic of conversation indicates that the second pair part is not interested to continue discussing the topic, and he tries to ignore it by making another topic which is not related to the first pair part's talk.

### **3. Social Factors which Influence the Main Character to Do Dispreferred Second Pair Part**

Dispreferred social act on the second pair part is the common pattern of conversation which normally appear in daily conversation. Social factors also play important role which influence people to do dispreferred social act on the second pair part in their conversation. Those social factors are the topic of the conversation, the social context of the interaction, the participants, and the function of the speaking.

#### **a. Topic of the Conversation**

A topic will determine the direction of conversation. If it is a sensitive topic for the speakers, surely it will create an uncomfortable

situation. Furthermore, the chance of the emergence of the dispreferred second act is bigger. The illustration of a conversation which illustrates the topic of the conversation as one of the social factors that influences someone to do dispreferred social act on the second part part is portrayed below.

Lane : Hey, Joanne  
 Joanne : Lane, what's up?  
 Lane : Well, not one guy today. Not one guy that possesses one quality on my checklist.  
 Joanne : Oh my God. The checklist again? I've told you. You need to use my checklist. It's way more fun.  
 Lane : I know. Can you remind me what yours is again?  
 Joanne : With pleasure. Item one, breathing, always important in a guy. And items two through seven, cute.  
 Lane : If only love was that simple.

(SC 01/01/QU)

The above conversation takes place in Joanne's office. Lane comes with a sluggish face, and then Joanne asks her what happened to her. Lane explains that there is no one who suits with her checklist related to her ideal type of man. Therefore, Joanne offers Lane to use her checklist to make it more fun. Yet, Lane does not interested in following Joanne's suggestion because she thinks that love is not as simple as the criteria which is mentioned in Joanne's checklist.

The topic of the conversation between Joanne and Lane's above is about finding the future man for Lane. Here, the topic of the conversation is important because it can determine whether the

participants interested with the topic or not. From the conversation above, it is clearly seen that Lane is not interested in discussing the topic given, because she already feels bored that she could not find her future man which suits with her criteria. Therefore, Lane does dispreferred social act on the second pair part to respond to Joanne's statement.

### **b. The Function of Speaking**

The function of speaking will make people choose whether they have to respond the first speaker preferredly or dispreferredly. For example, when someone wants to express his anger or his hate toward someone else, he will tend to respond the first speaker dispreferredly. On the other hand, when someone wants to show his love toward the one whom he loves, he will tend to express his feeling preferredly. The illustration can be clearly seen in the following conversation.

- Joanne : I'm sorry, I'm sorry. You yelled at her in the middle of a restaurant?
- Lane : It was not in the middle of restaurant, okay? It was towards the back, facing a window, and second of all, I didn't yell at her. It was— It was more of a blurt. I—I blured at her. I couldn't help it. She was being serenaded by her famous tennis star boyfr— Her gorgeous, famous, tennis-star boyfriend who has a foreign accent, and whisks her away to exotic places, and has passion and has the cutest little dimples you've ever seen. I have to add that onto my checklist.

Joanne : Lane, stop it!

(SC 04/04/BD)

The conversation above is a conversation between Joanne and Lane. Looking back to their relationship, Joanne is Lane's bestfriend. Here, Joanne asks Lane about the incident in the restaurant between Lane and Alice. Joanne starts to blame Lane about the rumour that she heard in the restaurant. She wants to clarify whether Lane makes some commotion or not.

Lane clarifies that she has no intention to make some commotion in that restaurant. Lane makes some arguments that she does not yell to Alice. Her arguments are used to defend her from the charge that was alleged by Joanne to her about the commotion in the restaurant. In this scene, Lane shows her dispreferred social act by showing her strong arguments as her function of speaking in the conversation. She denies all of Joanne's accusation, and she tries to explain everything to Joanne in order not to make Joanne misunderstood with her action.

### **c. The Participants**

The participants in a conversation have an effect on the situation that will develop in the conversation. The participants give influence to do dispreferred second turn in a conversation. Age, social status, official role, and personal relationship will make one



conversation different from the others. For instance, a conversation between two people who have a bad relationship, will contain more dispreferred act on the second pair part compared to the conversation between two people who have a close relationship. Another example, a conversation between two people having different official role, such as a conversation between a boss who commands his employee, has less dispreferred second turn compared to a conversation between a public prosecutor with a defendant.

There are many conversations that contain dispreferred social act on the second pair part, because the participants in the conversation have officially different role into each other. The example of this phenomenon can be clearly illustrated in the following dialogues.

Tom	: That is the best neurotransmitters I've ever had.
Lane	: I'm glad. What's this for?
Tom	: <u>It's for the presentation next week. What do you think?</u>
Lane	: <u>It's okay.</u>
Tom	: <u>You don't like it?</u>
Lane	: <u>It's not that I don't like it.</u>
Tom	: <u>It's awful.</u>
Lane	: <u>It's awful. If you're gonna make visuals, Tom, you should make them visual. You could use color and composition to enhance your pitch. You wanna surprise them. Entice them, you know, make them want just a little bit more. Wait, what are you—</u>
Tom	: It's all right. It's all good.

(SC 28/34/AD)

The conversation above is a conversation between Lane and Tom. Tom is Lane's boss. However, even though he is her boss, yet, he still considers that Lane is a good co-worker for him regardless of the status of her tenure in the company. Tom always asks Lane's opinion especially if it is related to their jobs.

As clearly seen in the conversation above, Tom asks Lane's opinion about the layout that he has made for the presentation next week. At first, Lane gives her opinion that she likes it, but, Tom does not believe in her opinion, even though he expects that Lane will like with his layout. Yet, Lane gives her real assessment which Tom dislikes. Although Tom accepts her assessment, however, he still expresses his disappointment.

The participants in the conversation above, Lane (the assistant) and Tom (the boss) can lead to a dispreferred social act on the second pair part, because sometimes when a boss asks something to his assistant, he expects a good response. Yet, when the assistant gives her honest opinion which is not expected by the boss, it will lead to a dispreferred second pair part in the conversation.

#### **d. The Social Context of the Interaction**

The social context of the interaction affects the participants to do dispreferred social act on the second pair part in a conversation. The social context of the movie itself is about a woman who is

looking for her future man in a business world. The illustration is clearly illustrated in the conversation below.

Joanne : Is he spontaneous? Does he take exotic trips on a whim?  
Lane : Mmm, I don't know yet.

**(SC 14/16/AD)**

The conversation above tells about Lane who is looking for her future man. Then, Joanne asks her opinion regarding to the man whom she met on her new office. Joanne asks and gives her assesment whether that man is in accordance with her criteria or not. Unfortunately, Lane feels unsure with her own answer, because she is assured that the man does not possess the criteria that she tries to seek for a man.

It is clearly seen that the context of the conversation also affects the occurence of dispreferred social act on the second pair part. Lane, who is the main character of the movie, feels very tired to look for her ideal man. Yet, she cannot find any single man which suits with her type. Hence, when someone asks her about this case, she feels not in the mood to give the answer. Therefore, she gives an unexpected answer to the first pair part on the conversation related to the context of the situation.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

This chapter consists of two parts. Those two parts are conclusion and suggestion. The first sub-chapter explains about the summary of the findings and discussion related to the formulation of the problem and the objectives of the research. This section also includes the important things that are implied in the conclusion. Afterwards, the second sub-chapter provides some suggestions which are intended to the readers.

#### **A. Conclusions**

Based on the findings and discussion, the results of the research can be concluded as follows.

1. There are 7 types of dispreferred social act on the second pair part which are applied in the conversation between the main character and the other characters in *Beauty and the Briefcase*. Those types are question – unexpected answer, blame – denial, request – refusal, offer – rejection, invitation – refusal, assesment – disagreement, and proposal – disagreement. This research also finds a new type of dispreferred act on the second pair part besides the types of dispreferred act on the second pair part which are based on the theory. This new type is called as proposal – disagreement.

2. Based on the data analysis, there are 12 ways of doing dispreferred social act on the second pair part which are applied in the conversation which is uttered by the main character in *Beauty and the Briefcase*. Those phenomena have a different frequency of occurrences in a conversation between the main character and the other characters. Those ways indicate that those characters of *Beauty and the Briefcase* are doing dispreferred social act on the second pair part in a conversation.
3. Social factors influence people to do dispreferred social act on the second pair part. In this research, there are 4 social factors which influence the main character and the other characters in *Beauty and the Briefcase* movie to do dispreferred act on the second pair part in their conversation. Those social factors are: the social context of the interaction, the function of speaking, the participants, and the topic of conversation.

## **B. Suggestions**

Paying attention towards the conclusions that are derived, the researcher proposed some suggestions for some parties. They are as follows.

### **1. Readers**

This research suggested to the readers, particularly for those who come from the English Department, to learn deeper the use of dispreferred

social act on the second pair part in society, since this study is under the umbrella of sociolinguistics approach which is commonly found in daily life. By studying it, the readers are expected to get more knowledge on the use of dispreferred social act on the second pair part in society and also some social factors which influence people to do dispreferred social act in their daily conversation.

## 2. Future Researchers

The future researchers may also conduct research on dispreferred social act on the second pair part. For instance they can analyze the influence of gender in the use of dispreferred social act on the second pair, particularly in woman language. Therefore, a new research and theory are needed in order to get a deeper investigation in the similar fields.

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**DISPREFERRED ACT ON THE SECOND PAIR PART BY THE MAIN CHARACTER IN *BEAUTY AND THE BRIEFCASE***

No	Data Code	Data	Types of Adjacency Pairs Containing Dispreferred Act on the Second Pair Part							The Ways of Doing Dispreferred Act on the Second Pair Part	Social Context of the Situation
			AD	BD	IR	OR	PD	QU	RR		
1	SC 01/01/QU	<p>Joanne : Lane, what's up?</p> <p>Lane : Well, not one guy today. Not one guy that possesses one quality on my checklist.</p> <p>Joanne : Oh my God. The checklist again? I've told you. You need to use my checklist. It's way more fun.</p> <p>Lane : <u>I know. Can you remind me what yours is again?</u></p> <p>Joanne : <u>With pleasure. Item one, breathing, always important in a guy. And items two through seven, cute.</u></p> <p>Lane : <u>If only love was that simple.</u></p>								<b>Prefacing</b>	<p>Participants : Lane and Joanne.</p> <p>Setting : Joanne's office</p> <p>Context of situation : Joanne gives Lane a suggestion to use Joanne's list of her ideal man. However, when Lane knows what are the types written on Joanne's list, she disagrees and it is not an expected answer that she wants from Joanne about her ideal man.</p>

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No	Data Code	Data	Types of Adjacency Pairs Containing Dispreferred Act on the Second Pair Part							The Ways of Doing Dispreferred Act on the Second Pair Part	Social Context of the Situation
			AD	BD	IR	OR	PD	QU	RR		
2	SC 01/02/OR	<p>Joanne : <u>Oh, hey, I'm going out tonight, and his roommate is crazy cute. You wanna join?</u></p> <p>Lane : <u>Sh.. Not in front of the Cosmo.</u></p> <p>Joanne : (laugh)</p> <p>Lane : Hey!</p>								<b>Delaying/hesitating</b>	<p>Participants : Lane and Joanne.</p> <p>Setting : Lane's room.</p> <p>Context of situation : Joanne offers Lane to join her in a party that night, and Joanne intends to introduce Lane to her friend, but Lane refuses it.</p>
3	SC 02/03/QU	<p>Lane : <u>Those are nice flowers. Your birthday?</u></p> <p>Diana : <u>No. The doorman sends them to me every Monday for four years now. Can you blame him?</u></p>								<b>Making it non – personal</b>	<p>Participants : Lane and Diana.</p> <p>Setting : At a restaurant.</p> <p>Context of Situation : Lane has a meeting with Diana, who is her boss in <i>Her Style</i> magazine. When they have a conversation, a waiter comes to them, and gives a flower bouquet to Diana. Lane asks her about it, and Diana explains to</p>

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			AD	BD	IR	OR	PD	QU	RR		
											her that she always receives a flower bouquet every Monday since four years ago.
4	SC 04/04/BD	<p>Joanne : <u>I'm sorry. I'm sorry. You yelled at her in the middle of a restaurant?</u></p> <p>Lane : <u>It was not the middle of the restaurant, okay? It was towards the back, facing a window, and second of all, I didn't yell at her. It was—It was more of a blurt. I-I blurted at her. I couldn't help it. She was being serenaded by her famous tennis-star</u></p>								<b>Appealing for understanding</b>	<p>Participants : Lane and Joanne.</p> <p>Setting : Joanne's office.</p> <p>Context of Situation : Joanne hears that Lane makes a commotion with Alicia in a restaurant. She hears that Lane yelled to Alicia, but Lane denies that and gives some reasons which indicate that Lane is jealous to Alicia because Alicia has a boyfriend that suits with Lane's ideal type of man.</p>

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			AD	BD	IR	OR	PD	QU	RR		
		<p><u>tennis-star boyfr—</u>  <u>Her gorgeous,</u>  <u>famous, tennis-star</u>  <u>boyfriend who has a</u>  <u>foreign accent, and</u>  <u>whisks her away to</u>  <u>exotic places, and</u>  <u>has passion and has</u>  <u>the cutest little</u>  <u>dimples you have</u>  <u>ever seen.</u></p>									
5	SC 04/05/PD	<p>Lane : <u>How about wearing</u>  <u>boyfriend jeans</u>  <u>when you don't</u>  <u>have a boyfriend? I</u>  <u>mean, fabulous, or</u>  <u>faux pas?</u></p> <p>Kate : <u>Well, thank you so</u>  <u>much for coming in,</u>  <u>Lane.</u></p>								<b>Prefacing</b>	<p>Participants : Lane and Kate.            Setting : Kate's office.            Context of Situation : Lane proposes an idea to write an article in <i>Cosmo</i> magazine. However, Kate disagrees with Lane's idea.</p>

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			AD	BD	IR	OR	PD	QU	RR		
6	SC 04/06/PD	<p>Lane : <u>How about a story on statement coats? I think this season—</u></p> <p>Kate : <u>I'm so sorry, Lane. I liked your piece for <i>For Her</i> magazine and I love your enthusiasm, but unfotunately at this time, we're gonna pass.</u></p>								<b>Saying an apology</b>	<p>Participants : Lane and Kate.</p> <p>Setting : Kate's office.</p> <p>Context of Situation : Kate disagrees with Lane's idea to write an article on statement coats for the <i>Cosmo</i> magazine.</p>
7	SC 04/07/PD	<p>Lane : <u>What if I just write something for you on spec and—</u></p> <p>Kate : <u>I'm so sorry, Lane. I wish I could've helped you.</u></p>								<b>Saying an apology</b>	<p>Participants : Lane and Kate.</p> <p>Setting : Kate's office.</p> <p>Context of Situation : Lane proposes another idea to Kate. However, Kate still shows her disagreement toward Lane's idea.</p>

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			AD	BD	IR	OR	PD	QU		
8	SC 04/08/AD	<p>Lane : Me too. Well, I guess I'm gonna rush home and cuddle up to my imaginary boyfriend.</p> <p>Kate : You're preaching to the choir. I know that feeling all too well.</p> <p>Lane : I doubt that, but thanks for saying it anyway.</p> <p>Kate : Uh, don't be so sure. I just got dumped via BBM.</p> <p>Lane : What?</p>								<p><b>Expressing doubt</b></p> <p>Participants : Lane and Kate.                      Setting : Kate's office.                      Context of Situation : Lane finally gives up to propose her idea, and she decides to go home and wants to cuddle up to her imaginary boyfriend. In fact, Kate also knows Lane's feeling about that. Lane is quite doubt about that because she feels that a woman like Kate is impossible to feel like Lane's feeling.</p>
9	SC 05/09/QU	<p>Tom : <u>And, have you used deal reporter?</u></p> <p>Lane : <u>Deal reporter. The</u></p>								<p><b>Ignoring and changing the topic</b></p> <p>Participants : Tom and Lane.                      Setting : Thompson office.</p>

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			AD	BD	IR	OR	PD	QU	RR		
		<p><u>deal reporter? It's a great question, Tom. It's such a managing director's question. That's a great tie. Now, did you always know you wanted to be in business?</u></p> <p>Tom : Oh, always. How about you?</p> <p>Lane : How about I what?</p>									Context of Situation : Lane has an interview in Thompson office, and her boss, Tom asks her about a deal reporter. In fact, Lane does not know well about what is a deal reporter actually. She tries to answer as simple as she can and then she changes the topic to avoid the next conversation about a deal reporter.
10	SC 05/10/RR	<p>Lane : <u>Hey, hey. You've got to help me. I could get you free Laura Merceir samples.</u></p> <p>Asp. Assistant : (whispering) Can you please be quiet?</p>								<b>Hedging the negative</b>	Participants : Lane and An Aspiring Assistant. Setting : Thompson office. Context of Situation : Lane has a test related to her promising new career as a deal reporter and she feels difficulties in doing it. She



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			AD	BD	IR	OR	PD	QU	RR		
		<p>Lane : <u>Hey, you like these shoes?</u> <u>'Cause I can tell you where to get them on sale.</u></p> <p>Asp. Assistant : <u>I'm not gonna help you cheat.</u></p>									<p>tried to cheat to an aspiring assistant who has to do the same test with her. Unfortunately, that aspiring assistant refuses her request.</p>
11	SC 05/11/RR	<p>Lane : Oh, she's so helpful. Oh, that's not right. Oh, that's not right. Go back. Go back. God! You stupid thing. Come on.</p> <p>Asp. Assistant : Sshh!</p> <p>Lane : <u>Well, how do I go back?</u></p> <p>Asp. Assistant : <u>You can't. You either know this stuff or you</u></p>								<b>Expressing doubt</b>	<p>Participants : Lane and An Aspiring Assistant. Setting : Thompson office. Context of Situation : Lane still finds it too difficult to solve the test. Then, she tries to ask for a clue from the aspiring assistant. Unfortunately, this woman refuses Lane's request again and even worse, she believes that Lane knows nothing about the test.</p>

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			AD	BD	IR	OR	PD	QU	RR		
		<p><u>don't. And my guess is you don't.</u></p> <p>Lane : Somebody has low blood sugar. Here, have some candy.</p> <p>Asp. Assistant : I don't eat sugar.</p>									
12	SC 06/12/QU	<p>Lane : Thank you guys so much. I gotta say I'm so nervous about tomorrow. I'm walking into a job at an investment company. Me. I don't know the first thing about investing.</p> <p>Joanne : <u>Sure you do, You know fashion, right?</u></p> <p>Lane : <u>Yeah, but what does</u></p>								<b>Prefacing</b>	<p>Participants : Lane and Joanne.</p> <p>Setting : Joanne's house.</p> <p>Context of Situation : Joanne congratulates Lane because Lane is accepted in Thompson office. Actually, Lane feels so nervous because she has never knew about an investment stuff. Joanne supports her by giving an example that investment is</p>

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		Joanne : <u>that have to do—</u> : Well, you know how <u>the spring collection is introduced in the fall and the best designers know what is gonna sell months ahead of time?</u>									like a fashion. Yet, Lane gives an unexpected respond to Joanne because she feels too nervous.
13	SC 07/13/QU	Lane : Hey, Tom. Hey, how's it going? Tom : Fine. How are you? Lane : Great. Everything is great. Tom : You look nice. Lane : <u>Thanks. So do you. Do I recognize that shirt from the interview?</u> Tom : <u>Uh, no, you recognize its brother</u>								<b>Delaying/hesitating</b>	Participants : Lane and Tom. Setting : Thompson office. Context of Situation : Lane greets Tom at her first day work and she asks Tom whether the shirt that Tom wears is same with the last day when they met or not. However, Tom gives an answer that is not expected. He says that his

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		<p><u>or sister. It's the same shirt but not the exact same. You see, I have a number of these, the same but not the same same.</u></p> <p>Lane : Got it. Different shirt. Well, it's nice. I can see why you bought two of them.</p>									shirt is the same but not exactly the same because he has bought several shirts which are actually the same for his everyday work.
14	SC 13/14/OR	<p>Seth : You're not here to ask me about the copier, are you? I don't know anything about copiers, remember?</p> <p>Lane : Yeah. No. I'm not here to ask you about the copier.</p>								<b>Prefacing</b>	<p>Participants : Lane and Seth.</p> <p>Setting : Thompson office.</p> <p>Context of Situation : Lane wants to ask Seth to go for a drink, but she expects that Seth will invite her first. Then, Lane visits Seth's room work, and expects that Seth will ask</p>

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											her out. However, Seth does catch Lane's intention. He asks Lane whether she needs him to repair the copier or not. Lane is disappointed and she refuses Seth's offering.
15	SC 13/15/RR	<p>Seth : Are you not getting your mail? 'Cause either that new mail guy is the laziest ever or—</p> <p>Lane : No, my mail is fine. Mail's all good.</p>								<b>Hedging the negative</b>	<p>Participants : Lane and Seth.</p> <p>Setting : Thompson office.</p> <p>Context of Situation : Seth asks Lane whether Lane wants to get her mail or not because the new mailman is lazier than before. Lane answers that her mail is fine. In fact, she visits Seth because she wants Seth to ask her for a drink that night.</p>

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16	SC 14/16/AD	<p>Joanne : <u>Is he spontaneous? Does he take exotic trips on a whim?</u></p> <p>Lane : <u>Mmm, I don't know, yet.</u></p>								<p><b>Delaying/hesitating</b></p> <p>Participants : Lane and Joanne.                      Setting : At a cafe.                      Context of Situation : Joanne asks an assesment about Seth to Lane, whether she is spontaneous or not. Lane gives an answer that indicates she is still confused whether Seth suits with her criteria or not.</p>
17	SC 14/17/AD	<p>Joanne : <u>Does he put passion above common sense? Witty statements on the tip of his tongue?</u></p> <p>Lane : Sort of, yeah.</p> <p>Joanne : <u>Sexy accent?</u></p> <p>Lane : <u>That would be a no.</u></p>								<p><b>Using mitigator</b></p> <p>Participants : Lane and Joanne.                      Setting : At a cafe.                      Context of Situation : Joanne asks an assesment about Seth. Lane gives an answer that indicates that she is still unsure whether</p>

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		<u>But he is fearless in the face of danger.</u>									Seth suits with her criteria or not.
18	SC 14/18/OR	<p>Liam : Great, then I have just enough time to let you spill one more drink before my dinner meeting. What'll it be?</p> <p>Lane : <u>I mean, shouldn't I be the one buying you a drink?</u></p> <p>Liam : <u>No, I'm rather enjoying things in the current state. You feel guilty for making me look as though I've wet myself, and you've no choice but to sit here with me till I finish my drink. It's</u></p>								<b>Mentioning obligation</b>	<p>Participants : Lane and Liam.</p> <p>Setting : At a cafe.</p> <p>Context of Situation : Lane offers a drink to Liam, a guy who she met at a cafe when Lane goes out with Joanne. Yet, Liam refuses it and he prefers to treat Lane and Joanne and has a nice conversation with them.</p>

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		<u>the only polite thing to do.</u>									
19	SC 14/19/QU	<p>Lane : <u>Liam, are you in finance?</u></p> <p>Liam : <u>Oh, no, no, thank God. No, I used to be a guitarist, but now—</u></p> <p>Lane : Seriously? What band?</p> <p>Liam : No, those days are long gone. Now I sit on the other side of the glass. Lane, I'm not leaving this seat until you agree to have dinner with me next Thursday night.</p>								<p><b>Ignoring and changing the topic</b></p>	<p>Participants : Lane and Liam.</p> <p>Setting : At a cafe.</p> <p>Context of Situation : Lane asks Liam whether his work has something got to do with finance or not. Liam is confused and he lies to Lane that he is a guitarist. Lane is interested with a guitarist, and she asks him what band that he joins. Liam feels more confused and he tries to avoid Lane's question and changes the topic of their conversation.</p>



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20	SC 15/20/QU	<p>Co-worker : As long as you itemize your deductions—</p> <p>Lane : <u>Where's the craziest place you've ever had sex?</u></p> <p>Co-worker : <u>Well, one time in college. I did it on the living room carpet.</u></p> <p>Lane : <u>Oh. You know what? You are way too sexual for me. Oh, excuse me. Hey, can I ask you for a favor?</u></p>								<p><b>Prefacing</b></p> <p>Participants : Lane and A Co-worker.                      Setting : At a cafeteria.                      Context of Situation : Lane has a lunch with her co-worker. She feels bored with the topic of their conversation and she asks him about something surprising. His answer is more surprising and Lane thinks that this guy does not suit with her criteria, and she leaves him.</p>
21	SC 16/21/AD	<p>Tom : Lane.</p> <p>Lane : <u>Tom. How do you like what I've done with the place?</u></p> <p>Tom : <u>Oh, it's quite festive.</u></p>								<p><b>Prefacing</b></p> <p>Participants : Lane and Tom.                      Setting : Thompson office.                      Context of Situation : Lane asks Tom an assesment</p>

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		<p>Lane : I'm glad you like it.</p> <p>Tom : <u>The beads block the sight line from my office to the rest of the floor.</u></p> <p>Lane : You know, they are made from recycled glass. I mean, I know I'm no sandals-wearing, guitar playing, tree hugger—</p> <p>Tom : I am.</p>									about the decoration that she made in her cubicle. Tom does not like Lane's decoration, because he thinks that it is quite festive and the beads block the sight line from his office.
22	SC 17/22/QU	<p>Lane : <u>Okay. So, what kind of music do you produce?</u></p> <p>Liam : <u>Oh, no, no, no, Lane. Let's talk about you. I'm sure it's much more interesting.</u></p> <p>Lane : Okay, but I don't</p>								<b>Ignoring and changing the topic</b>	<p>Participants : Lane and Liam.</p> <p>Setting : At a restaurant.</p> <p>Context of Situation : When Lane and Liam have a dinner at a restaurant, suddenly Lane asks Liam about what kind of music</p>

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		<p>know how interesting you're gonna—</p> <p>Liam : Nonsense. Who is Lane Daniels?</p>									that he produces. Liam is confused, because he only lies to Lane that he is a music producer. To avoid giving an answer, Liam changes the topic of conversation.
23	SC 17/23/QU	<p>Liam : <u>Do you enjoy Europe?</u></p> <p>Lane : <u>Oh, I've been desperately wanting to go to Paris with my friends for New Year's, but tickets are so pricey.</u></p> <p>Liam : <u>I love Paris. Do you visit often?</u></p> <p>Lane : <u>Well, yeah, in my dreams.</u></p> <p>Liam : You've never been?</p> <p>Lane : No.</p>								<b>Prefacing</b>	<p>Participants : Lane and Liam.</p> <p>Setting : At a restaurant.</p> <p>Context of Situation : Liam asks Lane whether Lane has ever visited Europe or not. Actually, Lane has not ever visited Europe in her life time, yet she is embarassed to admit it. She says that the ticket is so expensive so she cannot afford to go there. Liam thinks that Lane has</p>

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											ever visited Europe.
24	SC 17/24/OR	<p>Liam : <u>Lane, we must remedy this immediately. Let's hop on a plane tonight.</u></p> <p>Lane : <u>No. I've got work. I can't.</u></p> <p>Liam : Flimsy excuse. Sounds like you're dashing off to meet another bloke.</p>								<b>Giving an account</b>	<p>Participants : Lane and Liam.</p> <p>Setting : At a restaurant.</p> <p>Context of Situation : Liam offers Lane to visit Paris. Lane really wants to but she refuses Liam's offer. She says that she has to work so she cannot join Liam to go to Paris.</p>
25	SC 19/25/OR	<p>Seth : <u>Do you wanna go for a nightcap?</u></p> <p>Lane : <u>You know what? I shouldn't. I-I have a busy day tomorrow.</u></p> <p>Seth : Yeah, I understand, but I had a really good time tonight,</p>								<b>Giving an account</b>	<p>Participants : Lane and Seth.</p> <p>Setting : At a restaurant.</p> <p>Context of Situation : Lane has another date with Seth. Seth offers Lane to go for a nightcap, but Lane refuses it. She says that</p>

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		Lane. Lane : Yeah, I did, too. Thank you so much for dinner.								she is very busy due to her work, and Seth understands with her situation.
26	SC 20/26/QU	Tom : Lane. Lane. Lane! Lane : Yes? Tom : <u>This is the document we're sending to Paris. You don't speak French, do you?</u> Lane : <u>It depends on how you define "speak."</u> Tom : <u>I'm really disappointed in you, Lane. This would have been disastrous if I'd sent this out.</u> Lane : <u>I'm sorry.</u>							<b>Saying an apology</b>	Participants : Lane and Tom. Setting : Thompson office. Context of Situation : Tom realizes that Lane cannot speak French. He knows that from the document that has sent to Paris. He thinks that she tells a lie in her CV. He asks Lane whether she can speak French or not, and she answer it by saying it depends on how Tom defines the word speak. Tom feels disappointed to Lane, and Lane feels sorry

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											that she tells a lie in the first place.
27	SC 20/27/PD	<p>Lane : <u>Because you never know when your magic man is gonna find you. It's good, right?</u></p> <p>Kate : <u>Lane, this is not your college paper. This is not some crappy blog that you can write in your pajamas. And it sure as hell isn't an article on shoes for <i>For Her</i> magazine.</u></p> <p>Lane : <u>It's <i>Her Style</i>, but that's okay.</u></p> <p>Kate : <u>Lane, this is a cover story for <i>Cosmo</i>.</u></p>								<b>Hedging the negative</b>	<p>Participants : Lane and Kate.</p> <p>Setting : Kate's office.</p> <p>Context of Situation : Lane proposes a new idea for her writing in <i>Cosmo</i>. Unfortunately, Kate does not agree with Lane's new idea. Kate says that Lane's writing will be published as a cover story, so the article must be hilarious and can attract the reader to read the magazine.</p>

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28	SC 21/28/QU	<p>Liam : <u>Dessert at your place?</u></p> <p>Lane : <u>We could. But I bet my place isn't as luxurious as yours. See, I—</u></p> <p>Liam : I wish I could have you over, but my father is in town. So, unless you want to share some warm chocolate and creme fraiche with him—</p>								<p><b>Appealing for understanding</b></p> <p>Participants : Lane and Liam.                      Setting : At a cafe.                      Context of Situation : Liam requests a dessert at Lane's place. Lane wants it too, but she guesses that Liam will not like her place, and she refuses that. Liam says that at his house is full of his family, that is why he wants to go to Lane's house.</p>
29	SC 22/29/AD	<p>Joanne : <u>Okay, wait wait, Lane. I thought that Kate from <i>Cosmo</i> told you to stop seeing Liam.</u></p> <p>Lane : <u>I have no idea what you're talking about.</u></p>								<p><b>Appealing for understanding</b></p> <p>Participants : Lane and Joanne.                      Setting : Joanne's office.                      Context of Situation : Joanne warns Lane to stop seeing Liam everyday. She also knows that Kate</p>

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		<p>Joanne : <u>Lane? You know I love you, but—</u></p> <p>Lane : <u>Relax, it's fine.</u></p> <p>Joanne : What am I gonna do with you?</p> <p>Lane : Just love me for who I am.</p>									forbids Lane to see him. Lane does not want to listen to her bestfriend's suggestion. As Lane's bestfriend, Joanne feels worry. However, she cannot do anything to change Lane's decision.
30	SC 24/30/QU	<p>Joanne : <u>Okay. Look, Liam sounds amazing. Lane, he does. But, is he worth risking everything over?</u></p> <p>Lane : <u>He places passion over common sense. He has a sexy British accent. He's spontaneous. He has great fashion sense. We like the same foods and—</u></p>								<b>Token yes</b>	<p>Participants : Lane and Joanne.</p> <p>Setting : Joanne's office.</p> <p>Context of Situation : Joanne asks Lane whether Liam is really a right man for her. Actually, Joanne does not agree if Lane chooses Liam as her boyfriend since she thinks Liam can destroy all of Lane's plan. However, Lane has a strong</p>



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		<p>Joanne : Okay, okay, I admit he does well on the checklist.</p> <p>Lane : Does well? He's a nine out of a ten, Joanne. That's like unheard of. And the one thing that he's missing, the crazy public fights and torrid makeup sex, I'm thinking about that off the list because—</p> <p>Joanne : Yeah, okay. Liam is a nine out of ten. And I like seeing you happy, but he's not man in a suit. You have to find a man in a suit.</p>									conviction and she gives an unexpected respond to Joanne's question.

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31	SC 25/31/OR	<p>Tom : Just buying some snacks.</p> <p>Lane : <u>Take a walk on the wild side.</u></p> <p>Tom : <u>Oh, no no no. I don't—</u></p> <p>Lane : <u>I know, I know, there's no protein and neurotransmitters. But this stuff is utterly delicious.</u></p> <p>Tom : <u>See, it's the delicious part that makes me uncomfortable.</u></p> <p>Lane : Right.</p>								<b>Prefacing</b>	<p>Participants : Lane and Tom.</p> <p>Setting : At a minimarket.</p> <p>Context of Situation : Lane meets Tom in a minimarket when she and her friend is buying some snacks. Lane offers Tom to buy some snacks that she likes, yet Tom refuses it because he thinks that those snacks are not healthy food.</p>
32	SC 27/32/IR	<p>Lane : <u>Seth! Hey, any chance you're free for lunch tomorrow?</u></p> <p>Seth : <u>Sure, but I didn't</u></p>								<b>Expressing doubt</b>	<p>Participants : Lane and Seth.</p> <p>Setting : Thompson office.</p> <p>Context of Situation : Lane</p>

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		<u>think that you have any time to have a lunch with me.</u>									invites Seth to have a lunch. Seth wants that, but at first he rejects it because he is not sure whether Lane is serious inviting him or not.
33	SC 28/33/RR	<p>Lane : Liam. See him. I said see him.</p> <p>Seth : See him? See who?</p> <p>Lane : Him. My—sh—My girlfriend. She’s texting me. There’s this guy and she shouldn’t see him. He stood her up like three times.</p> <p>Seth : <u>Do you want to call her?</u></p> <p>Lane : <u>No, it’s—Yeah, I should. Is that okay?</u></p> <p>Seth : <u>No, of course.</u></p>								<b>Saying an apology</b>	<p>Participants : Lane and Seth.</p> <p>Setting : At a cafeteria.</p> <p>Context of Situation : Lane has lunch with Seth. Although she is with Seth at that time, but the only thing that she thinks is Liam. Then, Lane lies to Seth that she wants to call her friend. Seth allows her to call her friend.</p>

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		Lane : <u>I'm sorry. She needs me.</u> Seth : We can get together later in the week. Lane : Really? Okay. Thank you.									
34	SC 29/34/AD	Tom : <u>It's for the presentation next week. What do you think?</u> Lane : <u>It's okay.</u> Tom : <u>You don't like it?</u> Lane : <u>It's not that I don't like it.</u> Tom : <u>It's awful.</u> Lane : <u>It's awful. If you're gonna make visuals, Tom, you should make them visual. You could use color and composition to</u>								<b>Token yes</b>	Participants : Lane and Tom. Setting : Thompson office. Context of Situation : Tom shows Lane a visual that he has made for the presentation next week, and he asks Lane's assesment related to it. Lane gives her opinion that it is awful and she suggests Tom to make a better visual for his presentation. Tom feels little bit disappointed, yet

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		<p><u>enhance your pitch.</u>  <u>You wanna surprise them. Entice them, you know, make them want just a little bit more. Wait, what are you—</u>                      Tom : It's all right. It's all good.</p>										he can accept Lane's opinion.
35	SC 31/35/QU	<p>Liam : <u>Your what?</u>                      Lane : <u>My magic man. You know.</u>                      Liam : <u>What, like card tricks? Rabbit out of a hat? Is that what we're talking about?</u>                      Lane : <u>I know it sounds silly. But, okay, I just wanted you to know that you have scored highest on</u></p>									<b>Appealing for understanding</b>	Participants : Lane and Liam. Setting : At a cafe. Context of Situation : Liam wants Lane to explain what is the meaning of her magic man. He thinks that magic man is a kind of trick. Yet, Lane gives a silly answer that cannot satisfied Liam. He is also disappointed to

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		<p><u>the list. I mean, almost perfect.</u></p> <p>Liam : <u>Wait, almost perfect?</u></p> <p>Lane : Mm-hmm..</p>									hear that he is not a perfect man for lane because he thinks he suits to Lane’s criteria.
36	SC 31/36/BD	<p>Liam : <u>How could you possibly have seduced my twin brother when you knew it would rip my soul from my body, leaving a gaping hole that will always bear your name?</u></p> <p>Lane : <u>You know what? I only slept with him once. And it was just to make you jealous! Beside, you led me on to believe</u></p>								<b>Appealing understanding for</b>	<p>Participants : Lane and Liam.</p> <p>Setting : At a cafe.</p> <p>Context of Situation : Lane has a fight with Liam at a cafe at that night. Liam says that Lane has seduced his twin brother. Lane denies it by saying that Liam is only jealous with him.</p>

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		<p><u>you were freaking dead!</u></p> <p>Liam : I was in a coma! But, I'm awake now, Lane. Is there anything I can do to win you back?</p> <p>Lane : Yes. You know what? Lose my freaking number!</p>									
37	SC 32/37/AD	<p>Joanne : Hello.. Sorry, I didn't know I was supposed to cook for three.</p> <p>Lane : <u>Oh, that looks delicious. Because of fake Seth, I'm famished.</u></p> <p>Joanne : <u>Yeah, nothing like deceiving <i>Cosmo</i> to work up an appetite.</u></p>								<b>Prefacing</b>	<p>Participants : Lane and Joanne.</p> <p>Setting : Joanne's office.</p> <p>Context of Situation : Joanne feels worry to Lane because Lane does not tell the truth when she writes her article in <i>Cosmo</i>. She writes a fake story about Seth. Lane cheers Joanne up and she says that she</p>

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			AD	BD	IR	OR	PD	QU	RR		
		<p>Lane : <u>Everything is true, except for the fact that it's fiction. Kate just said that she wanted a good story, okay? And trust me, this is gonna be a good story.</u></p> <p>Joanne : <u>Yeah, I know. I think I heard the climax last night. I just don't want you to get in trouble.</u></p>									does not need to worry her, because everything will be fine.
38	SC 34/38/BD	<p>Lane : Ta-daah! What do you think? Great, right?</p> <p>Tom : They're fine, Lane.</p> <p>Lane : Where did you get those?</p> <p>Tom : It was sitting on top of the printer. The</p>								<b>Appealing for understanding</b>	<p>Participants : Lane, Tom, and Seth.</p> <p>Setting : Thompson office.</p> <p>Context of Situation : Lane wants to show her visual aids that she made for the presentation. When she goes to Tom's office, she</p>



**DISPREFERRED ACT ON THE SECOND PAIR PART BY THE MAIN CHARACTER IN *BEAUTY AND THE BRIEFCASE***

No	Data Code	Data	Types of Adjacency Pairs Containing Dispreferred Act on the Second Pair Part							The Ways of Doing Dispreferred Act on the Second Pair Part	Social Context of the Situation
			AD	BD	IR	OR	PD	QU	RR		
		<p>folder was on your desk.</p> <p>Lane : Tom, this isn't what you think.</p> <p>Tom : <u>All this time, after everything—Oh you smug little bastard.</u></p> <p>Seth : I think I'm missing something.</p> <p>Lane : <u>You don't understand Tom, the article wasn't what you think.</u></p> <p>Tom : <u>Wait a minute. This is for a stupid article?</u></p> <p>Lane : <u>It's not a stupid article. It's a cover story for <i>Cosmo</i> magazine.</u></p>									<p>feels a bad omen. She sees that Tom finds her article, and Tom feels furious with her. Lane wants to give an explanation but Tom does not give her any chance to explain anything. Tom blames her, and Lane tries her best to deny it and give more reasons to him.</p>

**DISPREFERRED ACT ON THE SECOND PAIR PART BY THE MAIN CHARACTER IN *BEAUTY AND THE BRIEFCASE***

No	Data Code	Data	Types of Adjacency Pairs Containing Dispreferred Act on the Second Pair Part							The Ways of Doing Dispreferred Act on the Second Pair Part	Social Context of the Situation
			AD	BD	IR	OR	PD	QU	RR		
39	SC 34/39/BD	<p>Tom : <u>Get out. I thought I knew you, Lane. And not to sound too personal, but I really enjoyed working with you. And now I find out everything is a lie.</u></p> <p>Lane : Don't say that. That's not true.</p> <p>Tom : Then what the hell is true, Lane? I hired you. I believed in you.</p> <p>Lane : <u>And I worked really hard.</u></p> <p>Tom : <u>No, you worked hard on your story, on tricking everyone. I thought you were becoming a great assistant. But</u></p>								<p><b>Hedging the negative</b></p>	<p>Participants : Lane and Tom.            Setting : Thompson office.            Context of Situation : Tom is disappointed to Lane because she lies to him. He finds Lane article and he thinks that Lane does not work seriously in his office. Tom thinks that Lane only works here for the sake of her cover story for <i>Cosmo</i>. Lane denies everything. She says that she is also serious when she works in Thompson office. She is also disappointed to see Tom's reaction and she decides to quit from his company.</p>

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No	Data Code	Data	Types of Adjacency Pairs Containing Dispreferred Act on the Second Pair Part							The Ways of Doing Dispreferred Act on the Second Pair Part	Social Context of the Situation
			AD	BD	IR	OR	PD	QU	RR		
		<p>Lane : <u>I didn't know you were hooking up with every guy in the office.</u></p> <p>: <u>I didn't hook up with anyone. And I did become a great assistant. Okay, I learned your hand signals, I studied those tutorials, and I worked late every night and I poured my heart into these visuals. Goodbye, Tom.</u></p>									
40	SC 35/40/IR	<p>Lane : I just had the most horrible day ever.</p> <p>Liam : Oh, are you okay, love?</p> <p>Lane : <u>No, I just got fired</u></p>								<b>Token yes</b>	<p>Participants : Lane and Liam.</p> <p>Setting : Lane's house.</p> <p>Context of Situation : After a bad day that just</p>

**DISPREFERRED ACT ON THE SECOND PAIR PART BY THE MAIN CHARACTER IN *BEAUTY AND THE BRIEFCASE***

No	Data Code	Data	Types of Adjacency Pairs Containing Dispreferred Act on the Second Pair Part							The Ways of Doing Dispreferred Act on the Second Pair Part	Social Context of the Situation
			AD	BD	IR	OR	PD	QU	RR		
		<p><u>from my job and ruined everything. I want you to just come over and hold me and hand me tissues.</u></p> <p>Liam : <u>I'd love to, Lane, I really would, but I'm actually out of town.</u></p> <p>Lane : You are?</p> <p>Liam : I had to jop over to London. One of my acts had a little meltdown. I'll be back Friday. We could pick up some cheesecake. Enjoy it in your bedroom.</p>									<p>happened to Lane, Lane calls Liam and invite him to come to her house. Unfortunately, Liam refuses her invitation because he is in London at that time.</p>

**DISPREFERRED ACT ON THE SECOND PAIR PART BY THE MAIN CHARACTER IN *BEAUTY AND THE BRIEFCASE***

No	Data Code	Data	Types of Adjacency Pairs Containing Dispreferred Act on the Second Pair Part							The Ways of Doing Dispreferred Act on the Second Pair Part	Social Context of the Situation
			AD	BD	IR	OR	PD	QU	RR		
41	SC 36/41/QU	<p>Liam : Lovely to see you, Lane.</p> <p>Lane : <u>Hello, Liam. How was London?</u></p> <p>Liam : <u>It was rather—Let’s talk outside.</u></p> <p>Lane : <u>Ah, just one second, love. Let me tell you how this works. This, uh, waiter has a great British accent, and he’s gonna tell you all of these fantastic stories about his exciting life in England. And he’s smooth, so you’re gonna fall for it. And it’s gonna turn out to be one big cheap lie.</u></p>								<b>Mentioning obligation</b>	<p>Participants : Lane and Liam.</p> <p>Setting : At a restaurant.</p> <p>Context of Situation : Lane sees Liam works in a restaurant as a waiter, whereas Liam says that he is a music producer in London. He also says to Lane that he is in London at that time. Lane realizes that Liam has told a lie to her, and she wants to hear Liam’s explanation.</p>

**DISPREFERRED ACT ON THE SECOND PAIR PART BY THE MAIN CHARACTER IN *BEAUTY AND THE BRIEFCASE***

No	Data Code	Data	Types of Adjacency Pairs Containing Dispreferred Act on the Second Pair Part							The Ways of Doing Dispreferred Act on the Second Pair Part	Social Context of the Situation
			AD	BD	IR	OR	PD	QU	RR		
		Liam : <u>I just wanted to impress you.</u> Lane : You just wanted to get laid.									

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

### Scene 1

Lane : Hey, Joanne  
Joanne : Lane, what's up?  
Lane : Well, not one guy today. Not one guy that possesses one quality on my checklist.  
Joanne : Oh my God. The checklist again? I've told you. You need to use my checklist. It's way more fun.  
Lane : I know. Can you remind me what yours is again?  
Joanne : With pleasure. Item one, breathing, always important in a guy. And items two through seven, cute.  
Lane : If only love was that simple.  
Joanne : Come, help me.  
Lane (monologue) : Joanne is a fashion photographer who thinks she's my big sister. She tries to hook me up with cute guys, but, more importantly, she hooked me up with cheap rent.  
Lane : Ah... Gotta love it.  
Joanne : Oh, hey, I'm going out tonight, and his roommate is crazy cute. You wanna join?  
Lane : Sh.. Not in front of the Cosmo.  
Joanne : (laugh)  
Lane : Hey!

### Scene 2

Lane (monologue) : I'm a writer. Oh, I love the way that sounds.

Oh my God. Actually, everyone loves the way that sounds, and then they ask me what I write. So far, it's been articles for my college paper and a few fashion blogs. But last month, I wrote a freelance piece on shoes for *Her Style*. I got published in a national magazine. Okay, so it's barely a national magazine, but it's a stepping stone and they want another story.

Lane : Those are nice flowers. Your birthday?  
Diana : No. The doorman sends them to me every Monday for four years now. Can you blame him?  
Lane (monologue) : She gets flowers and I don't?  
Diana : So, you will be doing the interview of Alicia McCullen, the party planner.  
Lane : Uh, cool. You know, I was thinking after that that maybe I could do a story on statement coats, because—  
Diana : Just do the interview of the party planner.  
Lane : Yeah. Sure.

### Scene 3

Alicia : So, what is this for again? Is it *For Her Magazine* or something?  
Lane : It's actually *Her Style*.  
Alicia : Never heard of it.  
Lane : You will. After this story, I'm sure we'll

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

double in circulation.

Alicia : Flattery will get you everywhere.

Lane : Thank you. So, um, the story that I wanted to write is about fashion trends for the elite.

Alicia : Oh, well. Compliments of the house. You never forget, do you?

Waitress : No, ma'am.

Lane : Do they just bring you champagne when you come here?

Alicia : My boyfriend Rodrigo took me here on our first date. He's friends with the owner and he explained to him that he wanted champagne sent to me every time I come here so that I would always think of him.

Lane : That is so romantic.

Alicia : Mm, I know. I've always dated rich, hot guys, but this one, he just leaves me breathless. I think the most romantic thing he's ever done is he, uh, mid-match at Wimbledon, he blew me a kiss.

Lane : Are you speaking of Rodrigo Navarro, like, the tennis champion?

Alicia : That's my boyfriend. I know.

Lane (monologue) : I know I should be happy for her. I mean, just because I can't find my magic man doesn't mean that—

Rodrigo came (singing in Spanish)

Lane (monologue) : You have got to be kidding me.

Rodrigo : My beautiful angel, Alicia. I've been thinking of you all day. How would you like to head down to St. Barts this weekend?

Alicia : I'd love to.

Lane : Okay, can you stop torturing me? Did I say that out loud? I'm sorry.

**Scene 4**

Joanne : Okay, that's good. All right, guys, I want you to, like, lay back in a warm embrace. Good. This shot, it needs to be sexy but not sexual. And it needs to say "I love you" but not "I'm in love with you." And I want you to be happy. Not overjoyed. Okay.

Joanne : Um, wait. Okay, take five, guys.

Joanne : I'm sorry. I'm sorry. You yelled at her in the middle of a restaurant?

Lane : It was not the middle of the restaurant, okay? It was towards the back, facing a window, and second of all, I didn't yell at her. It was—It was more of a blurt. I-I blurted at her. I couldn't help it. She was being serenaded by her famous tennis-star boyfr— Her gorgeous, famous, tennis-star boyfriend who has a foreign accent, and whisks her away to exotic places, and has passion and has the cutest little dimples you have ever seen. I have to add that onto my checklist.

Joanne : Lane. Stop it.



## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

Lane : She has Rodrigo, and what do I have?  
Joanne : You have a pitch meeting tomorrow. At a little magazine called, um, *Cosmo*.  
Lane : What? *Cosmo*? The greatest—Magazine of all time? Oh my God. Your friend called you back? Are you serious?  
Joanne : I'm serious!  
Lane : Joanne, you're the greatest friend! Oh, my God! Hey! I just got a pitch meeting at *Cosmo*. Yeah.

**Scene 4**  
Lane (monologue) : So, this is what heaven looks like. I love this crosswalk. It's taking me towards my future, towards my dreams, towards the *Cosmo* editor who is not only going to buy one of my stories, but she's gonna be blown away by—  
Lane : I'm pitching a story to Kate at *Cosmo*.  
Models : Really?  
Kate : Hi, I'm Kate White. You must be Lane.  
Lane : Yeah.  
Kate : Very nice to meet you. Won't you follow me?  
Lane : Okay.  
Lane : How about wearing boyfriend jeans when you don't have a boyfriend? I mean, fabulous, or faux pas?  
Kate : Well, thank you so much for coming in,

Lane.  
Lane : How about a story on statement coats? I think this season—  
Kate : I'm so sorry, Lane. I liked your piece for *For Her* magazine and I love your enthusiasm, but unfortunately at this time, we're gonna pass.  
Lane : What if I just write something for you on spec and—  
Kate : I'm so sorry, Lane. I wish I could've helped you.  
Lane : Me too. Well, I guess I'm gonna rush home and cuddle up to my imaginary boyfriend.  
Kate : You're preaching to the choir. I know that feeling all too well.  
Lane : I doubt that, but thanks for saying it anyway.  
Kate : Uh, don't be so sure. I just got dumped via BBM.  
Lane : What?  
Kate : He didn't even have the decency to email me like the last guy.  
Lane : Were you into him?  
Kate : I mean, he was straight, he opened doors for me and didn't live with his mother. I haven't met anybody better since.  
Lane : My girlfriend and I were just talking about that. I mean, fashion is great, but there's no datable guys anywhere. I haven't even found

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

Kate : a guy with two items in my checklist.  
: I have a checklist, too. Each year I don't find the man in my dreams, I take another item off the list. Pretty soon, that list is gonna just be a blank piece of paper. And you can't cuddle up to a gift bag. I've tried. It's really uncomfortable. You know what? It's almost like all of the eligible guys in the city are hiding out in offices downtown or something. Business school would've been boring, but at least by now we would've had some guy—

Lane : Wait. There's a story here. Joining the business world to find love.

Kate : If you're gonna do this, you're gonna do this all the way.

Lane (monologue) : Oh, my God. *Cosmo* wants me.

Kate : You're gonna switch careers, you're going into the world of business and you're gonna take your list with you.

Lane : Switch careers, bring my list.

Kate : Once you have a job undercover in the business world, you are gonna find a man that has every item on that list.

Lane : The magic man.

Kate : It's gonna be a great story.

Lane (monologue) : I'm undercover. I'll be like that girl who pretended to be Playboy bunny.

Kate : You'll be like Woodward and Bernstein.

Lane : Yes, yes! Or like that girl who—

Kate : I'm taking a chance on you, Lane, so I don't want you saying yes unless you can really pull this off. You have to get a real business job and you have to date men in suits.

Lane : Yeah, it'll be my new mantra. Men in suits, men in suits.

Kate : Lane.

Lane : Yeah. Sorry.

Kate : You can date no one else.

Lane : Nobody.

Kate : Remember, this is *Cosmo*.

Lane : I know.

**Scene 5**

Lane (monologue) : This story is going to make Lane Daniels. I'll work at some huge investment bank, meet a gorgeous, suit-wearing guy and fall madly in love. I'm writing my first article for *Cosmo*. How did I get so lucky?

Assistant : Lane Daniels.

Lane : Oh. Yes, that's me.

Assistant : You're Lane Daniels?

Lane : Yeah.

Assistant : You have a very impressive resume.

Lane (monologue) : I've never understood resumes. They're just a contest to see who can lie the most.

Assistant : Fluent in French, Spanish, German.

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

Lane : Oui. Si. Ja.

Assistant : And you're proficient in Excel and Powerpoint.

Lane : Basic business tools. Gotta love 'em.

Lane (monologue) : Oh, I just wanna kiss the guy who invented Google. I wonder if he wears a suit.

Assistant : Well, today's interview is for a support position in corporate strategic planning at Thompson Fulworth.

Lane : Well, as long as it's a businessy-type job where the guys wear suits.

Assistant : (laugh) For a second, I thought you were serious. Girl, you had me going.

Lane : Well, you know what they say, humor plus business makes for funny business.

Assistant : Girl, you funny.

Assistant : Tom Reinhart, managing director, meet Lane Daniels.

Tom : Nice to meet you. Please, have a seat. Is this recycled paper?

Lane : Yeah.

Tom : Very nice. You are more than qualified. Have you worked in corporate strategic planning?

Lane : Of course. I've worked in all three.

Assistant : Her sense of humor. You'll get used to it.

Lane (monologue) : I'm great with interviews. I do this for a living. I'm going to wow this guy with my knowledge of the business world. Or maybe just compliment him. And if I run into any trouble, I'll just start asking him questions.

Tom : And, have you used deal reporter?

Lane : Deal reporter. The deal reporter? It's a great question, Tom. It's such a managing director's question. That's a great tie. Now, did you always know you wanted to be in business?

Tom : Oh, always. How about you?

Lane : How about I what?

Tom : Always wanted to go into business?

Lane : Oh, of course. I love the way people look all dressed up.

Tom : I think I'm beginning to get that sense of humor.

Assistant : I told you.

Tom : I hope the salary works for you. We'll start you at 42.

Lane : Forty-two thousand?

Tom : (nooding)

Lane : Yeah, I can live with that.

Lane (monologue) : Like a queen.

Tom : We have a deal. We'll see you Monday morning at 8:30.

Lane : I can't wait.

Tom : Thanks. She'll be great.

Assistant : Good seeing you, Tom.

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

Lane : That was easy enough. Hey, thanks for hooking me up.

Assistant : Uh-uh, not so fast. We still need to get you tested on the software.

Assistant : Click once to begin. Good luck.

Lane (monologue) : So, this is what deal reporter looks like. This is very bad.

Lane : Hey, hey. You've got to help me. I could get you free Laura Merceir samples.

Aspiring Assistant : (whispering) Can you please be quiet?

Lane : Hey, you like these shoes? 'Cause I can tell you where to get them on sale.

Aspiring Assistant : I'm not gonna help you cheat.

Lane (monologue) : Oh, she's so helpful. Oh, that's not right. Oh, that's not right. Go back. Go back. God! You stupid thing. Come on.

Aspiring Assistant : Sshh!

Lane : Well, how do I go back?

Aspiring Assistant : You can't. You either know this stuff or you don't. And my guess is you don't.

Lane : Somebody has low blood sugar. Here, have some candy.

Aspiring Assistant : I don't eat sugar.

Lane (monologue) : I can't fail this test.

Lane : (coughing)

Lane : It's too bad about those lights. I was nailing that test. How about you?

Assistant : We don't have time to retest you before

Monday, but you swear that you trained in all the financial software we talked about?

Lane : Oh, deal reporter is my middle name.

Assistant : All right.

### Scene 6

Lane : Thank you guys so much. I gotta say I'm so nervous about tomorrow. I'm walking into a job at an investment company. Me. I don't know the first thing about investing.

Joanne : Sure you do, You know fashion, right?

Lane : Yeah, but what does that have to do—

Joanne : Well, you know how the spring collection is introduced in the fall and the best designers know what is gonna sell months ahead of time?

Lane : Yeah. I mean, I've been tracking trends for years.

Joanne : Exactly. So, you just replace the shoes and dresses with stocks and companies and it's all about predicting trends, what people wanna buy.

French Model : Whoa. That's impressive.

Joanne : That is selfish, actually, because I figure the more I help you, the sooner you become a big writer for *Cosmo*, the more assignments I get. Let's not forget. All about me.

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

French Model : But I want it to be all about me.

Lane : Wait a minute. I thought it was all about me.

Joanne : Mmm, you're right. It is because we got you a present for your first day. Get outta here. We were gonna get you a gorgeous CEO, but most of them are either in jail or getting government bailouts, so.

French Model : If you're going to play the part, you need to look the part.

Lane : This is amazing. Are you serious? Thank you so much.

Joanne : To our future CEO.

French Model : To our future CEO.

**Scene 7**

Lane (monologue) : All right, Lane. This is your moment. Seize it.

Lane (monologue) : Oh, my God. So many men. And I get my pick. Men with ties. Men without ties. Men with ties tossed over their shoulders. Tall men. Short men. Men with glasses. Men without glasses. Men standing, sitting, walking, running, bending over to pick things up. Blind men. Strong men. Gorgeous men. Two-piece. Three-piece. Is there four-piece? Who cares? So many men in suits! I just got hired by *Cosmo*, the world's greatest magazine, to go undercover and date hot men in suits. Does it get any better than this?

Joanne : (cell phone rings) How's it going?

Lane : I never understood the phrase "kid in a candy store" until today.

Joanne : Lots of men in suits?

Lane : Joanne, thank you so much for setting this up.

Joanne : Hey, I just made a couple of calls. You're the one who has to write the article.

Lane : You know, the business world looks a lot like heaven to me. Heaven in a tie.

Joanne : Yum.

John : Miss Daniels.

Lane : I'll call you in five.

John : Ah, time is money.

Lane : Hi, I'm Lane.

John : Hi, I'm John. I'm part of the team. You, me, and Tom.

Lane : Oh, I'm a part of a team?

John : Yeah, like in junior high. Basketball. Except I was kicked off the team.

Lane : Ooohh..

John : Anyway, uh, so you're gonna be handling Tom's travel, calendar, expenses...

Lane (monologue) : I'm part of a team. I hope the uniforms are cute.

John : Paperwork and, uh, profit research and everthing.

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

Lane : Okay.

John : Come on, let's, uh, got get your I.D.

Lane : Great.

John : If you like that I.D, you're gonna love the cubicle.

Lane : Oh, I get my own cubicle?

Tom : First thing in the morning. Just give them to Jack.

Lane : Hey, Tom. Hey, how's it going?

Tom : Fine. How are you?

Lane : Great. Everything is great.

Tom : You look nice.

Lane : Thanks. So do you. Do I recognize that shirt from the interview?

Tom : Uh, no, you recognize its brother or sister. It's the same shirt but not the exact same. You see, I have a number of these, the same but not the same same.

Lane : Got it. Different shirt. Well, it's nice. I can see why you bought two of them.

Tom : Actually, I bought six. One for each day of the week and—

John : And a spare for laundry day. It's a great idea.

Tom : Let's start the tour.

Tom : The department downstairs makes models that study economic trends. They forecast—

Lane : What people are gonna buy? Like fashion designers.

Tom : Yeah, I guess it is.

John : A really great idea.

Tom : They're a pretty good department. Sometimes when we have concerns after a merger or a major consolidation, these guys make sure that the company has a really easy transition in the next phase. The past couple years have been a little crazy.

Lane (monologue) : I've always found it boring when guys talk about business, but Tom makes it kind of interesting. Six shirts all the same. Weird.

Tom : And this department manages our hedge funds.

Lane (monologue) : I nod a lot and act impressed as I survey the men-in-suits situation. As unbelievable as it sounds, the majority of guys here are single. No photos of families or crayon drawings from their kids. And as if it couldn't get any better, the few women here, they're not even trying.

Tom : So what do you think?

Lane : There are so many men.

Tom : That's what they all say. But after a while, you hardly notice.

John : This is your desk.

Lane : Oh, I love it!

John : Okay. Well, happy birthday.

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

Lane : Oh, this chair is perfect.

Lane (monologue) : My own cubicle. It's paradise.

Tom : Okay, well, enjoy your chair. I will be in my office which is right over here.

Lane : Sure.

John : Why doesn't my chair spin? Does your chair spin?

(phone rings)

Joanne : Still going well?

Lane : Yes. I have a swanky new cubicle, Joanne. I'm on my work phone being all businessy. I'm like Anne Hathaway in *The Devil Wears Prada*. I hope my boss isn't evil. But now all I have to do—

Tom : (clears throat)

Lane : Is to collate and distribute the documents and I'll check back in with you.

Tom : Here you go.

Lane : Thompson & Fulworth has secret handshakes?

Tom : No, they're hand signals. Our traders use them on the floor but I adapted them. You and I can gesture without having to worry about noise or using another line. It's more efficient. Like, conference call, I'm leaving the office, I'll return the call later.

Lane : And that means okay. I'll learn these right away.

Tom : Okay, this is a list of frequent callers. This group, apologize, I'm in a meeting. This group, put them into the queue. And these two, you put them through right away. It's the CEO and my mom.

Lane : That means I'm on it.

**Scene 8**

Tom : Oh, my God.

Lane : What?

Tom : More men.

Lane : (laugh)

Lane : What's good here?

Tom : I'm not really the guy to ask. I get the same thing every day.

Lane : Every day? What is it?

Tom : Chicken breast with walnuts and plain yoghurt. This meal boosts neurotransmitters, balances omega acids and I don't have to waste time deciding what I want to eat.

Lane : Well, how does it taste? Let me guess. Efficient.

Tom : All right, smartass. Tour's over.

Lane : Where are you going?

Tom : Back to my office. I always eat up there—

Lane : It's a more efficient use of your time?

Tom : You catch on quick.

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

### Scene 9

Lane (monologue) : (whispers) Okay. No, no, no! Oh, God, you stupid-- Come on.

Seth : Don't you know what you're supposed to do when the copier breaks?

Lane : What's that?

Seth : Run away. I'm serious. Otherwise everyone will know you're the loser who couldn't fix the copier.

Lane : Right. And who's the loser who currently holds that position here?

Seth : Danny Gold in accounting. Three months running. But, since you're new, I'll help you. Step aside. For the record though, I was never here. We never met and I have no idea how to use this thing.

Lane : Got it. I'm Lane, by the way.

Seth : Hey, Lane. I'm Seth.

Lane (monologue) : I normally don't like guys who know they're cute, but Seth's really cute.

Seth : This never happened.

Lane : I saw nothing. Yum's the word. (sighs) Mum's the word. Oh, God. Stupid.

### Scene 10

Lane (monologue) : This place is crawling with potential magic

Tom

Lane

Tom

Lane

Tom

Lane (monologue)

Lane

Lane (monologue)

Whitney

Tom

Lane

Tom

Whitney

John

Lane

John

Lane

John

Eddie

Lane

men. Once they start asking me out, I can write this article in a week.

: Lane, what's this?

: A diagram. An office diagram to show the key employees, so I can better serve you.

: Well, you're just full of surprises, aren't you?

: I double-checked your 8:00 PM reservation. Is Whitney a client?

: No, she's my girlfriend. It's Monday night. It's date night. Hey, Whitney, come here. I want you to meet my new assistant, Lane.

: Iiuh, draggy nails!

: Pleasure.

: Ugh, bird grab.

: Charmed. Tom, I'm starving. Can we please go now?

: Okay, hon. Well, I'll see you in the morning.

: Okay.

: Night, John.

: Hi, John.

: Weird handshake, huh?

: Yes.

: Did it feel like a predatory bird?

: Yes.

: Can't decide if I like it or not.

: Lane, right? Hi, I'm Eddie.

: Hey, Eddie.



## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

Eddie : Welcome to Thompson & Fulworth. I was wondering if you could grab a drink with me tomorrow night?

Lane : I would love to.

Lane (monologue) : They're drawn to me like moths to a flame. I'm the best undercover journalist in the history of the world.

### Scene 11

Joanne : Hey, go already. It's your turn.

Lane : I'm thinking. I'm thinking.

French Model : Are you thinking or fantasizing?

Lane : (laugh) Okay, okay. Do you have one phenomenally tanned six-pack?

Joanne : I do have one phenomenally tanned six-pack.

Lane : Yes! How about super hot guy in a towel?

Joanne : Go fish.

Joanne : Okay, do you have a perfectly shaped butt?

French Model : You know I do.

Joanne : In your hand.

French Model : Oh, I have that, too. Okay, okay, it's my turn. Do you have one rocking set of abs?

Lane : I do.

French Model : Oh, Ian. Now, that's a six-pack I'd like to forget.

Joanne : You know who that is?

Lane : You can't even see his face.

French Model : Don't need to. I remember that body.

Lane : Joanne, you work with these hot guys every day all day.

Joanne : Yeah.

Lane : How do I get your job?

Joanne : I don't know how Mr. Six-pack would fare on the checklist. She has that checklist to help her find her soulmate.

French Model : Where did this list come from?

Joanne : Every romantic comedy Lane's ever watched.

Lane : That's not true. Okay, it's mostly true. I just want to find my magic man.

Joanne : Magic man. She thinks that a guy is gonna solve everything.

Lane : I don't think it's gonna solve everything. I just wanna meet a guy that, you know, I'm happy to wake up to every morning and that makes time drift away. I want all of those things. And if he happens to have a perfect set of abs, I'll take that, too.

Joanne : I don't blame you.

French Model : Order one for me.

Joanne : To butts and abs (cheers).

Lane & French Model: To butts and abs.

### Scene 12

Tom : Welcome to day two, Ab Fab.

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

Lane : Ab Fab?  
Tom : Yeah, I was just trying out a new nickname for you. You like fashion. That's a show about fashion, right?  
Lane (monologue) : That is so much better than my college nickname, "Lame."  
Tom : You ever had a nickname?  
Lane : Nope.  
Tom : Lane! Pay attention.  
Lane : I am.  
Tom : To me.  
Lane : Gotcha.  
Tom : No, that means return the call.  
Lane : I know. I know. I knew that.  
Lane (monologue) : Working in big business can be stressful, but I'm gonna get the hang of it.

**Scene 13**

Lane (monologue) : Life at the investment bank is fun. I get to make my cubicle beautiful and creative. And I get to date a bunch. These guys actually have items on my checklist. So far, just two or three items each, but that's two or three more than in the fashion world.  
Lane (monologue) : My magic man is out there. I can feel it.  
Kate : You've already found eight guys who could be the one?  
Lane : I know. Put a man in a suit and things happen.

Kate : Hm, I guess we can safely cross the junior analyst off the list. What about that guy, Seth? The one who fixed the copier. Get him to ask you out.  
Lane (monologue) : My editor is so cool. She's forcing me to flirt with Seth. Could life get any better?  
Lane : Hey.  
Seth : Hey.  
Lane (monologue) : Get Seth to ask me out? Watch me work.  
Lane : How are you?  
Seth : I'm good. How are you?  
Lane (monologue) : What is wrong with this guy? Take the bait.  
Seth : Lane..  
Lane (monologue) : And here we go.  
Seth : You're not here to ask me about the copier, are you? I don't know anything about copiers, remember?  
Lane : Yeah. No. I'm not here to ask you about the copier.  
Lane (monologue) : I bet he's a great kisser. Sometimes you just know.  
Seth : Are you not getting your mail? 'Cause either that new mail guy is the laziest ever or—  
Lane : No, my mail is fine. Mail's all good.  
Seth : Oh, good.  
Seth : Hey, Lane. I was wondering if you'd like to get a drink sometime.

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

Lane : I thought you'd never ask.

**Scene 14**

Joanne : How is the article going? Have you started writing?

Lane : Mmm, I'm still in the research phase. But I have a date with Seth in Thursday. I know. I feel like he's gonna do really well on my checklist.

Joanne : Okay, good, 'cause you said he has fashion sense, right?

Lane : He does.

Joanne : Is he spontaneous? Does he take exotic trips on a whim?

Lane : Mmm, I don't know, yet.

Joanne : Does he put passion above common sense? Witty statements on the tip of his tongue?

Lane : Sort of, yeah.

Joanne : Sexy accent?

Lane : That would be a no. But he is fearless in the face of danger.

Joanne : What happened?

Lane : He saved me from the copier. It was getting out of control. The thing was like eating my— Oh, my God. Oh, my God.

Liam : No, it's all right. It's all right. Do you have the time?

Lane (monologue) : Beautiful and a sexy accent. Wait, what did he just ask me? Oh, the time.

Lane : Umm, yes, it's 6:42.

Liam : Great, then I have just enough time to let you spill one more drink before my dinner meeting. What'll it be?

Lane : I mean, shouldn't I be the one buying you a drink?

Liam : No, I'm rather enjoying things in the current state. You feel guilty for making me look as though I've wet myself, and you've no choice but to sit here with me till I finish my drink. It's the only polite thing to do.

Lane (monologue) : Polite or infatuated? You decide.

Lane : Okay, when you put it like that, I will have another pomegranate martini.

Joanne : Two.

Liam : So, do you ladies spill your drinks on innocent men for fun or is it a professional sort of thing?

Lane : No. Actually, um, I'm a wirtter.

Lane (monologue) : Undercover, trying to find the love of my life.

Lane : Named Lane. My name is Lane. And this—

Lane (monologue) : What if he likes her more than me?

Lane : Is my friend who has a boyfriend.

Lane (monologue) : Creep, I'm such a sixth grader.

Liam : Who has a boyfriend? I've never heard that name before.

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

Joanne : Oh, yeah, it's been in my family for generations but friends call me Joanne.

Liam : Liam.

Lane : Liam, are you in finance?

Liam : Oh, no, no, thank God. No, I used to be a guitarist, but now—

Lane : Seriously? What band?

Liam : No, those days are long gone. Now I sit on the other side of the glass. Lane, I'm not leaving this seat until you agree to have dinner with me next Thursday night.

Lane : Dinner? Oh. I love you. I mean, I'd love to. I-I can't wait. Yes.

Liam : Well, that's great, if I could just—

Joanne : Here's her number.

Liam : A pleasure. Cheers.

Lane : Okay, I'm really sorry about the whole boyfriend thing.

Joanne : I would have done the exact same thing. I thought you had to date a guy in a suit.

Lane : Liam..

**Scene 15**

Lane (monologue) : Some of the lessons I'm learning for my article are more obvious than others. Like it is impossible to imagine wearing sexy lingerie for an accountant.

Co-worker : As long as you itemize your deductions—

Lane : Where's the craziest place you've ever had sex?

Co-worker : Well, one time in college. I did it on the living room carpet.

Lane : Oh. You know what? You are way too sexual for me.

Lane : Oh, excuse me. Hey, can I ask you for a favor?

**Scene 16**

Tom : Lane.

Lane : Tom. How do you like what I've done with the place?

Tom : Oh, it's quite festive.

Lane : I'm glad you like it.

Tom : The beads block the sight line from my office to the rest of the floor.

Lane : You know, they are made from recycled glass. I mean, I know I'm no sandals-wearing, guitar playing, tree hugger—

Tom : I am.

Lane : You are?

Tom : Yeah. I mean, we wear shoes here and I play the harmonica.

Lane : Hold on. You play the harmonica?

Tom : I did. Strictly summer camp thing. So, to be more accurate, I guess I am a shoe-wearing, ex-harmonica-playing, tree hugger. I mean,

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

I'm not Mr. save-the-fuzzy bunnies or anything. I just cannot tolerate resources.

Lane : So, you hate bunnies?

Tom : I do. I hate them. They infuriate me.

Lane : Uh-huh..

Tom : Okay, get back to work. And take down these beads, okay? Let's get going on these calls, Lane.

Lane : (sighs) Okay.

John : Hey, you still having trouble with your router?

Lane : Yeah.

John : You know, I'm the tech wizard around here. Not a bad wiazrd, but a good one.

Margo : John, what are you doing?

John : What? No, nothing. No, I-I mean, I'm doing something. Helping Lane with her—Her router is broken, so I was just—This is my girlfriend, Margo. She works up in equity ratings.

Lane (monologue) : John has a girlfriend? Go, John.

Lane : Hi, Margo.

Margo : Hi, Lane. Are you coming to lunch, or are you happier down there?

John : Yes. I mean, no, no, I'm not happier down here. I'm coming to—Oh, sorry. Yeah. No, just call, uh, I. T. and they'll fix it.

Lane : Yeah, I got it. Thanks for trying. Margo, uh,

John's always talking about you.

Margo : He is?

Lane : Yeah. It's kind of disgustingly sweet, actually.

John : Thanks.

Lane : Well, that was easy.

### Scene 17

Liam : Thank you.

Lane : Thanks.

Liam : Lane, to the pink contents of that glass staying where it ought rather than on my lap.

Lane : Cheers to that.

Liam : You look absolutely stunning.

Lane : Thank you. You don't look so bad yourself, you know.

Waiter : Pleasure to see you as always. And the lovely lady.

Liam : This is Lane.

Waiter : Lucky you, He never makes time to date.

Liam : You make me sound rather lonely and pathetic.

Waiter : I'm sorry, I didn't mean—

Liam : No, it's all right. I come here whenever I'm in New York. I'm often alone.

Waiter : Or with your artists.

Lane : Artists?

Liam : I produce music.

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

Waiter : He runs his own label.

Lane : What?

Liam : It's nothing.

Waiter : Can I get you an appetizer?

Liam : How about some calamari?

Lane : That's great.

Lane : Okay. So, what kind of music do you produce?

Liam : Oh, no, no, no, Lane. Let's talk about you. I'm sure it's much more interesting.

Lane : Okay, but I don't know how interesting you're gonna—

Liam : Nonsense. Who is Lane Daniels?

Lane : Well, I enjoy long walks on the beach, kissing under the moonlight, and the world of fashion.

Liam : What a relief. I thought you were gonna say fun loving, a people person and a dog lover.

Lane : I am a dog lover. I've actually rescued seven, but I don't like playing games, and I've been told a few times that I'm a first-rate kisser.

Liam : I hope you don't hate all games.

Lane : Well, I only indulge in those involving feathers and chocolate.

Liam : I'm gonna have to see if that's in the dessert menu.

Lane : (laugh)

Liam : Do you enjoy Europe?

Lane : Oh, I've been desperately wanting to go to Paris with my friends for New Year's, but tickets are so pricey.

Liam : I love Paris. Do you visit often?

Lane : Well, yeah, in my dreams.

Liam : You've never been?

Lane : No.

Liam : Lane, we must remedy this immediately. Let's hop on a plane tonight.

Lane : No. I've got work. I can't.

Liam : Flimsy excuse. Sounds like you're dashing off to meet another bloke.

Lane (monologue) : Oh, he said bloke.

Lane : You've busted me. He's actually gonna be here in a few minutes.

Liam : You are breathtaking. I'll get you a cab.

Lane (monologue) : Seth. There is another bloke. The article. Cosmo.

Liam : Sweet dream.

Lane : Thank you.

**Scene 18**

Joanne : That's right. Nice. Tilt your head a little. Yes, nice, girl. Rapido, rapido.

Joanne : Lane. Hey! Wow, you've been on a date.

Lane : I was and it was amazing. I've got another date in like five minutes.

Joanne : You have another date? Where?

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

Lane : Sam's on 6th.  
Joanne : You can't go to Sam's like this.  
Lane : I know. I need your help. Come on.

**Scene 19**

Seth : And ever since then I promised myself I'd never ride another horse again.  
Lane : I don't blame you.  
Seth : Well, maybe a pony.  
Lane (monologue) : There's nothing wrong with Seth, but he's no Liam.  
Seth : Do you wanna go for a nightcap?  
Lane : You know what? I shouldn't. I-I have a busy day tomorrow.  
Seth : Yeah, I understand, but I had a really good time tonight, Lane.  
Lane : Yeah, I did, too. Thank you so much for dinner.  
Seth : Let me get you a cab.  
Lane : Thanks. Okay.  
Lane (monologue) : Maybe I'm not the best undercover journalist after all.

**Scene 20**

Lane (monologue) : Seth and the other men around me have become a faceless blur.  
John : I'll send the clearance documents to London right away.

Lane (monologue) : Did somebody say London? Oh, it's the land of Liam.  
Tom : Lane. Lane. Lane!  
Lane : Yes?  
Tom : This is the document we're sending to Paris. You don't speak French, do you?  
Lane : It depends on how you define "speak."  
Tom : I'm really disappointed in you, Lane. This would have been disastrous if I'd sent this out.  
Lane : I'm sorry.  
Seth : I've gotta send an email.  
Lane (monologue) : So much for Seth being fearless in the face of danger.  
Tom : Your resume was riddled with exaggerations, Lane. You don't type 120 words a minute, you don't have a photographic memory, and you keep dropping names off my call sheet.  
Lane : Oh, my God. Are you firing me?  
Tom : I'm giving you a warning. But I do not tolerate lying.  
Lane : Yeah.  
Tom : Now, get back to work.  
Lane (monologue) : This is all Liam's fault, with his sexy accent and his smile and his lips. Oh, those lips. Lane, stop it. He's distracting me from my work and completely screwing up my story for *Cosmo*. Oh, can't think straight. Wait. I'll change my story.

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

Lane (monologue) : My story shouldn't be about finding love in the business world. I'm not good at business stuff anyway. My story is going to be about meeting the perfect guy when you least expect it.

Lane : Because you never know when your magic man is gonna find you. It's good, right?

Kate : Lane, this is not your college paper. This is not some crappy blog that you can write in your pajamas. And it sure as hell isn't an article on shoes for *For Her* magazine.

Lane : It's *Her Style*, but that's okay.

Kate : Lane, this is a cover story for *Cosmo*.

Lane : A cover story?

Kate : Yes, it's a cover story. I gave you the chance of a lifetime. So, you're gonna deliver whether you like it or not. This piece has absolutely nothing to do with Liam, so stop seeing him. This story is about the business world. Get your butt back to Thompson Fulworth and un-quit. If you're not good at the business stuff, get better. If you can't find the right guy in a suit, look harder. You have two more weeks to have an article about finding love in the business world on my desk, and it better be great. Are we clear?

Lane : Yes.

Lane (monologue) : No Liam, get better, work harder, date often.

Lane : Ah! Sorry.

Co-worker : Ah, hay! Lane.

Lane : Drinks? Sure. Wednesday, 08:00 to 10:00.

Tom : Lane?

Lane : Tom. I was just turning out your, um, office lamp.

Tom : I left it on? Really?

Lane : It must have slipped your mind.

Tom : Oh. Lane?

Lane : I'm on my way.

**Scene 21**

Lane (monologue) : I finally find my magic man and I'm not allowed to see him.

Liam : Thank you. Something wrong, Lane?

Lane : No, not while I'm with you. Liam, there's something I have to tell you. It's really difficult for me. See, I'm writing this article and—

Liam : It would be very easy to fall in love with you.

Lane : What? Really?

Liam : Yes, really. You're stunning. You're funny. My heart races when I see you. And that dress you're wearing, a bloke doesn't stand a chance.

Lane (monologue) : I know I'm supposed to date a man in a suit, but Liam's a man and he's falling for me.



## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

Liam : At any rate, I do have to protect myself with a woman as beautiful as you. I'm afraid I've had my heart broken before.

Lane : Aw, tell me about it.

Liam : No.

Lane : Come on, you can tell me.

Liam : Well, we'd been together for years and, uh, I worshipped her. I thought she worshipped me. We'd survived long distances, parental disapproval, a sailing accident.

Lane : A sailing accident?

Liam : That sounds more dramatic than it was. Point is, I snuck out early one Sunday morning to buy eggs and caviar. You know, surprise her with a little breakfast in bed. But I was the one left surprised. Tiptoed in to find only a note. It said, "I'm done."

Lane (monologue) : There is so much pain in the world. I declare my one mission in life, if it's the last thing I do, I will heal Liam's wounded heart.

Liam : Dessert at your place?

Lane : We could. But I bet my place isn't as luxurious as yours. See, I—

Liam : I wish I could have you over, but my father is in town. So, unless you want to share some warm chocolate and creme fraiche with him—

Lane : My place will be fine.

### Scene 22

Joanne : This is gonna be great.

French Model : Maybe for you.

Joanne : It's like a day at the spa. Instead of the organic healthy detoxifying seaweed, you're being wrapped in.. plastic. Wheel her in. There you go. Don't trip. Now, I want you to show off the purse. I want you to touch it. It's the love of your life. Good.

Lane : Good morning, Joanne, and plastic-wrapped models.

Joanne : Oh! Somebody looks like the cat who ate the canary.

Lane : (chuckles) More like the chocolate.

French Model : Were you with Liam?

Lane : Yes, I was. And must say he's pretty skilled in the chocolate and love-making department.

Joanne : Belgian?

Lane : No no, he's British.

Joanne : No, the chocolate. Was it Belgian?

Lane : Who cares? It was delicious.

French Model : But all of those calories.

Lane : Oh, don't worry. We burned them off last night.

Joanne : Okay, wait wait, Lane. I thought that Kate from *Cosmo* told you to stop seeing Liam.

Lane : I have no idea what you're talking about.

Joanne : Lane? You know I love you, but—

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

Lane : Relax, it's fine.  
Joanne : What am I gonna do with you?  
Lane : Just love me for who I am.  
Joanne : (chuckles) Okay. I want you to stay still exactly like that. You know how hot you look right now?  
French Model : Joanne.  
Joanne : Seriously, I want you to lift up the purse. Just like you love it.  
French Model : Joanne, there's a small problem.  
Joanne : Like it's your lover. You're running away together,  
French Model : Joanne, I have to pee.  
Joanne : All right, that's a problem. Wheel her out.

### Scene 23

Tom : That's why I'd like to absorb those losses now. In two years—  
Mr. Belmont : Don't talk to me about long-term growth. If we're gonna take the hit on these properties, we're gonna need to compensate by selling other asses—Assets. Sell other assets.  
Seth : Yeah, but—wow.  
Mr. Belmont : I need serious performance from your division, gentlemen. This isn't a year to skirt change— I mean, short change. I'm a happily married man.  
Tom : Mr. Belmont? Lane!

Lane : Oh.  
Mr. Belmont : Hi there.  
Tom : I apologize for the distraction, sir.  
Mr. Belmont : No apology necessary.

### Scene 24

Joanne : Okay. Look, Liam sounds amazing, Lane, he does. But, is he worth risking everything over?  
Lane : He places passion over common sense. He has a sexy British accent. He's spontaneous. He has great fashion sense. We like the same foods and—  
Joanne : Okay, okay, I admit he does well on the checklist.  
Lane : Does well? He's a nine out of a ten, Joanne. That's like unheard of. And the one thing that he's missing, the crazy public fights and torrid makeup sex, I'm thinking about that off the list because—  
Joanne : Yeah, okay. Liam is a nine out of ten. And I like seeing you happy, but he's not man in a suit. You have to find a man in a suit.  
French Model : Ew.  
Lane : What, you don't like guys in suits?  
French Model : No, I ate some of my mask.  
Joanne : (laughing) This is like junior high. I feel like I'm at a sleepover.

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

Lane : We need snacks.  
French Model : We need more wine.  
Lane : Mm, let's go to that downstairs.  
Joanne : I can't go there, remember? I had the thing with the cashier. Remember?  
Lane : Oh, my God. Okay, we'll go.  
Joanne : Say hi for me though. He's hot.

**Scene 24**  
French Model : Oh, Lane, I don't feel so good.  
Lane : What?  
French Model : Do I look green to you? (laughing) Oh, I forgot the ice cream and Sprinkles.  
Tom : Trying on a new fall colour, Ab Fab?  
Lane : Ab Fab? Tom? What are you doing here?  
Tom : I was just shooting hoops down the street, and I heard they were having a special on green goo.  
Lane (monologue) : Out of the office, he looks different.  
Tom : Just buying some snacks.  
Lane : Take a walk on the wild side.  
Tom : Oh, no no no. I don't—  
Lane : I know, I know, there's no protein and neurotransmitters. But this stuff is utterly delicious.  
Tom : See, it's the delicious part that makes me uncomfortable.  
Lane : Right.

Tom : And what army are you about to poison?  
Lane : Well, I just have a couple of—I actually have a lot of friends over.  
Tom : Well, I will not stand in your way.  
Lane : It's not a problem. By the way, today in the conference room—  
Tom : Don't worry about it. It took a bit to get Mr. Belmont's concentration back, but it was the highlight of the meeting. I-I'll see you in the morning.  
Lane : Okay, sounds good.  
French Model : That's Tom, your boss?  
Lane : Yeah, can you believe it?  
French Model : He's cute.  
Lane : What are you talking about? He has a girlfriend.  
French Model : A boss like that, now I am green with envy.  
Lane : (laughing) Shut up.

**Scene 25**  
John : Hey, Lane. Do I look okay?  
Lane : Yeah sure. Big meeting?  
John : Big lunch, with Margo's parents.  
Lane : Oh. Pressure.  
John : Yeah.  
Lane : Come here, I'll fix your tie.  
John : Oh, thanks. Is that the weekly report?  
Lane : Yeah, why?

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

John : Where'd the new visuals come from?  
Lane : Oh, I did them. I thought it would be easier for everyone to pass the bullet points.  
John : I'm impressed. Yeah, maybe you can help me with the write up on the Victoria property.  
Lane : I would love to. Now, go charm the pants of Margo's parents.  
John : Ugh.. Not a—Not a pretty picture. Her dad's super pear-shaped.

**Scene 26**  
Kate : This stuff about you getting the job is great. Um, minor trouble at work, that's fine. Uh, but now what we need is some more depth. I mean, this can't just be an article about you dating a bunch of men in suits. (sighs) It needs to end with you finding your magic man.  
Lane : Which I'm trying to find. Trust me.  
Kate : Mmm, your story needs a real relationship to anchor it. Do you think any of these guys have that potential?  
Lane (monologue) : Well, there's Liam. Oh, and, uh, Liam.  
Kate : You stopped seeing Liam, right?  
Lane : Oh, yeah.  
Kate : Then you have plenty of time to go on a dozen more dates.  
Lane : A dozen? That's every night.  
Kate : Yeah, exactly. And I expect to read every

single detail from every single date. Cover stories are full-time gigs. For what it's worth, I still think Seth might be the one. But, I think you should go on a date with him, you know, one more time. He might surprise you.  
Lane : Got it.  
Lane (monologue) : I have a new mantra. "Seth is the one. Seth, Seth, Seth." I can't see Liam. I have to see Seth. Seth, Seth.  
Lane : Seth! Hey, any chance you're free for lunch tomorrow?  
Seth : Sure, but I didn't think that you—  
Co-worker : Dude, what are you doing?  
Seth : Yeah, sure.  
Lane : Great.  
Lane (monologue) : Oh. This story for *Cosmo* is going to ruin my life.

**Scene 27**  
Seth : So, then we had the leverage we needed to complete the takeover, which meant more—  
Lane (monologue) : Seth might not be my magic man, but if I'm not allowed to see Liam, at least Seth has good fashion sense and a nice butt. If he's the trade-off for a cover story in *Cosmo*, I'll take it.  
Seth : Turns out they had a few companies in Germany, which means I had to hire a

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

translator for a few days just to help me navigate through the books. And after 18 months of approving the financials, we finally closed the deal. Now, we're one of the most powerful—

Lane (monologue) : This isn't working. My body's here but my spirit is doing naughty things with—

Lane : Liam. See him. I said see him.

Seth : See him? See who?

Lane : Him. My—sh—My girlfriend. She's texting me. There's this guy and she shouldn't see him. He stood her up like three times.

Seth : Do you want to call her?

Lane : No, it's—Yeah, I should. Is that okay?

Seth : No, of course.

Lane : I'm sorry. She needs me.

Seth : We can get together later in the week.

Lane : Really? Okay. Thank you.

Seth : (sighs)

**Scene 28**

Lane (monologue) : New plan for my article. I'll date Liam, write about him, but instead of using Liam's name, I'll say it's Seth. Now, that is creative writing.

Lane : I have a surprise for you. Thai chicken wrap. Healthy and delicious. You can try something new every once in a while. I had them put extra neurotransmitters and a dash of

Tom : omega acid. Just try it.

Lane : Fine. Wow.

Tom : Yeah, delish, huh?

Lane : That is the best neurotransmitters I've ever had.

Tom : I'm glad. What's this for?

Lane : It's for the presentation next week. What do you think?

Tom : It's okay.

Lane : You don't like it?

Tom : It's not that I don't like it.

Lane : It's awful.

Tom : It's awful. If you're gonna make visuals, Tom, you should make them visual. You could use color and composition to enhance your pitch. You wanna surprise them. Entice them, you know, make them want just a little bit more. Wait, what are you—

Lane : It's all right. It's all good.

Tom : If it makes you feel any better, I like the shirt you wore into work today.

Lane : It's the same shirt I wore yesterday.

Tom : Really? The same?

Lane : Well, not the exact same. Its brother.

Tom : Yeah, that's what I thought.

Lane : You know, maybe I will take you up on that Lane Daniels make over someday.

Tom : Anytime. Eat your transmitters.

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### Scene 29

Lane (monologue) : Dating Liam. Oh, Seth, is wonderful. He's charming, he's romantic, he's sexy. We're in our own little love cocoon.

Seth : Hey.

Lane : Hey.

Seth : How's your friend?

Lane : She's great. Thank you for asking.

Seth : Cool.

Lane (monologue) : Even if we're just passing each other in the office, we have crazy sexual tension.

### Scene 30

Lane : Okay, I probably shouldn't tell you this, but ever since college I've had this thing. It's a list for eligible guys. It's basically a checklist to find my magic man.

Liam : Your what?

Lane : My magic man. I know.

Liam : What, like card tricks? Rabbit out of a hat? Is that what we're talking about?

Lane : I know it sounds silly. But, okay, I just wanted you to know that you have scored highest on the list. I mean, almost perfect.

Liam : Wait, almost perfect?

Lane : Mm-hmm..

Liam : Give me a chance, Lane. What am I missing?

Liam : How could you possibly have seduced my twin brother when you knew it would rip my soul from my body, leaving a gaping hole that will always bear your name?

Lane : You know what? I only slept with him once. And it was just to make you jealous! Beside, you led me on to believe you were freaking dead!

Liam : I was in a coma! But, I'm awake now, Lane. Is there anything I can do to win you back?

Lane : Yes. You know what? Lose my freaking number!

Liam : Just met her tonight.

### Scene 31

Liam : Dreadful sorry about the big fight last night.

Lane : Oh, not me. The makeup was worth it.

Liam : Wait a moment. Does this make me ten out of ten?

Lane : Um, after last night, I think that that makes you eleven out of a ten.

Liam : Looking forward to our next fight.

Lane : Mmm, me too.

Joanne : Helloo.. Sorry, I didn't know I was supposed to cook for three.

Lane : Oh, that looks delicious. Because of fake Seth, I'm famished.

Joanne : Yeah, nothing like deceiving *Cosmo* to work

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

up an appetite.

Lane : Everything is true, except for the fact that it's fiction. Kate just said that she wanted a good story, okay? And trust me, this is gonna be a good story.

Joanne : Yeah, I know. I think I heard the climax last night. I just don't want you to get in trouble.

Lane : I hear you, but it's fine. It's fine.

Joanne : Yeah. Well, now that you're exaggerating characters and making things up, I want you to name me.. Lucy. I'm your bestfriend. I'm the other hot girl at Thompson Fulworth, and I'm using *Cosmo's* ten most exciting places to have sex in the work place as my extracurricular guide.

Lane : You know, with an imagination like that, I think you should be the writer. I'm thinking about it.

Joanne : Okay friends share, so you don't get this anymore.

Lane : No, no.

Joanne : No, no, you were bad. You did a bad thing.

### Scene 32

Tom : As I'm sure you all know, our internal review with Mr. Belmont is on the 27th, and we need to prove our department's value moving forward. The presentation needs to be

visual and we're gonna mix it up. We need to surprise him, entice him. We're gonna run everything through one person. Lane?

Lane : Yeah.

Tom : You'll handle the visuals. Lane has a really great eye for this stuff and I have complete confidence in her. All right, gentlemen, that's it. Thank you very much.

Lane (monologue) : In addition to the presentation, I'm writing my *Cosmo* story, starring fake Seth, the sexiest guy ever. Who happens to look a lot like Liam.

Tom : That's really good. They're really yummy.

Lane : Hey, hey, hey, hey. Look!

Lane (monologue) : I'm working long hours but I'm part of a team, and that feels great.

### Scene 33

Tom : Lane.

Lane : Yeah?

Tom : Recycled paper. That's great.

Lane : Oh, I thought you'd like that. So, why don't we use recycled paper around here?

Tom : Oh, you know, it's a good question. The short answer is it's out of my control.

Lane : Why don't you make it in your control? It's good for the planet, and I bet you could save this place a lot of money.

## BEAUTY AND THE BRIEFCASE'S MOVIE TRANSCRIPTION

Tom : We could save a lot of money, but only over time. Uh, hey, this is gonna sound silly, but I wanted a new suit for the presentation. I was wondering if I could take you up on that makeover we talked about.

Lane : Would Whitney be okay with that?

Tom : Whitney? We broke up.

Lane : Oh, I'm sorry.

Tom : Oh, no-no-no, don't be. It wasn't meant to be. She was—

Lane : A little demanding?

Tom : Yeah.

Lane : And she wore fake nails.

Tom : Well, there was that, too.

Lane : You should've told me. We could've gotten drunk and had cupcakes and thrown eggs at her apartment. We still can if you want.

Tom : (laugh) No, no, no, that—That's okay. But thanks.

Lane : Well, let's get you a new suit. There's nothing like shopping to cheer you up.

Tom : Let's do it.

**Scene 33**

Lane : Ta-daah! What do you think? Great, right?

Tom : They're fine, Lane.

Lane (monologue) : Uh-oh, somebody's in a mood. Ups, my article.

Lane : Where did you get those?

Tom : It was sitting on top of the printer. The folder was on your desk.

Lane : Tom, this isn't what you think.

Tom : All this time, after everything—Oh you smug little bastard.

Seth : I think I'm missing something.

Lane : You don't understand Tom, the article wasn't what you think.

Tom : Wait a minute. This is for a stupid article?

Lane : It's not a stupid article. It's a cover story for *Cosmo* magazine.

Seth : I'll just be in my office.

Tom : You're staying right there.

Lane : It wasn't Seth.

Seth : What wasn't me?

Lane : It was a fake Seth. I made it up.

Tom : Yeah, the sexual tension between you guys, the chocolate sex.

Seth : We had chocolate sex?

Tom : Get out. I thought I knew you, Lane. And not to sound too personal, but I really enjoyed working with you. And now I find out everything is a lie.

Lane : Don't say that. That's not true.

Tom : Then what the hell is true, Lane? I hired you. I believed in you.

Lane : And I worked really hard.



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Tom : No, you worked hard on your story, on tricking everyone. I thought you were becoming a great assistant. But I didn't know you were hooking up with every guy in the office.

Lane : I didn't hook up with anyone. And I did become a great assistant. Okay, I learned your hand signals, I studied those tutorials, and I worked late every night and I poured my heart into these visuals. Goodbye, Tom.

**Scene 34**

Lane : I just had the most horrible day ever.

Liam : Oh, are you okay, love?

Lane : No. I just got fired from my job and ruined everything. I want you to just come over and hold me and hand me tissues.

Liam : I'd love to, Lane, I really would, but I'm actually out of town.

Lane : You are?

Liam : I had to jop over to London. One of my acts had a little meltdown. I'll be back Friday. We could pick up some cheesecake. Enjoy it in your bedroom.

Lane : Okay. Well, I miss you.

Liam : I miss you, too. Bye.

**Scene 35**

Lane : This is where Liam and I had our very first date. Do you know what's wrong with dating a British guy? When you really need him, he's in England. Joanne, what am I gonna do? I got fired from my job, I let Tom down, and now my article is dead.

Joanne : No, it's not. Aren't you forgetting about your bestfriend who vouched for you at *Cosmo*? You can't just declare your article dead.

Lane : I know that you vouched for me, and I feel horrible. But my story was supposed to be about finding love in the world of business, and the world of business has kicked me out. So now what?

Joanne : Lane, I told you not to date Liam. I told you not to write lies.

Lane : I know you did. I screwed up.

Joanne : Lane? Lane?

Lane : I think I just saw Liam.

Joanne : He's in London.

Lane : Yeah, that's what I thought.

Liam : A pleasure to see you as always. And the lovely lady. You had time to make it out while you're here.

Xxx : Oh, it's so nice to visit New York. I've been so cooped up in the studio.

Liam : He's a producer, you know?

Lane : Okay, okay, so you're a record producer as

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well? It's fascinating.  
Xxx : Yes, it is.  
Liam : Lovely to see you, Lane.  
Lane : Hello, Liam. How was London?  
Liam : It was rather—Let's talk outside.  
Lane : Ah, just one second, love. Let me tell you how this works. This, uh, waiter has a great British accent, and he's gonna tell you all of these fantastic stories about his exciting life in England. And he's smooth, so you're gonna fall for it. And it's gonna turn out to be one big cheap lie.  
Liam : I just wanted to impress you.  
Lane : You just wanted to get laid.  
Joanne : Shall we?  
Lane : Oh. Yes. I definitely think we shall. That was good. Well-played.

### Scene 36

Lane (monologue) : I know, I deserve this. I lied to everyone at work and Liam lied to me. It's karma, and it strikes quickly. And because everything has to fall apart at once, I can't get my story about fake Seth to work.  
Lane : Tom?  
Tom : Lane, where are you?  
Lane : What do you mean?  
Tom : Did you forget we have a presentation

today?  
Lane : Did you forget that you fired me?  
Tom : I didn't fire you.  
Lane : That's what it sounded like to me.  
Tom : I was upset with you. The presentation is in two hours and I need those visuals.  
Lane : Two hours? I have to get the printer's to pick them up.  
Tom : Well, then run to the printer's.  
Lane : Tom, everyone is mad at me. I lied to everyone.  
Tom : Lane, this isn't the seventh grade. It's investment banking. Now, get me those boards.  
Joanne : What's up?  
Lane : Tom needs me to come back to work.  
Joanne : Wearing that?

### Scene 37

Tom : Thank you for coming today, Mr. Belmont. Let's begin with—  
Lane : Oh. Sorry. Mr. Belmont, hi. (whispers) Lots of traffic.  
Tom : Mr. Belmont, Lane here is going to provide us with some visuals that I think will really enhance the presentation. Let's begin. This year's numbers for corporate strategic planning were depressed by a few factors

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but, given the overall climate in emerging markets, we feel confident that we will see an increase in profits. All you have to do is take a look at the Indian market. Prepared to skyrocket. If we can consolidate these gains, we'll move forward. This is gonna be a great year, and we hope you'll agree.

Mr. Belmont : Well, Tom, you and your department certainly put together an impressive presentation, and I must say the visuals were quite impressive. Unfortunately, the economic realities of this are not pretty. We have to cut \$34 million this month, and I'll have to pull key players from your group into M&A,

Tom : What happens to everybody else?

Mr. Belmont : We'll let you know who's making the transition shortly. And the rest of you, will work through the beginning of the month. Yeah. Thank you. We're finished here.

Lane : Tom. Wait, Mr. Belmont.

Tom : Lane, no.

Lane : Mr. Belmont, I think you're missing the point.

Mr. Belmont : And what point is that, young lady?

Lane : If you could save even more money than the \$34 million you're looking to cut from the budget, and simultaneously improve your image in the business and consumer markets, you'd be interested in that, wouldn't you?

Mr. Belmont : Is this a riddle? I have another meeting in five minutes.

Lane : Okay. Just—Didn't you say that you could do all of this by going green? You told me you could save this company money.

Tom : I said it was out of my control.

Lane : This isn't seventh grade, Tom. Take control. Go.

Tom : Mr. Belmont—

Lane : Go.

Tom : I wanna propose a green initiative. Our bank can reduce our environmental impact, support eco-friendly traders and save millions of dollars.

Mr. Belmont : Tom, I wouldn't mind saving the planet, but we have some hard decisions to make and a few cosmetic changes.

Tom : It would take more than a few cosmetic changes. We have to target heating, cooling, waste and transportation. I can show you the math.

Mr. Belmont : What makes you think your group should lead this initiative?

Tom : Corporate strategic planning is the only division in the netire company that deals with every other department, and we handle

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properties for our clients and our bank.

Mr. Belmont : All right. Fine. I'm listening, but I wanna see the math and I wanna see a ten-year projection. And if you can back this up, I'll keep your department together.

Tom : You won't be disappointed, sir.

Mr. Belmont : All right, Thomas. Impress me.

Lane : That was so great.

John : You saved our department.

Seth : Nice work, Tom.

Lane : Seth, I'm sorry about mixing you up with my article. It was nothing personal. You were so nice to me and I should have—

Seth : Lane, it's all right.

Lane : Really?

Seth : Yeah. Besides, I could never do what you described in your article. I'm allergic to chocolate.

Lane : Right.

Tom : Amazing work today.

Lane : You, too.

Tom : Good luck on the article, I'll be looking for it.

Lane : Yeah, well, don't believe everything you read.

Tom : What? So, you're not gonna write that true story?

Lane : Cosmo doesn't want the true story. They

want the story that I pitched. And I've been wanting to work there for as long as I can remember.

Tom : Hm. Yeah. Well, I get that, but I think you owe it to yourself to write what actually happened. It could be a great story.

Lane : Thanks, Tom. I didn't deserve to work for a guy like you. And I'm sorry.

Tom : It's okay. Working in investment banking, I don't meet many women like you. It was, um, an adventure. A great adventure.

Lane : Goodbye, Tom.