



THE ANALYSIS OF FLOUTED MAXIMS ON *PRETTY WOMAN* MOVIE SCRIPT

THESIS

Presented to the English Department Faculty of Humanities
Universitas Jember as One of the Requirements to Obtain the
Award of Sarjana Sastra Degree
in English Studies

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UNIVERSITAS JEMBER
2020**

DEDICATION

This thesis is proudly dedicated to:

1. my beloved parents, Sholih and Romla
2. my husband and my son, my sisters and all of my big family;
3. my lecturers;
4. all my friends in English Department, Faculty of Humanities,
Universitas Jember;
5. my Alma Mater.



MOTTO

“Many of life’s failures are people who did not realize how close they were to success when they gave up”
(Thomas A. Edision)



DECLARATION

I hereby stated that the thesis entitled “The Analysis of Flouted Maxim on *Pretty Woman* Movie Script” is an original work, except the quotations. I certify that the analysis and research described in this thesis have never been submitted for any other degree or any publication. I certify to the best of my knowledge that all sources used and any help received in the preparation of this thesis have been acknowledged. I do make this statement truly, and there are no pressures from other people or groups.

Jember, 10th August 2020

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ACKNOWLEDGMENT

First, I would like to thank to Allah SWT for I can finish this thesis because of His blessing and mercy. I also thank to those who have helped and given the great contribution in doing my thesis

1. Prof. Dr. Akhmad Sofyan, M.Hum., the Dean of Faculty of Humanities, Universitas Jember;
2. Dr. Ikwan Setiawan, M.A the Head of English Department for giving me permission to compose this thesis as one of the requirements to achieve the award of Sarjana Sastra Degree in English Studies and Irana Astutiningsih, S.S., M.A as my academic supervisor who always gives valuable advice for my development during my study;
3. Drs. Syamsul Anam, M.A., my first advisor and Hadi Sampurna ,S.S. M.A., my second advisor, who have guided me and given valuable suggestion to finish this thesis
4. Drs. Wisasongko, M.A., my first examiner and Agung Tri Wahyuningsih, S.S., M.Pd., my second examiner, who give me suggestion and guidance for improving my thesis;
5. The lecturers of English Department thank you for valuable knowledge that is given to me during my study.
6. English Department staffs who have helped me in completing all requirements;
7. My blessed family, my parents, my husband and son also both my sisters
8. My nonbiological sisters, Aida, Lia and Ria for the happiness and unforgettable time we have spent together;
9. All of my friends in English Department academic year 2013.
10. Those, whom I cannot mention one by one.

Jember, 10th August

Writer

SUMMARY

The Analysis of Flouted Maxims on *Pretty Woman* Movie Script; Khabibatut Toyyibah, 130110101141; 2020: 52 pages; English Department, Faculty of Humanities, Universitas Jember .

This research discusses about the pragmatic study especially flouted maxims. It analyzes the flouted maxims spoken by the characters in *Pretty Woman* movie. It is American romantic comedy movie in 1990. The goals of this study are to find the types of maxim, the implied meaning and also the reasons why the maxims are flouted. This research uses the theory of Grice, cooperative principle and context by Yule.

The type of this research is qualitative research. Qualitative research intends to understand a problem by explaining and describing the phenomenon. This research applies the documentary research which analyzes the written source. The source of the data is taken from internet at <https://www.imsdb.com/scripts/Pretty-Woman.html>. It has been found that there are 22 of 1542 utterances which are flouted by the characters of *Pretty Woman* movie.

The findings of this research show that the four maxims of cooperative principle are flouted. There are 3 utterances of flouted maxim of quantity, 9 utterances of flouted maxim of quality, 3 utterances of flouted maxim of relevance, 4 utterance of flouted maxim of manner, 1 utterance of flouted maxim of quantity and manner, and 2 utterances of flouted maxim of quantity and quality. Further, the other finding of the research shows that there are some implied meanings in the characters' utterances. Those implied meanings are expressed because the speaker feels uncomfortable to say what he/she feels and thinks directly to the interlocutor. Additionally, there are some reasons why the characters of *Pretty Woman* movie flout the maxims, namely conveying feeling, making joke, convincing, hiding something, irritating, avoiding the discussion, and emphasizing the inconveniences. Briefly, the understanding of cooperative principle and context are important to make the conversation run well.

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CHAPTER 1. INTRODUCTION

This chapter consists of the background of the study, the problem to discuss, the research questions, the goals of the study, the scope of the study and the organization of the thesis. The background of the study gives the explanation about the topic being discussed, the problem of the research and also the reason why the researcher is interested in investigating in this topic. The problem to discuss is used to explain the problem which is discussed in the research. The research questions show some questions that will be discussed in the research. The goals of the study provide the aims of the research. The scope of the study explains the limitation of the research and topic that will be discussed. The last, organization of the thesis shows how the whole of the thesis is organized.

1.1 Background of Study

The practice of the talk exchange shows that what people say does not always express what they mean. Pragmatics is one of linguistics branches that studies about meaning of an utterance. Yule (1996:3) states that “pragmatics concerns with the analysis of what people mean by their utterances than what the words or phrases might mean by themselves”. Pragmatically, this language phenomenon can be learnt through Grice’s cooperative principle theory. In this theory Grice states that “make your conversational contribution such as is required at the stage at which it occurs by the accepted purpose or direction of the talk exchange in which you are engaged” (1975:45). It covers four maxims, they are: maxim of quantity, maxim of quality, maxim of relation and maxim of manner. This theory governs people to achieve the goal of communication cooperatively and effectively by obeying the maxims to provide sufficient, informative, relevant, and clear information. Hence, other people can easily understand the message conveyed. However, people sometimes flout those maxims in the talk exchange since they want to express what they mean indirectly because of some reasons.

In this study the writer chooses *Pretty Woman* movie script as the source of data. It is an American romantic comedy movie in 1990. The main

characters are Richard Gere as Edward and Julia Robert as Vivian. It tells about the romance between the two main characters who have different background of life. Edward is wealthy handsome businessman who always fails in love because he prefers his work to his partner whereas, Vivian is only a hooker. The unintentional meeting between them makes Edward feel interested in hiring her. He wants that relation is considered as professional business between them, but it changes into love by the following days passed together. The writer feels interested in analyzing this movie because there are several utterances that contain flouted maxims among the characters of *Pretty Woman* movie that need interpretation in understanding the intended meaning which are aimed to convey.

1.2 The Scope of Study

This research is conducted under pragmatic field. Grice's Cooperative principle and context which is proposed by Yule are used as the tools to analyze the obtained data. The writer limits this discussion only on the utterances that contain flouted maxims. This analysis focuses on analyzing the types of flouted maxims in the dialogue among the characters of *Pretty Woman* movie to infer the intended meaning behind the utterances based on the context of which the dialogue takes place and the reasons why the characters flout the maxims.

1.3 The Problem to Discuss

There are some utterances found in the dialogue produced by the characters of *Pretty Woman* movie that need to interpret. It happens because those utterances contain flouted maxims. Therefore, it needs interpretation to infer the intended meanings which are aimed to convey.

1.4 The Research Questions

1. What maxims are flouted by the characters of *Pretty Woman* movie?
2. What are the intended meanings behind the utterances which are produced by the characters of *Pretty Woman* movie?
3. Why do the characters of *Pretty Woman* movie flout the maxims?

1.5 The Goals of Study

1. To know the maxims which are flouted by the characters of *Pretty Woman* movie.
2. To describe the intended meanings behind the utterances which are produced by the characters of *Pretty Woman* movie.
3. To know the reasons why the characters of *Pretty Woman* movie flout the maxims.

1.6 The Significance of Study

This study hopefully will bring benefits for other researchers to conduct a research dealing with pragmatics approach. It aims to understand the implicit meaning behind utterances which are flouted. *Pretty Woman* movie script is one of media chosen to analyze because it contains the phenomena of flouted maxims spoken by the characters. In addition, the writer expects that this study can be a reference for the next researchers to develop and make further analysis in this field.

1.7 The Organization of the Thesis

This study is divided into five chapters. They are introduction, theoretical review, research method, the result of analysis and discussion, and conclusion. The first chapter consists of the background of study, scope of the study, the problem to discuss, the research questions, the goals of study, the significance of study and the organization of the thesis. The second chapter consists of theoretical review covering brief explanation and description of the theories used to conduct this study namely cooperative principle, flouted maxims and context theory. The third chapter deals with the type of the research, type of the data, data collection, and data analysis. The fourth chapter contains the analysis and discussion. Finally, the last chapter contains the conclusion.

CHAPTER II. LITERATURE REVIEW AND THEORETICAL REVIEW

This chapter contains some theories needed to achieve the goals of this research. The theories applied to answer the research questions are: cooperative principle, flouted maxims, and context.

2.1 Previous Studies

Several researchers have done the similar discussion, but they have gaps to discuss further. The writer of this study chooses three previous studies to support and to find a gap. The first research has done by Bagus in 2018 entitled *Humorous Effects on Flouting Conversational Maxims Found in Indonesian Drama Comedy: A Study of Humor in Language*. He uses qualitative method to present the data obtained. The aim of this study is to observe and investigate the relation of humorous effects with Grice's conversational maxims found in drama comedy *Bajaj Bajuri Spesial Lebaran* edition which was broadcasted in Trans TV. The result of this study shows that the utterances which are flouted produce a humor that makes the conversation feel lively and friendly.

The second previous study is conducted by Ayasreh et al in 2019 entitled *Instances of Violation and Flouting of The Maxim by Gaddafi Interview during the Arab Spring*. In this research, the writer employs qualitative method to reveal the data descriptively. The purpose of this study is to identify and analyze the process of flouted maxims and to explain the causes why the Arab leader Gaddafi does violation of maxim during the Arab spring. The analysis of the Arab leader's speech reveals that the four maxims are flouted by playing upon words, talking too much, talking too short, changing the topic, and lying. Besides, it shows how the Arab leaders color the choices to produce particular shades of meanings which are not always conceivable to all readers in order to gain the support from the masses.

The third previous study is conducted by Hidayati (2015) entitled *A Pragmatic Analysis of Maxim Flouting Done by The Main Characters in*

The Devil Wears Prada. In this research, the writer employs qualitative method to reveal the data descriptively. The data of the research are in the form of utterances in the *Devil Wears Prada* movie script. In this movie the writer feels interested in analyzing the utterances of the female characters that constitutes flouted maxims. The result of this study shows that all types of flouted maxims found in this movie are performed by using certain strategies, namely: giving too much information, using hyperbole, metaphor, and irony, banter, being irrelevant and obscure. The strategies used by the characters of *Devil Wear Prada* movie produce consequential effect or perlocutionary act, they are: convincing, surprising, boring, annoying, frightening, causing, insulting, alarming, enlightening, inspiring, getting the hearer to do something, and getting the hearer to realize something. Further, the flouted maxim of quantity becomes the dominant type used to persuade the hearer. In addition, giving too much information and convincing are the most strategies applied to give a lot of information and convince the hearer about the information given by the characters of the *Devil Wear Prada* movie.

Briefly, this study has different data as the object of research from the previous studies above that is the selected utterances taken from *Pretty Woman* movie script. In addition, this study aims to reveal the reasons of the characters of *Pretty Woman* movie why they flout the maxims. Hence, this can help people to understand meaning of an utterance beyond what is stated deeply.

2.2 Theoretical Review

2.2.1 Pragmatics

Pragmatics is the study of understanding the intended meaning behind an utterance in particular context. Yule (1996:3) states that pragmatics is the type of the study that necessarily involves the interpretation of what people mean in a particular context and how context influences what is said. It is really helpful to interpret meaning behind an utterance by learning pragmatics. It is not enough to understand only the surface meaning of the utterance, but also its deep meaning, since

sometimes an utterance constitutes an intended meaning which is aimed to convey. So, meaning behind an utterance depends on its context of which the dialogue takes place. Additionally, Kreidler (1998:19) states that “pragmatics is a study about person’s ability to derive utterances referring to, from what is being said before, and then take an interpretation”. Pragmatics teaches people how meaning beyond what is stated can be understood without ambiguity. The extra meanings are there not because of the semantic aspect of the words themselves, but because people share certain contextual knowledge. Thus, the usage of language cannot be separated from the context.

2.2.2 Cooperative Principle

Cooperative principle is a language principle that becomes the postulate in guiding people to build meaningful conversation. It is a theory which was firstly developed by an English philosopher H.P. Grice. It governs people to run the communication cooperatively. He divides cooperative principle into four basic conversational maxims, they are:

1. Maxim of Quantity

- (i) Make your contribution as informative as is required for the current purposes of the exchange.
- (ii) Do not make your contribution more informative than is required.

This maxim requires the speaker to give informative contribution for the conversation to proceed. It should be neither too little, nor too much.

For example: A: “Where are you going?”

B: “I’m going to the post office”.

In the example above B gives A sufficient contribution without giving additional information”

(Han,2012)

2. Maxim of Quality

- (i) Do not say what you believe to be false
- (ii) Do not say for which you lack adequate evidence

This maxim requires the speakers to be truthful, they

should not say what they think is false, or make statements for which they have no evidence.

For example: A: "Why did you come late last night?"

B: "The car was broken down"

(Han,2012)

In the dialogue above B gives A true contribution that his car was broken so that he came late.

3. Maxim of Relation

This maxim requires the speaker clearly relate the contribution to the purpose of the exchange.

For example: A: "Where is my box of chocolates?"

B: "It is in your room"

(Han,2012)

In the dialogue above, B gives relevant answer to respond A's question. B is not talking about something else.

4. Maxim of Manner

(i) Avoid obscurity

(ii) Avoid ambiguity

(iii) Be brief

(iv) Be orderly

This maxim requires the speaker to give contribution clearly, orderly, briefly, and avoiding obscurity.

For example: A: "Where was Alferd yesterday?"

B: "Alferd went to the store and bought some whiskey"

(Han, 2012)

In the dialogue above B's response obeys the maxim of manner by providing the information orderly and by giving clear contribution to where A was.

2.2.3 Flouted Maxims

Communication is an activity which is done to deliver and receive a message by a speaker and an interlocutor which aims to understand each other. Pragmatically, good communication can be built by obeying the four maxims of cooperative principle. On the contrary, in the practice of the talk exchange people flout those maxims. It happens because they want to express what they mean implicitly. This language phenomenon is called implicature. Brown and Yule (2012:33) states that the term of implicature is used by Grice to account for what a speaker can imply, suggest, or mean as the distinct from what the speaker literally says. “

Flouted maxim is the disobeying of the four maxims of cooperative principle. Cutting (2002:37) states that a speaker who flouts maxims expects the hearers to appreciate the meaning implied but s/he appears not to follow the maxims. There are four types of flouted maxims:

1. Flouted Maxim of Quality

According to Cutting (2002:37) a speaker who flouts the maxim of quality commonly says something that obviously does not represent what he/she thinks.

For example:

A: Teheran's in Turkey isn't it, teacher?

B: And London's in Armenia I suppose.

(Levinson, 1983: 101)

The dialogue shows that A's statement is false. Teheran is not in Turkey. B states falsely that London is in Armenia to suggest that A's statement is incorrect.

2. Flouted Maxim of Quantity

Cutting (2002:37) states that the speaker who flouts the maxim of quantity seems to give too little or too much contribution. It is the situation which occurs when speaker is not as informative as required or more informative than is required.

For example: A: Well, how do I look?

B: Your shoes are nice.

(Cutting, 2002: 37)

Speaker B here flouts the maxims of quantity because B gives opinion only about the shoes while A asks for the opinion of his/her appearance. In this case, B gives less information than is required. Therefore, B is said to flout the maxim of quantity. It leads A to infer an implication that his/her appearance is not good enough except for his/her shoes.

3. Flouted Maxim of Relation or Relevance

Cutting (2002: 39) says that the speaker who flouts the maxim of relation expects the hearers to be able to imagine what the utterance does not say and make the connection between his/her utterance and the preceding one.

For example:

A: Where's Bill?

B: There's a yellow VW outside Sue's house

(Levinson 1983:102)

In the dialogue above B's response seems irrelevant to A's question. A asks B to tell him/her where Bill is, but B does not give relevant response. He instead tells A about where the yellow

VW is. B's response leads A that the Bill's yellow VW is in Sue's house.

4. Flouted Maxim of Manner

Those who flout the maxim of manner are being obscure and often trying to exclude a third party (Cutting, 2002: 39).

For example:

Ann: where are you going with the

dog? Sam: To the V-E-T

(Yule, 1996:43)

In the dialogue above Sam gives ambiguous contribution toward Ann. He mentions vet by spelling it. He does it so because his dog recognizes that word. It hates being taken there. It implicates that he does not want the dog to know the answer to the question that has just been asked by Ann.

2.2.4 Context

People need context in understanding meaning behind an utterance. Context is an entity that has great role in affecting meaning of the utterance. It becomes the clue to infer the intended meaning beyond what is stated. Different context will produce different meaning. So, meaning of words is contextualized. Context is a background of knowledge of both speaker and addressee that helps them understand the implied meaning of the utterances. According to Yule (1996:21) context or physical environment is the thing that is easily recognized as having powerful impact on how referring expressions are to be interpreted. It is a background of knowledge of both speaker and hearer that helps the hearer infer the meaning beyond what is stated by the speaker. It is important to know the context covering the utterances to make the true sense of meaning because people sometimes express the intended meaning implicitly. Therefore, to understand meaning behind the utterances people have to consider to what context the dialogue takes place. Furthermore, Brown and Yule (1983:38) state that context of situation is a way to describe how the speaker produces utterance and how hearer get the message from the utterance. It can be concluded that context of situation plays an important role to make the hearer understand the message which is conveyed by the speaker.

CHAPTER III. DESIGN AND METHODOLOGY

The third chapter contains the design and methodology to conduct the research. It consists of several subchapters: the type of research, the research strategy, the data collection, the data processing, and the data analysis.

3.1 Type of Research

This study applies qualitative research. The obtained data are analyzed in descriptive form, not numerical form. Mackey and Gass state that the analysis of qualitative study is interpretative rather than statistical (2005:2). Besides, Denscombe (2007:248) states that “qualitative research tends to be associated with words or images as the unit of analysis”. The data collected are presented descriptively to show the flouted maxim phenomena that occur in the dialogue between the main characters of *Pretty Women* movie. It aims to make the readers fully understand the intended meaning behind the utterances of which the flouted maxims occur and to know the reasons why the characters of *Pretty Woman* movie flout the maxims.

3.2 Research Strategy

Denscombe (2007:244) defines that documentary research provides “a source of data which is permanent and available in a form that can be checked by others”. In this paper the researcher uses documentary research strategy because it is the appropriate tool used to access and collect the data from internet. The source of the data of this research is in the form of movie script entitled *Pretty Woman*.

3.3 Data Collection

The data of this study were collected by using documentary technique. According to Blaxter et al (1996:141) “documentary technique is used for collecting the data by using documents or written materials as the basic resource of research”. The data are taken from the internet at <https://www.imsdb.com/scripts/Pretty-Woman.html>. In this study the writer found 22 utterances of 1542 that contain flouted maxim produced by the characters of *Pretty Woman* movie. The writer applies several steps to

collect the data, as follows:

1. Downloading the *Pretty Woman* movie.
2. Watching the whole plot of the *Pretty Woman* movie story.
3. Searching the script of *Pretty Woman* movie.

3.4 Data Processing

The followings are the steps to process the obtained data:

1. Selecting the utterances that disobey the cooperative principle which are produced by the characters of *Pretty Woman* movie.
2. Classifying the utterances produced by the characters of *Pretty Woman* movie that disobey the cooperative principle into four types of flouted maxims.

3.5 Data Analysis

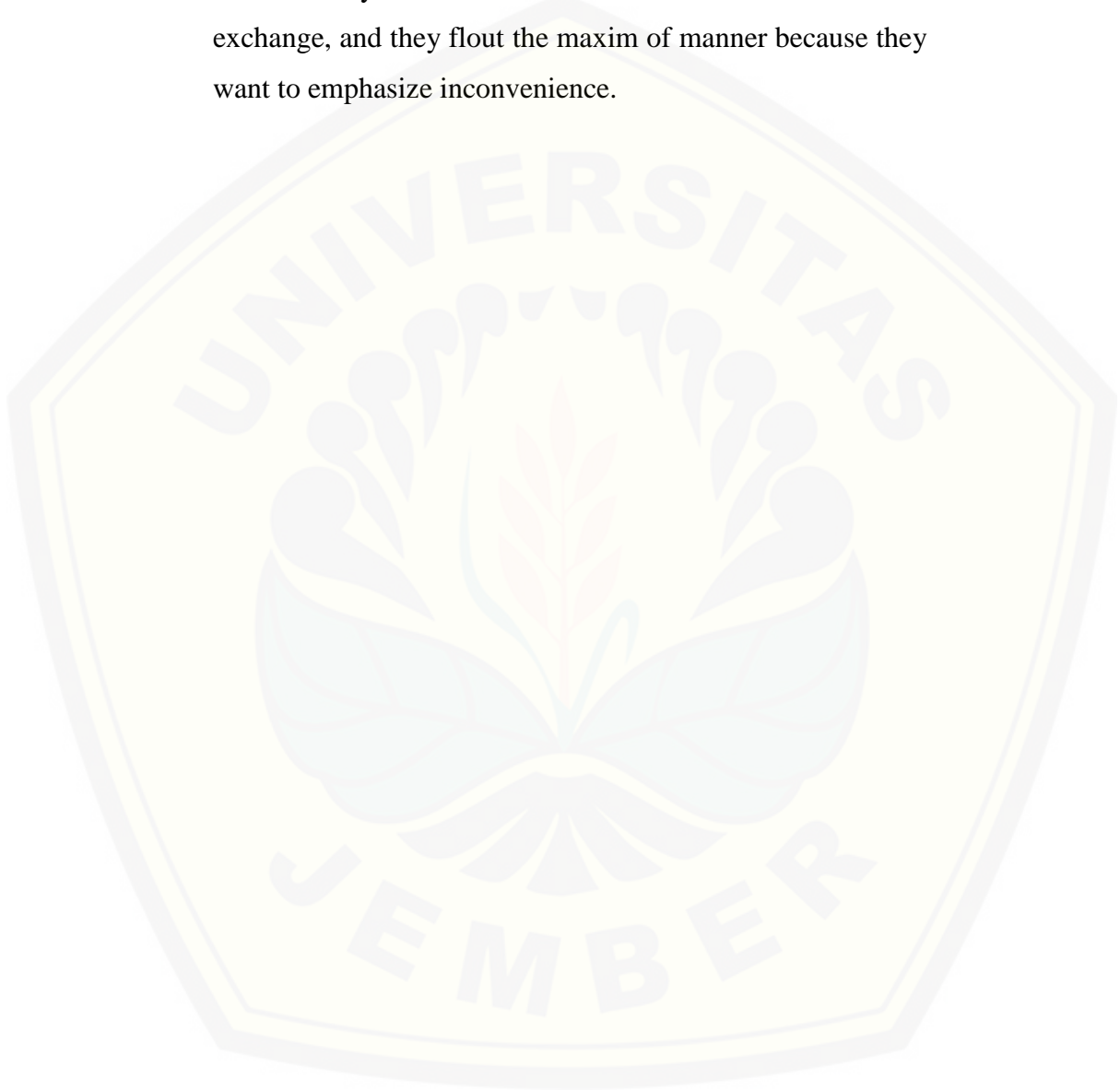
Bogdan and Biklen (1982:145) state that data analysis is working with data which includes organizing, classifying, synthesizing, understanding the data, and determining the data. Based on the explanation, the writer presents the data of this analysis by interpreting the intended meaning produced by the characters of *Pretty Woman* movie and revealing the reasons why the characters flout the maxims.

CHAPTER V. CONCLUSION

Based on the analysis in the result and discussion the writer draws 3 conclusions which are presented below.

- a. It is related to the first of research question about the types of flouted maxims which are flouted by the characters of *Pretty Woman* movie. It can be concluded that the characters of *Pretty Woman* movie flout all types of maxim. They flout both single flouted-maxim and double flouted-maxims. There are 22 selected utterances spoken by the characters of *Pretty Woman* movie. 19 utterances are categorized as single flouted maxim and the rests are categorized as double flouted maxims. There are 3 utterances of flouted maxim of quantity, 9 utterances of flouted maxim of quality, 3 utterances of flouted maxim of relevance, 4 utterances flouted maxim of manner, 2 utterances flouted maxim of quality and quantity, and 1 utterance of flouted maxim of quality and manner. The flouted maxim of quality becomes the dominant type of maxim which is flouted by the characters of *Pretty Woman* movie. Meanwhile, they rarely flout the maxim of quantity and manner.
- b. It is related to the second research question about the implied meaning behind the utterances produced by the characters of *Pretty Woman* movie. They flout the maxim of quantity because they want to express what they feel and to make convince his/her interlocutor about something. They flout the maxim of quality because there is something that they cannot tell to the interlocutor. They flout the maxim of relevance because they are not interested in the topic of the conversation, and they flout the maxim of manner because they feel uncomfortable to say directly what they mean.
- c. It is related to the research question about the reasons why

the characters of *Pretty Woman* movie flout the maxims. They flout the maxim of quantity because they want to show their feeling, They flout the maxim of quality because they want to hide something, make a joke and convince his/her interlocutor. They flout the maxim of relevance because they want to avoid the discussion of the talk exchange, and they flout the maxim of manner because they want to emphasize inconvenience.



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[Accessed on 2018, August 21th]

APPENDICES

PRETTY WOMAN FINAL SCRIPT

by Jonathan Frederick Lawton

MAGICIAN

1. So let's imagine, ladies, that you are Savings and officer. Watch. One, two, three. see You've got it all, and we've got nothing. And you have a four. Just take a look But I wouldn't trust you with real gold. That's why this one's only worth about a penny.
2. And if you wonder where the other one went, watch.

Philip

3. A penny from the ear. How much for the rest ?
4. Have you seen Edward ?

THE YOUNG MAN

5. No, I haven't. Great party, Philip.

PHILIP

6. Well, my wife went to a lot of trouble : she called a Caterer
7. Excuse me, Ann. Howard, how are you ?

HOWARD

8. Philip, good. Hey, I understand Edward's taking over Morse Industries.

PHILIP

9. Yeah, well, he's not here to get a suntan.

HOWARD

10. Can I get in on it ?

PHILIP

11. Yeah. Call me.

HOWARD

12. When ?

PHILIP

13. Just call me.

14. Uh, hi. I'm Philip Stuckey, Edward Lewis's lawyer.

15.

THE GUEST

16. Hey, where's the guest of honor anyway ?

PHILIP

17. Well, if I know this fellow, he's probably off in a corner somewhere charming a very pretty lady.

18. How are you ?

EDWARD

19. I told my secretary to make the arrangements. Didn't she call you ?

JESSICA

20. Yes, she did. I speak to your secretary more than I speak to you.

EDWARD

21. I see.

JESSICA

22. I have my own life too, you know, Edward.

EDWARD

23. This is a very important week for me. I need you here.

JESSICA

24. But you never give me any notice. You just think I'm at your beck and call.

EDWARD

25. I do not believe that you are at my beck and call.

JESSICA

26. Well, that's the way you always make me feel. Maybe I should just move out.

EDWARD

27. If that's what you want, yes.

JESSICA

28. All right, when you get back to New York, we'll discuss it.

EDWARD

29. Now is as good a time as any.

JESSICA

30. That's fine with me, Edward. Good
bye.

EDWARD

31. Good-bye, Jessica.

YOUNG MAN

32. Phil suggested that maybe I should
take a lawy...

EDWARD

33. Phil is just my lawyer, okay ?

YOUNG MAN

34. Yes, sir

EDWARD

35. How did the Morse stock open at
the Nikkei

YOUNG MAN

36. I don't know.

EDWARD

37. You don't know ? Tokyo opened
maybe ninety minutes ago. You
have to keep on top of these
things, all right ?

YOUNG MAN

38. Done

CHARMING WOMAN

39. Hello, Mr. Lewis

EDWARD

40. Hi. How're you doing

EDWARD

41. I want this whole thing...
wrapped up as soon as possible.
I gotta get to New York by
Sunday. I got tickets to the Met

YOUNG MAN

42. Yes, sir.

SERVANT

43. Your coat, Mr. Lewis.

EDWARD

44. Thank you.

SUSAN

45. Edward !

46. Susan ! **EDWARD**

47. Hi. **SUSAN**

48. Hi. **EDWARD**

49. I was sorry to hear about Carter. **SUSAN**

50. Oh, yeah. Thanks. Heard you got married **EDWARD**

51. Well... yeah. I couldn't wait for you **SUSAN**

52. Mmm... Mmm... Susan, tell me something. **EDWARD**

53. Yes ? **SUSAN**

54. When you and I were dating, did you speak to my secretary more than you spoke to me ? **EDWARD**

55. She was one of my bridesmaids. **SUSAN**

56. Hmm. Your husband's a very lucky guy. **EDWARD**

57. Bye **EDWARD**

58. Thanks, bye **SUSAN**

59. Do you ? **PHILIP**

60. Absolutely **THE RED-HAIR WOMAN**

61. He's leaving. Edward's leaving **ELIZABETH**

PHILIP

62. Excuse me.

THE RED-HAIR WOMAN

63. Sure

EDWARD

64. Is this Mr. Stuckey's car

PHILIP

65. Edward, where you going ?

EDWARD

66. You got the keys to your car ?

PHILIP

67. Why, what's wrong with the limo ?

EDWARD

68. Look, the limo is buried back there. Darryl can't get it out

PHILIP

69. Mmm.

EDWARD

70. Please give me the keys.

PHILIP

71. All right, look. I don't think you should drive. You're a little excited. Don't drive my car. Let me work something out here

PHILIP

72. Fellas, what kind of a system is this ? Can you move these cars out of here ?

73. Look, Edward. Edward... Uh, are you familiar with a stick shift ?

EDWARD

74. Uh, yeah

PHILIP

75. Have you driven a shift

EDWARD

76. Yeah. Yeah. Yeah

PHILIP

77. Listen, all right. Just be ginger with it. Don't...

78. It's a new car. Don't, uh... Just don't...

EDWARD

79. Okay. I can do it.

PHILIP

80. Edward ! Give me a break, please !

EDWARD

81. I love this car.

PHILIP

82. I love it too. Look, you don't even know where you're going. You're gonna get lost in the dark

83. Beverly Hills is down the hill !

EDWARD

84. Oh, shit.

THE MAP VENDOR

85. Maps here. Maps.

THE DRUG DEALER

86. Have a good one.

MAN IN CAR

87. What do you say, blondie ?

ONE OF THE PROSTITUTE

88. Hi, honey, want some fun ?

89. Hey, baby, you looking for a date ?

MAN IN CAR

90. Yeah, honey, we're looking.

PROSTITUTE

91. Well, here I am

MAN IN CAR

92. I'm Al and this is my friend Joe. Get in the car.

HOTEL MANAGER

93. Now, wait a minute. You don't seem to understand me.

94. That's my job. At the end of the month, I collect everybody's

rent.

95. Now give me the money, or you're
outta here.

THE AFRO-AMERICAN

96. Welcome to Hollywood ! Everybody
comes to Hollywood got a dream.
What's your dream ? What's your
dream ?

97. Hey, mister ? Hey, what's your
dream ?

SKATEBOARD MAN

98. Have a good one.

A WOMAN

99. What happened ?

A MAN

100. Some chick. She bought it over
there

THE POLICEMAN

101. Detective Albertson. What do you
know about that girl ?

THE AFRO-AMERICAN

102. I tell you, man. I don't know who
she hang with.

THE POLICEMAN

103. Come on, guy. We just pulled her
out of a Dumpster in the back. Who
was her pimp

THE AFRO-AMERICAN

104. Cocaine her pimp. She a strawberry.
She be out on thes streets day in,
day out, trading her sorry self for
some crack.

THE POLICEMAN

105. And what do you do ?

THE AFRO-AMERICAN

106. I'm cool.

THE POLICEMAN

107. Oh, I'll bet.

THE POLICEMAN

108. Hey, hey, hey ! Excuse me !
Excuse me ! What are you, from
the press ?

THE FEMALE TOURIST

109. No, no. We're from Orlando.

THE POLICEMAN

110. Oh, I don't believe this. Do you... I got tourists photographing the body, Al.

WOMAN

111. What happened ?

ANOTHER WOMAN

112. Man !

VIVIAN

113. Hey, Pops, has Kit been in here ?

POPS

114. Upstairs in the poolroom.

KIT

115. Yo, Viv ! Vivian doesn't smile back at her, and looks even a bit angry.

VIVIAN

116. Is it all gone ?

KIT

117. Carlos, you know my roommate, Vivian. This is Angel. That's the Dude.

VIVIAN

118. I know everybody ! Is it all gone, Kit ?

KIT

119. Carlos sold me some great shit. We just had this party. I was the hostess.

VIVIAN

120. I can't believe you bought drugs with our rent. What is going on with you, Kit ?

KIT

121. I needed a little pick-me-up.

VIVIAN

122. Well, we need rent money !

CARLOS

123. Yo, calm down, chica. She only owes me 200 more.

KIT
124. Carlos !

VIVIAN
125. Another 200 dollars ?

KIT
126. That was from way before.

CARLOS
127. That's right, 200, Vivian. But if you wanna work off her money with me, we can work something out.

KIT
128. That's a very sweet offer, Carlos, but not now.

KIT
129. Come on, Viv. Come downstairs.

VIVIAN
130. Work out... Work out what ? What are we gonna work out ?

ANGEL
131. You really like her, Carlos ?

VIVIAN
132. You took it while I was sleeping ?

KIT
133. You were unavailable for consultation.

KIT
134. Hey, let's go. Snack ! Snack !
She has reached the bar and starts picking bits of food in plates on the counter.

135. Besides, it's my apartment.

VIVIAN
136. Yeah, well, I have to live there too, Kit.

KIT
137. Look, you came here. I gave you some money. I gave you a place to stay...

138. ...and some valuable vocational advice. He was on my case. I had to give him something.

139. So don't irritate me.

POPS

140. This ain't a buffet, Kit.

VIVIAN

141. Irritate you ? Irritate you ? I just saw a girl pulled out of a Dumpster.

KIT

142. I know. Skinny Marie. But... she was a... a flake. She was a crack head. Dominic was trying to straighten her out for months.

WOMAN

143. Leave her alone !

MAN

144. Leave her alone !

WOMAN

145. Come on, Blake !

VIVIAN

146. Don't you want to get out of here ?

KIT

147. Get out of where ? Where the fuck you wanna go ?

THE TRAMP

148. Aah, nothing but garbage.

EDWARD

149. Uh, excuse me.

THE TRAMP

150. Huh ?

EDWARD

151. Can you tell me how to get to Beverly Hills ?

THE TRAMP

152. You're here !

THE TRAMP

153. That's Sylvester Stallone's house right there.

EDWARD

154. Thank you.

THE TRAMP

155. You're welcome.

KIT

156. Hey, yo, Rachel.

RACHEL

157. What ?

KIT

158. Yeah. You see the stars on the sidewalk, babe ?

RACHEL

159. Yeah.

KIT

160. Well, Vivian and me, we work Bob Hope, we work the Ritz Brothers, we work Fred Astaire, we work all the way down to Ella Fitzgerald. This is our turf. We got seniority. You better get off our corner.

RACHEL

161. Forgive me. I was just taking a rest here. Besides, she's new.

KIT

162. Yeah. Well, I'm old, so go rest up by Monty Hall or Esther Wilson.

RACHEL

163. Williams.

KIT

164. Esther Williams ! Where you belong !

RACHEL

165. Back off, Kit. You know, you're really becoming a grouch.

KIT

166. Am I really a grouch ?

VIVIAN

167. Yes. Sometimes.

KIT

168. Well, just 'cause I'm hungry. I'm gonna go get something to eat.

MAN

169. Hey, girls.

KIT

170. Hey, yo, baby !

MAN IN THE CAR

171. How about a freebie ? It's my birthday.

KIT

172. Dream on !

VIVIAN

173. It's looking really slow tonight.

KIT

174. Yeah, well... maybe we should get a pimp, you know. Carlos really digs you.

VIVIAN

175. And then he'll run our lives and take our money. No.

KIT

176. You're right. We say who, we say when, we say how much.

VIVIAN

177. Do you think I look like Carol Channing ?

KIT

178. No ! I love this look. It's very glamorous. Glamour choice.

179. Oh, yo, oh, yo. Catch this !

VIVIAN

180. Wait a minute. That's a Lotus Esprit.

KIT

181. No, that's rent. You should go for him. You look hottonight. Don't take less than a hundred. Call me when you're through. Take care of you.

VIVIAN

182. Take care of you.

KIT

183. Work it. Work it, baby. Work it ! Work it. Own it.

EDWARD

184. Yes, you can handle this.
First is here somewhere.

VIVIAN

185. Hey, sugar, you looking for a date ?

EDWARD

186. No, I wanna find Beverly Hills. Can you give me directions ?

VIVIAN

187. Sure. For five bucks.

EDWARD

188. Ridiculous.

VIVIAN

189. Price just went up to ten.

EDWARD

190. You can't charge me for directions.

VIVIAN

191. I can do anything I want to, baby. I ain't lost.

EDWARD

192. All right, okay ?

CARLOS

193. Is that Vivian ?

ANOTHER MAN

194. Where ?

EDWARD

195. All right. You win, I lose. Got change for a twenty ?

VIVIAN

196. For twenty, I'll show you personal. Even show you where the stars live.

EDWARD

197. Oh, that's all right. I already been to Stallone's.

VIVIAN

198. Right. Uh, down the street.

CARLOS

199. Vivian, did you forget ? I told you don't take no dates tonight.

CARLOS
200. Vivian !

VIVIAN
201. Let's go.

CARLOS
202. Hey, where you going, baby ?

203. Vivian !

VIVIAN
204. Lights ! Lights would be good here.

EDWARD
205. I guess this is not the greatest
time to be a hooker, is it ?

VIVIAN
206. Look, I use condoms always. I get
checked out once a month at the
free clinic. Not only am I better
in the sack thanan amateur, I am
probably safer.

EDWARD
207. I like that. That's very good.
Should have that printed on your
business card.

VIVIAN
208. If you're making fun of me, I
don't like it.

EDWARD
209. No, I'm not making fun of you.

EDWARD
210. No, I'm not making... I'm not. I
wouldn't offend you. I'm sorry.

EDWARD
211. What's your name ?

VIVIAN
212. What do you want it to be ?

213. Vivian. My name is Vivian.

EDWARD
214. Vivian.

VIVIAN
215. So, what hotel you staying at ?

EDWARD

216. The, uh, Regent Beverly Wilshire.

VIVIAN

217. Down the block, right at the corner.

VIVIAN

218. Man, this baby must corner like it's on rails !

EDWARD

219. I beg your pardon ?

VIVIAN

220. Well, doesn't it blow your mind ? This is only four cylinders.

EDWARD

221. You know about cars. Where did that come from ?

VIVIAN

222. Road and Track. The boys back home I grew up with, they were really into American heavy metal : Mustangs, Corvettes.

EDWARD

223. Ah.

VIVIAN

224. They bought them cheap and fixed them up. I paid attention. So how is it you know so little about cars ?

EDWARD

225. My first car was a limousine.

VIVIAN

226. Oh.

EDWARD

227. So where is this...

EDWARD

228. ...heavy metal... home ?

VIVIAN

229. Milledgeville, Georgia. You know, I think you left your transmission back there. You're not shifting right. This is a

standard «H».

EDWARD

230. Standard «H». Like I know what that means.

EDWARD

231. Have you ever driven a Lotus ?

VIVIAN

232. No.

EDWARD

233. You're gonna start right now.

VIVIAN

234. You're joking.

EDWARD

235. No. It's the only way I can get you off my coat.

VIVIAN

236. Fasten your seat belts. I am taking you for the ride of your life. I'm gonna show you what this car can really do. Are you ready ?

EDWARD

237. I am ready.

VIVIAN

238. Hang on.

EDWARD

239. Okay.

VIVIAN

240. Here we go.

VIVIAN

241. This has pedals like a race car. They're really close together. So it's probably easier for a woman to drive because they have little feet. Except me. I wear a size nine.

242. You know your foot's as big as your arm from your elbow to your wrist ?

VIVIAN

243. Did you know that

EDWARD

244. No, I didn't know that.

VIVIAN
245. It's a little bit of trivia.

EDWARD
246. Tell me, what kind of... what kind of money you girls make these days ? Ballpark.

VIVIAN
247. Can't take less than a hundred dollars.

EDWARD
248. A hundred dollars a night ?

VIVIAN
249. For an hour.

EDWARD
250. An hour ? You make a hundred dollars an hour and you got a safety pin holding your boot up ? You gotta be joking.

VIVIAN
251. I never joke about money.

EDWARD
252. Neither do I. Hundred dollars an hour. Pretty stiff.

VIVIAN
253. Well, no. But it's got potential.

HOTEL ATTENDANT
254. Good evening, Mr. Lewis. Will you be needing the car anymore tonight ?

EDWARD)
255. I... I hope not !

VIVIAN
256. Ah. You're here.

EDWARD
257. Yeah.

258. So you'll be all right ?

VIVIAN
259. Yeah, I'm gonna grab a cab with my twenty bucks.

EDWARD
260. Go back to your office.

VIVIAN
261. Yeah. My office. Yeah.

EDWARD
262. Well, thanks for the ride.

VIVIAN
263. See you.

EDWARD
264. Good-bye.

EDWARD
265. No taxis ?

VIVIAN
266. No, I like the bus.
Edward walks to the bench on which
Vivian is sitting.

EDWARD
267. I was thinking... Did you really
say a hundred dollars an hour ?

VIVIAN
268. Yeah.

EDWARD
269. Yeah... Well, if you don't have any
prior engagements, I'd be very
pleased if you would accompany me
into the hotel.

VIVIAN
270. You got it. She gets off the bench
and laughs.

VIVIAN
271. What is your name ?

EDWARD
272. Edward.

VIVIAN
273. Edward. That's my favorite name
in the whole world !

EDWARD
274. No ?!

VIVIAN

275. I tell you what, this is fate,
Edward. That's what this is.

EDWARD

276. Why don't you put this on ?

VIVIAN

277. Why ?

EDWARD

278. Well, this hotel is not the kind
of establishment that rents rooms
by the hour.

VIVIAN

279. Ah.

280. Wow !

EDWARD

281. It's all right.

VIVIAN

282. Holy shit.

EDWARD

283. You're gonna be fine. Come with
me. And stop fidgeting. Another
medium shots on seated guests
staring at the couple.

FEMALE RECEPTIONIST

284. Good evening, Mr. Lewis.

FEMALE RECEPTIONIST

285. Yes, we have several.

EDWARD

286. Thank you.

EDWARD

287. Could you send up some champagne
and strawberries, please ?

FEMALE RECEPTIONIST

288. Of course.

290. Room service for Mr. Lewis,
please.

VIVIAN

291. Oh, honey. You know what's happened ? I've got a runner in my pantyhose.

292. I'm not wearing pantyhose.

VIVIAN

293. Well, color me happy ! There's a sofa in here for two.

EDWARD

294. First time in an elevator.

VIVIAN

295. Sorry, I couldn't help it.

EDWARD

296. Try.

DENNIS

297. Penthouse.

VIVIAN

298. The penthouse. Mmmm !

EDWARD

299. Yes.

EDWARD

300.

VIVIAN

301. Oh.

302. Edward gets out of the elevator. Dennis can't keep

EDWARD

303. Oh, I miss keys.

EDWARD

304. Impressed ?

VIVIAN

305. You kidding me ? I come here all the time. As a matter of fact, they do rent this room by the hour.

EDWARD

306. Sure they do.

VIVIAN

307. Wow, great view ! I bet you can see
all the way to the
ocean from out here.

EDWARD

308. I'll take your word for it,
because I don't go out there.

VIVIAN

309. Why don't you go out there ?

EDWARD

310. I'm afraid of heights.

VIVIAN

311. You are ?

VIVIAN

312. So how come you rented the
penthouse ?

EDWARD

313. It's the best. I looked all around
for penthouses on the
first floor, but I can't find
one.

VIVIAN

314. Well, now that you have me here,
what are you going to do with me ?

EDWARD

315. Want to know something ? I don't
have a clue.

VIVIAN

316. No ?

EDWARD

317. I hadn't exactly planned this.

VIVIAN

318. Well, do you plan everything ?

EDWARD

319. Always.

VIVIAN

320. Yeah. Me too.

She sits down on an armchair.

VIVIAN

321. I'm actually... No, I'm not a planner. I wouldn't say I was a planner. I would say I was, hum, a kind of «fly by the seat of my pants» girl. You know, moment to moment. That's me. That's... Yeah.

VIVIAN

322. Mm-hmm. You know, you could pay me. That's one way to maybe break the ice.

EDWARD

323. Oh, yeah. I'm sorry. Uh, I assume cash is acceptable.

VIVIAN

324. Cash works for me, yeah.

EDWARD

325. You're on my fax.

VIVIAN

326. Well, that's one I haven't been on before.

EDWARD

327. Cute. Very cute. Thank you.

VIVIAN

328. All right. Here we go. Pick one. I got red, I got green, I got yellow. I'm out of purple, but I do have one gold circle coin left. The condom of champions. The one and only. Nothing is getting through this sucker. What d'you say ? Hmm ?

EDWARD

329. A buffet of safety.

VIVIAN

330. I'm a safety girl.

331. All right, let's get one of these on you.

EDWARD

332. No, no. I...

333. Why don't we just talk for a little bit, okay ?

VIVIAN

334. Talk. Yeah... uh... okay.
Edward, are you in town on, uh,
business or pleasure ?

EDWARD

335. Business, I think.

VIVIAN

336. Business, you think.

VIVIAN

337. Well... let me guess.

338. That would make you... a lawyer.

EDWARD

339. A lawyer ?

340. What makes you think I'm a lawyer?

VIVIAN

341. You've got that, um... sharp,
useless look about you.

EDWARD

342. I bet you've known a lot of lawyers.

VIVIAN

343. I've known a lot of everybody.

344. What is that ?

EDWARD

345. Champagne.

VIVIAN

346. Oh ! Well. Might as well make myself useful. Take a load off.

ROOM SERVICE ATTENDANT

347. Good evening.

VIVIAN

348. Hi.

ROOM SERVICE ATTENDANT

349. Uh, where would you like it ?

VIVIAN

350. Where would we like it ?

EDWARD

351. Uh, over by the bar.

VIVIAN

352. Excuse me !

ROOM SERVICE ATTENDANT

353. It'll be on your bill, Mr. Lewis.

EDWARD

354. Thank you.

VIVIAN

355. What are you looking at ?

356. What is he looking at ?

EDWARD

357. Ah, yes. Here you go. Thank you very much.

ROOM SERVICE ATTENDANT

358. Thank you very much, sir. Have a nice night.

VIVIAN

359. A tip. Wow. I missed that one. Oh.

EDWARD

360. Don't worry about it.
Edward sets the champagne glasses on the bar.

VIVIAN

361. You mind if I take my boots off ?

EDWARD

362. Not at all.

VIVIAN

363. So, do you have a wife ?
Girlfriend ?

EDWARD

364. I have both.

VIVIAN

365. Where are they ? Shopping together ?

EDWARD

366. My ex-wife... is now in Long Island... in my ex-home... with my ex-dog.

367. There you go.

368. My ex-girlfriend, Jessica, is in New York... moving out of my apartment even as we speak.

369. Why don't you try a strawberry ?

VIVIAN

370. Why ?

EDWARD

371. It brings out the flavor in the champagne.

VIVIAN

372. Oh, groovy.

373. Pretty good. Don't you drink ?

EDWARD

374. No.

VIVIAN

375. Listen, I... I appreciate this whole seduction scene you've got going, but let me give you a tip : I'm a sure thing, okay ? So, I'm on an hourly rate. Could we just move it along ?

EDWARD

376. Somehow I'm sensing that this time problem is a major issue

377. Why don't we just get through that right now ?

VIVIAN

378. Great, let's get started.

EDWARD

379. How much for the entire night ?

VIVIAN

380. Stay here ?

381. You couldn't afford it.

EDWARD

382. Try me.

VIVIAN

383. Three hundred dollars.

EDWARD

384. Done. Thank you. Now we can relax.

VIVIAN

385. Are you sure you want me to stay for the entire night ? I mean, I could just pop you good and be on my way.

386. To tell you the truth, I don't feel like being alone tonight.

VIVIAN

387. Why ? Is it your birthday or something ?

EDWARD

388. No.

VIVIAN

389. I mean, I have been the party at a couple of birthdays.

EDWARD

390. I bet you have.

VIVIAN

391. So what do you want me to do ?

EDWARD

392. I don't know. I really don't know.

VIVIAN

393. I'll be out in just a minute. That champagne kind of got to me.

EDWARD

394. I didn't hear you. What did you say ?

VIVIAN

395. Uh... I said I'd be out in just a minute.

EDWARD

396. What is... What do you have in, uh, your hand there ? Wha are you hiding ?

VIVIAN

397. Nothing.

EDWARD

398. All right, look. I do not want any drugs here. I don't want any of this. Get your things and your money and please leave.

VIVIAN

399. I don't do drugs, all right ? I... I stopped doing drugs when I was fourteen.

EDWARD

400. What is this ? What is this ?

401. This is dental floss.

VIVIAN

402. Yeah ? So ? I had all those strawberry seeds. And you shouldn't neglect your gums.

VIVIAN

403. Thank you.

404. Are you gonna watch ?

EDWARD

405. No, I'm going.

VIVIAN

406. Thank you.

EDWARD

407. It's just that, uh, very few people surprise me.

VIVIAN

408. Yeah, well, you're lucky. Most of them shock the hell out of me.

VIVIAN

409. You're watching.

EDWARD

410. I'm going.

EDWARD

411. Yes, that may be true, Vance.

EDWARD

412. Yes, I know, but I still need the numbers on Morse Industries.

EDWARD

413. Uh-huh. I've got them from London. I need them now from Tokyo. I'll call down and get them when I want them. Thank you very much.

VIVIAN

414. I have a little carpet picnic here. Are you sure you don't want a drink ?

EDWARD

415. I'm high on life. Can't you tell?

VIVIAN

416. You know, I never saw this episode.

VIVIAN

417. What do you want ?

EDWARD

418. What do you do ?

VIVIAN

419. Everything. But I don't kiss on the mouth.

EDWARD

420. Neither do I.

THE MAN WITH THE BROOM

421. Hey, how you doing there ?

THE UNIFORMED ATTENDANT

422. All right.

BARNEY

423. Good morning, gentlemen.

ONE OF THE UNIFORMED ATTENDANT

424. Good morning, Mr. Thompson.

BARNEY

425. Good morning, good morning.

ANOTHER ATTENDANT

426. Good morning, sir.

ONE OF THE FEMALE CLERKS

427. Good morning.

THE OTHER FEMALE CLERK

428. Good morning, Mr. Thompson.

BARNEY

429. Good morning, Marjorie.

EDWARD

430. Of course Morse is going to fight. It's to be expected. He's run his company for a very long time now. I don't think he's ready to have his name taken off the stationery.

PHILIP

431. He wants to meet you face to face, hmm...

432. I wouldn't do it.

EDWARD

433. Sure, you wouldn't. But do it anyhow. Tonight. Dinner. Set it up.

PHILIP

434. Oh, Edward, Edward. I... Look, it's really not a good idea that you see him.

PHILIP

435. Definitely not alone.

436. You know ? He's a feisty old guy. You know, we say the wrong thing..(He snaps his fingers) ...we could wind up in court.

EDWARD

437. Well, you know, there's always a possibility things argonna go wrong.

438. That's why I enjoy this so much. Oh, by the way, Phil,

about your car.

PHILIP

439. Oh, God. What ?

EDWARD

440. It corners like it's on rails.

PHILIP

441. What ? What does that mean ?

PHILIP

442. Edward? Edward !

VIVIAN

443. Hi.

EDWARD

444. Well, good morning.

VIVIAN

445. Red.

EDWARD

446. Better.

VIVIAN

447. Y...You didn't wake me. I can see you're really busy. I'm gonna be out of here in just a minute.

EDWARD

448. No, there's no hurry. Are you hungry ? You must be.

449. Why don't you sit and have something to eat ?

450. I, uh, took the liberty of ordering everything on the menu.

451. I didn't know what you'd like.

VIVIAN

452. Thanks.

EDWARD

453. All right ? Good.

454. Did you sleep well ?

VIVIAN

455. Yeah, too good.

456. I forgot where I was.

EDWARD

457. Occupational hazard ?

VIVIAN

458. Yeah. Did you sleep ?

EDWARD

459. Uh, yes, a little, on the couch.

460. I was, uh, working last night.

VIVIAN

461. You don't sleep, you don't do drugs, you don't drink, you hardly eat. What do you do, Edward ? Because I know you're not a lawyer.

EDWARD

462. That's right.

463. There are four other chairs here.

VIVIAN

464. So what do you do ?

EDWARD

465. I buy companies.

VIVIAN

466. What kind of companies ?

EDWARD

467. Uh, I buy companies that are in financial difficulty.

VIVIAN

468. If they have problems, you must get them for a bargain, huh ?

EDWARD

469. Well, the company I'm buying this week, I'm getting for the bargain price of about one billion.

VIVIAN

470. A billion dollars ?

EDWARD

471. Yes.

VIVIAN

472. Wow. You must be really smart,
huh ?

VIVIAN

473. I only got through the eleventh
grade. How far did you go
in school ?

EDWARD

474. I went all the way.

VIVIAN

475. Your folks must be really proud,
huh ?

VIVIAN

476. So you don't actually have a
billion dollars, huh ?

EDWARD

477. No, I get some of it from banks,
investors. It's not easy thing to
do.

VIVIAN

478. And you don't make anything.

EDWARD

479. No.

VIVIAN

480. And you don't build anything.

EDWARD

481. No.

VIVIAN

482. So what do you do with the
companies once you buy them ?

EDWARD

483. I sell them.

VIVIAN

484. Here, let me do that.

485. You sell them ?

EDWARD

486. Well, I... don't sell the whole
company. I break it up into

pieces... and then I sell that off. It's worth more than the whole.

VIVIAN

487. So it's sort of like, um, stealing cars and selling them for the parts, right ?

EDWARD

488. Yeah, sort of. But legal.

VIVIAN

489. There. See, now it's perfect.

EDWARD

490. Not bad. Not bad at all. Where'd you learn to do that ?

VIVIAN

491. Well, I screwed the debate team in high school.

VIVIAN

492. I had a grandpa ! He was nice to me. He liked ties on Sundays. Mind if I, um, take a swim in your tub before go ?

EDWARD

493. Not at all. Just stay in the shallow end.

494. Hello ?

PHILIP

495. Edward, it's Phil. Listen, I'm running out the door.

PHILIP

496. I just wanted to let you know, Morse is all set for tonight.

EDWARD

497. Oh, that's good.

PHILIP

498. He's bringing his grandson.

499. He's grooming him to take over. I don't know.

EDWARD

500. Ah, yes. Very intense young man named David. He plays polo.

PHILIP

501. Look, I gotta say this again. I don't like you going alone, you know.

502. Look... Well, I just think it'd be better if you... if you went with a date.

503. You know ? Keep it social.

504. Edward ? Did you hear me ?

EDWARD

505. Oh, yes. Yeah, I'm here.

PHILIP)

506. What is that ?

EDWARD

507. Housekeeping is singing.

PHILIP

508. Yeah... listen.

509. Edward, I know a lot of nice girls.

EDWARD

510. No, you don't.

511. Besides, I already have one.

EDWARD

512. You just concentrate on finding out what Morse is up to.

513. I'm on my way.

VIVIAN

514. Don't you just love Prince ?

EDWARD

515. More than life itself.

VIVIAN

516. Don't you knock ?

EDWARD

517. Vivian, I have a business proposition for you.

VIVIAN

518. What do you want ?

EDWARD

519. I'm gonna be in town until Sunday. I'd like you to spend the week with me.

VIVIAN

520. Really ?

EDWARD

521. Yes. Yes, I'd like to hire you as an employee. Would you consider spending the week with me ?

EDWARD

522. I will pay you to be at my beck and call.

VIVIAN

523. Look, I'd love to be your «beck and call girl», but, uh, you're a rich, good-looking guy. You could get a million girls free.

EDWARD

524. I want a professional. I don't need any romantic hassles this week.

VIVIAN

525. If you're talking twenty-four hours a day, it's gonna cost you.

EDWARD

526. Oh, yes, of course !

EDWARD

527. All right, here we go. Give me a ballpark figure. Ho much ?

VIVIAN

528. Six full nights, days too. Four thousand.

EDWARD

529. Six nights at three hundred is

eighteen hundred.

VIVIAN

530. You want days too.

EDWARD

531. Two thousand.

VIVIAN

532. Three thousand.

EDWARD

533. Done.

VIVIAN

534. Holy shit !

EDWARD

535. Vivian, is that a yes ?

VIVIAN

536. Yes.

EDWARD

537. I'll be gone most of the day. I want you to buy some clothes.

VIVIAN

538. You really should think about traveler's checks.

EDWARD

539. We may be going out evenings. You'll need something to wear.

VIVIAN

540. Like what ?

EDWARD

541. Uh, nothing too flashy. Not too sexy.

EDWARD

542. Conservative. You understand ?

VIVIAN

543. Boring.

EDWARD

544. Elegant. Any questions ?

VIVIAN

545. Can I call you Eddie ?

EDWARD

546. Not if you expect me to answer.

VIVIAN

547. I would've stayed for two
 thousands.

EDWARD

548. I would've paid four. I'll see
 you tonight.

VIVIAN

549. Baby, I'm gonna treat you so
 nice, you're never gonna wanna let
 me go.

EDWARD

550. Three thousand for six days. And,
 Vivian, I will let you go.

VIVIAN

551. But I'm here now.

552. Three thousand dollars !

KIT

553. Hello ?

VIVIAN

554. I called and called. Where were
 you last night ?

KIT

555. Ma ?

VIVIAN

556. It's Viv.

KIT

557. Oh. Hi. I had to party. Where
 are you ?

VIVIAN

558. Oh, man. Are you ready for this ?
 The guy ? The Lotus ? I
 am in his hotel room in Beverly

Hills. The penthouse. His bathroom is bigger than the Blue Banana !

KIT

559. Do I have to hear this ?

VIVIAN

560. Kit, he wants me to stay the whole week. And you know what he's gonna give me ?

561. Guess. You'll never guess.

VIVIAN

562. Three thousand dollars.

KIT

563. Bullshit !

VIVIAN

564. I swear to God. And extra money to buy clothes.

KIT

565. Oh, man ! I am bummed. I gave that guy to you !

566. Three thousand. Really ? Is he twisted ?

VIVIAN

567. No.

KIT

568. Ugly ?

VIVIAN

569. He's good-looking !

KIT

570. Well, what's wrong with him ?

VIVIAN

571. Nothing.

KIT

572. Did he give you the money yet ?

VIVIAN

573. At the end of the week.

KIT

574. That's what's wrong with him.

VIVIAN

575. Well, he gave me three hundred for last night. And, Kit ?

VIVIAN

576. I'm gonna leave some at the front desk for you. I want you to pick it up.

VIVIAN

577. I'm at the Regent Beverly Wilshire. Write it down. Are you writing it down ? You'll forget it. Write it down.

KIT

578. Reg... Bev... Wil.

VIVIAN

579. Now, one more thing. Where do I go for the clothes ? Good stuff, on him.

KIT

580. In Beverly Hills ?

VIVIAN

581. Yeah.

KIT

582. Rodeo Drive, baby.

VIVIAN

583. Hi.

MISS WILSON

584. Yes, ma'am. May I help you ?

585. Vivian puts an envelope on the desk.

VIVIAN

586. Yeah, I'm leaving this here for Kit De Luca. She's gonna pick it up.

587. Don't open that.

MISS WILSON

588. No, ma'am.

BARNEY

589. Miss Wilson, do you know that lady ?

MISS WILSON

590. No, sir.

SALESWOMAN # 1

591. May I help you ?

VIVIAN

592. Well, I'm just checking things out.

SALESWOMAN # 1

593. Are you looking for something in particular ?

VIVIAN

594. No. Well, yeah. Uh... something... conservative.

SALESWOMAN # 1

595. Yes.

VIVIAN

596. You got nice stuff.

SALESWOMAN # 1

597. Thank you.

VIVIAN

598. How much is this ?

SALESWOMAN # 1

599. I don't think this would fit you.

VIVIAN

600. Well, I didn't ask if it would fit. I asked how much it was.

SALESWOMAN # 1

601. How much is this, Marie ?

SALESWOMAN # 2

602. It's very expensive.

SALESWOMAN # 1

603. It's very expensive.

VIVIAN

604. Look, I got money to spend in here.

SALESWOMAN # 1

605. I don't think we have anything for you. You're obviously in the wrong place. Please leave.

WOMAN'S VOICE

606. Doctor's office ? Two blocks down and to your left.

MAN'S VOICE

607. Thank you.

BARNEY

608. Excuse me, miss, may I help you ?

VIVIAN

609. I'm going to my room.

BARNEY

610. Uh, do you have a key ?

VIVIAN

611. Oh. I forgot that cardboard thing. I'm on the top floor.

BARNEY

612. You're a guest here ?

VIVIAN

613. I'm with a friend.

BARNEY

614. And who would that be ?

VIVIAN

615. Edward.

BARNEY

616. Edward ?

VIVIAN

617. Edward... Edward, uh...

BARNEY

618. Mm-hmmm.

619. Dennis comes out of the elevator. Vivian points at him.

VIVIAN

620. He knows me.

BARNEY

621. Dennis.

BARNEY

622. Dennis, did you just come off the night shift ? Hmm ?

DENNIS

623. Yes, sir.

BARNEY

624. Do you know this young lady ?

DENNIS

625. She's with Mr. Lewis.

BARNEY

626. Mr. Lewis ?

VIVIAN

627. That's it. Edward Lewis !
Thanks, Dennis.

DENNIS

628. Evidently she joined him last night.

BARNEY

629. Thank you.

VIVIAN

630. Oh, God ! What now ? What ? What ?

VIVIAN

631. What is with everybody today ?

BARNEY

632. No, no. It's all right. Just come with me. We'll have little chat. Thank you. Dennis, thank you.

VIVIAN

633. I'm coming. I'm coming.

BARNEY

634. Uh, what is your name, miss ?

VIVIAN

635. What do you want it to be ?

BARNEY

636. Don't play with me, young lady.

VIVIAN

637. Vivian.

BARNEY

638. Thank you. Vivian.

BARNEY

639. Well, Miss Vivian. Things that go on in other hotels don't happen at the Regent Beverly Wilshire. Now, Mr. Lewis, however, is a very special customer, and we like to think of our special customers as friends. Now, as a customer, we would expect Mr. Lewis to sign in any additional guests but as a friend, we're willing to overlook it. Now, I'm assuming that you're a...

640. Relative ?

VIVIAN

641. Yes.

BARNEY

642. Mm-hmmm. I thought so. Then you must be his...

VIVIAN

643. Niece ?

BARNEY

644. Of course. Naturally, when Mr. Lewis leaves, I won't see you in this hotel again. I assume you have no other uncles here.

BARNEY

645. Good ! Then we understand each other. I would also encourage you... to dress a little more appropriately. that'll be all.

VIVIAN

646. No, that's not all. That's what I was trying to do. I tried to go... get a dress on Rodeo Drive today, and the women wouldn't help me. And I have all this money now and no dress !

647. Not that I expect you to help me, but I have all of this, okay ? I have to buy a dress for dinner tonight. And nobody will help me.

VIVIAN

648. Oh, man, if you're calling the cops. Yeah, call the cops. That's great. Tell 'em I said hi.

BARNEY

649. Women's clothing.

650. Bridget, please.

651. Yes, Bridget. Hello. This is Barnard Thompson here at the Regent Beverly Wil...

652. Well, thank you. Yes, but I'd like you to do a favor for me, please. I'm sending someone over. Her name is Vivian.

653. She's a special guest. She's the niece of a very specialguest.

PHILIP

654. Now, this is the jewel in Morse's crown : prime industrial properties straddling the port of Long Beach and Los Angeles.

655. The real estate possibilities are endless, but most of the yard we'll just level.

656.

THE YOUNG ASSISTANT

657. We just got the information, Mr. Stuckey.

PHILIP

658. Edward, we just got the Morse update. Don, can you hold the projection, please ?

659. Yeah, what ? Speak.

660. Navy contract. I can't believe this shit. I thought you said they had nothing in the hopper on this one !

THE YOUNG ASSISTANT

661. I thought they didn't.

MARK

662. Hey, you know, if that's true it could cost a lot more. Those stocks could go through the roof.

PHILIP

663. Yeah, no shit, Sherlock.

THE YOUNG ASSISTANT

664. Maybe we're lucky to get this information now, sir. See, we can still walk away from it.

PHILIP

665. Walk away ? Hey, forget it, pal. We got a thousand man-hours in on this ! Nobody's walking away from anything !

MARK

666. Philip, I think he's right.

PHILIP

667. Forget it, Mark.

EDWARD

668. Gentlemen, relax !

669. Relax ! Who do we know on the Senate Appropriation Committee ?

PHILIP

670. Senator Adams.

a. EDWARD

671. All right, Senator Adams. Let's find out where he is.

EDWARD

672. The Navy's not going to spend 350 million dollar oanything without going to Appropriations first.

PHILIP

673. I don't understand what's going on here today, gentlemen.

THE YOUNG ASSISTANT

674. Hello ?

EDWARD

675. 706. That's why I hired you, Phil, to do my worrying for me.

676. I'll be in your office. Bob, if you want to send over the

677. geologicals ?

BOB

678. No problem.

EDWARD

679. Thank you.

PHILIP

680. Edward.

681. Listen, everything all set for the meeting tonight ?

EDWARD

682. Mm-hmm.

683. We hear faint voices coming from the meeting room.

THE YOUNG ASSISTANT

684. Yes, Senator Adams, please.

PHILIP

685. . Who... Who is this girl you're going with ?

THE YOUNG ASSISTANT

686. Yes.

EDWARD

687. Nobody you know.

THE YOUNG ASSISTANT

688. Yes, Edward Lewis Enterprises. Phil Stuckey. Yes, I have him right here.

BRIDGET

689. Don't worry, Mrs. Rainey, I'll call you the minute it come in.

MRS RAINEY

690. Thank you.

BRIDGET

691. Have a nice day.

MRS RAINEY

692. Thank you.

BRIDGET

693. Hello. You must be Vivian. My name's Bridget.

VIVIAN

694. Yeah, hi. Barney said you'd be nice to me.

BRIDGET

695. He's very sweet. What are your plans while you're in town ?

VIVIAN

696. We're gonna have dinner.

BRIDGET

697. Oh, don't sit on there, dear !

VIVIAN

698. Oh !

BRIDGET

699. You're gonna go out ? Dinner ?

VIVIAN

700. Mm-hmm.

BRIDGET

701. Well, you'll need a cocktail dress then. Come with me.

BRIDGET

702. Now, I'm sure we're gonna find something here that your uncle will love. You're a size six, right ?

VIVIAN

703. Yeah. How'd you know that ?

BRIDGET

704. Oh, that's my job.

They start walking upstairs to the upper level.

VIVIAN

705. Bridg, he's not really my uncle.

BRIDGET

706. They never are, dear.

VIVIAN

707. Barney !

VIVIAN

708. Sorry, mister.

VIVIAN

709. I got a dress !

BARNEY

710. Well, I'd rather hoped you'd be wearing it.

VIVIAN

711. Oh, no, I didn't want to get it messed up ! Listen, I got shoes too. You wanna see ?

BARNEY

712. No, that won't be necessary. I'm sure they're quite lovely. Thank you.

VIVIAN

713. Okay, well, listen. I didn't mean to interrupt you, but Bridget was really great... and I just wanted to say thanks. You're cool.

BARNEY

714. You're welcome, Miss Vivian.

VIVIAN

715. Hello ?

EDWARD

716. Never, ever pick up the phone.

VIVIAN

717. Then why are you calling me ?

EDWARD

718. Did you buy clothes today ?

VIVIAN

719. I got a dress. A cocktail one.

EDWARD

720. That's good.

721. I'll be in the hotel lobby, 7:45 sharp.

VIVIAN

722. What ? You're not coming up to the door ?

EDWARD

723. This isn't a date. It's business.

VIVIAN

724. Where are you taking me, anyway ?

EDWARD

725. I'm taking you to a restaurant called the Voltaire.

EDWARD

726. Very elegant.

VIVIAN

727. All right. I'll meet you in the lobby, but only 'cause you're paying me to.

EDWARD

728. Well, thank you very much.

EDWARD

729. Get her back for me, please.

THE SECRETARY

730. Mr. Stuckey wanted to see you.

EDWARD

731. Yes, tell him I'm in the middle of a very important phone call.

VIVIAN

732. Hello ?

EDWARD

733. I told you not to pick up the phone.

VIVIAN

734. Then stop calling me.

VIVIAN

735. Sick.

VIVIAN

736. Barney !

BARNEY

737. It didn't fit ?

VIVIAN

738. Oh, no, no, no, no, no. Uh...
I've got a little problem.

BARNEY

739. All right, Miss Vivian, one more time. Dinner napkin.

VIVIAN

740. Dinner napkin...

VIVIAN

741. . . .laid gently in the lap.

BARNEY

742. Good. Elbows off the table.

BARNEY

743. Don't slouch.

744. fork.

VIVIAN

745. I definitely have the salad fork.
The rest of the silverware is a little confusing.

BARNEY

746. All right, if you get nervous,
just count the tines. Four
tines : dinner fork. And sometimes
there are three tines in the salad
fork. And sometimes...

747. Pardon me, Mr. Lewis. I'm Mr.
Thompson. I'm the manager of the
hotel.

EDWARD

748. Uh-huh. Excuse me, I just want

to make one call.

BARNEY

749. Yes, um, sir. I have a message for you, sir.

EDWARD

750. From who ?

BARNEY

751. From your niece, sir.

EDWARD

752. My what ?

BARNEY

753. The young lady who's staying with you in your room, sir.

EDWARD

754. I think we both know that she's not my niece.

BARNEY

755. Of course.

EDWARD

756. The reason I know that is that I am an only child.

BARNEY

757. Yes, sir.

EDWARD

758. What's the message ?

BARNEY

759. She's waiting for you in the lounge. Intriguing young lady, Miss Vivian.

EDWARD

760. Intriguing.

BARNEY

761. Have a good evening, sir.

EDWARD

762. Thank you, Mr... ?

BARNEY

763. Thompson. I'm the manager...

BARNEY

764. ...manager of the hotel, sir.

VIVIAN

765. . You're late.

EDWARD

766. You're stunning.

VIVIAN

767. You're forgiven.

EDWARD

768. Shall we go to dinner ?

MAITRE D'HOTEL

769. This way, Mr. Lewis. Your party is waiting.

EDWARD

770. Stop fidgeting.
Closer high angle shot of Vivian and Edward walking toward a table where two men, an old one and a younger one, are already seated.

EDWARD

771. Mr. Morse.

JAMES MORSE

772. Yes, Mr. Lewis. I'm Jim Morse.

JAMES MORSE

773. This fireball is my grandson, David.

DAVID MORSE

774. Well, I don't know about the fireball part, but grandson is true enough.

EDWARD

775. I'm pleased to meet you both. This is a friend of mine, Vivian Ward.

VIVIAN

776. Hi. I'm really glad to meet you.

EDWARD

777. Mr. Morse. David.

EDWARD

778. Please, sit.

VIVIAN

779. Excuse me.

EDWARD

780. Where are you going ?

VIVIAN

781. I'm going to the ladies' room.

EDWARD

782. Upstairs, to the right.

VIVIAN

783. Okay. Excuse me.

EDWARD

784. Shall I order for you ?

VIVIAN

785. Yeah.

786. Please do so. Thank you.

EDWARD

787. I'll do that.

DAVID MORSE

788. Mr. Lewis, my grandfather believes the men who create a company...

DAVID MORSE

789. ...should control its destiny.

VIVIAN

790. Where's the salad ?

EDWARD

791. Uh, the salad comes at the end of the meal.

VIVIAN

792. That's the fork I knew.

DAVID MORSE

793. Let me, uh, put it another way. Between your public statements and the rumors flying around on this thing, we find it very hard to

figure out what your real intentions are.

JAMES MORSE

794. I don't know about you, but I've never been able to figure which goes with what !

DAVID MORSE

795. You know, there was a time when we built ships the size of cities. Men like my grandfather made this country.

VIVIAN

796. Who ordered this ?

THE WAITER

797. The gentleman did, ma'am. Bon appétit.

EDWARD

797. These are escargot. It's French for snails. It's a delicacy. Try it. David ?

DAVID MORSE

798. Mr. Lewis, if you were to get control... and I don't think you will... but if you did, what do you plan to do with the company ?

EDWARD

799. Break it up and sell off the pieces.

JAMES MORSE

800. I'm sure you'll understand I'm not thrilled at the idea...of your turning forty years of my work into your garage sale.

EDWARD

801. At the price I'm paying for this stock, Mr. Morse, you are going to be a very rich man.

JAMES MORSE

802. I'm rich enough. I just want to head my shipyard.

VIVIAN

803. Slippery little suckers.

THE WAITER

804. It happens all the time.

JAMES MORSE

805. I met your father. What's his name ?

EDWARD

806. Carter.

JAMES MORSE

807. Yeah. Carter. Carter Lewis.

JAMES MORSE

808. He's not quite the bastard everybody says he is.

EDWARD

809. No, I have the franchise on that.

JAMES MORSE

810. Does that make him proud ?

EDWARD

811. I doubt it. It doesn't really matter now. He passed away.

JAMES MORSE

812. Oh, I hadn't heard. I'm sorry.

VIVIAN

813. I'm sorry too.

EDWARD

814. Mr. Morse, you asked for this meeting. What can I do for you ?

JAMES MORSE

815. Leave my company alone.

EDWARD

816. can't do that. I own ten million shares.

JAMES MORSE

817. I'll buy your stock back.

EDWARD

818. You don't have the money.

DAVID MORSE

819. We will. We're getting a contract to build ten destroyers.

EDWARD

820. There will be no contract. The contract is now buried in appropriations Committee. And it will remain there.

DAVID MORSE

821. And how the hell did you pull something like that ? You got dirty politicians in your pockets now or something ?

JAMES MORSE

822. Easy, easy, calm down. Calm down, David.

JAMES MORSE

823. Mr. Lewis plays hardball.

EDWARD

824. Yes, yes, I do.

DAVID MORSE

825. I've heard enough of this. Vivian, it was a great pleasure to meet you. I'm sorry, Grandfather. I've gotta get some air. Mr. Lewis.

JAMES MORSE

826. I'd better join my grandson. You two enjoy your dinner.

JAMES MORSE

827. I'm sure it'll be delicious. Good luck, miss.

JAMES MORSE

828. Watch out, Lewis. I'm gonna tear you apart.

EDWARD

829. I look forward to it, sir.

EDWARD

830. Rich people throw their napkins a lot, don't they ?

VIVIAN

831. He seems like a nice man.

EDWARD

832. I guess three thousand dollars does not buy loyalty, does it ?

VIVIAN

833. I just mean it's sweet the way he's crazy about his grandson.

EDWARD

834. Oh, his grandson thinks he's a relic. He hates that he does, but he does.

EDWARD

835. No, just the two.

THE WAITER

836. Yes, sir.

VIVIAN

837. It's ketchu

THE WAITER

838. Yes, sir.

EDWARD

839. Check, please.

THE WAITER

840. Yes, sir.

VIVIAN

841. Haven't they ever seen ketchup before ?

EDWARD

842. Not in this building.

VIVIAN

843. Edward ?

VIVIAN

844. Edward, you said you never come out here.

EDWARD

845. Well, I'm only halfway out.

VIVIAN

846. Didn't say much in the car on the way home. You thinking

about dinner ? I was a maniac.

VIVIAN

847. I mean, the business was good, I think. You know ?

848. He's in trouble. You want his company. He doesn't want to let it go.

EDWARD

849. Thanks for the recap.

VIVIAN

850. The problem is, I think you liked Mr. Morse.

EDWARD

851. What I would like is for you to get down from there. You're making me very nervous. Please come down.

VIVIAN

852. It's making you nervous ? What if I just leaned back a little bit like this ?

853. Would you... Would you rescue me if I fell ?

EDWARD

854. Vivian, I'm serious. Come... I'm not looking.

VIVIAN

855. It's really high.

VIVIAN

856. Look, no hands, no hands! Okay, all right. I'm sorry.

EDWARD

857. The truth is, it really is totally irrelevant whether I like this man or not.

EDWARD

858. I will not let myself become emotionally involved in business.

VIVIAN

859. I know. Kit's always saying to me, «Don't get emotional when you turn tricks». That's why no kissing. It's too personal.

VIVIAN

860. It's like what you're saying : You stay numb, you don't get involved. When I'm with a guy, I'm like a robot. I just do it.

VIVIAN

861. I mean... except with you.

EDWARD

862. Oh, of course, not with me. You and I are such similar creatures, Vivian. We both screw people for money.

VIVIAN

863. I was sorry to hear about your dad. When did he die?

EDWARD

864. Last month.

VIVIAN

865. Do you miss him?

EDWARD

866. I hadn't spoken to him in fourteen and a half years. I wasn't there when he died.

VIVIAN

867. Do you want to talk about this ?

EDWARD

868. No.

VIVIAN

869. Well, I tell you what, 'cause I got an idea.

VIVIAN

870. Let's watch old movies all night. We'll just veg out in front of the TV.

VIVIAN

871. Yeah. Be still like vegetables. Lay like broccoli.

EDWARD

872. Look, I'll tell you what. I'll be back. We'll do broccoli tomorrow.

VIVIAN

873. Where are you going?

EDWARD

874. I'm going downstairs for a while.

VIVIAN

875. Hi, uh, I'm in the penthouse. The guy that was here, Mr. Lewis, have you seen him down there anywhere?

EDWARD

876. Thank you. Thank you very much.

VIVIAN

877. I didn't know you played.

EDWARD

878. I only play for strangers.

VIVIAN

879. I was getting lonely upstairs all by myself. Edward turns around.

EDWARD

880. Gentlemen, would you mind leaving us, please ?

EDWARD

881. Thank you.

VIVIAN

882. People always do what you tell them to do ?

VIVIAN

883. I guess so.

EDWARD

884. Wake up. Time to shop.

885. Now, if you have any trouble using this card, have the call the hotel. All right ?

VIVIAN

886. Oh ! More shopping.

EDWARD

887. Mm-hmm. I'm surprised you didn't buy more than one dress yesterday.

VIVIAN

888. Wasn't as much fun as I thought it was gonna be.

EDWARD
889. Why not ?

VIVIAN
890. They were mean to me.

EDWARD
891. Mean to you ?

VIVIAN
892. People are looking at me.

EDWARD
893. They're not looking at you.
They're looking at me.

VIVIAN
894. The stores are not nice to people.
I don't like it.

EDWARD
895. Stores are never nice to people.
They're nice to credit cards.

EDWARD
896. Okay, stop fidgeting.

VIVIAN
897. All right.

EDWARD
898. Get rid of your gum.

EDWARD
899. I don't believe you did that.

EDWARD
900. Yes ?

HOLLISTER
901. I am Mr. Hollister, the manager.
May I help you ?

EDWARD
902. Edward Lewis.

HOLLISTER
903. Ah, yes, sir.

EDWARD

904. You see this young lady over here ?

HOLLISTER

905. Yes.

EDWARD

906. Do you have anything in this shop as beautiful as she is ?

HOLLISTER

907. Oh, yes.

HOLLISTER

908. Oh, no ! No, no, no, I'm saying we have many things as beautiful as she would want them to be. That's the point was getting at, and I think we can all agree with that. That's why when you came in...

EDWARD

909. Excuse me. You know what we're gonna need here ?

HOLLISTER

910. . . .we knew from the first...

EDWARD

911. We're gonna need a few more people helping us. I'll tell you why. We're going to be spending an obscene amount of money in here. So we're going to need a lot more help sucking up to us. That's what we really like. You understand that.

HOLLISTER

912. Sir, if I may say so, you're in the right store and the right city for that matter.

913. Anything you see here, we can do, by the way. Get ready to have some fun. Okay ?

VIVIAN

914. Okay.

HOLLISTER

915. Mary Pat, Mary Kate, Mary

Francis, Tovah, let's see it !

HOLLISTER

916. Come on. Bring it out, girls.

THE SALESWOMAN

917. Oh, this is absolutely divine.

HOLLISTER

918. Excuse me, sir, uh,

HOLLISTER

919. Exactly how obscene an amount of money were you talking about ? Just profane or really offensive ?

EDWARD

920. Really offensive.

HOLLISTER

921. I like him so much !

HOLLISTER

922. Mr. Lewis, sir. Mr. Lewis, how's it going so far ? Pretty well, I think.

EDWARD

923. I think we need some major sucking up.

HOLLISTER

924. Very well, sir. You're not only handsome, but a powerful man. I could see the second you walked in here, you were someone to reckon with...

EDWARD

925. Hollister.

HOLLISTER

926. Yes, sir.

EDWARD

927. Not me. Her.

HOLLISTER

928. I'm sorry, sir. I'm sorry.

HOLLISTER

929. How we doing, ladies ?

PHILIP

930. Oh, Edward, Edward. Where the hell are you ? The word's all over the street.

PHILIP

931. Morse is gonna raise your offer, pal.

EDWARD

932. He's countering ?

933. God, he is a tough old bird.

EDWARD

934. He knows the navy contracts are stalled. Where's he gonna get the money ?

PHILIP

935. I don't know. He, uh... I think he's throwing in with the employees.

EDWARD

936. He still needs someone to underwrite the paper.

EDWARD

937. Find out who it is. I'll be in the office in an hour.

PHILIP

938. Yeah, okay. You got it.

EDWARD

939. You're on your own. I have to go back to work. You look great !

940. She has my card.

HOLLISTER

941. And we'll help her use it, sir.

VIVIAN

942. Edward would love that tie.

HOLLISTER

943. Would you give her the tie ?

THE SALESMAN

944. The tie ?

HOLLISTER

945. Take off the tie. Give her the tie.

THE SALESMAN

946. The tie. He starts taking off his tie.

HOLLISTER

947. He really wants to do this, by the way.

VIVIAN

948. He would go crazy about this tie.

HOLLISTER

949. Who ordered pizza ?

SALESWOMAN # 2

950. May I help you ?

VIVIAN

951. No, thank you.

952. Hi.

SALESWOMAN # 1

953. Hello.

VIVIAN

954. Do you remember me ?

SALESWOMAN # 1

955. No, I'm sorry.

VIVIAN

956. I was in here yesterday. You wouldn't wait on me.

SALESWOMAN # 1

957. Oh.

VIVIAN

958. You work on commission, right ?

SALESWOMAN # 1

959. Uh, yes.

VIVIAN

960. Big mistake. Big. Huge ! I have to go shopping now.

VIVIAN

961. Wait... Thank you.

MAN

962. Mister Lewis.

EDWARD

963. Gentlemen.

PHILIP

964. Fellas, let's finish this up this afternoon, huh ?

965. Jake, set something up with Blair. Around two o'clock, two-thirty, would be good.

PHILIP

966. You were right about Morse. He mortgaged everything he owns, right down to his underwear, to secure a loan from the bank.

PHILIP

967. And it's not just any bank. Plymouth Trust, huh ?

968. So, it goes without saying... that your business means a lot more to them than our friend, Mr. Morse. So, all you gotta do is call the bank.

EDWARD

969. Yeah.

PHILIP

970. Edward, excuse me for saying this, but what the hell is wrong with you this week ? Are you giving Morse a chance to get away ?

EDWARD

971. You know what I used to love when I was a kid, Phil ?

PHILIP

972. What ?

EDWARD

973. Blocks. Building blocks. Erector sets.

PHILIP

974. So, I liked Monopoly. Boardwalk, Park Place. Wh-What's the point ?

EDWARD

975. We don't build anything, Phil. We don't make anything.

PHILIP

976. We make money, Edward. We worked for a year on this deal. It's what you said you wanted. I'm handing it to you.

PHILIP

977. Morse's jugular is exposed. It's time for the kill. Let's finish this. Call the bank !

VIVIAN

978. How was your day, dear ?
Edward stops and looks at her.

EDWARD

979. Nice tie.

VIVIAN

980. I got it for you.

EDWARD

981. Well, my mother was a music teacher... and married my father...

EDWARD

982.whose family was extremely wealthy.

983. Then he divorced my mother to be with another woman. And he took his money with him.

EDWARD

984. ..And then she died. I was very angry with him.

985. It cost me ten thousands dollars in

therapy to say that sentence : «I was very angry with him». I do it very well, don't I ? I'll say it again. «I was very angry with him».

986. Hello, my name is Mr. Lewis. I'm very angry with my father.

VIVIAN

987. I would've been angry at the ten thousands dollars.

EDWARD

988. My father was president of the third company I ever took over. I bought it. I sold it off piece by piece.

VIVIAN

989. What'd the shrink say ?

EDWARD

990. He said I was cured.

VIVIAN

991. Well, so you got even. That must've made you happy.

VIVIAN

992. Did I mention my leg is 44 inches from hip to toe, so, basically, we're talking about 88 inches of therapy...

VIVIAN

993. ...wrapped around you for the bargain price of...

EDWARD & VIVIAN

994. ...three thousands dollars.

VIVIAN

995. . Yeah.

PHILIP

996. Watch where you're walking, because, if you step in something, we're not going back in the car.

997. Not too near the tree. I don't like the ants.

PHILIP

998. Hello. Have you seen Edward

anywhere ?

VIVIAN

999. What if someone recognizes me ?

EDWARD

1000. Not likely. They don't spend too much time on Hollywood Boulevard.

VIVIAN

1001. You did.

EDWARD

1002. Come on. Let go. Let go.

1003. All right. You look great. You look like a lady. You're gonna have a wonderful time.

EDWARD

1004. Okay. Don't fidget and smile.

EDWARD

1005. This is Gwen and Gretchen, the infamous Olsen sisters, who have made marrying well an art form.

GWEN

1006. Edward.

EDWARD

1007. Be back in just a second. Hold on.

GWEN

1008. So, you're the flavor of the month. Hmm.

GRETCHEN

1009. Uh, she's just being testy. Edward's our most eligible bachelor. Everybody is trying to land him.

VIVIAN

1010. Well, I'm not trying to land him. I'm just using him for sex.

EDWARD

1011. Well done.

VIVIAN

1012. Well done. Whoo, whoo, whoo !

1013. Tell me again why we're here.

EDWARD
1014. Business.

VIVIAN
1015. Business mingling ?

EDWARD
1016. Yeah.

PHILIP
1017. Excuse me. Edward !

PHILIP
1018. Edward. Over here.

EDWARD
1019. Phil.

PHILIP
1020. Ah, good to see you.

EDWARD
1021. Me too. I want you to meet a new friend of mine, Vivian Ward.

PHILIP
1022. Well, hi. Philip Stuckey, Vivian. This is my wife, Elizabeth.

ELIZABETH
1023. It's always a pleasure meeting one of Edward's girls.

ELIZABETH
1024. Oh, my God ! It's Tate Whitley Wallington.

ELIZABETH
1025. Tate ! It's me, Elizabeth, from Workout World.

PHILIP
1026. Sort of an aerobics queen. Feel the burns. Well, let me get you something to drink. Vivian, why don't you start with that. Okay ?

1027. I'll be right back. Did you notice Senator Adams is here ?

EDWARD
1028. Mm-hmm. I asked him.

PHILIP
1029. That is why I have pledged my eternal love to you. Mmm !

VIVIAN

1030. Real genuine guy. Who is he ?

EDWARD

1031. He's my lawyer. He's all right.

VIVIAN

1032. You could freeze ice on his wife's
ass.

EDWARD

1033. Maybe we'll try that later.

VIVIAN

1034. Are these people your friends ?

EDWARD

1035. I spend time with them, yeah.

VIVIAN

1036. Well, no wonder.

EDWARD

1037. No wonder what ?

VIVIAN

1038. No wonder why you came looking
for me.

ELIZABETH

1039. She's sweet, Edward.

EDWARD

1040. **976-BABE.**

THE MAN

1041. No, it's all part of the game of
polo. You get to have your shoes
polished by a member of the club.

THE MAN

1042. I think I got something in the
car that will buff that . He walks
away with the shoe.

VIVIAN

1043. Thank you.

DAVID MORSE

1044. Vivian, hi. David Morse.

THE WOMAN

1045. Excuse me.

VIVIAN

1046. David.

DAVID MORSE

1047. How are you ?

VIVIAN

1048. I'm okay.

DAVID MORSE

1049. I thought that was you. I like this hat.

VIVIAN

1050. It's new.

ELIZABETH

1051. What are you looking at ?

PHILIP

1052. Edward's date.

ELIZABETH

1053. I'm going for a ride with the Ritter's in their new car. Okay, hon ?

PHILIP

1054. Uh-huh.

ELIZABETH

1055. Philip, I'm going to rip off all my clothes and do a naked belly dance for the polo players.

PHILIP

1056. Have fun.

DAVID MORSE

1057. Come meet my horse, Vivian.

VIVIAN

1058. Well, Edward's waiting for me. I don't want to...

DAVID MORSE

1059. Come on. He's right here.

VIVIAN

1060. Okay, I'll... Just for a second, though.

1061. I didn't know you were playing

today.

EDWARD

1062. Uh... I was asking for directions.
There she was.

PHILIP

1063. Oh, so you just ran into her ?
That's great, Jesus !

1064. So anyway, what does she do ? Does
she... does she work ?

1065. Sales ? That's terrific. That's
good. What does she sell ?

EDWARD

1066. Why do you want to know ?

PHILIP

1067. Now just hear me out on this, okay
? I've known you a long time. I...
I see some differences in you this
week, like the tie, and, uh... I'm
wondering if maybe this girl
isn't the difference, especially
when I see her talking to David
Morse.

EDWARD

1068. I introduced them at dinner the
other night.

PHILIP

1069. So what ? Now they're best friends
?

1070. I mean, this girl appears from
out of nowhere. Now she's stalking to
a guy whose company we're trying to
buy. That's a little convenient,
don't you think ?

EDWARD

1071. Don't be ridiculous.

PHILIP

1072. Edward, how... how do you know
that this girl... hasn't attached
herself to you because she's
bringing information back to Morse
? This happens ! Industrial
espionage...

EDWARD

1073. Phil, Phil, Phil ! Phil, listen to

me.

PHILIP

1074. What ?

EDWARD

1075. She's not a spy. She is a hooker.

PHILIP

1076. Oh !

1077. She is a hooker. I picked her up on Hollywood Boulevard. In your car.

PHILIP

1078. Oh, you are...

EDWARD

1079. Yes, yes.

PHILIP

1080. Oh, man !

PHILIP

1081. You know, you're the only millionaire I ever heard of... who goes looking for a bargain basement streetwalker, you know ?

SENATOR ADAMS

1082. Edward !

EDWARD

1083. I'm sorry I told you.

1084. Senator. Senator Adams, I'm pleased you could make it.

SENATOR ADAMS

1085. Thank you. I hope the information I gave you was

EDWARD

1086. Oh, absolutely, yes, and thank you for it.

EDWARD

1087. There's no change, is there ?

SENATOR ADAMS

1088. No, it's still bogged down.

PHILIP

1089. Having a nice time, Vivian ?

VIVIAN

1090. Yeah, I'm having a great time.

PHILIP

1091. Must be quite a change from
Hollywood Boulevard, hmm ?

VIVIAN

1092. What ?

PHILIP

1093. Yeah, Edward told me. But don't
worry : you're secret is safe with
me. Listen, maybe, uh, you and I
could get together sometime...

Vivian

1094. Why not

Edward

1095. You all right

Vivian

1096. I'm fine

EDWARD

1097. Fine. That's good. Seven
«fines» since we left the match.

1098. Could I have another word,
please ?

VIVIAN

1099. Asshole ! There's a word.

EDWARD

1100. think I liked «fine» better.

VIVIAN

1101. You know what ? Just tell me
one thing : Why did you make
me get all dressed up ?

EDWARD

1102. Well, for one thing, the
clothing was appropriate

VIVIAN

1103. No, what I mean is, if you were
gonna tell everybody I'm a
hooker, - why didn't you just
let me wear my own clothes,
okay ?

EDWARD

1104. I did not... I did not...

VIVIAN

1105. I mean, in my own clothes, when someone like that guy Stuckey comes up to me, I can handle it, I'm prepared.

EDWARD

1106. I'm very sorry. I'm not happy with Stuckey at all for saying or doing that. But he is my attorney. I've known him for ten years.

1107. He thought you were some kind of an industrial spy. The guy's paranoid.

VIVIAN

1108. What are you, my pimp now ?

VIVIAN

1109. You know, you think you can pass me around to your friends ? I'm not some little toy

EDWARD

1110. Look, you're not my toy, I know you're not my toy.

1111. Vivian ! Vivian, I'm speaking to you. Come back here !

EDWARD

1112. I hate to point out the obvious, but you are, in fact, a hooker ! And you are my employee !

VIVIAN

1113. Look, you don't own me. I decide, okay ? I say who. I say

1114. when. I... I say who...

EDWARD

1115. I refuse to spend the next three days fighting with you. I said I was sorry. I meant it. That's the end of it !

VIVIAN

1116. I'm sorry I ever met you. She walks away into the bathroom

VIVIAN

1117. I'm sorry I ever got into your stupid car !

EDWARD

1118. As if you had so many more

appealing options.

VIVIAN

1119. I've never had anyone make me feel as cheap as you did today.

EDWARD

1120. Somehow, I find that very hard to believe.

1121. Where are you going ?

VIVIAN

1122. I want my money. I want to get Medium shot on Vivian, standing near the elevator, and nervously pressing on the elevator call button.

EDWARD

1123. I'm sorry. I wasn't prepared to answer questions about us. It was stupid and cruel. I didn't mean it. I don't want you to go. Will you stay the week ?

VIVIAN

1124. Why ?

EDWARD

1125. I saw you talking to David Morse. I didn't like it.

VIVIAN

1126. We were just talking.

EDWARD

1127. I didn't like it.

VIVIAN

1128. You hurt me.

EDWARD

1129. Yes.

VIVIAN

1130. Don't do it again.

VIVIAN

1131. First guy I ever loved was a total nothing. Second was worse. My mom called me a bum magnet. If there

was a bum within a fifty-mile radius, I was completely attracted to him. That's how I ended up here. I followed bum number three.

VIVIAN

1132. So here I was : no money, no friends, no bum.

EDWARD

1133. So then you chose this as your profession ?

VIVIAN

1134. I worked at a couple fast food places, parked cars at wrestling. And I couldn't make the rent. I was too ashamed to go home. That's when I met Kit. She was a hooker and made it sound so great. So one day I did it.

1135. I cried the whole time. But then I got some regulars and you know... It's not like anybody plans this. It's not your childhood dream.

EDWARD

1136. You could be so much more.

VIVIAN

1137. People put you down enough, you start to believe it.

EDWARD

1138. I think you are a very bright, very special woman. Reverse shot on Vivian's face.

VIVIAN

1139. The bad stuff is easier to believe. You ever notice that ?

PHILIP

1140. No, I don't want to talk to him now. Tell him I'll call him on Monday.

PHILIP

1141. Where are you going ? Did he sign these ?

THE SECRETARY

1142. No, he said he had to leave.

PHILIP

1143. He had to...

1144. Edward, you can't disappear now.
We're in this too deep.

EDWARD

1145. Don't panic, Philip. Morse isn't
going anywhere. I'll be back here
in the morning.

1146. Did you send the tickets to the
hotel ?

THE RECEPTIONIST

1147. Yes, sir.

EDWARD

1148. Thank you.

PHILIP

1149. Where are you going ?

EDWARD

1150. I have a date.

PHILIP

1151. With the hooker ?

EDWARD

1152. Be careful, Philip.

VIVIAN

1153. Do I look okay ?

EDWARD

1154. Mmm.

VIVIAN

1155. Mmm ?

EDWARD

1156. Something's missing.

VIVIAN

1157. Well, nothing else is gonna fit into this dress. I'll tell you that.

EDWARD

1158. Well, maybe something in this box. I don't want you to get too excited. This is only on loan.

VIVIAN

1159. They really let you borrow this from the jewelry store ?

EDWARD

1160. I'm a very good customer.

VIVIAN

1161. If you were gonna buy this, how much would it cost ?

EDWARD

1162. Quarter of a million.

VIVIAN

1163. So, where are we going ?

EDWARD

1164. It's a surprise.

VIVIAN

1165. If I forget to tell you later, I had a really good time tonight.

EDWARD

1166. Thank you.

EDWARD

1167. When you're not fidgeting, you look very beautiful... and very tall.

EDWARD

1168. You don't want to go to San Francisco in a limousine, do you ?

VIVIAN

1169. I've never been on a plane before.

VIVIAN

1170. We're late.

EDWARD

1171. No, it's all right. Opening night never starts on time.

VIVIAN

1172. Okay.

EDWARD

1173. Thank you.

1174. Doris.

DORIS

1175. Edward, how are you ?

EDWARD

1176. How nice to see you. Nice to see you.

1177. Sir.

DORIS' HUSBAND

1178. Good evening, Edward.

EDWARD

1179. Wonderful news. Congratulations.

VIVIAN

1180. Hey, come here. You gotta look at this.

EDWARD

1181. It's all right. I've already seen it.

VIVIAN

1182. If you're afraid of heights, why do you get seats up here ?

EDWARD

1183. Because they're the best.

VIVIAN

1184. So, you said this is in Italian.

EDWARD

1185. Mm-hmmm.

VIVIAN

1186. So how am I gonna know what they're singing. These are broken.

1187. Mine are broken.

EDWARD

1188. No, no. That's okay It's all right.

VIVIAN

1189. Oh.

EDWARD

1190. You'll know. Believe me, you'll understand.
1191. The music's very powerful.

VIVIAN

1192. There's a band !

EDWARD

1193. People's reactions to opera the first time they see it is very dramatic. They either love it or they hate it. If they love it, they will always love it. If they don't, they learn to appreciate it, but it will never become part of their soul.

VIVIAN

1194. Mmm.

DORIS

1195. Did you enjoy the opera, dear ?

VIVIAN

1196. Oh, it was so good, I almost peed in my pants.

DORIS

1197. What ?

EDWARD

1198. She said she liked it better than Pirates of Penzance.

DORIS

1199. Oh !

EDWARD

1200. Yes. Good-bye now.

EDWARD

1201. No, don't touch..

VIVIAN

1202. I moved the queen. I like the queen.

EDWARD

1203. You can't move the queen.

EDWARD

1204. Did you really do that ? Why don't we finish this tomorrow ? It's really late, and I have to work.

VIVIAN

1205. Why don't you not go to work tomorrow. Take the day off.

EDWARD

1206. Me, not work ?

VIVIAN

1207. Yeah.

EDWARD

1208. I do own the company.

SECRETARY

1209. Here are the storage reports you wanted, and Mr. Lewis called.

PHILIP

1210. What'd he say ?

SECRETARY

1211. He said he's taking the day off.

PHILIP

1212. He's taking the day off ?

SECRETARY

1213. That's what he said.

VIVIAN

1214. I'm starving. There's a snap dog vendor over there. Do you have any money ?

EDWARD

1215. I have money. I don't know what a snap dog is, but I have money.

VIVIAN

1216. Well, I'm gonna give, um... you'll buy a snap dog. We'll cop a squat under a tree somewhere.

EDWARD

1217. Cop a what ?

VIVIAN

1218. Cop a squat.

EDWARD

1219. All right, read the first two pages.

EDWARD

1220. Okay... Mmm...

1221. I was talking to someone.

EDWARD

1222. Did you know that two of the Bach pieces that we heard tonight... were found by Felix Mendelssohn in a butcher's shop ? They were wrapping meat with the sheet music.

EDWARD

1223. What's with you ? You're fidgeting. What's wrong ?

VIVIAN

1224. Um... There's a club up here that I'd like to stop into for a second to see my roommate, if that's okay ?

EDWARD

1225. Absolutely.

1226. Darryl !

VIVIAN

1227. Uh, Darryl, can you just pull up into the back alleyway, please ?

EDWARD

1228. The Blue Banana ?

VIVIAN

1229. The Blue Banana.

EDWARD

1230. Very colorful life you lead.

EDWARD

1231. You say this is a nice place. I'm sure it's a very nice place.

VIVIAN

1232. I just wanna run in for a minute and see if she's there, so just stay here.

VIVIAN

1233. . I'm hoping they don't spot this limousine as it is.

EDWARD

1234. I'll block it with my body.

A CUSTOMER

1235. Hey, Viv, you looking good, man.
What'd you win, the lottery or what
?

VIVIAN

1236. Hey, Rachel, have you seen Kit ?

RACHEL

1237. No, not since, uh, Tuesday. Hey,
and Carlos is looking for her too.

A CUSTOMER

1238. Hiya, honey, you look great.

VIVIAN

1239. Hi, Pops. Thanks. Have you seen
Kit ?

POPS

1240. I think she went to Santa Barbara.

EDWARD

1241. Hi.

VIVIAN

1242. Here's my number where I'm gonna
be for the rest of the week. Have
her call me or come by, okay ?

POPS

1243. Okay, honey. Thanks.

VIVIAN

1244. Thanks.

1245. What's going on out here ?

EDWARD

1246. I don't know. You left and all of
a sudden I'm in the middle of West
Side Story.

CARLOS

1247. I think you owe me some money,
baby.

THE GUY WITH THE STICK

1248. Two hundred dollars.

EDWARD

1249. Why don't you go to school

tomorrow ?

CARLOS

1250. Now I hear you got yourself a new job ?

VIVIAN

1251. Let's just leave.

CARLOS

1252. You ain't going no place.

EDWARD

1253. Hey, hey, hey, hey...

CARLOS

1254. You're out of your neighborhood, home boy. This ain't Beverly Hills !

EDWARD

1255. I don't believe this. He has this knife coming out of his skateboard. He's going to stab me.

EDWARD

1256. What are you gonna do, you gonna strangle me with a Slinky ?

CARLOS

1257. Shut up !

EDWARD

1258. All right, okay, this is what's happening. You believe that this person owes you money, right, two hundred dollars ?

CARLOS

1259. That's right.

EDWARD

1260. Why ?

CARLOS

1261. Because this is my block.

EDWARD

1262. His block ?

VIVIAN

1263. He's a drug dealer. It has to do with Kit. Let's just go, Edward.

CARLOS

1264. Edward. So how's it feel to be a trick ?

EDWARD

1265. I am not a trick. This is a trick.

EDWARD

1266. Darryl ! Left pocket.

1267. Isn't that incredible ? And he does have a permit. Thank you, gentlemen.

1268. Don't you ever go near her again.

VIVIAN

1269. Does Darryl always carry a gun ?

EDWARD

1270. When he drives me, yes, always.

VIVIAN

1271. He sleeps.

VIVIAN

1272. I love you.

VIVIAN

1273. What are you thinking about sitting here all by yourself ?

EDWARD

1274. The fact that this will be our last night together, and you'll finally be rid of me.

VIVIAN

1275. Well, you've been pretty tough to take.

EDWARD

1276. My business is almost over, so I'll be going back to Ne York.

EDWARD

1277. . I'd really like to see you again.

VIVIAN

1278. You would ?

EDWARD

1279. Yes. Yes, I would, so I've arranged for you to have an apartment, to have a car...

...to have a wide variety of stores
guaranteed to suck up
to you anytime you want to go
shopping. Everything's done.

VIVIAN

1280. What else ? You gonna leave some
money by the bed when you pass
through town ?

EDWARD

1281. Vivian, it really wouldn't be like
that.

VIVIAN

1282. How would it be ?

EDWARD

1283. Well, for one thing, it would get
you off the streets.

VIVIAN

1284. That's just geography.

EDWARD

1285. Vivian, what is it you want ?

EDWARD

1286. What do you see happening between
us ?

VIVIAN

1287. I don't know. When I was a little
girl, my mama used to lock me in
the attic when I was bad, which was
pretty often. And I would... I
would pretend I was a
princess...trapped in a tower by
wicked queen.

1288. And then suddenly this knight...

1289. . . .on a white horse with these
colors flying would come charging
up and draw his sword. And I would
wave. And he would climb up the
tower and rescue me.

1290. But never in all the time...that I
had this dream did the knight say
to me, «Come on, baby, I'll put you
up in a great condo».

Edward

1291. Yes.

PHILIP

1292. I had to call. I just got off the phone with James Morse. Get this.
1293. He wants to meet with you today.

EDWARD

1294. What about ?
1295. Edward, I think we got him. His nuts are on the block. We got him !

PHILIP

1296. Look, if he's really caving in, I want to get him to commit his stocks to us this afternoon. Hmm ?

EDWARD

1297. No, it's no good. If he's really caving in, I don't want to wait until this afternoon. Have Morse meet me downtown this morning. Good-bye.

I have to go now, but I want you to understand... I heard

1298. everything you said. This is all I'm capable of right now. It's a very big step for me.

VIVIAN

1299. I know. It's a really good offer for a girl like me.

EDWARD

1300. 've never treated you like a prostitute.

VIVIAN

1301. You just did.

BARNEY

1302. It's Barnard Thompson here, Miss Vivian.

1303. Could you come down to the front desk ? There's someone here who wants to speak to you. She says her name is Miss De Luca...

KIT

1304. Let me talk to her. Let me... Let me just talk to her.
yo, Viv, babe. Would you come down here ? The sphincter police won't let me through. Okay.

1305. She's on her way.

BARNEY

1306. Fine.

THE ATTENDANT

1307. Mr. Thompson.

BARNEY

1308. Yes.

THE ATTENDANT

1309. The window washer is refusing to come down.

BARNEY

1310. It's a Saturday. Wait here, please.

MISS WILSON

1311. Yes, sir.

KIT

1312. Fifty bucks, Grandpa. For seventy-five, the wife can watch.

VIVIAN

1313. Listen, I've been calling you.

KIT

1314. Yeah, I know. They told me at the Banana you were looking for me.

VIVIAN

1315. You were supposed to come by Tuesday. I left the money at the desk.

KIT

1316. I was hiding out from Carlos.

VIVIAN

1317. Well, if you picked up the money, you wouldn't have to hide.

KIT

1318. Hey, I was busy. I had a life, you know. Nino got beat up. We had to visit him in the hospital. Rachel got arrested.

1319. It was a mess. Anyway, I got the money.

1320. Thank you very much for saving my ass. Now Carlos can get off of it.

1321. You know, he was talking about you last night. He would bust something if he saw you in this outfit.

1322. I was afraid to hug you up there. I might wrinkle you !

1323. You look really good.

1324. No, something with shade.

1325. You clean up real nice. You sure don't fit in down on the Boulevard looking like you do, not that you ever did.

VIVIAN

1326. Well, thanks, but it's easy to clean up when you got money.

KIT

1327. Yeah. So, when does he leave ?

VIVIAN

1328. Tomorrow.

KIT

1329. You get to keep the clothes ?

VIVIAN

1330. Yeah. Edward asked me if I wanted to see him again. But I think... I think definitely no. I mean, it's just another week, right ?

KIT

1331. «Definitely no».

VIVIAN

1332. Yeah.

KIT

1333. Oh, no.

VIVIAN

1334. What ?

KIT

1335. I know this weepy look on your face.

1336. Oh, no, you don't !

1337. You fell in love with him.

VIVIAN

1338. No. Kit, please. Stop it.

KIT

1339. You've fallen in love with him ?

VIVIAN

1340. Kit !

KIT

1341. Did you kiss him ? On the mouth ?

VIVIAN

1342. Uh, yeah, yeah... I did.

KIT

1343. You kissed him on the mouth ?

VIVIAN

1344. I did. It was nice.

KIT

1345. You fall in love with him, and you kiss him on the mouth. Did I not teach you anything ?

VIVIAN

1346. Look, I'm not stupid, okay ? I'm... I'm not in love with him. I just... I like him.

KIT

You like him ?

VIVIAN

1347. Yeah.

KIT

1348. You definitely like him. Well, he's not a bum. He's a rich, classy guy.

VIVIAN

1349. Who's gonna break my heart, right ?

KIT

1350. Oh, no. Come on. You don't know that. Hey, he asked you, right ? Maybe you guys could, like, um, you

know, get a house together. Like, buy some diamonds and a horse. I don't know.

1351. Anyway, it could work. It happens.

VIVIAN

1352. When does it happen, Kit ? When does it really happen ? Who does it really work out for ? Did it work out for Skinny Marie or Rachel ? No !

KIT

1353. Those were very specific cases of crack heads.

VIVIAN

1354. I just wanna know who it works out for. You give me one example of somebody that we know that it happened for.

KIT

1355. Name someone ?

VIVIAN

1356. Yeah, one person that it worked out for.

KIT

1357. You want me to give you a name or something.

Vivian

1358. Yeah. I'd like to know.

KIT

1359. Oh, God, the pressure of a name.

1360. Cinder-fucking-rella.

PHILIP

1361. It's not a problem. They'll be taken care of. Well, then, gentlemen. If we could address ourselves to the contracts in front of you. If you look at...

EDWARD

1362. Excuse me, Phil.

1363. Gentlemen, I'd like to speak to Mr. Morse alone. Thank you.

PHILIP

1364. All right, gentlemen, you heard

the man. Please wait outside.

EDWARD

1365. You too, Phil.

PHILIP

1366. What do you mean ?

EDWARD

1367. I mean I would like to speak to Mr. Morse alone.

PHILIP

1368. Why does he get to stay ?

EDWARD

1369. Please, please.

PHILIP

1370. I'll be right outside.

EDWARD

1371. Good.

EDWARD

1372. Is that better ?

JAMES MORSE

1373. It's all right.

EDWARD

1374. Would you like a cup of coffee ?

JAMES MORSE

1375. Black.

EDWARD

1376. Mr. Morse, my interests in your company have changed.

JAMES MORSE

1377. What is it you're after now, Mr. Lewis ?

EDWARD

1378. Well, I no longer wish to buy your company and take it apart. But I don't want anyone else to, either. And it is still extremely vulnerable. So I find myself... in unfamiliar territory. I want to help you.

JAMES MORSE

1379. Why ?

EDWARD

1380. Mr. Morse, I think we can do something very special with your company.

JAMES MORSE

1381. What about our Navy contracts ?

EDWARD

1382. Ah, they weren't dead. Just delayed. I... bluffed a little bit.

JAMES MORSE

1383. You're very good at it.

EDWARD

1384. Thank you very much. It's my job.

EDWARD

1385. 1436. I think we can leave the details up to the others.

JAMES MORSE

1386. I find this hard to say without sounding condescending, but... I'm proud of you.

EDWARD

1387. Thank you. I think we can let in the other suits now.

EDWARD

1388. Let's continue the meeting.

JAMES MORSE

1389. Come in, gentlemen. Sit down.

PHILIP

1390. Edward, please, what was this all about ? Hmm ?

EDWARD

1391. It's all yours, Phil. Finish it up.

PHILIP

1392. Hold it. Hold it. These aren't signed ! These aren't signed ! Could someone please tell me what the fuck is going on here ?

JAMES MORSE

1393. Mr. Lewis and I are going to build ships together.

JAMES MORSE

1394. Great big ships.

EDWARD

1395. You know, I think I'm gonna go for a walk. Just stay here for a while. I'll be back.

DARRYL

1396. Yes, sir, Mr. Lewis.

PHILIP

1397. Well, well. Hello again. I'm looking for Edward.

VIVIAN

1398. Edward's not here. I thought he was with you.

PHILIP

1399. No. Uh, Edward is definitely not with me.

PHILIP

1400. No, if Edward were with me...

1401. When. Actually, when... Edward was with me, he didn't blow off billion dollar deals !

PHILIP

1402. I think that, uh, Edward's with you. That's what I think. Mind if I have a drink ?

VIVIAN

1403. No.

VIVIAN

1404. No, thank you.

PHILIP

1405. Well, I'll just wait.

VIVIAN

1406. Uh, Edward will be back soon. Any minute, he'll be home.

PHILIP

1407. You know...

1408. ...this is not home. This is, uh, a hotel room. And, uh, you are

not... the little woman.

PHILIP

1409. You're a hooker. Maybe you're a very good hooker, you know ?

PHILIP

1410. Maybe if I do you, then I wouldn't care about losing millions of dollars. Because I have to be very honest with you right now, Vivian.

PHILIP

1411. Right now I really do care. I really do. And right now I am really pissed, you know ?

1412. Right now I am just freaking out. So maybe if I screw you huh...

PHILIP

1413. ...and take you to the opera, then I could be a happy guy, just like Edward.

VIVIAN

1414. Hey, get off me !

PHILIP

1415. Hey, hey ! Goddamn it !

PHILIP

1416. Come on ! Come on ! I'll pay for it.

VIVIAN

1417. Get off me ! Ow ! Get off me !

PHILIP

1418. How much is it ? Twenty bucks, thirty bucks ?

VIVIAN

1419. Get off me ! Get off me !

PHILIP

1420. Fifty ? You a fifty dollars whore, Vivian ?

PHILIP

1421. What are you doing ? Get off !

EDWARD

1422. Stop. I don't want to hurt you ! Stop it !

PHILIP

1423. I don't know how to tell you this.
You already did, Edward !

1424. All right, all right.

EDWARD

1425. Out. Out of here.

PHILIP

1426. Look, she's a whore, man. She's a
goddamn... Aah !

EDWARD

1427. Aah ! Damn. Shit. Goddamn !

PHILIP

1428. I think you broke my nose.

EDWARD

1429. Get out of here.

PHILIP

1430. What is wrong with you ? Come on,
Edward ! I gave you ten years ! I
devoted my whole life to you !

EDWARD

1431. That's bullshit. This is such
bullshit ! It's the kill you love,
not me ! I made you a very rich man
doing exactly what you loved. Now
get out of here !

1432. Get out !

VIVIAN

1433. Why do guys always know how to hit
a woman right across the cheek ?

VIVIAN

1434. Wham ! And it feels like your eye
is gonna explode. What do
1435. they do ? Do they pull you aside in
high school and show you how to do
this ?

VIVIAN

1436. Is that... Ow ! Even the light
touch of the napkin seems to hurt
her.

EDWARD

1437. Not all guys hit.

VIVIAN

1438. I heard about what you did with Morse.

EDWARD

1439. That was a business decision.

VIVIAN

1440. It was good.

EDWARD

1441. It felt good.

VIVIAN

1442. I think this is okay.

VIVIAN

1443. I gotta get going.

EDWARD

1444. Yes, I noticed you're packed. Why are you leaving now ?

VIVIAN

1445. Edward, there'll always be some guy, even some friend of yours, thinking he can treat me like Stuckey, thinking that it's allowed. What are you gonna do ? You gonna beat up everybody ?

EDWARD

1446. That's not why you're leaving.

VIVIAN

1447. Look, you made me a really nice offer. And a few months ago, no problem. But now everything is different, and you've changed that. And you can't change back. I want more.

EDWARD

1448. I know about wanting more. I invented the concept. The question is how much more.

VIVIAN

1449. I want the fairy tale.

EDWARD

1450. Impossible relationships.

1451. My special gift is impossible relationships.

EDWARD

1452. Thank you.

VIVIAN

1453. You're welcome. She puts the money in the pocket of her jacket. He is holding a business card in his hand.

VIVIAN

1454. I had a good time.

EDWARD

1455. Me too.

EDWARD

1456. Do you want me to get you a bellboy ?

VIVIAN

1457. No, I got it.

EDWARD

1458. I'll carry this.

VIVIAN

1459. Thanks.

EDWARD

1460. . Stay. Stay the night with me. And not because I'm paying you, but because you want to.

VIVIAN

1461. I can't.

EDWARD

1462. Good-bye.

VIVIAN

1463. I think you have a lot of special gifts.

EDWARD

1464. Mmm.

THE ATTENDANT

1465. I didn't do it, sir.

BARNEY

1466. No, no. Now, I didn't say that. I want you to call maintenance and have them deal with this. You must delegate authority.

THE ATTENDANT

1467. Yes, sir.

VIVIAN

1468. Hi, Barney.

BARNEY

1469. Miss Vivian.

1470. Thank you.

VIVIAN

1471. I wanted to say good-bye.

BARNEY

1472. Well, then, I gather you're not accompanying Mr. Lewis to New York.

VIVIAN

1473. Come on, Barney. You and me live in the real world... most of the time.

BARNEY

1474. Have you arranged for transportation ?

VIVIAN

1475. I'm gonna call a cab.

BARNEY

1476. Allow me.

1477. Darryl.

DARRYL

1478. . Yes, sir.

BARNEY

1479. Please take Miss Vivian anywhere she wishes to go.

DARRYL

1480. Yes, sir.

BARNEY

1481. It's been a pleasure knowing you. Come and visit us again sometime.

VIVIAN

1482. Stay cool.

BELL BOY

1483. Is that everything, sir ?

EDWARD

1484. Yes. Yes, that's everything.

BELL BOY

1485. I'll meet you downstairs, sir.

EDWARD

1486. Thank you.

KIT

1487. We look so dopey.

1488. San Francisco's not that great,
you know.

1489. It's bad climate. It's foggy. It's
unpredictable.

VIVIAN

1490. I'll wear a sweater.

KIT

1491. What are you gonna do there ?

VIVIAN

1492. Get a job. Finish high school. I
got things I can do. I used to make
pretty good grades in high school.

KIT

1493. Yeah, I could see that about you.
I could see that.

VIVIAN

1494. Sure you won't come with me ?

KIT

1495. And leave all this ? Not in a
million.

VIVIAN

1496. Come here.

KIT

1497. Whoa. Whoa. What is this ?

VIVIAN

1498. It's part of the Edward Lewis

scholarship fund. We think you got a lot of potential, Kit De Luca.

KIT

1499. You do ? You think I got potential ?

VIVIAN

1500. Oh, yeah. Don't let anybody tell you different, okay ?

KIT

1501. Okay.

VIVIAN

1502. Take care of you.

KIT

1503. No, I can't, I can't. It's your favorite.

1504. What time's your bus ?

VIVIAN

1505. An hour.

KIT

1506. Yeah, well, I gotta split, 'cause good-byes make me crazy. So, take care of you.

VIVIAN

1507. Whoa.

BARNEY

1508. Mr. Lewis.

EDWARD

1509. You don't have any messages for me, do you ?

BARNEY

1510. No, I'm afraid not, sir.

EDWARD

1511. I'll need a car to the airport also.

BARNEY

1512. Of course. Darryl will take you wherever you need to go.

1513. Darryl, the limousine out front, please ?

DARRYL

1514. Yes, sir.

BARNEY

1515. Thank you, Darryl.

EDWARD

1516. One last thing.

BARNEY

1517. Yes.

EDWARD

1518. If you could possibly return this to Fred's for me, please.

BARNEY

1519. Yes, of course. May I, sir ?

EDWARD

1520. Of course, please. Barney opens the jewel box.

BARNEY

1521. It must be difficult to let go of something so beautiful.

BARNEY

1522. You know, Darryl also drove Miss Vivian home yesterday.

BARNEY

1523. I'll take care of it.

EDWARD

1524. Thank you, Mr. Thompson.

DARRYL

1525. Your plane is leaving a scheduled, sir, and you should be back in New York on time.

KIT

1526. I'm gonna have to charge you a little more rent than Vivian... because I've got this beauty course I'm looking into. I'm not gonna be there that much, you know ?

KIT

1527. 'Cause you can't... You just can't turn tricks forever. You gotta have a goal. Do you have a goal ?

ANGEL

1528. Well, I always wanted to be in the Ice Capades.

THE FLORIST

1529. Help you, love ? Edward points to a bunch of flowers. The florist gives it to him.

EDWARD

1530. There you go. Thank you very much.

KIT

1531. So, you got a lot of stuff you gotta move in ?

ANGEL

1532. No, Carlos burned most of my stuff when I said I was moving out.

EDWARD

1533. Vivian !

1534. Vivian !

EDWARD

1535. Princess Vivian ! Come down !

EDWARD

1536. Had to be the top floor, right ?

VIVIAN

1537. It's the best.

EDWARD

1538. All right. I'm coming up.

EDWARD

1539. So what happened after he climbed up the tower and rescued her ?

VIVIAN

1540. She rescues him right back.


THE AFRO-AMERICAN)

1541. Welcome to Hollywood. What's your dream ?

1542. Everybody comes here. This is Hollywood, the land of dreams.

THE AFRO-AMERICAN

1543. This is Hollywood. Always time to dream, so keep on dreaming.



Pretty Woman (final script)

Writers : [Jonathan Frederick Lawton](#)
Genres : [Comedy](#) [Romance](#)

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