

**SENTENCE ANALYSIS OF NON-CANONICAL  
CONSTRUCTION IN *INSIDE OUT* MOVIE**

**A GRADUATING PAPER**

Submitted in Partial Fulfillment of Requirements for Gaining

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## A FINAL PROJECT STATEMENT

I certify that this research is definitely my own work. I am completely responsible for the content of this research. Other researcher's opinions or findings included in the research are quoted or cited in accordance with ethical standards.

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saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosyah untuk memenuhi sebagian syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatian yang diberikan, saya ucapkan terimakasih.

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## ABSTRACT

Nowadays, technology begins to thrive. By the newest technology, not only human that can act in the movie but also a picture. The picture which can move and act like a real object named animation. The animation has the conversation which is formed as a dialogue. The text of the dialogue can be analyzed by syntax theory. Syntax is a basic of learning a language. It is important to be known because when some people study a language, especially English, they should know the structure of the sentence first, so their message will be delivered effectively not only using simple sentence but also variation of it. In order to get the goal, this analysis is needed. This analysis uses syntax theory to know the structure of the sentence, and Verspoor and Kim's theory to know the type of the non-canonical construction in the sentence. The analysis steps are categorizing the type of non-canonical construction in the sentence, identifying the reason of using the construction and describing the structure of non-canonical construction in the dialogue of Inside Out movie. For the result there are 40 sentences which can be divided into 2 sentences are passive construction, 2 sentences are extraposed construction, 13 sentences are ellipsis construction, 20 sentences are existential construction, 1 sentence is cleft construction, 1 sentence is ellipsis with existential construction, and 1 sentence is cleft construction with ellipsis construction. Every type of the non-canonical construction has specific structure which has purpose to make a communicative sentence.

**Keywords:** *sentence, non-canonical, construction*

## ABSTRAK

Akhir-akhir ini film mulai berkembang. Dengan teknologi terbaru, tidak hanya manusia yang dapat muncul di film tetapi juga sebuah gambar. Gambar yang dapat bergerak dan berperilaku layaknya obyek nyata tersebut bernama animasi. Animasi tersebut memiliki percakapan-percakapan dalam bentuk dialog. Teks dalam dialog tersebut dapat dianalisis dengan teori sintaks. Sintaks merupakan dasar dalam mempelajari sebuah bahasa. Hal tersebut sangatlah penting untuk diketahui, karena ketika beberapa orang mempelajari sebuah bahasa, terutama bahasa Inggris, pertama mereka harus tahu struktur kalimatnya sehingga pesannya akan tersampaikan secara efektif tidak hanya dengan kalimat sederhana melainkan juga dengan bentuk variasinya. Untuk mencapai tujuan tersebut, dibutuhkan analisis ini. Analisis ini menggunakan teori Sintaks untuk mengetahui struktur kalimatnya dan teori Verspoor dan Kim untuk mengetahui tipe konstruksi non-kanonik di dalam kalimat tersebut. Langkah-langkah analisis tersebut yaitu mengelompokkan kalimat kedalam tipe-tipe konstruksi non-kanonik, mengidentifikasi alasan penggunaan konstruksi tersebut, dan memberikan gambaran tentang struktur kalimat susunan non-kanonik dalam dialog film *Inside Out*. Hasil dari penelitian tersebut didapatkan 2 kalimat merupakan konstruksi pasif, 2 kalimat merupakan konstruksi ekstraposisi, 13 kalimat merupakan konstruksi elipsis, 20 kalimat merupakan konstruksi eksistensi, 1 kalimat merupakan konstruksi cleft, 1 kalimat merupakan konstruksi elipsis-eksistensial, and 1 kalimat merupakan konstruksi cleft-elipsis. Setiap tipe konstruksi non-kanonik memiliki struktur khusus yang bertujuan untuk membuat kalimat yang komunikatif.

**Kata kunci:** *kalimat, non-kanonik, konstruksi*



## **MOTTO**

**Things work out best for those who make the best of how things work out.**

(John Wooden)

**Lebih baik berjuang meskipun gagal daripada tidak sama sekali.**

(Anonymous)

**The weak can never forgive. Forgiveness is the attribute of the strong.**

(Mahatma Gandhi)

**Berusahalah untuk lulus karena kamu memilih untuk kuliah.**

(Kampus Holic)

## **DEDICATION**

**I dedicate this graduating paper to my mom, my father, my brother, my family,  
my friends and my advisor. Thank you for believing in me to finish it.**





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## TABLE OF CONTENTS

TITTLE .....	i
FINAL PROJECT STATEMENT .....	ii
APPROVAL .....	iii
NOTA DINAS .....	iv
ABSTRACT .....	v
ABSTRAK .....	vi
MOTTO .....	vii
DEDICATION .....	viii
ACKNOWLEDGEMENT .....	ix
TABLE OF CONTENTS .....	xi
LIST OF FIGURE .....	xiii
LIST OF ABBREVIATIONS .....	xiv
I. INTRODUCTION	
1.1 Background of Study .....	1
1.2 Research Questions .....	5
1.3 Objectives of Study .....	5
1.4 Significance of Study .....	5
1.5 Literature Review .....	6
1.6 Theoretical Approach .....	9
1.7 Methods of Research	
1.7.1 Type of Research .....	10
1.7.2 Data Source .....	11
1.7.3 Data Collection Techniques .....	12
1.7.4 Data Analysis Techniques .....	12
1.8 Paper Organization .....	12
II. THEORETICAL BACKGROUND	
2.1 Syntax .....	13
2.2 Canonical Construction .....	18
2.2.1 Running Pattern .....	19
2.2.2 Being Pattern .....	19
2.2.3 Doing/ Seeing Pattern .....	20

2.2.4	Giving/ Buying Pattern .....	20
2.2.5	Making/ Considering Pattern .....	21
2.3	Non-Canonical Construction .....	21
2.3.1	Passive Construction .....	22
2.3.2	Extraposed Construction .....	24
2.3.3	Ellipsis Construction .....	24
2.3.4	Existential Construction with <i>There</i> .....	25
2.3.5	Cleft Construction .....	26
III.	RESEARCH FINDINGS AND DISCUSSION	
3.1	Research Findings .....	27
3.2	Discussion .....	28
3.2.1	Passive Construction .....	28
3.2.2	Extraposed Construction .....	31
3.2.3	Ellipsis Construction .....	33
3.2.4	Existential Construction with <i>There</i> .....	49
3.2.5	Cleft Construction .....	75
3.2.6	Existential-Cleft Construction .....	76
3.2.7	Cleft-Ellipsis Construction.....	78
IV.	CONCLUSIONS AND SUGGESTIONS	
4.1	Conclusions.....	80
4.2	Suggestions .....	82
	REFERENCES .....	83
	APPENDIX.....	88
	CURRICULUM VITAE.....	116

## LIST OF FIGURE

Figure 1: Sentence Constituents: A Complete Overview .....	15
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## LIST OF ABBREVIATIONS

No	Abbreviation	Meaning
1	A	Adverbial
2	BO	Benefactive Object
3	DO	Direct Object
4	IO	Indirect Object
5	OA	Object Attribute
6	P	Predicator
7	S	Subject
8	SA	Subject Attribute
9	Temp.	Temporary

# CHAPTER I

## INTRODUCTION

### 1.1 Background of Study

Movie is a form of a communication using picture and sound which tells and leads the audience to follow the line of the story. Based on Bruce F. Kavin, “movie began as a slang term for *motion picture*” (1987:42). It does not need some imagination to conceive what in the movie is. Unspoken things can be seen in the movie, such as the dress which is worn by the character, the location, the emotion of the characters, etc. It is that make movie different with novel, prose and poem.

Year by year, movie becomes commercial. Then, it creates a rivalry in the business. Every time many producers increase their movie to become better. Then, now the newest technology is used. By the newest technology, movie which is made is formed not only human but also animation that acts in the movie.

Animation is set of picture which is given life, related to the word *animate* (verb) that means “to give life to”. Wells stated “it is a movie made by hand, frame-by-frame, providing an illusion of movement which has not been directly recorded in the conventional photographic sense” (2013:10). The form of animation is pictures which can move. It is the most popular movie among children. One of the popular animated movies is *Inside Out*.



*Inside Out* movie transforms five emotions in real life into animation. It tells about five emotions: Joy, Sadness, Fear, Disgust and Anger who control a girl named Riley. It begins since she was born. Day by day, she grows up. The problem comes when she and her family should move to San Francisco. The conflict between her emotions happens to get the best way to adapt with the new situation.

*Inside Out* is animated movie which is produced by the biggest company in the entertainment world, *Walt Disney*. It is based on the *Walt Disney's* company site. This movie portrays American daily life as seen in the movie. It is shown by Riley who does not like broccoli which is related with American children who do not like it. This movie also involves many dubbers who speak in English. The language which is used in the movie also portrays the language which is used in America. It can show the sentence types which they use by dialogue in the movie as the communicative language. For the example the utterance which is uttered by Joy:

“It is so great to see you again”

(To see you again is great)

She prefers to use the sentence “it is great to see you again” than “to see you again is great” because it is very awkward if we use a long subject in speaking English. Other reasons can be found in the dialogue of *inside out* movie. So, it can be a media to learn how to produce communicative sentence.

In order to know how to produce a communicative sentence, syntax theory is needed to analyze the sentence. Syntax is one of linguistics branch which talks about the structure of the language in a sentence, clause or phrase. Based on Abdul Chaer, “syntax is linguistic level which discusses about word in relation with other words or other elements as an utterance” (2012: 206). The utterance consists of many sentences. The sentence can be formed as declarative, interrogative, imperative or exclamatory sentence. The declarative sentence can be divided based on the construction into canonic and non-canonic.

Canonical construction is basic pattern of the sentence. It can be formed as declarative in a simple sentence. It usually consists of number of constituents and typical order. Based on Verspoor and Kim (2000:171),

“Canonical English sentence or clause has one of several basic patterns, consisting of a number constituents and a typical order. The complement may be a subject attribute or a direct object. If there is a direct object, there may also be one of the following: an indirect object, a benefactive object or an object attribute. Except for in a few particular cases, adverbials are optional”.

The variation from the basic construction which has been mentioned by Verspoor and Kim, can be formed as non-canonical construction like passive form, extraposed construction, ellipsis construction, existential construction with *there*, and cleft construction.

By analyzing non-canonical sentence in the *Inside Out* movie, the structure of the sentence can be known. It is important because nowadays there are many people who study English as the second language have difficulties in making a sentence in a

good grammar in the variation of basic construction. When they study a language, they should know the structure of the sentence first. After they know the structure of the sentence, they will be able to produce a sentence correctly. Then, their message will be communicated effectively. When they have known about the structure and how to arrange the words of the sentence, they will not produce the wrong sentence to avoid misunderstanding to others and many problems that can be caused. It is suitable with God's verse in Al-Isra ayah 53.

وَقُلْ لِعِبَادِي يَقُولُوا الَّتِي هِيَ أَحْسَنُ ۚ إِنَّ الشَّيْطَانَ يَنْزَغُ  
بَيْنَهُمْ ۚ إِنَّ الشَّيْطَانَ كَانَ لِلْإِنْسَانِ عَدُوًّا مُبِينًا

“Say to My servants that they should (only) say those things that are best: for Satan doth sow dissension among them: for Satan is to man an avowed enemy” (Ali, 2000: 28).

In the verse above, God command us to say something which is good or right, because the Satan will like to make miss understanding and dissension among us. So, making a good sentence which cannot cause misunderstanding is important for communication and human itself.

In order to reach the goal, this research uses analytical approach in the movie in a tittle “SENTENCE ANALYSIS OF NON-CANONICAL CONSTRUCTION IN

*INSIDE OUT MOVIE*". This research is wished to help not only English literature student but also many people who want to study English especially in the variation of basic sentence.

## 1.2 Research Questions

Based on the background of study, this research focuses on finding the answer of:

1. How is the structure of the sentence which has non-canonical construction in *Inside Out* movie based on syntactic function?
2. What type of non-canonical construction does happen in the sentence in *Inside Out* movie?
3. Why is the non-canonical construction used in the sentence?

## 1.3 Objectives of Study

Based on the research questions, there are the purposes of the research. They are:

1. To describe the structure of the sentence that has non-canonical construction in *Inside Out* movie based on syntactic function.
2. To categorize the type of non-canonical construction in the sentence in *Inside Out* movie.
3. To identify the reason of using non-canonical construction in the sentence.

#### 1.4 Significance of Study

The research has several advantages that can be gotten. This research has some information about non-canonical construction and the structure of the sentence which are taken from *Inside Out* movie's dialogue. It aims to help in knowing the structure and the pattern of the English sentence. Beside of that, the research can be useful not only for the researcher, but also many people who would like to study English. By this research someone will have bravery to make a sentence or evolve it for communicate with others in good grammar and well-form. It also can be a reference for the next research about non-canonical construction.

#### 1.5 Literature Review

There are five forms of non-canonical construction by Verspoor and Kim. They are passive form, extraposed construction, ellipsis construction, existential construction with *there*, and cleft construction. Related to this research, there are several previous researches. The first is the research which has relation with passive construction. It is written by Winda Ratna Wulandari in 2013 from UIN Sunan Kalijaga entitled "The Translation of Passive Constructions in *Andrea Hirata's Laskar Pelangi*". The research analyzes the translation of sentences which have passive construction with prefix "di-" and explain the factor influencing the translation procedure used in the process of translation in the novel *Laskar Pelangi*. Mainly intended to give input to translator of various ways to translate passive

construction with prefix di- till can be natural acceptable to the target language. In order to get the result, this research uses descriptive qualitative as the method. Then, the result of the research is the differences procedure of translation used in the each category of the translation.

The second is the research which has relation with ellipsis is “The Analysis of Ellipsis in *Nathaniel Hawthorne’s The Scarlet Letter*” by Herlita Rizka in 2016 from Universitas Komputer Indonesia. The research analyzes ellipsis to find out what kinds of changes appear in ellipsis, from the syntactic point of view. Ellipsis means something unspoken which can be understood. It can happen in the word, phrase and clause. In addition this research analyzes the meaning of the words, phrases and clauses in elliptical sentence and what kinds of context contain in them. This research categories ellipsis based on Halliday into three: clausal ellipsis, verbal ellipsis and nominal ellipsis. Clausal ellipsis consists of modal ellipsis and propositional ellipsis. Then, verbal ellipsis is ellipsis within the verbal group. The last category, nominal ellipsis is ellipsis within the nominal group. From the analysis which has been done, the result which is gotten is ellipsis may happen to words, phrase, or clause in a sentence. Ellipsis in the sentence does not change meaning of the text. It is used to avoid the repetition of word, and it does not change the meaning of the text.

The third is about it-cleft construction entitled “*The English It-Cleft Construction: A Role and Grammar Reference Analysis*”. It is written by Emma Louis Pavey from University of Sussex in 2004. The research examines *it-cleft*

construction in English and proposes an analysis within a Role and Reference Grammar frameworks that links the syntactic, semantic and pragmatic characteristic of the construction that the data are taken from reflect spoken language in interviewing people. The research argues that the *it-cleft* construction, a bi-clausal syntactic structure with a largely unambiguous focus structure, can only be understood through examining the interaction of syntax, semantic and information structure that it entails. The non-derivational, integrated approach offered through Role and Reference Grammar provides a way of explaining and describing familial similarities between *it-cleft* construction and other construction without complex derivational processes. This analysis enables a close and revealing comparison between the *it-cleft* and other cleft construction (such as *there-clefts* and *pseudo-clefts*), other copular sentences, and relative clause construction.

The first of four chapters constitute the foundational basis for the analytical chapter that follows. Chapter two provides detail description of key feature of the *it-cleft* construction as type of cleft construction and as type of copular construction. The chapter three examines current literature and previous studies concerning the *it-cleft* construction from variety of theoretical perspectives and highlight key issues that arise. Chapter four gives an over view all of aspects of Role and Reference Grammar theory. The last chapter discusses the constituents of *it-cleft* construction and interaction between them in detail, offering new insight into the characterization of these features, particularly in terms of the issues that arise from the literature

review. These insights are framed in Role and Reference Grammar terms, which enable a clear and explanatory account of the construction.

Even though the researches which have been mentioned above have relation to this research that analyzes the structure of it-cleft, passive constructions and ellipsis in the sentence, it still has a different side. The object of this research is script in the *Inside Out* movie. This research uses syntax theory to analyze the structure of the sentence which has non-canonical constructions and transformation generative which is combined with Verspoor and Kim's theory to categorize the sentence into passive form, extraposed construction, ellipsis, existential construction with *there* or cleft construction.

## **1.6 Theoretical Approach**

The research focuses on sentence analysis by syntax theory. Syntax is a study about language which concern in the order of words in a sentence, phrase or clause. Based on Abdul Chaer, "syntax is linguistic level which discusses about word in its relation with other word as a unit of an utterance" (2012: 206). The words relation can be seen in the structure of the sentence.

The analysis will be more specific in the sentence which has non-canonical construction. Non-canonical construction is the variation of the basic pattern like a sentence which has subject, verb and the complement may be subject attributive,



direct object, indirect object, a benefactive object, object attributive or no complement.

“Based on Verspoor and Kim, canonical English sentence or clause has one of several basic patterns, consisting of a number constituents and a typical order. The complement may be a subject attribute or a direct object. If there is a direct object, there may also be one of the following: an indirect object, a benefactive object or an object attribute. Except for in a few particular cases, adverbials are optional. However, passive, extraposed sentence, ellipsis, existential and cleft construction are variation to this basic pattern” (2000: 171).

The research uses syntax theory to identify the structure of the sentence based on syntactic function. Beside of identifying the structure, this research identifies the type of non-canonical construction in the sentences using verspoor and Kim’s theory. In the syntax theory by Verspoor and Kim, there are five types of non-canonical construction with the classification of each type. They are passive construction, extraposed construction, ellipsis construction, existential construction and cleft construction.

## **1.7 Methods of Research**

To reach the purpose of the research, a method is needed. The method of this research has several components, they are:

### **1.7.1 Type of Research**

The first thing that should be known in making a sentence is the structure or pattern of the sentence. To analyze the sentence, this research uses descriptive

qualitative. “Qualitative research is a research which is concerned with phenomenon relating to or involving quality or kind” (Kothari, 2004: 3). Then, descriptive analysis is a method which analyze based on the fact that happens in real life. “It is similar to qualitative research because it deals with naturally occurring phenomena, using data which may either be collected first hand” (Seliger, 1989: 124). It describes the real situation of the speaker in the field (qualitative) in *Inside Out* movie.

### **1.7.2 Data Source**

Data source is where the data can be gotten. Based on Thomas and Hodges, “data source is about who or what the project’s main source (or sources) of research data or evidence” (2010:17). The data of this research which are formed as non-canonical sentence are taken from the dialogue which happens in the *Inside Out* movie.

### **1.7.3 Data Collection Techniques**

This research uses purposing sample to get the data from the population. Singh and Bajpai stated that “population is characteristic of specific group” (2008: 138). The population can be gotten from dialogue in *Inside Out* movie. While, purposing sample itself is the way to get the information in criterion based selection (LeCompte & Preissle via Alwasilah, 2003: 146). By purposing sample, data are selected based on the category which is needed in this research. Here are the steps of collecting data:

- a. Getting the population of the research which is formed as all dialogue which happens in the movie.
- b. Categorizing which sentence in *Inside Out* movie that has non-canonical construction.

#### **1.7.4 Data Analysis Techniques**

The data analysis techniques which are used in the research are:

- a. Analyzing the structure of the sentence based on syntactic function.
- b. Classifying the sentence base on the type of non-canonical construction (passive construction, extraposed construction, ellipsis construction, existential construction with there, or cleft construction) that it has.
- c. Identifying the reason of using non-canonical construction in the sentence.
- d. Getting the conclusion.

### **1.8 Paper Organization**

This research is arranged into four chapters. The first chapter, there are background of study, research questions, objectives of study, significance of study, literature review, theoretical approach, methods of research, and paper organization. In the second chapter, there is theoretical background. In the third chapter, there are research findings and discussion. In the fourth chapter, there are conclusions and suggestions.

## **CHAPTER IV**

### **CONCLUSIONS AND SUGGESTIONS**

This chapter provides conclusions and suggestions based on the research questions which are answered in the previous chapter. The drawing conclusions and suggestions are based on the analysis of non-canonical construction in Inside Out Movie.

#### **4.1 Conclusions**

The research which is done uses syntax analysis to analyze the sentences in Inside Out movie's dialogue. The sentences which are analyzed are only the sentence which has non-canonical constructions. It is classified into five types of non-canonical constructions based on Verspoor and Kim. They are passive construction, extraposed construction, ellipsis, existential construction, and cleft construction.

Based on the dialogue of inside out movie, there are 40 sentences which have non-canonical constructions that can be divided into 5 types and 2 combinations of five non-canonical construction types. Even though there are 5 sentences which cannot be called as complete sentence, the clause in the sentence still can be analyzed. They are 2 sentences are passive construction, 2 sentences are extraposed construction, 13 sentences are ellipsis construction, 20 sentences are existential construction, 1 sentence is cleft construction, 1 sentence is ellipsis with existential construction, and 1 sentence is cleft construction with ellipsis construction.

Based on syntax theory, every sentence has structure which consists of subject and predicate. The subject and predicate is called as functional structure. Each type of non-canonical construction has specific structure. In the passive sentence or clause, the construction has *to be+past participle* as the predicator. In the extraposed sentence or clause, the construction has two subjects which *it-subject* as the temporary subject and *that or to infinitive clause* as the subject and the predicate expresses an opinion. In the ellipsis, the same constituents are omitted. Then, the results is a compound structure. In the existential construction, there is *there* as an expletive which places as grammatical subject followed by verb *be-*. It is different with Verspoor and Kim's theory because they mix the subject definition. They stated that *there* in the existential construction places adverbial which is followed by predicator. Then, in the cleft sentence, the construction has *it* (it-cleft) as the subject which is followed by *to be +(subject/object/adverbial)+who/what/which...* and *what* (pseudo-cleft) as the subject to give an emphasis to the word after *what*.

Those non-canonical constructions are used in the *Inside Out* movie to create an effective sentence and well-formed in the communication. It is produced to make a communicative sentence. There are several ways to make a communicative sentence in the *Inside Out* movie. The first is using passive construction to give an emphasis in the begining of the sentence. Sometimes, the passive construction does not mention an actor because it does not give emphasis to it. Beside of that, cleft construction is also used to give an emphasis to something. To give an emphasis in the subject,

object and adverbial, it-cleft can be used. Then, to give emphasis in the predicator or subject attribute, pseudo-cleft can be used. Then, the other way is using extraposed construction to avoid using a long subject in the sentence. Using a long subject in the sentence in English conversation is so awkward. Beside of that, expletive *there* in the existential construction also can be used to avoid using a long subject. Existential construction is always used to show the existent of something. The last is using ellipsis construction to avoid using a long sentence by omitting the same word in the sentence. In omitting the same words, the information is not reduced.

#### **4.2 Suggestions**

Based on the research which has been done, there are three matters which should be considered for the next research. Understanding the definition each term is important. When the definitions are mixed, it will be confusing to indicate the structure of the sentence. The categorizing of the sentence structure will not proper. So, it will be better if the researcher gains many definition or opinion from many expert people. Then, non-canonical construction can be found in many places such as dialogue in the movie, video, comic, speech etc. Analyzing in a type is better, so it can be analyzed more deeply.

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## APPENDIX

No	Time	Dialogue
1	00:03:27,280-->00:30:30,060	There's a dangerous smell people.
2	00:04:33,200-->00:04:35,580	There's no place for her to go.
3	00:07:14,520-->00:07:16,700	She's got great friends and a great house.
4	00:08:00,000--> 00:08:03,845	It's not made out of solid gold like we though
5	00:09:31,560-->00:09:34,180	It's the worst place I've ever been in my entire life.
6	00:13:54,360-->00:13:57,940	There's always a way to turn things around, to find the fun.
7	00:14:30,680-->00:14:33,420	Like there's the beach and sunshine.
8	00:14:45,480-->00:14:48,740	There's cool, umbrellas, lightning storms.
9	00:14:52,720-->00:14:58,700	And we get all cold, shivery, and everything just starts feeling droopy.
10	00:15:06,800-->00:15:11,010	Crying helps me slow down and obsess over the weight of life's problem.
11	00:16:11,040-->00:16:12,540	There are no bears in San Francisco.
12	00:16:22,800-->00:16:25,420	There are at least 37 things for Riley to be scared of right now.
13	00:16:52,440-->00:16:56,140	There is absolutely no reason for Riley to be happy right now
14	00:17:29,840-->00:17:31,700	Your dad's a little stressed, you know about getting his new company up and running.
15	00:21:17,680-->00:21:20,940	It's not my place to tell you how to do your job.
16	00:32:26,040-->00:32:30,780	That means she can lose Friendship and Hockey and Honesty and Family.
17	00:37:29,680-->00:37:31.967	There's got to be a better way
18	00:38:44,360-->00:38:45,980	It is so great to see you again.
19	00:39:14,600-->00:39:19,340	But shape-wise I'm part cat, part elephant, part dolphin.
20	00:39:32,720-->39:36,060	Well, there is not much call for imaginary friends lately.
21	00:41:48,920-->00:41:50,460	Looks like there's something in there.
22	00:42:11,960-->42:16,020	There are four stages.
23	00:42:17,280-->00:42:19,681	What is important is that we all stay together.
24	00:43:35,800-->00:43:39,260	There's another station.

25	00:44:58,760-->00:45:01,525	And there's always something new, like
26	00:50:59,480-->00:51:04,885	Our life was perfect until Mom and Dad decided to move to San Fran Stinktown.
27	00:52:55,120-->00:52:58,925	Just because Joy and Sadness are gone, I have to do stupid Dream Duty.
28	00:59:03,640-->00:59:05,580	And there's going to be cake and presents.
29	01:00:45,960-->01:00:48,300	There's no turning back.
30	01:00:59,360-->01:01:01,300	There's a bus leaving tomorrow
31	01:01:24,360-->01:01:27,500	There's Inductive Reasoning.
32	01:01:24,360-->01:01:27,500	There's Déjà Vu
33	01:01:27,600-->01:01:30,340	There's Language Processing
34	01:01:30,440-->01:01:33,020	There's Critical Thinking.
35	01:02:00,360-->01:02:04,380	The hockey team showed up and Mom and Dad were there cheering.
36	01:07:12,880-->01:07:14,211	We're forgotten
37	01:22:02,120-->01:22:06,523	I want my old friends, and my hockey team.
38	01:25:00,000-->01:25:01,580	Mom and Dad are pretty cool.
39	01:25:56,240-->01:25:58,300	Mom and Dad are watching us fail
40	01:26:05,280-->01:26:09,340	She has great new friends, and a great new house

## INSIDE OUT

00:00:51,800 --> 00:00:53,420  
Do you ever look  
at someone and wonder...  
00:00:53,520 --> 00:00:55,682  
"What is going on inside their head?"  
00:00:56,320 --> 00:00:59,449  
Well, I know. Well, I know Riley's head.  
00:01:44,520 --> 00:01:47,000  
And there she was...  
00:01:48,120 --> 00:01:49,531  
Hello.  
00:01:51,160 --> 00:01:52,580  
Riley.  
00:01:52,680 --> 00:01:56,526  
Look at you.  
Aren't you a little bundle of joy?  
00:02:07,680 --> 00:02:09,603  
Aren't you a little bundle of joy?  
00:02:30,160 --> 00:02:34,643  
It was amazing.  
Just Riley and me. Forever.  
00:02:41,280 --> 00:02:43,487  
For 33 seconds.  
00:02:45,920 --> 00:02:47,410  
I'm Sadness.  
00:02:47,520 --> 00:02:51,180  
Hello. I... I'm Joy. So...  
00:02:51,280 --> 00:02:54,727  
Can I just... If you could...  
I just want to fix that. Thanks.  
00:02:55,440 --> 00:02:57,169  
And that was just the beginning.  
00:02:57,280 --> 00:03:00,124  
Headquarters only got  
more crowded from there.  
00:03:02,040 --> 00:03:05,060  
Very nice. Okay, looks like  
you got this. Very good.  
00:03:05,160 --> 00:03:07,020  
Sharp turn! No! Look out! No!  
00:03:07,120 --> 00:03:10,340  
That's Fear.  
He's really good at keeping Riley safe.  
00:03:10,440 --> 00:03:13,922  
Easy, easy. We're good. We're good.  
00:03:15,120 --> 00:03:16,580  
- Good job.  
- Thank you. Thank you very much.  
00:03:16,680 --> 00:03:17,806  
And we're back!  
00:03:22,720 --> 00:03:24,060  
Here we go. All right, open.  
00:03:24,160 --> 00:03:25,700  
- This looks new.  
- You think it's safe?  
00:03:25,800 --> 00:03:26,801  
What is it?  
00:03:27,280 --> 00:03:30,060  
Okay, caution.  
There is a dangerous smell people.  
00:03:30,160 --> 00:03:31,140  
Hold on. What is that?  
00:03:31,240 --> 00:03:32,220  
This is Disgust.  
00:03:32,320 --> 00:03:34,860  
She basically keeps  
Riley from being poisoned.  
00:03:34,960 --> 00:03:36,246  
Physically and socially  
00:03:36,360 --> 00:03:38,380  
That is not brightly colored  
or shaped like a dinosaur.  
00:03:38,480 --> 00:03:39,460  
Hold on, guys.  
00:03:39,560 --> 00:03:40,780  
It's broccoli!  
00:03:40,880 --> 00:03:42,041  
Yucky!  
00:03:43,760 --> 00:03:46,540  
Well, I just saved our lives.  
Yeah. You're welcome.  
00:03:46,640 --> 00:03:49,500  
Riley, if you don't eat your dinner,  
you're not gonna get any dessert.  
00:03:49,600 --> 00:03:51,887  
Wait. Did he just say  
we couldn't have dessert?  
00:03:52,000 --> 00:03:53,100  
That's Anger.  
00:03:53,200 --> 00:03:56,260  
He cares very deeply  
about things being fair.  
00:03:56,360 --> 00:03:59,100  
So that's how you want to play it,  
old man? No dessert?  
00:03:59,200 --> 00:04:03,683  
Sure, we'll eat our dinner!  
Right after you eat this!  
00:04:07,400 --> 00:04:10,006  
Riley, Riley, here comes an airplane!  
00:04:10,760 --> 00:04:13,100  
Airplane. We got an airplane,  
everybody.  
00:04:13,200 --> 00:04:14,486  
Airplane.  
00:04:23,440 --> 00:04:26,728  
And you've met Sadness.  
She... Well, she...  
00:04:31,600 --> 00:04:33,100  
I'm not actually sure what she does.  
00:04:33,200 --> 00:04:35,580  
And I've checked.  
there's no place for her to go. So...  
00:04:35,680 --> 00:04:38,763  
She's good, we're good. It's all great!  
00:04:38,880 --> 00:04:40,780  
Anyway, these are Riley's memories  
00:04:40,880 --> 00:04:43,042  
and they're mostly happy,  
you'll notice. Not to brag.  
00:04:48,720 --> 00:04:50,688  
But the really important ones  
are over here.  
00:04:51,200 --> 00:04:54,980  
I don't want to get too technical,  
but these are called Core Memories.  
00:04:55,080 --> 00:04:58,180  
Each one came from  
a super important time in Riley's life.  
00:04:58,280 --> 00:05:01,620  
Like when she first scored a goal.  
That was so amazing!  
00:05:01,720 --> 00:05:04,300  
Hey! Would you look at that? Very  
nice!

00:05:04,400 --> 00:05:05,606  
- We got a future center here!  
- Nice job.  
00:05:18,440 --> 00:05:19,820  
And each Core Memory  
00:05:19,920 --> 00:05:22,780  
powers a different aspect  
of Riley's personality.  
00:05:22,880 --> 00:05:25,167  
Like Hockey Island.  
00:05:27,120 --> 00:05:29,122  
Goofball Island is my personal favorite.  
00:05:30,240 --> 00:05:32,242  
Come back here, you little monkey!  
00:05:33,880 --> 00:05:34,820  
You're silly.  
00:05:34,920 --> 00:05:37,180  
Yep, Goofball is the best.  
00:05:37,280 --> 00:05:39,123  
Friendship Island is pretty good too.  
00:05:42,200 --> 00:05:45,443  
I love Honesty Island.  
And that's the truth!  
00:05:45,920 --> 00:05:48,082  
And of course, Family Island is amazing.  
00:05:50,160 --> 00:05:54,700  
The point is, the Islands of Personality  
are what make Riley... Riley!  
00:05:54,800 --> 00:05:56,290  
Look out, mermaid!  
00:06:03,080 --> 00:06:04,650  
Lava!  
00:06:06,480 --> 00:06:10,007

Who's your friend who likes to play?  
Bing Bong, Bing Bong!  
00:06:10,800 --> 00:06:12,450  
- Hey! Very nice!  
- Where'd you learn that?  
00:06:17,760 --> 00:06:18,647  
Brain freeze!  
00:06:25,520 --> 00:06:26,521  
Yeah!  
00:06:29,920 --> 00:06:32,651  
- Good night, kiddo.  
- Good night, Dad.  
00:06:37,480 --> 00:06:40,324  
And... we're out!  
00:06:41,400 --> 00:06:44,140  
That's what I'm talking about!  
Another perfect day!  
00:06:44,240 --> 00:06:45,380  
Nice job, everybody!  
00:06:45,480 --> 00:06:47,005  
Let's get those memories  
down to Long Term.  
00:06:52,440 --> 00:06:56,240  
All right, we did not die today!  
I call that an unqualified success.  
00:07:11,960 --> 00:07:14,420  
And that's it. We love our girl.  
00:07:14,520 --> 00:07:16,700  
She's got great friends  
and a great house.  
00:07:16,800 --> 00:07:18,620  
Things couldn't be better.  
00:07:18,720 --> 00:07:22,520  
After all, Riley's 11 now.

What could happen?  
00:07:24,040 --> 00:07:25,280  
What...  
00:07:30,040 --> 00:07:32,168  
Okay, not what I had in mind.  
00:07:56,840 --> 00:07:59,889  
Hey, look! The Golden Gate Bridge!  
Isn't that great?  
00:08:00,000 --> 00:08:02,300  
It's not made out of  
solid gold like we thought,  
00:08:02,400 --> 00:08:03,845  
which is kind of  
a disappointment, but still...  
00:08:04,520 --> 00:08:06,380  
I sure am glad you told me  
earthquakes are a myth, Joy.  
00:08:06,480 --> 00:08:09,211  
Otherwise I'd be terrified right now!  
00:08:09,680 --> 00:08:10,681  
Yeah...  
00:08:10,960 --> 00:08:13,260  
- Are you kidding? Get out of the  
street!  
- For Pete's sake! Move it!  
00:08:13,360 --> 00:08:15,460  
These are my kind of people.  
00:08:15,560 --> 00:08:18,300  
All right, just a few more blocks.  
We're almost to our new house!  
00:08:18,400 --> 00:08:19,481  
Step on it, Daddy!  
00:08:19,600 --> 00:08:21,140

Why don't we just  
live in this smelly car?  
00:08:21,240 --> 00:08:22,740  
We've already been in it forever.  
00:08:22,840 --> 00:08:24,540  
Which, actually, was really lucky,  
00:08:24,640 --> 00:08:26,220  
because that gave us  
plenty of time to think about  
00:08:26,320 --> 00:08:28,540  
what our new house  
is going to look like!  
00:08:28,640 --> 00:08:31,020  
What! Let's review  
the top five daydreams.  
00:08:31,120 --> 00:08:32,820  
- That looks safe!  
- That one's nice.  
00:08:32,920 --> 00:08:35,380  
This will be great for Riley!  
No, no, no, no, this one!  
00:08:35,480 --> 00:08:37,700  
Joy, for the last time,  
she cannot live in a cookie.  
00:08:37,800 --> 00:08:40,121  
That's the one! It comes with a dragon.  
00:08:41,600 --> 00:08:43,250  
Now we're getting close, I can feel it.  
00:08:44,600 --> 00:08:48,002  
Here it is, here's our new house. And...  
00:08:54,360 --> 00:08:56,522  
Maybe it's nice on the inside.  
00:09:01,880 --> 00:09:04,020  
- We're supposed to live here?



- Do we have to?  
00:09:04,120 --> 00:09:05,940  
I'm telling you, it smells like  
something died in here.  
00:09:06,040 --> 00:09:07,140  
Can you die from moving?  
00:09:07,240 --> 00:09:09,540  
Guys, you're overreacting.  
Nobody is dying...  
00:09:09,640 --> 00:09:10,641  
A dead mouse!  
00:09:11,400 --> 00:09:12,460  
- Great. This is just great.  
- I'm gonna be sick.  
00:09:12,560 --> 00:09:14,500  
It's the house of the dead!  
We're going to get rabies!  
00:09:14,600 --> 00:09:15,761  
Get off of me!  
00:09:16,120 --> 00:09:17,460  
Hey. All through the drive,  
00:09:17,560 --> 00:09:19,540  
Dad talked about  
how cool our new room is.  
00:09:19,640 --> 00:09:20,580  
Let's go check it out!  
00:09:20,680 --> 00:09:21,700  
- Let's go!  
- It's gonna be great!  
00:09:21,800 --> 00:09:22,820  
Yes, yes, yes.  
00:09:22,920 --> 00:09:24,060  
No, no, no, no, no.  
00:09:24,160 --> 00:09:25,500

I'm starting to envy the dead mouse.  
00:09:25,600 --> 00:09:27,580  
Get out the rubber ball,  
we're in solitary confinement.  
00:09:27,680 --> 00:09:28,940  
Riley can't live here.  
00:09:29,040 --> 00:09:30,100  
- She's right.  
- It's the worst.  
00:09:30,200 --> 00:09:31,460  
- Really bad.  
- It's absolutely the worst.  
00:09:31,560 --> 00:09:34,180  
It's the worst place  
I've ever been in my entire life.  
00:09:34,280 --> 00:09:36,860  
Hey, it's nothing  
our butterfly curtains couldn't fix.  
00:09:36,960 --> 00:09:39,180  
I read somewhere  
that an empty room is an opportunity.  
00:09:39,280 --> 00:09:40,220  
Where did you read that?  
  
00:09:40,320 --> 00:09:41,660  
It doesn't matter.  
I read it and it's great.  
00:09:41,760 --> 00:09:44,060  
We'll put the bed there.  
And the desk over there.  
00:09:44,160 --> 00:09:46,540  
- The hockey lamp goes there.  
- Put the chair there.  
00:09:46,640 --> 00:09:49,900

- The trophy collection goes there.  
- Stars! I like that!  
00:09:50,000 --> 00:09:52,571  
Now we're talking! Let's go  
get our stuff from the moving van!  
00:09:53,040 --> 00:09:54,340  
All right. Goodbye.  
00:09:54,440 --> 00:09:57,300  
Well, guess what? The moving van  
won't be here until Thursday.  
00:09:57,400 --> 00:09:58,780  
You're kidding.  
00:09:58,880 --> 00:10:01,340  
The van is lost?  
It is the worst day ever!  
00:10:01,440 --> 00:10:03,140  
That figures. The van is lost.  
00:10:03,240 --> 00:10:04,660  
You said it would be here yesterday!  
00:10:04,760 --> 00:10:06,300  
I know that's what I said.  
That's what they told me!  
00:10:06,400 --> 00:10:07,580  
Mom and Dad are stressed out!  
00:10:07,680 --> 00:10:09,409  
- They're stressed out?  
- What are we going to do?  
00:10:10,000 --> 00:10:11,729  
I've got a great idea!  
00:10:12,600 --> 00:10:14,260  
Did you even read the contract?  
00:10:14,360 --> 00:10:16,820  
Andersen makes her move.  
She's closing in!

00:10:16,920 --> 00:10:18,020  
Hey!  
00:10:18,120 --> 00:10:19,140  
No, you're not!  
00:10:19,240 --> 00:10:20,220  
She's lining up for the shot!  
00:10:20,320 --> 00:10:21,380  
Coming behind you.  
00:10:21,480 --> 00:10:23,847  
- Watch out! Watch out!  
- She shoots and she scores! Yeah!  
00:10:25,840 --> 00:10:28,060  
Come on, Grandma!  
00:10:28,160 --> 00:10:29,140  
"Grandma"?  
00:10:29,240 --> 00:10:31,049  
She put her hair up, we're in for it!  
00:10:32,720 --> 00:10:34,609  
Hey, put me down!  
00:10:38,800 --> 00:10:40,211  
Sorry. Hold on. Hold on.  
00:10:41,680 --> 00:10:42,460  
Hello?  
00:10:42,560 --> 00:10:43,580  
Wait. Wh...  
00:10:43,680 --> 00:10:44,806  
You're kidding.  
00:10:46,200 --> 00:10:48,407  
All right. Stall for me.  
I'll be right there.  
  
00:10:48,800 --> 00:10:51,900  
The investor's supposed to show up  
on Thursday, not today!



00:10:52,000 --> 00:10:54,620  
- I got to go.  
- It's okay. We get it.  
00:10:54,720 --> 00:10:56,100  
You're the best. Thanks, hon.  
00:10:56,200 --> 00:10:57,929  
See you, sweetie.  
00:10:58,880 --> 00:11:00,325  
Dad just left us.  
00:11:00,840 --> 00:11:05,220  
He doesn't love us anymore. That's sad.  
I should drive, right?  
00:11:05,320 --> 00:11:08,403  
Joy? What are you doing?  
00:11:08,520 --> 00:11:10,204  
Just give me one second.  
00:11:11,040 --> 00:11:14,726  
You know what I've realized?  
Riley hasn't had lunch! Remember?  
00:11:17,160 --> 00:11:19,580  
Hey, I saw a pizza place down the street.  
00:11:19,680 --> 00:11:20,700  
Maybe we could try that?  
00:11:20,800 --> 00:11:22,180  
Pizza sounds delicious.  
00:11:22,280 --> 00:11:23,930  
- Pizza? That's good.  
- Yes! Pizza!  
00:11:26,200 --> 00:11:28,620  
- What the heck is that?  
- Who puts broccoli on pizza?  
00:11:28,720 --> 00:11:30,300

That's it. I'm done.  
00:11:30,400 --> 00:11:33,380  
Congratulations, San Francisco, you've ruined pizza!  
00:11:33,480 --> 00:11:35,847  
First the Hawaiians and now you!  
00:11:36,960 --> 00:11:40,060  
What kind of a pizza place only serves one kind of pizza?  
00:11:40,160 --> 00:11:42,340  
Must be a San Francisco thing, huh?  
00:11:42,440 --> 00:11:45,740  
Still, it's not as bad as that soup.  
At that diner in Nebraska.  
00:11:45,840 --> 00:11:48,820  
Yeah. The spoon stood up in the soup by itself!  
00:11:48,920 --> 00:11:50,020  
That was disgusting.  
00:11:50,120 --> 00:11:51,540  
Good. Family is running.  
00:11:51,640 --> 00:11:52,820  
Dad's got a steel stomach.  
00:11:52,920 --> 00:11:55,940  
The drive out was pretty fun, huh?  
What was your favorite part?  
00:11:56,040 --> 00:11:57,700  
Spitting out the car window!  
00:11:57,800 --> 00:11:59,211  
Definitely not when Dad was singing.  
00:11:59,320 --> 00:12:00,260  
Wearing a seat belt!  
00:12:00,360 --> 00:12:02,540

What about the time with the dinosaur?  
00:12:02,640 --> 00:12:03,766  
- That's the one.  
- Definitely!  
00:12:04,440 --> 00:12:05,380  
Say cheese!  
  
00:12:05,480 --> 00:12:06,970  
- Dad! Dad!  
- Honey!  
00:12:07,080 --> 00:12:08,580  
- Now hold still.  
- The car!  
00:12:08,680 --> 00:12:11,889  
Stop! No, no, no!  
00:12:13,080 --> 00:12:14,060  
Nice one, Joy.  
00:12:14,160 --> 00:12:16,845  
I liked that time at the dinosaur.  
That was pretty funny.  
00:12:24,560 --> 00:12:26,244  
Wait. What? What happened?  
00:12:27,640 --> 00:12:29,449  
She did something to the memory.  
00:12:30,360 --> 00:12:31,407  
What did you do?  
00:12:31,520 --> 00:12:32,660  
I just touched it.  
00:12:32,760 --> 00:12:34,580  
- That shouldn't make it change.  
- Change it back, Joy!  
00:12:34,680 --> 00:12:36,020  
- I'm trying.

- You can't change it back?  
00:12:36,120 --> 00:12:38,060  
- No! I guess I can't!  
- Good going, Sadness.  
00:12:38,160 --> 00:12:41,540  
Now when Riley thinks of that moment with Dad, she's gonna feel sad. Bravo.  
00:12:41,640 --> 00:12:46,202  
I'm sorry, Joy. I don't really know...  
I thought maybe if you...  
00:12:47,360 --> 00:12:49,522  
Joy, we've got a stairway coming up.  
00:12:51,560 --> 00:12:54,420  
Just don't touch any other memories until we figure out what's going on.  
00:12:54,520 --> 00:12:56,660  
- Okay.  
- All right. Get ready.  
00:12:56,760 --> 00:13:00,446  
This is a monster railing and we are riding it all the way down!  
00:13:07,320 --> 00:13:09,049  
Wait, what? What happened?  
00:13:10,960 --> 00:13:12,724  
- A Core Memory!  
- No!  
00:13:16,040 --> 00:13:17,020  
Sadness, what are you doing?  
00:13:17,120 --> 00:13:20,522  
It looked like one was crooked so I opened it and then it fell out. I...  
00:13:26,920 --> 00:13:29,900  
It's just that...  
I wanted to maybe hold one.

00:13:30,000 --> 00:13:31,445  
- Joy!  
- Whoa, whoa.  
00:13:33,840 --> 00:13:35,540  
Sadness, you nearly  
touched a Core Memory.  
00:13:35,640 --> 00:13:38,020  
And when you touch them,  
we can't change them back.  
00:13:38,120 --> 00:13:41,140  
I know. I'm sorry.  
Something's wrong with me.  
00:13:41,240 --> 00:13:43,060  
It's like I'm having a breakdown.  
00:13:43,160 --> 00:13:45,300  
You're not having a breakdown.  
It's stress.  
00:13:45,400 --> 00:13:48,020  
I keep making mistakes like that.  
I'm awful.  
00:13:48,120 --> 00:13:50,300  
- No, you're not.  
- And annoying.  
00:13:50,400 --> 00:13:54,260  
You know what?  
You can't focus on what's going wrong.  
00:13:54,360 --> 00:13:57,940  
There's always a way to  
turn things around, to find the fun.  
00:13:58,040 --> 00:14:01,180  
Yeah. Find the fun.  
I don't know how to do that.  
00:14:01,280 --> 00:14:04,320  
Okay. Well, try to think

of something funny.  
00:14:05,720 --> 00:14:08,540  
Remember the funny movie  
where the dog dies?  
00:14:08,640 --> 00:14:10,580  
Yeah, that's not...  
00:14:10,680 --> 00:14:12,300  
What about that time with Meg  
00:14:12,400 --> 00:14:16,564  
when Riley laughed so hard  
milk came out of her nose?  
00:14:18,800 --> 00:14:20,962  
Yeah. That hurt. It felt like fire.  
00:14:21,720 --> 00:14:23,220  
It was awful.  
00:14:23,320 --> 00:14:25,020  
Okay, okay, don't think of that.  
Let's try something else.  
00:14:25,120 --> 00:14:26,246  
What are your favorite things to do?  
00:14:26,760 --> 00:14:28,500  
My favorite?  
00:14:28,600 --> 00:14:30,568  
Well, I like it when we're outside.  
00:14:30,680 --> 00:14:33,420  
That's good.  
Like there's the beach and sunshine.  
00:14:33,520 --> 00:14:36,540  
Like that time we buried Dad  
in the sand up to his neck.  
00:14:36,640 --> 00:14:39,120  
I was thinking more like rain.  
00:14:40,080 --> 00:14:43,460  
Rain? Rain is my favorite, too!

00:14:43,560 --> 00:14:45,380  
We can stomp around in puddles.  
00:14:45,480 --> 00:14:48,740  
You know? There's cool umbrellas,  
lightning storms.  
00:14:48,840 --> 00:14:52,620  
More like when the rain runs down  
our back and makes our shoes soggy.  
00:14:52,720 --> 00:14:55,700  
And we get all cold, shivery,  
00:14:55,800 --> 00:14:58,700  
and everything just  
starts feeling droopy.  
00:14:58,800 --> 00:15:00,900  
Hey, hey. Hey, easy.  
00:15:01,000 --> 00:15:02,650  
Why are you crying?  
00:15:03,160 --> 00:15:06,243  
It's just like really the opposite  
of what we're going for here.  
00:15:06,800 --> 00:15:11,010  
Crying helps me slow down and obsess  
over the weight of life's problems.  
00:15:12,360 --> 00:15:14,740  
You know what?  
Let's, think about something else.  
00:15:14,840 --> 00:15:18,740  
How about we read some  
mind manuals, huh? Sounds fun.  
00:15:18,840 --> 00:15:20,260  
I've read most of them.  
00:15:20,360 --> 00:15:22,060  
Well, have you read this one?  
This seems interesting.

00:15:22,160 --> 00:15:25,243  
"Long Term Memory Retrieval, Volume  
47"?  
00:15:25,360 --> 00:15:27,620  
- No.  
- A real page-turner!  
00:15:27,720 --> 00:15:31,540  
"Long Term Memory data selection  
via channel subgrouping"?  
00:15:31,640 --> 00:15:34,260  
See? Fun already! You lucky dog.  
00:15:34,360 --> 00:15:37,967  
You're reading these cool things.  
I got to go work. Life is so unfair.  
00:15:47,200 --> 00:15:50,647  
What can we do? We've only got  
capital  
to last a month, maybe two.  
00:15:50,760 --> 00:15:54,340  
If we can't find investors by then,  
we're going to have to lay people off.  
00:15:54,440 --> 00:15:57,700  
Mom! Dad! Come kiss me good night!  
00:15:57,800 --> 00:15:59,060  
- I know. I know.  
- Be right there!  
00:15:59,160 --> 00:16:01,367  
We've got to land this, okay?  
00:16:03,480 --> 00:16:05,721  
Did you hear Dad?  
He sounded really upset.  
00:16:08,880 --> 00:16:10,940  
What was that?  
Was it a bear? It's a bear!

00:16:11,040 --> 00:16:12,540  
There are no bears in San Francisco.  
00:16:12,640 --> 00:16:14,740  
I saw a really hairy guy.  
He looked like a bear.  
00:16:14,840 --> 00:16:17,100  
I'm so jumpy. My nerves are shot.  
00:16:17,200 --> 00:16:18,460  
I don't want to hear about your nerves.  
00:16:18,560 --> 00:16:19,500  
I'll tell you what it is.  
00:16:19,600 --> 00:16:21,460  
This move has been a bust.  
00:16:21,560 --> 00:16:22,700  
That's what I've been telling you guys!  
00:16:22,800 --> 00:16:25,420  
There are at least 37 things  
for Riley to be scared of right now.  
00:16:25,520 --> 00:16:27,260  
The smell alone  
is enough to make her gag.  
00:16:27,360 --> 00:16:29,260  
I can't believe  
Mom and Dad moved us here!  
00:16:29,360 --> 00:16:31,540  
Look, I get it. You guys have concerns.  
00:16:31,640 --> 00:16:32,980  
But we've been through worse!  
00:16:33,080 --> 00:16:34,860  
Tell you what, let's make a list  
of all the things  
00:16:34,960 --> 00:16:36,660  
Riley should be happy about.  
00:16:36,760 --> 00:16:39,580

Fine. Let's see, this house stinks,  
our room stinks.  
00:16:39,680 --> 00:16:41,700  
- Pizza is weird here.  
- Our friends are back home.  
00:16:41,800 --> 00:16:43,460  
And all of our stuff  
is in the missing van!  
00:16:43,560 --> 00:16:45,260  
Come on. It could be worse.  
00:16:45,360 --> 00:16:48,250  
Yeah, Joy. We could be lying  
on the dirty floor. In a bag.  
00:16:48,960 --> 00:16:52,340  
Okay, I admit it, we had a rough start.  
But think of all the good things that...  
00:16:52,440 --> 00:16:56,140  
No, Joy. There's absolutely no reason  
for Riley to be happy right now.  
00:16:56,240 --> 00:16:57,420  
Let us handle this.  
00:16:57,520 --> 00:16:59,900  
I say we skip school tomorrow  
and lock ourselves in the bedroom.  
00:17:00,000 --> 00:17:01,740  
We have no clean clothes.  
I mean, no one should see us.  
00:17:01,840 --> 00:17:03,500  
Yeah, we could cry  
until we can't breathe.  
00:17:03,600 --> 00:17:06,140  
We should lock the door  
and scream that curse word we know.  
00:17:06,240 --> 00:17:08,100

- It's a good one!  
- Now hold on!  
00:17:08,200 --> 00:17:11,140  
Look, we all have our off days.  
You know...  
00:17:11,240 --> 00:17:12,260  
Hi, honey.  
00:17:12,360 --> 00:17:16,380  
The Mom bad news train is pulling in.  
Toot-toot!  
00:17:16,480 --> 00:17:18,380  
Still no moving van.  
00:17:18,480 --> 00:17:20,980  
Now they're saying it won't be here  
till Tuesday, can you believe it?  
00:17:21,080 --> 00:17:22,100  
Toot-toot-toot!  
00:17:22,200 --> 00:17:23,180  
Where's Dad?  
00:17:23,280 --> 00:17:26,420  
On the phone. This new venture  
is keeping him pretty busy.  
00:17:26,520 --> 00:17:27,980  
I rest my case!  
00:17:28,080 --> 00:17:29,740  
Your dad's a little stressed,  
00:17:29,840 --> 00:17:31,700  
you know, about getting  
his new company up and running.  
00:17:31,800 --> 00:17:34,451  
Now for a few  
well-placed withering scowls.  
00:17:35,760 --> 00:17:39,367  
I guess all I really want to say is,

thank you.  
00:17:39,960 --> 00:17:44,340  
You know, through all this confusion  
you've stayed...  
00:17:44,440 --> 00:17:46,169  
Well, you've stayed our happy girl.  
00:17:47,320 --> 00:17:49,020  
Your dad's under a lot of pressure,  
00:17:49,120 --> 00:17:53,540  
but if you and I can keep smiling,  
it would be a big help.  
00:17:53,640 --> 00:17:56,325  
We can do that for him. Right?  
00:17:59,160 --> 00:18:00,207  
Well.  
00:18:01,880 --> 00:18:03,166  
Yeah, sure.  
00:18:03,760 --> 00:18:05,410  
What did we do to deserve you?  
00:18:09,520 --> 00:18:11,170  
- Sweet dreams.  
- Good night.  
00:18:12,840 --> 00:18:14,860  
Well, you can't argue with Mom.  
Happy it is.  
00:18:14,960 --> 00:18:16,260  
Team Happy! Sounds great!  
00:18:16,360 --> 00:18:17,441  
Totally behind you, Joy.  
00:18:19,000 --> 00:18:20,740  
Looks like we're going into REM.  
00:18:20,840 --> 00:18:23,700  
I got Dream Duty, so I'll take care  
of sending these to Long Term.

00:18:23,800 --> 00:18:27,691  
Great day today, guys!  
Sleep well, Team Happy!  
00:18:29,080 --> 00:18:31,367  
All right, what's on tonight,  
Dream Production?  
00:18:37,440 --> 00:18:39,124  
Well, this is it. The new place.  
00:18:42,440 --> 00:18:44,727  
Come live with me, Riley.  
00:18:45,480 --> 00:18:47,460  
Somebody order a broccoli pizza?  
00:18:47,560 --> 00:18:49,130  
- Eat me!  
- I'm organic!  
00:18:50,640 --> 00:18:53,940  
No! Who is in charge  
of programing down there?  
00:18:54,040 --> 00:18:56,042  
I know I'm not supposed  
to do this, but...  
00:19:01,240 --> 00:19:03,368  
We are not going to  
end the day like this.  
00:19:47,280 --> 00:19:48,660  
Don't you worry.  
00:19:48,760 --> 00:19:52,740  
I'm gonna make sure  
that tomorrow is another great day.  
00:19:52,840 --> 00:19:54,649  
I promise.  
00:20:07,400 --> 00:20:08,740  
Hello! Did I wake you?  
00:20:08,840 --> 00:20:09,860

Do you have to play that?  
00:20:09,960 --> 00:20:11,180  
Well, I have to practice.  
00:20:11,280 --> 00:20:13,886  
And I don't think of it as playing  
so much as hugging.  
00:20:15,640 --> 00:20:17,540  
Okay, first day of school!  
Very, very exciting.  
00:20:17,640 --> 00:20:19,900  
I was up late last night  
figuring out a new plan.  
00:20:20,000 --> 00:20:21,020  
Here it is! Fear.  
00:20:21,120 --> 00:20:23,660  
I need a list of all the possible  
negative outcomes  
00:20:23,760 --> 00:20:24,900  
on the first day at a new school.  
00:20:25,000 --> 00:20:27,300  
Way ahead of you there. Does anyone  
know how to spell "meteor"?  
00:20:27,400 --> 00:20:30,700  
Disgust. Make sure Riley stands out  
today. But also blends in.  
00:20:30,800 --> 00:20:32,620  
When I'm through,  
Riley will look so good,  
00:20:32,720 --> 00:20:34,802  
the other kids will  
look at their own outfits and barf.  
00:20:34,920 --> 00:20:35,940  
"Joy." "Yes, Joy?"  
00:20:36,040 --> 00:20:38,900

"You'll be in charge of the console,  
keeping Riley happy all day long.  
00:20:39,000 --> 00:20:40,650  
"And may I add I love your dress?  
It's adorable."  
00:20:40,760 --> 00:20:43,081  
"This old thing? Thank you so much.  
I love the way it twirls."  
00:20:44,320 --> 00:20:46,448  
Train of Thought! Right on schedule.  
00:20:48,400 --> 00:20:50,380  
Anger. Unload the daydreams.  
00:20:50,480 --> 00:20:52,580  
I ordered extra  
in case things get slow in class.  
00:20:52,680 --> 00:20:53,660  
It might come in handy.  
00:20:53,760 --> 00:20:55,980  
If this new school is  
full of boring, useless classes.  
00:20:56,080 --> 00:20:57,620  
Which it probably will be.  
00:20:57,720 --> 00:21:01,380  
Sadness. I have a  
super important job just for you.  
00:21:01,480 --> 00:21:03,608  
- Really?  
- Follow me.  
00:21:05,720 --> 00:21:08,100  
- What are you doing?  
- And there. Perfect!  
00:21:08,200 --> 00:21:10,260  
This is the circle of Sadness.  
00:21:10,360 --> 00:21:14,660

Your job is to make sure that  
all the Sadness stays inside of it.  
00:21:14,760 --> 00:21:17,580  
So you want me to just stand here?  
00:21:17,680 --> 00:21:20,940  
Hey! It's not my place  
to tell you how to do your job.  
00:21:21,040 --> 00:21:25,420  
Just make sure that  
all the Sadness stays in the circle!  
00:21:25,520 --> 00:21:28,780  
See? You're a pro at this!  
Isn't this fun?  
00:21:28,880 --> 00:21:30,020  
- No.  
- Atta girl.  
00:21:30,120 --> 00:21:31,260  
All right, everyone, fresh start.  
00:21:31,360 --> 00:21:33,442  
We are gonna have a good day,  
which will turn into a good week,  
00:21:33,560 --> 00:21:35,660  
which will turn into a good year,  
which turns into a good life!  
00:21:35,760 --> 00:21:39,100  
So, the big day!  
New school, new friends, huh?  
00:21:39,200 --> 00:21:41,700  
I know! I'm kind of nervous,  
but I'm mostly excited.  
00:21:41,800 --> 00:21:43,100  
How do I look? Do you like my shirt?  
00:21:43,200 --> 00:21:44,780  
Very cute!

00:21:44,880 --> 00:21:46,460  
 Are you gonna be okay?  
 You want us to walk with you?  
 00:21:46,560 --> 00:21:48,420  
 Mom and Dad? With us in public?  
 00:21:48,520 --> 00:21:49,860  
 - No thank you.  
 - I'm on it!  
 00:21:49,960 --> 00:21:52,460  
 Nope! I'm fine. Bye, Mom. Bye, Dad.  
 00:21:52,560 --> 00:21:53,800  
 Have a good day at school, monkey.  
 00:21:59,680 --> 00:22:01,380  
 Have a great day, sweetheart!  
 00:22:01,480 --> 00:22:04,165  
 - That's crazy. It really is.  
 - That was so funny.  
 00:22:05,560 --> 00:22:07,085  
 Do you know what  
 basketball game is coming up?  
 00:22:07,960 --> 00:22:09,060  
 Are you sure we want to do this?  
 00:22:09,160 --> 00:22:11,925  
 - In we go!  
 - Okay! Going in! Yes!  
 00:22:16,720 --> 00:22:17,740  
 Did you see her? Hello!  
 00:22:17,840 --> 00:22:19,820  
 Okay, we've got a group  
 of cool girls at two o'clock.  
 00:22:19,920 --> 00:22:22,180  
 - How do you know?  
 - Double ears pierced, infinity scarf.  
 00:22:22,280 --> 00:22:23,900

Is she wearing eye shadow?  
 00:22:24,000 --> 00:22:25,940  
 - Yeah, we want to be friends with  
 them.  
 - Let's go talk to them!  
 00:22:26,040 --> 00:22:27,580  
 Are you kidding?  
 We're not talking to them.  
 00:22:27,680 --> 00:22:28,980  
 We want them to like us.  
 00:22:29,080 --> 00:22:30,380  
 Yeah. Wait, what?  
 00:22:30,480 --> 00:22:32,380  
 Almost finished  
 with the potential disasters.  
 00:22:32,480 --> 00:22:35,927  
 Worst scenario is either quicksand,  
 spontaneous combustion,  
 00:22:36,040 --> 00:22:39,340  
 or getting called on by the teacher.  
 So as long as none of those happen...  
 00:22:39,440 --> 00:22:41,860  
 Okay, everybody.  
 We have a new student in class today.  
 00:22:41,960 --> 00:22:45,180  
 Are you kidding me? Out of the gate?  
 This is not happening!  
 00:22:45,280 --> 00:22:48,100  
 Riley, would you like to tell us  
 something about yourself?  
 00:22:48,200 --> 00:22:50,420  
 No! Pretend we can't speak English.  
 00:22:50,520 --> 00:22:51,646  
 Don't worry. I got this.

00:22:53,720 --> 00:22:54,740  
 Okay.  
 00:22:54,840 --> 00:22:56,340  
 My name is Riley Andersen.  
 00:22:56,440 --> 00:22:59,649  
 I'm from Minnesota and now I live  
 here.  
 00:23:02,120 --> 00:23:04,248  
 And how about Minnesota?  
 00:23:04,360 --> 00:23:05,700  
 Can you tell us something about it?  
 00:23:05,800 --> 00:23:07,882  
 Well, you certainly  
 get a lot more snow than we do.  
 00:23:10,320 --> 00:23:11,970  
 She's hilarious!  
 00:23:13,200 --> 00:23:15,140  
 Yeah, it gets pretty cold.  
 00:23:15,240 --> 00:23:17,620  
 The lake freezes over,  
 and that's when we play hockey.  
 00:23:17,720 --> 00:23:19,940  
 I'm on a great team.  
 We're called the Prairie Dogs.  
 00:23:20,040 --> 00:23:22,980  
 My friend Meg plays forward.  
 And my dad's the coach.  
 00:23:23,080 --> 00:23:25,540  
 Pretty much everyone  
 in my family skates.  
 00:23:25,640 --> 00:23:27,460  
 It's kind of a family tradition.  
 00:23:27,560 --> 00:23:29,289  
 We go out on the lake

almost every weekend.  
 00:23:32,680 --> 00:23:34,980  
 Or we did, till I moved away.  
 00:23:35,080 --> 00:23:36,100  
 - Hey, what gives?  
 - Wait, what?  
 00:23:36,200 --> 00:23:40,410  
 Hey, Sadness! You touched a memory?  
 We talked about this.  
 00:23:40,520 --> 00:23:42,140  
 Yeah, I know. I'm sorry.  
 00:23:42,240 --> 00:23:43,780  
 Get back in your circle.  
 00:23:43,880 --> 00:23:46,360  
 - What's going on? Why won't it eject?  
 - Get it out of there, Joy.  
 00:23:47,160 --> 00:23:49,580  
 We used to play tag and stuff.  
 00:23:49,680 --> 00:23:50,727  
 Cool kids whispering at three o'clock!  
 00:23:51,280 --> 00:23:52,740  
 - Did you see that look?  
 - No.  
 00:23:52,840 --> 00:23:53,841  
 They're judging us!  
 00:23:54,920 --> 00:23:57,420  
 Somebody help me!  
 Grab that... Everybody put...  
 00:23:57,520 --> 00:24:01,525  
 But everything's different now.  
 Since we moved.  
 00:24:04,200 --> 00:24:07,090  
 No! We're crying! At school!



00:24:08,160 --> 00:24:10,606  
What? Sadness! What are you doing?  
00:24:11,320 --> 00:24:13,448  
Oh, no! I'm sorry!  
00:24:14,840 --> 00:24:16,660  
It's a Core Memory!  
00:24:16,760 --> 00:24:18,444  
But it's blue.  
00:24:20,080 --> 00:24:23,766  
No! Wait! Stop it! No! No!  
00:24:30,720 --> 00:24:31,820  
Joy, no.  
00:24:31,920 --> 00:24:33,340  
- That's a Core Memory!  
- Hey!  
00:24:33,440 --> 00:24:35,220  
- Joy, wait!  
- Stop it! Let go!  
00:24:35,320 --> 00:24:37,049  
The Core Memories!  
00:24:51,880 --> 00:24:53,291  
No, no, no, no!  
00:25:06,600 --> 00:25:07,740  
Thank you, Riley.  
00:25:07,840 --> 00:25:10,340  
I know it can be tough  
moving to a new place,  
00:25:10,440 --> 00:25:12,820  
but we're happy to have you here.  
00:25:12,920 --> 00:25:14,980  
All right, everyone,  
get out your history books  
00:25:15,080 --> 00:25:17,208  
and turn to chapter seven.

00:25:19,240 --> 00:25:21,288  
Can I say that curse word now?  
00:25:42,120 --> 00:25:45,408  
No! One, two, three. Okay.  
00:25:46,520 --> 00:25:49,410  
I got them. Where are we?  
00:25:50,960 --> 00:25:52,371  
Long Term Memory? Wait...  
00:25:59,480 --> 00:26:01,289  
Goofball Island?  
00:26:02,320 --> 00:26:06,245  
Riley's Islands of Personality.  
They're all down!  
00:26:07,600 --> 00:26:08,940  
This is bad.  
00:26:09,040 --> 00:26:11,460  
We... We can fix this!  
00:26:11,560 --> 00:26:13,380  
We just have to get back  
to Headquarters,  
00:26:13,480 --> 00:26:17,121  
plug the Core Memories in,  
and Riley will be back to normal.  
00:26:18,080 --> 00:26:22,529  
Riley has no Core Memories.  
No Personality Islands and no...  
00:26:23,440 --> 00:26:24,580  
What? What is it?  
00:26:24,680 --> 00:26:25,660  
You.  
00:26:25,760 --> 00:26:27,820  
You're not in Headquarters.  
00:26:27,920 --> 00:26:30,287  
Without you, Riley can't be happy.

00:26:31,160 --> 00:26:32,810  
We got to get you back up there.  
00:26:33,480 --> 00:26:34,845  
I'm coming, Riley.  
00:26:49,000 --> 00:26:53,260  
So, as it turns out, the green trash can  
is not recycling, it's for greens.  
00:26:53,360 --> 00:26:54,900  
Like compost. And eggshells.  
00:26:55,000 --> 00:26:57,740  
And the blue one is recycling.  
And the black one is trash.  
00:26:57,840 --> 00:26:59,780  
Riley is acting so weird.  
Why is she acting so weird?  
00:26:59,880 --> 00:27:02,220  
What do you expect?  
All the Islands are down.  
00:27:02,320 --> 00:27:03,420  
Joy would know what to do.  
00:27:03,520 --> 00:27:04,580  
That's it.  
00:27:04,680 --> 00:27:07,445  
Until she gets back,  
we just do what Joy would do!  
00:27:07,560 --> 00:27:11,900  
Great idea. Anger, Fear, Disgust,  
how are we supposed to be happy?  
00:27:12,000 --> 00:27:14,048  
Hey, Riley. I've got good news!  
00:27:14,560 --> 00:27:17,300  
I found a junior hockey league  
right here in San Francisco.  
00:27:17,400 --> 00:27:21,340

And get this: try-outs are tomorrow  
after school. What luck, right?  
00:27:21,440 --> 00:27:22,860  
- Hockey?  
- What do we do?  
00:27:22,960 --> 00:27:24,420  
Guys, this is...  
00:27:24,520 --> 00:27:25,780  
You pretend to be Joy.  
00:27:25,880 --> 00:27:27,723  
Won't it be great  
to be back out on the ice?  
00:27:29,840 --> 00:27:32,002  
Yeah, that sounds fantastic.  
00:27:32,760 --> 00:27:34,820  
What was that?  
That wasn't anything like Joy!  
00:27:34,920 --> 00:27:37,161  
- Because I'm not Joy.  
- Yeah, no kidding.  
00:27:39,240 --> 00:27:40,540  
Did you guys pick up on that?  
00:27:40,640 --> 00:27:42,563  
- Something's wrong.  
- Totally.  
00:27:42,680 --> 00:27:43,820  
Should we ask her?  
00:27:43,920 --> 00:27:46,700  
Let's probe. But keep it subtle,  
so she doesn't notice.  
00:27:46,800 --> 00:27:49,020  
So, how was the first day of school?  
00:27:49,120 --> 00:27:50,260  
She's probing us.

00:27:50,360 --> 00:27:51,820  
I'm done. You pretend to be Joy.  
00:27:51,920 --> 00:27:53,604  
What? Okay.  
00:27:54,440 --> 00:27:57,580  
It was fine, I guess. I don't know.  
00:27:57,680 --> 00:28:00,380  
Very smooth. That was just like Joy.  
00:28:00,480 --> 00:28:02,580  
Something is definitely going on.  
00:28:02,680 --> 00:28:05,001  
She's never acted like this before.  
What should we do?  
00:28:05,120 --> 00:28:06,700  
We're going to find out  
what's happening.  
00:28:06,800 --> 00:28:08,060  
But we'll need support.  
00:28:08,160 --> 00:28:09,161  
Signal the husband.  
00:28:13,080 --> 00:28:14,889  
With a nice pass over to Reeves,  
comes across... and nice!  
00:28:20,080 --> 00:28:21,127  
She's looking at us.  
00:28:22,800 --> 00:28:24,220  
- What did she say?  
- What?  
00:28:24,320 --> 00:28:25,780  
Sorry, sir. No one was listening.  
00:28:25,880 --> 00:28:28,180  
Is it garbage night?  
We left the toilet seat up?  
00:28:28,280 --> 00:28:30,100

What? What is it, woman? What?  
00:28:30,200 --> 00:28:32,362  
He's making that stupid face again.

00:28:32,480 --> 00:28:34,260  
I could strangle him right now.  
00:28:34,360 --> 00:28:35,521  
Signal him again.  
00:28:39,120 --> 00:28:40,900  
So, Riley, how was school?  
00:28:41,000 --> 00:28:42,860  
- You got to be kidding me!  
- Seriously?  
00:28:42,960 --> 00:28:45,930  
For this we gave up  
that Brazilian helicopter pilot?  
00:28:46,200 --> 00:28:48,140  
Move! I'll be Joy.  
00:28:48,240 --> 00:28:50,060  
School was great, all right?  
00:28:50,160 --> 00:28:52,242  
Riley. Is everything okay?  
00:28:53,640 --> 00:28:55,260  
Sir, she just rolled her eyes at us.  
00:28:55,360 --> 00:28:56,980  
What is her deal?  
00:28:57,080 --> 00:28:58,730  
All right, make a show of force.

00:28:58,840 --> 00:29:00,260  
I don't want to have to  
put "the foot" down.  
00:29:00,360 --> 00:29:02,260  
No, not the foot!

00:29:02,360 --> 00:29:04,601  
Riley, I do not like this new attitude.  
00:29:04,720 --> 00:29:06,220  
I'll show you attitude, old man.  
00:29:06,320 --> 00:29:07,685  
No. No, no, no! Stay happy!  
00:29:08,480 --> 00:29:10,740  
What is your problem?  
Just leave me alone!  
00:29:10,840 --> 00:29:12,580  
Sir, reporting high levels of sass!  
00:29:12,680 --> 00:29:14,460  
Take it to DEFCON Two.  
00:29:14,560 --> 00:29:16,528  
You heard that, gentlemen. DEFCON  
Two.  
00:29:18,000 --> 00:29:21,500  
Listen, young lady, I don't know where  
this disrespectful attitude came from...  
00:29:21,600 --> 00:29:24,420  
You want a piece of this, pops?  
Come and get it!  
00:29:24,520 --> 00:29:25,980  
Yeah, well... Well...  
00:29:26,080 --> 00:29:28,367  
Here it comes. Prepare the foot!  
00:29:29,880 --> 00:29:31,370  
Keys to safety position.  
00:29:33,240 --> 00:29:34,730  
Ready to launch on your command, sir!  
00:29:37,520 --> 00:29:39,045  
Just shut up!  
00:29:40,120 --> 00:29:41,620  
Fire!

00:29:41,720 --> 00:29:45,520  
That's it! Go to your room! Now!  
00:29:48,760 --> 00:29:51,730  
The foot is down! The foot is down!  
00:29:52,960 --> 00:29:56,726  
Good job, gentlemen.  
That could have been a disaster.  
00:29:57,200 --> 00:29:58,770  
Well, that was a disaster.  
00:30:02,040 --> 00:30:04,691  
Come fly with me, gatinha.

00:30:17,160 --> 00:30:19,811  
We're going to walk out there? On  
that?  
00:30:19,920 --> 00:30:21,620  
It's the quickest way back.  
00:30:21,720 --> 00:30:23,780  
But it's right over the Memory Dump.  
00:30:23,880 --> 00:30:26,140  
If we fall, we'll be forgotten forever.  
00:30:26,240 --> 00:30:30,220  
We have to do this for Riley.  
Just follow my footsteps.  
00:30:30,320 --> 00:30:34,723  
- Okay.  
- It's not that high. It's totally fine...  
00:30:49,720 --> 00:30:50,960  
Hey.  
00:30:51,960 --> 00:30:54,930  
So, things got  
a little out of hand downstairs.  
00:30:55,960 --> 00:30:57,849  
Do you want to talk about it?

00:30:58,960 --> 00:31:01,167  
Come on, where's my happy girl?  
00:31:02,640 --> 00:31:03,721  
Monkey.  
00:31:04,800 --> 00:31:06,689  
He's trying to start up Goofball.  
00:31:08,120 --> 00:31:09,326  
Come on!  
00:31:21,800 --> 00:31:23,290  
Go back! Run, run, run!  
00:31:51,160 --> 00:31:52,491  
What...  
00:32:07,840 --> 00:32:10,605  
I get it. You need some alone time.  
00:32:13,560 --> 00:32:14,846  
We'll talk later.  
00:32:18,360 --> 00:32:20,169  
We have a major problem.  
00:32:20,800 --> 00:32:22,211  
Joy, where are you?  
00:32:23,520 --> 00:32:25,940  
We lost Goofball Island.  
00:32:26,040 --> 00:32:30,780  
That means she can lose Friendship  
and Hockey and Honesty and Family.  
00:32:30,880 --> 00:32:33,380  
You can fix this, right, Joy?  
00:32:33,480 --> 00:32:34,481  
I...  
00:32:35,800 --> 00:32:37,060  
I don't know.  
00:32:37,160 --> 00:32:39,208  
But we have to try. Okay, come on.  
00:32:40,640 --> 00:32:42,620

Riley's gone to sleep.  
00:32:42,720 --> 00:32:46,700  
Which is a good thing.  
When you think about it because  
00:32:46,800 --> 00:32:48,940  
nothing else bad can happen  
while she's asleep.  
00:32:49,040 --> 00:32:51,100  
We'll be back to Headquarters  
before she wakes up.  
00:32:51,200 --> 00:32:53,726  
We'll just go across Friendship Island.  
00:32:55,880 --> 00:32:57,500  
We'll never make it.  
00:32:57,600 --> 00:32:58,820  
- No!  
- No, no, no!  
00:32:58,920 --> 00:33:00,300  
Don't obsess over  
the weight of life's problems.  
00:33:00,400 --> 00:33:02,180  
Remember the funny movie  
where the dog dies?  
00:33:02,280 --> 00:33:04,806  
Sadness, we don't have time for this.  
00:33:04,920 --> 00:33:08,380  
We'll just have to go around.  
Take the scenic route.  
00:33:08,480 --> 00:33:10,820  
Wait, Joy, you could get lost in there!  
00:33:10,920 --> 00:33:12,460  
Think positive!  
00:33:12,560 --> 00:33:16,087  
Okay. I'm positive

you will get lost in there.  
00:33:16,760 --> 00:33:18,380  
That's Long Term Memory.  
00:33:18,480 --> 00:33:20,980  
An endless warren  
of corridors and shelves.  
00:33:21,080 --> 00:33:23,580  
I read about it in the manuals.  
00:33:23,680 --> 00:33:26,620  
The manuals? The manuals!  
  
00:33:26,720 --> 00:33:28,500  
- You read the manuals!  
- Yeah.  
00:33:28,600 --> 00:33:30,700  
So you know the way  
back to Headquarters!  
00:33:30,800 --> 00:33:31,847  
I guess.  
00:33:34,920 --> 00:33:35,967  
You are my map!  
00:33:36,520 --> 00:33:39,660  
Let's go! Lead on, my map!  
Show me where we're going!  
00:33:39,760 --> 00:33:43,500  
Okay. Only I'm too sad to walk.  
00:33:43,600 --> 00:33:46,604  
Just give me a few... hours.  
00:33:48,120 --> 00:33:49,260  
Which way? Left?  
00:33:49,360 --> 00:33:50,441  
Right.  
00:33:51,080 --> 00:33:54,460  
No. I mean, go left.

I said left was right. Like "correct."  
  
00:33:54,560 --> 00:33:55,700  
Okay.  
00:33:55,800 --> 00:33:57,900  
This actually feels kind of nice.  
00:33:58,000 --> 00:34:01,340  
Okay, here we go! We'll be back  
to Headquarters before morning.  
00:34:01,440 --> 00:34:05,047  
We can do it! This will be easy!  
This is working!  
00:34:08,560 --> 00:34:11,291  
This is not working.  
Are we getting close?  
00:34:11,400 --> 00:34:12,890  
Yeah, just another right.  
00:34:13,560 --> 00:34:18,420  
And... a left and then another...  
left and...  
00:34:18,520 --> 00:34:20,860  
Are you sure you know where we're  
going?  
00:34:20,960 --> 00:34:23,770  
Because we seem to be  
walking away from Headquarters.  
00:34:24,640 --> 00:34:26,449  
Riley's awake.  
00:34:30,600 --> 00:34:34,580  
Don't touch. Remember?  
If you touch them, they stay sad.  
00:34:34,680 --> 00:34:38,180  
Sorry, I won't. Starting now.  
00:34:38,280 --> 00:34:40,567



I can't take much more of this.  
 00:34:40,680 --> 00:34:42,140  
 Forget them!  
 00:34:42,240 --> 00:34:44,720  
 - Mind workers!  
 - But, Joy, we're almost...  
 00:34:45,960 --> 00:34:48,740  
 Phone numbers. We don't need  
 all these. They're in her phone.  
 00:34:48,840 --> 00:34:50,842  
 - Excuse me, hi.  
 - Just forget all of that. Please. Forget  
 it!  
 00:34:52,400 --> 00:34:53,940  
 - I need to find Friendship Island.  
 - Look at this.  
 00:34:54,040 --> 00:34:55,500  
 Four years of piano lessons.  
 00:34:55,600 --> 00:34:56,780  
 Yeah, it looks pretty faded.  
 00:34:56,880 --> 00:34:59,804  
 You know what? Save Chopsticks  
 and Heart and Soul, get rid of the rest.  
 00:35:00,360 --> 00:35:01,940  
 - Are you...  
 - U.S. Presidents. What do you think?  
 00:35:02,040 --> 00:35:04,260  
 Yeah, just keep Washington,  
 Lincoln and the fat one.  
 00:35:04,360 --> 00:35:06,500  
 - Forget them!  
 - Hey! You can't throw those away!  
 00:35:06,600 --> 00:35:07,931  
 Those are perfectly good memories.

00:35:08,040 --> 00:35:10,260  
 The names of  
 every "Cutie Pie Princess" doll?  
 00:35:10,360 --> 00:35:13,420  
 Yes! That is critical information!  
 Glitterstorm, Honeypants...  
 00:35:13,520 --> 00:35:14,760  
 Forget them!  
 00:35:19,520 --> 00:35:20,740  
 Hey! Bring those back!  
  
 00:35:20,840 --> 00:35:22,980  
 They're in the dump.  
 Nothing comes back from the dump.  
 00:35:23,080 --> 00:35:24,660  
 Yeah. Look, lady, this is our job, okay?  
 00:35:24,760 --> 00:35:27,100  
 When Riley doesn't care  
 about a memory, it fades.  
 00:35:27,200 --> 00:35:28,580  
 - Fades?  
 - Happens to the best of them.  
 00:35:28,680 --> 00:35:32,480  
 Yeah, except for this bad boy.  
 This one will never fade.  
 00:35:32,720 --> 00:35:34,620  
 - TripleDent gum  
 - Will make you smile  
 00:35:34,720 --> 00:35:35,940  
 The song from the gum commercial?  
 00:35:36,040 --> 00:35:38,460  
 You know, sometimes we send that  
 one  
 up to Headquarters for no reason.

00:35:38,560 --> 00:35:40,940  
 It just plays in Riley's head  
 over and over again.  
 00:35:41,040 --> 00:35:42,780  
 Like a million times!  
 00:35:42,880 --> 00:35:43,900  
 Let's watch it again!  
 00:35:44,000 --> 00:35:45,540  
 TripleDent gum  
 00:35:45,640 --> 00:35:48,580  
 Yeah, I know. We all know the song.  
 Okay. Yeah, real catchy. Okay.  
 00:35:48,680 --> 00:35:49,780  
 Hey, what do you think? Should we do  
 it?  
 00:35:49,880 --> 00:35:50,881  
 Yeah!  
 00:35:51,000 --> 00:35:52,490  
 Okay, here we go!  
 00:35:55,600 --> 00:35:56,681  
 TripleDent gum  
 00:35:56,800 --> 00:35:58,450  
 What the... This again?  
 00:35:59,800 --> 00:36:02,121  
 Wait! Do you know  
 how to get to Friendship Island?  
 00:36:02,440 --> 00:36:03,460  
 TripleDent gum  
  
 00:36:03,560 --> 00:36:06,740  
 Do you like it there? Did you feel  
 any earthquakes? Is the bridge cool?  
 00:36:06,840 --> 00:36:09,540  
 Yeah, it's good.

What happened with the playoffs?  
 00:36:09,640 --> 00:36:10,660  
 We won the first game.  
 00:36:10,760 --> 00:36:12,940  
 Coach says we might actually  
 go to the finals this year.  
 00:36:13,040 --> 00:36:15,900  
 And we've got this new girl  
 on the team. She's so cool.  
 00:36:16,000 --> 00:36:17,500  
 She did not just say that.  
 00:36:17,600 --> 00:36:20,410  
 A new girl?  
 Meg has a new friend already?  
 00:36:20,840 --> 00:36:21,980  
 Hey, hey! Stay happy!  
 00:36:22,080 --> 00:36:24,208  
 We do not want to lose  
 any more islands here, guys!  
  
 00:36:24,440 --> 00:36:26,500  
 We can pass the puck to each other  
 without even looking.  
 00:36:26,600 --> 00:36:28,011  
 It's like mind reading!  
 00:36:28,120 --> 00:36:29,340  
 You like to read minds, Meg?  
 00:36:29,440 --> 00:36:31,300  
 I got something for you to read,  
 right here!  
 00:36:31,400 --> 00:36:32,731  
 Let's just be calm for one second!  
 00:36:33,600 --> 00:36:35,180  
 - I heard they have parrots...

- I've got to go.  
00:36:35,280 --> 00:36:36,611  
- What?  
- I got to go!  
00:36:38,040 --> 00:36:42,250  
Okay, could you just please  
tell me which way is... Oh, no!  
00:36:45,800 --> 00:36:47,802  
Friendship Island! What?  
00:36:59,080 --> 00:37:00,445  
Not Friendship.  
00:37:06,840 --> 00:37:10,820  
Riley loved that one. And now it's  
gone.  
00:37:10,920 --> 00:37:14,527  
Goodbye, friendship. Hello, loneliness.  
00:37:19,000 --> 00:37:20,923  
We'll just have to go the long way.  
00:37:21,760 --> 00:37:26,129  
Yeah. The long, long, long, long way.  
00:37:27,080 --> 00:37:28,411  
I'm ready.  
00:37:29,680 --> 00:37:31,967  
There's got to be a better way.  
00:37:34,520 --> 00:37:35,601  
Look at you!  
00:37:36,960 --> 00:37:39,500  
I will take you, but not you.  
00:37:39,600 --> 00:37:41,648  
Who am I kidding? I can't leave you.  
00:37:42,000 --> 00:37:43,780  
Hello!  
00:37:43,880 --> 00:37:45,120  
Wait! Hey! Wait!

00:37:47,520 --> 00:37:49,124  
Wait! Stop!  
  
00:37:57,840 --> 00:37:58,887  
Excuse me.  
00:37:59,640 --> 00:38:02,420  
I was looking for... Diversion!  
00:38:02,520 --> 00:38:04,363  
- What?  
- So long, sucker!  
00:38:06,040 --> 00:38:07,100  
I hurt all over.  
00:38:07,200 --> 00:38:08,940  
Wait. I know you.  
00:38:09,040 --> 00:38:12,620  
No, you don't. I get that a lot.  
I look like a lot of people.  
00:38:12,720 --> 00:38:14,060  
No, no, no. I do.  
00:38:14,160 --> 00:38:16,860  
Bing Bong! Riley's imaginary friend!  
00:38:16,960 --> 00:38:19,420  
- You really do know me?  
- Well, of course!  
00:38:19,520 --> 00:38:21,980  
Riley loved playing with you!  
You two are best friends!  
  
00:38:22,080 --> 00:38:24,580  
You would know. We're trying  
to get back to Headquarters.  
00:38:24,680 --> 00:38:26,780  
Headquarters?  
You guys are from Headquarters?

00:38:26,880 --> 00:38:29,940  
Well, yeah. I'm Joy. This is Sadness.  
00:38:30,040 --> 00:38:31,740  
You're Joy? The Joy?  
00:38:31,840 --> 00:38:33,420  
What the heck are you doing out here?  
00:38:33,520 --> 00:38:35,580  
That's a good question.  
You want to answer that, Sadness?  
00:38:35,680 --> 00:38:38,620  
Without you, Riley won't ever be  
happy.  
00:38:38,720 --> 00:38:41,100  
We can't have that.  
We got to get you back.  
00:38:41,200 --> 00:38:43,140  
I'll tell you what. Follow me!  
00:38:43,240 --> 00:38:44,260  
Thank you!  
  
00:38:44,360 --> 00:38:45,980  
It is so great to see you again.  
00:38:46,080 --> 00:38:48,260  
I gotta tell you,  
I am such a huge fan of your work.  
00:38:48,360 --> 00:38:51,300  
Do you remember  
when you and Riley were in a band?  
00:38:51,400 --> 00:38:53,260  
I went to all of your concerts.  
00:38:53,360 --> 00:38:54,780  
Yeah, I blow a mean nose.  
00:38:54,880 --> 00:38:56,405

Watching you play tag was such a  
treat.  
00:38:56,520 --> 00:38:57,780  
Two-time world champ.  
00:38:57,880 --> 00:38:59,500  
And remember your rockets?  
00:38:59,600 --> 00:39:01,820  
Of course! It runs on song power!  
00:39:01,920 --> 00:39:03,340  
That's right! Your theme song!  
00:39:03,440 --> 00:39:04,780  
Who's your friend who likes to play?  
  
00:39:04,880 --> 00:39:06,100  
Bing Bong  
Bing Bong  
00:39:06,200 --> 00:39:07,500  
His rocket makes you yell "Hooray!"  
00:39:07,600 --> 00:39:09,340  
- Bing Bong, Bing Bong  
- Bing Bong, Bing Bong  
00:39:09,440 --> 00:39:11,740  
What exactly are you supposed to be?  
00:39:11,840 --> 00:39:14,500  
You know, it's unclear.  
I'm mostly cotton candy.  
00:39:14,600 --> 00:39:19,340  
But shape-wise I'm part cat,  
part elephant, part dolphin.  
00:39:19,440 --> 00:39:20,282  
Dolphin?  
00:39:23,400 --> 00:39:26,340  
You got to remember, when Riley  
was three, animals were all the rage.

00:39:26,440 --> 00:39:28,300  
The cow goes moo. The horse goes neigh.  
00:39:28,400 --> 00:39:30,020  
That's all people talked about back then.  
00:39:30,120 --> 00:39:32,620  
Yeah. Yeah. I guess that's true. What are you doing out here?  
00:39:32,720 --> 00:39:36,060  
Well, there's not much call for imaginary friends lately.  
00:39:36,160 --> 00:39:38,640  
So I, you know...  
00:39:40,320 --> 00:39:42,700  
Hey, hey. Don't be sad.  
00:39:42,800 --> 00:39:44,860  
Tell you what.  
When I get back up to Headquarters,  
00:39:44,960 --> 00:39:46,860  
I'll make sure Riley remembers you.  
00:39:46,960 --> 00:39:49,327  
- You will?  
- Of course! She'd love that.  
00:39:50,480 --> 00:39:52,926  
This is the greatest day of my life!  
00:39:56,800 --> 00:39:57,801  
Are you okay?  
00:39:59,040 --> 00:40:01,300  
- Hey, what's going on?  
- I cry candy.  
00:40:01,400 --> 00:40:03,482  
Try the caramel. It's delicious.  
00:40:05,640 --> 00:40:07,140

- Here, use this.  
- Thanks!  
00:40:07,240 --> 00:40:08,287  
Hold on, wait a second.  
00:40:11,840 --> 00:40:13,842  
It always gets stuck at the bottom.  
00:40:16,480 --> 00:40:19,580  
Here. What? It's imaginary.  
00:40:19,680 --> 00:40:22,620  
Thanks. This will make it a lot easier to walk back to Headquarters.  
00:40:22,720 --> 00:40:24,460  
Walk? We're not walking.  
00:40:24,560 --> 00:40:26,688  
We're taking the Train of Thought!  
00:40:28,000 --> 00:40:30,060  
The train, of course!  
00:40:30,160 --> 00:40:32,700  
That is so much faster!  
But how do we catch it?  
  
00:40:32,800 --> 00:40:34,460  
Well, it kind of goes all over the place,  
00:40:34,560 --> 00:40:35,686  
but there is a station in Imagination Land.  
00:40:37,000 --> 00:40:39,700  
I know a shortcut. Come on, this way!  
00:40:39,800 --> 00:40:42,007  
I am so glad we ran into you!  
00:40:42,560 --> 00:40:45,260  
The station is right through here.  
After you.

00:40:45,360 --> 00:40:46,660  
- Joy.  
- What?  
00:40:46,760 --> 00:40:49,900  
I read about this place in the manual. We shouldn't go in there.  
00:40:50,000 --> 00:40:52,420  
Bing Bong says it's the quickest way to Headquarters.  
00:40:52,520 --> 00:40:54,740  
No, but, Joy, this is abstract thought.  
  
00:40:54,840 --> 00:40:58,340  
What are you talking about? I go in here all the time. It's a shortcut, you see?  
00:40:58,440 --> 00:41:02,206  
D-A-N-G-E-R. Shortcut.  
I'll prove it to you.  
00:41:03,640 --> 00:41:08,202  
Look at me. I'm closer to the station because I'm taking the shortcut.  
00:41:09,040 --> 00:41:10,460  
Let's go around. This way.  
00:41:10,560 --> 00:41:12,289  
Almost there!  
00:41:13,160 --> 00:41:15,660  
If you want to walk the long way, go for it.  
00:41:15,760 --> 00:41:17,740  
But Riley needs to be happy.  
00:41:17,840 --> 00:41:20,580  
I'm not missing that train.  
Bing Bong knows what he's doing.

00:41:20,680 --> 00:41:22,500  
He's part dolphin. They're very smart.  
00:41:22,600 --> 00:41:24,284  
Well, I guess.  
00:41:27,520 --> 00:41:29,249  
- What did you get?  
- I don't know.  
00:41:43,200 --> 00:41:46,488  
Okay, what abstract concept are we trying to comprehend today?  
00:41:47,120 --> 00:41:48,820  
Loneliness.  
00:41:48,920 --> 00:41:50,460  
Looks like there's something in there.  
00:41:50,560 --> 00:41:52,940  
I'm going to turn it on for a minute and burn out the gunk.  
00:41:53,040 --> 00:41:55,611  
What did I tell you?  
You'll be at Headquarters in no time.  
00:41:56,640 --> 00:41:58,290  
Say, would you look at that?  
00:41:59,920 --> 00:42:01,968  
- What's happening?  
- Oh, no, they turned it on.  
00:42:02,760 --> 00:42:03,921  
Never seen this before.  
00:42:06,760 --> 00:42:09,684  
My face! My beautiful face!  
00:42:10,440 --> 00:42:11,860  
- What is going on?  
- We're abstracting!  
00:42:11,960 --> 00:42:16,020  
There are four stages. This is the first:

Non-objective Fragmentation!  
00:42:16,120 --> 00:42:17,180  
All right. Do not panic.  
00:42:17,280 --> 00:42:19,681  
What is important  
is that we all stay together.  
00:42:21,200 --> 00:42:23,700  
We're in the second stage.  
We're deconstructing!  
00:42:23,800 --> 00:42:24,801  
Run!  
00:42:26,680 --> 00:42:28,091  
I can't feel my legs!  
00:42:28,800 --> 00:42:29,860  
There they are.  
00:42:29,960 --> 00:42:31,200  
Come here, me!  
00:42:32,880 --> 00:42:36,860  
We've got to get out of here before  
we're nothing but shape and color!  
00:42:36,960 --> 00:42:38,500  
We'll get stuck here forever!  
00:42:38,600 --> 00:42:40,340  
Stuck? Why did we come in here?  
00:42:40,440 --> 00:42:43,011  
I told you, it's a shortcut!  
00:42:43,120 --> 00:42:44,645  
The train!  
00:42:48,440 --> 00:42:52,100  
Oh, no. We're two-dimensional!  
That's stage three!  
00:42:52,200 --> 00:42:53,180  
We're getting nowhere!  
00:42:53,280 --> 00:42:56,329

- Depth! I'm lacking depth!  
- Come on.  
00:42:59,480 --> 00:43:00,740  
We can't fit.  
00:43:00,840 --> 00:43:04,620  
Oh, no, we're Nonfigurative.  
This is the last stage!  
00:43:04,720 --> 00:43:06,529  
We're not going to make it!  
00:43:08,400 --> 00:43:11,961  
Wait! We're two-dimensional.  
Fall on your face!  
00:43:22,800 --> 00:43:24,689  
Stop! Stop!  
00:43:26,040 --> 00:43:29,100  
No! I thought you said  
that was a shortcut.  
00:43:29,200 --> 00:43:32,100  
I did, but wow,  
we should not have gone in there.  
00:43:32,200 --> 00:43:34,089  
That was dangerous!  
They really should put up a sign.  
00:43:34,400 --> 00:43:35,447  
How long until the next train?  
00:43:35,800 --> 00:43:39,260  
Who knows. But don't worry.  
There's another station. That way.  
00:43:39,360 --> 00:43:42,420  
The train always stops there.  
Right before it goes to Headquarters.  
00:43:42,520 --> 00:43:44,488  
If we hurry, we can catch it.  
00:43:44,600 --> 00:43:46,887

This isn't another one  
of your shortcuts, is it?  
00:43:47,840 --> 00:43:49,300  
Yeah!  
00:43:49,400 --> 00:43:51,180  
Is there really another station?  
00:43:51,280 --> 00:43:52,486  
Through there.  
00:43:54,680 --> 00:43:57,160  
Welcome to Imagination Land!  
00:43:57,440 --> 00:43:59,460  
- Imagination Land?  
- Sure!  
00:43:59,560 --> 00:44:01,900  
I come here all the time.  
I'm practically the mayor.  
00:44:02,000 --> 00:44:04,740  
Hey, you guys hungry?  
There's French Fry Forest!  
00:44:04,840 --> 00:44:07,100  
- Delicious.  
- No way!  
00:44:07,200 --> 00:44:09,780  
Check it out! Trophy Town!  
00:44:09,880 --> 00:44:12,963  
Medals! Ribbons! Everyone's a winner!  
00:44:13,720 --> 00:44:15,620  
I won first place!  
00:44:15,720 --> 00:44:18,460  
- Me too!  
- Participation award.  
00:44:18,560 --> 00:44:21,980  
Wait, is that...

Sadness, look, it's Cloud Town!  
00:44:22,080 --> 00:44:24,060  
That is my favorite!  
00:44:24,160 --> 00:44:25,491  
It's so soft!  
00:44:25,600 --> 00:44:27,300  
Let me try.  
00:44:27,400 --> 00:44:29,140  
Hey! What's the big idea?  
00:44:29,240 --> 00:44:32,005  
You better fix that wall,  
or else you're in big trouble...  
00:44:34,080 --> 00:44:35,525  
Oh, no! Lava!  
00:44:37,000 --> 00:44:38,923  
Imagination Land is the best!  
00:44:40,080 --> 00:44:42,820  
Is it all going to be so interactive?  
00:44:42,920 --> 00:44:45,220  
Hey, look! The House of Cards!  
00:44:45,320 --> 00:44:47,660  
Wait. Hang on just a minute.  
00:44:47,760 --> 00:44:49,180  
- Your rocket!  
- Yeah.  
00:44:49,280 --> 00:44:51,020  
I stashed it in there for safekeeping,  
00:44:51,120 --> 00:44:53,521  
and now I'm all set to  
take Riley to the moon!  
00:44:54,720 --> 00:44:56,500  
- I'm sorry.  
- Great.  
00:44:56,600 --> 00:44:58,660

I love Imagination Land.  
 00:44:58,760 --> 00:45:01,525  
 Isn't it great? And there's  
 always something new, like...  
 00:45:04,000 --> 00:45:05,340  
 Who the heck is that?  
 00:45:05,440 --> 00:45:06,740  
 Imaginary boyfriend.

00:45:06,840 --> 00:45:08,683  
 I would die for Riley.  
 00:45:09,560 --> 00:45:11,642  
 - I've never seen him before.  
 - I live in Canada.  
 00:45:12,480 --> 00:45:14,860  
 Anyway, this way.  
 Through Preschool World!  
 00:45:14,960 --> 00:45:17,122  
 - We're nearly to the train!  
 - Riley, here we come!  
 00:45:20,360 --> 00:45:23,860  
 This should be fun!  
 New team, new friends.  
 00:45:23,960 --> 00:45:25,220  
 These kids look pretty good,  
 00:45:25,320 --> 00:45:26,940  
 considering they're from San Francisco.  
 00:45:27,040 --> 00:45:28,340  
 Okay, Andersen, you're up!  
 00:45:28,440 --> 00:45:31,420  
 - Got to go.  
 - Okay. Good luck, sweetie!  
 00:45:31,520 --> 00:45:32,700  
 Luck isn't going to help us now.

00:45:32,800 --> 00:45:34,540  
 If she tries to use Hockey Island,  
 it's going down.  
 00:45:34,640 --> 00:45:37,940  
 Which is why I've recalled  
 every hockey memory I can think of.  
 00:45:38,040 --> 00:45:40,820  
 One of these has got to work  
 in place of the Core Memory.  
 00:45:40,920 --> 00:45:42,331  
 - She's about to play!  
 - Hurry!  
 00:45:50,040 --> 00:45:52,646  
 We did it, gang! It's working!  
 00:45:55,680 --> 00:45:59,890  
 Line change! Line change! Change it  
 up!  
 00:46:04,800 --> 00:46:06,086  
 No! No!  
 00:46:11,520 --> 00:46:13,260  
 It's like we don't learn anything.  
 00:46:13,360 --> 00:46:15,380  
 - Come on!  
 - Let's pick it up out there!  
 00:46:15,480 --> 00:46:17,926  
 Pass! Shoot it! Shoot it!  
 00:46:20,360 --> 00:46:21,900  
 - That's it!  
 - No, no, no! Breathe.  
 00:46:22,000 --> 00:46:23,206  
 Find your happy place.  
 00:46:27,520 --> 00:46:29,010  
 What's her problem?  
 00:46:35,360 --> 00:46:37,260

- Riley. What's wrong?  
 - Let's go.  
 00:46:37,360 --> 00:46:39,900  
 - You're not going to finish try-outs?  
 - What's the point?  
 00:46:40,000 --> 00:46:42,287  
 Hey. It'll be all right.  
 Let's just go back...  
 00:46:42,400 --> 00:46:44,402  
 Stop saying everything  
 will be all right!  
 00:46:46,560 --> 00:46:47,891  
 Nice hustle, ladies!  
 00:46:56,240 --> 00:46:57,321  
 Hockey?  
 00:47:00,440 --> 00:47:04,940  
 No, no, she loves hockey.  
 She can't give up hockey.  
 00:47:05,040 --> 00:47:07,260  
 - Hey! Look at that! Very nice shot!  
 - Hey!  
 00:47:07,360 --> 00:47:09,180  
 Bing Bong,  
 we have to get to that station.  
 00:47:09,280 --> 00:47:11,420  
 Sure thing. This way,  
 just past Graham Cracker Castle.  
 00:47:11,520 --> 00:47:14,660  
 Hey. That's weird. Graham Cracker  
 Castle used to be right here.  
 00:47:14,760 --> 00:47:17,060  
 I wonder why they moved it?  
 That's not...  
 00:47:17,160 --> 00:47:19,660

I would have sworn  
 Sparkle Pony Mountain was right here.  
 00:47:19,760 --> 00:47:21,500  
 - Hey, what's going on?  
 - Yeah, yeah... I don't know...  
 00:47:21,600 --> 00:47:23,125  
 - We'll have to come back.  
 - Princess Dream World!  
 00:47:25,920 --> 00:47:28,969  
 Oh, no! The stuffed Animal Hall of  
 Fame!  
 00:47:30,600 --> 00:47:31,601  
 My rocket!  
 00:47:32,760 --> 00:47:34,500  
 Wait! Riley and I,  
 we're still using that rocket!  
 00:47:34,600 --> 00:47:37,060  
 It still has some song power left!  
 00:47:37,160 --> 00:47:38,685  
 Who's your friend who likes to play?  
 00:47:45,000 --> 00:47:48,860  
 No! No, no, no. No, you can't  
 take my rocket to the dump!  
 00:47:48,960 --> 00:47:50,291  
 Riley and I are going to the moon!  
 00:47:56,280 --> 00:47:58,328  
 Riley can't be done with me.  
 00:48:05,000 --> 00:48:08,060  
 Hey, it's going to be okay!  
 We can fix this!  
 00:48:08,160 --> 00:48:10,060  
 We just need to  
 get back to Headquarters.



00:48:10,160 --> 00:48:11,500  
 Which way to the train station?  
 00:48:11,600 --> 00:48:14,080  
 I had a whole trip planned for us.  
 00:48:15,440 --> 00:48:20,048  
 Hey, who's ticklish, huh?  
 Here comes the tickle monster!  
 00:48:21,480 --> 00:48:22,925  
 Hey, Bing Bong! Look at this!  
 00:48:25,920 --> 00:48:27,060  
 Here's a fun game!  
 00:48:27,160 --> 00:48:31,220  
 You point to the train station  
 and we all go there!  
 00:48:31,320 --> 00:48:34,563  
 Won't that be fun?  
 Come on, let's go to the train station!  
 00:48:36,200 --> 00:48:38,009  
 I'm sorry they took your rocket.  
 00:48:39,000 --> 00:48:43,460  
 They took something that you loved.  
 It's gone. Forever.  
 00:48:43,560 --> 00:48:45,900  
 Sadness. Don't make him feel worse.  
  
 00:48:46,000 --> 00:48:49,209  
 - Sorry.  
 - It's all I had left of Riley.  
 00:48:49,320 --> 00:48:51,971  
 I bet you and Riley  
 had great adventures.  
 00:48:52,720 --> 00:48:54,180  
 They were wonderful.  
 00:48:54,280 --> 00:48:58,001

Once we flew back in time.  
 We had breakfast twice that day.  
 00:48:58,120 --> 00:48:59,140  
 Sadness...  
 00:48:59,240 --> 00:49:01,846  
 It sounds amazing. I bet Riley liked it.  
 00:49:02,520 --> 00:49:06,580  
 She did. We were best friends.  
 00:49:06,680 --> 00:49:09,001  
 Yeah. It's sad.  
 00:49:21,280 --> 00:49:22,770  
 I'm okay now.  
 00:49:24,200 --> 00:49:27,044  
 Come on. The train station is this way.  
 00:49:33,560 --> 00:49:35,130  
 How did you do that?  
 00:49:35,240 --> 00:49:37,140  
 I don't know. He was sad.  
 00:49:37,240 --> 00:49:38,460  
 So I listened to what...  
 00:49:38,560 --> 00:49:40,927  
 Hey! There's the train!  
 00:49:51,360 --> 00:49:54,921  
 We made it!  
 We're finally going to get home!  
 00:49:56,240 --> 00:49:59,660  
 Oh, no! These Facts and Opinions  
 look so similar.  
 00:49:59,760 --> 00:50:02,286  
 Don't worry about it.  
 Happens all the time.  
 00:50:06,760 --> 00:50:09,286  
 On a scale of one to ten,  
 I give this day an F.

00:50:09,400 --> 00:50:12,380  
 Well, why don't we quit standing  
 around  
 and do something?  
 00:50:12,480 --> 00:50:13,540  
 Like what, genius?  
 00:50:13,640 --> 00:50:15,500  
 Like quitting. That's what I'm doing.  
 00:50:15,600 --> 00:50:19,685  
 Sure it's the coward's way out.  
 But this coward's gonna survive.  
 00:50:27,440 --> 00:50:29,010  
 Emotions can't quit, genius!  
 00:50:30,880 --> 00:50:32,928  
 I thought we were supposed  
 to be keeping Riley happy.  
 00:50:33,520 --> 00:50:35,090  
 Wait a minute! Wait a minute!  
 00:50:41,040 --> 00:50:42,530  
 - What is it?  
 - Nothing.  
 00:50:42,640 --> 00:50:44,900  
 - Just the best idea ever.  
 - What?  
 00:50:45,000 --> 00:50:47,580  
 All the good Core Memories  
 were made in Minnesota.  
 00:50:47,680 --> 00:50:50,740  
 Ergo, we go  
 back to Minnesota and make more.  
 00:50:50,840 --> 00:50:51,860  
 - Ta-da!  
 - Wait, wait, wait.  
 00:50:51,960 --> 00:50:53,860

You're saying we run away?  
 00:50:53,960 --> 00:50:55,340  
 Well, I wouldn't call it that.  
 00:50:55,440 --> 00:50:58,020  
 I'd call it the Happy Core  
 Memory Development program.  
 00:50:58,120 --> 00:50:59,380  
 You can't be serious.  
 00:50:59,480 --> 00:51:00,860  
 Hey! Our life was perfect  
 00:51:00,960 --> 00:51:04,885  
 until Mom and Dad decided  
 to move to San Fran Stinktown.  
 00:51:05,640 --> 00:51:07,220  
 I mean, it's just so drastic!  
 00:51:07,320 --> 00:51:09,500  
 Need I remind you  
 of how great things were there?  
 00:51:09,600 --> 00:51:12,285  
 Our room? Our back yard? Our friends?  
 00:51:14,080 --> 00:51:15,380  
 - TripleDent gum  
 - Will make you smile  
  
 00:51:15,480 --> 00:51:17,721  
 Did I ask for the gum commercial?  
 00:51:18,240 --> 00:51:19,605  
 Anyway, it was better, that's my point.  
 00:51:19,720 --> 00:51:22,220  
 Yeah, Riley was happier in Minnesota.  
 00:51:22,320 --> 00:51:24,368  
 Wait. Hold on. Shouldn't we  
 just sleep on this or something?  
 00:51:24,920 --> 00:51:26,340

Fine. Let's sleep on it.  
00:51:26,440 --> 00:51:29,330  
Because, hey,  
I'm sure jolly fun-filled times  
00:51:29,440 --> 00:51:31,807  
are just around the corner.  
00:51:43,800 --> 00:51:45,380  
Hey, hey! Why aren't we moving?  
00:51:45,480 --> 00:51:47,780  
Riley's gone to sleep.  
We're all on break.  
00:51:47,880 --> 00:51:49,700  
You mean we're stuck here until  
morning?  
00:51:49,800 --> 00:51:51,980  
Yeah, the Train of Thought  
doesn't run while she's asleep.  
00:51:52,080 --> 00:51:54,420  
- We can't wait that long.  
- How about we wake her up?  
00:51:54,520 --> 00:51:57,364  
Sadness, that's ridiculous!  
How could we possibly...  
00:51:59,760 --> 00:52:00,780  
How about we wake her up?  
00:52:00,880 --> 00:52:03,406  
- Great idea, Joy.  
- Thanks. Come on!  
00:52:08,880 --> 00:52:10,500  
This place is huge!  
00:52:10,600 --> 00:52:13,046  
Yeah, it looks so much smaller  
than I expected.  
00:52:13,880 --> 00:52:16,724

I Can Fly? I love that one!  
00:52:18,440 --> 00:52:20,488  
Rainbow Unicorn! She's right there!  
00:52:23,440 --> 00:52:26,460  
My friend says you're famous.  
She wants your autograph.  
  
00:52:26,560 --> 00:52:29,300  
No, no, Sadness,  
don't bother Miss Unicorn, okay?  
00:52:29,400 --> 00:52:32,370  
Sorry, she's from out of town.  
That was so embarrassing, right?  
00:52:33,640 --> 00:52:35,802  
I loved you in  
Fairy Dream Adventure Part 7.  
00:52:35,920 --> 00:52:37,490  
Okay, bye. I love you!  
00:52:38,800 --> 00:52:40,460  
Wonder what that means.  
00:52:40,560 --> 00:52:41,766  
Well, let's go in.  
00:52:44,040 --> 00:52:46,700  
Set up the classroom set!  
Today's memories are in!  
00:52:46,800 --> 00:52:48,660  
We've got a lot to work with here.  
00:52:48,760 --> 00:52:51,660  
Riley dumped her best friend,  
had a miserable day at school,  
00:52:51,760 --> 00:52:52,780  
and quit hockey.  
00:52:52,880 --> 00:52:55,020  
The writers have

put together a killer script!  
00:52:55,120 --> 00:52:57,282  
Just because Joy and Sadness are gone,  
00:52:57,400 --> 00:52:58,925  
I have to do stupid Dream Duty.  
00:53:00,600 --> 00:53:02,660  
Okay. How are we going to wake her  
up?  
00:53:02,760 --> 00:53:05,620  
Well, she wakes up sometimes  
when she has a scary dream.  
00:53:05,720 --> 00:53:06,660  
We could scare her.  
00:53:06,760 --> 00:53:09,001  
Scare her? No,  
she's been through enough already.  
00:53:09,120 --> 00:53:10,140  
- But, Joy...  
- Sadness,  
00:53:10,240 --> 00:53:12,660  
you may know your way  
around down here, but I know Riley.  
00:53:12,760 --> 00:53:16,220  
We're gonna make her so happy,  
she'll wake up with exhilaration.  
00:53:16,320 --> 00:53:17,580  
We'll excite her awake!  
00:53:17,680 --> 00:53:19,728  
That's never happened before.  
00:53:19,840 --> 00:53:21,380  
Riley loves dogs. Put this on.  
00:53:21,480 --> 00:53:22,460  
I don't think that'll work.  
00:53:22,560 --> 00:53:24,180

- Bing Bong?  
- Yeah?  
00:53:24,280 --> 00:53:27,329  
- Don't let anything happen to these.  
- Got it.  
00:53:28,640 --> 00:53:30,802  
Add the reality distortion filter.  
00:53:32,840 --> 00:53:35,700  
Love it. Remember,  
play to the camera, everyone!  
00:53:35,800 --> 00:53:37,420  
Riley is the camera!  
00:53:37,520 --> 00:53:40,808  
Makeup, get out of there,  
we are on in five, four, three...  
00:53:43,040 --> 00:53:44,980  
Hello, class.  
00:53:45,080 --> 00:53:48,540  
Before we begin today's pop quiz...  
00:53:48,640 --> 00:53:50,340  
Man, she is one bad actress.  
00:53:50,440 --> 00:53:52,204  
...which counts for 90%  
of your final grade,  
00:53:52,880 --> 00:53:57,380  
I want to introduce  
our new student. Riley.  
00:53:57,480 --> 00:53:59,540  
Would you like to stand up  
00:53:59,640 --> 00:54:01,324  
- and introduce yourself?  
- Camera.  
00:54:02,240 --> 00:54:04,220  
And cue Riley.

00:54:04,320 --> 00:54:05,980  
My name is Riley Andersen.  
00:54:06,080 --> 00:54:08,924  
I'm from Minnesota and now I live  
here.  
00:54:09,640 --> 00:54:11,483  
Look! Her teeth are falling out!  
00:54:13,280 --> 00:54:14,740  
- That's disgusting.  
- Gross!  
00:54:14,840 --> 00:54:17,446  
Teeth falling out.  
Yeah, I'm used to that one.  
00:54:18,600 --> 00:54:20,284  
Let me guess, we have no pants on.  
00:54:20,400 --> 00:54:22,380  
Hey, look! She came to school  
with no pants on!  
00:54:22,480 --> 00:54:23,540  
Called it!  
00:54:23,640 --> 00:54:24,580  
Ready?  
00:54:24,680 --> 00:54:27,900  
I don't think this happy thing  
is going to work. But if we scare her...  
00:54:28,000 --> 00:54:29,525  
Just follow my lead. Here we go.  
00:54:30,760 --> 00:54:32,922  
Bark! Bark! Bark!  
00:54:33,040 --> 00:54:34,087  
Who is that?  
  
00:54:34,800 --> 00:54:35,801  
What's going on?

00:54:42,160 --> 00:54:43,685  
You're on! Go!  
00:54:45,040 --> 00:54:47,486  
Let's party! Let's dance!  
00:54:48,080 --> 00:54:49,206  
Hey, a party.  
00:54:50,760 --> 00:54:51,820  
Bark, bark, bark!  
00:54:51,920 --> 00:54:53,888  
Joy, this isn't working.  
00:55:00,640 --> 00:55:02,210  
Sadness, what are you doing?  
Come back here!  
00:55:04,400 --> 00:55:06,880  
It's just a dream, it's just a dream.  
It's just a dream.  
00:55:08,600 --> 00:55:11,251  
They're trying to wake her up.  
Call security!  
00:55:12,240 --> 00:55:13,780  
Hi, Riley, it's me!  
00:55:13,880 --> 00:55:15,300  
- Who's your friend who likes to play?  
- Bing Bong?  
00:55:15,400 --> 00:55:18,051  
- Bing Bong, Bing Bong!  
- Sadness, stop! It was working!  
00:55:20,360 --> 00:55:22,500  
Sadness! You are ruining this dream!  
You're scaring her!  
00:55:22,600 --> 00:55:24,045  
But look, it's working!  
00:55:26,200 --> 00:55:27,770  
They are not part of this dream.

Get them!  
00:55:28,440 --> 00:55:29,566  
Stop right there!  
00:55:31,640 --> 00:55:32,766  
Pan away! Pan away!  
00:55:37,920 --> 00:55:39,260  
Pick a plotline!  
00:55:39,360 --> 00:55:41,020  
- Careful!  
- Hold still!  
00:55:41,120 --> 00:55:42,460  
You can't do this!  
00:55:42,560 --> 00:55:44,642  
I know people in Headquarters!  
00:55:47,600 --> 00:55:49,740  
Cut that out! Please!  
00:55:49,840 --> 00:55:53,940  
Do you like candy? You look hungry.  
I get you candy! No!  
00:55:54,040 --> 00:55:55,849  
No, no. No, no!  
00:55:56,440 --> 00:55:57,965  
There go the Core Memories!  
00:55:58,080 --> 00:56:00,401  
I can't go in there!  
I'm scared of the dark! Please!  
00:56:01,480 --> 00:56:02,766  
Come on.  
00:56:04,360 --> 00:56:06,860  
- What is this place?  
- The Subconscious.  
00:56:06,960 --> 00:56:10,885  
It's where they take  
all the troublemakers.

00:56:13,720 --> 00:56:14,980  
My hat feels loose.  
00:56:15,080 --> 00:56:16,580  
How do we get in?  
  
00:56:16,680 --> 00:56:19,251  
- Let me see.  
- You got my hat? Or is that your hat?  
00:56:19,960 --> 00:56:22,691  
- Yeah, it's my hat.  
- You sure? Look in the label.  
00:56:23,440 --> 00:56:25,500  
- Yeah, it says, "My hat."  
- Wait, it says, "My hat"?  
00:56:25,600 --> 00:56:27,340  
- My hat, it says.  
- That's what I wrote in my hat.  
00:56:27,440 --> 00:56:28,860  
- What are you talking about?  
- You've got my hat on.  
00:56:28,960 --> 00:56:30,380  
Okay, but it's my handwriting.  
00:56:30,480 --> 00:56:33,006  
- Hey! You!  
- You caught us!  
00:56:33,960 --> 00:56:36,327  
Get back in there! No escaping!  
00:56:46,160 --> 00:56:50,404  
I don't like it here. It's where  
they keep Riley's darkest fears.  
00:56:52,320 --> 00:56:54,004  
It's broccoli.  
00:56:56,600 --> 00:56:58,329  
The stairs to the basement!



00:57:00,920 --> 00:57:02,649  
Grandma's vacuum cleaner!  
00:57:11,160 --> 00:57:12,400  
Okay, come on.  
00:57:14,200 --> 00:57:16,362  
- Would you walk quieter?  
- I'm trying.  
00:57:16,720 --> 00:57:17,721  
What is going...  
00:57:19,800 --> 00:57:20,847  
Candy wrappers?  
00:57:32,080 --> 00:57:34,140  
- Bing Bong!  
- Joy?  
00:57:34,240 --> 00:57:35,241  
There you are.  
00:57:42,720 --> 00:57:43,721  
It's Jangles.  
00:57:44,200 --> 00:57:45,929  
Who's the birthday girl?  
Who's the birthday girl?  
00:57:57,920 --> 00:57:59,620  
Do you have the Core Memories?  
00:57:59,720 --> 00:58:03,361  
Yeah. All he cared about was the  
candy!  
00:58:20,920 --> 00:58:23,660  
We're out of here!  
Let's get to that train!  
00:58:23,760 --> 00:58:27,860  
Wait! The train's not running.  
We still have to wake up Riley.  
00:58:27,960 --> 00:58:29,166  
But how?

00:58:32,080 --> 00:58:33,286  
Oh, no!  
00:58:51,280 --> 00:58:55,740  
Hey, Sadness. Did you hear  
about the party they were having?  
00:58:55,840 --> 00:59:00,420  
Yeah. Yes, Joy.  
Isn't it a birthday party?  
00:59:00,520 --> 00:59:03,046  
Did you say birthday?  
00:59:03,640 --> 00:59:05,580  
And there's going to be  
cake and presents.  
00:59:05,680 --> 00:59:06,860  
And games and balloons...  
00:59:06,960 --> 00:59:08,371  
A birthday?  
00:59:08,480 --> 00:59:10,448  
Okay. Follow us!  
00:59:12,200 --> 00:59:14,100  
Nothing like a good scare  
to wake you up, right?  
00:59:14,200 --> 00:59:15,620  
Okay, but it's my handwriting.  
00:59:15,720 --> 00:59:17,131  
No it isn't. That's my... I wrote that.  
00:59:17,240 --> 00:59:18,480  
No, but this one's my handwriting.  
00:59:37,600 --> 00:59:40,080  
Who's the birthday girl?  
00:59:45,240 --> 00:59:46,890  
Come on, let's go!  
00:59:54,200 --> 00:59:55,900  
We made it!

00:59:56,000 --> 00:59:58,420  
Guess who's on their way  
to Headquarters!  
00:59:58,520 --> 00:59:59,521  
We are!  
01:00:06,480 --> 01:00:09,100  
- What is going on?  
- He did it again!  
01:00:09,200 --> 01:00:11,580  
We were at school, and we were  
naked,  
and there was a dog,  
01:00:11,680 --> 01:00:15,060  
and his back half was chasing him  
and then we saw Bing Bong!  
01:00:15,160 --> 01:00:18,380  
You idiot! It was a dream!  
This is ridiculous!  
01:00:18,480 --> 01:00:21,180  
We can't even get  
a good night's sleep anymore.  
01:00:21,280 --> 01:00:22,940  
Time to take action.  
01:00:23,040 --> 01:00:24,620  
Stupid Mom and Dad.  
01:00:24,720 --> 01:00:26,860  
If they hadn't moved us,  
none of this would've happened.  
01:00:26,960 --> 01:00:28,200  
Who's with me?  
01:00:30,360 --> 01:00:31,521  
No.

01:00:32,480 --> 01:00:34,209  
Yeah. Let's do it.  
01:00:45,960 --> 01:00:48,300  
She took it. There's no turning back.  
01:00:48,400 --> 01:00:51,020  
So how are we going  
to get to Minnesota from here?  
01:00:51,120 --> 01:00:53,140  
Well, why don't we go down  
to the elephant lot  
01:00:53,240 --> 01:00:54,300  
and rent an elephant?  
01:00:54,400 --> 01:00:55,580  
Hey. That sounds nice.  
01:00:55,680 --> 01:00:57,125  
We're taking the bus, nitwit!  
01:00:59,360 --> 01:01:01,300  
There's a bus leaving tomorrow.  
Perfect!  
01:01:01,400 --> 01:01:03,380  
A ticket costs money.  
How do we get money?  
01:01:03,480 --> 01:01:05,780  
- Mom's purse.  
- You wouldn't.  
01:01:05,880 --> 01:01:08,565  
But I would.  
Where was it we saw it last?  
01:01:10,080 --> 01:01:12,020  
- TripleDent gum  
- No!  
01:01:12,120 --> 01:01:15,408  
It's downstairs somewhere.  
Mom and Dad got us into this mess.

01:01:15,640 --> 01:01:17,165  
They can pay to get us out.  
01:01:20,120 --> 01:01:24,260  
How about this, huh? Isn't this nice?  
You can see everything from up here.  
01:01:24,360 --> 01:01:27,500  
Look! there's Inductive Reasoning.  
There's Déja Vu.  
01:01:27,600 --> 01:01:30,340  
There's Language Processing.  
There's Déja Vu.  
01:01:30,440 --> 01:01:33,020  
There's Critical Thinking.  
There's Déja Vu.  
01:01:33,120 --> 01:01:34,770  
Hey, look at this, guys! Memories!  
01:01:36,440 --> 01:01:40,860  
Hey. That was a good idea.  
About scaring Riley awake.  
01:01:40,960 --> 01:01:42,420  
You're not so bad.  
01:01:42,520 --> 01:01:43,760  
Really?  
01:01:44,280 --> 01:01:45,281  
Nice work.  
01:01:46,960 --> 01:01:48,900  
I can't wait to get the old Riley back.  
01:01:49,000 --> 01:01:51,780  
As soon as we get there,  
I'm going to fix this whole mess.  
01:01:51,880 --> 01:01:53,100  
Is this Riley?  
01:01:53,200 --> 01:01:55,940  
She's so big now.

She won't fit in my rocket.  
01:01:56,040 --> 01:01:57,460  
How are we gonna get to the moon?  
  
01:01:57,560 --> 01:02:00,245  
It's that time in the twisty tree,  
remember?  
01:02:00,360 --> 01:02:04,380  
The hockey team showed up  
and Mom and Dad were there  
cheering.  
01:02:04,480 --> 01:02:07,165  
Look at her, having fun and laughing.  
01:02:08,040 --> 01:02:09,485  
I love this one.  
01:02:10,040 --> 01:02:11,860  
I love that one, too.  
01:02:11,960 --> 01:02:14,420  
Atta girl! Now you're getting it!  
01:02:14,520 --> 01:02:18,260  
Yeah. It was the day the Prairie Dogs  
lost the big playoff game.  
01:02:18,360 --> 01:02:22,649  
Riley missed the winning shot.  
She felt awful. She wanted to quit.  
01:02:24,080 --> 01:02:26,924  
Sorry. I went sad again, didn't I?  
01:02:27,840 --> 01:02:31,420  
I'll tell you what. We can keep working  
on that when we get back. Okay?  
01:02:31,520 --> 01:02:32,681  
Okay.  
01:02:35,160 --> 01:02:36,525  
But I just don't understand.

01:02:39,000 --> 01:02:40,889  
Why did our moving van even go to  
Texas?  
01:02:45,880 --> 01:02:47,450  
Multiple customers?  
01:02:54,240 --> 01:02:56,846  
Well, we were promised  
delivery on the fifth.  
01:03:06,920 --> 01:03:10,481  
Excuse me, isn't there any way  
that you can rush it?  
01:03:15,360 --> 01:03:17,203  
Honesty Island?  
01:03:25,360 --> 01:03:27,249  
Look out!  
01:03:32,360 --> 01:03:33,771  
Come on!  
01:03:38,160 --> 01:03:39,180  
Hold on!  
01:03:39,280 --> 01:03:43,410  
Hurry up! Come on! Over here!  
Come on, people! Let's, go, go, go!  
01:03:55,400 --> 01:03:56,561  
Oh that was our way home.  
01:03:57,200 --> 01:03:59,660  
We lost another island?  
What is happening?  
01:03:59,760 --> 01:04:02,980  
Haven't you heard? Riley's running  
away.  
01:04:03,080 --> 01:04:04,241  
What?  
01:04:05,840 --> 01:04:07,649  
Wait, wait, hang on, guys.

01:04:08,760 --> 01:04:10,820  
Are we really doing this?  
I mean, this is serious.  
01:04:10,920 --> 01:04:12,500  
Look. We have no Core Memories.  
01:04:12,600 --> 01:04:14,100  
You want Riley to be happy?  
01:04:14,200 --> 01:04:16,771  
Let's get back to Minnesota  
and make more.  
01:04:18,280 --> 01:04:21,090  
Joy, if we hurry, we can still stop her.  
01:04:22,360 --> 01:04:23,964  
Family Island. Let's go!  
01:04:38,400 --> 01:04:41,210  
Joy! Joy! It's too dangerous!  
01:04:41,800 --> 01:04:43,450  
We won't make it in time.  
01:04:46,640 --> 01:04:48,130  
But that's our only way back!  
01:05:00,800 --> 01:05:02,245  
A recall tube!  
01:05:04,640 --> 01:05:07,007  
We can get recalled!  
01:05:09,840 --> 01:05:11,740  
Have a great day, sweetheart.  
01:05:11,840 --> 01:05:13,365  
See you after school, monkey.  
01:05:14,000 --> 01:05:15,001  
We love you!  
01:05:19,360 --> 01:05:20,361  
Go! Run, run! Go!  
01:05:31,360 --> 01:05:34,045  
Whoa! Whoa! Sadness! Sadness, stop!

01:05:35,120 --> 01:05:36,420  
You're hurting Riley!  
01:05:36,520 --> 01:05:38,363  
No, no, no! I did it again!

01:05:38,840 --> 01:05:42,526  
If you get in here,  
these Core Memories will get sad.  
01:05:48,040 --> 01:05:51,100  
I'm sorry. Riley needs to be happy.  
01:05:51,200 --> 01:05:52,929  
Joy?  
01:06:06,600 --> 01:06:08,011  
Joy!  
01:06:12,480 --> 01:06:13,891  
Joy!  
01:06:46,200 --> 01:06:47,486  
Joy?  
01:06:54,280 --> 01:06:55,645  
Joy!  
01:07:02,040 --> 01:07:04,771  
Joy, what are you doing?  
Will you stop it, please?  
01:07:09,000 --> 01:07:12,766  
Don't you get it, Joy?  
We're stuck down here.  
01:07:12,880 --> 01:07:14,211  
**We're forgotten.**  
01:07:22,400 --> 01:07:25,131  
We used to play tag and stuff.  
01:07:29,160 --> 01:07:31,242  
But everything's different now.  
01:07:33,440 --> 01:07:35,204  
Since we moved.

01:08:06,080 --> 01:08:11,803  
Do you remember how she used to  
stick  
her tongue out when she was coloring?  
01:08:21,200 --> 01:08:24,522  
I could listen to her stories all day.  
01:08:38,040 --> 01:08:40,725  
I just wanted Riley to be happy.  
01:08:43,680 --> 01:08:45,205  
And now...  
01:09:42,080 --> 01:09:45,900  
It was the day the Prairie Dogs  
lost the big playoff game.  
01:09:46,000 --> 01:09:49,527  
Riley missed the winning shot.  
She felt awful.  
01:09:50,280 --> 01:09:51,930  
She wanted to quit.  
01:10:09,800 --> 01:10:11,290  
Sadness.  
01:10:12,400 --> 01:10:15,802  
Mom and Dad... The team...  
01:10:17,120 --> 01:10:20,567  
They came to help because of Sadness.  
01:10:26,760 --> 01:10:28,444  
We have to get back up there.  
01:10:29,400 --> 01:10:31,448  
Joy, we're stuck down here.  
01:10:32,320 --> 01:10:34,322  
We might as well be on another planet.  
01:10:40,360 --> 01:10:42,089  
Another planet.  
01:10:44,840 --> 01:10:47,571  
Who's your friend who likes to play?

01:10:50,800 --> 01:10:53,700  
Who's your friend who likes to play?  
01:10:53,800 --> 01:10:56,644  
His rocket makes you yell "Hooray!"  
01:11:00,160 --> 01:11:03,209  
Who's the best in every way  
and wants to sing this song to say?  
01:11:03,320 --> 01:11:06,420  
Who's your friend who likes to play?  
Bing Bong, Bing Bong  
01:11:06,520 --> 01:11:08,124  
His rocket makes you yell "Hooray!"  
  
01:11:21,960 --> 01:11:23,121  
Hop in.  
01:11:26,600 --> 01:11:29,780  
Who's your friend who likes to play?  
Bing Bong, Bing Bong  
01:11:29,880 --> 01:11:31,940  
His rocket makes you yell "Hooray!"  
Bing Bong, Bing Bong  
01:11:32,040 --> 01:11:34,884  
Who's the best in every way  
and wants to sing this song to say  
01:11:35,560 --> 01:11:37,940  
Who's your friend who likes to play?  
Bing Bong, Bing Bong  
01:11:38,040 --> 01:11:39,940  
His rocket makes you yell "Hooray!"  
Bing Bong, Bing Bong  
01:11:40,040 --> 01:11:42,611  
Who's the best in every way  
and wants to sing the song to say...  
01:11:49,520 --> 01:11:50,820

Come on!  
01:11:50,920 --> 01:11:53,140  
Who's your friend who likes to play?  
Bing Bong, Bing Bong  
01:11:53,240 --> 01:11:55,460  
His rocket makes you yell "Hooray!"  
Bing Bong, Bing Bong  
01:11:55,560 --> 01:11:57,460  
Who's the best in every way  
and wants to sing this song to say  
01:11:57,560 --> 01:11:59,085  
Who's your friend who likes to play?  
01:12:12,640 --> 01:12:14,130  
Come on, Joy. One more time.  
01:12:15,000 --> 01:12:16,570  
I got a feeling about this one.  
01:12:17,200 --> 01:12:18,980  
Bing Bong, Bing Bong  
His rocket makes you yell "Hooray!"  
01:12:19,080 --> 01:12:20,411  
Bing Bong, Bing Bong  
01:12:20,520 --> 01:12:22,140  
Who's the best in every way  
and wants to sing this song to say  
01:12:22,240 --> 01:12:24,580  
Who's your friend who likes to play?  
Bing Bong, Bing Bong  
01:12:24,680 --> 01:12:27,460  
Louder! Joy, sing louder!  
01:12:27,560 --> 01:12:29,608  
To sing this song to say  
Who's your friend who likes to...  
01:12:31,400 --> 01:12:33,050  
Who's your friend who likes to play?

Bing Bong, Bing Bong  
 01:12:33,160 --> 01:12:35,049  
 His rocket makes you yell "Hooray!"  
 Bing Bong, Bing Bong  
 01:12:35,160 --> 01:12:37,500  
 Who's the best in every way  
 and wants to sing this song to say  
 01:12:37,600 --> 01:12:38,660  
 Bing Bong  
 01:12:38,760 --> 01:12:40,125  
 We're gonna make it!  
 01:12:48,200 --> 01:12:50,820  
 Bing Bong! We did it!  
 01:12:50,920 --> 01:12:54,561  
 We... Bing Bong? Bing Bong!  
 01:12:55,720 --> 01:12:57,245  
 You made it!  
 01:12:58,640 --> 01:13:00,847  
 Go! Go save Riley!  
  
 01:13:03,960 --> 01:13:07,567  
 Take her to the moon for me. Okay?  
 01:13:21,120 --> 01:13:23,441  
 I'll try, Bing Bong.  
 01:13:26,160 --> 01:13:28,003  
 I promise.  
 01:13:41,320 --> 01:13:42,810  
 We're home!  
 01:13:43,520 --> 01:13:46,251  
 Riley? Riley!  
 01:13:50,600 --> 01:13:52,011  
 I'll call her cell.  
 01:13:56,080 --> 01:13:57,900  
 This is terrible. Wait,

is that someone walking towards us?  
 01:13:58,000 --> 01:13:59,286  
 Yep, let's cross the street.  
 01:14:04,080 --> 01:14:05,460  
 It's Mom. She's onto us!  
 01:14:05,560 --> 01:14:06,846  
 - What do we do?  
 - Where's my bag?  
 01:14:06,960 --> 01:14:08,380  
 Riley needs to get Core Memories.  
  
 01:14:08,480 --> 01:14:10,050  
 - That's the stuff.  
 - We keep going.  
 01:14:13,040 --> 01:14:14,610  
 Sadness!  
 01:14:25,080 --> 01:14:27,140  
 Sadness! Sadness?  
 01:14:27,240 --> 01:14:29,660  
 Come on, Sadness. Where are you?  
 01:14:29,760 --> 01:14:32,331  
 Okay. If I were Sadness,  
 where would I be?  
 01:14:34,000 --> 01:14:37,580  
 Everything is awful  
 and my legs don't work,  
 01:14:37,680 --> 01:14:41,002  
 and you have to drag me around  
 while I touch all the...  
 01:14:56,640 --> 01:14:59,086  
 Oh, no! It's Mom again! What do we  
 do?  
 01:15:05,440 --> 01:15:07,408

This is madness! She shouldn't run  
 away!  
 01:15:07,520 --> 01:15:09,010  
 Let's get this idea out of her head.  
  
 01:15:10,000 --> 01:15:11,081  
 Sadness?  
 01:15:13,360 --> 01:15:15,840  
 - Sadness!  
 - Joy?  
 01:15:16,600 --> 01:15:17,487  
 Wait! Sadness!  
 01:15:18,240 --> 01:15:22,180  
 Just let me go!  
 Riley's better off without me!  
 01:15:22,280 --> 01:15:23,281  
 Come back!  
 01:15:28,600 --> 01:15:32,180  
 Okay, you're saying your husband  
 was blown away by an elephant.  
 01:15:32,280 --> 01:15:33,340  
 Was he with anyone?  
 01:15:33,440 --> 01:15:34,780  
 Yes! And there she is!  
 01:15:34,880 --> 01:15:36,220  
 Hey! Come back here!  
 01:15:36,320 --> 01:15:38,482  
 Forget it, Jake. It's Cloud Town.  
 01:15:42,320 --> 01:15:43,810  
 What? Sadness!  
 01:15:44,800 --> 01:15:47,180  
 I only make everything worse!  
 01:15:47,280 --> 01:15:49,567  
 Wait! Sadness!

We got to get you back to...  
 01:15:59,720 --> 01:16:01,220  
 - It's stuck!  
 - Great.  
 01:16:01,320 --> 01:16:03,540  
 - What do you mean it's stuck?  
 - Now what?  
 01:16:03,640 --> 01:16:05,324  
 Oh, no! What is this?  
 01:16:14,400 --> 01:16:15,860  
 - How do we stop it?  
 - I got it!  
 01:16:15,960 --> 01:16:17,580  
 Make her feel scared!  
 That'll make her change her mind!  
 01:16:17,680 --> 01:16:19,740  
 - Brilliant!  
 - I know it's brilliant! Do it!  
 01:16:19,840 --> 01:16:21,860  
 Nothing's working! Why isn't it  
 working?  
  
 01:16:21,960 --> 01:16:23,300  
 - Let me try.  
 - Great! You broke it!  
 01:16:23,400 --> 01:16:25,641  
 - No, I didn't! Don't touch that!  
 - Move!  
 01:16:29,600 --> 01:16:33,002  
 Guys, we can't make Riley feel  
 anything.  
 01:16:33,880 --> 01:16:35,609  
 What have we done?  
 01:16:36,440 --> 01:16:39,460

Hey! Hey, look at me!  
Did you mean what you said before?  
01:16:39,560 --> 01:16:41,900  
I would die for Riley!  
I would die for Riley!  
01:16:42,000 --> 01:16:43,684  
Yeah, okay, haircut. Time to prove it.  
01:16:47,560 --> 01:16:49,420  
I would die for Riley!  
I would die for Riley!  
01:16:49,520 --> 01:16:52,046  
I would die for Riley!  
01:17:07,760 --> 01:17:09,364  
That's it! I fold!  
01:17:40,400 --> 01:17:44,530  
This is crazy. This is crazy.  
No, no, no. Joy. Be positive.  
01:17:48,240 --> 01:17:50,208  
I am positive this is crazy!  
01:17:54,080 --> 01:17:56,970  
- Now!  
- For Riley!  
01:18:04,360 --> 01:18:06,488  
- Joy?  
- Hang on!  
01:18:07,680 --> 01:18:09,842  
I wish Joy was here!  
01:18:17,080 --> 01:18:18,445  
It's Joy!  
01:18:19,320 --> 01:18:20,560  
Stand back!  
01:18:21,800 --> 01:18:22,540  
That worked.  
01:18:22,640 --> 01:18:24,290

Well, what would you do,  
if you're so smart?  
01:18:25,160 --> 01:18:27,900  
I'd tell you,  
but you're too dumb to understand.  
01:18:28,000 --> 01:18:28,900  
What?  
01:18:29,000 --> 01:18:30,740  
Of course your tiny brain is confused.  
01:18:30,840 --> 01:18:33,660  
Guess I'll just have to  
dumb it down to your level.  
01:18:33,760 --> 01:18:38,049  
Sorry I don't speak moron  
as well as you, but let me try. Duh!  
01:18:47,680 --> 01:18:48,940  
Thank goodness you're back!  
01:18:49,040 --> 01:18:50,940  
- Things are really messed up!  
- We found this idea.  
01:18:51,040 --> 01:18:52,929  
We were just  
trying to make happy memories.  
01:19:03,000 --> 01:19:04,420  
Joy, you got to fix this! Get up there!  
01:19:04,520 --> 01:19:06,220  
Sadness, it's up to you.  
01:19:06,320 --> 01:19:08,561  
- Me?  
- Sadness?  
01:19:08,680 --> 01:19:09,780  
I can't, Joy.  
01:19:09,880 --> 01:19:12,486  
Yes, you can. Riley needs you.

01:19:24,400 --> 01:19:25,561  
Okay.  
01:19:46,200 --> 01:19:48,885  
Wait! Stop! I want to get off!  
01:20:00,520 --> 01:20:02,100  
All right. Thank you. We will.  
01:20:02,200 --> 01:20:04,660  
Her teacher  
hasn't even seen Riley all day.  
01:20:04,760 --> 01:20:06,888  
- What was she wearing last?  
- I can't believe this.  
01:20:08,040 --> 01:20:09,820  
Riley, there you are! Thank goodness!  
01:20:09,920 --> 01:20:12,300  
We were worried sick!  
Where have you been? It's so late!  
01:20:12,400 --> 01:20:14,460  
Honey! What happened? Are you all  
right?  
01:20:14,560 --> 01:20:16,300  
We asked the neighbors,  
I called the school,  
01:20:16,400 --> 01:20:17,481  
we talked to your teacher.  
01:21:44,320 --> 01:21:47,483  
I know you don't want me to but...  
01:21:48,880 --> 01:21:50,211  
I miss home.  
01:21:52,120 --> 01:21:53,724  
I miss Minnesota.  
01:21:57,160 --> 01:22:00,323  
You need me to be happy, but...  
01:22:02,120 --> 01:22:06,523

I want my old friends,  
and my hockey team.  
01:22:08,680 --> 01:22:10,409  
I want to go home.  
01:22:12,520 --> 01:22:14,329  
Please don't be mad.  
01:22:17,880 --> 01:22:20,008  
- Sweetie.  
- We're not mad.  
01:22:21,560 --> 01:22:25,121  
You know what? I miss Minnesota too.  
01:22:26,800 --> 01:22:29,371  
I miss the woods where we took hikes.  
01:22:30,360 --> 01:22:32,681  
And the backyard where you used to  
play.  
01:22:33,560 --> 01:22:36,370  
Spring Lake, where you learned to  
skate.  
01:22:38,560 --> 01:22:39,766  
Come here.  
01:24:01,040 --> 01:24:02,700  
Hey, I'm liking this new view.  
01:24:02,800 --> 01:24:04,180  
Friendship Island has expanded.  
01:24:04,280 --> 01:24:06,860  
Glad they finally opened  
that Friendly Argument section.  
01:24:06,960 --> 01:24:09,180  
I like Tragic Vampire Romance Island.  
01:24:09,280 --> 01:24:11,860  
Fashion Island? Everyone shut up.  
01:24:11,960 --> 01:24:14,180  
Boy Band Island?



Hope that's just a phase.  
01:24:14,280 --> 01:24:17,980  
Say what you want,  
I think it's all beautiful.  
01:24:18,080 --> 01:24:19,580  
All right. Here you go.  
01:24:19,680 --> 01:24:22,331  
Your new expanded console  
is up and running.  
01:24:24,240 --> 01:24:25,780  
Cool! Upgrade!  
01:24:25,880 --> 01:24:27,928  
Hey! Whoops, wait. Did I just do that?  
01:24:29,360 --> 01:24:30,740  
Hey, guys? What's pub-er-ty?  
01:24:30,840 --> 01:24:33,060  
I don't know.  
It's probably not important.  
01:24:33,160 --> 01:24:36,820  
I have access  
to the entire curse word library!  
01:24:36,920 --> 01:24:39,082  
This new console is the...  
01:24:40,120 --> 01:24:41,610  
Sorry. I did it again. My bad.  
01:24:41,720 --> 01:24:42,721  
They're getting to the rink.  
01:24:44,760 --> 01:24:46,380  
Now when you get out there,  
you be aggressive!  
  
01:24:46,480 --> 01:24:48,100  
- I know, Dad.  
- But not too aggressive.

01:24:48,200 --> 01:24:50,940  
You know, you guys don't  
have to come to every game.  
01:24:51,040 --> 01:24:54,020  
Are you kidding? I'm not missing one!  
Go Foghorns!  
01:24:54,120 --> 01:24:58,580  
- Go Riley! Foghorns are the best!  
- Okay! I got to go!  
01:24:58,680 --> 01:24:59,900  
They love us.  
01:25:00,000 --> 01:25:01,580  
Yeah! Mom and Dad are pretty cool.  
01:25:01,680 --> 01:25:04,206  
Guys, of course they are.  
But we can't show it.  
01:25:06,440 --> 01:25:07,965  
She loved the face painting!  
01:25:08,080 --> 01:25:09,081  
Told you it was a great idea!  
01:25:10,360 --> 01:25:13,569  
- Best idea he's had in a while.  
- He's a really good guy.  
01:25:18,360 --> 01:25:19,566  
Just in case.  
01:25:20,800 --> 01:25:24,441  
Oh! Sorry.  
01:25:26,680 --> 01:25:30,765  
Girl! Girl! Girl!  
01:25:33,480 --> 01:25:36,290  
Okay. Bye.  
01:25:37,200 --> 01:25:39,407  
Remember, just hustle.  
01:25:40,360 --> 01:25:43,045

- Go, Riley!  
- You got this!  
01:25:45,080 --> 01:25:47,220  
- You ready?  
- Yeah.  
01:25:47,320 --> 01:25:49,448  
All right. Let's play some hockey!  
01:25:51,040 --> 01:25:51,980  
All right, Anger, take it!  
01:25:52,080 --> 01:25:53,220  
Give us that puck or you're dead meat!  
01:25:53,320 --> 01:25:54,300  
On our left. On our left!  
01:25:54,400 --> 01:25:56,140  
Let's just try  
not to get all smelly this time.  
01:25:56,240 --> 01:25:58,300  
Mom and Dad are watching us fail.  
01:25:58,400 --> 01:25:59,845  
Not for long!  
01:26:01,200 --> 01:26:03,140  
We've been through a lot lately,  
that's for sure.  
01:26:03,240 --> 01:26:05,180  
But we still love our girl.  
01:26:05,280 --> 01:26:07,860  
She has great new friends,  
a great new house.  
01:26:07,960 --> 01:26:09,340  
Things couldn't be better.  
01:26:09,440 --> 01:26:13,764  
After all, Riley's twelve now.  
What could happen?  
01:26:34,320 --> 01:26:37,580

And who can tell me what year  
San Francisco was founded?  
01:26:37,680 --> 01:26:39,648  
Anyone? Jordan?  
01:26:42,400 --> 01:26:43,640  
How much more of this?  
01:26:43,760 --> 01:26:47,340  
Five months, two weeks and four days  
until summer vacation.  
01:26:47,440 --> 01:26:51,020  
Then it's off to the Bahamas  
with you know who!  
01:26:51,120 --> 01:26:54,124  
Come fly with me, gatinha.  
01:26:57,880 --> 01:26:59,484  
Have a nice day.  
01:27:00,520 --> 01:27:01,700  
What are we mad about?  
01:27:01,800 --> 01:27:03,660  
I don't know. Whatever Troy's mad  
about.  
01:27:03,760 --> 01:27:06,491  
- What's Troy mad about?  
- I don't know.  
01:27:07,200 --> 01:27:08,611  
I know. Totally.  
01:27:09,520 --> 01:27:12,060  
We're a total fraud!  
Do you think they can see through us?  
01:27:12,160 --> 01:27:13,969  
Of course not! We're wearing eye  
shadow!  
01:27:14,080 --> 01:27:16,287  
01:27:16,800 --> 01:27:21,886

Who's the birthday girl? Hey! Hello!  
01:27:23,640 --> 01:27:27,380  
Six years of drama school for this?  
01:27:27,480 --> 01:27:28,970  
Move it, will you?  
01:27:31,680 --> 01:27:33,444  
What are you doing? Come on!  
01:27:33,560 --> 01:27:35,180  
You know what? This is okay.  
This is fine.  
01:27:35,280 --> 01:27:37,540  
We just need to go to our happy place.  
01:27:37,640 --> 01:27:38,700  
TripleDent gum  
01:27:38,800 --> 01:27:40,404  
No! Not this again!



## CURRICULUM VITAE

### PERSONAL DATA

Name : Estriyati Uswatun

Gender : Female

Date of Birth : August, 18<sup>th</sup>, 1994

Place of Birth : Magelang

Address : Ngentak Sawitan, Mungkid, Magelang

Contact : +6285725983438

Citizenship : Indonesian



### EDUCATION

- Formal

1999-2005

SD N Sawitan

2006-2009

SMP N 1 Kota Mungkid

2010-2012

SMA N 1 Kota Mungkid

2013-2017

UIN Sunan Kalijaga

- Informal

2007-2008

English in LPK SPEC

2012

Sewing in LPK Karya Abadi

2013

Arabic in Mahmud Arabic School

### PROFESIONAL EXPERIENCE

- Employment History:

2012

as a cashier in Orang Utan Restaurant



2014-now as a costume maker and owner of Chantol Collection

- Fieldwork:  
 April-May 2016 Indonesian Teacher for Foreigner in Language Center  
 UIN Sunan Kalijaga
- May 2016 English Teacher in Pondok Pesantren Diponegoro
- November 2016 Employee in Dinas Pariwisata dan Kebudayaan  
 Kabupaten Magelang
- Other Activities:  
 June, 19<sup>th</sup>, 2014 Volunteer in "INDONESIA CHANNEL 2014" by Ministry  
 of Foreign Affairs Republic of Indonesia
- April, 17-19<sup>th</sup>, 2015 Committee of French Singing Competition by Student  
 Organization in UIN Sunan Kalijaga
- September, 8-9<sup>th</sup>, 2015 Jury of Dance Competition in "STUDENT FAIR #2" in  
 UIN Sunan Kalijaga

### INTEREST

- Dancing
- Drawing
- Culture
- Costume
- Fashion
- Traveling

### ACHIEVEMENT

- 1<sup>st</sup> Runner of J-Fashion Competition in Java Region in May, 30<sup>th</sup>-31<sup>st</sup>, 2015
- 2<sup>nd</sup> Runner up of J-Fashion Competition in Yogyakarta Region in March, 14<sup>th</sup> 2016

### LANGUAGES

- Indonesian
- English