

A Study of Post-Colonial;
Western Representation of East in *Unleashed* Movie

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A FINAL PROJECT STATEMENT

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

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Atas perhatian yang diberikan, saya ucapkan terima kasih.

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A STUDY OF POST-COLONIAL;

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ABSTRACT

Studi poskolonial selalu berhubungan dengan system penguasaan yang dilakukan sebuah bangsa terhadap bangsa lain yang secara dominan digambarkan dengan sebuah oposisi biner antara penjajah dan yang dijajah. Usaha poskolonial untuk meningkatkan dominasinya terhadap koloni-koloninya dibangun dengan berbagai konsep penguasaan terhadap suatu ras. Para ahli poskolonial, yang dinamakan bangsa barat, melancarkan ideologi imperialisme mereka sebagai upaya untuk menguasai satu bangsa. Bangsa barat berusaha untuk mendominasi bangsa timur termasuk didalamnya budaya, ideologi, dan identitas bangsa timur itu sendiri. Dominasi yang bersangkutan terhadap penggambaran kaum timur yang ditunjukkan kepada bangsa timur merujuk kepada sebuah wacana yang bernama orientalisme. Wacana orientalisme adalah sebuah upaya bangsa barat untuk membentuk gambaran stereotip bangsa timur melalui pandangan stereotip barat itu sendiri sebagai usaha bangsa barat untuk menceritakan ulang, mengklaim, dan membangun ulang sejarah, budaya, identitas, dan citra bangsa timur. Hal ini dilakukan bangsa barat untuk memudahkan penerapan pengaruh ideologi mereka dengan rezim kepada bangsa timur. Hal sama juga terjadi dalam film *Unleashed* dimana karakter bernama Bart berusaha untuk mengstereotipkan karakter bernama Danny melalui cara menceritakan ulang, mengklaim, dan membangun ulang sejarah, budaya, identitas, dan citra Danny untuk tujuan yang sama seperti yang dilakukan bangsa barat. Film *Unleashed* ini dijadikan bahan analisa oleh penulis dalam penelitian. Dalam penelitian ini, penulis mempertimbangkan bahwa karakter Danny dikonstruksi dengan menggunakan imperialisme dan ideologi oposisi biner yaitu biner antara superior dan inferior, beradab dan tak beradab, dan berpendidikan dan tak berpendidikan. Karakter Danny juga digambarkan dengan beberapa stereotip yaitu eksotik, bodoh, dan berperilaku hewan.

Kata kunci: Orientalisme, Bangsa Barat, Bangsa Timur, Imperialisme, Oposisi Biner, Stereotip.

A STUDY OF POST-COLONIAL;
WESTERN REPRESENTATION OF EAST IN UNLEASHED MOVIE

ABSTRACT

The study of Post-colonialism always connects to the authority system of one nation upon another nation, which is dominantly describes with binary of the colonizer and the colonized. Post-colonial effort in order to increase domination upon colonies is built with many concepts of authorizing a race. The post-colonialist, called the West, attacks their regimes by their imperialism ideology to empower one race. The West attempts to dominate the East, including their culture, ideology, and identity. Domination represented upon the East which is related to the imaging of the East appoints to the discourse named Orientalism. Orientalism discourse is the way the West stereotyping the East by their stereotype views with their attempts to re-telling, re-claiming, and re-build the history, the culture, the identity, and the image of the East in order to make the West's regimes of their ideology upon the East more susceptible. The same way as on *Unleashed* movie where the character of Bart attempts to stereotyping the character of Danny by re-telling, re-claiming, and re-build his history, culture, identity, and image for the same purpose as the West. The *Unleashed* is the movie which the writer analyses on this research. On the research, the writer considers that Danny is constructed by imperialism and ideology with binaries such as superior and inferior, civilized and uncivilized, and educated and uneducated. Also, Danny is represented by stereotypes such as exotic, decadence, and animal-like stereotypes.

Keywords: Orientalism, The West, The East, imperialism, Binary, Stereotype.

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Finally, I realize that there are some errors in writing this graduating paper. Thus, I really allow all readers to give suggestion to improve this graduating paper.

Wassalamu'alaikum Wr. Wb.

Yogyakarta, 03 Oktober 2013

SEPTIAN DONA PRASETYO

DEDICATION

This final project I dedicated to:

1

MY MOM &

MY LIL' BROTHER

2

MY BIG FAMILY

3

MY FRIENDS

BROTHERS &

SISTERS

MOTTO

In this very world,

There is no secret ingredient to make something special

Just believe that you are special,

Then you will be special

(Poo's Father, *Kungfu Panda*)



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CHAPTER I

INTRODUCTION

A. Background of Study

Western idea of colonialism represents the East as the inferior to the West. In Western view, Eastern countries are portrayed as a mystic, uneducated, exotic, and low quality race. The ideas lead to the stereotype view of the Orient (East) which the view is called Orientalism. Orientalism itself refers to the stereotypical view of the Orient by many generations of Western writers and scholars, with their prejudice views that oriental as inherently criminal and deceitful (Carter 116). The representation of East by Western is chosen to elaborate research paper on the object movie by the writer. Orientalism is used as the approach to explain further the representation of East in the stereotype view of the Western. This stereotype asserts the need and the will of colonial governments by always emphasize on the superior position of the West above the inferior position of the East (Gandhi 104). They tried to project the East by knowledge, and they have to describe the East with a deviate images or negative images.

According to Bhabha (Gandhi 105), making a stereotype is not only making false image which become a victim as a discrimination tool; it is a text which more ambivalent concerning projection and introjections; a strategy of making metaphor, history changing, mistakes, aggressive condition, masks issue, and separation between originals knowledge and imagination knowledge.

The main ideas of the research of the movie contain the orientalism issues that represent Western stereotype of the East, Western imperial culture, and Western ideology that construct the East as the projection of negative aspects. They are Orientalists discourses on the orientalism as the stressing that stereotype concepts are tool to create the East as Western's utopia. The stereotype which is used as to control the colony area elaborates the view of Western countries to the Eastern with their Orient's understanding which claimed the West orientalism where they reduced the East to a few stereotype characteristics as seen in the main character of the movie as the object of the research.

Movie is popular literature which is popularly consumed. Movie is one of the literary works with complex delineation which portrays stories about life whether imagination of the author or based on reality, like a prose and a poem. It tells story in an audio visual media form and rather different from classic literatures which deal with papers and folklores. The writer chooses movie because it represent aspects of life. The aspects of life are showed by its narration in visual delineation not only textual which makes it more real. Movie also contains various social issues even colonialism and stereotypes which are the theme that will be analyzed on this research.

The movie title is Unleashed, directed by Louis Leterrier in 2005. Unleashed aka Danny the Dog has three major themes; friendship, love, and revenge. The movie which is chosen by the writer is an action movie. An action movie shows complex emotions such happy and sad, gloomy and grim but still exist expectation, the plot is clear but the characters are rounded. Besides, the

unique of action movie is cruelty and violence as the core of the genre which also contained on *Unleashed* that has connection to the theme of the research.

In the *Unleashed* movie, there are issues of stereotypical view of West which deal with the characters, the plot, the setting on the movie itself. The writer finds that the delineation of the characters, the plot, and the setting of the movie indicates the orientalism issues. The character Danny represents the East as the inferior people, character Bart represents the West as the master who control Danny and slaved him like a dog. The plot and the setting scenes also portray injustice, slavery and animal-like which they are the stereotype views constructed by the West.

The plot glance of the movie is about two men cut off from the world in different ways become unlikely friends and protectors in this offbeat action drama. Danny is a physically powerful but emotionally stunted man; never given any sort of proper education, Danny has learned little in his lifetime but how to fight, and his minder, Bart, treats him more like a guard dog than anything else, using him in illegal no-holds-barred brawls that earn Bart plenty of money but only reinforce Danny's violent alienation. When Bart is injured in an auto accident, Danny is left to fend for himself, and stumbles upon Sam, an elderly piano tuner who has lost his sight. Sam is the first person to treat Danny with kindness, and the music he plays soothes the troubled soul of the fighter. (Mark Deming, 2011: np)

In the movie, there is a collar in Danny's neck that symbolized colonial controller. The collar is a tool to control Danny. He is meant to be like a dog by Bart. This is the delineation of East constructed by West, where Western as a master tries to control the slave with collar because he is dangerous. Western represents East through Danny as a brutal person, and animal like, and the collar symbolized an oppression of West which has meaning as a tool to control the brutality, a tool to control the slave or the inferior when he against the master. It is one of the stereotypes views of the East projected by the West that tried to be analyzed in the research. This colonialism orientalism is the main aspect to be discussed in postcolonial theory, the orientalism approach.

Considering the writer's perspectives as Moslem, Islam does not allow representing stereotypes toward one race. The collar concept portrays discrimination, oppression, and domination of the West upon the East. On Islam perspective, Islam forbids every kinds of discrimination, oppression, and domination behavior which shows the existence of social caste as it is portrayed by The West. There are verses on AL-Qur'an represents that every man is created same;

Al Araf: 189 (Abu Minhal, 2013: np).

هُوَ الَّذِي خَلَقَكُمْ مِنْ نَفْسٍ وَاحِدَةٍ وَجَعَلَكُمْ فِيهَا رُءُوسًا لِيَسْكُنَ فِيهَا

"He it is who did create you from a single soul, and therefrom did make his mate that he might take rest in her."

Al Hujurat: 13 (Abu Minhal, 2013: np).

عِنْدَ أَكْرَمِكُمْ إِن تَعَارَفُوا فَوَاقِبَآءِل شُعُوبًا وَجَعَلْتُمْ وَأَنْتِ ذَكَرٍ مِّنْ خَلَقْتُمْ إِنَّا الْنَّاسُ يُتَأْتِيهَا

خَيْرٌ عِلْمِ اللَّهِ إِن تَقْدُكُمْ اللَّهُ

*“O mankind! We created you from a single pair of a male and a female,
and made you into nations and tribes that you might get to know one
another. Surely the noblest of you in the sight of Allah is he who is the
most righteous. Allah is All-Knowledgeable, All-Aware.”*

Two verses above describe that people is create the same even from the beginning (Abu Minhal, 2013:np). The reason is, as on the first verse Al Araf, they are created by the same father *Adam* and mother *Hawa*. This similarity refers to the idea that prevents self-pride and domination of human being. Also, on the second verse Al Hujurat, the idea of same state is represented that Allah SWT has creates the son of Adam from one original form and one original race(ibid, np).

Then, on the verse that Allah creates people into nations and tribes in order to know and understand each other, besides, it is also purposed to prevent discrimination between each other. The verses do not order people to humiliate another by making stereotype but they clarify people to aware the equality of human being and they clarify people to build respectability between them.

In this paper, the writer chooses *Unleashed* movie because it represents issues which will be analyzed by this research. The reason is that the movie contains many elements which deal with the theme that the writer discusses in this paper concerning Post-colonial criticism especially in orientalism approach. Another reason is that the movie shows the colonialism imperialism through the plot, theme or by the character that contain aspects and concepts of post-colonial condition especially concepts of orientalism. The orientalism is one of the characteristics of cultural imperialism which the sign is East construction by the West where East is seen as “Other”. Orientalism aspects which will be elaborated on this research are the view of the Western to the Eastern country using Western’s point of view. In the Western’s point of view, “other” means that the East is inferior to the West.

B. Scope of The Study

The scope of the study of this research paper will be limited on orientalism issues, especially the Western’s view and prejudice on the Eastern country from the characters, the plot, the setting of *Unleashed* movie which are portrayed.

C. Problem Statements

The problem of the statements of this research paper divides on two questions;

1. How does the West construct the East and what kinds of construction which are showed in *Unleashed* movie?

And,

2. How does the West representstereotype of the Eastthrough Western eye according to *Unleashed* movie?

D. Objectives of Study

According to the problem statements above, this research is limited toorientalism issues of*Unleashed* movie. The objectives of this research are;

1. To find out how the West construct the East and what kinds of construction which are showed on *Unleashed* movie,
2. To find out Western representation of stereotype of the East through Western eye according to *Unleashed* movie.

E. Significances of Study

The significances study of this research can be seen on two interests;academics interest and practical interest.

1. For academic interest, the result of this research is useful as an input on literary research elaboration uses orientalism literary approach. For people who have importance with the discussion of post-colonial, this research is useful as an addition source for studying or reviewing the contents of the research study and to be additional source for psychology.

2. For practical interest, result of this research is expected as references in order to understand and is expected as alternative possibility to solve human problems in this modern era. The writer suggests that research will expend people's concepts of the orientalism broadly in the social context of some aspects of life as well as in the literature.

F. Prior Research

Many researchers have made their researches on analyzing movies and kinds of issues of the movies. There are researches which deal with movies and Orientalism issues in movie and other works of literature. As far as the writer concerned, the research relates to the movie are mostly about review. Some of them are movie review by Manohla Dargis (published in 2005 The New York Times) entitle *Raised Like A Dog, Crouching Like A Tiger*. In the movie review, Dargis analyzed the characteristics of the main character Danny as a character with excellent skill of martial arts, strong, ferocious and quite quiet like a tiger on his act.

Another review is a movie review by Roger Ebert (2005: np) entitle *Unleashed*. In his movie review the core of his idea is stressing on the plot of the movie where the obedient Danny as Bart's dog slave made him refuses to obey Bart's orders and tries to struggle when Danny experiences kindness brought by Sam.

According to the review, the writer considers this research is different. The writer also considers that this is different with the reviews by Manohla Dargis and Roger Ebert. Since Dargis discussed only on the strong character of Danny and Ebert discussed only on the struggling plot of Danny the writer, in this paper, will focus on the Western representation of East particularly on stereotype issues of the character Danny. From the comparison, the writer convinces that it is correct about East representation issues on *Unleashed* movie as the object analysis through Orientalism approach uses Post-colonial Theory of Orientalism

concerning Western representation of the East. In order to get variety of different topics and perspectives, the writer focuses on West's construction of the East and East representation. The topics of research are to find out the kinds of construction of the East through orientalism approach which is showed on *Unleashed* movie, and to find out Western representation of East through Western eye according to *Unleashed* movie.

G. Theoretical Approach

In this research paper, the writer uses the theory of Post-colonial since the object of the study concerns on colonizer and colonized situation which is seen in the movie, *Unleashed* movie. For the approach, the writer uses the Orientalism approach since the research is about the representation of Western to East through intrinsic element of the story as seen in the movie, because the approach able to analyze the problem statements of this research paper.

1. Post-colonial theory

Post-colonial is a term refers to the intellectual discourse that hold together a set of theories and philosophies, film, politic, and literature. Postcolonialism basically is a deconstruction to reveal the colonial conception on the oppressed and to articulate the 'others' mute opinion. Postcolonialism arise because of the realization of West- East binary opposition (Gracia Sudargo, 2011: np). The main theme of post-colonial is reaction to the culture legacy of colonialism which in this colonialism is the dominance of people called 'Western' like British, France,

and Spain. On the other words, post-colonial is an anti-colonial movement since its discourse about to attack the dominance of Western ideologies.

The discourse of postcolonialism was and still is so crucial: it “highlights the fact that our very definitions of culture, civility and artistic achievement, as well as notions such as political autonomy, economic development, and modern progress, are firmly rooted in the history of colonialism and its attendant images of savagery, backwardness, despotism, and underdevelopment” (Nealon & Searls Giroux 58; Huttunen 15). This condition refers to the Orientalism which deals with the idea that the East is constructed by the West where the empire of West colonizes the East. The decentralization and generalization of Western culture and its values dominate the way of life of its colony nations.

Concerning the term ‘colonize’, the post-colonial theory characteristics put the principle on the idea of *colonizer and be colonized*, and *dominator and be dominated*.

1.1 Colonizer and Be Colonized

One of the post-colonial approaches that put the principle characteristics is on the concept about the discussion of imperial-colonial itself. On this concept model, the process of writing text on post-colonial area always questioning on politic control, and social control that exist on relation of the *colonizer* side and the *becolonized* side (Ashcroft, Griffiths, and Tiffin 25).

1.2 Dominator and Be Dominated

The research which is stated by Max Dorsinville stresses on the relation among dominator and be dominated people. Max Dorsinville (Ashcroft, Griffiths, and Tiffin 29), stresses on the relation between dominator and the dominated people by way to override certain historical relationship that is caused by colonialism and he stresses on the importance of politics domination. This approach has a larger scope of oppression hierarchy. (ibid: 29-30)

2. Orientalism

Said (Carter 116) distinguishes between three usages of the term “Orientalism”. Firstly, refer to the long period of cultural and political relations between Europe and Asia. Secondly the term is used to refer to the academic study of oriental language and culture which dates from the early nineteenth century. Thirdly, it is used to refer to the stereotypical views of the Orient developed by many generations of Western writers and scholars, with their prejudice views of oriental as inherently criminal and deceitful.

Orientalism deals with critique of Western representation of East. East represented through Western eye. The West reduces the East to a few stereotypical characteristics, in this way, sense of oppression as great as it still exist. East is seen as “other” which means that East people or the colony of East is inferior to West. Western is the interest dominant class who asserts themselves as the center in culture and its values while East is projected to the negative aspects: cruel, sensuality, decadence, and laziness. For Said (Carter 116), all the

representations of the Orient by the West constituted a determined effort to dominate and subjugate the East.

Orientalism is the way Europe has ruled the Orient, and also how the Orient has been stated about, reviewed and taught institutionally and this is as significant part of the "Western style for dominating, restructuring, and having authority over the Orient." (Said 1995, 2–3; Juhki33). Orientalist discourse has been highly similar to the discourse approaching the delinquents, the insane, the women and the poor within Europe. They all have been deemed lamentably alien (Juhki34).

The Western sees Orientals as the second people where they are projected and portrayed as negative aspects and mystical things. Through the Western construction, the East is defined as uncivilized people where the West builds stereotypes on the East as a sensual decadent people. The woman is seen as the exotic symbol of male fantasy of the West which the West views that Oriental women are (Juhki 4) unlimitedly sensual, lacking in rationality, and, most importantly, willing. That means that they are easy to be used for pleasure.

In order to elaborate the literary theoretical approaches concerning West representation of East, the writer also mentions a representation theory as a supporting approach to get data analysis. Representation is exploring the meaning of a language. Stuart Hall describes that representation (Hall 2) is a study of the crucial links between language, culture and how shared meanings are constructed and represented within language. It is a way that language operates as a 'representational' system. Language symbolically represents shared cultural

meanings. It does this through sounds and word, but also through any other way that meaning can be represented and understood. It can be represented through movie, music, body language, gesture, arbitrary symbols and through objects.

H. Method of Research

1. Type of Research

Method is a way to reach purposes. According to *Oxford Dictionary*, method is way of doing something, quality of being well planned and organized. The present writer uses method of qualitative research method because the important parts of this research use the resources of materials in libraries. The ability to do library research begins with an understanding the ways in which libraries organizes their collections and and with a knowledge of basic reference materials. This research is a qualitative research because the writer uses library research to gain the important resources through books, journals, and other texts which have connection with the topic and the object of the research in the library, also uses movie study and the scripts to get materials to support the subject matter of this research.

According to Denzin and Lincoln (Aminuddin 39; Ismawati 10), qualitative research are data which is orientated to the meaning comprehension; either meaning as characteristics, systematic correlation, conception, value, norm, or reality abstraction comprehension, and data considers with the writer role as a key instrument or meaning shaper. The reason why the present writer uses the qualitative research, according to

Panduan Akademik dan Pedoman Penyusunan Skripsi (31), is because the problems

in this research is not clear yet, holistic, complex, dynamic, and loaded with meanings. The result, the data on the research object cannot be possible examined using test instrument, questionnaire and interview research. As the method to gain resources using qualitative research is efficiently get through books references which may contain comprehension of theory and approach.

2. Data Resource

The present writer uses two source data, divided into primary data and secondary data. The primary data is the resource data that is directly analyzed in the research. The secondary data, on the other hand, is the supporting resource data of the primary data which is used as the companion to analyze the main data. The writer takes *Unleashed* movie and the movie manuscripts as the primary data of this research paper whereas the secondary data is others data that contain ideas about the *Unleashed* movie and concepts of orientalism included books, journals, magazines, and web.

3. Method of Collecting Data

The data used in this research paper are collected from movie and movie script as the primary references. In order to collect the data, the writer of this research uses the methods of reading and documentation. The reading is meant by the writer by intensively watching the movie *Unleashed* to achieve an understanding the elements and cinematography. Thus, after understanding both two elements, the writer compares the movie with the script in order to mark the important acts and dialogues by giving the pictures and the quotes which are

related, and also noting the time of the dialogues. In the primary research, after the movie pictures and the quotes are taken from every scene and dialogue which contained the issues of analysis, the explanation are given to amplify the analysis.

Furthermore, to collect more data related to the movie, the method of documentation also used to document the data from the library and website after doing library visit and web browsing. The purpose, the writer easily rereads the supporting data after documented it. The data taken is classified to the secondary data such as the movie record, the movie review, the film theory, and the books or the journals related to *Unleashed* movie or orientalism issue. The important data from the secondary data are read and summarized.

The primary data is firstly interpreted by watching the movie, reading and collecting supported dialogue on the movie script, then, it is analyzed by using the approach and theory that gained from the secondary references. Then the evidences are given to convey the accurate of the analysis.

After collecting the data, the writer of this research intensively classifies the data to find the proper data to be analyzed. As the focus of this research is to analyze the constructions and the representations of east made by west which the research relates to the stereotypes, so the writer firstly, classifies the dialogues and the acts which are belong to the main characters Danny as the East and Bart as the West. Secondly, the data which do not indicate east's construction and representation are eliminated. After that, the data are classified based on their characteristics. Thus, finally the writer gets three final classifications of the data of west construction of east including the stereotypes, the imperial culture, and the

ideology; and three final classifications of the data of west representation of east including the exotic, the decadence, and mental the animal-like of Danny which then are analyzed to get the answer of the research.

4. Method of Analysis

Generally, the method of analysis is divided into many ways in order to collect an understanding and evidence on the literary research. In this research, the writer analyzes the literature using qualitative descriptive analysis method because the method works by way describing the data collected then the data are explained by the theory used. The descriptive model describes the analysis by logical plot of analysis data and data input for technique of analysis data in used (Mahsun 257).

In the method of analysis data, the writer analyzes issues of orientalism aspects by bounding the scope of Western representation which is contained on the object of analysis. The analyses are identified by way collecting the data of West representation and West construction of Easton the primary data (the movie itself) by using orientalism approach. The classified data are arranged based on main ideas of both West construction and West representation of East. Next, the writer arranged sub ideas in each main idea above.

Furthermore, they are analyzed through orientalism approach using descriptive analysis to be explained. Movie quotes and pictures which contained the problem of research are taken to be evidence to make valid data analysis. After getting the accurate data to be analyzed, the writer continues to make an outline of how the data is analyzed including which data are analyzed first, what arguments

are used to support the analysis, and how the analysis is begun and ended. Using the outline, the writer begins to analyze each data by applying theory orientalism. After the analysis is complete, the writer makes the conclusion of the whole analysis to briefly answer the objectives of the research.

I. Thesis Organization

For the ease of presentation, this research paper divides into four chapters in order to make a comprehensive explanation. Each chapter includes supplementary information that supports the subject matter.

Chapter One contains background of the study, problem statements, objective of the study, and significance of the study. Following Chapter One is chapter is Chapter Two which deal with the elements of the movie, that presenting the intrinsic elements and extrinsic elements. Chapter Three is the analysis of the problem which deals with movie quotes and movie pictures as the evidence. The last chapter, Chapter Four, offers some conclusion for the finding of the research of the characters of Danny and others which indicate the orientalism issues in *Unleashed* movie.

CHAPTER IV

CONCLUSION

This research's objectives are to understand how the West constructs the East and represents them by stereotypes through *Unleashed* movie. The research tries to elaborate how the West builds their construction including the imperialism, and the ideology. Also, to elaborate how the West represents the East by their stereotype representation toward the East. The stereotype such as exotic, decadence, and animal-like are the main discourse of the research that the writer analyses.

By treating Danny as a single Orient race, the writer tries to elaborate the West construction and the West representation of the East through Danny. The main Orient character Danny is treated by other Western characters including Bart and his men with construction and stereotypes. The constructions such as empowering imperialism toward Danny, and making binary oppositions between Bart and Danny are explained as the objectives of the research. Also, the stereotypes such as representing exotic image of Danny, describing decadence personality, and portraying animal-like by putting collar on Danny are also explained as the objectives.

By applying Post-colonial theory, specifically Orientalism by Edward Said, the research analyses problem statements that are contain orientalism issues through concept of West construction of East and the stereotype representation on

East. On Edward Said theory (Carter 116), orientalism is a discourse refers to stereotypical views of the Orient developed by many generation of Western with their prejudice views of orientalism as inherently criminal and deceitful. Besides, the people who named themselves the Western claim that they are the antonym of the Orient. They believe that the West is the superior race whereas the East is the inferior one. Said's theory also refers to the construction of the binary opposition between the West and the East.

Through the theory, the analysis of West's construction through Bart and analysis of stereotype on the character Danny are susceptible analyzed. The result, the writer finds the West construction on two kinds of construction toward the East; the culture imperialism and the West ideology. And, the West representation stereotype on three kinds of stereotypes of the East; the exotic, the decadence, and the animal-like.

On the movie, the character of Bart with his imperial power attempts to dominate Danny, including his culture, ideology, and identity. Bart tries to construct Danny with binaries. Bart builds ideas of binaries between Danny and him. Civilized and uncivilized, educated and uneducated, and superior and inferior, all are the binaries made by Bart to compare him onto Danny. First of all, Bart believes himself as the educated person, where Danny is portrayed uneducated person. Secondly, Bart claims himself as the civilized people, when Danny is represented as the uncivilized one. On top of that, Bart claims himself as the superior race, while Danny is considered as the inferior race.

Besides builds the construction of binaries, Bart also constructs stereotype. And by the stereotype, the East power is muted. The condition of muted refers to the situation where the East becomes the *Other* for their culture, their history, even their identity. Then, the West persuades the East by re-telling, re-claiming, and re-build the history, the culture, the identity and the image of the East in order to make the West's regimes of their ideology upon the East more susceptible. This situation is also similarly showed between the character of Bart and Danny, where on the dialogues Bart tries persuades Danny by re-telling, re-claiming, and re-build Danny's history, culture, identity and image when Bart makes a dog image of Danny. All above is Bart's way in order to control Danny to import Bart ideology and stereotype onto Danny.

In conclusion, the characters of Bart and Danny in *Unleashed* a.k.a *Danny the Dog* movie represent the West and the East. Bart is the West as he constructs Danny with negative stereotypes representation, while Danny is the East as he is an Asian also he is forced to work to Bart under imperialism. Furthermore, considering the plot of Danny treated an animal-likeness, it refers to the representation of how the West generalizes negative aspects of Danny as the stereotypes of his nation, the Orientals as how the West calls them.

Besides, despite the idea in the ending of the plot describes how Danny struggle against the grain of Bart's animal image of Danny, the research is elaborating issues limitedly on how Bart constructs and represents Danny as the East and the Orient according to the movie. Then, the issues are elaborated by

connecting the construction and the representation toward the West and the East which is resulted oppression of West ideology and stereotypes.

Furthermore, the conception of stereotype portrayed in the movie metonymies the concept of stereotype of Chinese by British and American as the characters of the movie are dominated by the British, and the setting of the movie is in United Kingdom. Moreover, from the writer's perspective the conception of stereotype of Chinese by the British relates to the negative aspects of behavior, nature, and thought such as brutal, exotic, and decadence. Comparing to the negative stereotypes built on the concept of stereotype of Chinese by British in United Kingdom, the writer assumes that there are also exist positive stereotypes built on the concept of stereotypes of Javanese and Sundanese in Java. The stereotypes such as loyal, persevering, and friendly refer to the Javanese positive stereotypes on Sundanese point of view as the opposite of the negative stereotype of Chinese by British as seen in the movie. The stereotypes such as tolerant, beauty, gentle also refer to the Sundanese positive stereotypes on Javanese point of view as the opposite of negative stereotypes. From those representations, the writer also concludes that besides negative aspects there are also positive aspects even on the stereotype which show that the stereotype is not only concerning tool of domination.

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Appendix

Unleashed Dialogue

Unleasheda.k.a

Danny the Dog

(<http://www.subscene.com/dannythedog.html>)



1	the collar comes off.	you know?
00:00:00,000 --> 00:01:21,000		
	8Bart:	14 Bart:
	00:02:59,800 --> 00:03:01,200	00:03:26,000 --> 00:03:30,100
2 Bart:		
00:01:26,600 --> 00:01:27,700	It's a simple set of rules.	And these beautiful
Get 'em!		golden skinned girls dressed in...
	9 Bart	
	00:03:02,000 --> 00:03:07,200	15Bart:
3Bart:		
00:02:42,500 --> 00:02:43,300	Give us your arm! Still! Shut up!	00:03:30,300 --> 00:03:35,600
Danny!		just, like, little grass skirts,
	10 Bart	the skin that they was born in.
4Bart:	00:03:11,000 --> 00:03:14,200	
00:02:49,000 --> 00:02:50,200	Behave! It's nice! We'll be back.	16 Bart:
Atta boy!	Come on, Danny boy.	00:03:36,000 --> 00:03:38,600
		And they came over,
5Bart:	11 Bart:	one after the other,
00:02:52,600 --> 00:02:55,600	00:03:19,100 --> 00:03:20,700	17 Bart:
Borrow money from me, you're expected to pay it back.	I had a dream last night	00:03:40,300 --> 00:03:42,900
	12 Bart:	and they brought me a drink in a coconut.
6 Bart:	00:03:21,000 --> 00:03:23,900	
00:02:55,800 --> 00:02:57,500	I was sitting under those umbrellas	18 Bart:
You pay it back, the collar stays on.	13Bart:	00:03:43,100 --> 00:03:46,900
7 Bart:	00:03:24,100 --> 00:03:25,800	And as they served me the drink,
00:02:57,600 --> 00:02:59,500	that they make out of palm leaves,	they brushed their tits across my face.
You don't pay it back,		

19 Lefty:	turned to shit.	30 Bart
00:03:47,100 -->		00:04:27,900 -->
00:03:48,000		00:04:30,800
Cor, bloody hell...	25 Bart:	Yeah, must be peaceful.
	00:04:03,400 -->	
	00:04:07,600	
20 Lefty:	This giant mumpet turned	31 Bart:
00:03:48,200 -->	up with a	00:04:31,200 -->
00:03:50,800	machine gun and started	00:04:36,400
Hey, boss, I think	blasting away	Here, have a bit of that.
Georgie's getting a chubby.		That's it, that's it...
	26 Bart:	
	00:04:07,800 -->	
21 Georgie:	00:04:12,800	32 Bart:
00:03:51,000 -->	until there was nothing but	00:04:38,000 -->
00:03:54,200	blood	00:04:39,400
You shut up, Lefty! You're	and guts and bits of body	I hate dreams.
the one	everywhere.	
getting a fucking hard on,		33 Ricy:
not me!	27 Lefty:	00:04:41,700 -->
	00:04:13,100 -->	00:04:42,400
22 Bart:	00:04:14,300	Georgie boy!
00:03:54,400 -->	Nice one!	34 Bart:
00:03:55,500		00:04:42,500 -->
Ah well,	28 Bart:	00:04:43,400
	00:04:15,200 -->	Lefty
23 Bart:	00:04:16,800	
00:03:56,800 -->	It was a real nightmare.	35 Lefty:
00:03:58,600		00:04:43,500 -->
that was the end of the best	29 Bart:	00:04:44,800
bits.	00:04:22,600 -->	Yo, Ricy, you mad bastard!
	00:04:25,500	
24 Bart:	I bet you've never had a	36 Bart:
00:03:58,900 -->	dream	00:04:45,000 -->
00:04:02,200	in your life, have you?	00:04:46,300
After the girls, the whole		Ricy, how did you get on?
thing		

37 Ricy:

00:04:46,500 -->
00:04:48,800

Hello, Guv'nor.

All my people paid to the penny.

38 Ricy:

00:04:49,100 -->
00:04:50,000

Twenty seven hundred.

39 Bart:

00:04:50,200 -->
00:04:52,100

Perfect! Give the lads a drink.

40 Ricy:

00:04:52,200 -->
00:04:53,200

Cheers, Guv'nor.

41 Georgie:

00:04:53,400 -->
00:04:54,800

What do you want done with Danny?

42 Bart:

00:04:55,300 -->
00:04:58,800

Well, sort him out. His face is bleeding.

Sort him out.

43 Bart:

00:04:59,000 -->
00:05:00,300

Anybody have any trouble?

44 Bart:

00:05:01,300 -->
00:05:02,400

Put it on here.

45 Ricy:

00:05:02,900 -->
00:05:07,300

Oh nice, look at this!

46 Georgie:

00:05:09,600 -->
00:05:11,600

Come on Danny, you heard the guv'nor.

47 Georgie:

00:05:11,800 -->
00:05:14,000

Here's a bonus. Alright?

48 Georgie:

00:05:14,800 -->
00:05:18,800

Sort yourself out, OK?

49 Georgie:

00:05:19,100 -->
00:05:20,600

Come on Danny.

50 Georgie:

00:05:21,100 -->
00:05:21,800

Danny!

51 Georgie:

00:05:22,000 -->
00:05:23,000

Come on!

Danny! Come on!

52 Bart:

00:07:10,400 -->
00:07:12,300

Here, give us a pose!

53 Bart:

00:07:13,800 -->
00:07:19,800

Oh yeah, beautiful! Yeah...

54 Bart:

00:07:20,000 -->
00:07:21,700

Oi! Get back in the car.

55 Bart:

00:07:21,900 -->
00:07:23,200

Fuckin' beast!

56 Georgie:	00:07:35,600 --> 00:07:36,600	Turn the light on!
00:07:23,600 --> 00:07:24,600	Look at him!	69 Bart:
Fucking wanker!		00:07:52,000 --> 00:07:52,500
	63 Whore:	No lights.
57 Bart:	00:07:38,400 --> 00:07:39,300	70
00:07:24,800 --> 00:07:25,800	No, not here!	00:07:52,800 --> 00:07:54,700
I want to get closer.	64 Bart:	Turn on the lights!
	00:07:39,500 --> 00:07:43,600	71 Whore:
58 Bart:	Yes, you're right.	00:07:59,600 --> 00:08:01,500
00:07:25,900 --> 00:07:28,000	Let's go somewhere more comfortable.	I like to see you who I'm making love to.
That's it.	65 Whore:	72 Bart:
	00:07:45,800 --> 00:07:47,300	00:08:01,700 --> 00:08:02,500
59 Bart:	You're so rough!	I don't.
00:07:29,200 --> 00:07:32,000	66 Bart:	73 Whore:
No, don't get your fingers on it.	00:07:47,600 --> 00:07:49,200	00:08:08,400 --> 00:08:10,200
Your monkey.	Yeah... Ruff! Ruff! Ruff!	What the fuck... Shit!
	67 Whore:	74 Whore:
60 Bart:	00:07:49,800 --> 00:07:50,600	00:08:10,300 --> 00:08:11,200
00:07:32,200 --> 00:07:33,200	No...	Fuck!
Give us it.	68 Whore:	75 Whore:
	00:07:50,800 --> 00:07:51,800	
61 Bart:		
00:07:33,400 --> 00:07:34,500		
Oh, hello!		
62 Georgie:		

00:08:11,500 -->
00:08:13,300

Jesus! You sick bastard!

76 Bart;

00:08:13,500 -->
00:08:17,300

Oi! Oi! Where are you
going?

77 Bart:

00:08:19,900 -->
00:08:21,700

Much obliged!

78 Bart:

00:08:22,500 -->
00:08:23,800

Fuckin'ell...

79 Bart;

00:08:37,300 -->
00:08:38,400

Atta boy!

80 Nigel:

00:08:42,100 -->
00:08:43,200

No way, boss.

81 Bart:

00:08:44,000 -->
00:08:45,600

Hey, Nigel!

82 Ring Boss:

00:08:47,200 -->
00:08:48,300

OK, Bart,

83 Ring Boss:

00:08:48,500 -->
00:08:50,900

All right... You want this?

84 Bart:

00:09:08,800 -->
00:09:11,800

Turn it round, keep it
running,

and keep your eye out for
the old bill.

85 Georgie;

00:09:12,200 -->
00:09:13,000

Good luck, son!

86 Lefty:

00:09:13,200 -->
00:09:14,700

Luck? Don't need it, bruv!

87 Raffles:

00:09:37,100 -->
00:09:38,700

You know what I have

always found fascinating

88 Raffles:

00:09:38,900 -->
00:09:41,600

about this whole situation of
yours,

Bart buddy?

89 Raffles:

00:09:42,500 -->
00:09:46,800

How you basically

turned a man into a dog.

90 Bart:

00:09:47,000 -->
00:09:49,300

Well, it's like my sainted
Mum

used to say.

91 Bart:

00:09:49,500 -->
00:09:53,400

Get 'em young enough

and the possibilities are
endless.

92 Bart:

00:09:53,500 -->
00:09:55,600

Unlike yours at the moment.

93 Raffles:

00:09:56,000 -->
00:09:57,300

So hmm...	So it's in my best interest	106 Raffles:
	to keep that collar on.	00:10:48,200 --> 00:10:49,400
94 Raffles:		Good to see you Mr. Yussef.
00:09:58,100 --> 00:10:00,300	100 Bart:	
So let me work this through	00:10:16,000 --> 00:10:17,300	107 Lefty:
one more time.	Danny!	00:10:56,800 --> 00:10:57,700
95 Raffles:	101 Bart;	You fucker!
00:10:00,500 --> 00:10:03,900	00:10:17,500 --> 00:10:18,500	
I don't pay you, you take his collar off.	Kill him!	108 Bart;
		00:11:02,700 --> 00:11:03,900
96 Bart:	102 Bart:	Kill!
00:10:04,200 --> 00:10:05,400	00:10:18,800 --> 00:10:26,600	
Correctimundo.	Danny! Kill him! Danny!	109 Raffles:
		00:11:08,100 --> 00:11:09,600
97 Raffles:	103 Raffles:	Find anything to you like yet?
00:10:05,700 --> 00:10:08,200	00:10:34,600 --> 00:10:36,100	
You take his collar off,	When you're finished with the master,	110 Boxing Boss:
he beats us all to death,		00:11:11,000 --> 00:11:12,000
	104 Raffles;	Not yet.
98 Bart:	00:10:36,400 --> 00:10:37,500	
00:10:08,300 --> 00:10:11,100	kill the dog.	111 Raffles:
Now, who's the bright penny?		00:11:21,300 --> 00:11:22,000
	105 Bart:	Stop him!!!
99 Raffles:	00:10:38,200 --> 00:10:41,200	
00:10:11,600 --> 00:10:14,300	You fuckin' bastard!	112 Raffles:
		00:11:45,600 --> 00:11:46,200

Nice puppy.

113 Bart:

00:11:55,200 -->
00:11:56,200

Atta boy!

114 Bart:

00:12:00,200 -->
00:12:01,800

I don't know what it is with people...

115 Bart:

00:12:02,600 -->
00:12:04,700

Maybe I've got a speech deficiency.

116 Raffles:

00:12:04,900 -->
00:12:05,900

Take what you want...

117 Bart:

00:12:06,100 -->
00:12:09,600

Oh, no. My mum didn't bring me up to be a pig.

118 Bart:

00:12:10,000 -->
00:12:13,800

Not like some people I know.

I only take what I'm owed.

119 Bart:

00:12:14,200 -->
00:12:15,300

But this time...

120 Bart:

00:12:18,100 -->
00:12:19,000

Yeah...

121 Bart:

00:12:20,600 -->
00:12:22,000

With a little interest.

122 Bart:

00:12:22,800 -->
00:12:27,200

Because you are...

Such a fucking Arsehole!!!

123 Bart:

00:12:27,400 -->
00:12:29,000

Asshole?

124 Bart:

00:12:36,700 -->
00:12:37,700

Come on.

125 Bart:

00:12:40,300 -->
00:12:41,800

What are you looking at?

126 Boxing Boss:

00:12:42,000 -->
00:12:43,600

Just enjoying the show.

127 Bart:

00:12:44,300 -->
00:12:45,200

Good.

128 Bart:

00:12:49,800 -->
00:12:51,900

Don't you ever leave my sight again!

129 Georgie:

00:12:52,100 -->
00:12:53,000

You said "stay in the car".

130 Bart:

00:12:53,200 -->
00:12:54,400

Shut the fuck up!

131 Lefty:

00:12:56,200 -->
00:12:57,600

Get in, you bitch!

	Jesus, boss, you don't look too good.	
132 Bart:		144 Bart:
00:13:06,300 -->		00:13:33,800 -->
00:13:07,300	138 Bart;	00:13:36,000
I don't believe it!	00:13:25,000 -->	No, no, you let one
	00:13:26,500	of them payments slide
	Another original thinker.	
133 Bart:		145 Bart:
00:13:07,500 -->		00:13:36,200 -->
00:13:10,000	139 Lefty:	00:13:38,300
He just stood there and watched them	00:13:26,800 -->	
	00:13:28,200	and they'll all turn into original thinkers.
beat the crap out of me!	No, I just meant that maybe you might want to go home.	
		146 Bart:
134 Bart:	140 Bart:	00:13:38,600 -->
00:13:10,200 -->	00:13:28,400 -->	00:13:41,000
00:13:14,700	00:13:29,100	Find a decent pub first,
Even a dog has got the brains	What's next?	though, I want a pint.
to come to his master's defense!		
	141 Georgie:	147
135 Bart:	00:13:29,300 -->	00:13:41,900 -->
00:13:14,900 -->	00:13:30,300	00:13:44,400
00:13:17,300	Just the antiques place.	And you, you useless piece of shit!
Bite'em! Claw'em! Piss on 'em!	142 Bart:	
	00:13:31,400 -->	148 Bart:
136 Bart:	00:13:32,400	00:14:04,900 -->
00:13:17,500 -->	No, let's do it.	00:14:08,300
00:13:20,500		Right... Now... Here's the plan.
Anything for fuck's sake! Jesus!	143 Georgie:	
	00:13:32,600 -->	149 Bart:
	00:13:33,600	00:14:08,900 -->
137 Lefty:	Are you sure you're up to this?	00:14:13,400
00:13:20,600 -->		
00:13:22,400		

I'm going to try and settle this

in a peaceful and professional manner.

150 Bart:

00:14:13,600 -->
00:14:16,200

But if that doesn't work,

I'm gonna press this...

151 Bart:

00:14:16,400 -->
00:14:17,600

Oi! Oi!!

152 Bart:

00:14:17,800 -->
00:14:18,900

You pay attention!

153 Bart:

00:14:19,100 -->
00:14:23,600

When I press this button, this red light

is gonna start blinking. Right?

154 Bart:

00:14:23,800 -->
00:14:26,700

The red light blinks,

you go through that door

155 Bart:

00:14:26,900 -->
00:14:28,800

quicker than a mouse

chasing a bit of cheese.

156 Bart:

00:14:29,000 -->
00:14:32,600

Keep your hands off him, will you?

And stop fucking smirking!

157 Bart:

00:14:32,900 -->
00:14:34,800

The red light blinks... Look at me!

158 Bart:

00:14:35,000 -->
00:14:37,900

Concentrate! The red light blinks,

you go through the door.

159 Bart:

00:14:38,100 -->
00:14:39,700

That's all you gotta remember. Right?

160 Bart:

00:14:39,900 -->
00:14:41,500

Light. Door

161 Bart:

00:14:41,800 -->
00:14:43,100

Light. Door.

162 Bart:

00:14:43,200 -->
00:14:44,600

Light. Door.

163 Bart:

00:14:44,800 -->
00:14:50,600

Oi! Right... And don't take your eyes

off the light. And don't let me down.

164 Bart:

00:14:52,100 -->
00:14:52,600

Georgie!

165 Georgie:

00:14:52,800 -->
00:14:53,400

Yes, Bart.

166 Bart:

00:14:53,600 -->
00:14:54,500

Hang that up there.

167 Georgie:	00:16:06,000 --> 00:16:08,900	it's like a big treasure chest.
00:14:54,700 --> 00:14:55,200	Hi, how you doing?	
Up there?		180 Sam:
	174 Sam:	00:16:33,300 --> 00:16:37,200
168 Bart:	00:16:09,500 --> 00:16:11,700	Probably gonna be a whole month
00:15:01,400 --> 00:15:02,400	I'm just gonna tune these pianos.	getting all these ladies back into health.
All right.		
	175 Sam:	181 Sam:
169 Bart:	00:16:11,900 --> 00:16:13,800	00:16:38,600 --> 00:16:41,700
00:15:02,800 --> 00:15:05,200	Probably be a couple of hours.	You know tuning pianos is really hard work
The light, Danny, the light.		
	176 Sam:	182 Sam:
170 Bart:	00:16:16,200 --> 00:16:17,600	00:16:41,900 --> 00:16:43,900
00:15:05,400 --> 00:15:07,800	If you don't mind.	and my back isn't what it used to be.
Red means go. Right?		
	177 Sam:	183 Sam:
171 Sam:	00:16:23,000 --> 00:16:24,400	00:16:45,000 --> 00:16:47,400
00:15:58,800 --> 00:16:01,100	You like pianos?	Are you... Are you doing anything important right now?
Ay ay ay ay ay!		
	178 Sam:	184 Sam:
172 Sam:	00:16:26,600 --> 00:16:27,500	00:16:47,600 --> 00:16:50,500
00:16:01,300 --> 00:16:04,300	Yeah, me too.	Cause I could really use a hand here.
Sounds like someone in here		How about it?
could use my help!	179 Sam:	
	00:16:27,700 --> 00:16:32,100	
173 Sam:	This whole place is like...	

185 Sam:	You know a lot of people think because	Sad as a baby crying.
00:16:52,400 --> 00:16:53,600	a piano's so big, it is very strong	197 Sam:
Please.	192 Sam:	00:17:41,200 --> 00:17:43,300
186 Sam:	00:17:23,200 --> 00:17:26,000	I tell you what I want you to do now.
00:16:56,000 --> 00:16:57,300	and you can just pound it any way	198 Sam:
Are you still there?	you want to and nothing will happen,	00:17:43,400 --> 00:17:46,500
187 Sam:	193 Sam:	When I say press,
00:17:01,800 --> 00:17:03,400	00:17:26,200 --> 00:17:27,600	I want you to press on this key.
You are, aren't you?	but that's not so at all.	199 Sam:
188 Danny;	194 Sam:	00:17:46,800 --> 00:17:49,200
00:17:05,400 --> 00:17:06,400	00:17:27,700 --> 00:17:31,600	Starting with this one right here
Yes.	Pianos are a lot like people.	and going to the right.
189 Sam:	I mean, you pound on a person,	200 Sam:
00:17:07,300 --> 00:17:09,500	195 Sam:	00:17:49,400 --> 00:17:53,200
Good, good,	00:17:31,800 --> 00:17:37,000	One, then two, then three.
190 Sam:	they get out of tune. Same with a piano.	201 Sam:
00:17:09,700 --> 00:17:10,600	You pound on 'em and...	00:17:53,400 --> 00:17:54,700
come on!	196 Sam:	Think you can do that?
191 Sam:	00:17:38,000 --> 00:17:40,900	202 Sam:
00:17:19,600 --> 00:17:23,000	Lordy, listen to that.	00:17:55,700 --> 00:17:58,600

OK. Put your hand here, just like that.

203 Sam:

00:17:58,700 -->
00:18:00,200

Right there.

204 Sam:

00:18:00,400 -->
00:18:02,600

Oh oh my goodness.

205 Sam:

00:18:02,900 -->
00:18:06,500

Oh wait a minute.

Loosen up. Loosen up.

206 Sam:

00:18:07,000 -->
00:18:08,900

Music's got to flow from within, y'know.

207 Sam:

00:18:09,100 -->
00:18:10,900

Can't flow if you're all stiff.

208 Sam:

00:18:11,100 -->
00:18:14,100

On the key there. Just relax.

209 Sam:

00:18:14,300 -->
00:18:15,700

Nothing to be afraid of.

210 Sam:

00:18:17,000 -->
00:18:19,900

There we are. Are you ready?

211 Sam:

00:18:20,200 -->
00:18:22,200

And press.

212 Sam:

00:18:24,000 -->
00:18:25,100

Little harder.

213 Sam:

00:18:26,700 -->
00:18:27,900

Good! Again.

214 Sam:

00:18:28,200 -->
00:18:29,000

Good. Listen,

215 Sam:

00:18:29,200 -->
00:18:31,500

you show a real talent

for this sort of work.

216 Sam:

00:18:31,600 -->
00:18:32,600

OK,

217 Sam:

00:18:33,000 -->
00:18:33,800

press it again.

218 Sam:

00:18:34,200 -->
00:18:35,300

Press.

219 Sam:

00:18:36,300 -->
00:18:37,300

Oh wonderful.

220 Sam:

00:18:37,600 -->
00:18:40,000

And one more time.

221 Sam:

00:18:40,300 -->
00:18:41,200

Ready?

	Wait, wait! Hold on! Now...	235 Sam:
222 Sam:		00:19:14,400 -->
00:18:42,900 -->	229 Sam:	00:19:17,600
00:18:44,800	00:19:02,300 -->	Here, c'mon. Put your hand
Press, press,	00:19:03,600	here.
	You want to see what you	
	did?	236 Sam:
223 Sam:		00:19:17,800 -->
00:18:45,000 -->	230 Danny;	00:19:19,700
00:18:46,000	00:19:04,400 -->	Put your fingers right there.
go ahead relax.	00:19:05,200	There. Right there.
	Yes.	
224 Sam:		237 Sam:
00:18:46,200 -->	231 Sam:	00:19:19,900 -->
00:18:47,200	00:19:05,400 -->	00:19:21,400
Let the energy flow.	00:19:06,500	Hit it.
	Check this out.	
225 Sam:		238 Sam:
00:18:47,400 -->	232 Sam:	00:19:21,700 -->
00:18:49,100	00:19:08,000 -->	00:19:24,000
Let the magic happen.	00:19:10,200	Next stop Carnegie Hall.
	That the sweetest sound or	
226 Sam:	what?	239 Sam:
00:18:49,500 -->		00:19:25,800 -->
00:18:51,600	233 Danny;	00:19:27,800
Good, good, good, good...	00:19:10,800 -->	You know about Carnegie
	00:19:11,800	hall?
227 Sam:	Yes.	
00:18:51,800 -->		240 Sam:
00:18:53,900	234 Sam:	00:19:29,300 -->
Excellent, excellent!	00:19:12,000 -->	00:19:31,300
	00:19:13,300	It's this big place in New
228 Sam:	Want to try it?	York City.
00:18:54,200 -->		
00:18:59,100		241 Sam:

00:19:31,600 -->
00:19:34,400

All the great musicians
want to play Carnegie Hall.

242 Sam:

00:19:35,000 -->
00:19:36,200

I did too.

243 Sam:

00:19:37,000 -->
00:19:39,600

When I was growing up,
it was my big ambition.

244 Sam:

00:19:40,400 -->
00:19:44,400

But I never was that good a
musician.

245 Sam:

00:19:48,800 -->
00:19:50,000

Are you OK?

246 Danny:

00:19:51,900 -->
00:19:52,900

Yes

247 Sam:

00:19:53,100 -->
00:19:54,300

Good.

248 Sam:

00:19:54,600 -->
00:19:55,700

What's your name?

249 Sam:

00:19:59,500 -->
00:20:00,800

OK. Alright, alright.

250 Sam:

00:20:01,000 -->
00:20:02,100

Mister No Name.

251 Sam:

00:20:02,600 -->
00:20:04,000

My name is Sam.

252 Sam:

00:20:11,500 -->
00:20:13,100

Pleased to meet you.

253 Danny:

00:20:15,000 -->
00:20:16,000

Me too.

254 Sam:

00:20:17,000 -->
00:20:19,300

Good, that's good.

255 Sam:

00:20:20,400 -->
00:20:23,000

So tell me something, Mr.
No Name,

256 Sam:

00:20:23,900 -->
00:20:26,500

am I hearing a sort of
clicking sound?

257 Sam:

00:20:26,800 -->
00:20:30,200

Do you hear it? Or is it...

258 Bart:

00:20:45,200 -->
00:20:48,500

I'm gonna sell you,

is what I'm gonna do!

259 Bart:

00:20:50,600 -->
00:20:53,700

If you can't do what I've
trained you

to do, what fucking use are
you?

	00:21:12,300 --> 00:21:15,400	00:21:27,900 --> 00:21:29,100
260 Bart:		
00:20:53,900 --> 00:20:57,900	I look as if I've just been through	I said get in there.
No fucking use is the answer!	the third fucking world war.	
No fucking use at all!	266 Bart:	272 Georgie:
	00:21:15,700 --> 00:21:18,000	00:21:29,400 --> 00:21:30,400
261 Bart:		There's a man here to see you.
00:20:58,100 --> 00:21:02,100	Take him downstairs, get him out of my sight.	
I feed you! I clothe you!		273 Bart:
I put a roof over your head!	267 Lefty:	00:21:30,500 --> 00:21:32,300
	00:21:18,200 --> 00:21:20,500	I just told you I'm busy!
262 Bart:	C'mon, c'mon.	274 Georgie:
00:21:02,300 --> 00:21:06,000		00:21:32,500 --> 00:21:34,400
And all that time I put in.	268 Bart:	He says he's got
All the fucking effort!	00:21:20,700 --> 00:21:22,600	a business proposition for us.
263 Bart:	I'm getting too old for this shit.	
00:21:06,800 --> 00:21:09,400		275 Georgie:
To make you the man that you are...	269 Lefty:	00:21:35,200 --> 00:21:37,200
	00:21:23,600 --> 00:21:26,600	He says it's about the show you put on today.
264 Bart:	All right, Danny. Get in! Get in!	
00:21:09,600 --> 00:21:12,100		276 Bart:
And what gratitude do I get!	270 Bart:	00:21:39,600 --> 00:21:40,600
Look at me!	00:21:26,800 --> 00:21:27,600	Pat him down.
	I'm busy!	
265 Bart:		277 Georgie:
	271 Lefty:	

00:21:40,800 --> 00:21:41,700	your man put on in the jewelry shop today.	00:22:28,300 --> 00:22:29,500
Already did.		How lucrative?
278 Bart:	284 Bart:	290 Boxing Boss:
00:21:43,700 --> 00:21:45,600	00:22:15,000 --> 00:22:17,100	00:22:29,600 --> 00:22:33,500
All right, wheel him in.	I assure you, it was entirely justified.	Very lucrative. Should I continue?
279 Bart:	285 Boxing Boss:	291 Bart:
00:21:47,800 --> 00:21:50,700	00:22:17,400 --> 00:22:18,700	00:22:33,800 --> 00:22:34,700
Receiving fucking visitors looking like this. It's a joke.	I'm sure it was.	Please...
280 Bart:	286 Boxing Boss:	292 Boxing Boss:
00:21:53,200 --> 00:21:56,200	00:22:19,000 --> 00:22:21,200	00:22:38,300 --> 00:22:41,400
Shit, Jesus! Fuckin'ell!	That thing with the collar. Brilliant.	It's an entertainment I produce for some friends once a month.
281 Bart:	287 Bart:	293 Boxing Boss:
00:22:08,300 --> 00:22:09,500	00:22:21,400 --> 00:22:23,200	00:22:41,600 --> 00:22:43,200
I'm listening.	And the point of this conversation is?	Members only, so to speak.
282 Boxing Boss:	288 Boxing Boss:	294 Bart:
00:22:10,700 --> 00:22:12,800	00:22:23,400 --> 00:22:28,000	00:22:43,800 --> 00:22:44,600
That was a very impressive display	The point of this conversation is, I'd like to offer you a lucrative proposition.	What?
283 Boxing Boss:	289 Bart:	295 Boxing Boss:
00:22:13,000 --> 00:22:14,800		

00:22:45,000 -->
00:22:47,700

And we're always on the
lookout

for new talent.

296 Boxing Boss:

00:22:48,000 -->
00:22:51,600

The first fight is a tryout.

For that, you get fifteen
thousand.

297 Boxing Boss:

00:22:51,800 -->
00:22:54,400

For the second twenty,
plus the right to bet.

298 Boxing Boss:

00:22:54,600 -->
00:22:55,300

We had one chap

299 Boxing Boss:

00:22:55,600 -->
00:22:59,200

who after fees and betting
on himself

got up to half a million a
fight.

300 Boxing Boss:

00:22:59,400 -->
00:23:01,400

That's only if you win, of
course.

301 Bart:

00:23:02,100 -->
00:23:03,800

But how do you get to win?

302 Boxing Boss:

00:23:04,000 -->
00:23:05,200

It's to the death.

303 Boxing Boss:

00:23:08,100 -->
00:23:10,200

So glad you could make it.

304 Boxing Boss:

00:23:10,600 -->
00:23:12,500

Please follow me.

305 Bart:

00:23:14,700 -->
00:23:15,500

Where's the money?

306 Boxing Boss:

00:23:15,700 -->
00:23:18,600

Oh well, the money comes
after.

307 Bart:

00:23:19,000 -->
00:23:20,200

After what?

308 Boxing Boss:

00:23:20,400 -->
00:23:23,300

After you beat him,
our current champion.

309 Boxing Boss:

00:23:23,500 -->
00:23:26,000

Undefeated in fifteen bouts.

310 Boxing Boss:

00:23:27,800 -->
00:23:29,500

Care for a glass of
champagne?

311 Bart:

00:23:29,700 -->
00:23:31,300

We won't be here that long.

312 Bart:

00:23:36,000 -->
00:23:37,000

Kill him.

313 Bart;

00:23:51,900 -->
00:23:53,700

Rip his fucking hat off!

314 Bart:

00:24:03,900 -->
00:24:05,900

That's my boy!

315 Boxing Boss::

00:24:11,000 -->
00:24:14,600

Thanks for the opportunity.

You're most welcome. Very impressive.

316 Boxing Boss:

00:24:14,800 -->
00:24:17,200

That bit with the collar.

How did you do that?

317 Bart:

00:24:17,400 -->
00:24:19,200

Like my saint of a mum used to say:

318 Bart:

00:24:19,400 -->
00:24:21,900

Get 'em young and

the possibilities are endless.

319 Boxing Boss:

00:24:22,100 -->
00:24:24,200

I thought it was the Jesus
who said that.

320 Bart:

00:24:24,400 -->
00:24:26,300

Probably got it from my mum.

321 Bart:

00:24:27,000 -->
00:24:29,400

If you want us back

you do know where to find me.

322 Boxing Boss:

00:24:29,600 -->
00:24:32,000

Oh we certainly want you back.

323 Boxing Boss:

00:24:32,200 -->
00:24:37,000

Only, if you could make it a little more

...entertaining... next time.

324 Bart:

00:24:37,200 -->
00:24:38,600

I'll see what I can do.

325 Bart:

00:24:56,600 -->
00:24:58,900

Here, remember I told you
about that dream I had?

326 Goergie:

00:24:59,100 -->
00:25:00,300

What? The one with
the all the birds in it?

327 Georgie:

00:25:00,400 -->
00:25:00,900

Yeah.

328 Georgie:

00:25:01,000 -->
00:25:01,500

Yeah.

329 Bart:

00:25:01,600 -->
00:25:04,700

Well, I figured it all out.

D'you know who Freud is?

330 Georgie:

00:25:05,000 -->
00:25:05,400

No.	00:25:22,600 --> 00:25:23,700	00:25:37,600 --> 00:25:40,900
331 Bart:	no worries.	No more filthy collections, no more beatings.
00:25:05,600 --> 00:25:08,600	337 Bart:	
Well that doesn't matter.	00:25:23,900 --> 00:25:26,000	343 Bart:
Freud was a genius	And then this swell turns up offering us	00:25:42,300 --> 00:25:45,800
332 Bart:		I tell you, I feel really good here.
00:25:08,800 --> 00:25:11,000	338 Bart:	
and his whole thing was	00:25:26,100 --> 00:25:29,400	344 Bart:
if you dream something	more money than we could save in 20 years.	00:25:46,200 --> 00:25:47,600
333 Bart:		I feel generous.
00:25:11,200 --> 00:25:12,500	339 Bart:	345 Bart:
it means something else.	00:25:29,600 --> 00:25:31,500	00:25:48,000 --> 00:25:50,400
	Well, it all becomes clear.	Danny, what do you want?
334 Bart:	340 Bart:	346 Danny:
00:25:13,000 --> 00:25:17,800	00:25:31,700 --> 00:25:35,100	00:25:51,000 --> 00:25:52,200
Like the girls, the island, the drink.	The dream. The swell.	A piano.
They were just symbols.	It means retirement, you get it?	347 Bart:
335 Bart:		00:25:52,600 --> 00:25:53,600
00:25:18,000 --> 00:25:22,400	341 Bart:	Excuse me?
What they actually represented	00:25:35,300 --> 00:25:37,300	
was like comfort, relaxation,	Yeah, right.	348 Danny:
336 Bart:	342 Bart:	00:25:54,600 --> 00:25:56,200

I want a piano.

349 Bart:

00:25:56,400 -->

00:26:01,200

A piano. Yeah, leave off.

How about a lobster dinner?

350 Danny:

00:26:01,600 -->

00:26:03,000

I want a piano.

351 Bart:

00:26:03,200 -->

00:26:05,400

How about a woman?

You've never had a woman.

352 Danny:

00:26:05,800 -->

00:26:07,400

I want a piano.

353 Bart:

00:26:08,000 -->

00:26:10,400

Danny, you're starting to
piss me off.

354 Danny:

00:26:11,400 -->

00:26:13,100

I want a piano.

355 Bart:

00:26:18,300 -->

00:26:20,600

That's what I love about
you, Danny.

356 Bart:

00:26:21,400 -->

00:26:23,200

One thought at a time.

357 Bart:

00:26:24,400 -->

00:26:26,300

That's what makes us
such a good team.

358 Bart:

00:26:26,500 -->

00:26:28,300

The brains and the brawn.

359 Bart:

00:26:28,500 -->

00:26:33,100

I tell you this is gonna be
one lovely day!

360 Raffles's men:

00:26:53,800 -->

00:26:54,600

Let's go.

361 Sam:

00:27:22,500 -->

00:27:24,300

Good morning Ladies,

362 Sam:

00:27:25,000 -->

00:27:27,000

how are we all this
morning?

363 Sam:

00:27:28,800 -->

00:27:30,600

Ah, here you are.

364 Sam:

00:27:31,800 -->

00:27:34,500

You've been very patient,
waiting for me, Madam.

365 Sam:

00:27:34,700 -->

00:27:38,500

So I'm going to devote
myself

to you all day.

366 Sam:

00:27:49,400 -->

00:27:53,400

Who's there? It's you, isn't
it?

367 Danny:	00:29:11,400 --> 00:29:12,900	Right where you are.
00:27:54,800 --> 00:27:55,900	Well now...	379 Sam:
Yes.		00:29:36,400 --> 00:29:38,200
	374 Sam:	
368 Sam:	00:29:14,200 --> 00:29:16,800	It does feel safe, doesn't it?
00:27:56,200 --> 00:27:57,800	If I was a fella who woke up	380 Sam:
Well, isn't that something?	in a strange house	00:29:38,500 --> 00:29:42,600
369 Sam:	375 Sam:	Well, I figured a man who'd been out for
00:27:59,600 --> 00:28:05,100	00:29:17,000 --> 00:29:21,800	two days would wake up pretty hungry.
You know, I went right home and	wearing someone else's pajamas,	
I told Victoria, my step- daughter...	I would be pretty nervous.	381 Sam:
	376 Sam:	00:29:42,800 --> 00:29:47,000
370 Sam:	00:29:22,000 --> 00:29:26,500	So, I hope you like peanut butter and jelly.
00:28:05,300 --> 00:28:07,400	I'd try to find the safest place	382 Sam:
I told Victoria all about you.	I could to hide.	00:29:48,100 --> 00:29:49,800
371 Sam:	377 Sam:	My name is Sam, remember?
00:28:54,300 --> 00:28:55,400	00:29:27,400 --> 00:29:33,200	
Hello?	Now, when I was a kid, the safest place	383 Sam:
	in the whole wide world was...	00:29:51,400 --> 00:29:53,100
372 Sam:		OK you take your time.
00:28:57,200 --> 00:28:59,200	378 Sam:	
Don't tell me you're still asleep.	00:29:33,600 --> 00:29:35,200	384 Sam:
373 Sam:		00:29:53,500 --> 00:29:56,500

Victoria and I are not big
on asking questions.

385 Sam:

00:29:56,800 -->
00:30:02,600

Figure when the person is
ready,
they'll give their answers.
OK?

386 Sam:

00:30:08,500 -->
00:30:09,400

OK.

387 Victoria:

00:31:12,900 -->
00:31:13,800

Hi!

388 Victoria:

00:31:17,500 -->
00:31:18,400

He's cute!

389 Sam:

00:31:18,600 -->
00:31:19,200

Really?

390 Victoria:

00:31:19,400 -->
00:31:23,000

I like his haircut it's like
when I was six

and used to cut my own
hair.

391 Sam:

00:31:23,100 -->
00:31:23,900

Yeah, well...

392 Victoria:

00:31:24,000 -->
00:31:25,100

You and Mom thought it
was cute.

393 Sam:

00:31:25,300 -->
00:31:25,900

He's not six.

394 Victoria:

00:31:26,100 -->
00:31:28,200

More is than not, I bet.

395 Victoria:

00:31:28,400 -->
00:31:29,500

Does he like to read?

396 Sam:

00:31:29,900 -->
00:31:30,600

Well I don't know.

397 Victoria:

00:31:30,900 -->
00:31:33,300

Does he like to write?

Does he like to draw?

398 Sam:

00:31:33,500 -->
00:31:36,600

Sweetie, I don't know
anything about him.

399 Sam:

00:31:36,800 -->
00:31:40,100

Well, that's not altogether
so.

He likes music.

400 Victoria:

00:31:41,900 -->
00:31:42,900

Cool.

401 Victoria:

00:31:47,900 -->
00:31:48,800

Hi!

402 Victoria:

00:31:50,900 -->
00:31:52,800

Sam said you like music.

403 Victoria:

00:31:53,500 -->
00:31:54,900

You know how to use it?

404 Victoria:

00:31:55,800 -->
00:31:56,700

See...

405 Victoria:

00:31:59,800 -->
00:32:01,000

Nice, huh?

406 Victoria:

00:32:02,500 -->
00:32:03,600

It was my Dad's.

407 Victoria:

00:32:03,800 -->
00:32:06,200

He died before I was born
and then

my mom gave it to me.

408 Victoria:

00:32:06,400 -->
00:32:09,600

But she died in a car
accident.

But not until after she
married Sam.

409 Victoria:

00:32:09,800 -->
00:32:11,400

He was my dad's best
friend.

410 Victoria:

00:32:11,600 -->
00:32:14,300

Am I talking too much?
You know

because I do that some
times.

411 Victoria:

00:32:14,400 -->
00:32:16,700

And if you're bored
listening and

I just keep going on and on,

412 Victoria:

00:32:16,900 -->
00:32:18,200

you just tell me, OK?

413 Victoria:

00:32:18,500 -->
00:32:21,800

I'm gonna go help Sam with
dinner.

414 Victoria:

00:32:22,100 -->
00:32:24,900

You can join us if you'd
like.

Or you can eat under here.

415 Victoria:

00:32:25,100 -->
00:32:28,500

It's just the food goes down
easier

if you eat it sitting up.

416 Victoria:

00:32:28,800 -->
00:32:30,900

You don't burp so much.

417 Victoria:

00:32:31,800 -->
00:32:33,300

My name's Victoria.

418 Victoria:

00:32:51,400 -->
00:32:52,800

Should I go get him?

419 Sam;

00:32:53,400 -->
00:32:56,800

No, let's let him get himself.

420 Victoria:

00:32:56,900 -->
00:32:58,600

Maybe he doesn't know how.	426 Victoria: 00:33:11,900 --> 00:33:12,600	kicks butt on her piano recital.
421 Sam: 00:32:59,000 --> 00:33:01,600	No way.	432 Victoria: 00:33:30,000 --> 00:33:31,800
Well, then let's just give him the opportunity to learn.	427 Sam: 00:33:12,800 --> 00:33:16,200 Yes, way. Come on.	I thought we're not supposed to ask for things.
422 Sam: 00:33:02,400 --> 00:33:06,000	428 Sam: 00:33:17,300 --> 00:33:19,300	433 Sam: 00:33:32,000 --> 00:33:32,400
There's nothing like self- discovery for turning a boy into a man.	Thank you for the food we are about to eat.	Says who?
423 Victoria: 00:33:06,100 --> 00:33:07,500	429 Sam: 00:33:19,500 --> 00:33:21,900	434 Victoria: 00:33:32,600 --> 00:33:36,600
How do you know? You never had a boy.	Thank you for peace this house possesses.	Says you. Since I was a little girl you told me those are the rules.
424 Sam: 00:33:07,700 --> 00:33:10,200	430 Sam: 00:33:22,100 --> 00:33:24,400	435 Sam: 00:33:36,800 --> 00:33:38,100
I was speaking from self experience, if you don't mind.	Thank you for another day of health and happiness.	You mean I didn't tell you about
425 Sam: 00:33:10,400 --> 00:33:11,700	431 Sam: 00:33:24,600 --> 00:33:29,800	436 Sam: 00:33:38,300 --> 00:33:40,500
I was a boy myself once, you know.	And please make sure Victoria	the special exemption for very Important Piano Recitals?

437 Victoria:

00:33:40,800 -->

00:33:44,400

Oh yeah right. Exemptions.

I buy that... Not.

438 Sam:

00:33:44,600 -->

00:33:47,800

You know I liked it better
when you

just agreed with everything
I said.

439 Sam:

00:33:48,100 -->

00:33:49,200

How about some soup?

440 Sam:

00:33:54,100 -->

00:33:56,500

Well, you're just in time.

441 Sam:

00:33:57,400 -->

00:33:58,400

This is your place.

442 Sam:

00:34:01,300 -->

00:34:02,600

Come on, sit down.

443 Sam:

00:34:11,200 -->

00:34:12,200

Victoria would you...

444 Victoria:

00:34:12,400 -->

00:34:21,500

Sure. Sam made this. It's his

world famous potato and
leek soup.

445 Sam:

00:34:21,700 -->

00:34:23,000

World famous.

446

00:34:26,700 -->

00:34:28,300

There's your napkin.

447 Sam::

00:34:29,700 -->

00:34:30,700

Bread?

448 Victoria:

00:34:48,500 -->

00:34:57,700

Oh no! This is a spoon. And
this...

...is your spoon. Like this...

449 Victoria:

00:35:18,800 -->

00:35:20,400

Oh my...

450 Sam:

00:35:23,700 -->

00:35:26,400

Oh, great! A duet.

451 Danny:

00:35:39,000 -->

00:35:40,900

My name is Danny.

452 Sam;

00:35:49,900 -->

00:35:53,400

I think we won't put a
bandage back on

and we'll let some air get to
this.

453 Sam:

00:35:53,600 -->

00:35:54,800

You're gonna be just fine.

454 Sam:

00:35:56,100 -->

00:35:58,200

I've been meaning to ask
you.

455 Sam:

00:35:59,700 -->
00:36:00,700

What is this?

456 Sam:

00:36:01,700 -->
00:36:03,700

OK. No problem.

457 Sam:

00:36:04,200 -->
00:36:05,900

I wasn't going to take it off.

458 Sam:

00:36:07,300 -->
00:36:10,200

Y'know, when I was a kid

I had a cowboy hat.

459 Sam:

00:36:10,800 -->
00:36:14,800

I slept in it, I ate in it, I
bathed in it.

460 Sam:

00:36:15,000 -->
00:36:17,500

Anybody tried to take it off,

I had the same reaction.

461 Sam:

00:36:17,700 -->
00:36:18,600

So...

462 Sam:

00:36:19,800 -->
00:36:24,800

Anyway, I've been thinking.
You been

cooped up in here for weeks
now.

463 Sam:

00:36:25,000 -->
00:36:28,800

Would you like to get some
fresh air?

464 Sam:

00:36:29,100 -->
00:36:30,000

Stretch your legs?

465 Sam:

00:36:30,600 -->
00:36:31,900

It's nice outside.

466 Danny:

00:36:32,800 -->
00:36:34,200

It's nice in here.

467 Sam:

00:36:36,100 -->
00:36:39,000

You're afraid that if you go
out

you won't be able to come
back in?

468 Sam:

00:36:40,600 -->
00:36:44,000

We'll come back. Promise.

469 Sam:

00:36:47,100 -->
00:36:51,400

Tell you the truth, I...

I could use a little help.

470 Danny:

00:36:51,600 -->
00:36:52,800

With pianos?

471 Sam:

00:36:53,000 -->
00:36:54,800

Walking Victoria to school.

472 Danny:

00:37:06,500 -->
00:37:07,400

OK...

473 Sam:

00:37:07,500 --> 00:37:09,400	Bye	486 Danny:
Alright, we'll be back to get you	480 Victoria:	00:37:30,100 --> 00:37:30,900
at 3 o'clock.	00:37:14,500 --> 00:37:15,500	Nice.
474 Victoria:	Bye	487 Sam:
00:37:09,500 --> 00:37:10,500	481 Sam:	00:37:31,100 --> 00:37:32,800
I am 18, Sam.	00:37:19,800 --> 00:37:20,700	Wet. Nice.
475 Sam:	You all right?	488 Sam:
00:37:10,600 --> 00:37:11,900	482 Danny:	00:37:33,500 --> 00:37:35,100
Yeah, for a whole week and a half.	00:37:21,100 --> 00:37:22,200	Sounds like what a kiss ought to feel like.
476 Victoria:	She kissed me.	489 Sam:
00:37:12,000 --> 00:37:12,300	483 Sam:	00:37:35,300 --> 00:37:36,600
Don't worry.	00:37:22,400 --> 00:37:25,200	Come on, we've got a lot to do.
477 Sam:	Yeah, I know, she does that.	490 Sam:
00:37:12,400 --> 00:37:12,700	How was it?	00:37:43,900 --> 00:37:46,300
3 o'clock.	484 Danny:	- Hello, luv. Love.
478 Victoria:	00:37:26,600 --> 00:37:27,400	- Good morning Maddy.
00:37:12,800 --> 00:37:13,100	Wet.	491 Sam:
Bye	485 Sam:	00:37:46,900 --> 00:37:49,800
479 Sam:	00:37:27,600 --> 00:37:28,500	Maddy runs the best supermarket
00:37:13,200 --> 00:37:13,900	Is that all?	in all of Glasgow.

492 Sam:	Couldn't have a better teacher.	503 Danny:
00:37:50,000 --> 00:37:51,600		00:38:19,000 --> 00:38:19,400
Maddy, this is Danny.	498 Sam:	Yes.
	00:38:05,500 --> 00:38:08,400	
493 Maddy:	My mother could take two stones	504 Sam:
00:37:51,800 --> 00:37:52,800	and a cup of water	00:38:19,600 --> 00:38:21,000
Hello, Danny.		OK, here it is.
	499 Sam:	
494 Maddy:	00:38:08,600 --> 00:38:10,400	505 Sam:
00:37:53,700 --> 00:37:56,600	and make a three course meal.	00:38:21,400 --> 00:38:22,300
- He's a little shy.		Food talks.
- I like my men to be shy.	500 Sam:	
	00:38:11,100 --> 00:38:14,600	506 Danny:
495 Maddy:	As soon as I was old enough, she gave	00:38:23,000 --> 00:38:24,600
00:37:56,800 --> 00:37:58,600	me the secret to great cooking.	Food talks?
Presents a challenge for a girl.		507 Sam:
	501 Sam:	00:38:25,000 --> 00:38:26,100
496 Sam:	00:38:14,800 --> 00:38:16,400	Didn't know that, did you?
00:37:59,900 --> 00:38:02,200	And now I'm going to teach it to you.	
I'm just going give him some		508 Danny:
of the finer points of shopping.	502 Sam:	00:38:26,600 --> 00:38:27,500
	00:38:16,600 --> 00:38:18,800	No
497 Maddy:	So, you ready to learn the secret	509 Sam:
00:38:02,400 --> 00:38:04,300	to great cooking?	00:38:27,700 --> 00:38:29,000

Food talks.

You know what ripe means,
don't you?

522 Sam:

00:39:09,000 -->
00:39:11,900

510 Sam:

00:38:29,200 -->
00:38:31,700

516 Danny:

00:38:50,900 -->
00:38:51,800

Well, when you're talking
about food.

It will tell you everything
you need to know.

No.

523 Sam:

00:39:12,100 -->
00:39:14,900

511 Sam:

00:38:31,900 -->
00:38:34,300

517 Sam:

00:38:51,900 -->
00:38:55,700

Kisses are nourishing in
their own way

All you have to do is learn
the language.

Ripe means sweet.

but kisses are...

And sweet means good.

524 Sam:

00:39:16,300 -->
00:39:19,300

512 Sam:

00:38:34,800 -->
00:38:37,100

518 Danny:

00:38:57,200 -->
00:38:59,400

Kisses are complicated. For
now,

Take this melon here for
instance, now.

The kiss was ripe.

let's just stick to melons,
OK?

513 Sam:

00:38:38,800 -->
00:38:40,700

519 Sam:

00:38:59,700 -->
00:39:03,700

525 Sam:

00:39:20,800 -->
00:39:24,600

What do you think that's
saying?

No, no. The kiss was sweet.

Yeah... Good bread is fresh.
Here...

520 Sam:

514 Sam:

00:38:45,300 -->
00:38:49,000

00:39:03,900 -->
00:39:05,600

526 Danny:

00:39:24,800 -->
00:39:25,600

Yeah, but it's also saying "I
am ripe".

The melon is ripe.

Fresh.

521 Danny:

00:39:05,800 -->
00:39:08,400

527 Sam:

00:39:25,800 -->
00:39:28,400

515 Sam:

00:38:49,400 -->
00:38:50,700

But ripe means sweet.

Smell it. Fresh

528 Sam:	00:39:49,600 --> 00:39:50,600	540 Sam:
00:39:28,700 --> 00:39:29,700	Would you get it for me?	00:40:17,000 --> 00:40:21,200
Fresh	535 Sam:	Mmm... Found something didn't you?
	00:39:55,600 --> 00:39:57,200	541 Sam:
529 Sam:	Now when we cook the food	00:40:21,700 --> 00:40:23,200
00:39:29,900 --> 00:39:32,300		Well, let's see.
Good. All right, get some bread.	536 Sam:	
	00:39:58,200 --> 00:40:00,400	542 Sam:
530 Sam:	it speaks to us in another language,	00:40:26,300 --> 00:40:29,000
00:39:39,600 --> 00:39:43,000		That's Victoria when she was a little baby.
Ok now comes the hard part...	537 Sam:	
	00:40:00,600 --> 00:40:03,700	543 Sam:
531 Sam:	which we listen to	00:40:30,700 --> 00:40:35,200
00:39:43,800 --> 00:39:44,900	with our tongues by tasting.	And that's Victoria with her mom.
Cooking.	538 Sam:	
	00:40:04,000 --> 00:40:05,800	544 Sam:
532 Sam:	Look at these beauties.	00:40:36,300 --> 00:40:38,200
00:39:46,000 --> 00:39:47,700		Her father was my best friend.
Over there in that cabinet.	539 Sam:	
	00:40:07,000 --> 00:40:13,200	545 Sam:
533 Sam:	Yeah... Now, you know you've got good	00:40:38,400 --> 00:40:40,900
00:39:47,900 --> 00:39:49,400	sausage when they're attached like this.	He died before Victoria was born.
There's a large round pot...		
534 Sam:		

546 Sam: You got family?

00:40:44,900 -->
00:40:47,600

Her mother was my best friend also.

552 Danny:

00:41:16,000 -->
00:41:17,300

Don't know.

558 Danny:

00:41:45,400 -->
00:41:46,200

Sam sent me.

547 Sam:

00:40:49,000 -->
00:40:55,600

So after he died, she and I got married.

553 Sam:

00:41:17,800 -->
00:41:21,200

Well you must have.

559 Victoria:

00:41:46,400 -->
00:41:47,600

All by yourself?

548 Sam:

00:40:57,000 -->
00:41:01,300

Then there was a car accident

when Victoria was 7 years old.

Everybody's got family somewhere.

554 Danny:

00:41:22,300 -->
00:41:24,200

I don't remember then.

560 Victoria:

00:41:47,900 -->
00:41:50,500

Wow. Big day. We should celebrate.

549 Sam:

00:41:01,600 -->
00:41:04,700

Her mother was killed and I lost my eyesight.

555 Sam:

00:41:26,000 -->
00:41:29,400

Well, maybe you will one day.

561 Danny:

00:41:50,800 -->
00:41:51,700

What's that?

550 Sam:

00:41:05,500 -->
00:41:07,700

Victoria was left with me.

556 Sam:

00:41:32,100 -->
00:41:33,300

The pots are in there.

562 Victoria:

00:41:52,200 -->
00:41:55,300

Celebrate? It means we should

do something special.

551 Sam:

00:41:09,100 -->
00:41:15,800

Funny how families get made, isn't it?

557 Sam:

00:41:43,400 -->
00:41:45,100

Earth to Danny...

563 Danny:

00:41:55,400 -->
00:41:56,900

Sam said "right home".

564 Victoria:

00:41:58,400 -->
00:41:59,500

Come on...

565 Victoria:

00:42:04,000 -->
00:42:04,900

Thank you.

566 Victoria:

00:42:05,800 -->
00:42:09,200

This is the cone and
this is the ice cream.

567 Victoria:

00:42:10,000 -->
00:42:11,600

You ever have ice cream
before?

568 Danny:

00:42:12,300 -->
00:42:13,100

No.

569 Victoria:

00:42:13,300 -->
00:42:16,500

Well, this is vanilla ice
cream.

Vanilla's white.

570 Danny:

00:42:17,300 -->
00:42:18,600

Vanilla is white.

571 Victoria:

00:42:18,800 -->
00:42:20,200

Go on, taste it.

572 Victoria:

00:42:30,200 -->
00:42:35,400

Oh no, just work it around.

Work it around.

573 Victoria:

00:42:37,500 -->
00:42:38,800

Oh my god!

574 Victoria:

00:42:39,000 -->
00:42:42,600

You know the thing about
ice cream

is first it's cold, but then it's
sweet

575 Victoria:

00:42:42,800 -->
00:42:44,800

and if you freeze your
mouth out,

576 Victoria:

00:42:45,000 -->
00:42:47,700

you're never gonna be able
to taste the sweet part.

577 Victoria:

00:42:47,900 -->
00:42:49,300

So look here's how you do
it...

578 Danny:

00:42:49,600 -->
00:42:50,400

Sweet is good.

579 Victoria:

00:42:50,600 -->
00:42:53,700

Yeah right. So look. You
lick...

580 Victoria:

00:42:55,600 -->
00:42:56,600

Like that...

581 Victoria:

00:42:59,600 -->
00:43:00,700

There you go.

582 Victoria:

00:43:03,600 -->
00:43:04,700

How's that?

583 Victoria:

00:43:10,000 -->
00:43:12,500

Look, you're getting it
everywhere!

584 Victoria:

00:43:14,600 -->
00:43:16,600

Shit, actually, we should
really hurry.

585 Victoria:

00:43:17,100 -->
00:43:18,000

Come on.

586 Victoria:

00:43:19,700 -->
00:43:20,400

You OK?

587 Danny:

00:43:20,500 -->
00:43:21,500

Yeah.

588 Victoria:

00:43:22,400 -->
00:43:23,600

Finish it quickly.

589 Victoria:

00:43:24,000 -->
00:43:27,400

Remember, if Sam asks
where

we were, you let me do the
talking.

590 Victoria:

00:43:27,700 -->
00:43:28,900

If he knows we had ice
cream

before dinner,

591 Victoria:

00:43:29,100 -->
00:43:32,200

he'll be pissed we ruined our
appetite.

Understand?

592 Victoria:

00:43:32,600 -->
00:43:34,000

What's "appetite"?

593 Victoria:

00:43:34,300 -->
00:43:36,900

Appetite's what you have if
you don't

have a belly full of ice
cream.

594 Victoria:

00:43:37,100 -->
00:43:38,200

How's my mouth?

595 Danny:

00:43:38,800 -->
00:43:39,600

Nice.

596 Victoria:

00:43:39,900 -->
00:43:44,900

No it's not. It's full of
hardware.

But not for much longer.

597 Danny:

00:43:45,400 -->
00:43:46,800

Do you miss your mom?

598 Victoria:

00:43:48,500 -->
00:43:51,700

Every day. You miss your
mom?

599 Danny:

00:43:52,700 -->
00:43:54,300

I don't remember my mom.

600 Victoria:

00:43:55,300 -->
00:43:58,100

Sometimes I think it'd be easier

not to remember.

601 Victoria:

00:44:02,800 -->
00:44:03,600

Hi

602 Sam:

00:44:05,300 -->
00:44:06,300

You're late...

603 Victoria:

00:44:06,600 -->
00:44:10,000

It was so nice out we decided

to walk the long way.

604 Sam:

00:44:10,200 -->
00:44:11,500

Oh you deci...

605 Sam:

00:44:12,800 -->
00:44:15,300

Didn't I say bring her straight home?

606 Victoria:

00:44:15,500 -->
00:44:18,000

Sam, it was me. Not him.

607 Sam:

00:44:18,100 -->
00:44:19,300

Oh, it was...

608 Sam:

00:44:19,500 -->
00:44:20,900

If you wanted to take the long way home,

609 Sam:

00:44:21,100 -->
00:44:22,900

Victoria, you could have gone

to that school in Kansas.

610 Sam:

00:44:23,000 -->
00:44:25,400

Then you could have taken the long way

home for fifty miles and I wouldn't care.

611 Victoria:

00:44:25,600 -->
00:44:26,800

Fifty miles of corn.

612 Sam:

00:44:27,000 -->
00:44:27,800

Corn is safe.

613 Victoria:

00:44:28,000 -->
00:44:30,300

Corn is boring. And anyway this was the better school.

614 Sam:

00:44:30,600 -->
00:44:33,800

Which is why we're here and

not with the corn, right?

615 Sam:

00:44:34,400 -->
00:44:37,500

So do me a favor, huh, don't make me worry.

616 Victoria:

00:44:37,800 -->
00:44:39,100

OK, Sam.

617 Sam:

00:44:42,800 -->
00:44:44,000

What is that?

618 Victoria:	Victoria?	00:45:32,100 --> 00:45:33,700
00:44:44,200 --> 00:44:45,100		With vanilla ice cream?
What?	625 Victoria:	
	00:45:14,800 --> 00:45:15,900	631 Sam:
619 Sam:	Yeah?	00:45:35,000 --> 00:45:38,100
00:44:45,400 --> 00:44:48,300		Maybe we should come up
Smells like ice cream.	626 Sam:	with some different
Vanilla ice cream.	00:45:18,500 --> 00:45:21,000	strategies.
	Sometimes, I worry about that boy.	632 Sam:
620 Danny:		00:45:39,700 --> 00:45:40,400
00:44:48,500 --> 00:44:50,000	627 Sam:	Goodnight.
Vanilla is white.	00:45:21,800 --> 00:45:23,900	
	It's as if something or someone	633 Victoria:
621 Danny:	has made him	00:45:40,600 --> 00:45:41,500
00:44:50,500 --> 00:44:52,000		'Night.
First it's cold.	628 Sam:	
	00:45:24,100 --> 00:45:27,400	634 Victoria:
622 Danny:		00:45:56,800 --> 00:45:58,700
00:44:52,200 --> 00:44:53,400	shut down his feelings so hard,	C 'mon, but shhhh...
Then it's sweet.	he can no longer get in touch with them.	
		635 Victoria:
623 Danny:	629 Victoria:	00:46:05,700 --> 00:46:09,200
00:44:54,200 --> 00:44:55,600	00:45:27,900 --> 00:45:30,200	When I was little I used to do this
Sweet is good.	That's what I've been trying to get him to do.	with my mom and Sam.
624 Sam:		636 Victoria:
00:45:13,100 --> 00:45:14,000	630 Sam:	

00:46:09,500 -->
00:46:11,700

It's kinda how I fell in love
with music.

637 Victoria:

00:46:11,900 -->
00:46:13,200

See these thingies?

638 Victoria:

00:46:13,500 -->
00:46:15,000

They're called notes.

639 Danny:

00:46:15,800 -->
00:46:16,800

Notes.

640 Victoria:

00:46:17,400 -->
00:46:20,500

OK. Notes are signals.

641 Danny:

00:46:20,800 -->
00:46:22,000

Notes are signals.

642 Victoria:

00:46:22,300 -->
00:46:23,200

OK.

643 Danny:

00:46:23,400 -->
00:46:24,600

Notes are signals.

644 Victoria:

00:46:24,800 -->
00:46:27,300

So if you see this note,

645 Victoria:

00:46:27,700 -->
00:46:29,900

it's the signal to play this
key.

646 Victoria:

00:46:32,200 -->
00:46:34,300

And this one,

647 Victoria:

00:46:34,800 -->
00:46:36,000

this key.

648 Victoria:

00:46:36,400 -->
00:46:40,200

And this one, this key.

649 Victoria:

00:46:42,400 -->
00:46:47,800

Right. So you're gonna play
and you're gonna hop...

650 Victoria:

00:46:56,100 -->
00:46:57,200

Great!

651 Victoria:

00:46:57,400 -->
00:46:58,700

Ready?

652 Victoria:

00:46:59,800 -->
00:47:01,000

I'm gonna go.

653 Victoria:

00:47:09,200 -->
00:47:10,600

Keep going don't stop.

654 Danny:

00:47:42,300 -->
00:47:43,100

Not ripe.

655 Maddy:

00:47:43,300 -->
00:47:44,300

Hello, Sam.

		00:48:23,600 --> 00:48:25,000
656 Sam:	662 Scoundrel:	
00:47:44,500 --> 00:47:45,200	00:47:58,800 --> 00:48:00,700	This one's ripe.
Hi, Maddy.	Alex, go the other side quick!	669 Sam:
		00:48:28,100 --> 00:48:29,600
657 Maddy:	663 scoundrel:	Danny, do you remember
00:47:45,400 --> 00:47:46,200	00:48:02,500 --> 00:48:03,600	
How's the lessons going?	Get back here, you bastard!	670 Sam:
		00:48:29,800 --> 00:48:33,600
658 Sam:	664 scoundrel:	when I said that Victoria and I were
00:47:46,400 --> 00:47:49,700	00:48:04,600 --> 00:48:06,000	not big on asking questions,
Oh, he's growing by leaps and bounds.	Alex, other side!	
What is this you got here? Is this...?	665 Sam:	671 Sam:
	00:48:06,600 --> 00:48:12,500	00:48:33,800 --> 00:48:36,500
659 Danny:	Where's Danny? Danny!	that we thought when people were
00:47:50,400 --> 00:47:51,300		ready they'd give their own answers?
Too ripe.	666 Danny:	
	00:48:14,300 --> 00:48:15,300	672 Danny:
660 scoundrel:	That's ripe!	00:48:36,700 --> 00:48:37,600
00:47:51,500 --> 00:47:52,500		I remember.
Hey, get back here!	667 Sam:	
	00:48:19,600 --> 00:48:20,700	673 Sam:
661 scoundrel:	Danny!	00:48:37,800 --> 00:48:40,300
00:47:52,700 --> 00:47:55,800		After today in the supermarket,
Get back here!	668 Danny:	
C'mere! C'mere! C'mere!		

674 Sam:	680 Danny:	00:49:05,100 --> 00:49:06,400
00:48:41,200 --> 00:48:42,400	00:48:54,200 --> 00:48:55,100	They weren't fighting me.
I need some answers,	Yes.	
		687 Sam:
675 Sam:	681 Sam:	00:49:07,400 --> 00:49:09,800
00:48:42,600 --> 00:48:45,200	00:48:55,400 --> 00:48:56,600	OK. One more question.
and I don't think I'm going to get them	But that didn't bother you?	
without asking the questions.	682 Danny:	688 Sam:
	00:48:56,800 --> 00:48:57,400	00:49:11,200 --> 00:49:15,200
676 Sam:	No.	When you first came to us, you were hurt pretty bad.
00:48:45,400 --> 00:48:46,200		
Is that alright?	683 Sam:	689 Sam:
	00:48:57,600 --> 00:48:58,200	00:49:15,400 --> 00:49:16,600
677 Danny:	You weren't afraid?	How did that happen?
00:48:46,700 --> 00:48:47,600		
OK.	684 Danny:	690 Danny:
	00:48:58,400 --> 00:48:59,100	00:49:16,900 --> 00:49:18,400
678 Sam:	No.	I asked for a piano.
00:48:48,000 --> 00:48:53,000		
Ok, so... In the market those men,	685 Sam:	691 Sam:
they were fighting.	00:48:59,300 --> 00:49:04,800	00:49:20,100 --> 00:49:21,500
	Normally people find themselves	You asked who for a piano?
679 Sam:	in situations like that, they get afraid.	692 Danny:
00:48:53,200 --> 00:48:54,000		00:49:21,700 --> 00:49:22,400
You knew that, right?	686 Danny:	My uncle.

	00:49:36,400 --> 00:49:37,600	
693 Sam:	That's wonderful.	706 Victoria:
00:49:22,600 --> 00:49:24,500		00:51:36,200 --> 00:51:38,300
Oh, you do have family?	700 Victoria:	Hi. Can I come in?
	00:49:50,900 --> 00:49:55,100	
694 Danny:	OK, ready? God!	707 Danny:
00:49:25,200 --> 00:49:26,000		00:51:38,800 --> 00:51:39,700
No.	701 Victoria:	OK.
	00:49:56,800 --> 00:49:59,900	
695 Sam:	You're acting ridiculous. It's not so bad.	708 Victoria:
00:49:26,300 --> 00:49:28,200		00:51:41,700 --> 00:51:43,000
But you just said you had an uncle.	702 Victoria:	Where'd you learn that?
	00:51:18,000 --> 00:51:19,800	
696 Danny:	That looks like it belongs there.	709 Danny:
00:49:28,400 --> 00:49:29,300		00:51:43,200 --> 00:51:44,000
He's dead.		Learn what?
	703 Sam:	
	00:51:20,800 --> 00:51:21,200	710 Victoria:
697 Sam:	Where is it?	00:51:44,200 --> 00:51:46,200
00:49:32,500 --> 00:49:33,100		The piece of music you just played?
Oh...	704 Victoria:	
	00:51:21,500 --> 00:51:22,400	
698 Danny:	It's right there.	711 Danny;
00:49:34,200 --> 00:49:35,400		00:51:47,400 --> 00:51:49,400
Is this good?	705 Sam:	It's what I hear in my head.
	00:51:22,800 --> 00:51:26,000	
699 Sam:	Oh yes! It belongs there.	712 Victoria:

00:51:49,900 -->
00:51:51,100

Do it again.

713 Victoria:

00:51:58,100 -->
00:52:01,000

It's hard. Someone had
to teach it to you.

714 Victoria:

00:52:01,800 -->
00:52:03,200

You don't remember?

715 Danny:

00:52:03,800 -->
00:52:04,600

No.

716 Victoria:

00:52:04,800 -->
00:52:08,000

Maybe in your other life.

The one you had before us.

717 Danny;

00:52:08,400 -->
00:52:09,400

I don't know.

718 Victoria:

00:52:09,600 -->
00:52:11,800

Everything is new about
you now.

719 Victoria:

00:52:12,000 -->
00:52:14,900

Your clothes, your hair,
your whole life.

720 Victoria:

00:52:15,100 -->
00:52:16,000

This is the last...

721 Victoria:

00:52:21,200 -->
00:52:25,500

I think it's time to put the
last thing away.

Don't you?

722 Victoria:

00:53:21,600 -->
00:53:24,100

Everything is new about
you now.

723 Victoria:

00:53:43,700 -->
00:53:44,900

Goodnight.

724 Sam:

00:54:11,600 -->
00:54:13,300

Oh yes.

725 Sam:

00:54:14,300 -->
00:54:18,300

My boy, we're going to have
fun.

726

00:54:25,100 -->
00:54:28,000

That's good, that's good.

727 Sam:

00:54:29,900 -->
00:54:31,200

Alrighty then.

728 Sam:

00:54:31,500 -->
00:54:37,400

You know Victoria's big
recital

is next month, right?

729 Sam:

00:54:37,800 -->
00:54:41,700

D'you remember me telling
you about

where I grew up? In New
York City?

730 Danny:

00:54:41,800 -->
00:54:43,400

Carnegie Hall!

731 Sam:

00:54:45,400 -->
00:54:49,900

Yeah, well, that's where
Victoria

and I are from. That's our
home.

732 Danny:

00:54:50,000 -->
00:54:51,200

This is your home.

733 Sam:

00:54:51,400 -->
00:54:54,200

No, no, this is just a
temporary home.

734 Sam:

00:54:54,400 -->
00:54:57,800

We only came here so
Victoria
could attend school.

735 Sam:

00:54:59,700 -->
00:55:02,500

What I'm trying to say,
Danny, is...

736 Sam:

00:55:03,400 -->
00:55:07,800

After Victoria graduates,
we're gonna go back home.

737 Sam:

00:55:09,100 -->
00:55:11,100

We're gonna go back to
New York.

738 Sam:

00:55:11,800 -->
00:55:18,000

And I don't know how
this would work out but...

739 Sam:

00:55:18,800 -->
00:55:21,400

We would really like for
you
to come with us

740 Sam:

00:55:21,800 -->
00:55:26,900

because we've begun to
think

of you as family and,

741 Sam:

00:55:27,100 -->
00:55:30,200

well, that's what families do.

742 Sam:

00:55:31,100 -->
00:55:32,800

They stick together.

743 Sam:

00:55:33,000 -->
00:55:34,600

Or at least this one does.

744 Sam:

00:55:36,500 -->
00:55:39,600

So what do you say?

745 Sam:

00:55:50,800 -->
00:55:56,800

2, 3, 4, 5... This is your pay.

746 Sam:

00:55:58,800 -->
00:56:01,800

Fifty-fifty. Partners. You
and me.

747 Sam:

00:56:03,500 -->
00:56:04,600

Happy?

748 Danny:

00:56:05,500 -->
00:56:07,000

What do I do with it?

749 Sam:

00:56:08,300 -->
00:56:10,000

Anything you want.

750 Lefty:

00:56:31,500 -->
00:56:33,100

Fuck's sake, man!

751 Lefty:

00:56:34,500 -->
00:56:35,600

Danny!

752 Lefty:

00:56:36,800 -->
00:56:39,800

Alright, Danny, look at you!

You look great, man!

753 Lefty:

00:56:40,000 -->
00:56:43,600

Look at... You smell divine,
pal, I tell ya!

754 Lefty:

00:56:43,800 -->
00:56:45,100

I don't know what you're
wearing.

755 Lefty:

00:56:45,800 -->
00:56:47,700

Well, fancy bumping into
you, eh.

756 Lefty:

00:56:48,000 -->
00:56:50,200

Boss sends me out.

Get some mangos and
papayas

757 Lefty:

00:56:50,400 -->
00:56:57,200

and look what I find instead.

A lemon. Whoa, whoa,
whoa!

758 Lefty:

00:56:57,400 -->
00:57:00,900

Your uncle Bart has been
sick with worry, mate.

759 Lefty:

00:57:01,100 -->
00:57:03,800

Yeah! His little pet all lost
in the world.

760 Lefty:

00:57:03,900 -->
00:57:05,600

It's all he keeps

on talking about, honestly.

761 Lefty:

00:57:05,800 -->
00:57:07,200

"Where's my Little Danny?"

762 Danny:

00:57:07,300 -->
00:57:08,200

He's dead.

763 Lefty:

00:57:08,400 -->
00:57:09,100

Who told you that?

764 Danny:

00:57:09,300 -->
00:57:09,900

I saw.

765 Lefty:

00:57:10,100 -->
00:57:13,800

Well, you saw wrong, mate,
because he's very, very
much alive.

766 Lefty:

00:57:14,000 --> 00:57:16,200	772 Lefty:	Look who's come home
And very much looking forward	00:57:31,400 --> 00:57:32,600	to his loving Uncle Bart!
to you coming home.	I tell you what,	778 Bart:
		00:57:52,200 --> 00:57:53,700
767 Danny:	773 Lefty:	Give me a hug.
00:57:16,500 --> 00:57:17,600	00:57:33,200 --> 00:57:35,500	
Not my home anymore.	if you don't come home	779 Bart:
	like a good little bitch,	00:57:54,100 --> 00:57:57,500
768 Lefty:	774 Lefty:	How's my boy? You're looking smart.
00:57:17,900 --> 00:57:19,000	00:57:35,800 --> 00:57:39,100	
Not my home anymore.	Uncle Bart will send a few of the boys	780 Bart:
	out to pay a visit to your new home?	00:57:58,000 --> 00:58:02,000
769 Lefty:		Oh, look at her! Ragner the prat!
00:57:19,200 --> 00:57:21,600		
Not my home anymore. Why?	775 Lefty:	
	00:57:39,300 --> 00:57:40,800	781 Bart:
770 Lefty:	Would you like that?	00:58:02,700 --> 00:58:04,600
00:57:21,800 --> 00:57:24,400	Wouldn't be too hard to find,	We've missed you around here,
You got a new home, have you,		haven't we?
Danny? Eh?	776 Lefty:	
	00:57:41,000 --> 00:57:42,800	782 Bart:
771 Lefty:	what with you shopping here and all.	00:58:04,800 --> 00:58:06,200
00:57:24,600 --> 00:57:28,400		Yeah, we've definitely missed you, Danny.
Oooh, hey! You got	777 Bart:	
a new family as well?	00:57:48,700 --> 00:57:51,900	783 Bart:

00:58:06,400 --> 00:58:10,200	You ready to roll?	I'll answer one question.
Must've really scared you, that accident, all that shooting.	790 Danny: 00:58:22,100 --> 00:58:23,500	Go on, fire away. 796 Danny: 00:58:44,200 --> 00:58:45,900
784 Bart: 00:58:10,400 --> 00:58:11,400	I have a question.	Did you know my mom?
Yeah, me too.	791 Bart: 00:58:24,200 --> 00:58:27,900	797 Bart: 00:58:48,100 --> 00:58:49,500
785 Bart: 00:58:11,700 --> 00:58:13,000	You? A question?	Your mum?
Look at me.	792 Bart: 00:58:28,500 --> 00:58:32,200	798 Bart: 00:58:50,700 --> 00:58:52,700
786 Bart: 00:58:13,200 --> 00:58:15,200	Wonders never cease. It's not about that bleedin' piano again, is it?	Why would I know your mum?
I've been laid up for a month.	793 Danny: 00:58:32,400 --> 00:58:33,100	799 Bart: 00:58:53,400 --> 00:58:55,500
787 Bart: 00:58:15,400 --> 00:58:18,300	No.	I found you in the street.
But I'm back.	794 Bart: 00:58:34,200 --> 00:58:38,600	800 Bart: 00:58:55,800 --> 00:58:56,900
788 Bart: 00:58:18,500 --> 00:58:20,000	Listen, as I'm so pleased to have you home,	Laying on the pavement.
And I'm ready to roll.	795 Bart: 00:58:40,100 --> 00:58:43,000	801 Bart: 00:58:57,100 --> 00:59:02,500
789 Bart: 00:58:20,100 --> 00:58:21,400		You was half dead, you couldn't

even talk. You was just
laying there.

802 Bart:

00:59:04,200 -->
00:59:06,400

No one wanting you,

803 Bart:

00:59:06,600 -->
00:59:09,600

no one caring whether you
lived or died.

804 Bart:

00:59:10,000 -->
00:59:11,200

Except me.

805 Bart:

00:59:12,200 -->
00:59:15,000

I've told you all this before,
remember?

806 Bart:

00:59:16,500 -->
00:59:20,900

All right, listen. I'll show
you stuff

that'll jog your memory.

807 Bart:

00:59:24,100 -->
00:59:28,000

That was our first
collaboration,

that was.

808 Bart:

00:59:30,700 -->
00:59:34,300

Danny, what's this sudden

fascination with the past?

809 Bart:

00:59:36,400 -->
00:59:38,300

Have you been talking to
people?

810 Danny:

00:59:40,200 -->
00:59:41,000

No.

811 Bart:

00:59:45,000 -->
00:59:49,400

You want some good advice

from your Uncle Bart, eh?

812 Bart:

00:59:50,200 -->
00:59:53,600

Don't dwell on the past.

813 Bart:

00:59:54,100 -->
00:59:56,400

Look to the future.

814 Bart:

00:59:56,900 -->
01:00:05,200

The past is behind you.

The future is ahead of you.

815 Bart:

01:00:06,000 -->
01:00:10,100

Like a bright glittering
mountain of gold.

816 Bart:

01:00:11,200 -->
01:00:14,000

You wanna know
what your future is, Danny?

817 Boxing Boss:

01:00:17,800 -->
01:00:19,800

I'm thrilled you're here.

818 Boxing Boss:

01:00:20,000 -->
01:00:21,700

We've been waiting for you.

819 Boxing Boss:

01:00:23,000 --> 01:00:25,200	01:00:36,200 --> 01:00:37,700	Get him out!
Has our friend been practicing on you?	I've dressed him in his Sunday best.	832 Bart:
		01:01:25,500 --> 01:01:29,600
820 Bart:	826 Boxing Boss:	Listen! Give these toffs a bit of a show.
01:00:25,400 --> 01:00:26,300	01:00:43,400 --> 01:00:46,200	
Had an accident.	We are expecting more of a show this time.	833 Bart:
821 Boxing Boss:		01:01:29,800 --> 01:01:31,100
01:00:26,500 --> 01:00:27,300	827 Bart:	Play him for a bit.
Right this way.	01:00:46,400 --> 01:00:47,800	
	Well, don't worry about it.	834 Bart:
822 Boxing Boss:		01:01:31,400 --> 01:01:35,500
01:00:29,200 --> 01:00:31,400	828 Bart:	Make it look as if there might be
Show's about to start. How's our boy?	01:00:48,000 --> 01:00:49,400	a chance you could loose.
	We've got it all worked out.	
823 Bart:		835 Boxing Boss:
01:00:31,500 --> 01:00:32,700	829 Bart:	01:01:35,700 --> 01:01:36,600
Better.	01:00:49,600 --> 01:00:50,800	Gentlemen!
	Haven't we Danny?	
824 Boxing Boss:		836 Bart:
01:00:32,900 --> 01:00:36,000	830 Spectator:	01:01:37,300 --> 01:01:38,200
I hope so. Because he certainly has	01:00:51,600 --> 01:00:53,600	Got it?
his work cut out for him tonight.	Kill him! Kill him!	
825 Bart:	831 Referee:	837 Boxing Boss:
	01:01:14,300 --> 01:01:15,000	01:01:38,500 --> 01:01:39,600
		To the death!

838 Bart:	01:01:58,400 --> 01:02:00,100	850 Bart:
01:01:40,200 --> 01:01:45,000	What the hell's happened to you?	01:02:14,400 --> 01:02:16,400
Right, down you go!		You're gonna get down there
	845 Bart:	and you're gonna do your job
839 Bart:	01:02:00,200 --> 01:02:02,800	
01:01:47,400 --> 01:01:48,700	Who's been filling your head	851 Bart:
What's wrong with you?	with this crap?	01:02:16,600 --> 01:02:18,600
		or I'm gonna have your balls on a stick!
840 Danny:	846 Boxing Boss:	
01:01:49,200 --> 01:01:51,000	01:02:03,000 --> 01:02:04,800	852 Bart:
I don't want to hurt people anymore.	Anything wrong, gentlemen?	01:02:18,900 --> 01:02:19,800
		Now, go!
841 Bart:	847 Bart:	
01:01:51,400 --> 01:01:52,500	01:02:05,000 --> 01:02:09,900	853 Danny:
Excuse me?	No, no, no, we're fine. No, just...	01:02:20,000 --> 01:02:21,700
	Just discussing strategy.	I don't want to hurt people anymore.
842 Bart:		
01:01:52,800 --> 01:01:56,600	848 Boxing Boss:	854 Bart:
Danny, that's what you do.	01:02:10,000 --> 01:02:11,100	01:02:24,100 --> 01:02:29,600
You hurt people.	Of course.	I'll make you a deal. If you go down
		there tonight and do your job,
843 Danny:	849 Bart:	
01:01:57,200 --> 01:01:58,200	01:02:12,000 --> 01:02:14,200	855 Bart:
Not anymore.	Listen to me, you little shit.	01:02:29,900 --> 01:02:31,700
844 Bart:		

I promise you, tomorrow,

Bart:

856

01:02:31,900 -->

01:02:37,400

I will buy you the nicest
piano

in the whole bleeding city.

857 Bart:

01:02:37,900 -->

01:02:39,000

How's that?

858 Danny:

01:02:39,100 -->

01:02:40,900

I don't want to hurt people
anymore.

859 Bart:

01:02:41,100 -->

01:02:42,100

Then you're dead.

860 Bart:

01:03:17,100 -->

01:03:18,600

Go get him Tiger!

861 Bart:

01:03:21,700 -->

01:03:24,800

Come on! Come on! Danny,
come on!

862 Boxing Boss:

01:03:42,500 -->

01:03:43,600

What's going on?

863 Bart:

01:03:44,800 -->

01:03:47,400

Well, you said you wanted
it

to be more of an
entertainment.

864 Boxing Boss:

01:03:48,500 -->

01:03:50,100

But he's not even fighting
back.

865 Bart:

01:04:02,500 -->

01:04:03,700

Pick it up!

866 Bart:

01:04:05,900 -->

01:04:08,200

Use it! Danny!

867 Bart:

01:04:27,000 -->

01:04:27,800

Danny!

868 Boxing Boss:

01:04:37,500 -->

01:04:39,000

I think we have a problem
here.

869 Bart:

01:04:39,200 -->

01:04:39,800

What?

870 Boxing Boss:

01:04:40,000 -->

01:04:43,100

These people came to see a
fight,

not a bloody game of tag.

871 Boxing Boss:

01:04:46,800 -->

01:04:49,500

Do you mind if I get a little
creative

with the format?

872 Bart:

01:04:49,900 -->

01:04:51,000

It's your show.

873 Bart:

01:05:40,200 -->

01:05:41,900

Danny, you're ruining me
here!

	01:07:34,800 --> 01:07:37,200	no more killing! I! Me!
874 Bart:		
01:05:42,100 --> 01:05:44,200	If you don't kill him, I don't get paid.	887 Bart:
It's time to make some money.		01:08:08,800 --> 01:08:11,000
	881 Bart:	The master commands
	01:07:39,700 --> 01:07:41,600	and the dog obeys!
875 Bart:		
01:05:45,200 --> 01:05:47,000	Kill him, for Christ's sake!	888 Bart:
		01:08:12,000 --> 01:08:13,900
Danny, you're gonna get killed!	882 Bart:	
	01:07:43,700 --> 01:07:45,100	I will kill you!
876Bar:	Come on!	
01:05:47,200 --> 01:05:48,400		889 Sam:
Fight back!	883 Bart:	01:08:16,000 --> 01:08:17,100
	01:07:45,800 --> 01:07:49,200	Put him to bed.
877 Bart:	Or they'll kill me! Kill him!	
01:05:53,400 --> 01:05:54,500		890 Victoria:
Danny!	884 Bart:	01:08:34,200 --> 01:08:35,600
	01:07:49,600 --> 01:07:51,200	Why'd he leave?
878 Boxing Boss:	Fuck it!	
01:06:20,000 --> 01:06:21,000		891 Sam:
Weapons!!	885 Danny:	01:08:38,600 --> 01:08:40,800
	01:08:02,200 --> 01:08:03,800	Maybe he had some things to do.
879 Bart:	No more killing!	
01:07:33,500 --> 01:07:34,600		892 Victoria:
Kill him!	886 Bart:	01:08:41,500 --> 01:08:43,800
	01:08:05,500 --> 01:08:08,600	But I thought he was happy here.
880 Bart:	I decide when there's	

to do things themselves.

893 Sam:

01:08:45,500 -->
01:08:49,500

Well, sweetie, sometimes
being happy just isn't
enough.

894 Sam:

01:08:49,700 -->
01:08:52,500

Sometimes people have
to go back and fix the things

895 Sam:

01:08:52,700 -->
01:08:55,000

that made them unhappy
before they were happy.

896 Victoria:

01:08:55,600 -->
01:08:57,100

But I could help him.

897 Sam:

01:08:59,300 -->
01:09:00,500

I know.

898 Sam:

01:09:01,300 -->
01:09:04,100

Sometimes people have

899 Danny:

01:10:38,600 -->
01:10:40,000

You lied to me!

900 Bart:

01:10:41,000 -->
01:10:42,500

Ow, you bastard!

901 Bart:

01:10:43,000 -->
01:10:46,200

What are you doing in my
fucking chair,
you little retard?

902 Danny:

01:10:46,400 -->
01:10:47,400

You lied to me!

903 Danny:

01:10:48,700 -->
01:10:51,700

This is my mother.

You knew my mother!

904 Danny:

01:10:52,200 -->
01:10:54,000

She was a whore.

905 Bart:

01:10:54,600 -->
01:10:56,800

Do you know what a whore
is, Danny?

906 Bart:

01:10:57,000 -->
01:10:58,600

Money for sex.

907 Bart:

01:10:58,900 -->
01:11:00,600

Like the girls I bring here.

908 Bart:

01:11:01,100 -->
01:11:03,600

I did everything I could to
help her...

909 Bart:

01:11:06,900 -->
01:11:10,700

I liked your mum. She
understood me.

910 Bart:

01:11:12,200 -->
01:11:15,900

If there'd ever been anybody
really

special, it would have been
her.

	01:11:50,500 --> 01:11:53,800	
911 Bart:	Now, let's go and make up	923 Lefty:
01:11:16,200 --> 01:11:22,400	some of that money	01:12:15,000 --> 01:12:16,000
When she died, I felt		We used to go down the beach every...
I owed it to her to raise you.	918 Bart:	
	01:11:54,000 --> 01:11:56,800	924 Bart:
912 Bart:	you lost for me the other night. Right?	01:12:16,300 --> 01:12:18,300
01:11:22,600 --> 01:11:24,400		Excuse me! Like where's the manners?
To protect you.	919 Bart:	I'm talking!
	01:12:01,600 --> 01:12:02,700	
913 Bart:	You know, Danny,	925 Lefty:
01:11:25,100 --> 01:11:27,100		01:12:18,400 --> 01:12:19,400
Look, her picture's here.	920 Bart:	I was just validating, boss!
	01:12:02,900 --> 01:12:04,400	
914 Bart:	sometimes	926 Bart:
01:11:27,300 --> 01:11:29,500		01:12:19,700 --> 01:12:20,800
Look...	921 Bart:	Did I ask for a validation?
	01:12:05,400 --> 01:12:11,400	
915 Bart:	in families you need a little tragedy	927 Lefty:
01:11:40,800 --> 01:11:43,400	just to bring everybody back together.	01:12:21,100 --> 01:12:21,800
I'm sorry if I lied to you, Danny.		No but I thought, y'know...
	922 Lefty:	
916 Bart:	01:12:11,600 --> 01:12:14,800	928 Bart:
01:11:45,800 --> 01:11:47,800	Absolutely, boss. Y'know, it's like me	01:12:22,000 --> 01:12:24,800
It was out of love.	and me brother in Blackpool.	Will you shut your yap?
917 Bart:		

929 Bart:	01:12:36,200 -->	Look... Not that I'm an expert, but I
01:12:25,400 -->	01:12:37,000	
01:12:28,500	No matter what.	have to say, she does not look like,
Now, I've lost the train of me thought.		
What was I saying?	936 Bart:	942 Victoria:
	01:12:37,200 -->	
	01:12:38,800	01:14:03,300 -->
930 Danny:	No matter what.	01:14:06,000
01:12:28,800 -->		y'know, that kind of woman.
01:12:29,400		
Families.	937 Lefty:	943 Sam:
	01:12:45,200 -->	
	01:12:46,400	01:14:06,600 -->
931 Bart:	Danny! What the fuck are you doing?	01:14:07,800
01:12:29,600 -->		What does that mean?
01:12:31,000		
Right. Right, yeah.	938 Bart:	944 Victoria:
	01:12:48,100 -->	01:14:08,000 -->
	01:12:50,200	01:14:09,800
932 Danny:	Slow down bastard	Well, she's playing the piano.
01:12:31,200 -->		
01:12:32,500		
How they should be together.	939 Lefty:	945 Sam:
	01:12:53,000 -->	
	01:12:55,000	01:14:11,000 -->
933 Bart:	Get off. Jesus, boss!	01:14:12,600
01:12:32,800 -->		What else is in the photo?
01:12:33,600		
Exactly.	940 Danny:	946 Victoria:
	01:13:52,900 -->	
	01:13:56,100	01:14:13,700 -->
934 Bart:	My mother. She was a whore.	01:14:16,100
01:12:33,800 -->		There's a bunch of students in uniform.
01:12:36,000		
Families should be together.	941 Victoria:	947 Victoria:
	01:13:58,500 -->	
	01:14:02,800	01:14:16,300 -->
935 Danny:		01:14:18,600

There's a big stained glass window.

pianos in the concert hall, young man.

Thirty two years of faces and I've never forgotten one.

948 Victoria:

01:14:19,500 -->
01:14:22,000

It looks like an academy or something...

954 Sam:

01:14:35,400 -->
01:14:38,300

Why, thank you ma'am. Thank you.

960 Academy Teacher:

01:15:02,300 -->
01:15:03,900

Especially this one.

949 Victoria:

01:14:22,200 -->
01:14:24,000

And there's two baby grands back to back.

955 Academy Teacher:

01:14:38,800 -->
01:14:42,200

Last fellow we had in was so drunk
he never found the hall.

961 Sam:

01:15:04,900 -->
01:15:06,400

Why especially this one?

950 Sam:

01:14:24,200 -->
01:14:25,000

What kind of baby grands?

956 Academy Teacher:

01:14:43,500 -->
01:14:45,400

Ended up tuning the plumbing.

962 Academy Teacher:

01:15:06,600 -->
01:15:08,100

Brilliant girl. Absolutely brilliant.

951 Victoria:

01:14:26,100 -->
01:14:27,700

Pleyel, both.

957 Academy Teacher:

01:14:46,000 -->
01:14:47,300

Terrible mess.

963 Academy Teacher:

01:15:08,400 -->
01:15:11,300

Destined for great things we were sure of it.

952 Sam:

01:14:30,400 -->
01:14:31,700

I've got an idea.

958 Sam:

01:14:54,500 -->
01:14:55,400

Danny?

964 Academy Teacher:

01:15:11,800 -->
01:15:16,800

And then one day she just disappeared.

953 Sam:

01:14:31,900 -->
01:14:35,200

Excellent job you made of tuning the

959 Academy Teacher:

01:14:57,700 -->
01:15:02,000

965 Academy Teacher:

01:15:17,100 -->
01:15:20,400

We thought she'd gone home.

We thought maybe it was financial.

966 Academy Teacher:

01:15:20,600 -->
01:15:23,500

We knew she had some money problems.

967 Academy Teacher:

01:15:24,200 -->
01:15:28,200

But then her family from China wrote to ask

968 Academy Teacher:

01:15:28,400 -->
01:15:32,800

why she hadn't got in touch with them.

Had a little boy and everything.

969 Academy Teacher:

01:15:33,000 -->
01:15:35,800

Very strange... Sad...

970 Academy Teacher:

01:15:36,000 -->
01:15:40,000

Ah ha! Here she is.

971 Sam:

01:16:19,200 -->
01:16:20,300

You OK?

972 Danny:

01:16:21,600 -->
01:16:22,800

I'm OK.

973 Sam:

01:16:23,800 -->
01:16:25,100

You're sure?

974 Danny:

01:16:26,200 -->
01:16:27,300

Sure.

975 Victoria:

01:16:40,500 -->
01:16:41,800

Hello!

976 Victoria:

01:16:45,300 -->
01:16:46,600

Guys?

977 Victoria:

01:16:47,400 -->
01:16:48,800

Sam?

978 Victoria:

01:16:51,900 -->
01:16:52,900

Danny?

979 Victoria:

01:17:08,500 -->
01:17:10,600

You were supposed to pick me up.

980 Danny:

01:17:11,800 -->
01:17:13,100

I'm sorry.

981 Victoria:

01:17:15,000 -->
01:17:16,600

You got another picture?

982 Danny:

01:17:20,700 -->
01:17:24,000

The lady said she was an excellent piano player.

983 Victoria:

01:17:24,200 -->
01:17:25,500

I'm sure.

984 Victoria:

01:17:30,700 -->
01:17:32,400

You want to hear what she
played?

985 Danny:

01:17:32,600 -->
01:17:33,600

How?

986 Victoria:

01:17:36,900 -->
01:17:40,700

See? Mozart sonata number
eleven.

987 Victoria:

01:17:45,100 -->
01:17:49,600

Your mom didn't just play
music.

She played beautiful music.

988 Victoria:

01:17:49,700 -->
01:17:53,400

Magical music. Great
music.

989 Bart:

01:19:47,000 -->
01:19:48,800

I'm sorry to inconvenience
you,

990 Bart:

01:19:49,000 -->
01:19:52,400

but I really do need to know
where to find him.

991 Maddy:

01:19:53,500 -->
01:19:56,200

No, I never seen him before
in my life.

992 Bart:

01:19:59,700 -->
01:20:02,100

Let me rephrase the
question.

993 Victoria:

01:20:09,900 -->
01:20:10,600

What is this?

994 Victoria:

01:20:10,800 -->
01:20:13,800

Oh Sam, oh Sam, he
remembered.

995 Victoria:

01:20:14,000 -->
01:20:16,000

I was playing the piano,
the music and he
remembered...

996 Sam:

01:20:16,300 -->
01:20:18,000

Slow down. Slow down.

Remembered what?

997 Victoria:

01:20:18,200 -->
01:20:20,000

His mother. Who killed his
mother.

998 Sam:

01:20:20,200 -->
01:20:21,200

You remember who killed
your mother?

999 Danny:

01:20:21,300 -->
01:20:22,100

Sam, we have to go!

1000 Sam:

01:20:22,300 -->
01:20:24,300

Wait, son, wait now.

Before we go running off
anywhere,

1001 Sam:

01:20:24,600 -->
01:20:26,600

let's stop and take a deep
breath

and decide what's going on.	01:21:15,600 --> 01:21:18,200	01:22:33,800 --> 01:22:34,700
1002 Sam:	Boss, these boys aren't up to it.	You! You! That way!
01:20:26,900 --> 01:20:30,500	He's fucked off.	1015 Bart:
Tell me from the top. Danny?	1009 Bart:	01:26:12,100 --> 01:26:13,500
	01:21:18,600 --> 01:21:19,600	That's it.
1003 Sam:	Get in there. Oi!	
01:20:44,200 --> 01:20:46,600		1016 Bart:
Danny, wait... Listen to me.	1010 Bart:	01:26:15,600 --> 01:26:17,400
	01:21:19,800 --> 01:21:23,600	That son of a bitch!
1004 Sam:	I want him alive!	1017 Bart:
01:20:46,800 --> 01:20:47,500	He's not worth shit to me dead!	01:26:20,800 --> 01:26:23,200
Danny, wait!		It's all going on the bill, Danny boy!
	1011 Bart:	
1005 Sam:	01:21:23,700 --> 01:21:24,400	
01:20:47,700 --> 01:20:48,200	Go on!	1018 Bart:
Will you just listen?		01:26:23,400 --> 01:26:24,500
	1012 Bart:	You hear me?
1006 Danny:	01:22:05,700 --> 01:22:06,200	
01:20:48,300 --> 01:20:49,200	Shit!	1019 Bart:
No time.		01:26:24,700 --> 01:26:28,100
	1013 Bart:	It's going on the bill.
1007 Sam:	01:22:06,600 --> 01:22:08,000	And you're gonna pay.
01:20:52,400 --> 01:20:53,900	You'd better get in there.	
Danny, Danny, wait!		1020 Bart:
		01:26:29,100 --> 01:26:30,700
1008 Lefty:	1014 Lefty:	

You'll pay me back.	01:27:06,300 --> 01:27:09,500	1033 Lefty:
	but what family doesn't, eh?	01:27:35,400 --> 01:27:36,600
1021 Bart:		
01:26:31,000 --> 01:26:33,800	1027 Bart:	He's in there!
Believe me, you're gonna pay! Bastard!	01:27:10,300 --> 01:27:13,200	1034 Bart:
	Listen, you get over this business.	01:27:37,400 --> 01:27:39,600
1022 Bart:		Shut up. Let me listen.
01:26:48,600 --> 01:26:52,000	1028 Bart:	
You know, it was your fault really.	01:27:13,700 --> 01:27:15,100	1035 Bart:
	We can have plenty more.	01:27:49,500 --> 01:27:51,500
1023 Bart:		Stop breathing down my fucking ear!
01:26:53,000 --> 01:26:57,900	1029 Bart:	
You were such a scrapper.	01:27:24,900 --> 01:27:25,600	1036 Lefty:
I could see the potential.	Shit!	01:27:51,600 --> 01:27:52,100
		Sorry, boss.
1024 Bart:	1030 Bart:	
01:26:58,200 --> 01:27:02,500	01:27:25,800 --> 01:27:26,800	1037 Bart:
With the right training,	Find him!	01:27:52,500 --> 01:27:54,100
my own little guided missile.		Move back.
	1031 Lefty:	
	01:27:27,200 --> 01:27:30,800	1038 Bart:
1025 Bart:	C'mon! Hello-o!	01:28:12,600 --> 01:28:15,000
01:27:02,900 --> 01:27:06,200		Clever little bastard.
Listen Danny, I know we've had some rough patches	1032 Lefty:	
	01:27:34,500 --> 01:27:35,200	1039 Bart:
	How did he get in there?	
1026 Bart:		

01:28:17,000 --> 01:28:18,000 Wait here.	1046 Bart: 01:28:44,100 --> 01:28:45,500 Pyjamas?	Your home away from home?
1040 Bart: 01:28:18,200 --> 01:28:19,900 All of you, just wait here.	1047 Bart: 01:28:48,000 --> 01:28:49,500 Fucking pyjamas!	1053 Bart: 01:29:12,600 --> 01:29:18,000 This is your place of... awakening?
1041 Bart: 01:28:21,800 --> 01:28:23,100 Danny!	1048 Bart: 01:28:51,900 --> 01:28:54,200 You ungrateful little bastard!	1054 Bart: 01:29:18,600 --> 01:29:20,000 Art,
1042 Bart: 01:28:25,800 --> 01:28:26,900 Danny!	1049 Bart: 01:28:54,300 --> 01:28:55,400 Where are you?	1055 Bart: 01:29:20,200 --> 01:29:21,500 books,
1043 Bart: 01:28:27,800 --> 01:28:28,000 Danny!	1050 Bart: 01:29:04,000 --> 01:29:07,000 This is it?	1056 Bart: 01:29:23,500 --> 01:29:25,100 music?
1044 Bart: 01:28:28,200 --> 01:28:29,500 Where are you?	1051 Bart: 01:29:07,900 --> 01:29:09,800 This is your refuge?	1057 Bart: 01:29:27,100 --> 01:29:28,500 For what?
1045 Bart: 01:28:40,000 --> 01:28:41,200 Bastards!	1052 Bart: 01:29:10,000 --> 01:29:12,100	1058 Bart: 01:29:29,900 --> 01:29:32,100 Did it make you a better person?

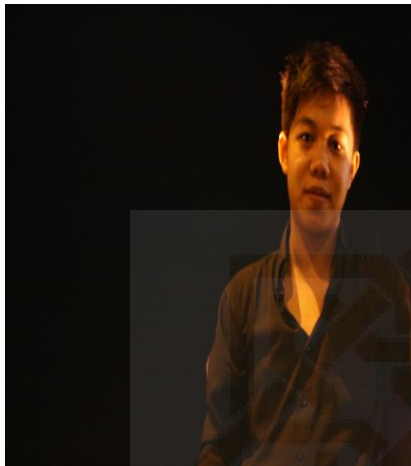
1059 Bart:	That's because you're not meant	01:30:18,000 --> 01:30:19,300
01:29:32,500 --> 01:29:34,400	for this kind of life, Danny.	But...
Look what you made of it.		
	1066 Bart:	1072 Bart:
1060 Bart:	01:29:52,200 --> 01:29:53,600	01:30:25,600 --> 01:30:27,100
01:29:35,000 --> 01:29:36,800	You're a dog.	The heart...
Nice people took you in.		
	1067 Bart:	1073 Bart:
1061 Bart:	01:29:53,800 --> 01:29:55,400	01:30:33,900 --> 01:30:35,800
01:29:37,000 --> 01:29:39,100	You're my dog.	Come home, Danny.
They give you everything.		
	1068 Bart:	1074 Bart:
1062 Bart:	01:29:55,700 --> 01:29:59,500	01:30:36,300 --> 01:30:38,100
01:29:39,600 --> 01:29:42,300	I fed you. I trained you. I own you.	All's forgiven.
And look how you repay them.		
	1069 Bart:	1075 Bart:
1063 Bart:	01:29:59,600 --> 01:30:03,000	01:30:39,600 --> 01:30:41,400
01:29:42,600 --> 01:29:45,000	And I should kill you. Like any	You'll be safe.
You destroyed their lives.	responsible owner would do to a dog	
		1076 Bart:
1064 Bart:		01:30:42,600 --> 01:30:46,000
01:29:45,400 --> 01:29:48,000	1070 Bart:	You'll be back in a world
Like you'll destroy any life.	01:30:03,200 --> 01:30:09,800	that you understand.
	that caused this much pain,	
	this much suffering.	1077 Bart:
1065 Bart:		01:30:47,000 --> 01:30:49,700
01:29:48,200 --> 01:29:52,000		
	1071 Bart:	

The only world you'll ever understand.	1084 Bart: 01:31:16,200 --> 01:31:17,400	No, Danny!
1078 Bart: 01:30:51,800 --> 01:30:53,200	Come on, Danny,	1091 Victoria: 01:31:56,500 --> 01:31:57,600
What do you say?	1085 Bart: 01:31:17,600 --> 01:31:18,800	Don't! He's gonna kill him!
1079 Bart: 01:30:55,300 --> 01:30:57,100	come on.	1092 Sam: 01:31:57,800 --> 01:31:59,500
Forgive and forget?	1086 Bart: 01:31:19,000 --> 01:31:23,200	Don't, Danny!
1080 Bart: 01:31:00,600 --> 01:31:04,900	Come on. Yes, this is my boy.	1093 Sam: 01:32:00,600 --> 01:32:01,800
I know just how confusing the world can get.	1087 Bart: 01:31:23,800 --> 01:31:30,600	Don't do this Danny! Don't.
1081 Bart: 01:31:07,300 --> 01:31:09,300	Yes, come on, come on...	1094 Danny: 01:32:02,000 --> 01:32:02,800
We'll make it simple again.	1088 Bart: 01:31:31,000 --> 01:31:32,600	He killed my mother.
1082 Bart: 01:31:10,100 --> 01:31:12,100	Welcome home Danny...	1095 Sam: 01:32:03,000 --> 01:32:05,400
You, me...	1089 Danny: 01:31:34,600 --> 01:31:36,600	This won't bring her back! And you'll be just like him!
1083 Bart: 01:31:13,400 --> 01:31:15,400	I am home.	1096 Bart: 01:32:05,600 --> 01:32:08,000
Our cosy little life.	1090 Victoria: 01:31:54,900 --> 01:31:56,200	He is me. We're both animals.

1097 Bart:	1103 Sam:	
01:32:08,900 -->	01:32:18,600 -->	1109 Bart:
01:32:09,500	01:32:20,200	01:32:44,500 -->
Fucking dog!	No Danny. No.	01:32:46,600
		You'll never be anything but a dog.
1098 Sam:	1104 Bart:	
01:32:09,700 -->	01:32:21,200 -->	
01:32:11,200	01:32:24,200	1110 Bart:
No, you're not an animal! If you kill him,	You know why he wants you to kill him?	01:32:47,100 -->
	It's the only way he can justify what...	01:32:49,400
1099 Sam::		You'll never escape what you are.
01:32:11,400 -->	1105 Sam:	
01:32:14,000	01:32:24,400 -->	1111 Bart:
Danny, everything you've done	01:32:26,700	01:32:49,800 -->
to make yourself happy will be lost.	Danny, listen to me.	01:32:51,900
	1106 Bart:	You'll never escape what I made you.
1100 Bart:	01:32:26,900 -->	
01:32:14,300 -->	01:32:28,400	1112 Bart:
01:32:15,600	Remember your mother.	01:32:53,700 -->
Don't listen to this crap!		01:32:55,100
	1107 Bart:	A killer.
1101 Sam:	01:32:28,800 -->	
01:32:15,800 -->	01:32:32,900	1113 Bart:
01:32:17,700	Remember what I did to her.	01:32:55,600 -->
They'll lock you in a cage forever!	I screwed her every day.	01:32:56,800
		That's what you are.
1102 Bart:	1108 Bart:	
01:32:18,000 -->	01:32:34,000 -->	1114 Bart:
01:32:18,400	01:32:37,500	01:32:57,200 -->
We are animals!	I mounted her like the bitch she was!	01:32:58,800
		That's what you'll always be.

1115 Bart:	1121 Sam:	she's talking about.
01:32:59,000 -->	01:33:49,000 -->	
01:33:00,900	01:33:52,100	
Now, be a good dog.	I'd say it was a decided improvement.	1127 Victoria:
		01:34:16,500 -->
		01:34:20,800
1116 Bart:	1122 MC Victoria's recital:	Someone whose life was, quite literally,
01:33:01,200 -->	01:33:52,300 -->	saved by music.
01:33:05,800	01:33:55,000	
Kill me, get it over with!	Ladies and gentlemen the recipient	1128 Sam:
Come on! Kill me!	of the 2 hundred and,	01:34:22,000 -->
		01:34:23,100
1117 Sam:	1123 MC Victoria's recital:	That's you my boy.
01:33:08,900 -->	01:33:55,200 -->	
01:33:10,500	01:33:59,700	1129
Shut the hell up!	college excellent in piano,	01:34:24,100 -->
	Miss Victoria Mills!	01:44:00,000
1118 Sam:	1124 Victoria:	
01:33:14,800 -->	01:34:08,900 -->	
01:33:17,200	01:34:13,100	
That man could talk some serious shit.	My selection tonight is dedicated	
1119 Sam:	to someone wonderful.	
01:33:42,300 -->		
01:33:44,400		
You're alright with that thing	1125 Danny:	
around your neck?	01:34:13,300 -->	
	01:34:14,200	
1120 Danny:	That's you.	
01:33:45,200 -->		
01:33:46,500	1126 Sam:	
Is it OK?	01:34:14,400 -->	
	01:34:16,300	
	Oh no, no, it's not me	

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EDUCATION

- Universitas Islam Negeri Sunan Kalijaga : 2009 – 2013
- MAN Pangandaran : 2007 – 2009
- SMP N 1 Pangandaran : 2004 – 2006
- SD N 3 Cimaan Cianjur : 1997 – 2003
- TK Melati Pangandaran : 1995 – 1996