

ENG 225 / Introduction to Film

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ENG 225 // Multimedia Closed Captioning

Film clips often have closed caption transcripts embedded within them though these can at times be inaccurate or misleading. The transcripts provided below give a more accurate sense of the exchanges on screen. For most of the film clips used for discussion in this class, the dialogue isn't necessarily important to the technique being conveyed. If you're interested, consider searching the Internet to locate full scripts of these films – or any that you enjoy – and follow along!

Dsmajid. (2008, Oct. 28). *Manhattan – The bridge scene* [Video file]. Retrieved from <https://www.youtube.com/watch?v=3dT0bF9AS90>

ISAAC: Good night. It was nice to meet you.

OFF: Same here.

MARY: Bye-bye.

ISAAC: Oh, gee! It's an interesting group of people. Like the cast of a Fellini movie.

MARY: They're such fun, such wonderful people, and Helen is a good friend. She's a brilliant woman. She's a genius. I met her through my ex-husband Jeremiah.

ISAAC: How come you guys got divorced? I never...

MARY: What do you mean "How come we got divorced?" What kind of a question is that? I hardly know you.

ISAAC: You don't have to tell me if you don't...

MARY: Well, we had problems. We fought a lot. I was tired of submerging my identity to a brilliant, dominating man. He's a genius.

ISAAC: He was a genius, Helen's a genius, Dennis is a genius. You know a lot of geniuses. You should meet some stupid people. You could learn something.

MARY: Well, why'd you get a divorce?

ISAAC: Why? I got a divorce because my ex-wife left me for another woman.

MARY: Really? God, that must have been demoralizing.

ISAAC: I took it well under the circumstances. I tried to run 'em both over with a car.

MARY: That's incredible sexual humiliation. It's enough to turn you off women and it accounts for the little girl.

ISAAC: Hey, the little girl is fine. Jesus, she's... What's with the little girl?

MARY: Oh, sure. I understand, believe me, no possible threat at all.

ISAAC: Sometimes you have a losing personality.

MARY: I'm honest. I say what's on my mind and if you can't take it, then fuck off.

ISAAC: I like the way you express yourself, too. Pithy, yet degenerate. You get many dates? I don't think so.

MARY: No, I do. I actually do. I never thought I was very pretty. Oh, what is pretty anyway? I hate being pretty. It's all so subjective anyway. The brightest men just drop dead in front of a beautiful face. When you climb into the sack, if you're a bit giving, they're so grateful.

ISAAC: Yeah, I know I am.

MARY: D'you have kids?

ISAAC: Yeah. He's being raised by two women.

MARY: I think it works. They made some studies, I read in a psychoanalytic quarterly. You don't need a male. Two mothers are fine.

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ISAAC: Really? Because I feel very few people survive one mother.

MARY: Listen, I gotta get my dog. Wanna wait? I gotta walk it. Are you in rush?

ISAAC: Oh, no, sure. What kind of dog you got?

MARY: The worst. It's a dachshund. You know, it's a penis substitute for me.

ISAAC: Oh, I would have thought then in your case a Great Dane.

ISAAC: So, you serious with Yale or what?

MARY: Serious? Well, he's married. Uh, I don't know. I guess I should straighten my life out, huh? Donny my analyst always tells me...

ISAAC: You call your analyst Donny?

MARY: Yeah. I call him Donny!

ISAAC: I call mine Dr Chomsky, you know. He hits me with a ruler. Donny...? That's first name.

MARY: Donny says I get involved in situations and that it's deliberate, especially with my ex-husband Jeremiah. I was his student and...

ISAAC: Really? You married your teacher?

MARY: Yeah, of course.

ISAAC: That's very...

MARY: He failed me and I fell in love with him.

ISAAC: Oh, that's perfect.

MARY: I was sleeping with him and he had the nerve to give me an F.

ISAAC: Really?

MARY: Yeah, really.

ISAAC: Not even an Incomplete, right? Just a straight F?

MARY: You got a good sense of humour.

ISAAC: Hey, thanks! I don't need you to tell me that, you know. I've been making good money off it for years, till I quit my job to write this book. Now I'm very, very nervous about it, you know, but...

MARY: Oh, you don't have to pay.

ISAAC: Oh, that's OK.

MARY: I'm serious! Wanna walk by the river?

ISAAC: You know the time?

MARY: What do you mean?

ISAAC: If I don't get at least hours, I'm a basket case.

MARY: I'd like to hear about your book. I really would. I'm quite a good editor.

ISAAC: Yeah? Well, my book is about decaying values. It's about... See, years ago I wrote a short story about my mother called The Castrating Zionist and I wanna expand it into a novel. I could talk about my book all night.

MARY: Isn't it beautiful out?

ISAAC: Yeah, it's really so pretty when the light starts to come up.

MARY: I know. I love it.

ISAAC: Boy, this is really a great city. I don't care what anybody says. It's really a knockout, you know.

MARY: I think I better head back. I've got an appointment with Yale for lunch later on.