

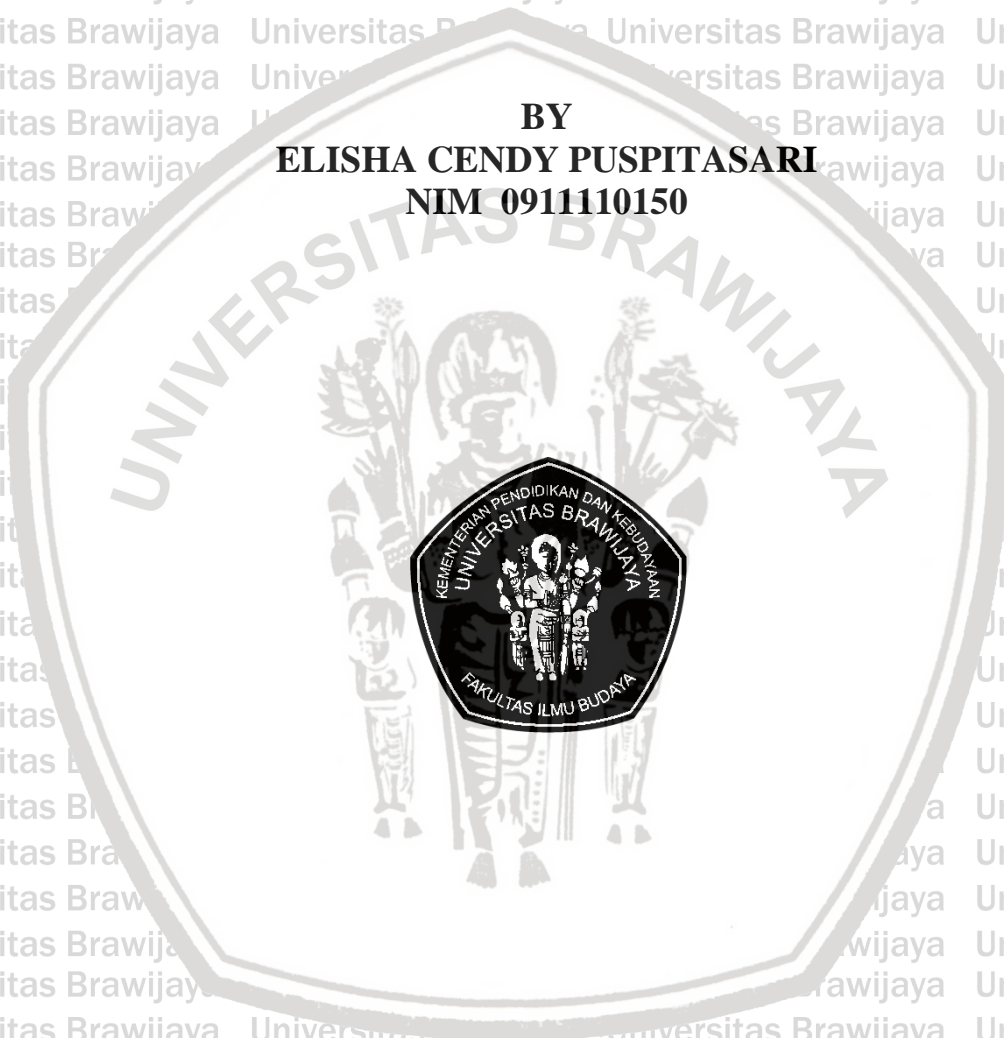
**LANGUAGE PRODUCTION OF A SCHIZOPHRENIC
CHARACTER IN *THE SOLOIST* MOVIE**

THESIS

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**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA**

2014

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CHARACTER IN *THE SOLOIST* MOVIE**

THESIS

UNIVERSITAS BRAWIJAYA

**Presented to:
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for the degree of Sarjana Sastra**

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ABSTRACT

Puspitasari, Elisha Cendy. 2014. **Language Production Of Schizophrenic Character In *The Soloist* Movie.** Study Program of English, Universitas Brawijaya. Supervisor: Fatimah, Co-supervisor: Eni Maharsi.

Keywords: Psycholinguistics, Language Production, Schizophrenia, *The Soloist* Movie

This research is about Schizophrenic's language production produced by the main character in *The Soloist* Movie. The schizophrenia is chosen as object because this disease is very unique and rare. The uniqueness of this case is on its symptoms where schizophrenics look like normal people but when they start to talk, the addressee will figure out the abnormality on their language production. There are two problems to be solved in the study, namely (1) to what extent does Nathaniel Anthony Ayyers as the character afflicted with schizophrenia produce his language? and (2) What are the situations which trigger abnormality in language production of Nathaniel Anthony Ayyers?.

This study employs qualitative method since the data were processed without using numbers. The data were taken from transcript of movie for the purpose of identifying the language production of the schizophrenic, describing the abnormality in the language of schizophrenic, and identifying situations in which Nathaniel Anthony Ayyers shows his abnormality in his language. In the data analysis, Kraepelin (1887) theory about types and symptoms of schizophrenia was used to analyze the utterance produced by the schizophrenic character in *The Soloist* movie.

Result of analysis reveals that there are 11 scenes in which typical language production of schizophrenia occurs. Scenes 2, 7, 15, 17, and 18 show the Ignorant and Fast Talking, and scenes 7, 10, and 14 shows the Irrelevant Respond. There are three situations trigger the occurrence of the abnormality of schizophrenic in producing his language. The situations are triggered by anger, nervousness, and also interest. Two scenes show the situation triggered by anger (scenes 17 and 20), 3 scenes depict the situation triggered by nervousness (scenes 16, 17 and 19), and the last is 5 scenes which show that the situation triggered by interest, (scenes 2, 7, 9, 13, and 18).

Conclusion of this study is Nathaniel as a schizophrenic mostly could not talk normally. Abnormality mostly appears whenever he heard music. The future researchers or other psycholinguists who concern in exploring schizophrenia phenomena are suggested to explore and look into some other categories of schizophrenia in other media in order to find some other triggers.

ABSTRAK

Puspitasari, Elisha Cendy. 2014. **Language Production of Schizophrenic Character in *The Soloist* Movie**. Pembastudi Sastra Inggris, Jurusan Bahasa dan Sastra, Universitas Brawijaya. Pembimbing I: Fatimah, Pembimbing II: Eni Maharsi.

Keywords: Psikolinguistik, Produksi Bahasa, Skizofrenia, *The Soloist*

Penelitian ini adalah tentang produksi bahasa oleh seseorang penderita skizofrenia melalui film yang berjudul *The Soloist*. Skizofrenia dipilih sebagai obyek karena penyakit ini sangat unik dan langka. Keunikan dari kasus ini adalah pada gejala di mana penderita skizofrenia terlihat seperti orang normal tetapi ketika mereka mulai berbicara, lawan bicara akan mengetahui kelainan pada produksi bahasa mereka. Ada dua masalah yang harus diselesaikan dalam penelitian ini, yaitu (1) Bagaimana Nathaniel Anthony Ayyers sebagai karakter penderita skizofrenia menghasilkan bahasa dan (2) Dalam situasi apa Nathaniel Anthony Ayyers menunjukkan kelainan dalam bahasanya.

Di dalam penelitian ini, penulis menggunakan metode kualitatif karena data yang diolah tanpa menggunakan angka. Data diambil dari transkrip film untuk tujuan mengidentifikasi produksi bahasa pada penderita skizofrenia, menggambarkan kelainan dalam bahasa skizofrenia, dan mengidentifikasi situasi di mana Nathaniel Anthony Ayyers menunjukkan kelainan dalam bahasanya. Dalam data analisis, teori Kraepelin (1887) tentang jenis dan gejala-gejala skizofrenia digunakan untuk menganalisa kalimat yang dihasilkan oleh Nathaniel Anthony Ayyers.

Hasil analisis menunjukkan bahwa ada 11 adegan di mana produksi bahasa oleh penderita skizofrenia. Adegan 2, 7, 15, 17, dan 18 menunjukkan pola acuh dan berbicara cepat, dan adegan 7, 10, dan 14 menunjukkan respond tidak relevan. Penulis menemukan pula tiga situasi yang menunjukkan kelainan dari skizofrenia dalam memproduksi bahasanya. Situasi yang dipicu oleh kemarahan, kegelisahan, dan juga ketertarikan pada bidang musik. Dua adegan menunjukkan situasi yang dipicu oleh kemarahan (adegan 17 dan 20), 3 adegan menggambarkan situasi dipicu oleh kegelisahan (adegan 16, 17 dan 19), dan yang terakhir adalah 5 adegan yang menunjukkan bahwa situasi dipicu oleh bunga, (adegan 2, 7, 9, 13, dan 18).

Konklusi dari penelitian ini adalah Nathaniel sebagai penderita skizofrenia hampir tidak bisa berbicara normal tergantung dari situasi yang dihadapinya. Kelainan sering muncul setiap kali ia mendengar musik. Penulis menyarankan penelitian selanjutnya atau psikolinguis lain yang berkepentingan dalam mengeksplorasi fenomena skizofrenia untuk mengeksplorasi dan melihat lebih jauh beberapa kategori lain dari skizofrenia dari media lain dalam tujuan untuk menemukan beberapa pemicu lainnya.

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Malang, 30 January 2014

The Writer

TABLE OF CONTENTS

TITLE PAGE	i
DECLARATION OF AUTHORSHIP	ii
SUPERVISORS' APPROVAL	iii
BOARD OF EXAMINERS' CERTIFICATE OF APPROVAL	iv
ABSTRACT	v
ABSTRAK	vi
ACKNOWLEDGEMENTS	vii
TABLE OF CONTENTS	viii
LIST OF APPENDICES	x
CHAPTER I INTRODUCTION	
1.1 Background of the Study	1
1.2 Problems of the Study	4
1.3 Objectives of the Study.....	5
1.4 Definition of Key Terms	5
CHAPTER II REVIEW OF RELATED LITERATURE	
2.1 Psycholinguistics	7
2.2 Language Production	8
2.3 Schizophrenia	8
2.4 Types of Schizophrenia	9
2.4.1 Paranoid	10
2.4.2 Hebephrenic	10
2.4.3 Catatonic	11
2.4.4 Residual	11
2.4.5 Simplex	11
2.5 The Soloist Movie	12
2.6 Previous Study.....	15
CHAPTER III RESEARCH METHOD	
3.1 Type of Research	16
3.2 Data Source	17
3.3 Data Collection	17
3.4 Data Analysis	19
CHAPTER IV FINDING AND DISCUSSION	
4.1. Finding	20
4.1.1 Analysis of Nathaniel Ayers Language Production	21
4.1.1.1 Ignorant and Fast Talking	21
4.1.1.2 Irrelevant Responses	29
4.1.2 The situation That Trigger the Occurrence of Nathaniel's Abnormal Language Production.....	32
4.1.2.1 Triggered by Anger	33
4.1.2.2 Triggered by Nervousness	35

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4.1.2.3 Triggered by Interest in Music 38

4.2 Discussion 43

CHAPTER V CONCLUSION AND SUGGESTION

5.1 Conclusion 46

5.2 Suggestion 47

REFERENCES 48

APPENDICES 49



LIST OF APPENDICES

Appendix 1. THE SOLOIST MOVIE SCRIPT 49
Appendix 2. BERITA ACARA PEMBIMBINGAN SKRIPSI 78



CHAPTER I INTRODUCTION

This chapter presents background of the study, problems of the study, objectives of the study, and definition of key terms.

1.1 Background of the Study

Psycholinguistics is a study of language and mind or in other words, Psycholinguistics is the study of the mental aspects of [language](#) and [speech](#). In psycholinguistics people can learn all of things about linguistics in psychological term, because human can produce the language by using their parts of the brain. In psycholinguistics, we can learn how people produce word by word, make a sentence until they can produce a language. Friedmann Pulvermüller in his book states “psycholinguistics is a study of brain correlates of psycholinguistic processes can complement behavioral results, and in some cases” (Pulvermüller, 2009). It means that psycholinguistics cover the linguistic things or the ability of producing sentences that is affected by brain. William O'Grady also states “psycholinguistics studies have revealed that many of the concepts employed in the analysis of sound structure, word structure, and sentence structure also play a role in language processing?” (O'Grady, 2001). However, an account of language processing also requires that we understand how these linguistic concepts interact with other aspects of human processing to enable language production and

comprehension. Language processing also can get the brain interference in its process, namely Aphasia, Alzheimer, Speech Delayed, Stutter, Schizophrenia, etc.

In this research the writer concerns with psycholinguistics and its relation to the Schizophrenic's language production. Schizophrenia is chosen as the research object because this disease is very unique and rare. The uniqueness of this case is on its symptoms where schizophrenics looks like normal people but when they start to talk, the schizophrenics will figure out the differences on their language production. Berg & Caplan (2003) state on their book that schizophrenic is the person that has an abnormality in his brain that is called schizophrenia. They suggest that schizophrenia is a psychiatric diagnosis that describes a mental disorder characterized by abnormalities in the perception or expression of reality.

Schizophrenia can affect all of the five senses function, but the most attacked by this disease is the mind.

There are various possibilities that cause schizophrenia, either from physical or psychological aspects. Berg & Caplan (2003) mention the causes of schizophrenia are from the physical aspect that is derived from genetic or hereditary factors and it has been proven by research on families with schizophrenia. "The speech of schizophrenic patients has also been likened to that produced by patients with disorders of hemispheric imbalance, particularly those with isolated right-hemisphere lesions" (Berg & Caplan, 2003). To sum up Berg and Caplan's argument, it is clear that when the working of the human brain is disrupted, it causes of the abnormality of patient's language.

The symptoms of schizophrenia are divided into two symptoms, primary symptoms and secondary symptoms (Berg & Caplan, 2003). The primary

symptoms include impaired thought processes (shape, pace and content of thoughts), affective and emotional disorder, and impaired decision. Many people with schizophrenia have a weakness of willingness. They cannot make decisions and take action in a decision. In the first symptom there is one symptom that is clearly visible called psychomotor. A psychomotor symptom is when schizophrenic do the abnormal movement, like shaking hand or head.

Understanding suffered schizophrenia patients often unreasonable and strange, but schizophrenic does not understand this and assume that their respective ideology is a fact and cannot be changed by anyone. The secondary symptom is hallucinations. Hallucinations in schizophrenic arise without any impairment of perception. This is a phenomenon which is hardly found in any other conditions.

Schizophrenic often have disturbances in the form of auditory hallucinations, olfactory hallucinations, hallucination taste or tactile hallucinations (allusion). It causes the abnormality of their language production, like repeating words or increasing the tempo when they are talking. According to Kraepelin there are 5 types of schizophrenia based on the symptoms experienced by patients namely Paranoid, Hebephrenic, Catatonic, Residual, and Simplex (Kraepelin, 1887).

The writer conducts the research with the object schizophrenic to identify the symptoms of schizophrenic abnormality in language production. In this study, the language phenomenon of schizophrenic is observed through a movie. Corrigan (2004) states that movie is one of media commonly used to portray phenomenon that actually happens in society. The language phenomenon is shown by the dialogue played by the actors. Because of this consideration, the writer chooses a movie as an object, namely *The Soloist*. *The Soloist* is a film adapted from a true

story, written by Steve Lopez. The true story is about a patient with schizophrenia named Nathaniel Anthony Ayers. The schizophrenia effects made him expelled from Julliard, a famous music school in New York City, United State. This movie is made in 2009 and it won the Prism Award in the category of Feature Film-Mental Health in 2010 by nytimes.com, the official website of New York Times.

The starring, Jamie Foxx plays as Nathaniel, a patient with Schizophrenia looks really live up to that role.

Finally, this study is expected to explore psycholinguistics, particularly in language disorder. The research can enrich readers' horizon about language production disorder. Besides, the research can complete the previous study about language disorder which can be a reference for further research.

1.2 Problems of the Study

In this research, the writer has two problems of the studies.

1. To what extent does Nathaniel Anthony Ayyers as the character afflicted with schizophrenia produce the abnormality of his language?
2. What are the situations which trigger abnormality in language production of Nathaniel Anthony Ayyers?

1.3 Objectives of the Study

In this research, the writer has two objectives of the studies.

1. To identify the abnormality in language production by Nathaniel Anthony Ayyers as a schizophrenic that appears in The Soloist Movie.
2. To describe the situations which trigger Nathaniel Anthony Ayyers produces his abnormality in his language.

1.4 Definition of Key Terms

In order to avoid misinterpretation in interpreting the terms used and also to keep this study being unambiguous, the key terms used in this study are defined. They are:

Schizophrenia : Schizophrenia describes a mental disorder in which patients experience mental discord or disharmony cracks between the process of thinking, feeling and action (Bleuler, 2005)

Schizophrenic : A person diagnosed with schizophrenia.
(<http://www.schizophrenic.com>)

Language Production : The process of speech production which fall into three broad areas called conceptualization, formulation, and encoding (Levet,1989, cited in Harley 2005, P.349)

In this research, language production refers to Nathaniel Anthony Ayers character's utterances.

The Soloist Movie

: A story about a very unique interaction between a schizophrenic with a journalist living in Los Angeles, California.



CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the writer would like to review the underlying theories of the study. The theories taken concerning the study are Psycholinguistics, language production, Schizophrenia, types of Schizophrenia and previous studies.

2.1 Psycholinguistics

First, some definitions on Psycholinguistics are proposed by expert on the field. Psycholinguistics is a study of brain correlates of psycholinguistic processes can complement behavioral results, and in some cases can lead to direct information about the basis of psycholinguistic processes (Pulvermüller, 2009).

William O'Grady (2001) also says that psycholinguistic studies have revealed that many of the concepts employed in the analysis of sound structure, word structure, and sentence structure also play a role in language processing. However, an account of language processing also requires that we understand how these linguistic concepts interact with other aspects of human processing to enable language production and comprehension (O'Grady, 2001). Scovel (1998) also mentions that psycholinguistics is the use of language and speech as a window to the nature and structure of human mind. In short, psycholinguistics is learned to understand the language itself, to understand the process of creating the language, and to know the universality of producing a language.

2.2 Language Production

People will use four stages when they produce speech (Scovel, 1998). The first step is conceptualization. In making a choice, the speaker considers a variety of things. In syntactic level the speaker will produce the sequence of the words what he is going to produce when he starts a conversation. Furthermore, imagistic thinking creates more holistic and visual mode of conversation. The next step is formulation. Scovel (1988) mentions that speaker thinks about the sequence of series of sounds that words, and phrases in their formulation stage. The third step is articulation. Scovel(1988) states that the form of speech in our brain is formed into audible and articulations. The last step is self monitoring. He suggests that there is a feedback in the process of speech production to ensure the utterance is accurate. It is suggested that speakers will be sensitive to determine that they have made an error. This research focus on two stages, that are articulation and self-monitoring.

From the explanation above, we can draw a conclusion that in producing a language, human would pass through four stages. There is a possibility, if one step missing, then that person will have a different language production or can be said to have abnormalities.

2.3 Schizophrenia

The term schizophrenia comes from schizos: glassware and phren: soul. Schizophrenia describes a mental disorder in which patients experience mental discord or disharmony cracks between the process of thinking, feeling and action (Bleuler, 2005). Kraepelin (1887) an expert psychiatric unit of the city of

Munich describes schizophrenia as a form of intelligence untimely setback. He calls precox dementia (dementia: decline intelligence) precox (young, before their time). According to Kaplan and Sadock(2007) there are many estimation as the cause of schizophrenia, both derived from the physical (somatogenic) and psychological (psychogenic). From the physical aspect, the schizophrenia is derived from genetic or hereditary factors which have been proven through research on families of people with schizophrenia. The potential for schizophrenia is derived indirectly through a recessive gene. It can be from the gene mutation. It means, the gene was changed from its normal structure. It may be strong or weak depending on the individual's habit to become schizophrenic or not. Just as patients with diabetes mellitus who is recessive, if he can maintain a healthy lifestyle so he will not suffer from diabetes. Next is a central nervous system disorder, which is located on the diencephalon or brain cortex. There abnormalities may be caused by changes in postmortem. So, schizophrenia is not a communicable disease that can be transmitted from the people with schizophrenia to others, which there is no reason for normal people to avoid the schizophrenic.

2.4 Types of Schizophrenia

There are 5 types of schizophrenia based on the symptoms experienced by patients, namely Paranoid, Hebephrenic, Catatonic, Residual, and Simplex (Kraepelin, 1887).

2.4.1. Paranoid

Kraepelin (1887) mentions that this type of schizophrenia is found in any country in the world. Clinical suspicion is dominated by the delusion of a relatively stable, often paranoid nature, usually accompanied by hallucinations, especially auditory hallucinations and perceptual disturbances. Affective disorder and talks will boost as well as the symptoms of catatonic symptoms are not too visible.

2.4.2 Hebephrenic

Kraepelin (1887) says that Hebephrenic is schizophrenia with prominent affective changes and is also found delusions and hallucinations that are floating and cut off, behavior irresponsible and unpredictable, and generally mannerism. Patients often look unnatural, often seen laughing satisfied without cause, or showing arrogant attitude, grinning, joking or more like people who cheat, hypochondria complaint, the words and phrases produced are repeated over and over again. The process of thought and discussion experiences erratic and incoherent, there is a tendency to remain solitary, and behavior seems empty and hollow feeling of purpose. Hebephrenic type of schizophrenia can also be seen in certain situations. A patient with a past trauma will greatly affect the pattern that will appear. For example, someone who is traumatized in a clown will tend to be nervous or even hysterical fear when they see a clown or matters relating to the clown in his adult. There are some situations that are often encountered schizophrenic patients of this type, namely as excessive fear, anger, hysterical, very sad, very excited, and nervous.

2.4.3 Catatonic

According to Kraepelin (1887), in Catatonic schizophrenia a prominent psychomotor disturbance is essential and dominant picture and can vary from extreme conditions such as hyperkinesias and stupor, or automatic between meekness and negativism. His attitude and body position imposed (constrained) can be maintained for long periods of time. Episode violent anxiety may be a striking picture of the situation.

2.4.4 Residual

Kraepelin (1887) mentions that Residual Schizophrenia is a stage in the development of a chronic schizophrenic disorder. It means that there is a clear progression from early stage (consisting of one or more episodes with psychotic symptoms that meet the general criteria for schizophrenia already described) to a more advanced stage is typically characterized by symptoms negative long-term, though not necessarily irreversible.

2.4.5 Simplex

According to Kraepelin (1887), Simplex Schizophrenia is a disorder in schizophrenia patients have a delay in responding to a stimulus. This symptom looks like the inability to meet the demands of society and the decline in overall performance in daily life. There are no delusions and hallucinations, and this disorder is less real. When compared with schizophrenia hebephrenic type, paranoid and catatonic. The characteristics of negative characteristic of schizophrenia occurring without preceded by residual psychotic symptoms are

excessive. Along with increasing social regression, the patient can develop further to become homeless, quiet, lazy, and without purpose.

Based on the types of schizophrenia that have been mentioned above, a single Schizophrenia is a brain disorder. Schizophrenia patients have similar symptoms, but on the individual patient, the type will change from time to time.

One of them, Hebephrenic Schizophrenia is closely related to language production because the disease attacks the brain functions that greatly affect a person's ability to speak.

Language disorder has long been considered a diagnostic indicator of schizophrenia (Kraepelin, 1887). Researchers have tried to explain and identify which aspects of language are distressed in schizophrenia. Some studies have suggested that language disorders are due to nonlinguistic factors, such as abnormalities of thought or deficits in information processing.

2.5 The Soloist Movie

The Soloist is a story about a very unique interaction between two men living in Los Angeles, California. Nathaniel Ayers is a man who attends Julliard as a young person, but never completes his education. He is overcome by the pressure and competition at Julliard and starts receiving bad grades. Julliard is an Institute of musical art located at Lincoln Center in New York City. While Nathaniel was failing school, everyone still recognizes that he had world-class talent, but he just cannot focus and find a straight way in his life. Eventually, Nathaniel is forced to drop out from school by his own lack of mental stability,

and ends up living on the street. Nathaniel makes his way around the city and often plays his dilapidated violin in a nearby tunnel which provides him with adequate acoustics. One day, Steve Lopez crosses paths with Nathaniel Ayers. Lopez was intrigued by Nathaniel, and as a journalist for the Los Angeles Times, he sees Nathaniel as his next column. He begins asking questions to Nathaniel, interviewing him, and building a bond. Lopez learns about Nathaniel's past and how he actually did attend Julliard as a world-class musician. The story kept getting better, and Lopez published a series of articles to curious readers about the life of Ayers. The curious readers of Lopez column really want to know about Nathaniel, a person with schizophrenia but have the ability to play incredible music. It was very helpful for Lopez to continue researching and writing about Nathaniel.

Lopez never expected the reaction that comes from publishing his articles. People reply with the need for more information on Nathaniel's life, and even start sending in musical instruments for him to play. Nathaniel has been playing an awful two-string violin since he does not have the money to buy a new instrument or even strings. He receive new violins and a new bass; the instrument he had long for since leaving Julliard. However, Ayers cannot drag the instruments around with him in the streets due to the fact that he can be mug nor have the instruments steal while sleeping. Therefore, Lopez and Ayers agree that the instruments can be stored at a local special needs facility where Ayers can go any time he wants to play and hopefully receives help. Lopez realizes that Ayers has mental disability and insecurities and if Ayers would spend time at the facility

playing his violins and bass, he may decide to stay in one of the free apartments and gets treats for his special needs.

However, Nathaniel is stubborn and does not trust anyone. He does not agree that he needs help and is perfectly content living on the streets and playing his violin in the tunnel. After visiting the facility more, he begins to let his guard down and even starts staying in his apartment. Lopez even contacts some of Ayers' old friends and family, and sets up visitation with him in his apartment in Los Angeles' Skid Row area. Through several mental breakdowns and stresses in their relationship, Ayers and Lopez learn to trust and understand each other in ways they never expected. Lopez learns that Nathaniel has special needs and he cannot expect to change him over night. Ayers learns that everyone is not out to get him, and that people really can be trusted. They both learn that Nathaniel is still an amazing musician, and needs music in his life to stay content. In the end, Nathaniel gains a friend in Steve Lopez, becomes acquainted with old friends who are professional musicians, and has a safe place to live. Not only does he have an apartment, but Lopez and the safe house also dedicate a space to Nathaniel where he can practice and teach others to play. They even name the music room after Nathaniel. In this film shows that people with schizophrenia can actually live a normal life alongside other normal person.

2.6 Previous Study

There is one study which is similar with this study. The previous study is conducted by a student from the Department of Psychiatry, Citra Anggreini Sembiring (2011) "Hebefrenik Skizofrenia". In her thesis, Citra Anggreini

Sembinging uses the qualitative method because she uses the interview to obtain her data. Anggraeni found in her research the role of genetics in the *etiology* of schizophrenia, Signs and Symptoms, Psychophysiology, hebephrenic schizophrenia. In the Etiology, she stated about genetic factors, neurological factors and precipitation factor. In signs and symptoms she found three phases of schizophrenia hebephrenic, namely prodromal phase, the active phase, the residual phase. In Psychophysiology she found four stages in hebephrenic schizophrenia, there are comforting stage, condemning stage, controlling stage, and conquering Stage. The conclusion of the study is Hebephrenic or disorganized

Schizophrenia is a disorder characterized by regression and primitive, affective inappropriate and extreme withdrawal from social relationships. Schizophrenic patients are often seen as people who have severe mental disorders. Symptoms caused by schizophrenia will grow and will eventually cause permanent disruption in the patient's brain.

In this research, the writer takes the research on language production in people with schizophrenia in character of The Soloist movie. Some differences can be traced from this study with the previous study conducted by Anggreini.

This study does not only discuss hebephrenic schizophrenia but also discusses and researches the abnormality of language production of a schizophrenic.

CHAPTER III

RESEARCH METHOD

This chapter consists of type of research, data and source of data, data collection, and data analysis.

3.1 Type of Research

The writer uses data processing without numbers that make the writer uses qualitative methodology in this research. Qualitative research is a generic term for investigative methodologies described as ethnographic, naturalistic, anthropological, field, or participant observer research (Jacob, 1988). It emphasizes the importance of looking at variables in the natural setting in which they are found. Interaction between variables is important. This differs from quantitative research which attempts to gather data by objective methods to provide information about relations, comparisons, and predictions and attempts to remove the investigator from the investigation (Smith, 1983). This research use the analysis of the data from the transcript of the movie to identify the language production of the Nathaniel Anthony Ayyers character with schizophrenia in The Soloist movie and to describe the situations in which Nathaniel Anthony Ayyers shows his abnormality in his language.

3.2 Data Source

The data source in this study was the script of the movie entitled *The Soloist*. The data was Nathaniel Anthony Ayyers' utterances which contained abnormality language production. More than that, the data reflected the schizophrenic's language production. This process was chosen because it was the most appropriate way to determine the language production of the character with schizophrenia in that movie.

To complete the analysis, the writer also downloaded *The Soloist* movie script in order to get easier in choosing the dialogues of the character. The script of the movie entitled *The Soloist* was downloaded from <http://www.opensubtitles.org/en/subtitles/3537897/the-soloist-en>. The writer also uses the transcription of abnormality utterances spoken by Nathaniel in the movie *The Soloist*.

3.3 Data Collection

The procedures of data collection conducted by the writer systematically, in which it is presented as follows:

1. Watching the movie.

The writer watched *The Soloist* Movie to know the dialogue between Nathaniel Anthony Ayyers character with another character.

2. Downloading movie script.

The writer downloaded the movie script from the Open Subtitle website. Open Subtitle website is the trustful website for downloading the movie script because the official website from this movie also used the same website for uploading the movie script.

3. Checking the script of the movie.

To get the valid data, the data transcription must be exactly the same with the conversation. The writer checked the script until the writer did not find any differences between the transcription in the script and in the movie.

The utterances produced in the movie are the same as what they are written in the transcription.

4. Choosing the data related to the topic of the study analysis.

In this step, the writer focused on conversations between Anthony Ayers with his interlocutor since this research attempts to describe phenomenon from Nathaniel Anthony Ayers. Then, the writer retyped the chosen conversation and categorized the normal and abnormal utterances.

The utterances that show the normality of the character were not analyzed because they were considered normal language production. The purpose of categorization is to distinguish and compare between normal and abnormal language production.

3.4 Data Analysis

After acquiring the required data, the writer analyzed the data obtained in order to get the answers of the research problems. The steps used in analyzing the data are as follows:

1. Identifying how the language production in the character with schizophrenia in the movie from the first dialogues transcription. After getting the list of the utterances showing how the character of the schizophrenia produces his language, the writer analyzed it based on the theory of schizophrenia by Kraepelin (1887).
2. Identifying situation in which Nathaniel Anthony Ayyers character shows his abnormality in his language by looking at the scenes in the movie as well as reading the script by referring to Krapelin's (1887) theory
3. Drawing conclusion from the finding. After getting the answers to the research problems, the writer concluded all of the answers based on the finding.

CHAPTER IV

FINDING AND DISCUSSION

This chapter focuses on the finding and the discussion of the answers to the problem of the study.

4.1 Finding

The finding answers the research question of this study. The first question is how the afflicted of Nathaniel Anthony Ayers with schizophrenia produces his language, while the second question is the situations which show Nathaniel Anthony Ayers' abnormality.

In this film, there are 11 scenes showing abnormal language production of Nathaniel Antony Ayers as a schizophrenic. The abnormal language production includes ignorant & fast talking and irrelevant respond. The scenes 2, 7, 15, 17, and 18 show the Ignorant and Fast Talking. Meanwhile, Scenes 7, 10, and 14 show the Irrelevant Respond. Moreover, there are 3 situations which trigger Nathaniel Anthony Ayers' abnormality in producing his language. The situations are triggered by anger, nervousness, and also interest. The writer found 2 scenes showing the situation triggered by anger (scenes 17 and 20), 3 scenes depicting the situation triggered by nervousness (scenes 16, 17 and 19), and the last is 5 scenes showing the situation triggered by interest, (scenes 2, 7, 9, 13, and 18). The writer does not analyze the other dialogues because they are considered as a normal language. The bubble brace ({ }) in the excerpt means that Nathaniel and the interlocutor were talking at the same time.

4.1.1 Analysis of Nathaniel Ayers Language Production

In the analysis, the writer explains the finding based on the theory of speech, language production by Scovel (1998) and schizophrenia by Kraepelin (1887).

4.1.1.1 Ignorant and Fast Talking

This description contains the dialogues between Nathaniel Anthony Ayers with Steve Lopez that showed the abnormality of Nathaniel. In this case Nathaniel talked all he knew about music when the interlocutor mentioned his violin. This condition showed that Nathaniel did not have the last step of language production stated by Scovel (1998), that is self monitoring. Besides, Nathaniel often talked very fast without pauses, so the interlocutor was always confused about what he said. Scovel (1998) states that the form of speech in our brain is formed into audible and articulations. In this film Nathaniel did not talk clearly and comprehensively. Nathaniel missed one step named self monitoring of language production.

There are several dialogues in this film that show Nathaniel's abnormalities of ignorant and fast talking. The bold one is the Nathaniel's utterances which show his abnormality of language production. The data which were found from the script are presented as follows:

Excerpt 1 : Scene 2

1 Steve : { You only got two strings.

Nathaniel :

All I want to do is play music, and here's the problem that I'm having right here. This one's gone, this one's gone, this little one's out of commission. But you get that in Cleveland public schools. A lot of military statues in Cleveland. A very military-oriented city.

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10 Steve :

Is that where you're from?

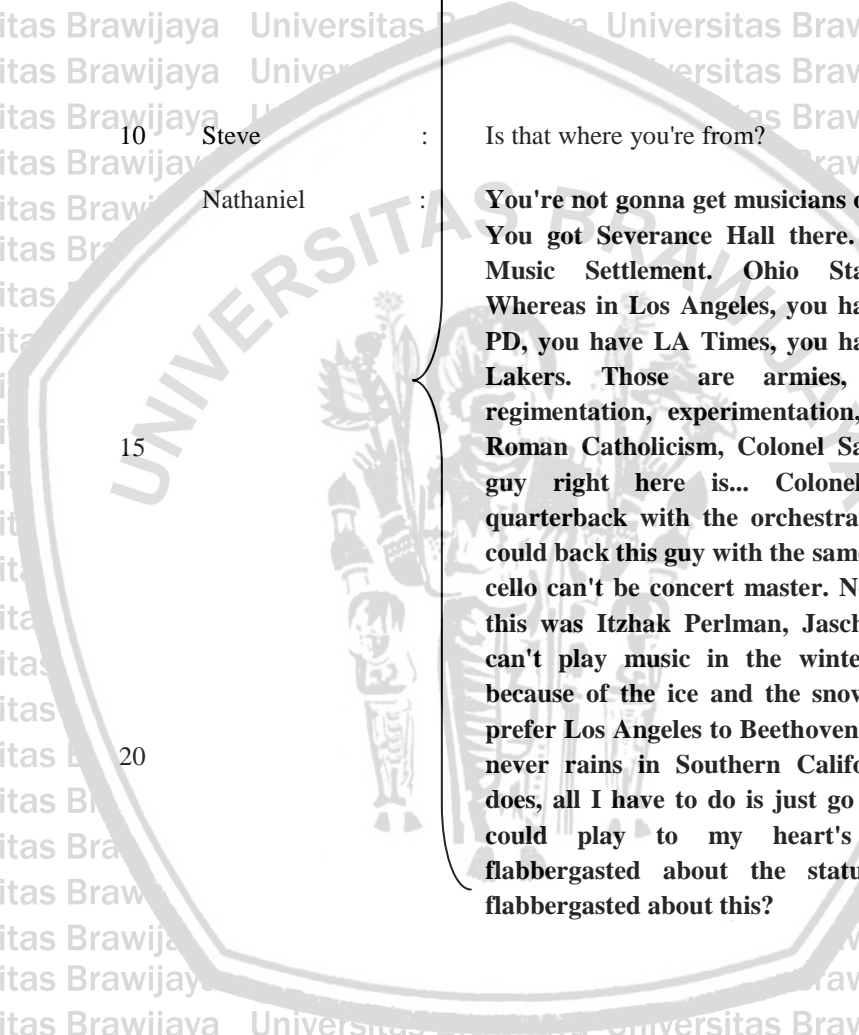
Nathaniel :

You're not gonna get musicians on parade there. You got Severance Hall there. You have The Music Settlement. Ohio State University. Whereas in Los Angeles, you have Los Angeles PD, you have LA Times, you have Los Angeles Lakers. Those are armies, too. Military regimentation, experimentation, Roman gable, Roman Catholicism, Colonel Sanders, but this guy right here is... Colonel Sanders...the quarterback with the orchestra. Now the cello could back this guy with the same moves, but the cello can't be concert master. No. He leads out, this was Itzhak Perlman, Jascha Heifetz. You can't play music in the winter in Cleveland because of the ice and the snow. That's why I prefer Los Angeles to Beethoven City, because it never rains in Southern California, and if it does, all I have to do is just go in the tunnel, I could play to my heart's content. I'm flabbergasted about the statue. Aren't you flabbergasted about this?

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Steve : Anyway, nice to meet you.

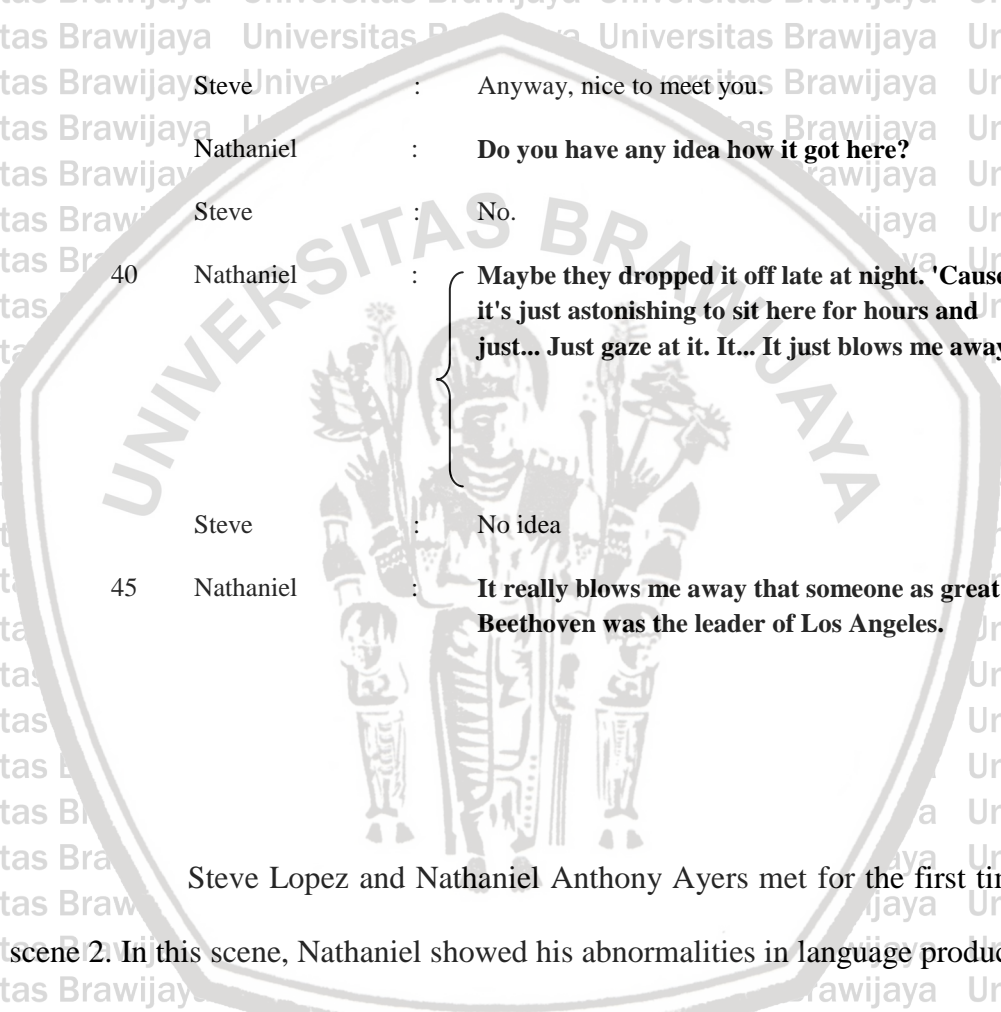
Nathaniel : **Do you have any idea how it got here?**

Steve : No.

Nathaniel : **Maybe they dropped it off late at night. 'Cause it's just astonishing to sit here for hours and just... Just gaze at it. It... It just blows me away.**

Steve : No idea

Nathaniel : **It really blows me away that someone as great as Beethoven was the leader of Los Angeles.**



Steve Lopez and Nathaniel Anthony Ayers met for the first time in scene 2. In this scene, Nathaniel showed his abnormalities in language production, in which he ignored what Steve said to him and kept talking. In scene 2 the writer found Nathaniel's utterances. In this scene Steve gave comment to instrument which Nathaniel played, but at the same time Nathaniel pretended not to hear what Steve said by fast talking about random topic.

"All I want to do is play music, and here's the problem that I'm having right here. This one's gone, this one's gone, this little one's out

of commission. But you get that in Cleveland public schools. A lot of military statues in Cleveland. A very military-oriented city.” (lines 2-9)

It is continued with

“You're not gonna get musicians on parade there. You got Severance Hall there. You have The Music Settlement. Ohio State University. Whereas in Los Angeles, you have Los Angeles PD, you have LA Times, you have Los Angeles Lakers. Those are armies, too. Military regimentation, experimentation, Roman gable,.... because it never rains in Southern California, and if it does, all I have to do is just go in the tunnel, I could play to my heart's content. I'm flabbergasted about the statue. Aren't you flabbergasted about this?”. (lines 11-36)

Whereas the question Steve was asking was about where Nathaniel came from. In addition, Nathaniel also still ignored the greeting from Steve by answering “Do you have any idea how it got here?”. In that scene Nathaniel talked to himself about random topic which means that Nathaniel ignored Steve’s words.

Not only in this scene, but also in the other scenes Nathaniel showed fast talking. In scenes 7, 15, 16, 17 and 18 Nathaniel also showed the same language production’s pattern.

Excerpt 2: Scene 7

1	Steve	:	Hey, Nathaniel.
5	Nathaniel	:	I've been searching for Mr. Beethoven, but he's slipping away like a dream. I'm trying to get back into shape, but I don't have any sheet music. Beethoven's String Quartet, Opus 59, Number 1, Violin Concerto, Opus 61 in D, Fifth Concerto, Opus 73 in E Flat, red car, green car, there goes a police car, and God is right on the other side of that wall. I had to dig a hole to bury some human defecation. But they didn't have the human decency...

Steve : I was looking for you ... to use the proper facilities.
I noticed that you've moved.

15 Nathaniel : Well, it's beautiful here, because you can play
music and have pigeons clapping as they take off,
and right there is The Los Angeles Times
Building. Right, that's where I work. Mr. Steve
Lopez, staff writer. New York, Cleveland, it
doesn't matter. All I have to do is
20 look up at that building and I know exactly
where I am.

25 Steve : I was thinking about...

Nathaniel : I'm in Los Angeles, Los Angeles, California, Los
Angeles Lakers.

Steve : ...writing about you for the paper.

30 Nathaniel : Magic Johnson, Magic Johnson Theaters. Magic
Johnson is a basketball player, but he's also a
big, black man.

Steve : What if I were to wanna write a story about you for
the newspaper?

35 Nathaniel : Los Angeles Times, Los Angeles newspaper.
Staff writer, Mr. Steve Lopez.

Steve : Yeah. Yeah, that's me. Do you mind if I record this?
And I wanna write a story about you. A column
about how a guy like you winds up on the street.

Nathaniel : **What do you think of that? Mr. Lopez needs to do what Mr. Lopez needs to do. No one could ever stop Mr. Lopez from doing what he wants to do. Are you flying that plane?**

Steve : **No. No, I'm right here.**

Scene 7 also shows Nathaniel abnormality in language production.

In this scene Steve came to him for asking permission to write a column about him. It started with greeting and continued with another sentence from Steve. At the same time Nathaniel start his own topic.

I've been searching for Mr. Beethoven, but he's slipping away like a dream. I'm trying to get back into shape, but I don't have any sheet music. Beethoven's String Quartet, Opus 59, Number 1, Violin Concerto, Opus 61 in D, Fifth Concerto, Opus 73 in E Flat, red car, green car, there goes a police car, and God is right on the other side of that wall. I had to dig a hole to bury some human defecation. But they didn't have the human decency...(lines 2-13)

Well, it's beautiful here, because you can play music and have pigeons clapping as they take off, and right there is The Los Angeles Times Building. Right, that's where I work. Mr. Steve Lopez, staff writer. New York, Cleveland, it doesn't matter. All I have to do is look up at that building and I know exactly where I am... (lines 16-24)

Magic Johnson, Magic Johnson Theaters. Magic Johnson is a basketball player, but he's also a big, black man. (lines30-32)

What do you think of that? Mr. Lopez needs to do what Mr. Lopez needs to do. No one could ever stop Mr. Lopez from doing what he wants to do. Are you flying that plane? (lines 41-44)

Kraepelin (1887) says that in schizophrenia hebephrenic type, the patient produced repeated the words and phrases repeated over and over again. In the dialogues below Nathaniel reflected the same symptom, repeating phrases, ignoring the interlocutor, and also talking fast.

A Repeating phrase was also showed in this scene:

I'm in Los Angeles, Los Angeles, California, Los Angeles Lakers. (lines 26-27)

Los Angeles Times, Los Angeles newspaper. Staff writer, Mr. Steve Lopez. (lines 35-36)

The writer also found other scenes that showing Nathaniel's ignorant & fast talking.

Excerpt 3 : Scene 15

1 Steve : Okay. You all right?

Nathaniel : Yeah, I just... You know, I... Yeah.

Steve : Sorry. I gotta...

5 Nathaniel : All right, Mr. Lopez, I completely understand that you're working. You're working. You have to work. People have to work. All right, get out of the way when people are working, because you don't wanna stand out there in front of people, especially not Mr. Lopez. You stand in front of Mr. Lopez, he's gonna tell you to get out of here. So, it's a lot of work.

10

15 Steve : You need something?

Nathaniel : A man only needs what he can carry, Mr. Lopez, and I have all I can carry right here. I have my bedding, I have my drums. I have my flower.

Steve : Yeah. Okay
20 Nathaniel : **I have my water bottle. I have it all.**

Excerpt 4: **Scene 16**

1 Steve : I know. I know. The apartment that belongs to no one.

5 Nathaniel : **I don't have an apartment. I don't wanna be in an apartment. I don't need an apartment. Beethoven lives out in the freshness of the air.**

Steve : Nathaniel, the apartment is not the point.

Nathaniel : **He's the leader of Los Angeles**

10 Steve : It's an opportunity

Nathaniel : **"Angeles" means "angels." You can't... You can't hold down angels.**

Steve : Do you want the opportunity?

Nathaniel : **You can't clip angels**

15 Steve : Stop. Do you want an opportunity or not?

Nathaniel : **Do you have an apartment?**

Steve : No. I have a house.

In the scenes 15 and 16 Nathaniel showed his ignorant & fast talking pattern. This scene took place in front of Steve office, when suddenly Nathaniel appeared. When Steve said some words means have to back to work like "I gotta..." (excerpt 3, line 3), Nathaniel ignored what Steve would say by saying

"All right, Mr. Lopez, I completely understand that you're working. You're working. You have to work. People have to work. All right, get out of the way when people are working, because you don't wanna stand out there in front of people, especially not Mr. Lopez. You stand in front of Mr. Lopez, he's gonna tell you to get out of here. So, it's a lot of work." (Excerpt 3, line 4-14)

In the next excerpt, the writer also found ignorant pattern. This dialogue proves that Nathaniel ignored Steve's offer about opportunity by repeating talking about an apartment. Nathaniel did not answer Steve's sentence, and he kept talking and repeating words "Angels" (excerpt 4, lines 11-12)

"He's the leader of Los Angeles, "Angeles" means "angels." You can't... You can't hold down angels. You can't clip angels. Do you have an apartment?" (excerpt 4, line 9, 11-12, 14, 16)

Another evidence which Nathaniel ignored Steve's offer by explaining about Beethoven's lives, while Steve was talking and asking about apartment was captured in scene 17.

Excerpt 5: Scene 17

1 Nathaniel : I don't wanna die in here.

Steve : Don't....

Nathaniel : **Somebody could just come in here and kill me...**

5 Steve : You'll be fine. Nathaniel?

Nathaniel : ... and take all of my belongings.

Steve : Nathaniel, the door locks. A fly only lives 12 days.

10 Nathaniel : What if in 12 days, someone walks through that door and murders me? And I don't care about this Claydon thing, either. Walt Disney Hall. Disney Duck. Doesn't make a difference. I don't need any of that. If I'm gonna take a lesson, I should take the lesson in the tunnel where I can hear the city sounds and not be locked off from life, locked off from the world. In the tunnel I can hear the music the way it's supposed to be played. Not in this place, there's no city sounds, there's no Beethoven, there's no Los Angeles, California. I don't belong here. I'm never coming here again.

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Another symptom in schizophrenia is too much worried with every little thing. In this scene Nathaniel entered his new apartment and found the dead fly on the floor, and suddenly he started thinking that someone would try to murder him. It causes his fast talking that makes him produced the unclear words.

In this movie Nathaniel pronounced words “not be locked off from life, locked off from the world” (lines 16-17) unclearly because his nervousness. Steve tried to

explain to him about how comfortable sleeping in an apartment rather than sleeping on the streets but Nathaniel ignored Steve's explanation. In the scene below Nathaniel also showed his ignorant to the interlocutor.

Scene 18 is the dialogue between Nathaniel and Steve on the phone. Nathaniel called Steve asking for his necessities in playing an instrument. Even Steve tried to explain that he could not talk in that moment, Nathaniel kept talking and asking for what he needed.

Excerpt 6: **Scene 18**

1	Nathaniel	:	Jr.,Mr. Lopez. I was calling..
	Steve	:	Nathaniel
	Nathaniel	:	...because you promised me a hard case for my cello and I haven't received it yet.
5	Steve	:	Yeah?
	Nathaniel	:	And also I need sheet music for Beethoven's Second Sonata. And also Opus 131 and Septet for strings and woodwinds,and Opus 20...
10	Steve	:	Can you just... One sec.
	Nathaniel	:	.. and also my A string is missing...
	Steve	:	So, we're talking about...
	Nathaniel	:	I need my A string replaced.
	Steve	:	Nathaniel, you know, this is not...
15	Nathaniel	:	... his series in the Times on the struggles and the triumphs of Nathaniel Anthony Ayers has brought crucial attention to one of the most pressing issues in our city. ... promises you should make good on those promises...

In this scene Nathaniel showed the ignorant by cutting interlocutor's halfway before he finished the sentence like in line 6-9, 11, 13, 15-20. In this scene, Nathaniel called Steve to ask him to buy some tools related to his instrument. Steve tried to explain that he could not call at the time, but Nathaniel ignored by continuing to carry on the sentence and try to explain what he needed for his instrument by saying “...because you promised me a hard case for my cello and I haven't received it yet.” It was continued with “And also I need sheet music for Beethoven's Second Sonata. And also Opus 131 and Septet for strings and woodwinds, and Opus 20...”, “... his series in the Times on the struggles and the triumphs of Nathaniel Anthony Ayers has brought crucial attention to one of the most pressing issues in our city. ... promises you should make good on those promises...”. (line 11, 13, 15-20)

4.1.1.2 Irrelevant Responses

Self monitoring is one of four steps in producing a language, Scovel (1998). Some scenes in this film prove that Nathaniel Anthony Ayers missed this step. Scene 7 showed his irrelevant responses in responding a question or a statement.

Excerpt 7 : Scene 7

1 Steve : I was looking for you ... to use the proper facilities.
I noticed that you've moved.

Nathaniel : Well, it's beautiful here, because you can play music and have pigeons clapping as they take off, and right there is The Los Angeles Times Building. Right, that's where I work. Mr. Steve Lopez, staff writer. New York, Cleveland, it doesn't matter. All I have to do is look up at that building and I know exactly where I am.

5
Steve : I was thinking about...

Nathaniel : I'm in Los Angeles, Los Angeles, California, Los Angeles Lakers.

15 Steve : ...writing about you for the paper.

Nathaniel : Magic Johnson, Magic Johnson Theaters. Magic Johnson is a basketball player, but he's also a big, black man.

The utterances produced by Nathaniel in this scene shows that he responded the interlocutor irrelevantly. Scene 7 took in the roadside while Steve intentionally looked for Nathaniel when Nathaniel was playing his cello. Steve tried to ask for Nathaniel's approval for his column in LA Times. He tried to write about Nathaniel's live, but Nathaniel tended to answer with irrelevant responses.

In the dialogue and still in the same scene, Nathaniel repeated his irrelevant responses. Nathaniel answered,

“Well, it's beautiful here, because you can play music and have pigeons clapping as they take off, and right there is The Los Angeles Times Building.

Right, that's where I work. Mr. Steve Lopez, staff writer. New York, Cleveland, it

doesn't matter. All I have to do is look up at that building and I know exactly where I am." (line 3-11)

In addition, the response is not focus. Whereas Steve did not ask about why he moved. The previous dialogue below is the continuation from the dialogue before. Nathaniel still did not answer Steve's question about his plan to write about him. Nathaniel precisely gave a strange question to Steve by asking if Steve was on the plane that was flying above them, whereas he was talking with Steve on that moment.

20 Steve : What if I were to wanna write a story about you for the newspaper?

Nathaniel : Los Angeles Times, Los Angeles newspaper. Staff writer, Mr. Steve Lopez.

25 Steve : Yeah. Yeah, that's me. Do you mind if I record this? And I wanna write a story about you. A column about how a guy like you winds up on the street.

30 Nathaniel : What do you think of that? Mr. Lopez needs to do what Mr. Lopez needs to do. No one could ever stop Mr. Lopez from doing what he wants to do. Are you flying that plane?

Steve : No. No, I'm right here.

Nathaniel : I don't know how God works.

35 Steve : Whose number's that?

Nathaniel : You know, it's a dream out here, Mr. Lopez. The sun is shining. The nights are cool and

serene, and I notice that everyone is smiling.

Scene 10 took place in the tunnel when Steve accidentally met Nathaniel when he tried to take a curbstone. Steve tried to save Nathaniel and asked him not to move from the roadblock. When Steve asked what Nathaniel was doing, Nathaniel answered with irrelevant answer, which was about nastiness and Beethoven.

Excerpt 8: Scene 10

1 Steve : Nathaniel! All I'm trying to do is work as hard as I can to clean up the tunnel. Hey! Nathaniel!

3 Nathaniel : **But they don't want me to help them. I won't have it, you know. Don't want to have this degradation...**

5 Steve : Are you out of your mind?

7 Nathaniel : **...because they just won't respect that Beethoven...**

9 Steve : What are you doing?

11 Nathaniel : **...and I try to tell every one of them, I won't have this nastiness...**

13 Steve : Nathaniel!

15 Nathaniel : **... this degradation, I won't have it.**

The pattern of abnormality in the language of schizophrenic is also found in the scene 14. The setting of this scene took place in the center park when Steve and Nathaniel were sitting together and talking about Nathaniel's instrument.

Excerpt 9: Scene 14

1 Steve : Beethoven, all season long. They got one coming up. The Third

Nathaniel : Well, what's the date today?

Steve : No, the third Symphony.

5 Nathaniel : I'll cause a scene. I don't wanna cause a scene. I don't wanna stick out or anything like that. So it's just... It's impossible. It can't happen.

Scene 14 above shows Nathaniel's irrelevant responses in responding Steve's invitation to go to the Beethoven music rehearsal. In this scene Steve invited Nathaniel to watch a concert by explaining the concert material, but Nathaniel responded by asking what date that day. It is clear that the response of Nathaniel was not relevant with what Steve's invitation.

4.2.2 The Situations that Trigger the Occurrence of Nathaniel's Abnormal

Language Production.

The writer identified the situations that show the abnormality of Nathaniel Anthony Ayers language production in the character with schizophrenia in the movie from dialogues transcription. In this film Nathaniel have some conversation with lots of interlocutors. There are three situations that caused Nathaniel's characteristic as a schizophrenic, triggered by anger, nervous, and also by his interest in music.

4.2.2.1 Triggered by Anger

Anger is one of the emotions that found in this film. Kraepelin (1887) stated that the characteristic of schizophrenia will appear when the patient feels depressed or at the state of emotion. In this film Nathaniel schizophrenia symptom appears. twice, the first is in the scene 17 when he did not agree with Graham's statement about God. Nathaniel has his own belief that Steve is his God. Nathaniel got angry when Graham tried to explain his theory about God. This emotion causes the abnormality in his language production. He responded Steve's statement with irrelevant responded namely by referee to adverb gracefully used by Steve. When Steve tried to ask Nathaniel to accept Graham's explanation about God gracefully, he referred performance of ballerinas at Julliard. In this scene Nathaniel showed the ignorant & fast talking.

Excerpt 10: Scene 17

1 Nathaniel : I know who my god is.
Steve : You should accept his help gracefully.
Nathaniel : **Graceful is the ballerinas at Juilliard. Those girls were graceful. Tiny ballerinas just twirling round.**
5 Steve : There are other people in this...
Nathaniel : **Twirling round. Angels.**
Steve : All right,
10 Nathaniel : **Graceful as little ballerinas. I love them flying around like I love Mr. Steve Lopez flying around. I love God. I love you! I love you.**

Another evidence was found in scene 20.

Excerpt 11: **Scene 20**

1 Steve : I'm not gonna... I don't... No, no, you don't have to go...

Nathaniel : **Yes, you are. Yes, you are. Yes, you are. Yes, you are.**

5 Steve : ...to court. You don't have to go anywhere. Jennifer will take care of you.

Nathaniel : **My sister's not coming near me. She is not coming near me. She's not coming near me.**

Steve : Okay, remember when you said...

10 Nathaniel : **If I say she's not coming then she's not coming.**

Steve : You said... Nathaniel, you said...

15 Nathaniel : **Listen, I'm not going to have anymore... I'm not going to have anymore... I will tell you. I will tell you. I'm sick of being Nathaniel and you Mr. Lopez**

Steve : Okay. I'm not just...

Nathaniel : **Wait. I'm not your boy. I am not Mr. Colonel Sanders's boy.**

20 Steve : You know, I'm sorry I was wrong. I'm sorry I was wrong.

25 Nathaniel : **I can take care of myself. I can take care of myself, Mr. Lopez. I don't need you. I don't need this city. I despise this city and I despise you. And if I ever see you again, I'll cut you open and gut you like a fish. Because I'm Nathaniel Anthony Ayers Jr. Mr. Ayers. I'm Nathaniel Anthony Ayers Jr. N-A-T-H-A... N-A-T-H-A... N-A-T-H-A...**

Another anger situation experienced by Nathaniel in this film is shown in scene 20 when he read a letter about himself. That letter said that Nathaniel is a man with schizophrenia. After reading the letter, his anger appeared that causes abnormal language production. He kept sentences like my sister is not coming to see me and fast talking by saying

“My sister's not coming near me. She is not coming near me. She's not coming near me. If I say she's not coming then she's not coming. Listen, I'm not going to have anymore... I'm not going to have anymore... I will tell you. I will tell you. I'm sick of being Nathaniel and you Mr. Lopez.... I can take care of myself. I can take care of myself, Mr. Lopez. I don't need you. I don't need this city. I despise this city and I despise you. And if I ever see you again, I'll cut you open and gut you like a fish. Because I'm Nathaniel Anthony Ayers Jr. Mr. Ayers. I'm Nathaniel Anthony Ayers Jr. N-A-T-H-A... N-A-T-H-A... N-A-T-H-A... A...”(excerpt 11, line 7-8, 10-11, 13-16, 18-19, 22-31).

Those two scenes justified that anger is one of emotion that can trigger the schizophrenia's pattern. The pattern that seen in those two scenes are fast talking and ignorance.

4.2.2.2 Triggered by Nervousness

Nervous also found in Nathaniel Anthony Ayers case that showed his abnormality in his language production. Scene 16 proved that Nathaniel

showed his abnormality when he got nervous. In this scene Nathaniel was forced to live in an apartment that he did not like because that apartment reminded him with his past when he was in Julliard. Steve offered an apartment for Nathaniel but Nathaniel refused with irrelevant respond. The memory from the past that made his brain called back the situation that almost the same at that moment. In this scene Nathaniel showed his body language like avoiding eyes contact with Steve and nervous expression when Steve said about apartment.

Excerpt 12: Scene 16

1 Steve : I know. I know. The apartment that belongs to no one.

Nathaniel : **I don't have an apartment. I don't wanna be in an apartment. I don't need an apartment. Beethoven lives out in the freshness of the air.**

5

Steve : Nathaniel, the apartment is not the point.

Nathaniel : **He's the leader of Los Angeles**

Steve : It's an opportunity

10 Nathaniel : **"Angeles" means "angels." You can't... You can't hold down angels.**

Steve : Do you want the opportunity?

Nathaniel : **You can't clip angels**

Steve : Stop. Do you want an opportunity or not?

15 Nathaniel : **Do you have an apartment?**

Steve : No. I have a house.

In scene 17 Nathaniel showed his nervousness when entering an apartment that Steve gave to him.

Excerpt 13: Scene 17

1 Steve : No, no, no. It's just this way. Come on.

Nathaniel : **Mr. Lopez... Mr. Lopez. Mr. Lopez, I really think we should do it out here.**

Steve : No, come on. Let's have a look. It's right down here.

5

Nathaniel : **Mr. Lopez.**

Steve : I'll give you a hand with that. Got it. Oh, boy. Let's get this in nice. Good. It's great, right? I mean, I like it. What do you think? It's nice. It's clean. The bathroom's better than... Except for him.

10

Nathaniel : **I don't wanna die in here.**

Steve : Don't....

Nathaniel : **Somebody could just come in here and kill me...**

15

Steve : You'll be fine. Nathaniel?

Nathaniel : **... and take all of my belongings.**

Steve : Nathaniel, the door locks. A fly only lives 12 days.

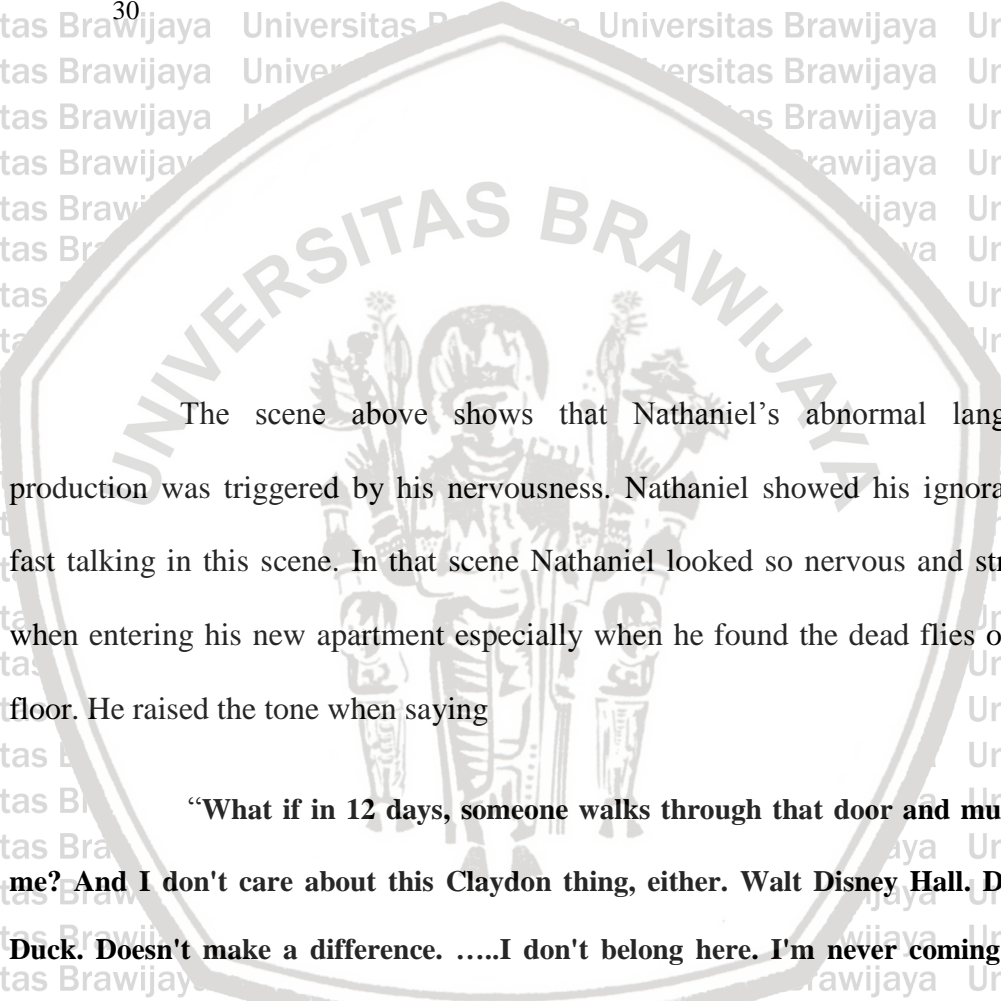
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Nathaniel : **What if in 12 days, someone walks through that door and murders me? And I don't care about this Claydon thing, either. Walt Disney Hall. Disney Duck. Doesn't make a difference. I don't need any of that. If I'm gonna take a lesson, I should take the lesson in the tunnel where I can hear the city sounds and not be locked off from life, locked off from the world. In the tunnel I can hear the music**

the way it's supposed to be played. Not in this place, there's no city sounds, there's no Beethoven, there's no Los Angeles, California. I don't belong here. I'm never coming here again.

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The scene above shows that Nathaniel's abnormal language production was triggered by his nervousness. Nathaniel showed his ignorant & fast talking in this scene. In that scene Nathaniel looked so nervous and strange when entering his new apartment especially when he found the dead flies on the floor. He raised the tone when saying

“What if in 12 days, someone walks through that door and murders me? And I don't care about this Claydon thing, either. Walt Disney Hall. Disney Duck. Doesn't make a difference.I don't belong here. I'm never coming here again.”(line 20-34) and automatically turns into his abnormal language

production, the fast talking. In his fast talking Nathaniel tried to describe his worries to the murderer. He did not want to die like the flies.

In scene 19 the writer also found evidence that showed the situation when Nathaniel got nervous:

Excerpt 14: Scene 19

1 Jenifer : Nathaniel? I got some soup here for you. Nathaniel?

Nathaniel : You think I'm stupid. Is that what you think?

5 Sounds : You want to kill them, Nathaniel. They'll kill you first, Nathaniel.

Jenifer : No.

Sounds : They'll string you up, Nathaniel. No. You think I can't see everything. I see everything. I know who you are. I know what you're doing. Dogs, biting at your feet. Nathaniel.

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Jenifer : I thought you might be hungry.

Sounds : Nathaniel, over there. The dusty open manual. Nathaniel, come here. The manual.

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Nathaniel : That's hydrochloric acid. If I eat that, it'll burn me up inside and kill me like a dog

20 Jenifer : Oh, no. Nathaniel Nathaniel, I wouldn't do that. Nathaniel. Nathaniel.

Nathaniel : You'll eat it, dust and all. Okay. It's good, see.

The last dialogue that contains Nathaniel's nervousness is in the scene 19. In this scene the symptom of schizophrenia completely appears when

Nathaniel heard the hallucination voices. After hearing that voice, he started to ask his sister to eat the soup that he thought the soup was a hydrochloric acid.

4.2.2.3 Triggered by Interest in Music

The last situation the writer found in this film that causes his abnormality in his language production is his interesting in music instrument especially Beethoven. Just like in his first met with Steve in Scene 2, he showed his fast talking and his ignorance by talking about Beethoven. When Steve tried to ask him where he was from, he was answering with irrelevant responses and continued his explanation about random topic and finished it about Beethoven.

Excerpt 15: Scene 2

1 Steve : Signed, Sealed, Delivered.

Nathaniel : **But you really shouldn't write on a violin like that because you have to treat a violin like a child, you have to protect it.**

5 Steve : You only got two strings.

Nathaniel : **All I want to do is play music, and here's the problem that I'm having right here. This one's gone, this one's gone, this little one's out of commission. But you get that in Cleveland public schools. A lot of military statues in Cleveland. A very military-oriented city.**

10

Steve : Is that where you're from?

15 Nathaniel : **You're not gonna get musicians on parade there. You got Severance Hall there. You have The**

Music Settlement. Ohio State University. Whereas in Los Angeles, you have Los Angeles PD, you have LA Times, you have Los Angeles Lakers. Those are armies, too. Military regimentation, experimentation, Roman gable, Roman Catholicism, Colonel Sanders, but this guy right here is... Colonel Sanders....the quarterback with the orchestra. Now the cello could back this guy with the same moves, but the cello can't be concert master. No. He leads out, this was Itzhak Perlman, Jascha Heifetz. You can't play music in the winter in Cleveland because of the ice and the snow. That's why I prefer Los Angeles to Beethoven City, because it never rains in Southern California, and if it does, all I have to do is just go in the tunnel, I could play to my heart's content. I'm flabbergasted about the statue. Aren't you flabbergasted about this?

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Steve : Anyway, nice to meet you.

Nathaniel : Do you have any idea how it got here?

40 Steve : No.

Nathaniel : Maybe they dropped it off late at night. 'Cause it's just astonishing to sit here for hours and just... Just gaze at it. It... It just blows me away.



Steve : No idea

45 Nathaniel : **It really blows me away that someone as great as Beethoven was the leader of Los Angeles.**

In this scene Nathaniel really showed his interest in Beethoven symphony. He was talking very fast while explaining about it. This scene also proves that his abnormality in language production is also triggered by his interest. This dialogue starts when Steve called Nathaniel to say hi to him. Steve started the conversation with “You only got two strings” and “Is that where you’re from?”, but Nathaniel answer with

“All I want to do is play music, and here's the problem that I'm having right here. This one's gone, this one's gone, this little one's out of commission. But you get that in Cleveland public schools. A lot of military statues in Cleveland. A very military-oriented city.” And “You're not gonna get musicians on parade there. You got Severance Hall there. You have The Music Settlement. Ohio State University. Whereas in Los Angeles, you have Los Angeles PD, you have LA Times, you have Los Angeles Lakers.I, I could play to my heart's content. I'm flabbergasted about the statue. Aren't you flabbergasted about this?”. (Line 6-13, 15-41, 43, 45-48, 50-52)

Another evidence about the language production of Nathaniel that trigger by his interest in music is showed in scene 7.

Excerpt 16: Scene 7

1 Steve : Hey, Nathaniel.

Nathaniel : I've been searching for Mr. Beethoven, but he's slipping away like a dream. I'm trying to get back into shape, but I don't have any sheet music. Beethoven's String Quartet, Opus 59, Number 1, Violin Concerto, Opus 61 in D, Fifth Concerto, Opus 73 in E Flat, red

5

car, green car, there goes a police car, and God is right on the other side of that wall. I had to dig a hole to bury some human defecation. But they didn't have the human decency...

10

15

Steve :

I was looking for you ... to use the proper facilities. I noticed that you've moved.

Nathaniel :

Well, it's beautiful here, because you can play music and have pigeons clapping as they take off, and right there is The Los Angeles Times Building. Right, that's where I work. Mr. Steve Lopez, staff writer. New York, Cleveland, it doesn't matter. All I have to do is look up at that building and I know exactly where I am.

20

Nathaniel Anthony Ayers completely loves music especially

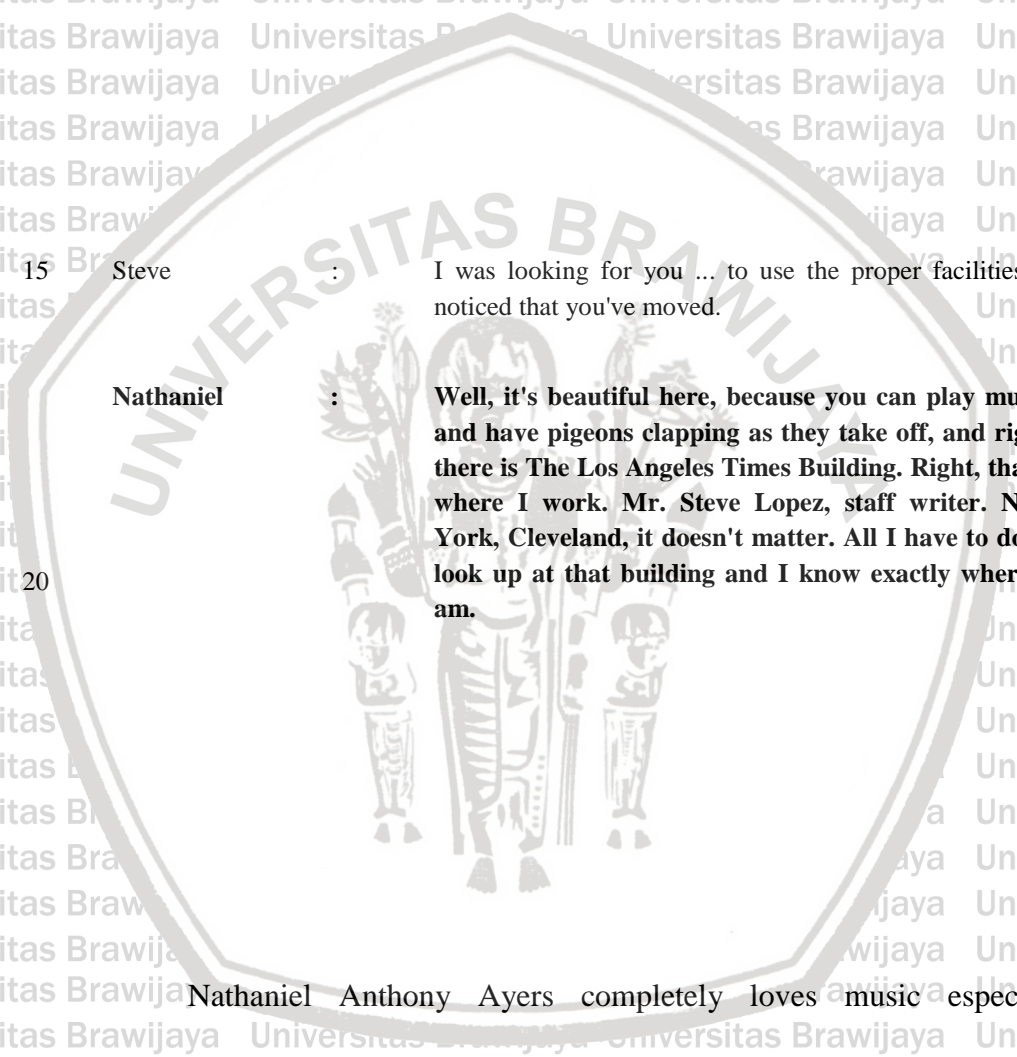
Beethoven symphony. When he entered Julliard the teacher knew that Nathaniel

has a great ability in music, but that was over when he dropped out from there. It

is shown in Scene 9, when the teacher firstly met him. In this scene the teacher

asked him about what song he would play, he answered the Beethoven symphony

but after answering the question he started to explain everything about Beethoven.



Excerpt 17: Scene 9

1 A teacher in Juliard :

So, what do you want to play for me?

Nathaniel :

I'm going to play some Beethoven, sir. I'm crazy about Beethoven. He was younger than me when he started playing piano, and I wanted to play the piano, but so many kids played it, and there's only one at school, so it's hard to get practice time in. So, I chose the cello. Hardly anyone at school wanted to play the cello. And Beethoven was composing when he was only 11, and I'm already older than that, so I figure I got a lot of catching up to do.

10

Scene 13 is the scene when Nathaniel and Steve slept in the sidewalk and started talking about what they liked the most. In this dialogue Nathaniel asked Steve what he wrote in his column. Steve answered that he wrote for a living and that was not like his vision that used to be. Without listening to what Steve's said, Nathaniel started his paragraphs about Beethoven.

Excerpt 18: Scene 13

1 Steve :

I write for a living, and it's not like it used to be.

Nathaniel :

I love thinking about musicians. I imagine Beethoven and Mozart in that window where the light is, and they just hunger and they thirst like we do. It's angelic. I believe these children of God are gonna be okay tonight. They're gonna sleep and dream as humans do.

5

“Our Father, who art in Heaven, hallowed be thy name. Thy kingdom come, thy will be done, on earth as it is in heaven. Give us this day our daily bread...Just keep it coming. There's plenty. And forgive us our trespasses, as we forgive those who trespass against us.....”

15

The last finding in this film, the writer found the same characteristic, the abnormality in language production is triggered by Nathaniel's interest. In this scene Nathaniel tried to call Steve and talk about music instrument. He kept talking even though Steve asked him to for hang up the phone because Steve was in the meeting. As someone who has pleasure in music, Nathaniel was very interested in anything related to music. It is also because of the background of Nathaniel who had attended Julliard.

Excerpt 19: **Scene 18**

1 Steve : Nathaniel

Nathaniel : ...because you promised me a hard case for my cello and I haven't received it yet.

5 Steve : Yeah?

Nathaniel : And also I need sheet music for Beethoven's Second Sonata. And also Opus 131 and Septet

for strings and woodwinds, and Opus 20...

10

Steve : Can you just... One sec.

Nathaniel : .. and also my A string is missing...

Steve : So, we're talking about...

Nathaniel : I need my A string replaced.

15

Steve : Nathaniel, you know, this is not...

Nathaniel : ... his series in the Times on the struggles and the triumphs of Nathaniel Anthony Ayers has brought crucial attention to one of the most pressing issues in our city. ... promises you should make good on those promises...

20

Mary : Get off the phone

Nathaniel : ... to address this problem with compassion and commitment.

25

A host : And in honor of this, it is my pleasure to present this year's Media Award to Steve Lopez.

Steve : Thank you.

30

Nathaniel : ... you know that I can't leave my cart anywhere. It houses my violin, my cello, and my weapons of mass destruction. A child needs protection. You don't want to put a baby in the trunk of a car and have it get bashed up against the wall. Bashed up against the wall Bashed up against the wall.

That was 10 scenes found in The Soloist movie that shows some situations that affect and lead to abnormalities in language production.

4.2 Discussion

In this discussion the writer explains again briefly about the analysis.

The first is the language production of Nathaniel Anthony Ayers that the writer found in this film. The abnormalities of language production that the writer have found is Ignorant and Fast Talking found on scenes 2, 7, 15, 17, and 18. In those scenes Nathaniel interacted with some of the other characters in the film. The writer found characteristic of a schizophrenic who often established by Nathaniel Ignorant manner and Fast Talking. The irrelevant respond shown by Nathaniel found on scenes 7, 10, and 14. The dominant pattern that showed in this movie is ignorant & fast talking. As Scovel (1998) explained in his theory that if someone missed a step in producing a language, then there is an abnormality in the producing a language.

Besides finding language production of Nathaniel, the writer also found three situations that trigger abnormalities in producing the language of Nathaniel. The first was triggered by anger that was found on the scene 17 and 20.

In this scenes Nathaniel emotions provoked because his interlocutors say and do

things he hates. The second was triggered by nervousness. The writer found three scenes that show the situation, there are on the scenes 16, 17 and 19. Nathaniel in this scene is clearly noticeable as a schizophrenic who has characteristics as described by Kraepelin (1887) in his theory. Kraepelin (1887) explained that people with schizophrenia will experience afraid or extreme nervousness when facing or just hearing things he hated. The third is triggered by interest. Nathaniel is someone who is very fond of music especially music created by musicians Beethoven. This factor caused the dominant situation appeared in this movie that trigger Nathaniel's abnormal language production.

In this film, Nathaniel seemed unable to resist not to speak surprisingly fast when he heard things that were related to music. In this film, the writer found 5 scenes that show the situation is scenes 2, 7, 9, 13, and 18. In this movie writer found the unique patterns in the speech produced by Nathaniel. Nathaniel would talk very fast in certain situations, for example in a condition of nervous or angry. In one of the finding scene, Nathaniel could talk very fast when he gets nervous. The most remarkable of Nathaniel's character is his passion of music. In a few scenes in the film, Nathaniel often ignores his interlocutor when hearing some words related to music, especially everything about Beethoven, his favorite character.

There is a difference between this study from previous studies, that is, the previous study focused on one type of schizophrenia, that is hebephrenic. In a previous study that is written by Citra Anggraeni Sembiring mention that schizophrenia patients have disruptions in the ability to respond a stimulus also produces a language. It was almost the same as that described in this study, the

language ability impaired schizophrenia patients. The same case that found in this study with the previous study is the patient has disruptions in the ability to respond a stimulus also produces a language.

The discussion in the previous study, Citra Anggraeni Sembiring did not mention the patient's language abnormalities pattern, but in this study the writer found two patterns of abnormalities in the language production. The writer found Fast Talking and Ignorant patterns in schizophrenic character in the movie.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents some conclusions dealing with the result of the analysis in the previous chapter. This part also contributes some suggestions that can be used to gain the better insight, particularly for the further researchers.

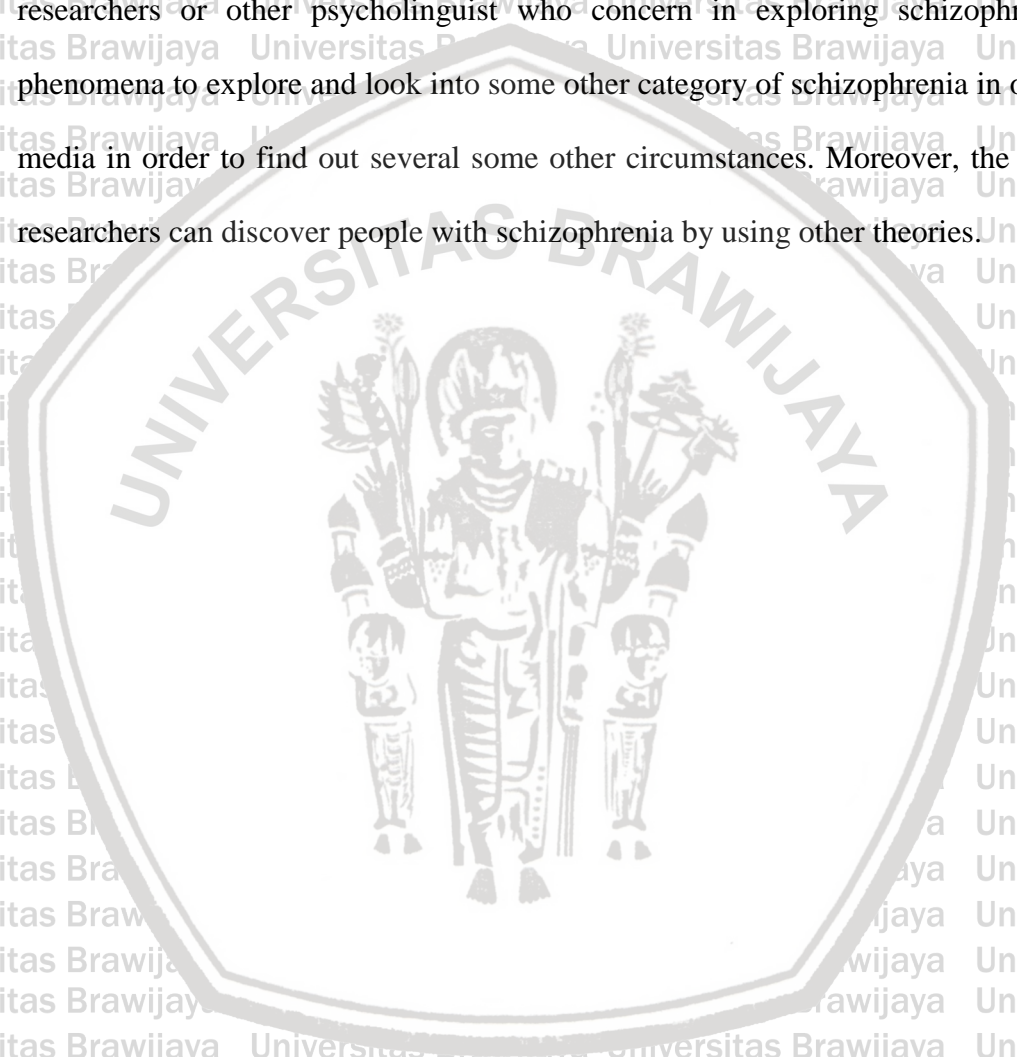
5.1 Conclusion

Nathaniel Anthony Ayers as the character afflicted with Schizophrenia may have ordinary dialogue as normal people. But in some situation he showed his abnormality as the writer found 11 scenes from 22 scenes that showed the abnormality in produce his language. The writer found 3 typical of language production, Nathaniel Anthony Ayers doing ignorant, fast talking, and also irrelevant respond. Moreover the writer also found three situations that cause Nathaniel showing his abnormality. The abnormality language production of Nathaniel in this film is triggered by anger, by nervousness and also triggered by his interest in Beethoven.

The writer concludes that Nathaniel as a schizophrenic mostly could not talk normally. In addition, his language production depends on situations he experiences. For example, when he is annoyed that can make him angry he will automatically speak very fast and ignore the interlocutor.

5.2 Suggestion

Through this study, it is found out that psycholinguistics research can be accomplished in a variety of media. The writer puts forward for the future researchers or other psycholinguist who concern in exploring schizophrenia phenomena to explore and look into some other category of schizophrenia in other media in order to find out several some other circumstances. Moreover, the next researchers can discover people with schizophrenia by using other theories.



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APPENDIX I: THE SOLOIST MOVIE SCRIPT

Scene 1

Steve : Points West by Steve Lopez.

A construction foreman in Griffith Park heard the crash. He saw a cyclist cartwheel off his bike and slams face-first into the unforgiving asphalt of Riverside Drive.

Good morning, ladies and gentlemen. As we begin our descent into Los Angeles, we ask that you please be sure that your seatbelts are fastened.. A 911 call brought out the troops from Fire Station 76

What happened?

Doctor : You had an accident. Do you know what happened?

Steve : No shit, I had an accident. What? I don't remember any of this, nor do I recall the cause of the spill. And I quickly realized that if you find yourself there with nothing more than a bump on the head,

You are one lucky Angeleno.

Wow. Ready.

I'm not entirely comfortable with this. Thank you.

I'm not asking for sympathy. I just want you to know, I just... I'm not asking for sympathy. I just want you to understand what's going on if I start writing about what a bang-up job Governor Schwarzenegger's doing. S-C-H-W-A-R-Z... Scratch that. Passé. Lacks context. Right. So the question is...

Hey, Tommy.

Theoretically could I, seeing as how the Governor has retired his position at the muscle magazine, could I interview him? Right. And will my non-Teutonic lineage be an issue? See, no, that's... That's... It gets to be funny. It's just an article. Do I need to have been on steroids for a long time to even apply? Good.

Gail, I like

Mary : The "attention must be paid" reference. I might move it down a paragraph, though.

Thanks. I'm getting you a new desk. Good morning, gentlemen.

A woman in office : Thanks. Hey, guys. Check it out. I got a study here that says the number of Americans under 35 who read a newspaper is now down to 40%. And the group we're losing mostly are college-educated women. "Welcome back, Steve." That would have been nice.

Steve : Thank you.

A man in office : You know, when Lopez and I started out together...

A woman in office : You had to walk 20 miles to school in the snow with no shoes?

A man in office : ...people cared about what went on in the world. Am I right, Steve? I mean, Christ.

Steve : Back when people cared.

A woman in office : We're at war, and the only thing that sells papers is a Lindsay Lohan cooch shot.

Jesus, did someone actually run that in print? I thought that was just on the Web.

A man in office : All right, all right. All I am saying is... I didn't see that. ...that if you run an excellent, if I do say so myself, front-page piece about how corporate America is profiting from this war, and the only reader response you get is on two hands... Meanwhile...That was a good piece, by the way. Fine. Thanks. I read that. Did you really?

A woman in office : I didn't read it, but I loved it, Curt.

A man in office : Meanwhile, Lopez here scrapes his forehead, and gets, what, I'm guessing about 75 e-mails from readers worried about his safety? I chased this piece. Then I'm sorry. I'm sorry. There is something very wrong in this world.

Steve : Newsflash, something wrong with the world.

Mary : Yeah. Your face hurts my feelings, Steve. That's harassment.

Steve : Mary?

Mary : An environmental group studying...Please....chemical contaminants

Steve : In people's bodies. I literally... No.

Mary : Give some blood and write about it. Let me check my e-mails. I think it would be a good idea for you.

Steve : I'm glad you feel that way. I just did that.

Mary : What do you think?

Steve : The thought in my mind is, "No, thank you."

Mary : It was funny. People love it when you bleed. Readers.

Steve : Busted. What is that? What do you call that, what you just did?

Mary : Transference.

Steve : Freud. Freud. Thank you. No.

Mary : Sorry about the face.

Steve : I hate needles.

Mary : So use it.

Scene 2

Steve : Stevie Wonder fan?

Nathaniel : My Cherie Amour is the song of my life.

Steve : Signed, Sealed, Delivered.

Nathaniel : But you really shouldn't write on a violin like that because you have to treat a violin like a child, you have to protect it.

Steve : You only got two strings.

Nathaniel : All I want to do is play music, and here's the problem that I'm having right here. This one's gone, this one's gone, this little one's out of commission. But you get that in Cleveland public schools. A lot of military statues in Cleveland. A very military-oriented city.

Steve : Is that where you're from?

Nathaniel : You're not gonna get musicians on parade there. You got Severance Hall there. You have The Music Settlement. Ohio State University. Whereas in Los Angeles, you have Los Angeles PD, you have LA Times, you have Los Angeles Lakers. Those are armies, too. Military regimentation, experimentation, Roman gable, Roman Catholicism, Colonel Sanders, but this guy right here is... Colonel Sanders....the quarterback with the orchestra. Now the cello could back this guy with the same moves, but the cello can't be concert master. No. He leads out, this was Itzhak Perlman, Jascha Heifetz. You can't play music in the winter in Cleveland because of the ice and the snow. That's why I prefer Los Angeles to Beethoven City, because it never rains in Southern California, and if it does, all I have to do is just go in the tunnel. I could play to my heart's content. I'm flabbergasted about the statue. Aren't you flabbergasted about this?

Steve : Anyway, nice to meet you.

Nathaniel : Do you have any idea how it got here?

Steve : No.

Nathaniel : Maybe they dropped it off late at night. 'Cause it's just astonishing to sit here for hours and just... Just gaze at it. It... It just blows me away.

Steve : No idea

Nathaniel : It really blows me away that someone as great as Beethoven was the leader of Los Angeles.

Steve : Yeah. I'm Steve Lopez, LA Times.

Nathaniel : Lopez, L-O-P-E-Z?

Steve : Yeah.

Nathaniel : Lopez, Los Angeles Times. Mr. Lopez.

Steve : What's your name?

Nathaniel : Lopez. Nathaniel Anthony Ayers Junior. N-A-T-H-A-N-I-E-L A-N-T-H-O-N-Y-A-Y-E-R-S J-U-N-I-O-R. Or J-R-period. I apologize for my appearance. I've had a few setbacks.

Steve : Me, too. Who are Nancy, Paul, and Craig?

Nathaniel : Those were my classmates at Juilliard.

Scene 3

Juilliard's office : Good afternoon, Juilliard School.

Steve : Registrar's office, please

Steve : What's up?

Mary : It's highly classified. I can't tell you.

Steve : How many? More than we can afford to lose.

Mary : Evidently, it goes like this. Stock price sinks, we lose reporters. Stock price sinks more, we lose more reporters.

Steve : That won't produce more or less...

Hi, this is Steve Lopez from the LA Times. I'm calling to enquire as to whether a Nathaniel Anthony Ayers attended your school. A-Y-E-R-S. I'm sorry.

Mary : How is our son, by the way?

Mary : He's good. He likes his classes. He likes his pre-gay roommate. You should call him.

Steve : I call him.

Mary : Is a lie.

Steve : I call him. He doesn't call me back

Mary : He calls me back

Steve : Mary...

Mary : Just try again.

Steve : Yes, Mary. Yes, Mary

Mary : Yes. Yes, Steve

Steve : I gotta take this call.

Mary : Great.

Steve : Because I don't have a story. Hello?

Mary : Call him.

Juilliard's office : I'm sorry, we have no record of a Nathaniel Anthony Ayers ever attending Juilliard.

Steve : Really? But then I don't have a story. Thanks for checking.

Scene 4

Steve : I'm not doing the blood thing. I got too many other good ideas.

Doctor : My dad is gonna freak when he finds out I met you. He loves your column.

Steve : What about you?

Doctor : Well, I don't really read the newspaper.

Steve : Sure.
Doctor : But when I do...
Steve : Hey! Those aren't all for me, are they?
Doctor : I'm also going to need a clump of hair and some urine.
Steve : That's easy.
Doctor : All right.
Steve : Okay
Doctor : Make a fist for me.

Scene 5

Steve : Come on. Crap.
Lopez.
Juliard's Office : Mr. Lopez?
Steve : Yeah, can you just hold on one second? I'm having a little technical difficulty here.
Juliard's Office : This is Rosie Delgado from the Juilliard School. Mr. Lopez?
Steve : Yes. Please continue
Juliard's Office : After we spoke yesterday, I realized I only checked our graduates. So I looked in our matriculates, and there he was. Nathaniel Anthony Ayers enrolled in 1970 and he dropped out toward the end of his second year.
Steve : Thank you.

"Points West" by Steve Lopez. Nathaniel was shy in our first encounter. He stepped back... He backed away. He... Nathaniel is... Is what? Nathaniel is...A great column is what Nathaniel is. Nathaniel is missing.

Scene 6

Steve : Son of a bitch
Neil (neighbor) : Raccoons.
Steve : Oh, yeah?
Neil : That's the culprit
Steve : Oh, boy. What are they doing? They eat the grass?
Neil : No, they eat the worms in the grass.
Steve : They eat the worms in the grass?
Neil : Yeah, we had them. It's a God-awful mess. Wanna know how I got rid of them?
Steve : Yes
Neil : Coyote urine
Steve : Wow. Coyote urine?
Neil : Seriously. In powdered form
Steve : Remarkable.
Neil : It's a whole industry, you know.
Steve : Funny.
Neil : Hey, I'm Neil, by the way
Steve : Okay

Wow. Okay, and what is the proper method of application? Should I sprinkle it in the yard?

Man on the phone : First, you wanna dilute the urine powder in water.
Steve : Wait, I want to? Well, maybe I should say "have to."
Man on the phone : And then you're gonna have to hang the liquid from trees in plastic bags.
Steve : So, people are doing this all over Southern California?
Man on the phone : Oh, yes, sir. Last month, I sold some to Paula Abdul.
Steve : But no Simon Cowell? 'Cause that would be exciting. Figure? I'm gonna call you back a little later.

Scene 7

Steve : Hey. Hey, Nathaniel. Remember me? Sorry. Maybe have a minute when you're done? Let me know. I just saw you, so I...Nothing.

Nathaniel : Mr. Steve Lopez, Los Angeles Times, Los Angeles, California.

Steve : Hey, Nathaniel.

Nathaniel : I've been searching for Mr. Beethoven, but he's slipping away like a dream. I'm trying to get back into shape, but I don't have any sheet music. Beethoven's String Quartet, Opus 59, Number 1, Violin Concerto, Opus 61 in D, Fifth Concerto, Opus 73 in E Flat, red car, green car, there goes a police car, and God is right on the other side of that wall. I had to dig a hole to bury some human defecation. But they didn't have the human decency...

Steve : I was looking for you ... to use the proper facilities. I noticed that you've moved.

Nathaniel : Well, it's beautiful here, because you can play music and have pigeons clapping as they take off, and right there is The Los Angeles Times Building. Right, that's where I work. Mr. Steve Lopez, staff writer. New York, Cleveland, it doesn't matter. All I have to do is

look up at that building and I know exactly where I am.

Steve : I was thinking about...

Nathaniel : I'm in Los Angeles, Los Angeles, California, Los Angeles Lakers.

Steve : ...writing about you for the paper.

Nathaniel : Magic Johnson, Magic Johnson Theaters. Magic Johnson is a basketball player, but he's also a big, black man.

Steve : What if I were to wanna write a story about you for the newspaper?

Nathaniel : Los Angeles Times, Los Angeles newspaper. Staff writer, Mr. Steve Lopez.

Steve : Yeah. Yeah, that's me. Do you mind if I record this? And I wanna write a story about you. A column about how a guy like you winds up on the street.

Nathaniel : What do you think of that? Mr. Lopez needs to do what Mr. Lopez needs to do. No one could ever stop Mr. Lopez from doing what he wants to do. Are you flying that plane?

Steve : No. No, I'm right here.

Nathaniel : I don't know how God works.

Steve : I called Juilliard, and they said you went there, but you didn't finish.

Nathaniel : I bombed right out of there. I bombed out of Juilliard.

Steve : Yeah, what happened?

Nathaniel : I just... It didn't happen. I don't know. I don't know what happened.

Steve : Anyone I could contact? Family?

Nathaniel : Family? Miss Floria Ayers, my mom. She's a beautician. Beauty is art. Music is beauty. I don't do hair. I do my own hair, but obviously, my mom does everybody's hair in the community. They would come for her. She's quite a woman. But I don't know how you're gonna talk

to her, though, because she passed.

Steve : Okay. Sorry to hear that. Who could I call?

Nathaniel : 216-962-6746

Steve : Whose number's that?

Nathaniel : You know, it's a dream out here, Mr. Lopez. The sun is shining. The nights are cool and serene, and I notice that everyone is smiling.

Scene 8

Jenifer : Hello?

Steve : Hi, this is Steve Lopez from the LA Times. I spoke with your aunt, I believe, earlier. She suggested I give you a call.

Jenifer : About what?

Steve : About your brother, Nathaniel

Jenifer : Is he dead?

Steve : What? No, no, no, he's alive

Jenifer : Is he all right?

Steve : He's... Yeah. He's homeless. I don't know if you're aware of that. But he seems very bright, and... May I record this? And talented, obviously. Juilliard and all.

Jenifer : I'm, I'm... I'm sorry your name again, please?

Steve : Steve Lopez

Jenifer : Mr. Lopez, why are you calling?

Steve : I'm gonna write a column about Nathaniel

Jenifer : Why?

Steve : Because that's what I do. Everyone has a story, and it's interesting, you know, that a Juilliard alum is now homeless. But he seems smart

and kind, and... And...And spends his days filling the city air with violin music, and I just..

Jenifer : He plays the violin now?

Steve : He's... Yeah. Why? He used to play something else?

Scene 9

Nathaniel : Bye, Mama.

Miss Little John : Good morning, Nathaniel

Nathaniel : Morning, Miss Little John.

A teacher in Juliard : So, what do you want to play for me?

Nathaniel : I'm going to play some Beethoven, sir. I'm crazy about Beethoven. He was younger than me when he started playing piano, and I wanted to play the piano, but so many kids played it, and there's only one at school, so it's hard to get practice time in. So, I chose the cello. Hardly anyone at school wanted to play the cello. And Beethoven was composing when he was only 11, and I'm already older than that, so I figure I got a lot of catching up to do.

A teacher in Juliard : Let's hear you play. He had the talent, that's for sure. I called his mother that night. I told her that I thought he was the most gifted kid I've ever met. I said that if he made full commitment to music, if he really, really gave it all he had, the whole world would open up to him. And he did. He really did.

Jenifer : Before long, it got so that was all he did. No more football, no more baseball. Just music. Day in and day out. The whole world was changing around him. And that was all he did. Music.

Nathaniel's Mom : Hey, you awake? You know what I hear when you play your music? I hear the voice of God coming... I'm serious. You got something special here, baby. A way out. There is a whole world waiting for you.

Steve : "Points West" by Steve Lopez. Nathaniel was shy in our first encounter. Period. He took a step back when I approached him to say I liked the way his violin music drowned out the jackhammers on Grand Street. Period. Nathaniel's first instrument was the cello. Strangely, he has never had any training on the violin instrument. He has never had... Period He has never had any training on the violin He switched to the latter after winding up on the streets One day, I asked him about his hopes and dreams "That's easy," he said "I'd like to get these other two strings."

LA Time's reader : Dear Mr. Lopez, this morning I read your article about the street musician and was deeply moved. This cello is one I used for 50 years, until arthritis got the better of me. Please pass it along to Mr. Ayers with my prayers for his health and safety.

Scene 10

Steve : Nathaniel! All I'm trying to do is work as hard as I can to clean up the tunnel. Hey! Nathaniel!

Nathaniel : But they don't want me to help them. I won't have it, you know. Don't want to have this degradation...

Steve : Are you out of your mind?

Nathaniel : ...because they just won't respect that Beethoven...

Steve : What are you doing?

Nathaniel : ...and I try to tell every one of them, I won't have this nastiness...

Steve : Nathaniel!

Nathaniel : ... this degradation, I won't have it.

Steve : Don't! Don't! Don't!

Nathaniel : I'm not going to have this nastiness in this tunnel. This degradation.

Steve : Good. Remember when I said I was gonna write about you? Well, I did. When people heard that you were just playing with two strings, some of them thought you might want something better to work with.

Nathaniel : No. I can't cover that

Steve : You don't have to pay for it. It's a gift.

Nathaniel : I'm sure it's a very beautiful instrument.

Steve : Free and clear

Nathaniel : People are very, very generous.

Steve : But, look, here's the deal. It's not safe for you to have something this valuable on the streets...

Nathaniel : You don't have to worry about that, Mr. Lopez. I've been mugged 14 times. I will fight to the death to protect this instrument.

Steve : Right, that's my point exactly. So, apparently there's a place that's a couple of blocks down that's called Lamp.

Nathaniel : I can't go... No, I can't go there.

Steve : And I... Hold on

Nathaniel : I can't go... No, I can't go there. They smoke cigarettes.

Steve : I talked to the guy. He says you can keep it there.

Nathaniel : They drop the butts on the ground. They do it to torment me. They just... They do it to torment me.

Steve : That's the deal. You wanna play this, you gotta do it there.

Nathaniel : I can't do that

Steve : Oh, yeah. Except for this one time. Take it out and give it a test drive or whatever

Nathaniel : So I can play it here?

Steve : For a couple minutes, and then we're gonna bring it to Lamp.

Nathaniel : Laying in there like a pig in a blanket. Only... Only the greats. Really, only the greats. Yo-Yo Ma, Jacqueline du Pré, and the coolest cucumber of them all is Janos Starker. Gotta put rosin on your bow.

Steve : It's just like feeding a parakeet. A bow needs rosin just like a police car needs prisoners.

Nathaniel : So pack it up. We'll bring it to Lamp, you can get back at it.

Steve : I haven't really gotten a chance to know her yet. So...

Nathaniel : I'm not saying you can't play. You can. Just not here.

Steve : This is the perfect music environment for playing music.

Nathaniel : This? No.

Steve : Yes.

Nathaniel : This is a sidewalk, okay? That's the deal. We made a deal.

Steve : No, no, no. You'll break the bridge. You'll put water in it, you'll drown her.

Nathaniel : That's what I'll do?

Steve : It will be ruined.

Nathaniel : Why would I damage it? I gave you the damn thing.

Steve : It won't play right ever, because, Mr. Lopez, you'll ruin it. I'm not going to...

Nathaniel : I'm not gonna see you get killed over this.

Steve : You don't know what you're doing. Let me put it away myself.

Nathaniel : Then put it away. Thank you.

Steve : Because when you start a relationship with somebody...

Nathaniel : Don't make a big deal of it, okay?

Steve : It is a big deal.

Nathaniel : In a minute, you'll have it set up down at Lamp and be playing like you never stopped. Right?

Steve : It's brand-new, this relationship. I don't want this relationship to end.

Nathaniel : Do you know where it is?

Steve : No, I can't do that.

Steve : Just leave that there. I'll drive you.
Nathaniel : I have my cart there. I could get it in my cart.
Steve : What are you doing? You're gonna let go. Just let your fingers go.
Nathaniel : Does anyone...Does anyone see what he's doing right here? He's stealing it.
Steve : I'll... I'll meet you there. San Julian and 6th. All right? I'll drive. You walk.
Nathaniel : I know where it is...
Steve : See you in a half hour?

Scene 11

Steve : Say, hey, is David here?
Woman in LAMP : Yes?
Steve : I'm here for David.
Woman in LAMP : Who?
Steve : David
Woman in LAMP : David? I can go get him.
Steve : Thanks
David! :
David : Hey.
Steve : Hi.
David : Hi. You a volunteer?
Steve : Steve Lopez, Los Angeles Times.
David : Don't be scared. Come in.
Steve : Thanks
David : Every staff has a key, so if he does come by and I'm not here, then anybody can get it for him.
Steve : Well, he'll be here.
David : Okay.
Steve : He said he was coming.
David : Can you sign in for me?
Steve : Sure.
David : Thanks.
Steve : Afternoon
LAMP officer : Hi. How are you?
LAMP patient : I mean, it's tired. It's like they can't find the medication that's right for me, you know? You know what I'm trying to say?
David : Yeah
LAMP patient : When they put me on lithium, it was like a portion of my brain was fully functional. You know what I mean? Because it's like when I take the lithium and everything, it totally eliminates the voices in my mind when they first start rising up, you know, and it stops them, right there. I don't like that, because they just stop them. Because, see, sometimes those voices comfort me. And when they comfort me, if they give me all this lithium, then I no longer have the voices to comfort me. You understand what I'm saying? Do you feel what I'm saying to you?
Steve : You mind if I sit here?
LAMP patient : Not at all.
Steve : All right. I'm Steve.
LAMP patient : I'm Steve, too.
Steve : Oh, boy. Hi. I knew I picked the right spot.
LAMP patient : Yeah, you're good. So are you a new Lamp staff, or...
Steve : No. I'm just waiting for somebody.
LAMP patient : Okay.
A Man in LAMP : I just try to keep Leeann happy
A Woman in LAMP : He is a bright spot in my life. We value the same things. And we're comfortable together.
A Man in LAMP : Thank you, Leeann. That's so nice to hear you say that.

A Woman in LAMP: I call him Piggy Boy and stuff like that, but I shouldn't, because he's in a bad shape. We thought his problem was cocaine. But it was pancreatic cancer.

A Man in LAMP: Yeah?

A Woman in LAMP: KK's French, Egyptian, and African-American, and I am a quarter French. I know about disease. I know how to treat it. Now I understand people. I can help so many people fast, and I can comfort them. They've got Italian nurses, 6'4", in the county hospital. And one of them talked to me like I was trash. Now, this is probably that the hour of power that the Bible speaks of, somebody who speaks a harsh language, will have what the computer... The computer is probably the beast. My aunt ended up with 16 shock treatments because she didn't want to go to bed with her sex-crazed husband. He was paying call girls \$100 apiece, going to bed with them and coming home and giving my aunt all kinds of diseases. I got sick. I was working over there. And I got sicker than a dog one day. I got an infection in my esophagus. The neighbor's dog was sick one day and the only thing I had on hand was a packet of tetracycline for my chickens. So they wouldn't... They were too busy to treat her at the moment.

Steve: You're fantastic.

"Points West" by Steve Lopez. I put Nathaniel's new instruments in safekeeping and waited. Fifteen minutes. Thirty minutes. An hour. Too long, in fact, 'cause guess what, schmuck, you got a deadline tomorrow. And the story of a guy not showing up is not a story. Nathaniel. Nathaniel. Nathaniel.

Scene 12

Steve: Okay. So, you guys are basically united by non-belief.

A Man on the road: That's right.

Steve: Yeah. So, do you non-gather? And non-worship?

A Man on the road: We tried, but...

Steve: Not a lot to talk about.

A Man on the road: Yeah. Now we have a website.

Steve: Swell. Anything else you don't believe in?

Sorry.

A Man on the road: Yeah, actually...

Steve: Sorry.

A Man on the road: Okay.

Steve: Lopez.

David: Can you hear this?

Steve: Sorry, can't hear you.

David: I said, can you hear this?

Nathaniel: This is my apartment. This is my apartment. This is my apartment. Nathaniel

Anthony Ayers Junior. N-A-T-H-A...

Sounds: Nathaniel. Nathaniel. Nathaniel. Ayers! Nathaniel!

Nathaniel: Ma, I'm good, honestly, it's just that...

Nathaniel's Mom: I'm real proud of you, baby.

Nathaniel: Thank you. It's just that I'm not always so sure I know what's going on, and...

Nathaniel's Mom: You are gonna be fine.

Nathaniel: It's so frightening, and... And I'm having trouble differentiating certain things.

Keeping things separated.

Sounds: That's where your pain is stored. Nathaniel. Nathaniel. Nathaniel. Paint your chest

white. Protect her from the pain. Nathaniel. I'll be here to protect you from the pain.

I'll protect you from the pain. I'll protect you from the pain. I'll protect you from the

pain. I'll protect you from their eyes and ears.

Teacher: Nathaniel. Are you finding this piece to be beyond your abilities?

Sounds: They're listening to you, Nathaniel. They can hear your thoughts, Nathaniel. I can

hear your thoughts, Nathaniel. Well, then I suggest you do better. They can hear your thoughts, Nathaniel. Don't think, Nathaniel.

Teacher : Bar 179, ladies and gentlemen.
Sounds : Run away, Nathaniel. Run away, Nathaniel. Run away, Nathaniel. Come on. Run. You should run. You'll have to hide, Nathaniel. Run! You'll never get out of there. You'll never get out of there. Run! Run! Run You'll never get out Quick, like a jackrabbit. Nathaniel. They're white, heartless, aren't they? Heartless. Hide. Hide for me here, Nathaniel. We see you, Nathaniel. They'll see you, Nathaniel. Whiteness. There's no hiding, Nathaniel. Whiteness. You'll never hide well enough ... turn you white... Whiteness! No hiding for you, Nathaniel. Whiteness. Whiteness. Whiteness

Scene 13

Steve : It's amazing, right?
Does it look like

I need some anger management to you?

Steve : Yeah. Man, I'll take him any day.

David : He quiets everybody down. What does he have, schizophrenia?

Steve : I don't know

David : Well, we should hook him up with psychiatric services and find out, right? Yeah, I don't get too hung up on diagnosis.

Steve : What do you mean?

David : What do I mean?

Steve : But how do you help somebody if you don't know what they have?

David : Look at these people. Every one of them's been diagnosed more than you can imagine. And as far as I can tell, it hasn't done them any good.

Steve : But he needs medication, right?

David : I'll tell you one thing he doesn't need. One more person telling him

he needs medication.

Steve : Son of a bitch. Where'd he go?

A patient in LAMP : Who?

Steve : Nathaniel.

A patient in LAMP : Don't ask me, dude.

Steve : Thanks, Steve

A patient in LAMP : You're welcome, Steve.

Nathaniel : I went over to the library. I thought I might pick up some sheet music. Sonata Number 1, F Major, Opus 5, Sonata Number 2 in A Major, Opus 69 for String Quartet. What happened? Somebody get beat up?

Steve : Overdose, I think.

Nathaniel : The other night, someone... There was a beating over here. Someone got bones rearranged in their face. It was just crazy. I don't understand why anybody would do something like that.

Steve : This where you sleep?

Nathaniel : I used to sleep on Wall Street, but it's too dirty. You know, Mr. Lopez, my vision... I hate to admit it, but I'm gonna have to be like Beethoven. Just do what he did and just die. Thank you, Mr. Lopez. My vision is not far-off stuff, just basically getting across the street safely. Honor thy father and mother, and then, hopefully, the music will take care of itself. That's really all you can do. I mean, when you think about it, there's not much that you can do other than that. Would you care for a drink?

Steve : I'm fine.Thanks.

Nathaniel : Gotta tuck this guy in here, nice and safe. Put that down there.

Make sure this corner... You can rest on this. Do you think of writers often, Mr. Lopez? Do you think of writers the way I think about musicians?

Steve : I write for a living, and it's not like it used to be.

Nathaniel : I love thinking about musicians. I imagine Beethoven and Mozart in that window where the light is, and they just hunger and they thirst

like we do. It's angelic. I believe these children of God are gonna be okay tonight. They're gonna sleep and dream as humans do.

"Our Father, who art in Heaven, hallowed be thy name. Thy kingdom come, thy will be done, on earth as it is in heaven. Give us this day our daily bread... Just keep it coming. There's plenty. And forgive us our trespasses, as we forgive those who trespass against us..."

Steve : I knew only part of his story. I knew him playing the violin on a dairy crate in the morning sun, suspended somewhere between boy genius and lost traveler. Every night, my friend Nathaniel tucks his instruments away and lays his head among the predators and hustlers, among fallen drunks sprawled in the streets, as rats the size of meatloaves dart out of the drains to feed off the squalor.

Nathaniel : ...lead us not into temptation, but deliver us from evil. For thine is the kingdom, the power and the glory, forever. Forever and ever."

Steve : I tell him this is no place for him. He says he wants to be here. He says this is his choice. Should I take him at his word, or should I try to force him inside? Wouldn't a little arm-twisting be more humane than leaving him here on the streets in this lost colony of broken, helpless souls?

Nathaniel : I hope you sleep well, Mr. Lopez. I hope the whole world sleeps well.

Scene 14

Steve : A-D-A-M C-R-A-N-E. He wants to meet you.

Nathaniel : Who?

Steve : The guy from the Los Angeles Philharmonic, Adam Crane. Wondering if you wanna come hear a concert at Disney Hall some time as his guest. They're doing Beethoven.

Nathaniel : Ludwig van?

Steve : Beethoven, all season long. They got one coming up. The Third

Nathaniel : Well, what's the date today?

Steve : No, the hird Symphony.

Nathaniel : I'll cause a scene. I don't wanna cause a scene. I don't wanna stick out

or anything like that. So it's just... It's impossible. It can't happen.

Steve : What if I could get us in for a rehearsal? Nathaniel, let's go.

Nathaniel : What I did with the keys right here...

Steve : Come on. Lock up the cart.

Nathaniel : No. You know what, Mr. Lopez?

Steve : Come on, we gotta go

Nathaniel : I can't leave my stuff here with these rascals. They can't be trusted. They'll do anything.

Steve : Oh, no. We have an entire orchestra waiting for us. We are gonna go.

Nathaniel : They have drug addicts and cigarette smokers here, and they will steal all of what I have.

Steve : No one is going to steal your shit.

Nathaniel : I can't leave it.

Steve : No, no. We have to get in touch with the mayor... Nathaniel, it's garbage.

Nathaniel : ...Antonio Villaraigosa... or the president.

Steve : No one is gonna steal this garbage. In the corner...

Nathaniel : No, no, no, Mr. Lopez, I'm not gonna be able to make it up there.

Steve : Okay. Oh, boy.

Nathaniel : Fantasia. Walt Disney Hall. Donald Duck. I have to deal with things here because I wouldn't leave a dog with these people here.

Steve : Right. Okay. Fine.

Nathaniel : A cockroach does not tell a greyhound what to do.

Steve : It's fine! Do you understand? It's fine. I do not give a smooth fart if we go or not. Do you understand? There are a million other things I could be doing right now. Obligations, things that people pay me to do. I have a job. I'm a professional person. Sorry.

Nathaniel : All right.

Steve : What?

Nathaniel : Still not gonna leave my cart here.

Steve : Okay. Pick a side. Nathaniel, hard left coming up right here.

Graham : Mr. Lopez, are you okay? How long has it been since you've been in a concert hall?

Nathaniel : This is great. There's the conductor.

Steve : Just us.

Nathaniel : Yeah, just us. It's the way it should be. He's in the room.

Steve : Who is?

Nathaniel : Beethoven.

Steve : I'm telling you, it was such an unbelievable experience, the whole thing, the whole day. And if you had seen him, if you could have felt him... I mean, it's the same hall. We're listening to the same goddamn music, but... But no. You see him, it's one thing, but you feel him... I'm watching him. He's watching the music. And while they're playing, I say, "My God, there is something higher out there. "Something higher out there, and he lives in it, and he's with it." I've never even experienced it, but I can tell... I don't even know what you fucking call it.

Mary : Grace.

Steve : What? What is it?

Mary : Grace.

Steve : All right. That's grace?

Mary : Yeah.

Steve : Thank you. Yeah. To be there with him like that and see the way that he is transported. He surrenders. Damn it, honey. I mean, I've never loved anything the way that he loves music. Hey, come on. I'm thinking about my day. I'm thinking about my day. I wasn't thinking about you.

Mary : That I believe, honey. Call the mayor. He's been trying to reach you

Steve : Which mayor?

Mary : The mayor!

Steve : Okay. Call the mayor.

"Points West" by Frank Sinatra. Every now and then, in this city of innumerable wrongs, the powers that be get things right.

Scene 15

A man on street : Thank you. Los Angeles has the ignominious distinction of being the homeless capital of the nation, and skid row is ground zero of the crisis. So, I am pleased to announce that I am increasing the city's financial commitment to this area by \$50 million.

Steve : Every now and then, the words I write do not leap straight from this page to the ether. Instead, every now and then, they reach the right reader at the right time. Every now and then, the hearts, minds and wallets of the city's officials open simultaneously. And when that happens, every now and then, the city is a better place for it.

Mary : Steve

Steve : Yeah?

Mary : Your boyfriend is downstairs

Steve : Thank you. That's funny.

Nathaniel? You all right?
Nathaniel : I'm good.
Steve : Yeah?
Nathaniel : Yeah
Steve : You need something?
Nathaniel : A man only needs what he can carry, Mr. Lopez, and I have all I can carry right here. I have my bedding. I have my drums. I have my flower.
Steve : Yeah. Okay
Nathaniel : I have my water bottle. I have it all.
Steve : Hey, listen, listen. Listen. You can't hang out here.
Nathaniel : I can't?
Steve : You can't hang out here. You can't. Sorry.
Nathaniel : I don't mind that at all, Mr. Lopez. Not at all.
Steve : You understand, right? It's a... It's a thing. Policy.

Nathaniel : I'll be over here if you need me. Over there?
Steve : Okay. You all right?
Nathaniel : Yeah, I just... You know, I... Yeah.
Steve : Sorry. I gotta...
Nathaniel : All right, Mr. Lopez, I completely understand that you're working. You're working. You have to work. People have to work. All right, get out of the way when people are working, because you don't wanna stand out there in front of people, especially not Mr. Lopez.

Steve : You stand in front of Mr. Lopez, he's gonna tell you to get out of here. So, it's a lot of work.
Steve : I think he's good. You know, I really do. I'm sure... I mean, I just... This is great. I think... I think it'll really help. I feel like you are exactly what he needs
Graham : Well, thank you.
Steve : Does that make sense?
Graham : Yes, it does.
Steve : Graham Claydon. Thank you.
Graham : At your service.

Scene 16

Steve : All we need is a place for them to meet and rehearse, like an apartment
David : You're asking for an apartment for Nathaniel?
Steve : Yeah
David : Does he want an apartment?
Steve : Yes
David : And he told you this?
Steve : Yes.
David : You're so full of shit, Lopez
Nathaniel : I don't want an apartment.
Steve : Good, 'cause it's not It's actually a music studio for Mr. Claydon to give you the cello lessons.
Nathaniel : Well, why don't we have Mr. Claydon come down here? This is a perfect place to play in, the tunnel.
Steve : No, Mr. Claydon doesn't like tunnels
Nathaniel : We'll just have Mr. Claydon come here to do the lesson
Steve : He says it has to be quiet. Well... It has to be quiet for the cello lessons, so your apartment...
Nathaniel : It's not my apartment.
Steve : I know. I know. The apartment that belongs to no one.
Nathaniel : I don't have an apartment. I don't wanna be in an apartment. I don't need an apartment. Beethoven lives out in the freshness of the air.

Steve : Nathaniel, the apartment is not the point.
Nathaniel : He's the leader of Los Angeles
Steve : It's an opportunity
Nathaniel : "Angeles" means "angels." You can't... You can't hold down angels.
Steve : Do you want the opportunity?
Nathaniel : You can't clip angels
Steve : Stop. Do you want an opportunity or not?
Nathaniel : Do you have an apartment?
Steve : No. I have a house.
Nathaniel : So angry. Yelling. It doesn't make sense. Do you have a family?
Steve : What?
Nathaniel : Are you a married man? Is there a Mrs. Steve Lopez?
Steve : No. I did. Mary. But we split up. We have a son, Thomas. He's in college now.
Nathaniel : Mr. Steve Lopez, Mr. Thomas Steve Lopez, Mrs. Mary Steve Lopez.
Steve : Not Mrs. Lopez. Mary Weston.
Nathaniel : Mrs. Mary Weston Steve Lopez.
Steve : No. Just Mary Weston. Period. We were married. We're not anymore, so now she's just Mary.
Nathaniel : You were married to Mary, but you're not married to Mary anymore.
Steve : Correct. Don't ask me how.
Nathaniel : Mrs. Floria Ayers, Miss Jennifer Ayers. And then there was Mr. Nathaniel Anthony Ayers Sr. He was a big man. He had big hands. I have very small hands. Fit around a violin, a cello. Mr. Ayers was a big man, but he wasn't a god. I have my god. Mr. Steve Lopez.
Steve : Oh, boy
Nathaniel : Yeah, you're my god. Flying around high You're my god
Steve : I'm not comfortable being your god.
Nathaniel : Mr. Steve Lopez, staff writer, you are my god.
Steve : That it? I'm your god?
Nathaniel : Yes, you are. You're my god.
Steve : All right. I am your god. And as your god I command you to be at Lamp, 2:00 p.M., one week from today for a cello lesson. Done deal. And it's a really sweet deal, too. 'Cause if you show up, I will grant you eternal life. Hell, I might even make you a disciple. If you don't, you're on your own.
Sounds : This is my apartment. This is my apartment. This is my apartment This is my apartment. This is my apartment. This is my apartment

Always number one. Always number two. Nathaniel. We've always been here. Nathaniel Ayers. I've always been with you, Nathaniel. I'll never leave you, Nathaniel. I love you, Nathaniel. I love you. No one else loves you, Nathaniel. But I love you, Nathaniel. I'll protect you, Nathaniel When you fell from Heaven they laughed at you, Nathaniel. You're my heart, Nathaniel. I do love you, Nathaniel. We'll be together forever, Nathaniel. I'll protect you. Look, I'll be here to protect you from the pain. I'll be here to protect you from the pain. Fibber. You fibber. You fib. I'll protect you from the noise. Fear for you. Fear for you. I'll protect you from their beady eyes. I'll be here to obey. I'll protect you from their eyes. Step right, Nathaniel.

No one else loves you, Nathaniel. You're my boy, Nathaniel. Take off the shoes. I'll protect you. I'll protect you. No one can kill the child. That's what the child is about. Forget you. Jump off!

Scene 17

Steve : Come on. Hey. Look at that. Don't see those on the street. Quick right. And then, and then... And then right again, right here. Nathaniel. Come on down. What are you... Come on. We go down here and then to the end and left.
Nathaniel : I think we should do the lesson out here.

Steve : No, no, no. It's just this way. Come on.

Nathaniel : Mr. Lopez... Mr. Lopez. Mr. Lopez, I really think we should do it out here.

Steve : No, come on. Let's have a look. It's right down here.

Nathaniel : Mr. Lopez.

Steve : Nathaniel, come on. It's really clean. Come check it out.

Nathaniel : We should do it out here. It's better. I'm more comfortable out here.

Steve : Looks nice. Looks nice. It's nice. Come on. You can do it. Hey.

Nathaniel : I can't live here.

Steve : I'll give you a hand with that. Got it. Oh, boy. Let's get this in nice. Good. It's great, right? I mean, I like it. What do you think? It's nice. It's clean. The bathroom's better than... Except for him.

Nathaniel : I don't wanna die in here.

Steve : Don't...

Nathaniel : Somebody could just come in here and kill me...

Steve : You'll be fine. Nathaniel?

Nathaniel : ...and take all of my belongings.

Steve : Nathaniel, the door locks. A fly only lives 12 days.

Nathaniel : What if in 12 days, someone walks through that door and murders me? And I don't care about this Claydon thing, either. Walt Disney Hall. Disney Duck. Doesn't make a difference. I don't need any of that. If I'm gonna take a lesson, I should take the lesson in the tunnel where I can hear the city sounds and not be locked off from life, locked off from the world. In the tunnel I can hear the music the way it's supposed to be played. Not in this place, there's no city sounds, there's no Beethoven, there's no Los Angeles, California. I don't belong here. I'm never coming here again.

Steve : Nathaniel, that's Graham Claydon

Graham : Pleased to meet you, Nathaniel. I always love meeting a fellow musician. I brought you something. I know you're partial to Beethoven, so I thought you'd enjoy this, because, you know, without Johann Sebastian there would be no Ludwig van.

The A, the D, the A, the D, the A, the D. Steady. Don't rush it. Don't rush it. And... Well, for someone who hasn't had a lesson in three decades, you play quite beautifully.

Nathaniel : Thank you.

Graham : So...

Nathaniel : Thank you.

Graham : Work on a smoother rhythm with the right hand. And don't stop-start. Carry a phrase all the way through. Great. Give you a ride uptown?

Nathaniel : Thank you. Mr. Claydon?

Graham : Yes.

Nathaniel : Sir? Do you think I could be good again?

Graham : Yes, I do. I like your apartment, by the way.

Nathaniel : It's not my apartment. It's not. It's just a... I don't live here.

Graham : Well, you should. God has blessed you with a gift, Nathaniel. Nothing pains God more than when we squander his blessings. You owe it to him to care for this...

Nathaniel : I don't owe God. Mr. Steve Lopez is my god.

Graham : What?

Nathaniel : Star writer for Los Angeles. Higher power flying around with wings like an angel. Mr. Steve Lopez is my...

Steve : He doesn't know what he's saying

Nathaniel : Mr. Graham Claydon is going to tell me who my god is?

Steve : Down by the car?

Nathaniel : Do you know who my god is, Mr. Claydon? I know who my god is! He's a good teacher.

Nathaniel : I know who my god is.
Steve : You should accept his help gracefully.
Nathaniel : Graceful is the ballerinas at Juilliard. Those girls were graceful. Tiny ballerinas just twirling round.
Steve : There are other people in this...
Nathaniel : Twirling round. Angels.
Steve : All right,
Nathaniel : Graceful as little ballerinas. I love them flying around like I love Mr. Steve Lopez flying around. I love God. I love you! I love you.

Scene 18

Steve : I don't want him to love me
David : Well, it looks like you might have to get over that.
Steve : It's a bad idea. "I love you, Steve," turns into, "You failed me, Steve," turns into very bad things. That's my limited experience. I don't want to be on the other side of that with him. Would you? He doesn't know if I'm a ballerina, if I'm God, if I'm an airplane pilot. He has no idea what he's saying.
David : Is there something you want from me, Lopez? Or did you just come to show me your prom dress? You look nice.
Steve : I want you to help him because he's sick and he needs medication and you have a team of doctors here. Tell them to sit down with him. Isn't that what you're supposed to do?
David : Nathaniel's made it quite clear he's not ready to speak to a psychiatrist
Steve : Force him.
David : Force him?
Steve : Tell him to do it. Tell him he can't play his instruments until he sits down with a shrink.
David : That's not what we do here.
Steve : What you do here is fucked.
David : It is. Look, even if I did wanna cohorse Nathaniel into psychiatry...
Steve : Coerce
David :which... Whatever.
Steve : Coerce.
David : If I wanted to do that, which I don't, I couldn't force him to take medication. The law is the law. Unless he's an imminent danger to himself or someone else... Are you gonna answer that, or what?
Steve : I'm in the car. What if he was a danger to someone else?
David : But he's not
Steve : Mary, I'm on the way. Relax. What if someone said he was? What if someone dialed 911 and said Nathaniel had attacked him? They'd put him in psychiatric hospital.
David : I know you're not thinking of lying on him, Lopez.
Steve : And then he would be in a 14-day psychiatric hold, they'd put him on meds straight away. What if that's all it took for him to be well? What if two weeks of meds, a two-week window into what his life could be, changed his life? Saved his life? Why wouldn't you want to be part of that?
David : Steve, Nathaniel has one thing going for him right now. A friend. If you betray that friendship, you destroy the only thing he has in this world.
Steve : I don't want to be his only thing.
David : Didn't you just tell somebody you was in your car?
Steve : Mary, relax. What table are we at?
Nathaniel : Jr., Mr. Lopez. I was calling..
Steve : Nathaniel
Nathaniel : ...because you promised me a hard case for my cello and I haven't received it yet.
Steve : Yeah?
Nathaniel : And also I need sheet music for Beethoven's Second Sonata. And also Opus 131 and Septet for strings and woodwinds, and Opus 20...

Steve : Can you just... One sec.
Nathaniel : .. and also my A string is missing...
Steve : So, we're talking about...
Nathaniel : I need my A string replaced.
Steve : Nathaniel, you know, this is not...
Nathaniel : ...his series in the Times on the struggles and the triumphs of Nathaniel Anthony Ayers has brought crucial attention to one of the most pressing issues in our city... promises you should make good on those promises...
Mary : Get off the phone
Nathaniel : ... to address this problem with compassion and commitment.
A host : And in honor of this, it is my pleasure to present this year's Media Award to Steve Lopez.
Steve : Thank you.
Nathaniel : ... you know that I can't leave my cart anywhere. It houses my violin, my cello, and my weapons of mass destruction. A child needs protection. You don't want to put a baby in the trunk of a car and have it get bashed up against the wall. Bashed up against the wall Bashed up against the wall.
Mary : I got a phone call from Mark Rosenthal today, remember him? Book editor?
Steve : Bob Geldof with a crew cut.
Mary : He's been reading your Nathaniel stuff, thinks it's genius, whatever.
Steve : Whatever.
Mary : Anyway. He said it's a book.
Steve : What did he say exactly?
Mary : "It's personal, it's political, it's timely. I can sell the shit out of it."
Steve : Oh, boy.
Mary : His words, excuse me, not mine
Steve : Well, it's complicated.
Mary : Nathaniel's complicated. Well, yeah, he's mentally ill, I mean.
Steve : Right. But beyond that, it's endless. I just... I don't want to take full responsibility.
Mary : By all means, avoid full responsibility. Just, you know, keep going

with the partial responsibility and exploiting him like you are now.
Steve : You should stop.
Mary : 'Cause that's a slippery slope right there, Lopez.
Steve : Stop. Stop.
Mary : One day, you're getting a book...
Steve : Please stop.
Mary : ... from the guy. And the next, he's expecting, I don't know, some sort of...
Steve : Mary, stop.
Mary : ...consistency in the relationship. Screw that, man. Who needs that shit, right? My words.
Steve : You driving?
Mary : No, I have a car.
Steve : And a driver?
Mary : Oh, my God! Oh, shit. It's Nathaniel for you.
Sounds : ... as a youngster labeled mentally ill because of the underlying cigarette habit, constant disturbance, constant disturbance. You know, bigots have children, too. Pens from Steve Lopez. Many thanks. Constant disturbance, constant disturbance. Bigots have children

Bigots have children, too. Pens... Paper... Pens from Steve Lopez. Many thanks
And a cello from Steve Lopez Steve Lopez... Many thanks to that Without Steve Lopez, I wouldn't have any of that... Constant disturbance. Constant disturbance.
Constant disturbances.

Scene 19

Graham : I've had what I think is a beautiful idea. I think Nathaniel should give a recital.

Steve : I don't know if I can make that call. He hasn't been very lucid lately.
Graham : Right. When is he clearest?
Steve : I don't...
Graham : When is he most able to focus his thoughts? When he's playing. Right This could increase his confidence a thousand fold. It could be transformative. How can we not give him that, Steve? God bless you, Steve.
Steve : Sure he does.
Graham : My first concert, I was so nervous, I vomited all down my tuxedo. It was so embarrassing. Want to know how I got over those jitters, Nathaniel? I prayed. Shall we pray together, you and I?
Heavenly Father, shine your light on brother Nathaniel, that he may speak with your voice tonight.
Sounds : Nathaniel, you never have been here Nathaniel. I'm here, Nathaniel.
You're not there Nathaniel You never have been here. You never will be here. My voice is all there is. Everything's fine. Follow my voice, Nathaniel. Tune up and play. Run away from these people, Nathaniel. They'll laugh at you You're nothing Nathaniel Ayers
Jenifer : Nathaniel? I got some soup here for you. Nathaniel?
Nathaniel : You think I'm stupid. Is that what you think?
Sounds : You want to kill them, Nathaniel. They'll kill you first, Nathaniel.
Jenifer : No.
Sounds : They'll string you up, Nathaniel. No. You think I can't see everything. I see everything. I know who you are. I know what you're doing. Dogs, biting at your feet. Nathaniel.
Jenifer : I thought you might be hungry.
Sounds : Nathaniel, over there. The dusty open manual. Nathaniel, come here. The manual.
Nathaniel : That's hydrochloric acid. If I eat that, it'll burn me up inside and kill me like a dog
Jenifer : Oh, no. Nathaniel Nathaniel, I wouldn't do that. Nathaniel. Nathaniel.
Nathaniel : You'll eat it, dust and all. Okay. It's good, see.
Steve : Shit.
Nathaniel : Don't put your hands on me!
Graham : Nathaniel!
Nathaniel : Back the hell off! Don't you ever touch me! Don't ever put your hands on me!
Graham : Please, don't. Nathaniel
Nathaniel : Don't you ever touch me
Graham : Stop. Nathaniel!
Steve : What am I supposed to do? I should have support.
Jenifer : Hi, Nathaniel. It's freezing out here. Don't you wanna come home?
Nathaniel : I can't go back there. It's not safe.
Jenifer : Come on, home, Nathaniel. Nathaniel? Where are you gonna sleep?
Steve : David, sorry, it's Steve. Listen. Can you call me back when you have a second?
There was an incident with Nathaniel tonight. I'm a little worried. Anyway, call back when you have a sec
Linda!
Linda : What?
Steve : Hey, where's Nathaniel?
Linda : I don't know. I haven't seen him. I haven't seen him.
Steve : LA Times. That's the last guy you should be arresting.
Cops : Come on, man! Come on. Skid row cleanup, sir. Let's go.
Steve : Officer, what happened?
Cops : A couple of kids came out here with some baseball bats and beat the shit out of this poor guy
Steve : Get a name?

Cops : Negative, sir
Steve : Excuse me, ma'am. Recent ER admits named Ayers, A-Y-E-R-S. Thank you, by the way.

Nurse : No
Steve : Hi. Thank you. I'm looking for a recent admission. I'm hoping you have a recent admission with a man named Ayers, A-Y-E-R-S. I know. Contreras was the reporting officer. He was the officer on site. It's not the... It's not the... Mr. Ayers. A-Y-E-R-S. Nathaniel Anthony Ayers. 5'10" African-American.

Steve : Hi. It's me again. It's gonna be a long shift. N-A-T-H-A-N-I-E-L A... I do words for a living. It doesn't matter. Whoever has two stripes on their arm or more. Ayers! A-Y-E-R-S.

Steve : N-A-T-H-A-N-I-E-L-A-N-T-H-O-N-Y A-Y-E-R-S. No! Do not put me on hold again! A-Y-E-R-S!

Steve : Lopez.

David : Steve, David. I got your message, what's up?
Steve : There was a beating of a homeless man on Winston Street, it was right in Nathaniel's spot.

David : It wasn't him.

Steve : What? How do you know?

David : 'Cause he's here, eating a crazy-big breakfast. I guess sleeping inside can give a man an appetite.

Steve : What?

David : He spent last night in the apartment. He came inside.

Scene 20

Nathaniel : Thank you. Thank you. Thank you. Thank you. Thank you. Thank you so much. I thought I lost it forever

Steve : Hi. You good? I literally looked everywhere else in Los Angeles but here. Not that I was worried. What happened? What made you decide to sleep in here?

Nathaniel : Oh, well, a body can only take so much, Mr. Lopez. I'm not young anymore, I'm a middle-aged man. You know how it is

Steve : Sure.

Nathaniel : I mean, a body gets weary, a body..

Steve : Housewarming gift.

Nathaniel : Thank you, Mr. Lopez. Thank you, Mr. Lopez. Thank you.

Steve : I've done good by you, haven't I? I mean, things aren't so bad, right? Say, things are set for Jennifer to become your executor

Nathaniel : I can't believe Beethoven himself is in my own apartment.

Steve : Are you still okay with that? Having Jennifer handle things for you?

Nathaniel : It's all right with me if it's all right with Beethoven.

Steve : Well, you guys let me know. 'Cause there's papers you gotta sign. They just got back from... You should read them so you know what you're signing.

Nathaniel : All right, yeah, I'll just sign them. Nathaniel Anthony Ayers, Jr., apartment B-116, and the B stands for Beethoven.

Steve : Read them and sign them.

Nathaniel : All right.

Steve : Okay.

Nathaniel : All right.

Steve : What do you.. You got anything to drink?

Nathaniel : Yes, sir, Mr. Lopez. Absolutely, Mr. Lopez, help yourself to some water, it's where the dripping sound is coming from.

Steve : At your leisure.

Nathaniel : All right.

Steve : Is there a.. What's with Neil Diamond?

Nathaniel : I thought that was you.
Steve : Well, I'm flattered. He's a good-looking guy. What's wrong?
Nathaniel : What's this business about me having a schizophrenic mind?
Steve : It's, it's... It's legal jargon
Nathaniel : It says that I have a schizophrenic mind. I do not.
Steve : It doesn't mean anything.
Nathaniel : I have a schizophrenic mind. That's not what I think.
Steve : Nathaniel, they try to put people in a...
Nathaniel : I'm not going anywhere. And the good news is that
Steve : it has nothing to do with you
Nathaniel : I don't go where you say to go. I go where I want to go. You don't put me away,
Mr. Lopez. You don't put me away. You don't put me away.
Steve : I'm not gonna... I don't... No, no, you don't have to go...
Nathaniel : Yes, you are. Yes, you are.
Steve : ...to court. You don't have to go anywhere. Jennifer will take care of you.
Nathaniel : My sister's not coming near me. She is not coming near me. She's not coming near
me.
Steve : Okay, remember when you said...
Nathaniel : If I say she's not coming then she's not coming.
Steve : You said... Nathaniel, you said...
Nathaniel : Listen, I'm not going to have anymore... I'm not going to have anymore... I will tell
you. I will tell you. I'm sick of being Nathaniel and you Mr. Lopez
Steve : Okay. I'm not just...
Nathaniel : Wait. I'm not your boy. I am not Mr. Colonel Sanders's boy.
Steve : You know, I'm sorry I was wrong. I'm sorry I was wrong.
Nathaniel : I can take care of myself. I can take care of myself, Mr. Lopez. I don't need you. I
don't need this city. I despise this city and I despise you. And if I ever see you
again, I'll cut you open and gut you like a fish. Because I'm Nathaniel Anthony
Ayers Jr. Mr. Ayers. I'm Nathaniel Anthony Ayers Jr. N-A-T-H-A... N-A-T-H-A...
N-A-T-H-A...
Sounds : You're of no consequence.

Scene 21

Steve : So, that was my first mistake. The Northridge Quake, '94, remember?
Mary : I smelled the toast.
Steve : We'd been here two days. All our crap still in boxes. And at 4:00 a.m. It hit. God,
that terror. You, me and Thomas. What was he, nine? All huddled under that
bedroom door frame. I told him it was a good omen. Welcoming us to our new life.
Better life. In LA. I should have had us on the first flight back to Philly. I thought I
was helping someone. And it was a guy who's got a gift. He's lost his way. I'm
gonna... Inevitably backfired. He's backlashed to the... And the very person I was
trying to be of some redeeming service to turns on me. I'm the enemy. You know?
A stranger. And... I don't know who to fault. I can't see any outcome to support.
Can't believe in anything worthwhile. Done trying. I resign. I resign. From
everything. It's... It's official.
Mary : You couldn't stop that earthquake. You can't fix LA in just... And you're never
gonna cure Nathaniel. Just be his friend and show up.

Scene 22

Steve : Good? I'll be right here if you need me.
Nathaniel : We... We had some life, didn't we?
Jenifer : Yeah.
Nathaniel : Yeah
Steve : Beethoven's Triple Concerto, right?
Nathaniel : Yeah.
Steve : It's a good one. I liked it. Mr. Ayers, I'm gonna give your sister a ride to the hotel
Nathaniel : You don't have to call me that, Mr. Lopez
Steve : I know. I want to. I should have been calling you that all along.

Nathaniel : I said such terrible things to you, Mr. Lopez. I... I hate myself for saying those things.

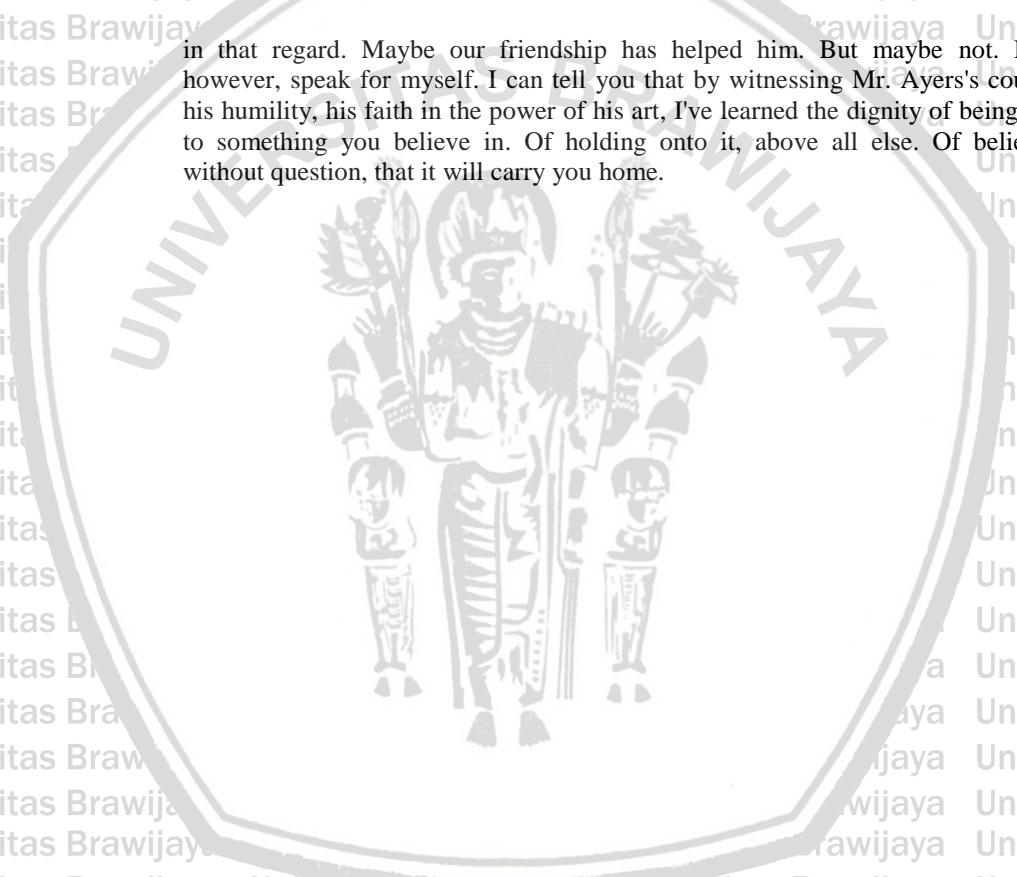
Steve : each other off, right? It's part of the deal.

Nathaniel : I can't imagine that you would want to be my friend after I said all those things. I just...

Steve : Mr. Ayers, I'm honored to be your friend.

"Points West" by Steve Lopez A year ago, I met a man who was down on his luck and thought I might be able to help him. I don't know that I have. Yes, my friend Mr. Ayers now sleeps inside. He has a key. He has a bed. But his mental state, And his well-being, are as precarious now as they were the day we met. There are people who tell me I've helped him. Mental health experts, who say that the simple act of being someone's friend can change his brain chemistry, improve his functioning in the world. I can't speak for Mr. Ayers

in that regard. Maybe our friendship has helped him. But maybe not. I can, however, speak for myself. I can tell you that by witnessing Mr. Ayers's courage, his humility, his faith in the power of his art, I've learned the dignity of being loyal to something you believe in. Of holding onto it, above all else. Of believing, without question, that it will carry you home.



Appendix 2 : Berita Acara Pembimbingan Skripsi



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BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Elisha Cendy Puspitasari
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4. Judul Skripsi : Language Production of Schizophrenic Character
In The Soloist Movie
5. Tanggal Mengajukan : 14/ 02/ 2013
6. Tanggal Selesai Revisi : 30/01/ 2014
7. Nama Pembimbing : I. Fatimah, M.Appl.Ling.
II. Eni Maharsi, M.A.
8. Keterangan Konsultasi :

No.	Tanggal	Materi	Pembimbing	Paraf
1.	14 Februari 2013	Pengajuan Judul	Pembimbing I	
2.	25 Februari 2013	Pengajuan Judul	Pembimbing II	
3.	27 Februari 2013	Konsultasi Outline	Pembimbing I	
4.	4 Maret 2013	Konsultasi Bab 1	Pembimbing II	
5.	5 Maret 2013	Revisi Bab 1	Pembimbing II	
6.	13 Maret 2013	Konsultasi Bab 1	Pembimbing I	
7.	13 Maret 2013	Konsultasi Bab 2	Pembimbing II	
8.	28 Maret 2013	Revisi Bab 1	Pembimbing I	
9.	4 April 2013	Konsultasi Bab 1,2,3	Pembimbing II	
10.	9 April 2013	Revisi Bab 1,2,3	Pembimbing II	
11.	11 April 2013	Revisi Bab 1	Pembimbing I	
12.	25 April 2013	Revisi Bab 2	Pembimbing I	
13.	2 Mei 2013	Konsultasi Bab 3	Pembimbing I	
14.	16 Mei 2013	ACC Bab 1,2,3	Pembimbing I	
15.	17 Mei 2013	Konsultasi Bab 1,2,3	Pembimbing II	
16.	21 Mei 2013	Revisi Bab 1,2,3	Pembimbing II	
17.	22 Agustus 2013	ACC Sempro	Pembimbing II	
18.	22 Agustus 2013	ACC Sempro	Pembimbing I	
19.	1 Oktober 2013	Konsultasi Bab 4	Pembimbing II	
20.	3 Oktober 2013	Revisi Bab 4	Pembimbing II	

21.	24 Oktober 2013	Konsultasi Bab 4	Pembimbing I	
22.	4 November 2013	Konsultasi Bab 4,5	Pembimbing I	
23.	6 Desember 2013	ACC Semhas	Pembimbing I	
24.	16 Januari 2014	ACC Semhas	Pembimbing II	
25.	23 Januari 2014	Konsultasi Bab 1-5	Pembimbing I	
26.	27 Januari 2014	ACC Ujian Skripsi	Pembimbing I	
27.	27 Januari 2014	ACC Ujian Skripsi	Pembimbing II	

9. Telah dievaluasi dan diuji dengan nilai :

Malang, 30 Januari 2014

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